

National Trombone Pedagogy Workshop



A New Twist

On the Essential Elements of Trombone Playing and Teaching

Presented by United Musical Instruments U.S.A., Inc.

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Presented by Master Teachers



Introductory Comments

A **successful band performance** requires a well-balanced instrumentation, including a complete low brass section. Yet, the number of beginning trombone students in North America each year is well below that of any other major band instrument group.

Most music educators have familiarized themselves with many aspects of all band instruments; however, **the unique skills required of a trombone player** are not easily transferred from other instruments. Since a recent survey shows that trombone is the primary instrument of less than 20% of current band directors, it is clear that many teachers may benefit from a specialized in-service with a qualified advanced trombone specialist.

Good teaching has been proven to be correlated to student success and retention in band programs. The goal of this in-service is to increase the level of pedagogical confidence in trombone instruction through a one-day seminar.

The Agenda

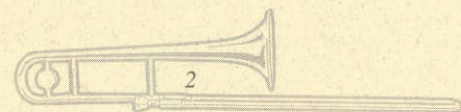
Utilizing the pedagogical concept of "lessons," this seminar will present the essential elements of trombone playing and teaching that contribute to student success and retention. In each of these "lessons," we present a new "twist." The "twist" is perhaps a new way of looking at a particular area of trombone pedagogy that will enable band educators to present innovative ideas to enhance and build the trombone experience for their students.

This workshop is presented in conjunction with your local UMI dealer for UMI's Future of Music Project.

Benge[®], C.G. Conn[®] and King[®] trombones are manufactured in the U.S.A. by United Musical Instruments U.S.A., Inc. and distributed by local retail music stores through North America and the world.



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National Trombone Pedagogy Workshop

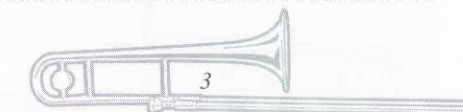
A New Twist On the Essential Elements of Trombone Playing and Teaching

Presented by United Musical Instruments U.S.A., Inc.
for *UMI's Future of Music Project*

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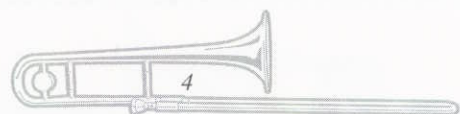


United Musical Instruments U.S.A., Inc.



Lesson #1 Assembling the Trombone

Proper assembly and disassembly of the trombone is the first, and one of the most important, challenges for the young trombonist. Actions as simple as removing the trombone from the case can become troublesome if done without regard for the special nature of the instrument. This process, if learned correctly, will help to ensure the proper mechanical function of the instrument. – Paul Hunt, Bowling Green State University



Lesson #1: Assembling the Trombone

Removal from Case and Instrument Assembly

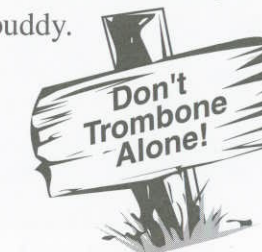
- Lay case on floor, handle side on bottom
- Open the case
- Grasp slide brace and carefully remove slide from case
- Hold slide in right hand
 - Hold by both braces
 - Be sure slide is locked
- Remove bell section from case with left hand
- Assemble trombone vertically; set bell section onto slide with a gentle twist
- Avoid banging bell and slide together
- Lock bell to slide by twisting threaded collar
- Insert mouthpiece snugly with slight twist -- do not force
- Close and latch case, and place it in an out-of-the-way location

Putting the Trombone Away

- Handling the trombone
 - Use a trombone stand for best protection of the trombone when not in use
 - Alternatively, use the buddy system. Have someone hold your trombone while you get your case. Put the trombone away, then do the same for your buddy.

Don't trombone alone!

- Lay case on floor and open (as above)
- Make sure slide is locked
- Remove mouthpiece and put away
- Unlock bell and slide and disassemble by twisting slightly
- With bell in left hand, place bell in case first. Then insert the slide and secure it in place.
- Be sure the bell, slide, and mouthpiece are completely secure in the case
- Close case carefully, checking that case top does not damage the horn because of incorrect bell and slide placement.



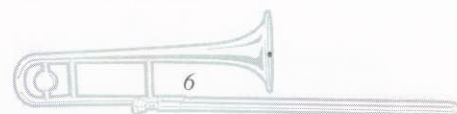
LESSON #1 - HANDS-ON PARTICIPANT REVIEW

Don't underestimate the importance of a quality student trombone case! The trombone's hand slide is the most critical component of the entire instrument. Most instances of sluggish hand slides can be traced back to an ill-fitting case or one that doesn't offer proper protection. UMI's 7518L hardshell student trombone case, standard equipment for the King 606 and Conn 22H student trombones, is double-walled for strength and durability. It holds the hand slide firmly in position, reducing the possibility of warping and impact damage. Don't trust your hand slide to anything less!



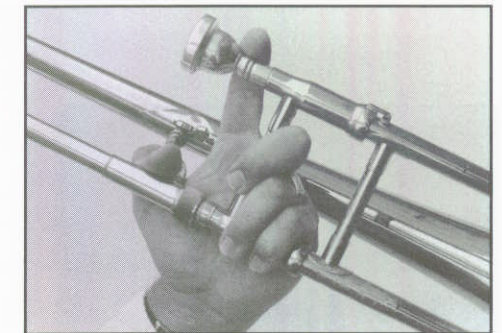
Lesson #2 Holding the Trombone

One of the primary sources of discomfort for the beginning trombone player is in learning to hold the instrument. This lesson addresses how to hold the trombone comfortably, with as little undue tension as possible, as well as the importance of proper posture. – Paul Hunt, Bowling Green State University



Lesson #2 - Holding the Trombone

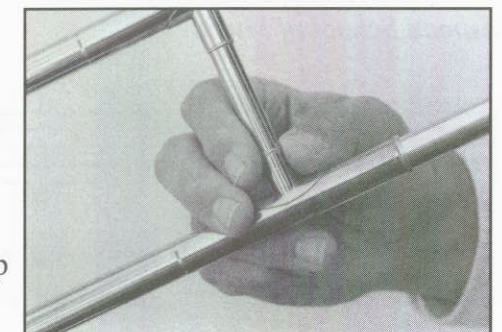
- Hold the trombone in the left hand
 - Use *The Grip* - similar to holding a gun (see photo 2a)
 - Place three fingers between the braces
 - Leave little finger free to hold the outer slide brace
 - Lift and support the instrument with the left hand, (elbow slightly away from body (see photo 2b))
 - Index finger only should rest on top of receiver for proper balance, but should not hook around it.
 - Posture - "Sit As You Stand"
 - Sit on front portion of chair
 - Place feet flat on floor
 - Sit tall, but relaxed, like a puppet on a string
 - Angle the upper torso forward slightly
-
- HINT: Adjust the music stand to your posture, rather than your posture to the stand.*
- Right hand
 - Bring the instrument to playing position with left hand
 - To hold the slide, place the right hand thumb and two fingers at bottom of outer slide brace, using a relaxed grip (see photo 2c)
 - Hold elbow slightly away from body



2a "The Grip"



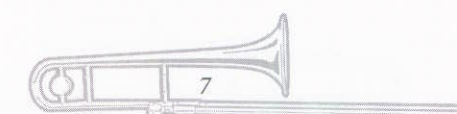
2b Elbow slightly away from body



2c Use a relaxed grip

LESSON #2 HANDS-ON PARTICIPANT REVIEW

Nothing ruins the action of a fine student trombone like a dented outer slide! To prevent this, all UMI trombones feature a slide lock to secure the outer slide when not in use. This lock is a sturdy rotating collar threaded onto the end of the mouthpiece receiver. To work effectively a slide lock must rotate with no play or lost motion. For this reason, the threads on all UMI trombone slide locks are machined to provide an exceedingly close fit. It is a good idea to lubricate the threads of the slide lock (slide oil is fine) once every two days during the first month of use. This short "breaking-in" period will result in a fast, silent, positive slide lock—just what your students deserve!



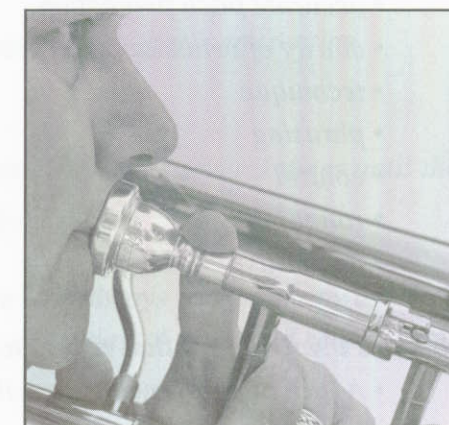
Lesson #3 Blowing the Trombone

In this lesson, the process of producing a characteristic tone on the trombone is accomplished by proper positioning of the lips on the mouthpiece and the use of the air supply to activate tone. – John Marcellus, Eastman School of Music

Lesson #3 - Blowing the Trombone

Using only the mouthpiece, position lips as if saying “m-m-m-m”

- Form the Embouchure - Position the lips and facial muscles
 - Simplest approaches - use of syllable “mmm,” soda straw, “Peru”
 - More complex, but usable approach—smile-pucker
- Position mouthpiece 1/2 - 1/2 to 2/3 - 1/3 (upper lip/lower lip) (see photo #3a)
- Hold a piece of paper in front of mouthpiece and move paper with free air (no vibration or buzzing)
- Blow faster air and produce sound (vibration). Lips must lightly touch (continue moving paper)
- Sustain the resulting pitch, regardless whether pitch is high, middle or low
- Insert mouthpiece into horn. Repeat and sustain.
- Demonstration of Gliss/Smear (glissando) technique



3a 2/3-1/3 (upper lip/lower lip) position

Glisses 1 6 1 1 7 1 1 6 1

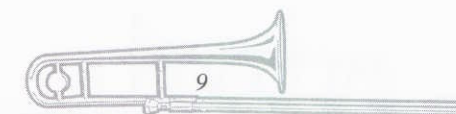
- Use smears to move air efficiently. This is a wonderful teaching device that shows the student what it feels like to blow the air freely and continuously. It makes the player breathe and blow the trombone actively.
- Review right-hand position while applying blowing technique

Concepts of projection, direction, phrase

- move air through the horn, past the bell and in a direction
- focus on the length of the instrument - measurement of distance (9 feet) to graphically make the point
- blow through the notes, not at them
- move air consistently from point A to point B to literally shape the phrase

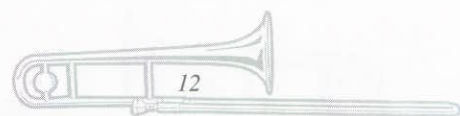
Loudness and intensity

- loudness equals air speed; intensity equals consistency of the air flow at whatever speed it is moving
- faster air equals louder sound; slower air equals softer sound
- intensity embodies concepts like “push,” “support,” “fill up the horn,” “blow through the phrase,” “direction,” “line” and “it takes just as much breath support to play softly as to play loudly.”



Lesson #4 Changing Notes

When played well, the trombone can be the most vocal, the most beautiful sounding instrument in the brass family. The attainment of this quality is determined, in a large way, on how the player moves from one note to another. – Ian McDougall, University of Victoria



Lesson #4 - Changing Notes

- Natural Slurs
 - Use a continuous airstream
 - Change partials (harmonic series)
 - Always, use quick, accurate, well-timed slide movement

Changing Notes in the Same Harmonic Series (Same Position)

b (1) T* → (4) T → (2) T →

The movement from one note to the next should be quick, not lazy!!

MAKE THE AIR WORK FOR YOU!!

*Tah or Tuh → = continuous air

- Legato Tonguing (smooth and connected) - See *Artificial Slur Studies* on page 16

- Use a continuous, uninterrupted airstream
- Use a light syllable (such as Duh, Dah; or perhaps Tah or Tuh)
- Confine motion of tongue to its tip. Use as little tongue motion as possible. Tip of the tongue touches somewhere on the back of the upper teeth, as far forward as is comfortable.
- Use quick, accurate slide movement
- Coordinate tongue and slide movement (timing)
- Review the right-hand position

Changing Notes in Different Harmonic Series (when slide moves)

(a) (1) (2) T →

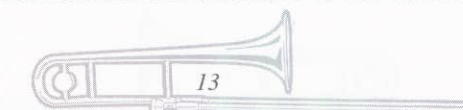
(b) (1) (4) T →

(c) (2) (1) T →

(d) (4) — (5 or 1) T →

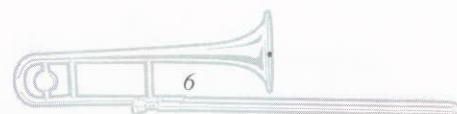
Fast, accurate slide. Again, make the air do the work.

(a) and (b) are “natural-clicks” but the F to G requires approximately 3 times the slide movement of F-A. It is very important that the player moves from one note to the next in the same rapid time frame.




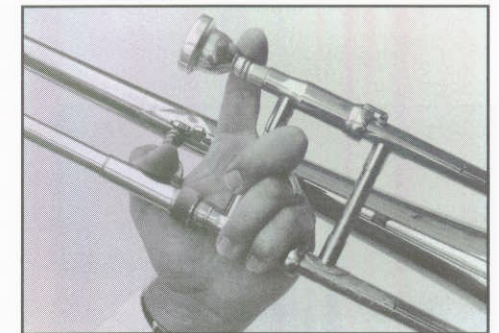
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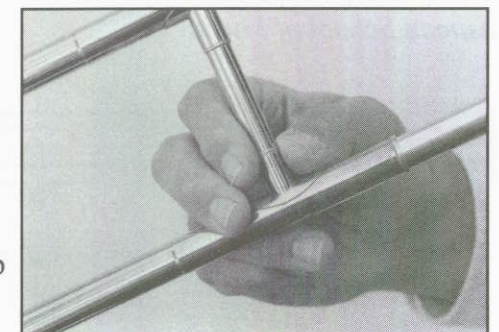
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2a “The Grip”



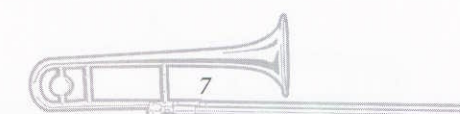
2b Elbow slightly away from body



2c Use a relaxed grip

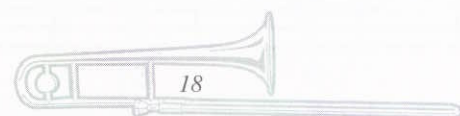
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Lesson #5 Moving the Slide

Slide technique presents special challenges for the young trombonist. Since the trombone player must move the slide up to two feet in the period of time it takes other brass instrument players to depress a valve, the arm and wrist movement of the trombone player must be quick, efficient and coordinated with the tongue. This section deals with some of the specific challenges associated with moving the trombone slide. – Steve Wolfenbarger, Western Michigan University



Lesson #5 - Moving the Slide

Mechanics

- Combination of flexible wrist and relaxed forearm
- Elbow is the pivot point
- Right hand position is critical
- Legato style requires staccato slide
- Staccato style requires legato slide
- Use a quicker slide motion for longer position changes



HINT: Think of fourth position as home base



1st Position



4th Position



HINT: Small muscles (wrist and fingertips) make small movements. Position adjustments for intonation need small muscle involvement.



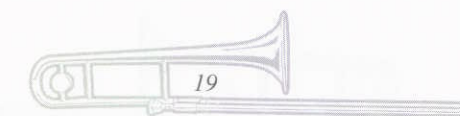
6th Position



7th Position



HINT: Arm/hand/wrist rotation as slide moves out - palm facing down (toward player) in first position and facing upward (toward the player) in 6th position. Draw an imaginary arc with the slide as it moves in and out.



- Other good reasons for choosing alternates:
 - (a) To avoid 1st position “bump,” especially in legato playing
 - (b) To achieve improved intonation
 - (c) To create natural slurs, thus avoiding need for legato tonguing in technical situations
- In the situations mentioned above, “alternates” can become the primary or “normal” positions and vice-versa.
- Louder dynamics usually dictate less tubing (shorter positions)
- Practice and use the most common alternates

Alternate Tuning Exercise

1 6 1 6 2 #6 2 #6 3 ♭6 3 ♭6 1 ♭4 3 1 ♭4 1 #5

3 ♭6 2 #6 1 #5 4 4 1 6

A convenient way to approach the use of alternates is in the practice of major scales. Apply “inherent alternates” (see below) to these patterns/key centers. Students not only learn the scales, but also learn correct usages based on the principles of good slide technique mentioned in Lesson 5.

The key centers (major) and their inherent alternates are as follows:

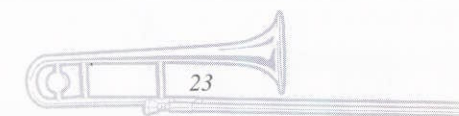
- E-flat major: Use a flat 4th position D-natural, up and down
- D-flat major: Use F-natural in 6th, up and down
- B major: Use B-natural in 7th (not with the valve) and A-sharp in a #5, descending
- A-flat major: Use Valve B-flat (in a very flat 3rd) and C-natural in 6th, up and down
- G-flat major: Use F-natural in 6th, descending

*Note that you use a lot of F’s in 6, B’s in #5 in the keys of 4, 5, or 6 flats. The reason? You are out around 5th position so often for D-flat and G-flat.

- Hands-on examples to try
 - Two notes F - D (1 - 1, 6 - ♭4, etc.)
 - Alternate tuning exercise, as above
 - 3 notes, D-D-D (1-♭4-#7)



A student trombone is only as good as its slide! The slides featured on Conn and King student trombones are precision-drawn and micro-polished both before and after plating through a special process invented and perfected by UMI. At UMI, our slides always slide—but our quality never does.



Lesson #6 Adding Some Plumbing

In the long history of the trombone, the F attachment is a comparably recent innovation. It extends the lower register and can enhance the instrument's performance by providing for alternate choices for slide positions that may otherwise prove awkward. Once air stream, tongue and slide basics are well-established, the F attachment creates many, many possibilities for enhanced performance – Randy Kohlenberg, University of North Carolina, Greensboro



Lesson #6 - Adding Some Plumbing

Use of the F-rotor (F attachment)

- The F-rotor is a tool designed to:
 - (1) facilitate extended positions
 - (2) extend the lower register

When should a student move to an F attachment instrument?

Plumbing Facts

- The F-rotor lowers the fundamental of the instrument a perfect fourth to F
- The F-rotor does not necessarily make the instrument a bass trombone
- Use of F attachment requires adjusted (longer) positions (see example)

Principal usage and suggested avoidance

Player should be physically able to handle the extra weight while holding the instrument properly (left hand of proper size and strength to maintain proper support)

Learn the basics first – air, tongue and slide

Use - extended low register

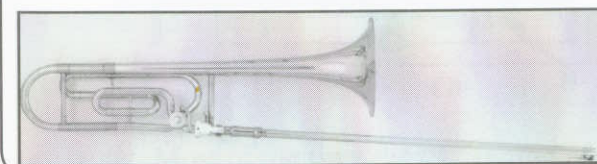
Example 1 ♭2 Avoid: 1 ♭2 ♭3 #5 6 ♭7

HINT: Don't forget to tune the F attachment separately. Some teachers tune the F attachment to second space C while others prefer to match fourth line F.

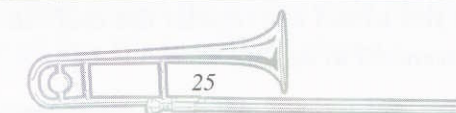
- **OPTIONAL:** Double valve bass trombones
 - (1) in-line or stacked
 - (2) dependent or independent
 - (3) single valve F/E pull
 - (4) F/E_♭, F/D dependent
 - (5) F/G/E_♭, F/G_♭/D independent
- Tuning double valve bass trombones

Thirty years ago, most high school students played their concerts on straight tenor trombones. Today, however, more and more band directors are realizing that the flexibility of an F-attachment trombone offers the student at all levels a real advantage apart from the benefits of an extended lower range.

On a straight tenor (non-F-attachment) trombone, the sixth and seventh positions (second space C and B[♯], respectively, and low F and E) are sometimes difficult to reach and hold. On an F-attachment trombone such as the C.G. Conn 52H and the King 607F and 608F, these "problem positions" become first and second



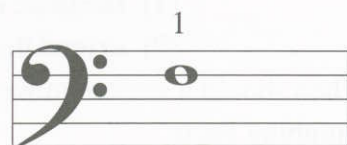
positions when the F valve lever is depressed—most notes are easily attainable by even the smallest beginner. The bottom line is that any student, no matter how small, can begin the trombone and progress just as rapidly as anyone else!



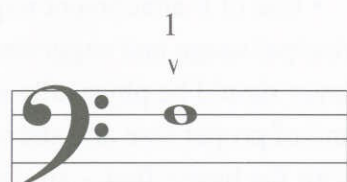
Here's a three-step lesson for your new "F" ATTACHMENT TROMBONE

1. Tuning the "F" Attachment

Play "F" in first position



Now play the same note in first position while pressing the thumb valve



These tones should match.

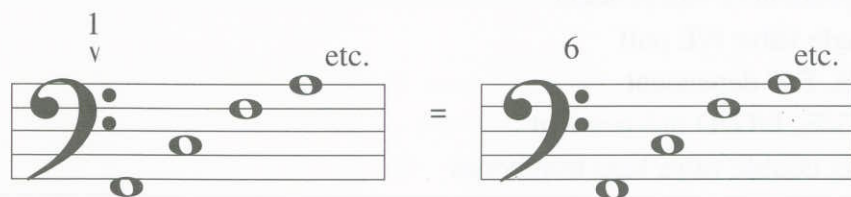
If the valve (v) tone is sharp, pull the tuning slide on the "F" Attachment out a bit, to compensate.

If the valve (v) tone is flat, tighten your embouchure and try for more brilliance (this should only be a slight adjustment).

2. Using the "F" Attachment for alternate 6th and 7th positions

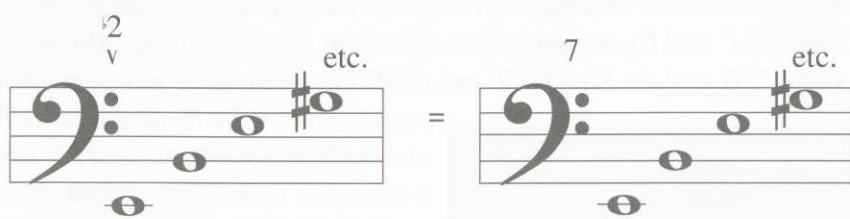
- Use the first position *with the valve pressed* ($\overset{1}{\underset{v}{\downarrow}}$) for all regular sixth (6th) position notes.

The "F" Series:



- Use a slightly extended (flattened) second position *with the valve pressed* ($\overset{\flat 2}{\underset{v}{\downarrow}}$) for all regular seventh (7th) position notes.

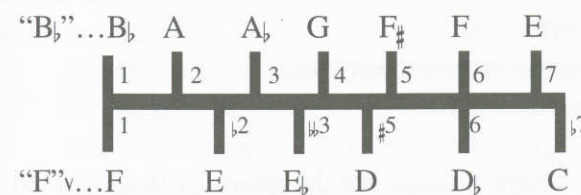
The "E" series:



- Use $\overset{1}{\underset{v}{\downarrow}}$ and $\overset{\flat 2}{\underset{v}{\downarrow}}$ the same as you would use regular 6th and 7th positions whenever those "long" positions are clumsy or inconvenient to reach.

3. Using the "F" Attachment to extend the low register

- A. Learn the correct placement of the slide for the "F" Attachment notes. [While using the "F" Attachment, slide positions are slightly farther apart than on the regular B-flat tenor trombone ...this adds up to only six positions rather than the accustomed seven (7)].



Note: some positions on the "F" Attachment are referred to as "altered" positions (i.e. $\flat 2$ = flattened 2nd position $\flat\flat 3$ = very flat 3rd position).

- B. Strive for good tone on "F" Attachment notes.

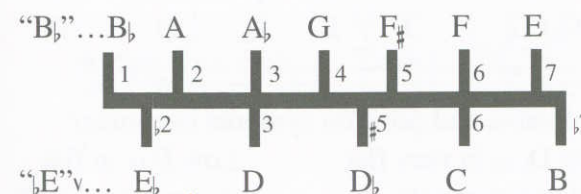


Match the tone quality and continue this clarity through positions $\flat\flat 3$ - $\flat 7$ (with "F" Attachment).

Time should be spent on exercises to develop tone quality and good attack in this register in order to combat a tendency toward pinched or weak tones.

- C. Low B (natural): ($\flat E$ Tuning)

Since there are only 6 positions on the "F" valve, there is one note missing before the first "pedal" note. In order to play this low "B" with good tone (and without "lipping down" the $\flat 7$ th position "C") the tuning slide on the "F" Attachment must be pulled out far enough so the note in first position is no longer an "F" but a flat "E". This generally means to pull the tuning slide out as far as it will go. Low "B" can then be played in a flat 7th position with a good clear sound. Needless to say, the notes just above this low "B" will have their slide positions affected. The following chart for the " $\flat E$ " tuning shows where each note must now be played.



Note: Most of the time the "F" tuning of the valve attachment is used. Players learn to "look ahead" for any low B's, allowing time to pull the tuning slide (during tacit measures) and return the slide from " $\flat E$ " back to "F" after all low B's have been played.

Using the Double Valve Bass Trombone

THE STANDARD TUNINGS OF THE VALVES ARE AS FOLLOWS

Symbol

- R Regular trombone (no valves used) = B₁ (1st position overtone series)
- v 1st valve (thumb trigger) = F (1st position overtone series)
- v 2nd valve (finger "side" trigger) = G₁ (1st position overtone series)
- v 1st & 2nd valves together = D (1st position overtone series)

There are other tuning possibilities for the valves, but the above tunings are the most commonly used and recommended to the player.

As the slide is extended by half steps, the corresponding overtone series come into effect.

Note, however, the slide positions are farther apart when using the F or G₁ valve than on the regular B₁ trombone due to an increased distance ratio between each successive slide position. Using both valves increases the distance even more.

Regular trombone	=	seven slide positions
G ₁ or F valve	=	six slide positions
Both valves (D)	=	five slide positions

POSITION PLACEMENT DIAGRAMS

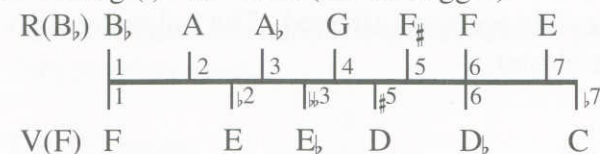
Each diagram gives the regular slide positions on top and the "valve" slide positions underneath. Slide positions are always named in relation to the regular B₁ trombone slide positions.

i.e. 1 = 1st position 2 = 2nd position, etc.

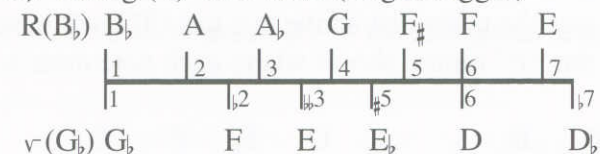
- ♭2 = flat 2nd (lowered 2nd position)
- ♭♭3 = very flat 3rd (much lowered 3rd position)
- ♯5 = sharp 5th (raised 5th position)...

The following diagrams show exactly where these adjusted positions (and the regular ones) lie on the slide.

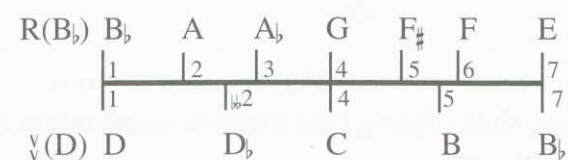
"F" tuning (v). 1st valve (thumb trigger)



"G₁" tuning (v) 2nd valve (finger trigger)



"D" tuning (v). 2nd valve (finger trigger)



Use of valve and position symbols in context:

- Low D₁ is in very flat 2nd position with both valves pressed.
- Low F is in flat 2nd position with second valve pressed.



HELPFUL HINTS

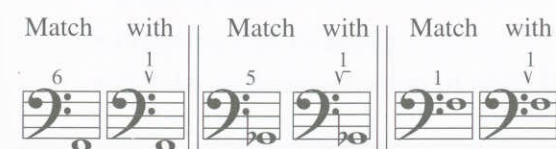
- Tune the valves with each other and with the regular (B₁) trombone.
- Use slide/valve position combination for: Easier handling of the most-often-used (work) register of the bass trombone.

Most valve attachments are built to be in tune with the regular trombone on first-position fundamental notes.

Be aware that:

1. A player's tone quality will sometimes affect the pitch.
2. The larger bore of the valve tubing will affect the tone quality of the "trigger" notes.

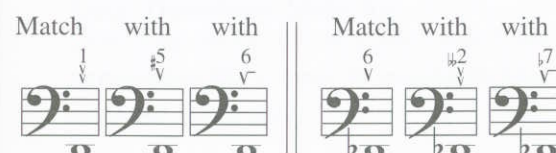
The following notes should match in pitch: (Match trigger with non-trigger notes)



Adjust the tuning slides accordingly (if needed)

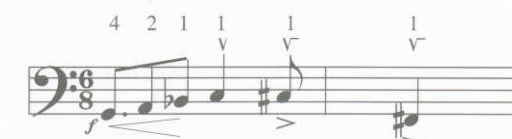
- Match tone quality

The following notes should match in tone quality. Match notes on one valve with notes on another (or both) valve(s).



Maintain tone quality as slide is extended by opening the mouth (dropping the jaw) wider for each successive note.

Work the various registers and valves with exercises to develop consistency in tone quality and attack.



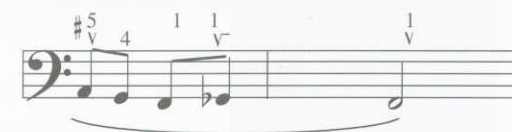
Eliminating clumsy position jumps.



Enhancing the performance of many figures and passages.



Greater 'legato' phrasing capabilities.



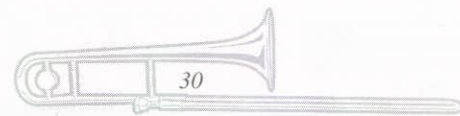
Special effects

(trills, bass-trombonistic figures...)



Lesson #7 Caring for Slides

A piston that won't spring back, a key that won't close, a broken string – these are obvious visual signs that a trumpet, flute or violin is not performing correctly. It may not be so obvious when a trombone slide is damaged, misaligned, or if the slide simply needs lubricating. When students learn proper slide care, performance is enhanced and student satisfaction goes way up! – Randy Kohlenberg, University of North Carolina, Greensboro



Lesson #7 - Caring for Slides

A clean, dent-free, well-aligned slide is a necessity

- Nothing will discourage a student more quickly than a slide that won't work properly. A bad slide takes all the joy out of playing.
- Technique and intonation are severely affected by a bad slide
- Repairing a slide is expensive

Cleaning and Lubrication of Slides

- Lubricants - Advantages and Disadvantages
 - Oils
 - Creams / Trombotine
 - Slide-O-Mix, Formula 3 and other silicones
- Hands-on demonstration of cleaning inner and outer slides (see attached article on use of Slide-O-Mix)
- Frequency of cleaning
- Hands-on demonstration of slide lubrication using Slide-O-Mix/silicones

Conn Formula 3[®] Trombone Slide System

The ultimate for trombone slide lubrication. Kit contains ultra-slick slide cream, silicone additive and atomizer bottle. Items may also be ordered separately.



King Trombone Slide Kit

Contains an excellent slide cream and silicone concentrate that penetrates the cream to maintain fast action. Contents can be ordered separately.

Slide-O-Mix

Advanced lubrication system for trombone slides. Used by professional trombone artists worldwide. Long-lasting formula requires only a minimum amount for maximum speed and action. Apply directly from the bottle. No mess. No oily hands.



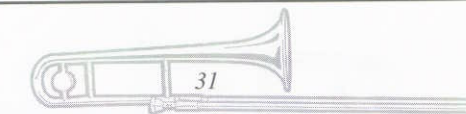
Trombotine Slide Lubricant

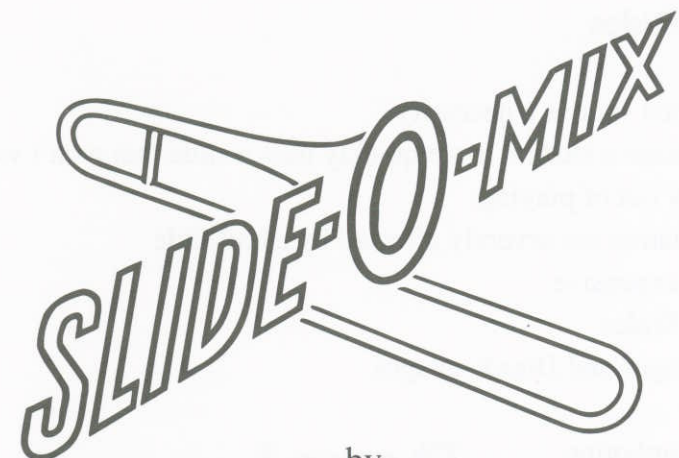
The internationally acclaimed trombone slide lubricant. 1.2 oz. in metal tubes, made in England. Insures slick slide action. Packaged in 12-pack display carton.



UMI Slide Oil

Specially refined to provide consistently smooth slide action. One dozen 1.6 oz. bottles per carton.





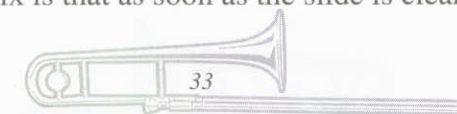
by
Randy Kohlenberg, Trombone Professor
The University of North Carolina at Greensboro

Slide-O-Mix is the new lubricant that can make trombone slides work their very best. Although the instructions for using the preparation that come with the bottles are clear and accurate, some additional clarification and comments about the cleaning process may help to insure successful slide preparation every time. Cleaning the slide before adding Slide-O-Mix is the most important aspect of slide preparation. Most slides that do not work well with Slide-O-Mix still have residue even though they have been cleaned. Although my method for cleaning is somewhat different from most, the result is a perfect slide every time. Of course, the more in-line the slide is and the fewer dents there are in the slide, the better the slide will work.

1. Use a plastic-covered flexible brush (snake) that has large bristles and felt ends. Fill the assembled slide with warm water and add a drop of mild dish washing detergent in each tube. Then vigorously scrub each slide with an up and down motion (keeping the slide assembled during this process). After scrubbing both inner slides, flush thoroughly with warm water. There should be no residue on the inner slide, and all detergent must be completely rinsed away. Many trombonists skip this step in slide preparation. Residue from the inner slide, however, frequently migrates between the inner and outer slides, causing sluggish response.
2. Next, disassemble the slide, and put the inner slide in a safe place. Fill the outer slide tubes completely with water. Again, add a drop of detergent in each tube. Scrub the insides of the tubes vigorously with an up and down motion. Flush the outer slide with warm water until the water is clear. Repeat this cleaning process one or more times if the slide has oils or other preparations imbedded in the brass.



3. Retrieve the inner slide and place the outer slide in a safe place. Be sure you have plenty of space to avoid damaging the slide during this step. Dampen the outer plated portion of the inner slide with water. You may wish to wipe built-up residue off the slide using a soft cloth. Place a small amount of detergent on your fingers, and carefully scrub the slide from top to bottom. If excessive pressure is used, the inner tubes could be bent since the inner slide is vulnerable when disassembled. Rinse thoroughly and repeat as many times as necessary or until the fingers squeak as they rub against the slide. Loosen hard water spots and other residue by scrubbing carefully using a plastic dish scrubber. DO NOT use steel wool or steel wool pads. Stubborn residue should be removed by a professional repair person.
4. Dry the plated surface of the inner slide and place a drop or two of the contents of the SMALL bottle of Slide-O-Mix (a clear fluid) on the stocking (the raised portion of tubing at the end of the inner slide) half way between the indentation and the end of the slide. Some people use a finger to completely coat the stocking for best results. For my own slide, I prefer to allow the drop to circle around the stocking. At this point, carefully assemble the inner and outer slide sections, and begin the process of working the first of the Slide-O-Mix preparations into the slide. Finding a place where there is ample space and taking care to avoid light fixtures, ceiling fans, windows, and other objects on tables, I place the slide in a horizontal position and thoroughly work the mixture into the slide by moving the slide in and out.
5. Remove the outer slide and locate it in a safe place. Using the contents of the LARGE bottle, gently squeeze a thin line of the cloudy fluid down the slide, stopping approximately at sixth position. Assemble the inner and outer slide, and work the mixture into the slide as described above until the slide works effortlessly. At this point, many trombonists spray water onto the slide. My slide has improved so much using Slide-O-Mix that the water already on the slide is enough for my first playing.
6. Every time the slide is used, the slide should be thoroughly misted (not too much) using water that is as pure as can be found. In many areas where the water contains minerals that may wind up on the slide, use softened or distilled water.
7. Clean the slide when it begins to drag. The Slide-O-Mix instructions warn about the contamination of the slide with residue, and state, "Don't give up!" For many slides, the first preparation will last only a couple of days. At that point I recommend the repetition of the entire cleaning process. The instructions say that reapplication does not necessarily require the complete recleaning process. However, I always complete the entire cleaning process when my slide begins to drag. During periods of extensive use, I have played up to three weeks without needing to clean my slide or reapply Slide-O-Mix, and yet on other occasions, I have had to clean my slide and apply Slide-O-Mix after only three days of use. Dust and pollen particles in the air, pollution levels, temperature, amount and type of playing, and humidity are all factors that affect the smoothness of the slide movement. The most exciting aspect of using Slide-O-Mix is that as soon as the slide is cleaned and prepared, the slide



works so well that I can perform a concert. Using other preparations, I always had to guess as to when the slide would work the best and then try to find the exact day to prepare my slide. Although some trombonists believe that the cream lubricants last longer, I find that Slide-O-Mix lasts longer and allows my slide to be in better condition longer than any other product. The cost is slightly higher than that of other products; however, I prepare hundreds of slides every year and my bottles last for extensive periods. Before the contents of the bottles have been used, I usually have bought several extra sets of Slide-O-Mix.

Common questions about slide preparation:

If I use more Slide-O-Mix will my slide work better?

I find the amount of Slide-O-Mix has to be adjusted to match the particular slide. Sometimes using more Slide-O-Mix makes a slide more sluggish than using less. Cleaning the slide is the most important step of the slide preparation process. A slide will work its best with the least amount of friction. Dirt and grease residue will cause dragging; adding fluid can cause the slide to bind, and even though water will temporarily solve the problem, the slide will quickly begin to drag.

Why not use a cleaning rod or a gun cleaning rod?

Using the rod wrapped in cheese cloth or other soft cloth can give good results. I have found, however, that as a slide is used, small, almost invisible scratches develop on the interior brass of the outer slide. These scratches are prone to fill with dirt and residue. The scrubbing motion of the brush bristles in combination with the felt-covered end will flush the buildup from those small scratches. I have used the cleaning rod to polish corrosion from the interior brass portion of the outer slide; this, however, must be done very carefully so that the cloth does not become stuck. For this type of cleaning, I use baking soda on the damp cloth wound around the cleaning rod. The baking soda also neutralizes any acid that may be in the slide.

When I prepare my slide, I hear scratching but my slide works great.

Many new slides will scratch for some time. As the measurement of slide tolerance has become more accurate and computerized, there seems to be less distance between the stocking and the outer slide. If the slide is aligned properly and there are no dents in the slide, and as long as the slide works well, the scratching may continue until the slide is broken in. During the breaking-in time, ignore the scratching—it probably is inaudible while playing—and clean the slide frequently. Adding more Slide-O-Mix to eliminate the scratching sound may extend the break-in period.



Should I have my slide chemically flushed?

Many repair persons use a chemical flush to clean the inner brass of the outer slides successfully. I have not used nor endorsed the procedure because those flushes that use acid tend to pit the slide in a random manner. I find that those pits tend to collect residue, and although the slide may move freely initially, those areas where the stocking does not touch the inner brass of the outer slide will accumulate corrosion and make the slide drag. I prefer to use nothing more abrasive in my slide than baking soda. Baking soda not only neutralizes acid in the slide but also dissolves completely in water. Most slides that drag need to be aligned or have dents removed. Followed by a thorough cleaning and preparation with Slide-O-Mix, the slide should begin to move freely.

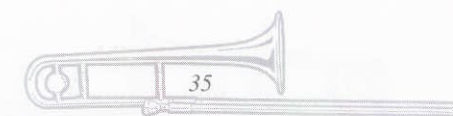
I tried Slide-O-Mix and it lasted only one day or my slide started sticking. What am I doing wrong?

Most likely the slide wasn't cleaned thoroughly. Try cleaning the slide again and reapply the mixture. Be sure that the small bottle (clear fluid) is used on the stocking and the large bottle (cloudy fluid) is used on the upper, plated portion of the inner slide.

Why doesn't my slide work really well every day?

I find that when I travel from one place to another, the first thing I have to do is clean my slide and use Slide-O-Mix. I am very particular about my slide—if the slide doesn't move freely, I can hardly play, and I certainly cannot enjoy my playing. Changes in temperature and humidity as well as dust and pollen levels affect the performance of the slide.

I cannot emphasize enough the importance of protecting the slide during periods of movement. Most slide damage occurs when someone else is involved. Treat the slide as though it is extremely fragile, and it will always work great. If damage occurs, consult a professional repair person.



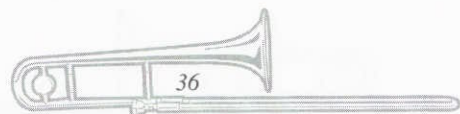


Lesson #8 Building a Trombone Section

The secret to recruiting and building a strong trombone section is to **SHOW** prospective instrumental beginners what the trombone **LOOKS** like, what it **SOUNDS** like, and **WHAT IT CAN DO**. Young people don't see the trombone on TV very often, so why should they choose to play trombone when they know so little about it?

The key to creating interest in the trombone is an effective demonstration of the instrument by the **BEST** player in the area. When young students **SEE** the trombone in action and **HEAR** what it can do, many of them (sometimes too many of them) want to begin their own study of the trombone. An effective annual trombone demonstration keeps a steady supply of young trombonists coming into the band program.

IT WORKS! – Buddy Baker, University of Northern Colorado



Lesson #8 - Building a Trombone Section

Stress the uniqueness of the instrument

- only instrument with a slide
- a unique history
- can make unique sounds – it has an excellent capacity for special effects
- takes a special skill to play in tune
- takes a special skill to play beautiful legato

Stress versatility of the instrument. The trombone can participate in almost any performance situation.

- concert band
- jazz band
- orchestra
- chamber music
- marching band
- rock music
- trombone choirs
- solos
- church music
- opera
- and others!



Uniqueness and versatility is best displayed by demonstration

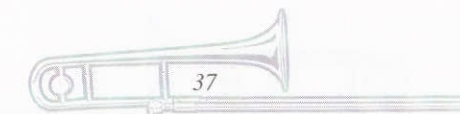
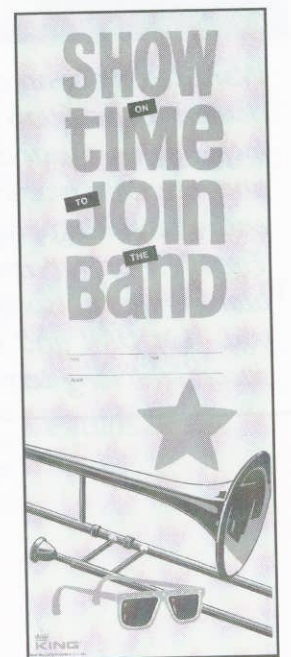
- Make potential trombone players aware of how the trombone should sound and what it can do
- Arrange for demonstration by either
 1. a professional player who is knowledgeable about effective recruiting strategies and who **exudes energy, enthusiasm and an attitude that clearly indicates that playing the trombone is fun!**

or

2. a good student trombonist who is **energetic and enthusiastic**, and who can accomplish the above as well as relate to the prospective players as someone much like themselves **who has learned to play well and is having a good time doing it!**

or

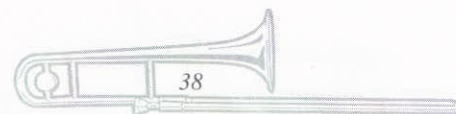
3. a trombone ensemble that is **energetic and enthusiastic**, and that can accomplish the above as well as relate to the prospective players as someone much like themselves **who have learned to play well and are having a good time doing it!**



Encourage the social elements within the trombone section

- Instill a sense of pride in being a trombonist
 - Start a trombone club
 - Program special musical arrangements that feature the trombone section
 - Provide ample opportunities for social activities that associate playing the trombone with *fun!*
 - Utilize the medium of the trombone ensemble as an effective tool for the development of musicianship and the joy of making music together as trombonists
 - Whether trombone quartets or full trombone choir, chamber music training as a like-instrument group is extraordinarily valuable
 - The sonority of a trombone ensemble is perhaps the most beautiful of any like-instrument grouping
 - More and more quality literature for trombone ensemble is becoming available
 - Besides the normal musical growth and educational experience students can achieve from chamber music experiences, trombonists can develop a tremendous sense of identity and pride from this kind of participation.

*Want to talk to an expert band recruiter? Talk to your local UMI dealer! In addition to having years of recruiting experience, your local dealer is your one-stop shop for professional band recruiting and retention materials from UMI. Whether you're looking for an entire recruiting program (such as UMI's highly successful *It/In Tune!*®) or for impact pieces (such as posters, videos, or promotional buttons), your local UMI dealer can provide them for you. Let UMI and your local dealer become your partners in a successful, long term band and orchestra program!*



When Buddy Baker plays trombone for fourth and fifth graders, he has a two-fold mission: To introduce both the trombone and "live performance." Formerly lead trombonist with Stan Kenton (he also toured with Woody Herman and Henry Mancini), Buddy now teaches trombone at the University of Northern Colorado at Greeley. *Director* went with Buddy this spring as he and Jason Thor, UNC grad student, gave demonstrations at four Greeley area schools, using the Conn trombones Buddy plays exclusively.

Situated in the foothills just east of the Rockies, Greeley is a pretty, family-centered community with good schools. The Greeley school system has fine music staffs in place and wants its kids to have a first class music education. Buddy volunteers his help; he's concerned that youngsters starting band don't often choose the trombone. But he believes there's more at stake:

"Youngsters today lack music experience," Buddy says. "For many, rock equals music. They never go to a live performance, never even see musical instruments played on TV — with the exception of MTV, where they get the wrong message." He finds this paucity of music experience and the "degrading influence of rock" troubling. Here, in the Greeley sessions, is his approach to both problems.

Four Half-Hour Demos

It's 9:00 a.m.; a brisk, breezy, sunshiny day. Buddy trips energetically up the steps of the Billie Martinez Elementary School where Gerre Tjardes — music teacher — and 200 fourth and fifth graders are waiting for him. There will be three more stops that day; throughout, Buddy is as enthusiastic and fresh as at the start:

10:00 a.m. Robert E. Cameron Elementary, Anita Templeton, Music Specialist, K-5; 120 students, fourth and fifth grades combined.

11:00 a.m. Monfort Elementary School, Jim Beveridge, Music Specialist, (a student of Buddy's at UNC when it was Colorado State College); 190 fourth and fifth graders.

1:30 p.m. Skyview Elementary in nearby Windsor, Marcia Bohnenblust, Music Specialist, K-5; 350 fourth and fifth graders.

Buddy sets up in front of the gym stage; the students in a semi-circle about him. The acoustics allow him to fill the gym with sound — the kids will remember this day! The timing is perfect. Fall band students will soon select their instruments. Without this day's work, many in



Buddy shows the kids at Monfort Elementary what a slide can do.

Trombone Clinic Buddy Baker Makes Joyful Music for Greeley Kids

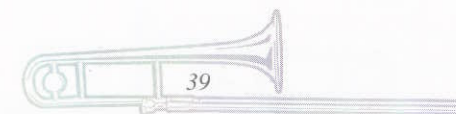
this largely Hispanic community might choose the trumpet, one instrument they know well. "When they see what a joy the trombone and this music can be, many will choose to play this instrument," Tjardes says.

Buddy asks: "What is a trombone?" Not many know. He tells them about this unique brasswind: how long it has been around, how little it has changed. "Why do you think more kids don't play the trombone?" he queries?

They reply: "Too hard." "Don't know how." "Your hand will hurt." "Don't know much about it." They're concerned that their arms aren't long enough for the slides. That trombone

(Continued on page 40)

"Youngsters today lack music experience," Buddy says. "For many, rock equals music."





On the stage at Robert E. Cameron Elementary School, Greeley, Colorado.

(Continued from page 39)

playing might hurt their lips. The litany continues.

But Buddy knows the real reason the trombone isn't often chosen by youngsters just starting out. "A lot of kids don't know what the trombone sounds like, what it can do. We're going to change that today. We're going to show you just what the trombone can do that other instruments can't."

Buddy and Jason will work with large and medium-bore tenors, an alto and also a euphonium.

Two Ways To Make Music

"There are two ways to make music on a trombone: first, you can change the scale with the slide." Buddy demonstrates the seven playing positions of the slide. He makes the sound of a low-flying airplane, a race car, and other special effects. The kids go wild! He explains and demonstrates how a tailgating style and use of the slide relate to jazz. "You can also make every note just with your lips and blowing, without using the slide at all — even a bugle sound." He plays "Reveille."

Switching to "Back Home Again in Indiana," Dixieland-style with glissando, and segueing into vibrato, so it's soft and warm, like a ballad singer's voice, Buddy points out that while the trombone is often loud, it can also make very pretty sounds. He continues with the trombone solo from Mahler's "Third Symphony," then changes the pace yet again with Charlie Parker's "Billy's Bounce" — Buddy on the bass line and Jason coming in with the melody.

The two show the youngsters a large bore, .547" tenor with extra "plumbing" and trigger,

and a tenor with F attachment, which Buddy tells them is easier to play: "You don't need long arms to make the low notes." Jason plays an alto trombone — "the little one that sounds a bit like the trumpet." Buddy also demonstrates the "little tuba" — the euphonium — explaining that "When you learn to play a trombone, you'll also be able to play a euphonium."

"All Things Are Difficult Before They Are Easy"

To assure them that it is possible to learn to play the trombone, Buddy tells the kids, "All things are difficult — before they are easy. But there's some really fun stuff about 'bones' too — like the mutes." The kids respond enthusiastically as he and Jason use the full range of mutes. When he switches to the "wah-wah" (Harmon), he tells them it's the voice of the adults in the "Charlie Brown" cartoons. They're amazed that what they had heard on TV was actually a trombone!

"Questions Please!"

Coming to the end of the session, Buddy asks for questions, and these youngsters have plenty. Typically:

Q. "How do you tell the difference in notes?"

A. "Listen!" (Buddy illustrates the seven positions of the trombone again. This time it takes.)

Q. "Why doesn't the slide go through your mouth?"

A. Buddy demonstrates inner and outer slides.

Q. "What's the largest size trombone?"

A. "Bass, it has more 'plumbing.'"

Q. "How long can the slide get?"

A. (Buddy shows them.)

Q. "What happens if you lose it?"

A. "Happened to me," Buddy tells them. It slid across the floor and hit the wall. I had to buy a new slide."

Q. "When did you start playing?"

A. "Over 50 years ago — I was 12."

Q. "Can you play 'The Pink Panther?'"

A. (Jason obliges — the kids go crazy!)

"The Key To My Music Program"

When contacted later, how did the Greeley music teachers rate the day? Templeton: "Having outside people come in is the key to my music program." Tjardes: "Our kids aren't exposed to a lot of the instruments. They can

hear them played well at something like this." Bohnenblust: "Lots of the kids are interested in the trombone now. Out of fifth grade, 16 out of 110 who signed up for band tested well and want to play trombone." Beveridge: "It was just thrilling. Five or six kids thought the trombone must be for them." It looks like Greeley will have trombone players for some time to come!

Buddy's assessment? "These youngsters have made the connection with what they see and hear, maybe for the first time ever. Now it's up to the band directors. **Do well quickly** is the secret of retention," Buddy continues. "We need to get youngsters playing music ASAP, so they can see results fast." He's big on summer band camps and private lessons before fall start-up. Learning to play trombone is made up of fundamentals, he says. "Summer is a good time to get a head start."

"We need to produce good listeners, too, and a society that values the arts and supports them. Music education isn't a luxury." Buddy reminds us. "Our boys and girls should be listening to all kinds of music; symphonic, band, chamber, solo ... popular, jazz. If the kids like the sound of the orchestra or band, then they'll like the instruments in it."

There's a lot of good trombone music out there. There are more and more trombone soloists exhibiting artistic sensitivity and performance consistency, according to Buddy.

"Make Some Joyful Music"

"I can change people's lives," he explains. "All the joy I've had — the places, the people, the events, challenges, and experiences. I might open up a new world for a boy or girl. And one



more thing: I hate to see an unhappy kid. I want to stick a horn in his or her hand and teach him or her to make some joyful music! These are the kids I most want to reach." 🎵

It's Showtime!

Need a trombone specialist to help you show off the exciting world of trombone? Buddy Baker can't be everywhere at once, but you probably have an artist in or near your own backyard. If you don't already know one, ask your local music dealer to help you find a trombone teacher who can introduce trombone to your future band students.

***Buddy Baker**, B.M. and M.M. degrees, Performer's Certificate, Indiana University. Taught at IU and retired from the University of Northern Colorado. Performed with Greeley (CO) Philharmonic and Rich Matteson/Harvey Phillips TUBAJAZZ Consort. Past president, recipient of Annual Artist/Teacher Award, International Trombone Association. Guest soloist, American and Canadian high school and college jazz and wind ensembles, orchestras and trombone choirs. Played at the Newport Jazz Festival and performed and taught at Skidmore College Jazz Institute, Saratoga Springs, New York, since summer of 1988.*

Buddy Baker's "Do's" for Band Directors

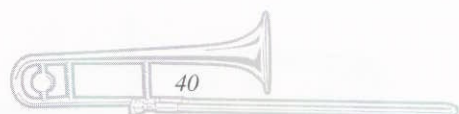
1. Promote the use of decent quality instruments in good condition. Even a pro can't play well on a bad horn, he notes.
2. Make sure the kids have a solid grounding in the fundamentals: how to adjust, lubricate, and hold the instrument; how to produce the first few sounds; the positions of the hands and arms.
3. Enlist a specialist to help with embouchure, breath, and slide technique.
4. Urge private lessons and summer band camps before fall band start-up.
5. Introduce a variety of music listening experiences. Play CDs and videos.
6. Schedule demos (enlist your eighth and ninth grade band students, if no one else).

Jason Thor, left, with Soncirae Velasquez and Tomas Montanez at Skyview.

"I can change people's lives," he explains. "All the joy I've had — the places, the people, the events, challenges, and experiences. I might open up a new world for a boy or girl."



"Why doesn't the slide go through your mouth?"





On the stage at Robert E. Cameron Elementary School, Greeley, Colorado.

(Continued from page 39)

playing might hurt their lips. The litany continues.

But Buddy knows the real reason the trombone isn't often chosen by youngsters just starting out. "A lot of kids don't know what the trombone sounds like, what it can do. We're going to change that today. We're going to show you just what the trombone can do that other instruments can't."

Buddy and Jason will work with large and medium-bore tenors, an alto and also a euphonium.

Two Ways To Make Music

"There are two ways to make music on a trombone: first, you can change the scale with the slide." Buddy demonstrates the seven playing positions of the slide. He makes the sound of a low-flying airplane, a race car, and other special effects. The kids go wild! He explains and demonstrates how a tailgating style and use of the slide relate to jazz. "You can also make every note just with your lips and blowing, without using the slide at all — even a bugle sound." He plays "Reveille."

Switching to "Back Home Again in Indiana," Dixieland-style with glissando, and segueing into vibrato, so it's soft and warm, like a ballad singer's voice, Buddy points out that while the trombone is often loud, it can also make very pretty sounds. He continues with the trombone solo from Mahler's "Third Symphony," then changes the pace yet again with Charlie Parker's "Billy's Bounce" — Buddy on the bass line and Jason coming in with the melody.

The two show the youngsters a large bore, .547" tenor with extra "plumbing" and trigger,

and a tenor with F attachment, which Buddy tells them is easier to play: "You don't need long arms to make the low notes." Jason plays an alto trombone — "the little one that sounds a bit like the trumpet." Buddy also demonstrates the "little tuba" — the euphonium — explaining that "When you learn to play a trombone, you'll also be able to play a euphonium."

"All Things Are Difficult Before They Are Easy"

To assure them that it is possible to learn to play the trombone, Buddy tells the kids, "All things are difficult — before they are easy. But there's some really fun stuff about 'bones' too — like the mutes." The kids respond enthusiastically as he and Jason use the full range of mutes. When he switches to the "wah-wah" (Harmon), he tells them it's the voice of the adults in the "Charlie Brown" cartoons. They're amazed that what they had heard on TV was actually a trombone!

"Questions Please!"

Coming to the end of the session, Buddy asks for questions, and these youngsters have plenty. Typically:

Q. "How do you tell the difference in notes?"

A. "Listen!" (Buddy illustrates the seven positions of the trombone again. This time it takes.)

Q. "Why doesn't the slide go through your mouth?"

A. Buddy demonstrates inner and outer slides.

Q. "What's the largest size trombone?"

A. "Bass, it has more 'plumbing.'"

Q. "How long can the slide get?"

A. (Buddy shows them.)

Q. "What happens if you lose it?"

A. "Happened to me," Buddy tells them. It slid across the floor and hit the wall. I had to buy a new slide."

Q. "When did you start playing?"

A. "Over 50 years ago — I was 12."

Q. "Can you play 'The Pink Panther?'"

A. (Jason obliges — the kids go crazy!)

"The Key To My Music Program"

When contacted later, how did the Greeley music teachers rate the day? Templeton: "Having outside people come in is the key to my music program." Tjardes: "Our kids aren't exposed to a lot of the instruments. They can

hear them played well at something like this." Bohnenblust: "Lots of the kids are interested in the trombone now. Out of fifth grade, 16 out of 110 who signed up for band tested well and want to play trombone." Beveridge: "It was just thrilling. Five or six kids thought the trombone must be for them." It looks like Greeley will have trombone players for some time to come!

Buddy's assessment? "These youngsters have made the connection with what they see and hear, maybe for the first time ever. Now it's up to the band directors. **Do well quickly** is the secret of retention," Buddy continues. "We need to get youngsters playing music ASAP, so they can see results fast." He's big on summer band camps and private lessons before fall start-up. Learning to play trombone is made up of fundamentals, he says. "Summer is a good time to get a head start."

"We need to produce good listeners, too, and a society that values the arts and supports them. Music education isn't a luxury." Buddy reminds us. "Our boys and girls should be listening to all kinds of music; symphonic, band, chamber, solo ... popular, jazz. If the kids like the sound of the orchestra or band, then they'll like the instruments in it."

There's a lot of good trombone music out there. There are more and more trombone soloists exhibiting artistic sensitivity and performance consistency, according to Buddy.

"Make Some Joyful Music"

"I can change people's lives," he explains. "All the joy I've had — the places, the people, the events, challenges, and experiences. I might open up a new world for a boy or girl. And one



more thing: I hate to see an unhappy kid. I want to stick a horn in his or her hand and teach him or her to make some joyful music! These are the kids I most want to reach." 🎵

It's Showtime!

Need a trombone specialist to help you show off the exciting world of trombone? Buddy Baker can't be everywhere at once, but you probably have an artist in or near your own backyard. If you don't already know one, ask your local music dealer to help you find a trombone teacher who can introduce trombone to your future band students.

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