



SLIDE TECHNIQUE

trombone choir history/pedagogy
artists comparisons



- ◉ Samuel Scheidt (1587-1684)
- ◉ Dario Castello (1590-1658)
- ◉ Giovanni Gabrielli (1554-1612)
- ◉ Claudio Monteverdi (1567-1643) - Magnificat - Vespers of 1610
- ◉ THE LOST YEARS!!!
- ◉ Leopold Mozart (1719-1787)
- ◉ Johann Georg Albrechtsberger (1736-1809)
- ◉ Ludwig van Beethoven (1770-1827)
- ◉ THE LOST YEARS!!!

REMINGTON SCHOOL

Emory Brace Remington (1892–1971) was a trombonist and music teacher. His unique method made him one of the most well-known and influential trombone educators in history. He was a member of the Rochester Philharmonic Orchestra from 1923 to 1949, and on the faculty of the Eastman School of Music in Rochester, NY from 1922 until his death in 1971.

Conn Trombones

5225 Superior Ave. **H. N. WHITE** Cleveland, Oh

"KING" SLIDE TROMBONE

*Mr. White has put Seventeen Years of Ripe Experience into the Designing of these Instruments.
Critical Musicians class them as the best Trombones made.*

The first instrument made by Mr. White, seventeen years ago, was a slide trombone. He made it because he believed he could improve the old style models. The improvements made a hit with musicians. He did not stop there, but went right on, year after year, adding other improvements.

Now the "KING" Slide Trombone is the best in the world. This statement is capable of scientific proof.

Mr. White makes five different models of slide trombones, each for a different use. The difference in the model is in the bore, bell, mouthpipe and other parts that affect the timbre of the instrument.

For its own particular purpose, each kind of instrument is the best that has been devised by any maker.

All of them have the distinct tone quality of the "KING" Trombones and the ease of blowing, and light, quick slide action.

With these various trombones, it is possible to meet all the needs of players, giving each the kind of instrument he requires.

**A SUPERB INSTRUMENT—UNSURPASSED IN QUALITY
CONCEDED TO BE THE BEST AND MOST PERFECT SLIDE TROMBONE MADE**

No. 1 "KING" SMALL BORE

For use in Military Band



This beautiful slide trombone has the true military ring. Its tone is bright, rousing, snappy. This does not mean that it is light and frivolous in character; it is the opposite. There is always dignity and sonority in the tone, but added to that is the quality that will quicken men's nerves, start their hearts throbbing, infect them with the desire to march to the noble martial strains. The small bore helps to give this quality.

This instrument blows with the ease of all the "KING" slide trombones, and that means that it is the easiest blowing trombone made.

For solo playing in military band it is the best trombone that the musician can find. You can determine this for yourself by a trial.

PRICES	
Brass, highly polished, without extra low pitch slide	C. O. D. \$40.00
Silver plated, satin finish, burnished bell	" 47.00
Silver plated, satin finish, gold bell	" 49.00
Best leather case, flannel-lined, with pocket for low pitch slide	\$6.50
Low pitch slide, brass	\$4.00; Silver plated, \$4.50
Open center case, three-ply veneer, covered with black seal grain leather, nickel trimmings, lined with plush	" \$10.00
Silver plated, burnished finish, gold bell	C. O. D. \$52.00
Quadruple gold plated, sand blast finish, burnished points and special engraving, including low pitch slide	" 75.00

STUDENTS OF REMMINGTON

Larry Campbell - United States Coast Guard Band (Ret.) and Louisiana State University (Ret.)
James DeSano - Cleveland Orchestra, Oberlin Conservatory
Ralph Sauer - Los Angeles Philharmonic, Toronto Symphony
Herbert (Sonny) Ausman - Los Angeles Philharmonic, recording engineer
Edwin Anderson - Cleveland Orchestra, Indiana University
Robert Gray - University of Illinois
Charles Baker - New Jersey Symphony Orchestra
Gordon Cherry - Vancouver Symphony Orchestra, CBC Radio Orchestra, University of British Columbia, National Arts Center Orchestra, Cherry Classics Music publishing
Gregory Cox - Vancouver Symphony Orchestra, CBC Radio Orchestra, North Carolina Symphony, Eastern Music Festival
Gordon Pulsis - New York Philharmonic, Philadelphia Orchestra, Toronto Symphony, Metropolitan Opera Orchestra
Donald Knaub - Rochester Philharmonic, Eastman School of Music faculty, Professor of Trombone at University of Texas at Austin
Dr. Irvin Wagner - Oklahoma City Philharmonic, University of Oklahoma
Dr. Richard Fote - Crane School of Music of SUNY Potsdam, State College Fredonia New York, Erie Symphony PA
Byron McCulloh - Pittsburgh Symphony
George Osborn - Rochester Philharmonic, faculty Eastman School of Music
Bill Harris - Syracuse Symphony
Fred Boyd - South Carolina Philharmonic, Private Low Brass Teacher
Doug Courtright - Syracuse Symphony
Art Linsner - Chicago Freelance bass trombonist
Tony Dechario - Rochester Philharmonic
Dave Richey - Rochester Philharmonic
Raymond Premru - Philharmonia Orchestra (London), Oberlin Conservatory
Harold Steiman - Pittsburgh Symphony
Bernie Pressler - Ball State University
Hal Janks - Metropolitan Opera Orchestra
Richard Myers - Buffalo Philharmonic
Dennis Good - Nashville Symphony Orchestra
Dr. Russ Schultz - Memphis Symphony Orchestra, Central Washington University, Dean of Fine arts at Lamar University
Lewis Van Haney - New York Philharmonic, Indiana University
Elwood Williams - San Francisco Ballet, Williams Music Publishing
Bill Reichenbach - Los Angeles studio trombonist, soloist, arranger, composer
Anne Witherell - Private Trombone Teacher
Robert Boyd - Cleveland Orchestra
Dr. Donald Hunsberger - Eastman Wind Ensemble Music Director
David Fetter - Baltimore Symphony, Cleveland Orchestra, Peabody Conservatory
James E. Pugh - New York recording artist, University of Illinois
Robert Marsteller - Los Angeles Philharmonic, U. of Southern California
J. Richard Raum - Regina Symphony Orchestra, University of Regina
Dr. Neill Humfeld - East Texas State University
Gary Greenhoe - Milwaukee Symphony Orchestra, manufacturer: Greenhoe trombones
Norm Wilcox - arranger and Principal Trombonist of the Finger Lakes Orchestra, Elmira Orchestra
Rick Starnes - Conductor, Birmingham Community Concert Band
Douglas Burden - National Arts Centre Orchestra, McGill University, Ottawa University, Capital Brass
Audrey Morrison - soloist, freelance artist
Robert E. Moran - United States Navy Dance Band, Monroe County (NY) Parks Band, Union Musician, RCSD Music Teacher
William Peter Kline - Teaches music theory, music appreciation, low brass, and directs the brass ensemble at San Antonio College

- Emory Remington, long time trombone teacher at the Eastman School of Music advocated holding the lower slide so that the wrist faces the player, with the fingertips on the slide cross brace. Students were instructed to “toss” the slide from position to position, using the wrist as a hinge for fluid slide movements
- Fluid slide technique, economy of movement in short slide positions
- Potential problems with precision which can be limited because of the various "hinges." These "hinges" allow for a multitude of variables which can arrive at different times to the desired position.
- "Tossing" the slide into position - create a circular motion corresponding to alternate positions
- Motion is as slow as the music will allow - "passing through" slide positions

DENNIS WICK SCHOOL

Denis Wick (born 1931) is Britain's most influential orchestral trombonist of the 20th century. He is also an internationally respected brass teacher and designer of brass mutes and mouthpieces. On retirement in 1989 he was awarded the International Trombone Association's annual award; he served as their president 2004-2006.

- Denis Wick, retired Principal Trombonist of the London Symphony Orchestra, advocates turning the wrist down, effectively not using it as a hinge at all. This cleans up the floppiness found in many students of the Remington school who don't monitor their slide technique regularly.
- Cleaner slide movements from position to position, fewer hinges or "moving parts"
- Can become overly rigid and lead to tension, which supersedes any advantage that this method provides.
- Wick believed in the fore-arm moving in plane
- Wrist down - palm pointing to the floor
- Relaxation and fluidity are key



Doug Elliot
<http://youtu.be/PUV2gKkVkgk>

Ian Bousfield - modified Wick technique
<http://youtu.be/Qx8sDNtDajE>

Michel Bequet - upturned palm "claw" grip
<http://youtu.be/PxOEvNHkyqM>

John Kitzman - modified Wick with
"claw"
<http://youtu.be/qqsuTFMmQFE>

"INDEXED" ALESSI TECHNIQUE

Joseph Alessi is a world-renowned, primarily classical, trombonist; he is the current Principal Trombone of the New York Philharmonic Orchestra and an active soloist, teacher/clinician and recording artist.



- Precise indexing of each position
- Quick transition between positions, staying on each position as long as possible
- Uprturned palm, moving in plane
- Never touching the bell
- Grip is similar to holding a "key" - two fingers and thumb
- Somewhat limited wrist movement

Dave Finlayson - "indexing" speed
<http://youtu.be/90mE5ukXDIs>

Joseph Alessi - "indexing" with light finesse grip
<http://youtu.be/UoAOhZviaEQ>
<http://youtu.be/PV5aW7RaOcE>

Four of a Kind Trombone Quartet
<http://youtu.be/EI6Ej8bd3LU>

Csaba Bencze
http://youtu.be/beD_qKF5CSo

MORE EXAMPLES OF TECHNIQUE DIVERSITY

James Edward Pugh (born November 12, 1950) is a trombonist, composer, and educator. He is noted as the lead trombonist with Woody Herman's Thundering Herd (1972–1976) and Chick Corea's Return to Forever Band (1977–1978). For 25 years, he worked as a freelance trombonist in New York City. In recent years, he toured and recorded with the rock group Steely Dan, is a founding member of the Graham Ashton Brass Ensemble, and is on faculty as Distinguished Professor of Jazz Trombone at the University of Illinois at Urbana-Champaign.

Receiving B.S. and M.S. degrees from the Juilliard School of Music, David Taylor started his playing career as a member of American Symphony Orchestra, and by appearing with the New York Philharmonic under Pierre Boulez. Almost Simultaneously, he was a member of the Thad Jones-Mel Lewis jazz band, and recorded with Duke Ellington (The New Orleans Suite), The Joe Henderson Big Band, The Rolling Stones, and Blood Sweat and Tears. Mr. Taylor has recorded four solo albums (Koch, New World, and DMP), and has presented numerous recitals throughout the world (including Carnegie Recital Hall, Kaufman Aud. at the Y at 92nd St., and Merkin Hall). He has appeared as a soloist with the St. Lukes Chamber Orchestra, The Chamber Music Society of Lincoln Center, The Adelaide Philharmonic, and The Group for Contemporary Music among others.

Pugh-Taylor Project
<http://youtu.be/Cp02aUYDEr8>

Jigs Whigham, Alex Illes, Bill Reichenbach
<http://youtu.be/49Cx2nyfPYk>

Slokar Trombone Quartet
<http://youtu.be/Sg6NjY7Xf14>

Trombones de Costa Rica
<http://youtu.be/JEXIAvnZJXU>