Name: _____

# Notebook Checklist

Completed 1" Notebook due on the THIRD CLASS MEETING, **NO EXCEPTIONS!**

Dividers should be labeled with the underlined titles below, with ALL corresponding pages hole punched and placed IN ORDER in that section. No homemade dividers, no binder punched pages! This binder will be your resource as a teacher. This page should be the first one you see when you open your binder!

Section 1 – Concepts

- Trombone Anatomy
- Basic Embouchure Formation
- Sing, Buzz, Play
- Legato on Trombone: An Overview
- Breathing Concepts
- More About Breathing/Trombone Volume
- Student Expectations
- Security in the High Range (Chapter 6 of Remington Warm-up Book)
- Tonal Range (Chapter 7 of Remington Warm-up Book)

Section 2 – Application

- Trombone Slide Position Chart (2 pages)
- Trombone Harmonic Series Position Chart
- First 13 of the Cimera 55 Phrasing Studies for Trombone
- Selected Arban articulation exercises
- John Bohls: Daily Muscle Maintenance Routine

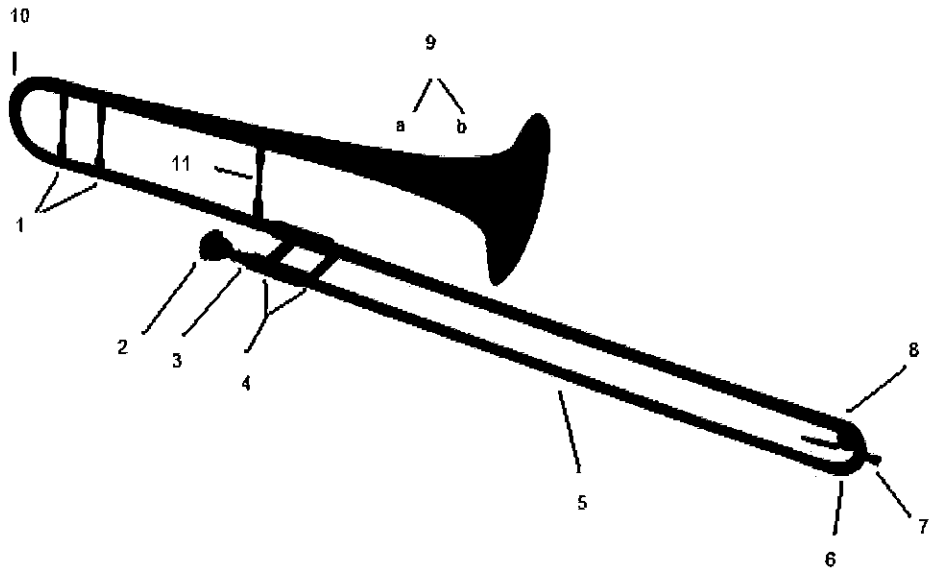
Section 3 – Gear and Maintenance

- Trombone Maintenance - Cleaning your trombone
- Trombone Maintenance - Lubricating your trombone
- Popular Method Books and Solos
- The Mouthpiece
- Instrument Recommendations
- Trombone Mutes

Section 4 – Misc

(for graded papers and other handouts I might give throughout the duration of the course)

# Trombone Anatomy




| | |
|---|---|
| 1. Braces | 7. Slide Knob |
| 2. Mouthpiece | 8. Water Key/Spit Valve |
| 3. Mouthpiece Receiver | 9. Bell a)Stem b) Flare |
| 4. Slide Braces | 10. Tuning Slide |
| 5. Handslide | 11. Bell Brace |
| 6. Slide Crook | |

# Basic Embouchure Formation

## What is the embouchure?

The trombone embouchure is comprised of the lips, teeth, jaw, and facial muscles. The embouchure is not as simple as these various facial features. It only exists in a functional form when the mouthpiece is placed on the mouth, air is passing through the lips, in turn causing the lips to vibrate.

## Forming an embouchure.

1. Bring the lips together naturally, as if saying "mmmmm"
2. Place the mouthpiece on the lips in a natural position
3. Blow through the mouthpiece
4. Firm the corners, maintaining slight lip contact until a buzz is produced

## Placing the mouthpiece

Current teaching instructs us to follow the age old model of placing the mouthpiece in the center of the lips, so that 2/3 of the mouthpiece is on the top lip, and the remaining 1/3 is on the lower lip. Over time, the student's mouthpiece placement will gravitate based on their dental structures, overbite/underbite, or other facial features.

If a student seems to be hitting a "brick wall" in terms of tone production, flexibility or range, it is acceptable for the teacher to experiment with the student, moving the mouthpiece up and down until the best sound is achieved. Avoid a placement that puts the mouthpiece extremely low OR high.

## The Tongue

The tongue does not start sound! The tongue defines the start of each note, and should play no part in the release of any note. The top of the tip of the tongue strikes where the upper teeth meet the roof of the mouth. (think "tu" or "too")

## Embouchure Pitfalls to Avoid

When starting a student, watch for cheek puffing, extreme mouthpiece placement (low or high), and closed teeth.

# Sing, Buzz, Play

The "Sing, Buzz, Play" exercise is meant to connect the music to the brain, the brain to the body, and the body to the instrument. It will improve shaky intonation by centering the actual pitches that the player wants to play. There are several schools of thought on using this method: some believe that it is a beneficial practice every day, while others use it to "iron out" rough spots in music. Regardless of when the method is used, the merits are well documented.

## Sing

Singing connects music with the brain, strengthening the concept of hearing what you want to play before actually playing it. Make certain that you use a reference pitch to ensure that you're singing the actual pitches you want to play, and that you sing loud and proud!

## Buzz

Once the phrase can be sung on pitch, it is time to establish a connection between the brain and the body through buzzing. Without the complication of the instrument, the player must focus to produce the pitches accurately on the mouthpiece. While the player is buzzing, the body is making many small adjustments on it's own, as it tries to duplicate what the voice was able to create during singing.

## Play

Playing on the instrument brings the previous two steps together, connecting the various mechanics required to play a brass instrument. Noticeable improvement should be made if the first two steps of singing and buzzing are done correctly.

*** **NOTE** *** This process may need repeating over the course of several days, so persistence and intelligent application are key. Singing more than you buzz and buzzing more than you play will help with endurance, especially with younger players. Resist the urge to skip steps!

# Legato on Trombone: An Overview

There are two "schools" of thought concerning legato technique on trombone.

#1: Tongue only when necessary.

Do not tongue if a natural slur (downward slide movement on an ascending interval, or upward slide movement on a descending interval) exists. Tonguing should only take place on notes where a smear (downward slide movement on a descending interval on the same partial, or an upward slide movement on an ascending interval on the same partial) and the goal is to make the tongued notes sound exactly like the natural slurs.

Or....

#2: Tongue every note, so that all articulations match.

This school is seen by some as a "shortcut" to even legato playing, while proponents of this method herald it as the only way to truly sound even in legato playing.

I propose, much like slide technique, a third "school" where the music dictates the method used. I believe that the trombone is a truly unique instrument, capable of portamento and other inflections that can be beautiful when used sparingly and at the appropriate times. Most would not play a jazz ballad with the #2 approach, but there are times when more "diction" or definition is needed in a particular legato phrase, and tonguing each note may give the desired effect. I have been a student of teachers in both "schools" and having done both, believe that the third school is the best of both worlds. Simply put, LET THE MUSICAL NEED DICTATE THE METHOD USED.

# Breathing Concepts

Motion

Arnold Jacobs, legendary tubist with the Chicago Symphony from 1944-1988, taught his students to "breathe to expand, don't expand to breathe". Motion while breathing is unavoidable, because the lungs must move outward to accept the incoming air. The shoulders will rise naturally with the upper chest, but they shouldn't move in their sockets. The outward distension of the abdomen that is associated with breathing doesn't necessarily indicate proper breathing: you can stick out your gut with taking air in at all!

Throat

The throat should remain free of tension throughout the breathing process. If you *try* to open the throat, it actually reduces the diameter of the airway. The easiest way to eliminate tension is to monitor the throat area and maintain awareness.

Tongue

Much has been said about the role of the tongue in brass playing. In regards to breathing, the best role of the tongue is to stay relaxed and out of the way. Any attempt to *try* to lower the tongue in the mouth will result in throat tension, which we've established as a bad thing.

Breathing Myths

There are many myths about breathing. Ideas such as "breathing from the diaphragm" are not actually true. The only function of the diaphragm in breathing is to create a vacuum and make room for the lungs to expand. The only sensory information that the diaphragm is able to interpret is pain, and pain shouldn't be part of the brass playing process!

****Check out the Sam Pilafian/Patrick Sheridan *Breathing Gym* DVD and Workbook, which will give you more than enough ideas and exercises concerning proper breathing. www.breathinggym.com****

# More About Breathing and

# An Introduction on Trombone Volume

Air is the fuel to the brass player's engine. Any teacher of wind instruments that is concerned with producing the highest quality of trombone students will take the study of breathing, and any related concepts seriously. The teacher should understand the mechanics of breathing and how those mechanics can be manipulated to make the breathing process more efficient.

This is not a subject to discuss with the students during their band class. If the student expresses interest in improving their tone quality or ability to "make the phrase" then these are concepts to be shared in a one-on-one setting, where the motions can be monitored, corrected, and reinforced. ***<u>However, this knowledge should NOT interfere with production of sound!</u>*** If the student tries to monitor this process while playing, they open themselves to a myriad of pitfalls, such as bad attacks, problems with tone production, etc.

Some Advanced Concepts

<u>Soft passages</u> (pianissimo and piano dynamics)

Playing softly does require less volume of air and slower exhalation of the air taken in. Often, students who think about "moving air slowly" or "only use a little air" result in an unsupported sound. For effective soft playing, the student <u>must</u> continue to think of the air moving quickly and let the body determine the quantity of air, i.e. let the music dictate the body's response instead of manipulating the body to try and achieve a certain product.

It's also important to note that tension is a result of contracted muscles (flexion). These contracted muscles require more oxygen to function, which lowers the amount of air available to exhale through the trombone. This is why your teachers have harped on you to stay relaxed in soft playing for all these years!

<u>Loud passages</u> (*forte* and *fortissimo* dynamics)

Loud playing requires a greater volume of air, and faster exhalation of that air. Rather than thinking in terms of "loud," it is essential that the player think in terms of "confident" and "full" so that the seemingly positive intent of playing the dynamic written on the page doesn't become a chainsaw sound, fueled by unneeded effort. In other words, <u>let the air do the work!</u>

Dynamics are not always simply the composers measure of decibel level. A Mozart *forte* doesn't necessarily mean loud, as much as it relates to the quality of sound the composer is hearing. The sooner that *f*, *ff*, and *fff* can be disassociated with loud, the better.

## Air Column

It is important to remember that we should be exhaling a steady, unwavering column of air. Articulation happens when we insert the tongue so that it interrupts just enough to allow compression behind the tongue, which pushes it back out of the way. Buzzing on the mouthpiece without articulation is a great way to help students get the feel of an unobstructed airway.

## Forward Motion

Trombonists often become note players. The nature of our instrument is to provide tonal accompaniment and impact, which means lots of loud quarter notes and sustained whole notes. When we're given a solo to play, often the musical line is nowhere to be found, because we rarely have the melody!

You should encourage your students to "mentally crescendo" through phrases without actually getting louder. This will give them a sense of leaning on the phrase and pushing it forward, transferring the energy from one note to the next.

## Immediacy of Sound

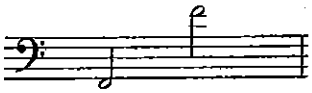
Trombonists are prone to the "TWA" attack, where we don't play with our best sounds at the very beginning of the note. How many junior high trombone players have you heard mushrooming notes? A lot, I bet. To avoid these ugly notes, younger students should play forte-piano notes *fp* to help simulate the immediate good sound desired.

# Student Expectations

A student's progress will vary based on several factors. Learning styles, physical, mental and emotional maturation, dental appliances (braces) and other factors must be considered with each student. Here are some general expectations.

Junior High/Middle School

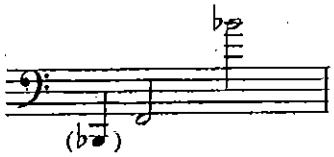
In Texas, most students enter band programs in sixth or seventh grade. By eighth grade, they should be able to play this range:



Some students may exceed this range on one end or both, while others will struggle to meet this expectation. It is assumed that by meeting this range, it is done with a good sound, proper support and control. Basic technical challenges such as scales and arpeggios should be executed at a moderate, steady tempo. The student should have a firm grasp of flat and sharp key scales through at least 5 flats and 4 sharps.

High School

Because of the various reasons that students continue in band programs, the requirements will vary more than in the junior high/middle school level. Some will only play their instrument during band class. The majority will practice and will serve the program well, with no thought of continuing with music beyond high school. A few will consider music as a profession, and will motivate themselves to go beyond these standards:



This will vary from student to student. Technical demands should become easier now that the student has played for at least 3 or 4 years. Major scales in all keys should be expected, and for the students considering majoring in music, minor scales should be introduced *before* they enter college!

Expanding the Ranges in Both Directions/Flexibility

Why is flexibility so important to the trombonist?

- Number of notes per position + fast passages = need for increased facility
- Strength building (endurance)
- Slurring through partials provides a beautiful model for legato playing
- Provides player with the same kind of training as long distance running, as opposed to long tones that provide weight training. Bulk (long tones) without lean muscle (flexibility) is only half of the equation.
- Aids in development of:
    - Breath control
    - Consistent embouchure regardless of range
    - Consistent timbre and quality of tone
- Progression from half notes in band and long, sustained parts in orchestra (accompanimental role) to soloist requires the ability to "get around the horn" like a violinist, trumpet or other standard solo instrument.
- ***I happen to believe that if the player is doing flexibility exercises correctly, and the result is of high quality, then many embouchure issues tend to "iron" themselves out.***

How can flexibility help expand ranges?

- The addition of another solid partial as you ascend is like reaching another rung on the ladder. Once you have developed a "sure footing" on the newly acquired partial, the next highest can be reached for.
- The addition of lower notes will help develop more "core" and "focus" to the sound, and can be relaxing after a taxing upper register workout.
- By working from a comfortable middle note out in both directions, you are providing balance to your practice...think of this process as keeping a scale balanced on either side.

Points to remember:

- With the exception of the range between the 2nd and 1st partial, the embouchure should remain more or less the same without any major shifts. This may not always be the case, and it should be judged on a case by case basis. However, this is a good guideline to follow.
- Quality breathing is of utmost importance.
- Knowing what you want to sound like is also very important.
- A drop can cure, a teaspoon can kill. Everything in moderation!

# 6. Security in the High Range

DH: The *Harmonic Series Patterns*, both tongued and slurred, and the *Extending the Octave* exercises lead the player into the upper registers of the instrument. How do you make a player feel secure in the octave and a half above middle *C*?

ER: One of the technical developments I have felt really good about has been the development of this register with relaxation and a feeling of security. So many players learn an incorrect approach to playing high and become both physically and mentally tight which hampers their freedom to play either simple tones or long sustained passages beyond *F* or *G* above middle *C*.

DH: Where did you develop this approach?

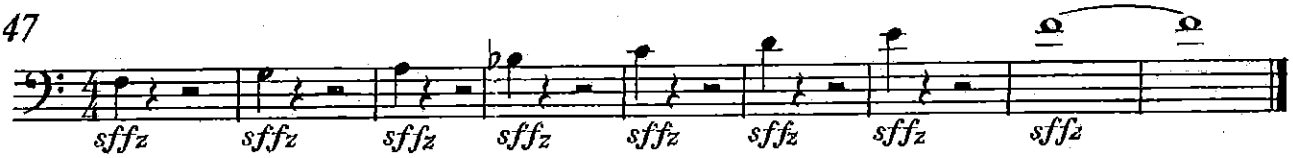
ER: At Interlochen years ago I taught in a room that was next door to an operatic baritone who had come from Russia. He had his student stand erect but relaxed, and without taking in any extra breath—just using what was in his lungs—say "Hell" in a solid *forte* or *fortissimo*. His technique made the student remain relaxed while using diaphramatic support and illustrated graphically that you can sing firmly and loudly with just the breath in your lungs.

DH: How does this apply to the trombone?

ER: You substitute the use of *Tah* for the vocal sound and coordinate the tongue action from behind the upper teeth with the explosive push of the breath. The main thing to watch is that your body remains loose and your tongue is relaxed.

Start with a middle register pitch—say, *F* below middle *C*—and play up the scale attacking each note as though it were marked *sffz* and written:

*Ex. 47*




Play each pitch *without* taking in a breath; when you reach the top of the scale, sustain the note for eight counts. It is amazing what you can do with just the breath you normally hold in your lungs.

One last thought: even though you are playing an extreme type attack—*sffz*—the tone should be rich and full-bodied and *not brassy*.

After the scale on *F*, the player should try other scales in every register.

DH: What else do you use for the upper register?

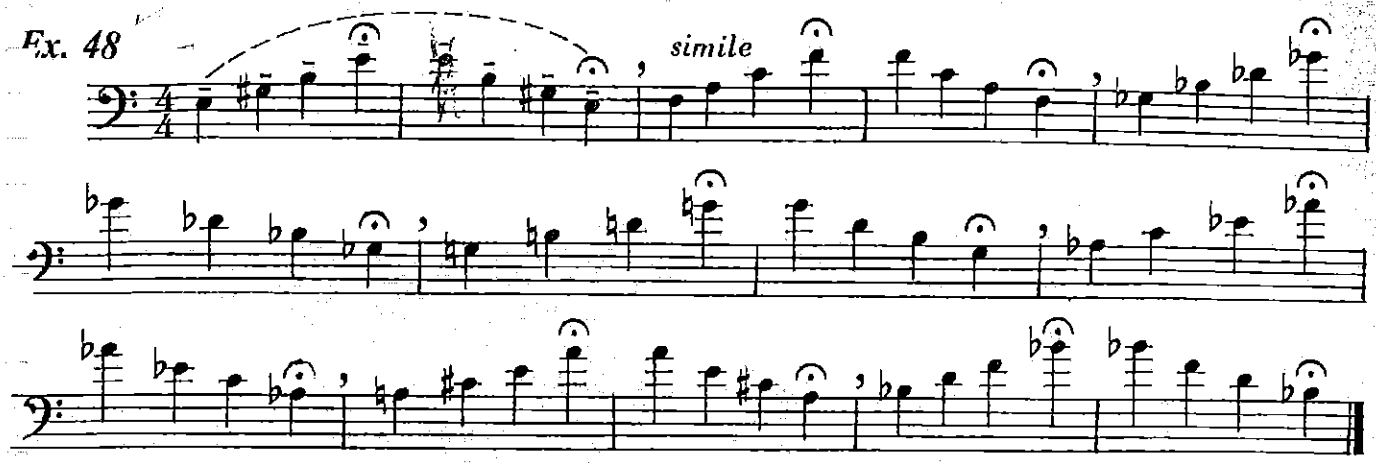
ER: The rest of these exercises are designed to provide relaxation and to keep the player from setting up any resistance in tonguing and through over-breathing. They are from the *Harmonic Series Patterns* that we used before and are simple variations to strengthen facial muscles and the abdominal muscles.

The first one uses the Four Note Series beginning in the seventh position. The player *tongues* or *slurs* up the arpeggio, holds the top tone and releases it; without taking a breath or taking the mouthpiece from the lips, he now descends through the chord and holds the final note.

## *Four Note Series*

DH: - - - - - - = tongued, or ⌒ = slurred

*Ex. 48*

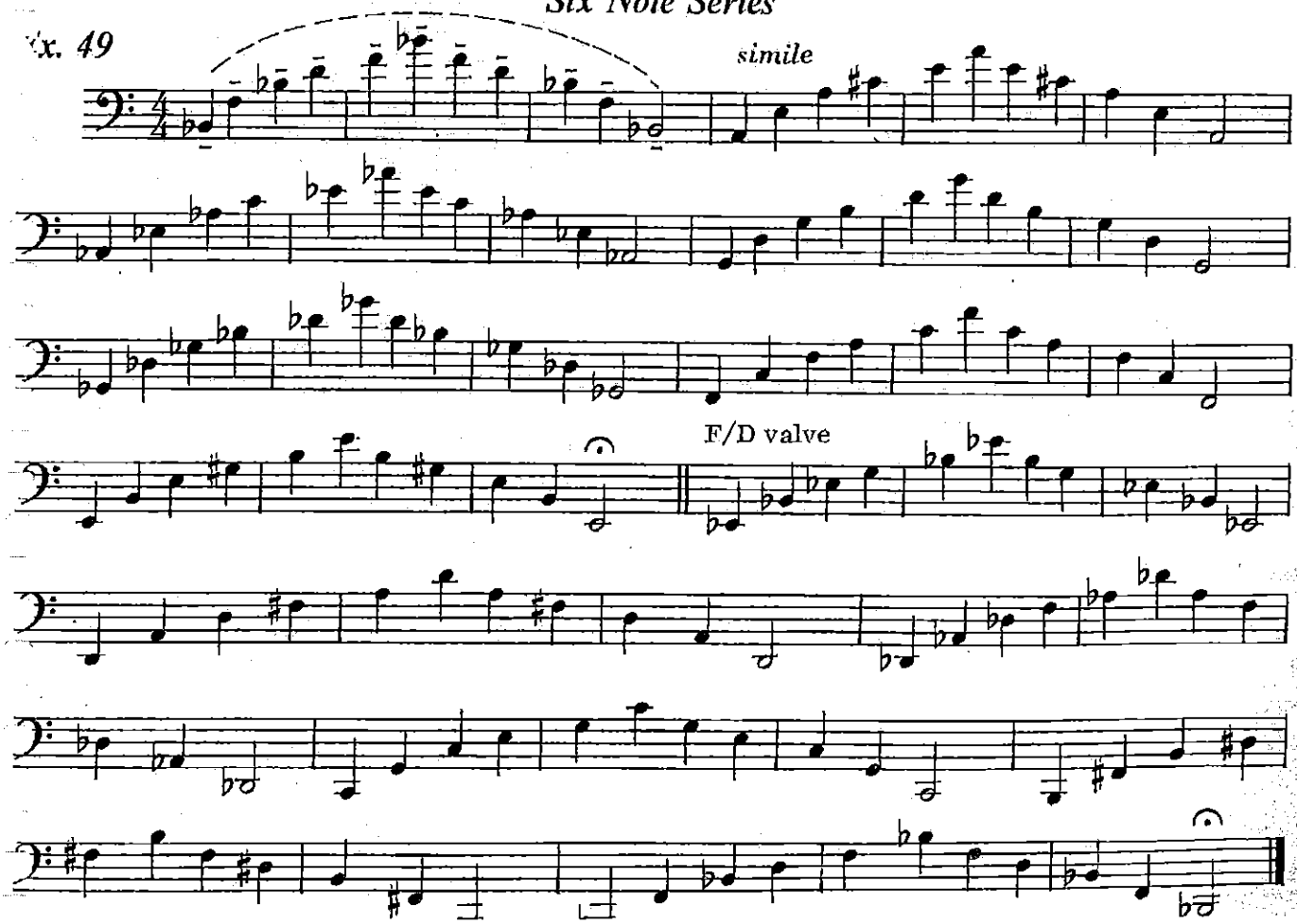



DH: Now the player may continue the Harmonic Series exercises in both the tongued and slurred variations. Care must be exercised so as not to overextend the young player and pass too quickly through the preliminary exercises in a desire to accomplish the more taxing upper register exercises before sufficient strength, relaxation and flexibility is developed.

*More harm than good* will be felt if these later exercises (and those variations included in the *Arpeggios-Trills* that include the 7th, 8th and above partials) are utilized before a player is ready physically for such development.

## *Six Note Series*

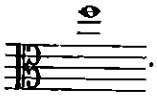
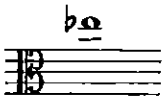
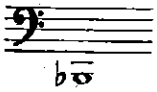
*Ex. 49*

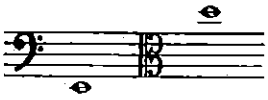
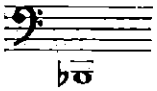


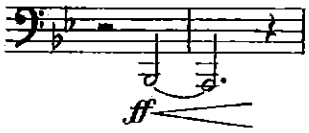
# 7.

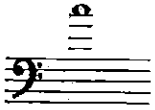
# *TONAL RANGE*

The extremes and scope of an individual's tonal range are dependent on muscular strength, dexterity, and correct use of the embouchure and breathing system. Therefore, the tonal ranges of individuals will vary. A tonal range beyond that which is normally required gives the individual a feeling of great security. If the quality of tone is consistent throughout this range, it is the sign of a healthy and strong player with some "extras" of real value. This margin of range can be compared to driving a car which can attain speeds of over 100 miles per hour, even though we never expect it to travel that fast. The saying "it is better to have it and not need it than to need it and not have it" is apropos of tonal range.

Examples of extremes in symphonic literature indicate the necessity of a wide and practical tonal range. In Beethoven's *Symphony No. 5,* the first (or alto) trombone part has as its highest note F  . In the overture to *Ruy Blas* by Mendelssohn, the first trombone part has in it a chorale passage encompassing a high E♭  . There is also a solo passage in the fourth movement of Schumann's *Rhenish Symphony* which goes to high E♭. Some trombonists will prefer to play these passages on an alto trombone for greater safety of execution, but nevertheless a good first trombonist's range should include at least high F  and a good "pedal" range, occasionally called for in symphonic literature. An example of low range for first trombone is in *Mavra* by Stravinsky, where there occurs a pedal B♭  .

Richard Strauss' *Also Sprach Zarathustra* includes the range from a low E to a high D:  for the second trombone. Prokofiev, in his *Symphony No. 5,* takes the second trombone down to pedal B♭  . Berlioz' *Fantastic Symphony* includes a pedal A for second trombone




Orchestral literature for bass trombone is within the wide range of from high C  (in *Petrouchka* by Stravinsky) and should extend down through and including the pedal tones to low F  . This



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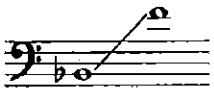
would include a three-and-a-half-octave range for the bass trombonist, a range which should be the target for every trombonist, for in every respect it is an asset.

From the above examples of range requirements, it can be understood why the development of a wide and good-sounding tonal range is so important. One may have to "sit in" on another part in an emergency, or a bass trombonist may have an opportunity to play an engagement with a small ensemble which will require wide range and a lighter style than orchestral playing. In any case, these are opportunities where one would like to make good, and where one will thank himself for his efforts in range practice and study.

## THE MIDDLE REGISTER

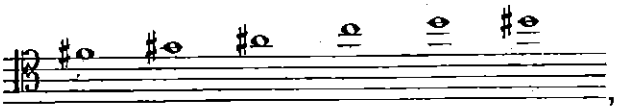
Since the middle register 

is the foundation of the player's tonal range, diligent and careful study should be applied here in respect to a relaxed embouchure, correct breath control, relaxed throat, tongue, and palate, and even relaxed shoulders and arms. *Ease* is the partner of correctness. The tone quality achieved in the middle register through *study* and *practice* will be the basis of development of good upper and lower registers.

## THE UPPER REGISTER

The upper register is the most difficult portion of the range to build, maintain, and play. In this register are the tones that are dependent on more muscular strength and extreme accuracy in embouchure use. This part of the tonal range should be built gradually upward, never straining and never taking a step until one is on solid ground with the last one. Along with strength development should be the correct use of this strength.

In the high register there are six tones no more than a whole tone apart in each slide position. Therefore, sensitivity of embouchure tension is imperative for accuracy. In third position, for example, starting on F♯



there are no intervals larger than a whole step. In the lower register, the tones are separated by intervals of thirds, fourths, and fifths. To play a G♯, A♯, C, or D requires extreme embouchure sensitivity, so that the tones immediately above or below are "blocked out." Mouthpiece practice is of great value here.

Assuming that the middle register has been studied, and relaxation, correct embouchure, and efficiency between breath and embouchure have been achieved, a step-by-step progression can be made into the upper (and lower) ranges. To study the embouchure function, take your embouchure visualizer and a mirror and extend your middle register upward with a slow, even glissando to your highest tone. Study this glissando in looking for tensing of anything other than the embouchure as you ascend. Do the walls of the mouth, tongue, and palate become more muscular? Do the jaw hinges become tight and the jaws clamp upward? Does the throat constrict as you ascend? These are all detrimental to good high tones, and should be eliminated.

The embouchure should do the work—it is the pitch originator. The muscles of the embouchure should tighten all around the lip aperture to produce a smaller aperture and the lips should turn slightly inward when ascending in pitch. You may find it beneficial if the lower lip does the greater amount of this turning inward. As the pitch ascends into the very high register, the muscular control of the embouchure should become more and more centered around the aperture in the lips. The higher you go in the scale, the less the embouchure will change, until in the very high register there is only a tiny muscle movement in the red part of the lips surrounding the vibrating aperture. Feel as you ascend that you are blowing more toward the *bottom* of the mouthpiece. A small amount of mouthpiece pivot here is permissible. The instrument can be lowered in angle ↘ as one ascends in pitch, and raised ↗ for the lower register. This is by

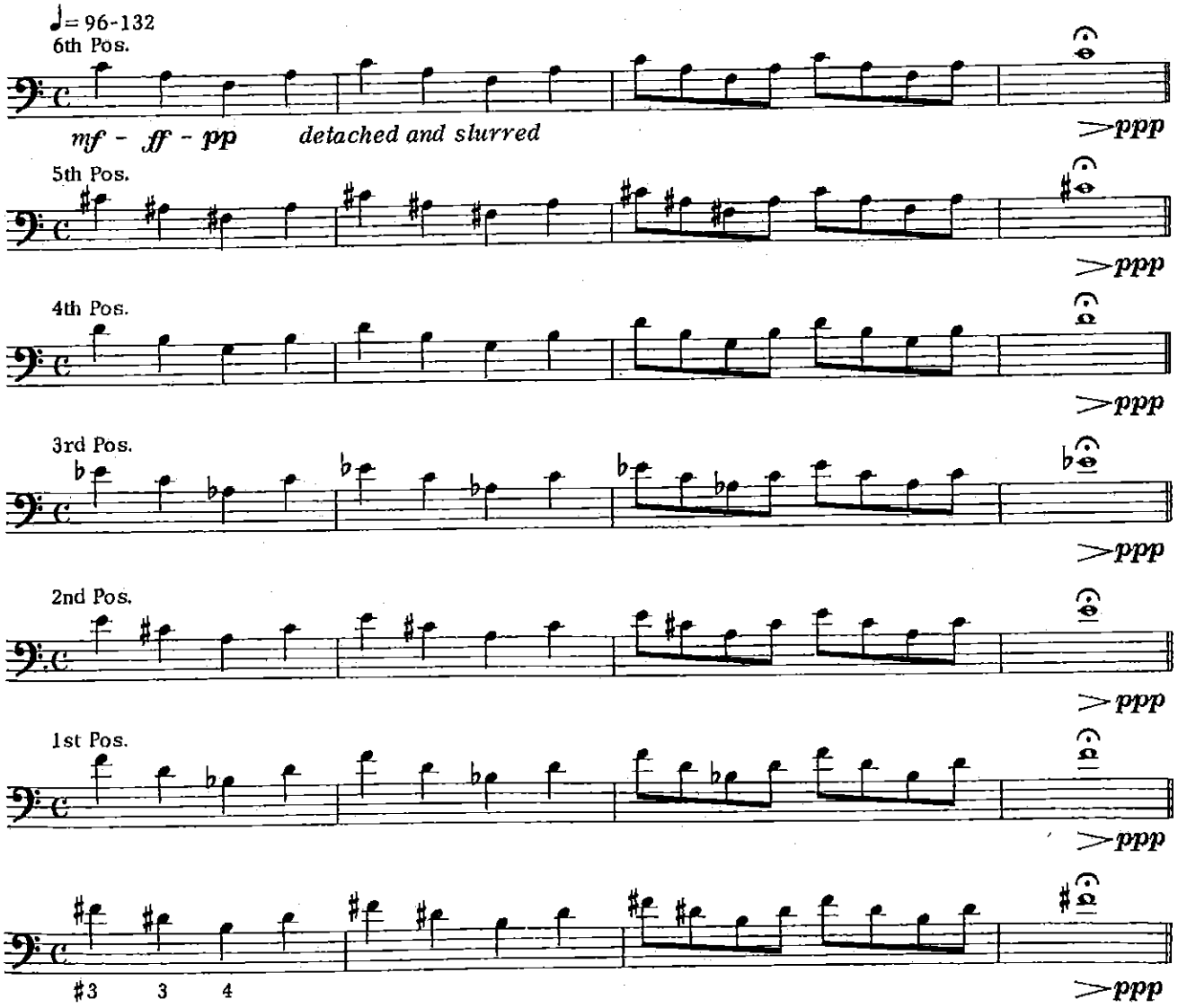
only a small degree, of course, and must not be overdone. Keep the sensation of a hot potato in your mouth for the upper tones. This will help avoid clamping the jaws together. Keep the sensation of the syllable "whoo" in blowing, and avoid the feeling and forming of the syllable "e."

Finally, keep the vibrating surfaces of the lips as relaxed as possible. When relaxed, they will produce more overtones, a better timbre, and will vibrate more easily, even in soft playing. All of these factors can be integrated into an accurate, well-controlled, good-sounding upper register if done with a minimum pressure of the mouthpiece on the lips. It is important not to get discouraged in extending the range upward. The tones will split and be insecure as you are building embouchure strength and correctness. Constant study will be rewarded, but do not just spend time without a definite purpose. And do not practice too far beyond the stage of tired lips. Space your practice time so that you will have rest intervals in between.

Slow ascending scales or intervals, in all volumes, slurred and detached, are means of building and maintaining a good upper register. The following exercise is recommended for this purpose also.

Develop a good *ff* and *pp*, both detached and slurred. Observe the *fermata* and *diminuendo*.

Do not attempt to do the entire exercise in one session. Wait until you are satisfied that the beginning is musical and correct before you move on. Rome was not built in a day—the last line should be a goal—it may take a year or even years to attain it.

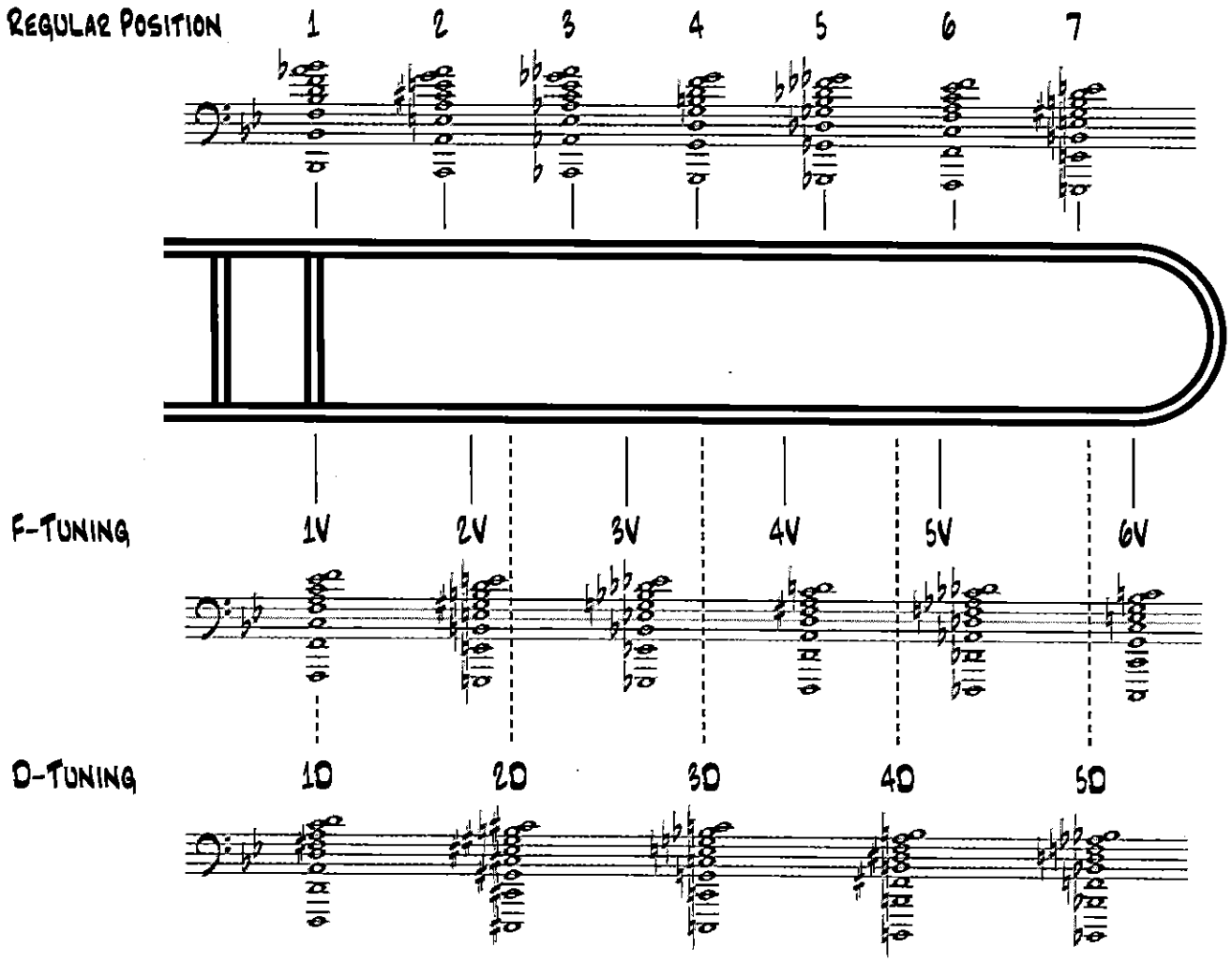





65

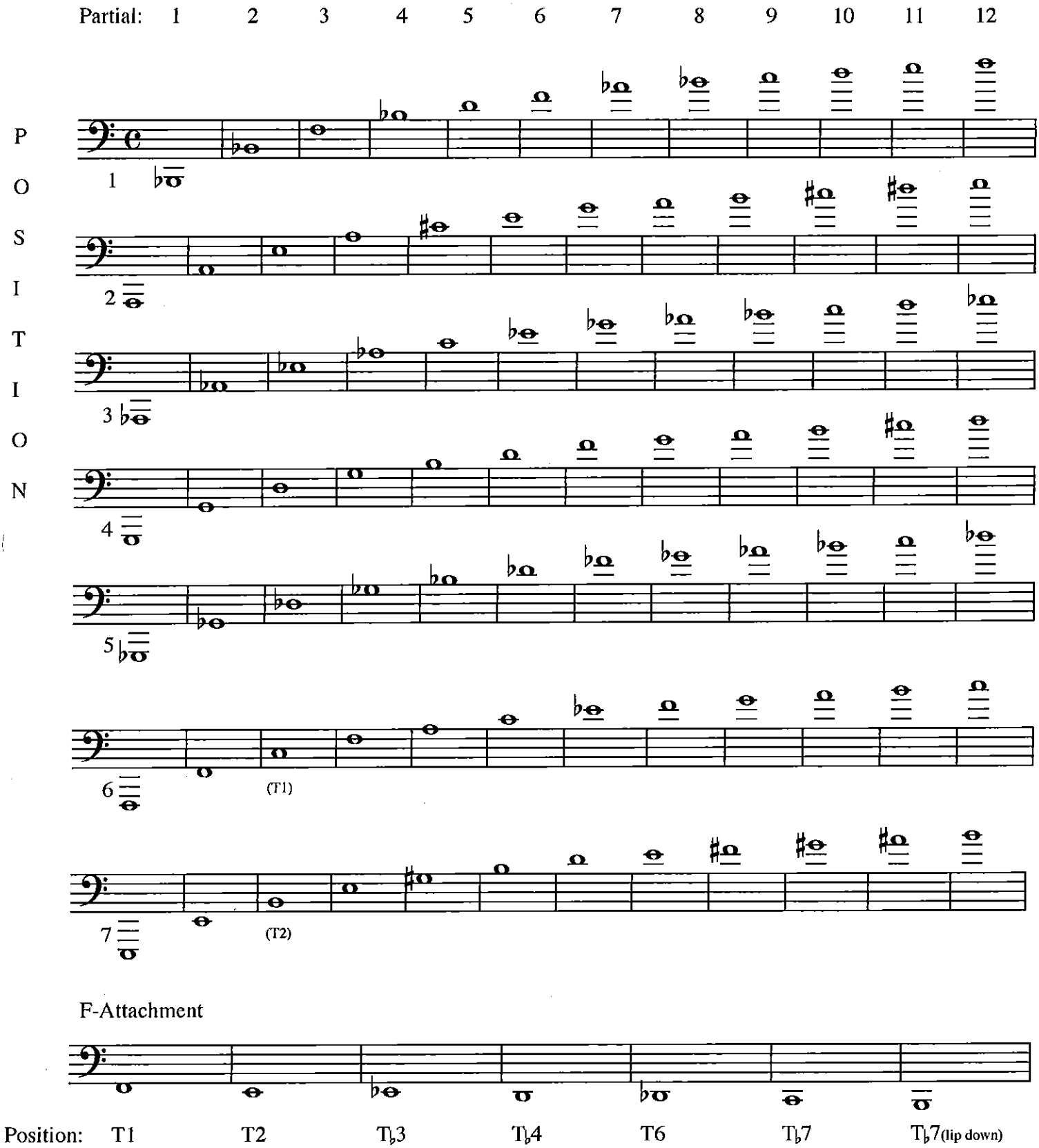
# Trombone Slide Position Chart

## for Bass Trombone with F/D-Attachments



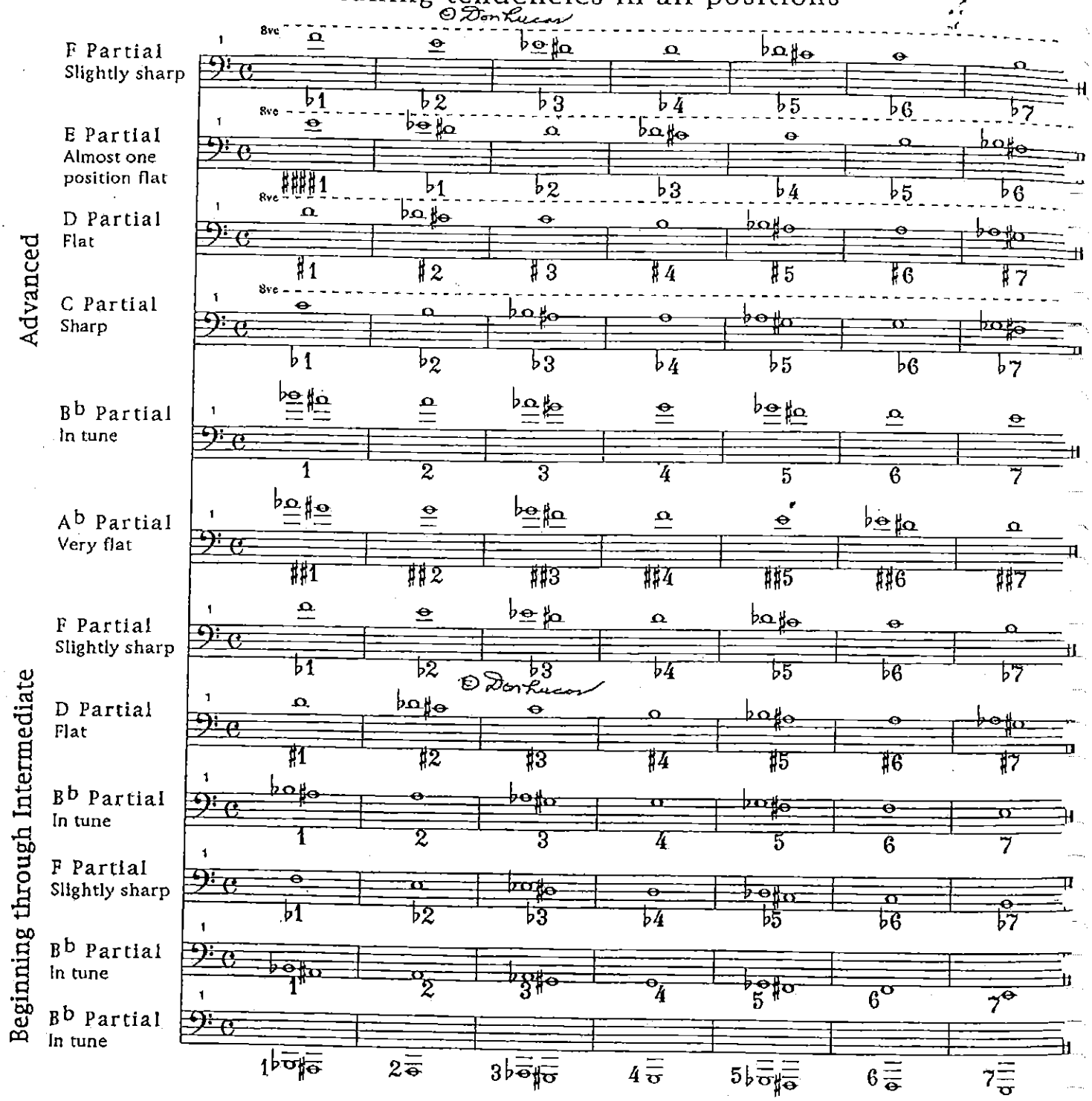
# Trombone Position Chart

**Tenor Trombone w/F-Attachment**



# Trombone Harmonic Series Position Chart

## with tuning tendencies in all positions




This chart is easily learned if the student recognizes the intonation tendencies of the 1st position series (Ex. F Partials are slightly sharp, etc.) The descending neighbors on those partials retain the same intonation tendencies.

**Remember: Intonation in all positions is subject to the player's ear - Tune every note**

# 55

# PHRASING STUDIES

for

# TROMBONE

by

JAROSLAV CIMERA

## FOREWORD

One of the greatest problems for trombone players is proper breathing after quarter notes. Always remember to take a deep breath when playing melodies even if the phrase is short. Be sure to give all quarter notes at the end of each phrase its full value without breaking the rhythm. Be prepared to take a quick breath in order to properly execute the next phrase.

Try not to use any tonguing on intervals that are natural slurs. Be sure to make all such slurs without using the tongue, thereby making the melody sound smoother. Be sure to use broad tonguing with very little space between tones when phrase is not slurred in any way.



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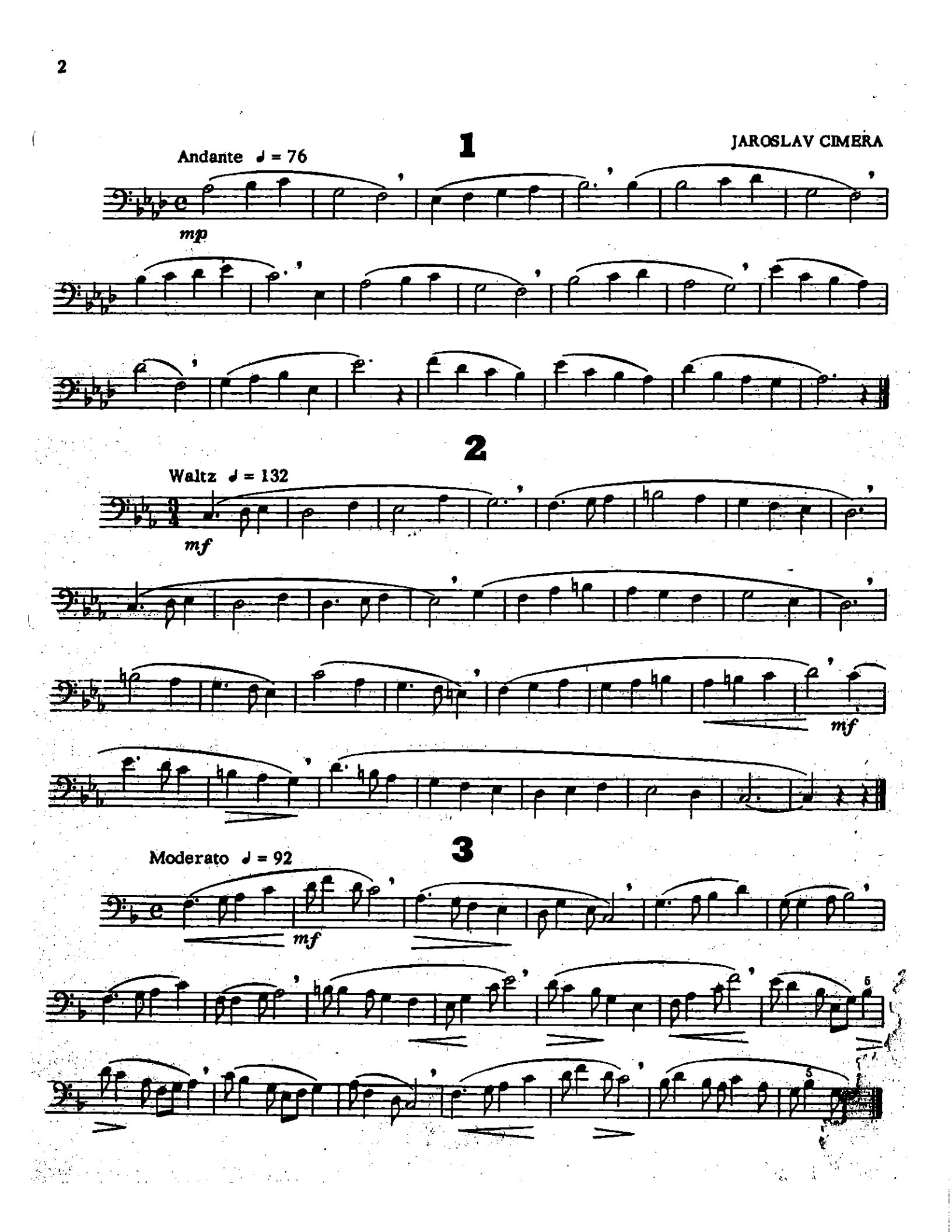
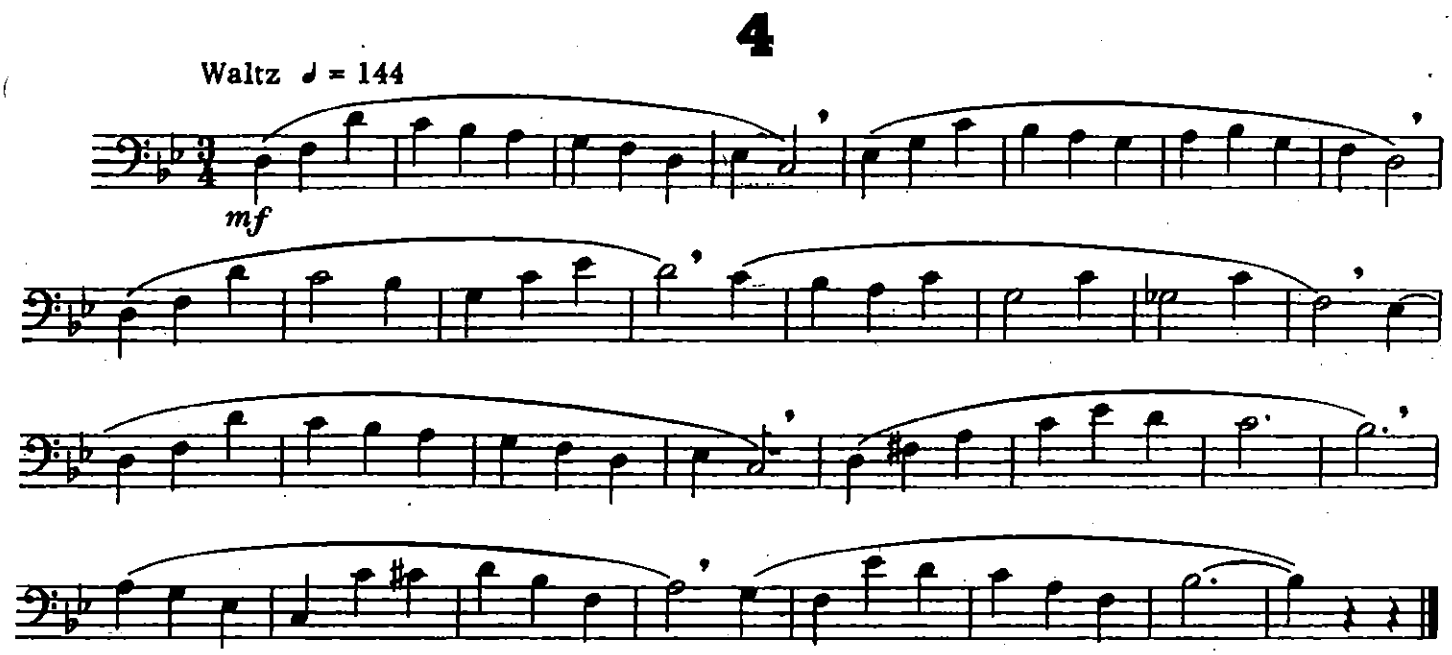
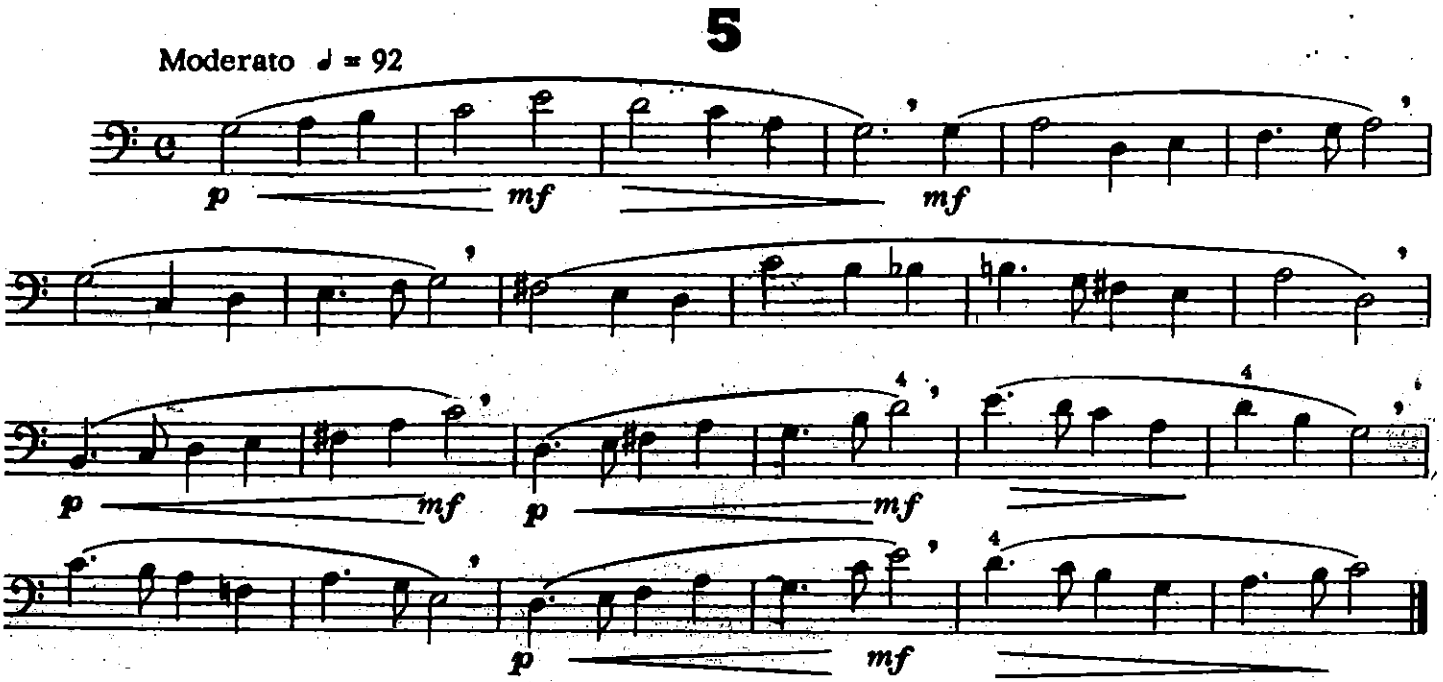
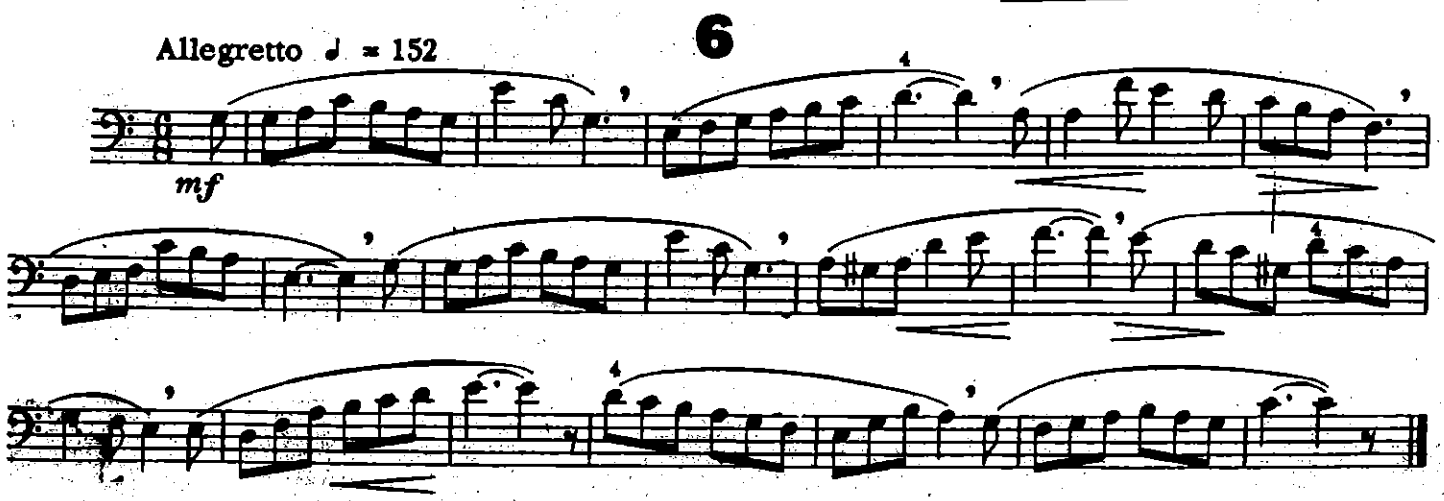

1
JAROSLAV CIMERA
Andante ♩ = 76
mp
2
Waltz ♩ = 132
mf
mf
3
Moderato ♩ = 92
mf


4
Waltz ♩ = 144
mf


5
Moderato ♩ = 92
p
mf
mf
p
mf
p
mf
p
mf


6
Allegretto ♩ = 152
mf

## 7

Andante ♩ = 76

*mf*

## 8

Moderato ♩ = 96

*mf*

*p*

*mf*

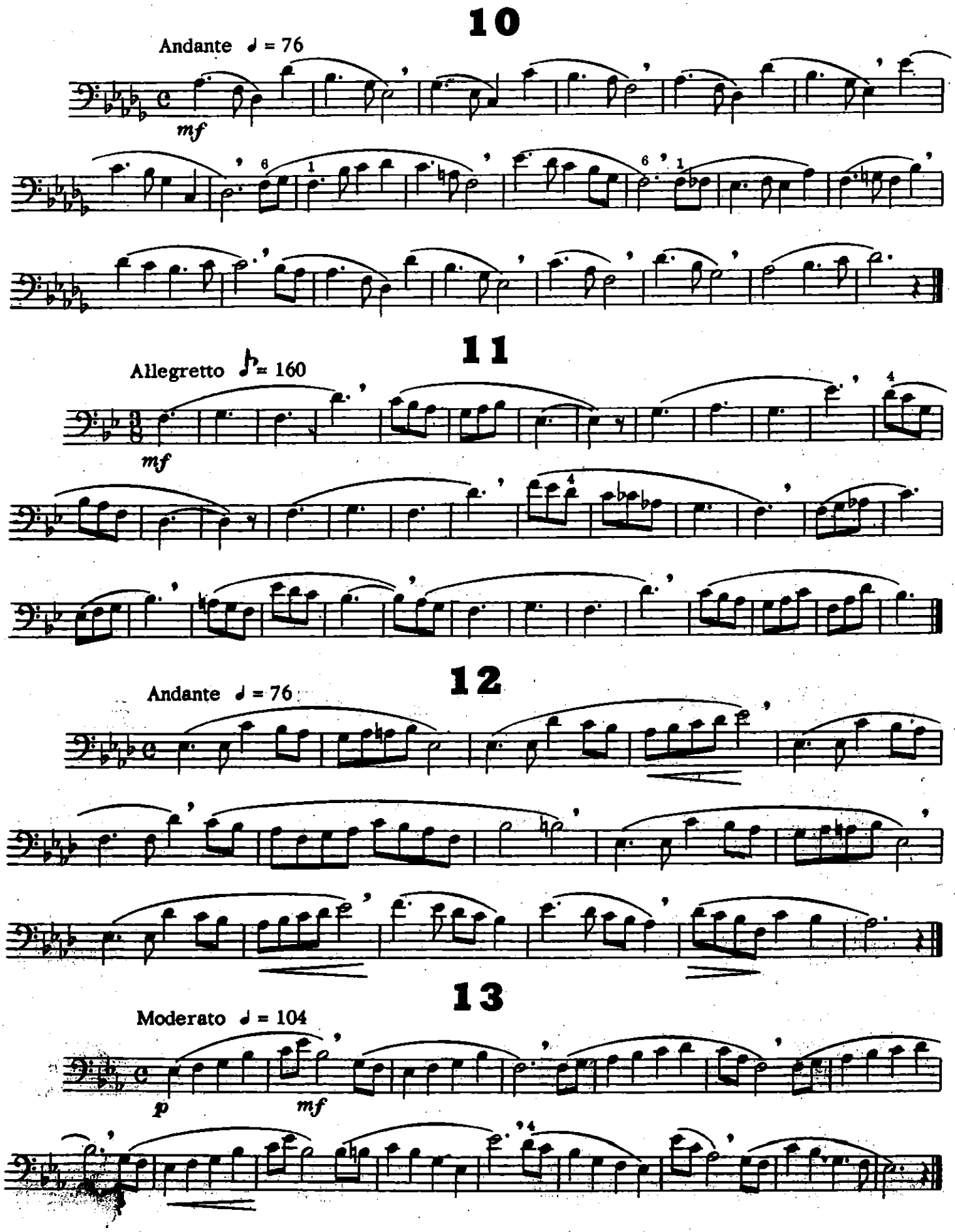
*mf*

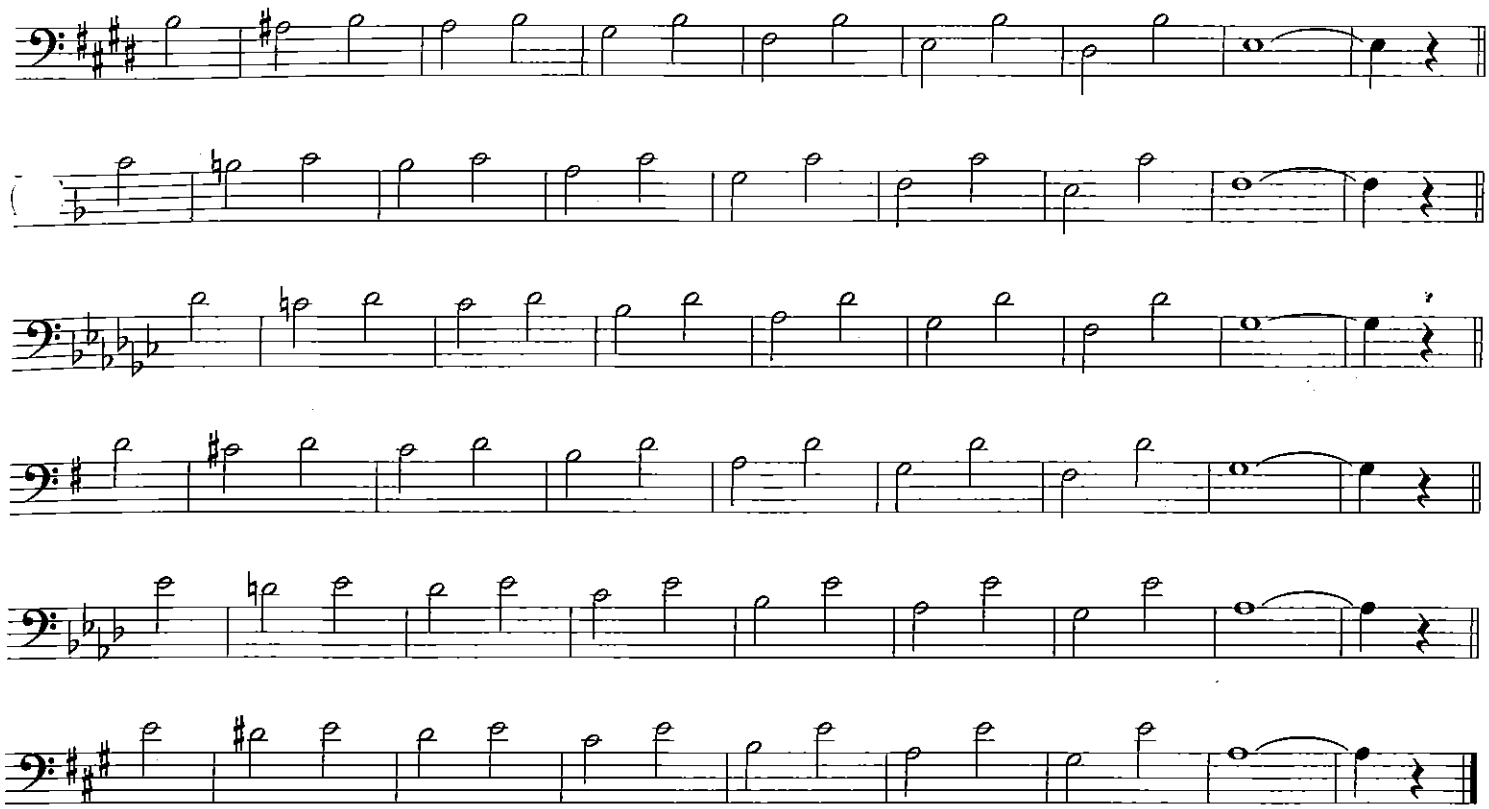
*rall.*

## 9

Andantino ♩ = 144

*mf*

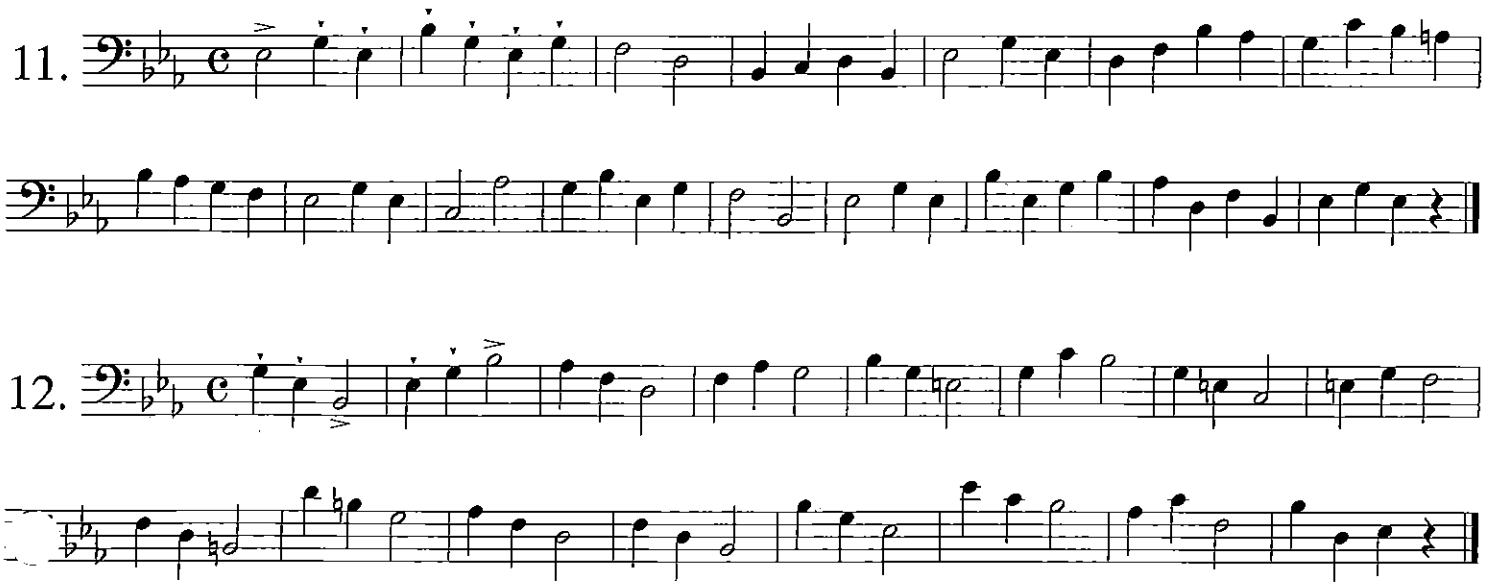

10
Andante ♩ = 76
mf
11
Allegretto ♪ = 160
mf
12
Andante ♩ = 76
13
Moderato ♩ = 104
p
mf

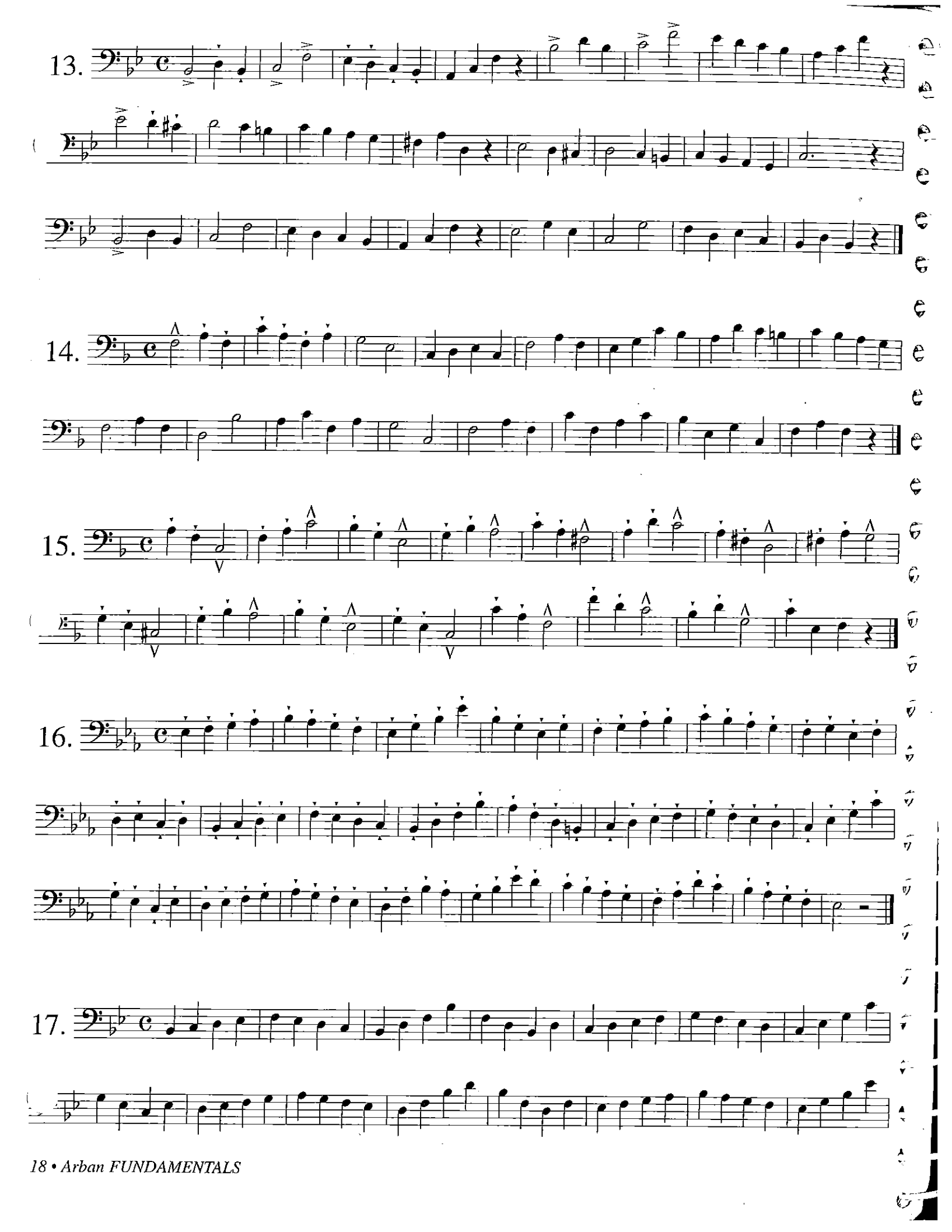


Arban: Complete Method for Trombone & Euphonium

### *Etudes 11-27—Mr. Alessi*

Once again, it is important to *clone* every note, and attack each note firmly. When breathing, try not to lose any time against the metronome. Learn how to breathe quickly through the corners of your mouth. Conceal your breathing for the recording and play it back to hear if any breaths are noticeable (similar to how a magician practices in order to conceal hand movements from the public).

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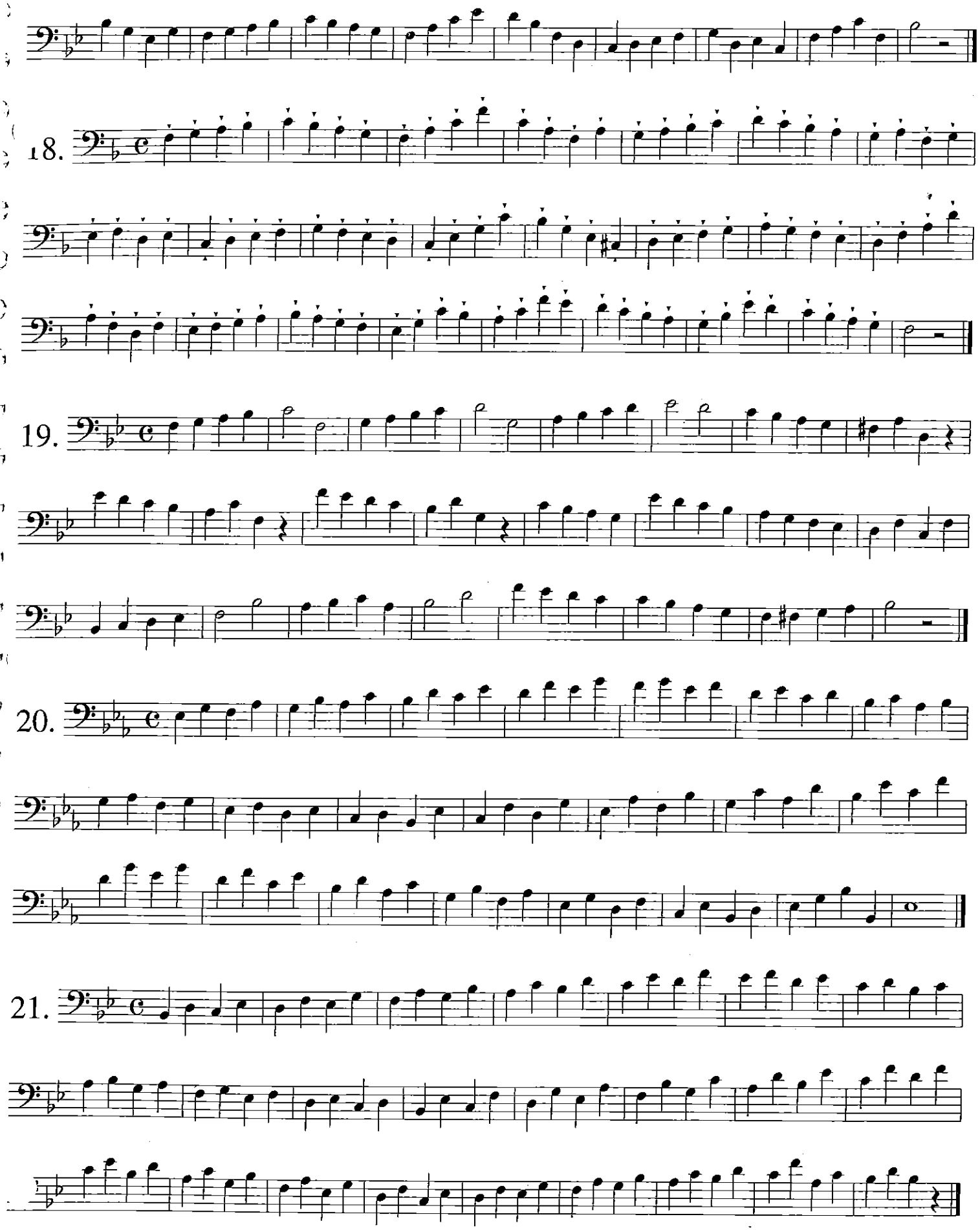
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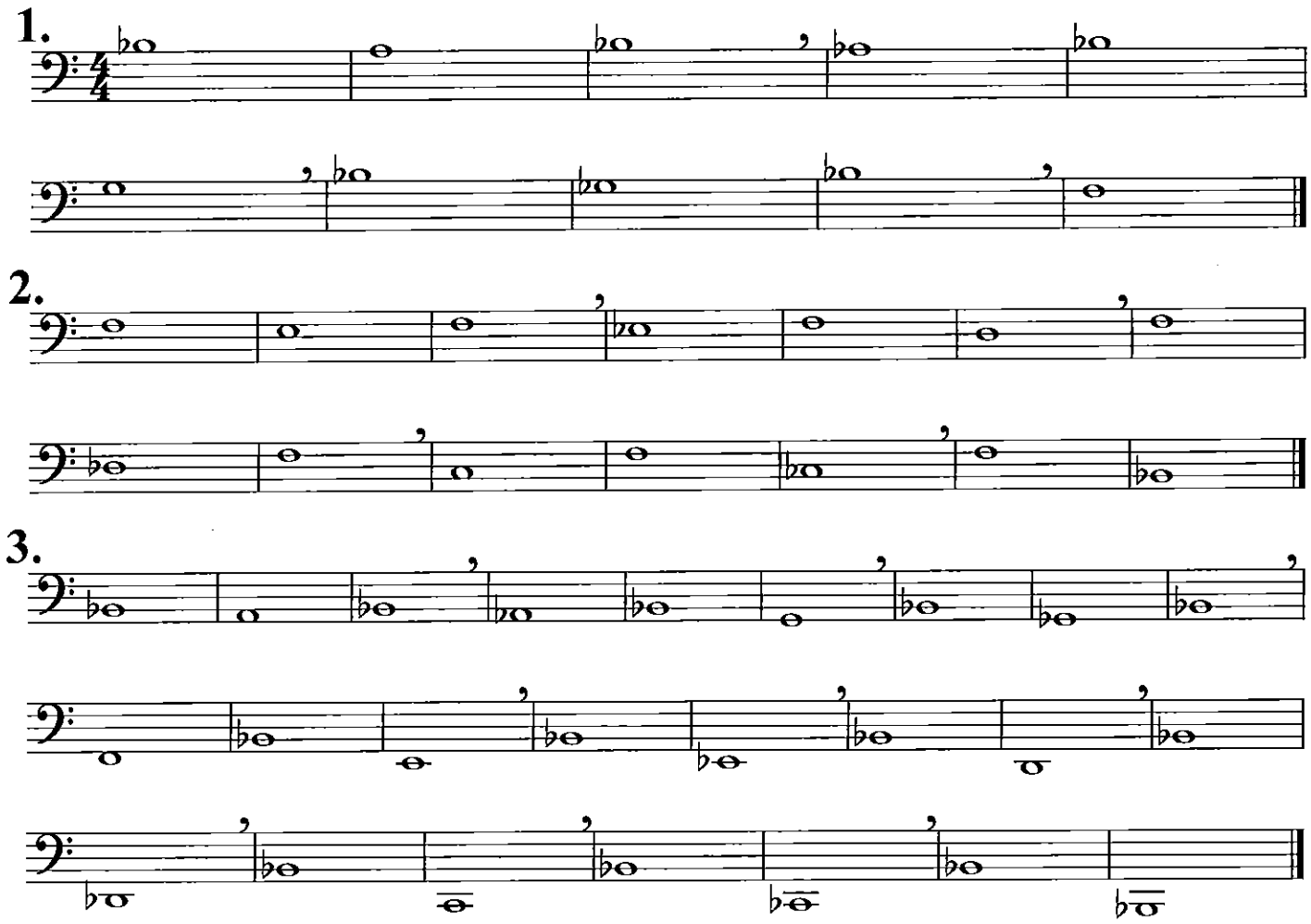
21.

# Daily Muscle Maintenance Routine

This packet is, without a doubt, the most important music that you will play. I will never try to convince you that it is fun music to play. But, I will try my best to convince you that it is necessary music to play. Working from it gives you the opportunity to work on: 1. tone quality, 2. relaxed, full breathing, 3. steady air flow, 4. quick, effortless tonguing, 5. tuning, 6. correct hand positions, and numerous other items that make playing the trombone easier. You should play from this packet daily, doing each of the different exercises in the correct manner. Can you play trombone without practicing from this packet? Yes, you can. But you will be a stronger, better player a lot faster by using this packet DAILY.

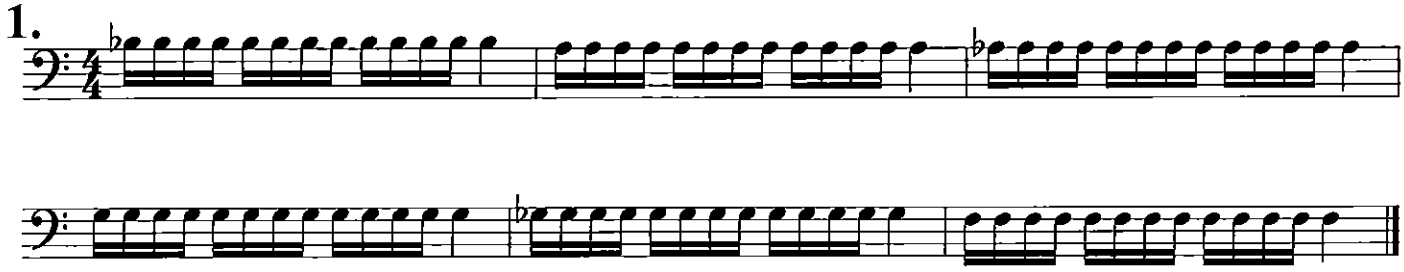
Emory Remington




Jon Bohls
1921 Kentwood
Carrollton, TX 75007
972-394-0374
bohlsj@comcast.net

# Tonguing

1.



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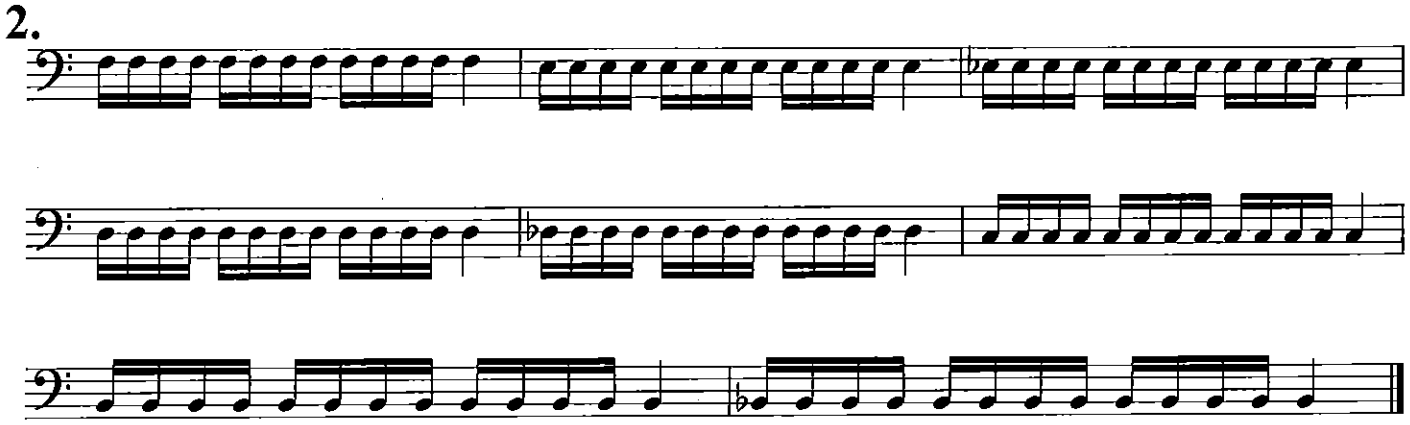

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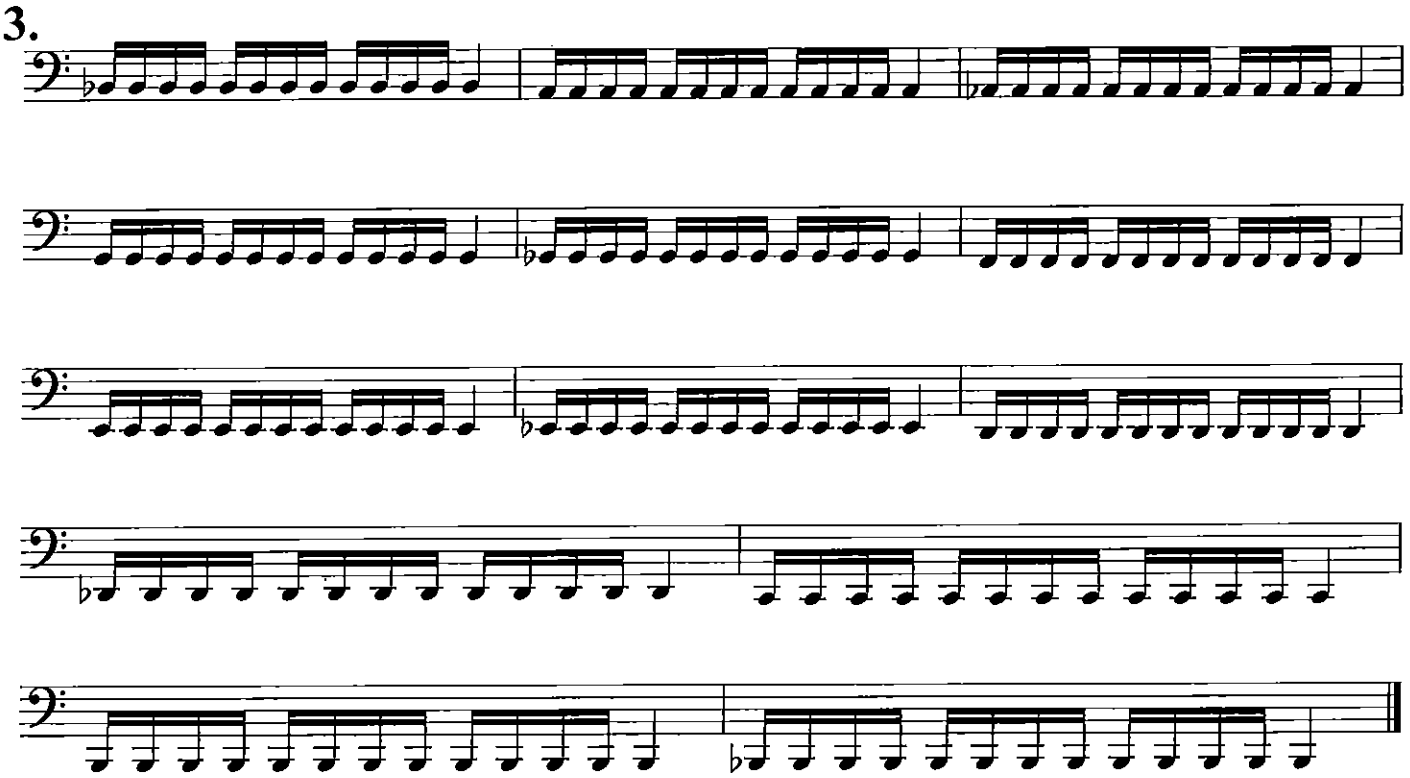
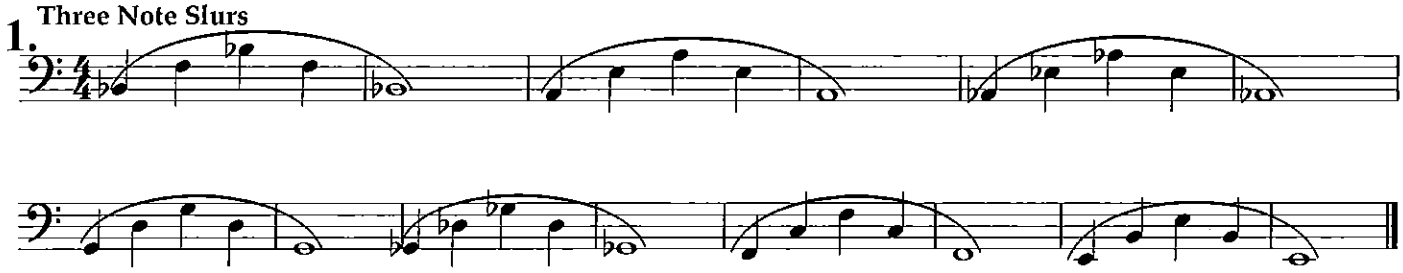
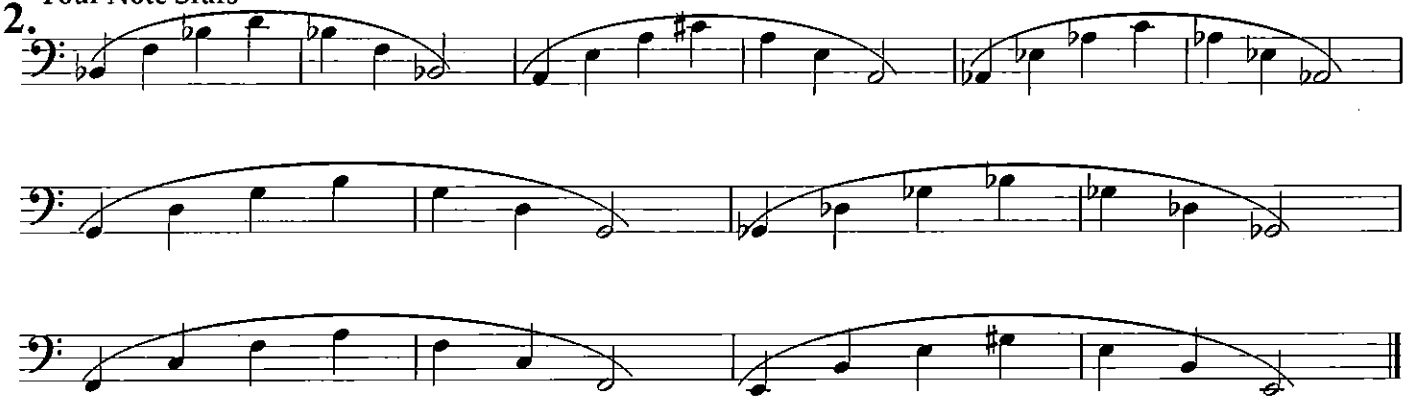


# Three, Four, Five Note Slurs

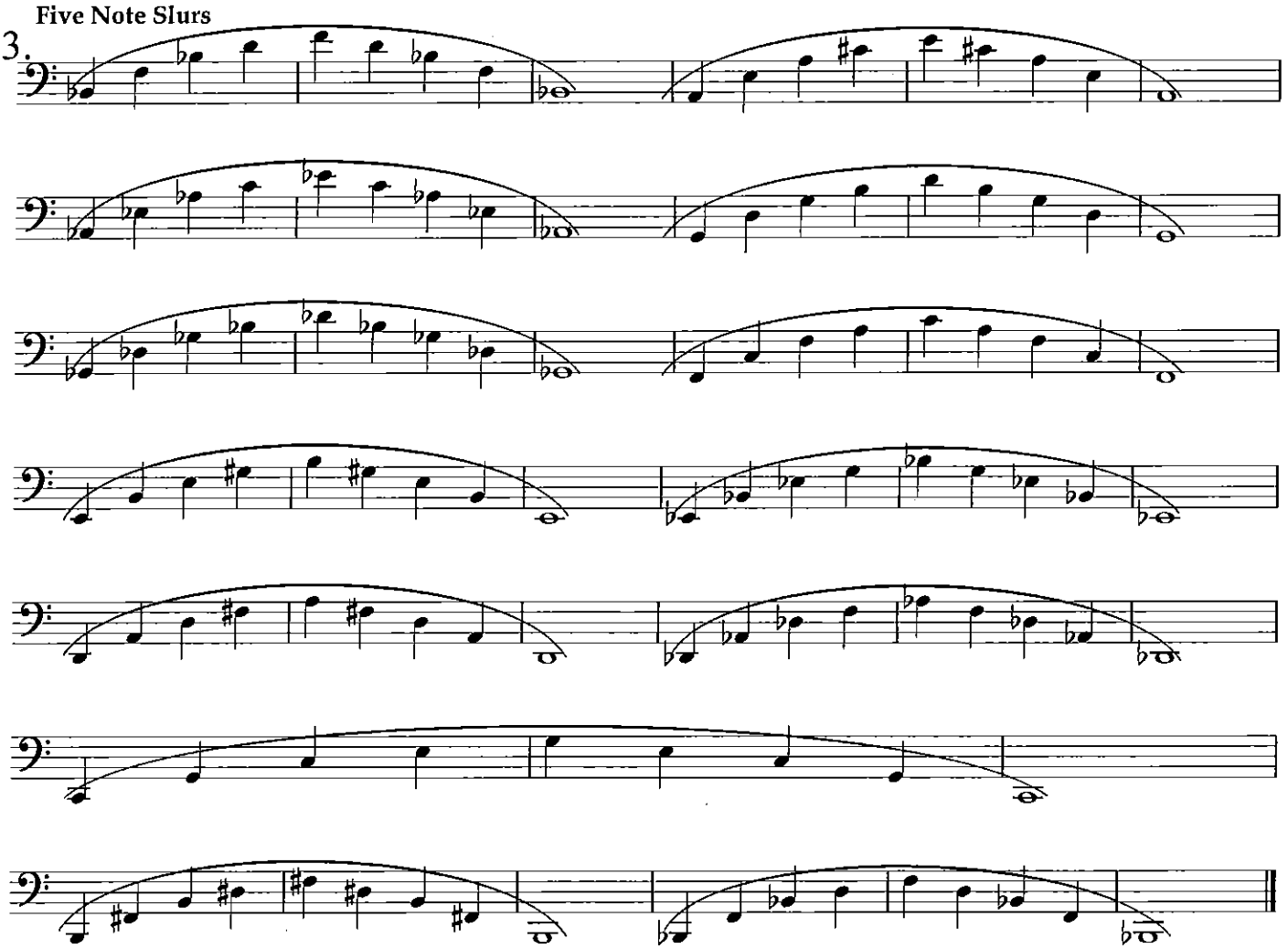
1. Three Note Slurs



2. Four Note Slurs

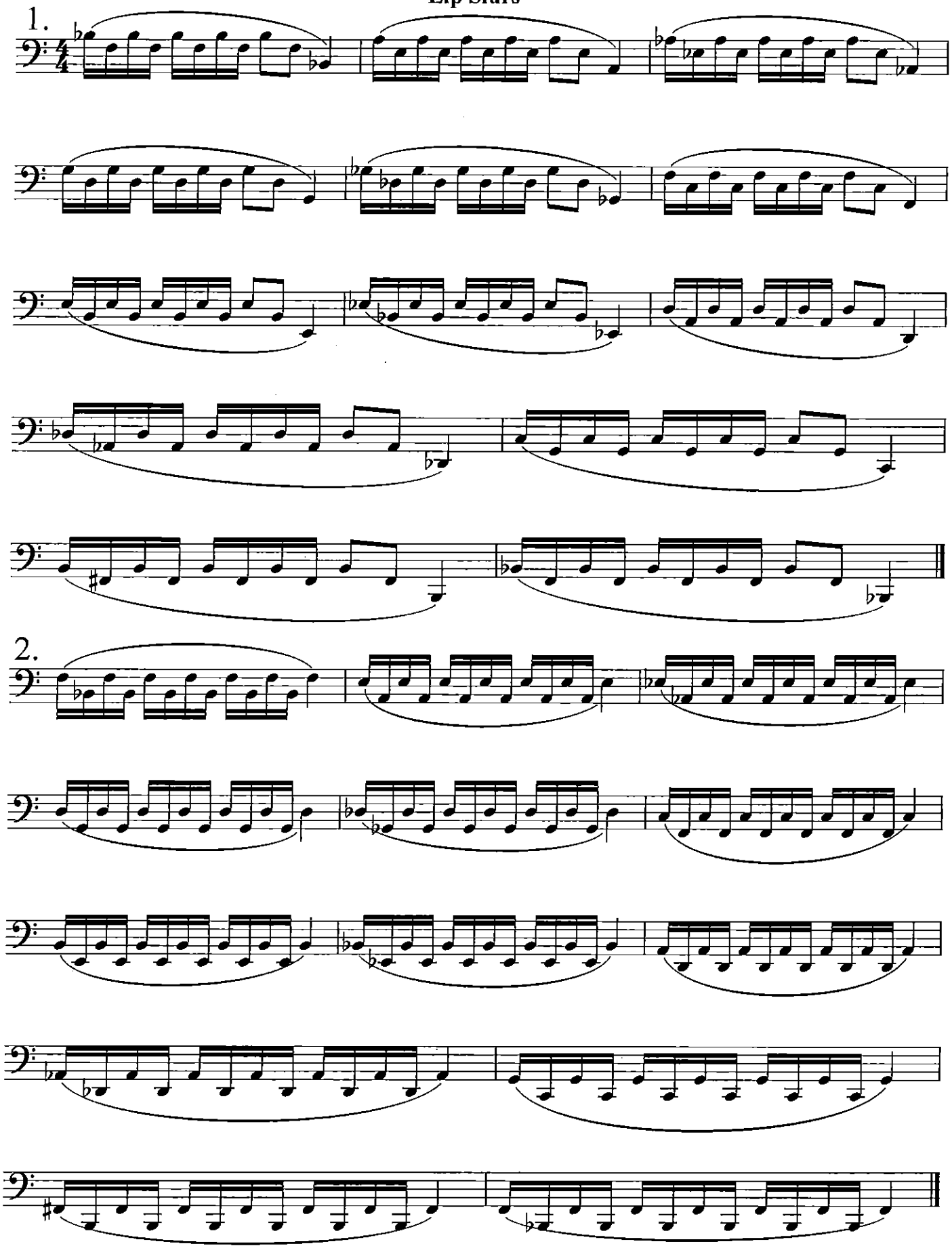


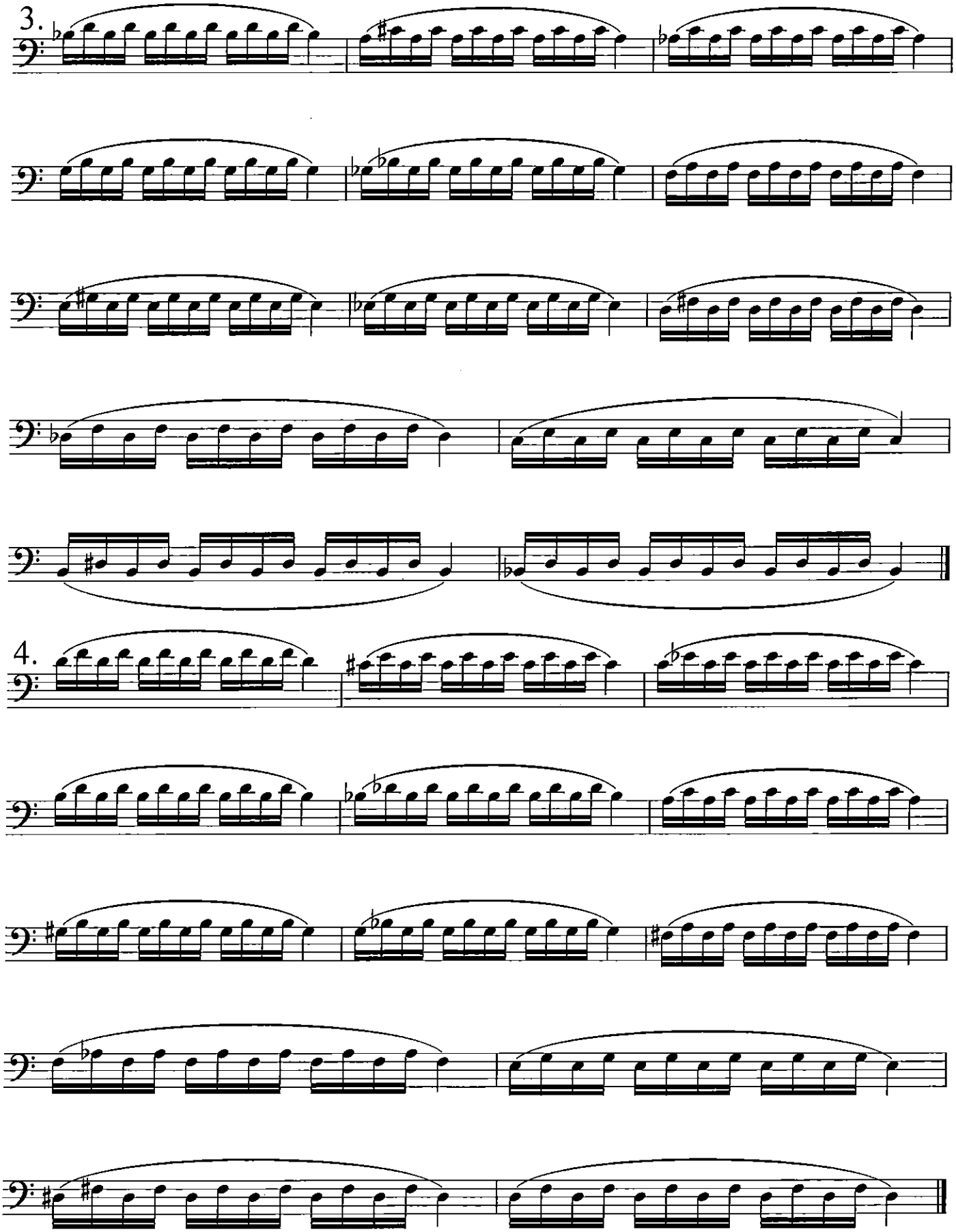
3. Five Note Slurs



# Flexibility

## Lip Slurs

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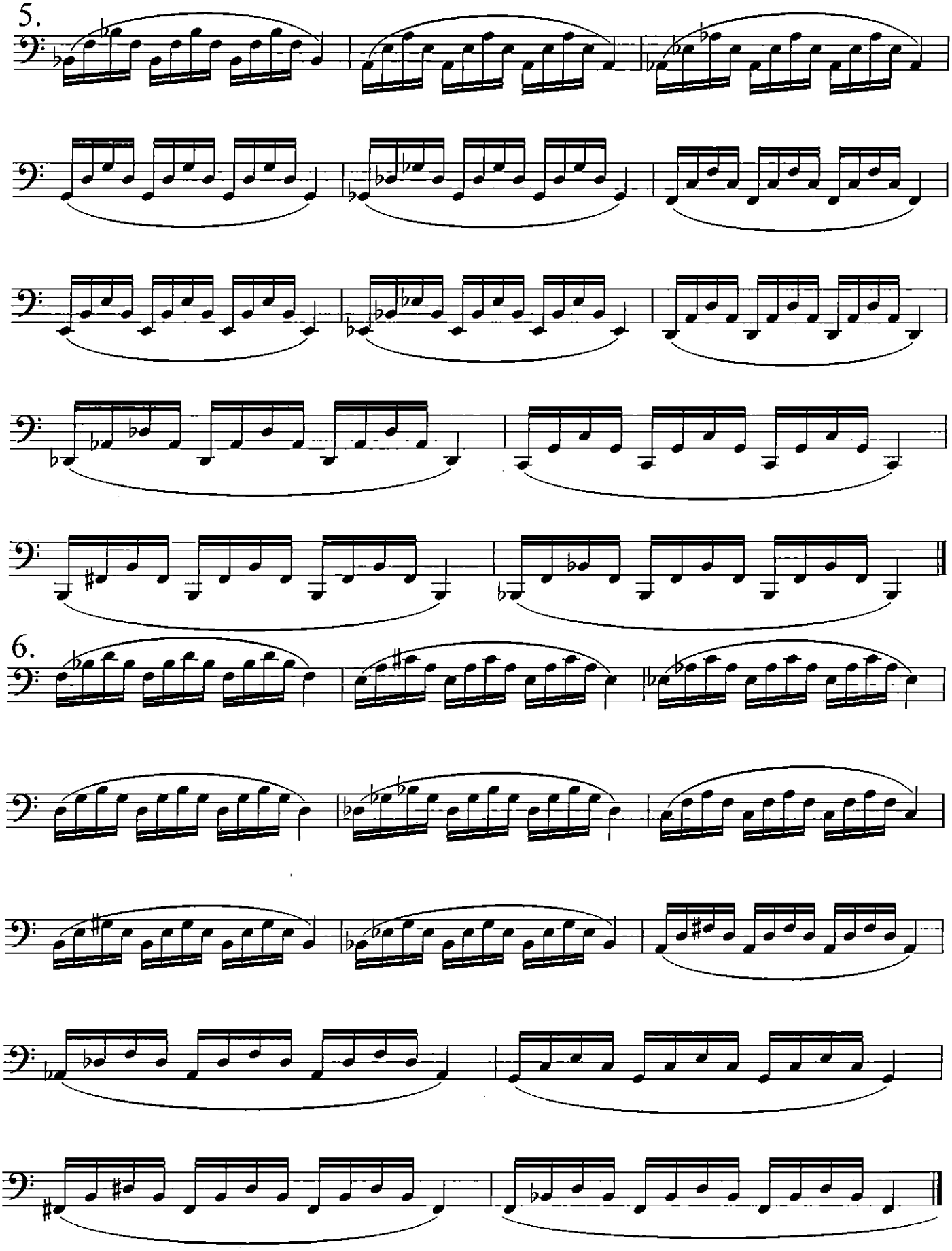

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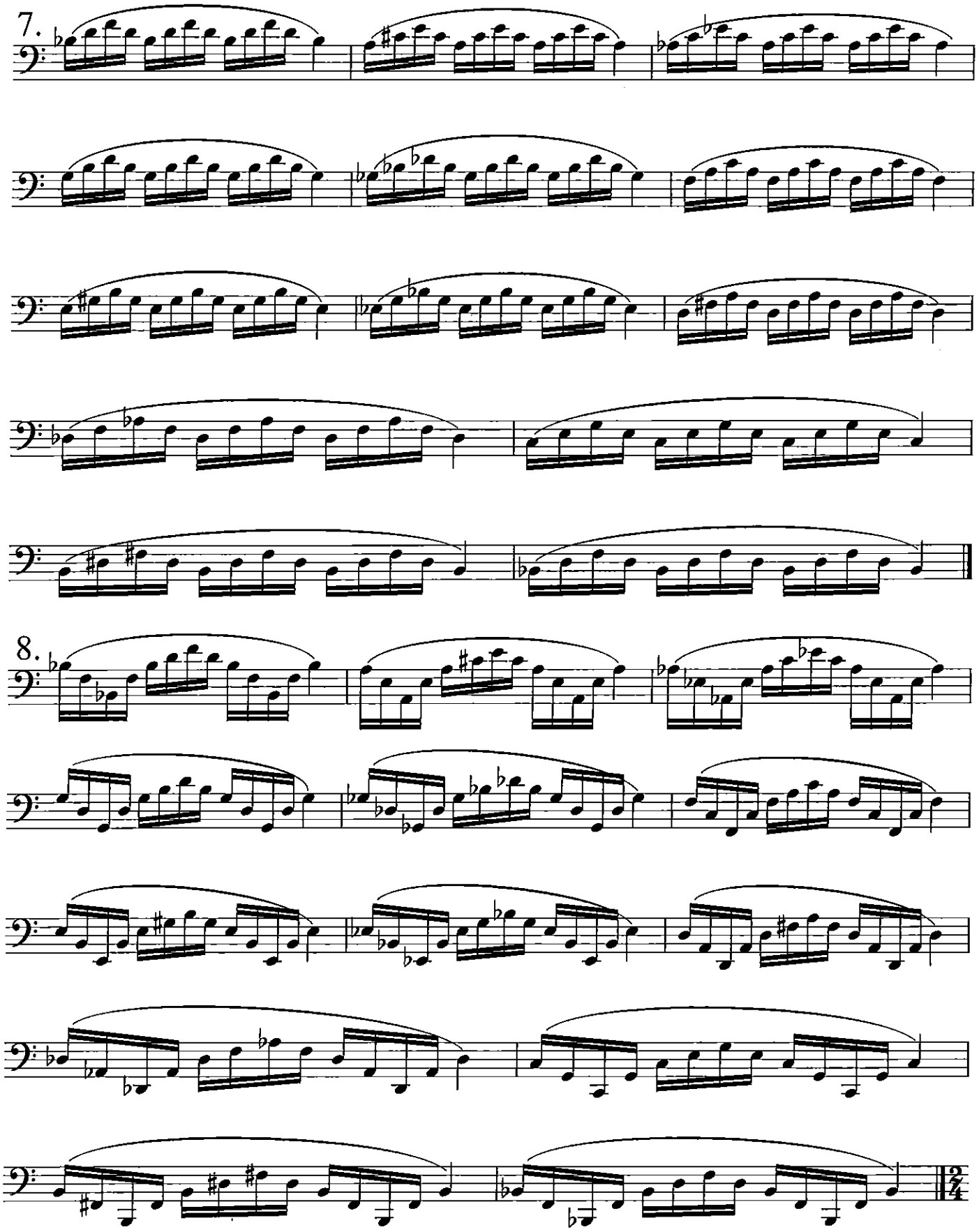
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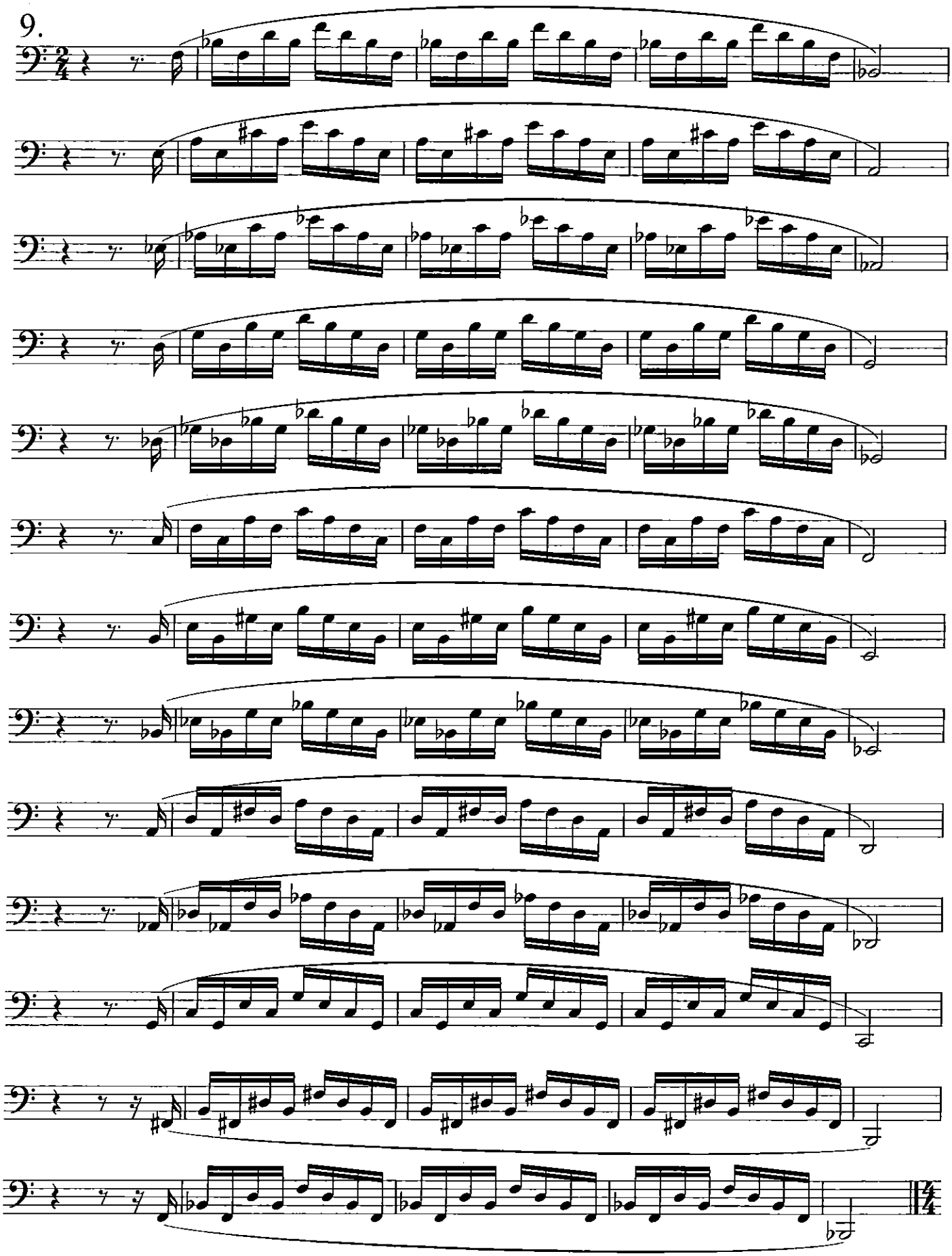
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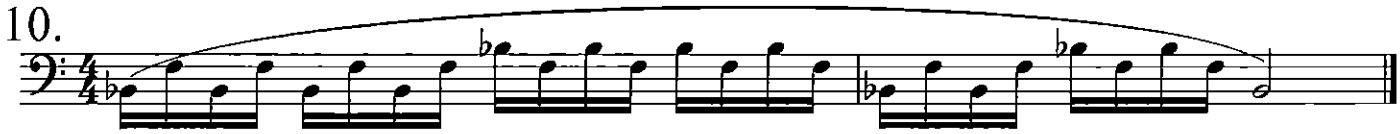

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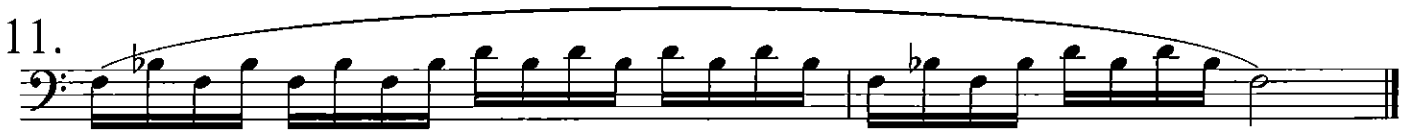

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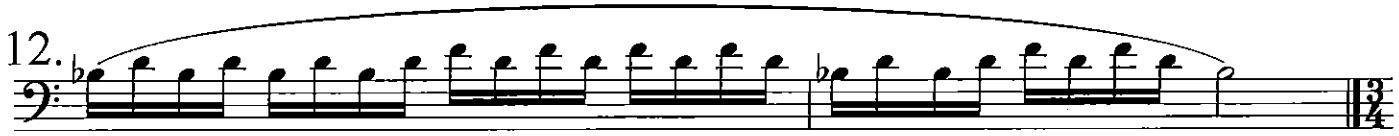

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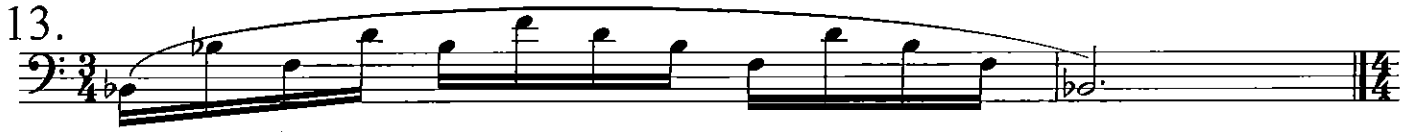

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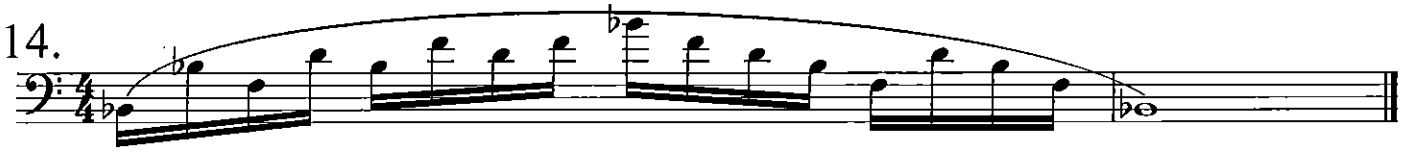

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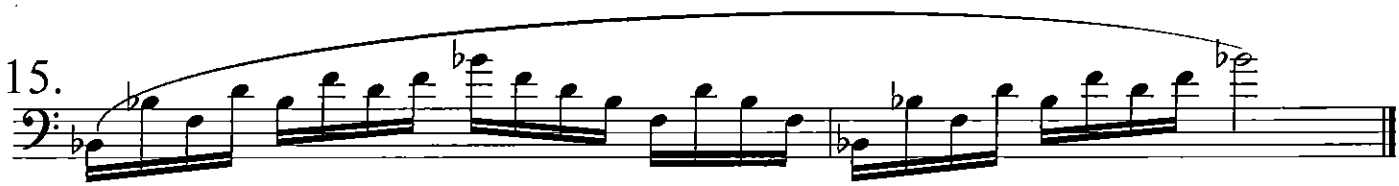
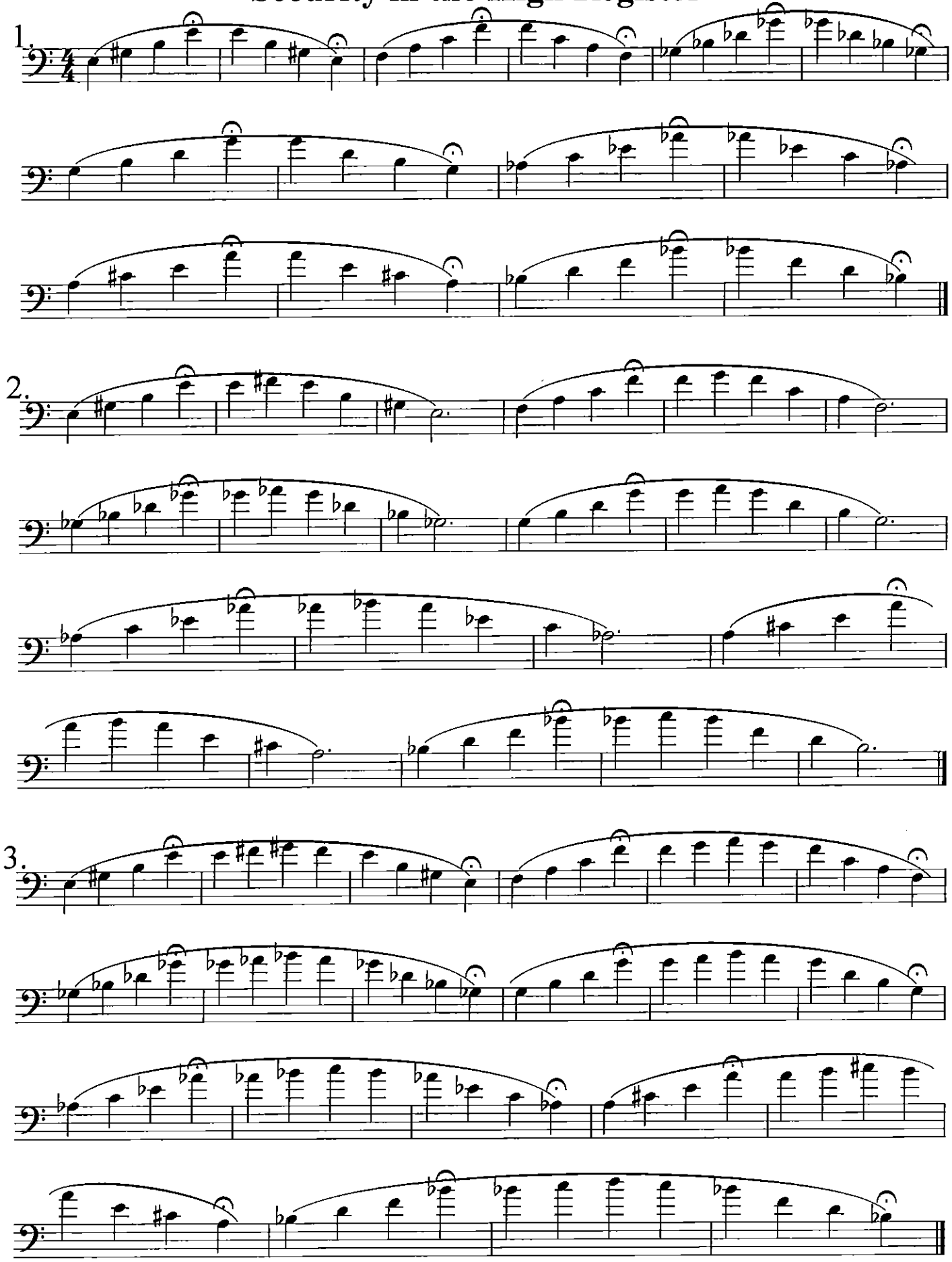


# Security in the High Register



# Trombone Maintenance – Cleaning your trombone

Maintaining your instrument is an important part of being a musician at any level. A well-maintained instrument is easier to play and can also help to prevent major repairs.

The insides of all brass instruments can be generally cleaned in the same manner depending on the amount of space you have and if you have the appropriate size cleaning tools. Instruments that have experienced a very long time between cleaning may present some difficulties, especially to younger students. Most reputable music repair companies offer a basic "chemical bath" cleaning process that can be quick and efficient on cleaning out a horn. Some players will have it done if they are already taking their horns into a shop to be repaired in some other fashion. These chemical baths usually cost between $50-100. However, with a few tools and some of your own personal time and effort, you should be able to easily clean your horn yourself. Here is what you'll need:

- Bathtub with a lip high enough to submerge whatever you're cleaning
- Large bath towels
- Small hand towels
- Soap (Antibacterial dishwashing liquid, or a general purpose cleaner such as Simple Green are best)
- Mouthpiece brush
- Cleaning snake
- Cleaning rod
- Cheesecloth or muslin (cheesecloth can be found in the kitchen accessory section of a grocery store)
- Lacquer polishing cloth

You will probably have half of the items already and the ones you don't have should be easy to get either from your local music store or a reputable online source such as www.Hickeys.com. Here's how it works

1. Fill the bathtub with warm water (hot water will strip the lacquer and cold water will not be as effective on cleaning out the instrument). You need to be able to completely submerge whatever your cleaning whether it be just the slide or the entire horn. As the water is filling drop in the soap, about a teaspoon for dishwashing liquid, a little more for a general purpose cleaner.
2. After the tub is full, place a large bath towel down to protect the instrument from sliding around. If cleaning the entire horn, take out any tuning slides as well as the outer main slide. Using a hand towel, wipe any lubricants off of the slides. Carefully place each piece separately into the bath as to not place parts on top of each other. You can include your mouthpiece as well.
3. The amount of time you let the instrument soak is up to you. Some people will wait 10-20 minutes whereas I personally like to let it soak overnight.
4. After the instrument has soaked you can drain the tub and begin using your brushes to clean the instrument and mouthpiece. A snake will be necessary if

cleaning the valve/bell portion of the instrument, as there are many turns (especially with a bass trombone). You'll want to target a 3-4 inch section of tubing with the snake for about 30 seconds before moving the snake farther into the horn. Once complete, I will usually flush out any excess debris with the faucet. The main slide can be a little tricky to clean so I recommend watching the youtube.com video "Trombone Slide Cleaning" by username "EdwardsInstrumentCo". This will guide you easily through the process of cleaning as well as rubricating the main slide.

5. After scrubbing out the horn, you can use the small hand towels to dry off excess water from the outside and then let the parts sit for an hour or so and air dry on the inside. You can use a lacquer polishing cloth to remove any watermarks or fingerprints from the outer part of the instrument at this time.
6. After the horn is dry you will need to lubricate it before using it. See the "Trombone Maintenance: Lubricating your trombone" handout for details.

Trombone Maintenance – Lubricating your trombone

Maintaining your instrument is an important part of being a musician at any level. A well-maintained instrument is easier to play and can also help to prevent major repairs.

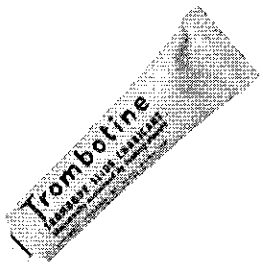
Lubricating your instrument is something that should happen on a daily basis, even if it's just a couple of sprays with a water bottle on the main slide. Just about every moving part on the trombone is metal on metal, which means proper lubrication is absolutely necessary to prevent serious damage.

Main Slide

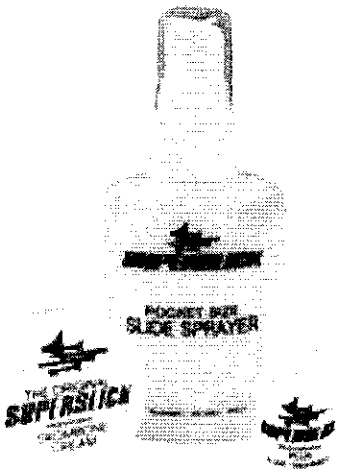
There are two schools of main slide lubrication. The first is with a cream. 99% of beginner trombones come with some type of a main slide cream. The best ones that I have come across are Yamaha: Slide Cream; Trombotine: Trombone Slide Lubricant; Superslick: Trombone Slide Cream. Some creams such as the superslick also have a very small "additive" bottle that can be applied on top of the cream.

<u>Application</u>: Begin by wiping your slide clean with a rag. I recommend having a rag in your case that you use for this purpose. Using your index finger, apply a tiny (no bigger than a pencil eraser) sized amount on each of the inner slide tubes. Curl your index finger into the "okay" sign and work the cream up and down each slide tube so you have an even coating. IF YOU CAN SEE THE CREAM ON THE SLIDE YOU HAVE USED TOO MUCH!!!!!!!!!!!!!!

Wipe off any excess cream from the slide and work the outer slide on top of the inner slide one tube at a time again to provide an even coating. At this point you can add a few drops of an "additive" bottle if you have one. This process should happen every few days. A few sprays of water from a small spray bottle should be applied and can be used on a daily basis between applications.







Trombone Maintenance – Lubricating your trombone (page 2)

The other option of main slide lubrication is that of a liquid. The best liquid main slide trombone lubricants that I have come across are: Slide-o-Mix: Trombone slide lubricant (two bottle system); Slide-o-Mix: Rapid Confort (one bottle system); Yamaha: Trombone Slide Oil. I would recommend staying away from the clear "slide oils" (the Yamaha is a liquid version of their cream). These oils can wear off quickly and don't provide as good protection of the slide.

Application: After wiping off the slide with a rag, apply a small line of liquid along about half of each inner slide tube and use the outer slide to work the liquid around, creating an even coat. The two-bottle slide-o-mix system has a second, smaller bottle, which is then applied to the stockings of the instrument and worked around using the outer slide. When complete, a few sprays of water can be again used for additional lubrication and helps maintain the instrument between applications which last anywhere from 2-3 days to a week.

Valves

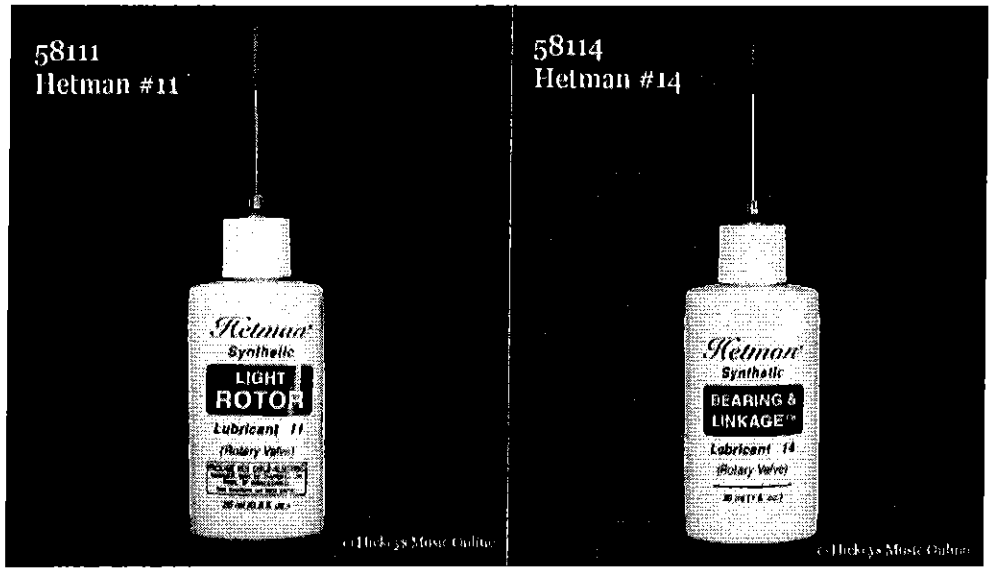
The Hetman Company has a fantastic line of products for anything valve and tuning slide related. Depending on the factory specifications and current condition of the horn, tolerances can be loose or tight. Hetman makes a variety of consistencies of most of their products to meet the needs of any brass player. All of their products are on a numbered system, which helps the buyer determine which product to purchase. Other companies have acceptable products but I strongly recommend Hetman to players of all ages. Most of their products run $5 each.

If your instrument has valves, you will need several different oils to properly maintain your instrument. Coming up with the right consistencies simply takes trial and error to see which ones work best for you. I play a newer instrument with tight valve tolerances so I use Hetman No.11: Light Rotor Oil for the inside of my valves. Hetman also makes a No.12: Rotor oil which is slightly thicker.

Application: This oil is applied down each tube, which runs to a valve. This is the oil I use the most, as I like to apply a generous amount to keep my valves going. As a bass trombonist, my valves are just as important as my main slide so they need to always be in top shape.

The cylindrical piece, which runs down into your valve and rotates when you press a valve, is your spindle. Hetman No.14: Bearing & Linkage oil works great for this part of the instrument. The linkage that connects all the parts of the valve together has two ball joints per valve. Hetman No.15: Ball Joint Oil is my preference for this part of the valve.

Application: Spindle oil will often have a long application needle on the bottle. Apply a few drops where the spindle goes into the valve and press the valve a few times to spread it around. The same goes for the ball joint oil. Use the needle to apply a drop or two to each ball joint (you can also put it on the springs) and press each valve a few times to coat evenly.



Trombone Maintenance – Lubricating your trombone (page 4)

Tuning Slides

For the tuning slide I personally use Hetman No.8: Tuning slide grease as my slides are fairly loose in tolerance and I need a thicker grease to keep them in place. For students with tighter fitting slides or older horns, Hetman No.7: Tuning Slide-Gel works great, and they even have a No.7.5 if your horn is in-between.

Application: Apply a small amount to the stockings of each slide and work into the bell section of the horn one side at a time. Spinning the slide 360 degrees will help apply an even coating to the entire slide. Wipe any excess off with a rag.


# Popular Method Books and Solos

Method Books

Rubank – Advanced Method Vols 1, 2 and 3 (elementary, intermediate, advanced)

Rochut – Melodius Etudes for Trombone Vols 1, 2 and 3 (vol. 1 most common)

Voxman – Selected Studies (popular All-Region Etude Book)

Arban – Famous Method (the trombone technique bible)

Blazhevitch – Clef Studies (bass, tenor and alto clef studies)

Fink – Introduction to Legato, and Advanced Musical Etudes (Blazhevitch Clef Studies all in bass clef)

Solos

The repertoire available to beginning trombonists is limited. Texas has a list of approved solo and ensemble pieces (Prescribed Music List or PML) to help you, and this list is a great place to start when building a solo and ensemble library.

Listed below are recommended solos for the junior high/middle school player, followed by recommended solos for the high school player.

Junior High/Middle School:

Mozart Sonatina – arr. Evans

Trombone Gems – Vandercook (Emerald, Ruby, Diamond, etc...)

Concertino Petite - Cimera

High School:

Guilmant – Morceau Symphonique

Saint-Saens – Cavatine

Rimsky-Korsakov – Concerto

Galliard – Sonatas 1-6

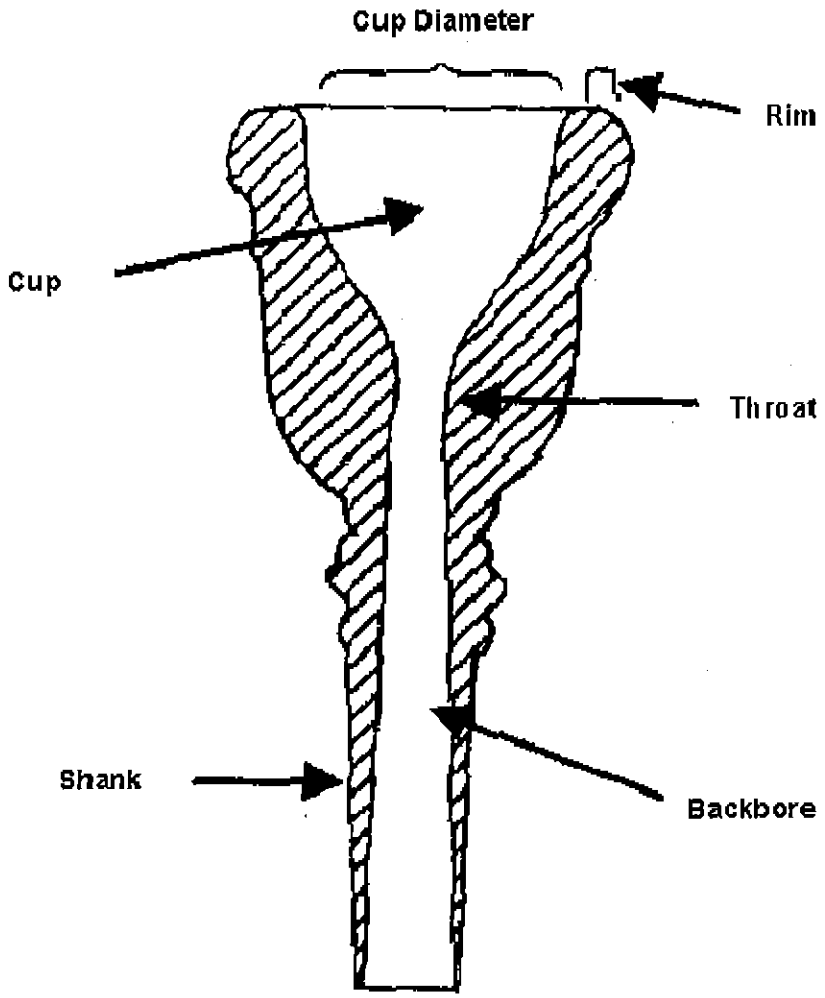
David – Concertino

Pryor – Blue Bells of Scotland, Thoughts of Love, and Fantastic Polka

Marcello – Sonatas in a minor and F Major

Barat – Andante and Allegro

# The Mouthpiece




The mouthpiece commonly given to beginning students is called a "12C". Personally, I prefer if students begin on a 6.5AL. If the student is not strong enough to play on a 6.5AL then they should start on a 12C and move to a 6.5AL as soon as they are ready. The mouthpiece is an important part of a players sound and facility, but the younger the student the less the mouthpiece comes in to play. Most students, if not told how a mouthpiece affects their playing will never be any-the-wiser, and this is a good thing. There are tendencies which an educator should know, but not tell a student unless the student is mature enough to handle the information.

**Cup Diameter/Inner Rim Diameter**- Large inner diameters are "rim size" are usually accompanies by large/deep cups. These larger mouthpieces usually aid in production in the low register and generally make the high register more difficult. Regardless, a student should not be instructed to switch to a bigger mouthpiece because they are not producing a full sound in the low register. They should be instructed to practice.

**Rim**- A wide rim is often more comfortable for playing for long periods. A sharp "bite" or edge on the inside of the rim usually aids flexibility and clarity of articulation while robbing the player of endurance. The rim shape should not be manipulated to try and "band-aid" a problem.

**Cup**- Deeper cups can sound bigger and more rich, but can also sound tubby and dull. Smaller cups usually have a sweeter more tenor-like quality but often lack the broadness trombone players are looking for. Most players will do well to take the middle road.

**Throat**- The throat should be balanced to the rest of the mouthpiece. A large can open up the sound, but can also cause inconsistencies in the pitch.

**Sizes**

Many manufactures still use the Bach numbering system, but some do not. It is best to investigate and understand the sizes before making a recommendation. Bach sizes are as follows

| | |
|---|---|
| Smallest | 12C |
| | 7C |
| | 6.5AL (Good for beginning students) |
| | 5G (Common size for large bore) |
| | 4G |
| | 3G (Too large for most high school and college players) |
| | 2G (Small Bass Trombone) |
| | 1.5G (Standard Bass Trombone) |
| Largest | 1G |

For players in middle and high school, it is advisable to find a decent mouthpiece and stick with that piece. Once the student is in college and is under the supervision of a knowledgeable teacher then they can experiment with different mouthpieces.

# Instrument Recommendations

Student Trombones

- Bach TB200
- Bundy BTB 300
- Conn 23H
- Getzen 351
- Kanstul KSL750
- King 605, 606
- Yamaha YSL354

Medium Bore Trombones

- Bach 36 (B/BO/BOG)
- Yamaha YSL 640
- Getzen 525F

Large Bore (Symphony Tenor) Trombones with F attachment

- Bach 42 B/42BO/42BOG
- Conn 88H/88HO/88HCL
- Getzen 1047F, Custom Series
- Yamaha Xeno, YSL 620
- Shires (for very serious students, major investment!)
- Edwards (for very serious students, major investment!)

Bass Trombone

- Bach 50 (B/B3/T/A)
- Conn 62H/72H/110H
- Yamaha Xeno
- Shires
- Edwards

Avoid eBay at all costs, unless you have the opportunity to try the instrument and have your student's teacher evaluate the instrument before money changes hands (this is rare). The Trombone Shaped Objects from China are not worth the cost of shipping! A good rule of thumb: if it seems like it's too good to be true, it probably is.

## The Trombone Family

There are two members in the trombone family for the purposes of this class:

1. Tenor Trombone
    a. Small Bore (Beginner) (.485-.500 bore)
    b. Medium Bore (around .525 bore)
    c. Large Bore (Symphony Tenor) (.547 bore)
2. Bass Trombone
    a. Single trigger
    b. Double trigger dependent
    c. Double trigger independent

Of these listed, the tenor trombone is the most commonly used trombone in school band programs with beginners.

### When should a student switch to a large bore trombone?

Young players should start out on a small bore student model trombone for several reasons. They are built like tanks to withstand abuse, and they are a minimal investment for parents if the student decides later that they don't want to continue in band. There isn't an absolute time when the switch from small to large should take place. *If the student is making a focused, well supported sound, and they understand the commitment of time and money associated with the professional instrument, then it is probably time to switch.*

### Medium bore trombones and "step up" trombones.

Some students may find a better fit with the medium bore trombone, with a bore size roughly halfway between the small and large bores. If they can make the supported sound on the small horn, but the large bore is too much, then this is a viable alternative.

Step up trombones (intermediate) were created as a marketing tool for the instrument companies. They are made with better materials and craftsmanship than the beginner instrument, but not as high quality as the professional instrument. It would be wiser to purchase a used professional model rather than a brand new step up instrument.

**What about bass trombone?**

Modern writing in band music includes the bass trombone, and it's also found in the orchestra and jazz bands. DO NOT SWITCH THE STUDENT TO BASS TROMBONE BECAUSE THEIR HIGH REGISTER IS WEAK!!! If their low register is more solid than their peers, it would be wise to suggest that they check one out and give it a try. Because of the larger dimensions, it will require even more air than the large bore tenor.

The bass trombone is found in four variations:

1. Single trigger (B flat/F)
2. Double Trigger Dependent (B flat/F/D) This trombone has two valves, but the second valve can only be used with the first valve. Many bass trombonists feel that this setup limits the options available to the player.
3. Double Trigger Independent (B flat/F/ G flat/D) This trombone has two valves, and the player can engage either valve independently of each other. This opens up a wide set of options for alternate positions, which helps with technique in the low register. This is the widely accepted modern instrument today.

# Trombone Mutes

## Nomenclature

*Con sordino*(It)/*sourdine*(Fr)/*mit dampfer*(Ger) – with mute

*Senza sordino*(It)/*sourdine*(Fr)/*ohne dampfer*(Ger) – without mute

Note: If a piece of music has only *con sordino* (or equivalent), the default mute is the straight mute.

**Straight**- the straight mute is named after its shape, however, many "straight" mutes have taken on different shapes. The most common derivation from "straight" is the bulb at the bottom of the mute.

Metal- Used for a metallic sound. When the indication appears to mute the instrument, most players will use a metal straight mute.

Fiber- Fiber mutes offer a softer tone quality and can be used when the director wants the sound muted, but wants a mellow tone quality without the edge a metal mute provides.

**Cup Mute**- named for the cup fixed to the bottom of the mute. Not seen very often in the orchestral literature, but used from time to time in band repertoire, and quite often in jazz. Gives a mellow, distant sound, based on material used in construction.

**Harmon**- The *Harmon* mute is most often used in jazz/commercial music, but does sometimes make its away into band literature. The term for using a *Harmon* is usually "Wa-Wa mute" or simply "harmon." By default, the player will take the stem out of the mute unless "stem-in" appears on the page. Notation for the *Harmon:*
0 = Open
+ = Closed (with the hand)
Note: If these markings appear, that indicates the stem is to be left in the mute.

**Bucket**- also named for the shape of the mute. The bucket mute gives a very muffled, mellow and distant sound. Used primarily in jazz.

**Plunger**- straight from the local hardware store. It is notated the same as the *Harmon* mute. Composers usually ask for plunger specifically.

**Mute Manufacturers:**
Humes & Berg (Stonelined) cheap – you get what you pay for
Denis Wick
JoRal
Alessi-Vacchiano
Trumcor
Best Brass (practice mutes)
Tom Crown

# Scales - Bass Clef