



Trombone 101

CLINICIAN:

Dan Black

DEMONSTRATION GROUP:

The College Park Attendance Zone Trombones

Texas Bandmasters Association 2015 Convention/Clinic

JULY 23-26, 2015

**HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

TROMBONE 101: "TROMBONE THINKING!"

Featuring the College Park Attendance Area Trombone Choir
Dan Black, presenter



presented to the Texas Bandmasters Association
July 25, 2015

BREATHING

Next to thinking, Air is the most important part about playing a wind instrument. Air is the fuel that makes a wind instrument work. If you want to be a better player, become a better breather. Become a Breathing Machine. Place yourself in a position to give and receive air: **Keep your chest high.** Think: **"Up and Out,"** never **"Down and In."**

1. Place the cup of your mouthpiece entirely inside the mouth - clear past the teeth.
2. Spread your lips wide open to inhale (as if you're saying the syllable "aaahhh"). Inhale silently - if you hear noise, something is in the way. You won't get as much air in, and that same something will be in the way when you exhale. Air flow should always be free and unobstructed.
3. Inhale for 4 counts, until you are completely full. Inhale until you couldn't take in any more air no matter how hard you tried.
4. Close your lips around the shank, blow for 4 counts; **DON'T LET THE SOUND CHANGE!** Feel, and mentally "see" your oral cavity, i.e. the inside of your mouth. Feel the same when you play.

Blow warm, moist, thick, fogging air. Remember the kind of air you use to create fog on the inside of a window on a chilly morning? That's the same kind of air you use to play. This is where the term "fogging" comes from. Imagine that air touching the mouthpiece cup and the inside of the trombone tube as it exits your bell, filling the room with your beautiful sound. Think "Fog and Fill."

5. Choose a target across the room, slightly above eye level. Blow your air to this target. Think of sending your air **to** and **through** this target. Your warm, moist, thick, foggy air creates a column of sound energy that can be described with these "S" words:

STRAIGHT.....STRONG.....SMOOTH.....STEADY.....SOLID. Your air travels along a line that moves at precisely the **SAME SPEED AND TEMPERATURE.**

Listen to yourself. Do not let your sound change! Your air should sound exactly the same for all four beats. A four beat note goes to and touches the fifth count. Don't let those last beats sag!

Summary: **FEEL THE SAME!**

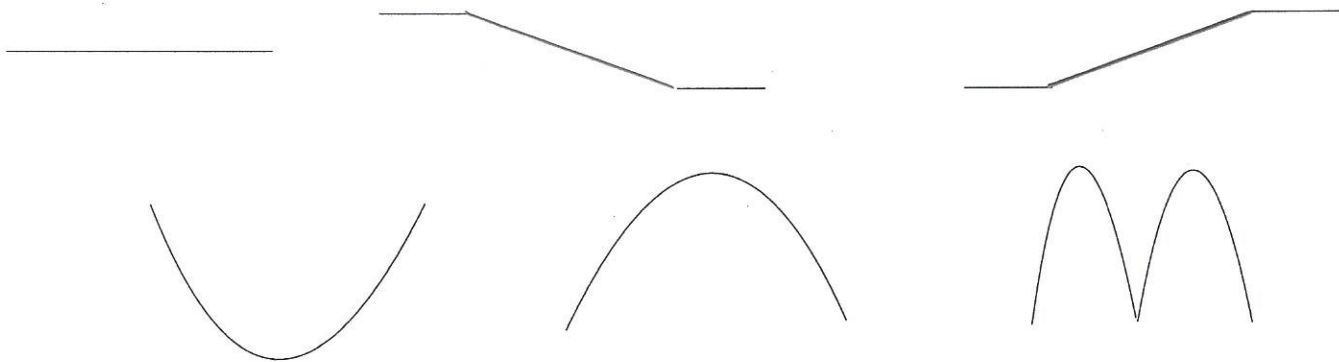
Your mouth is **still** wide open when you inhale silently. Your **teeth are as far apart** when you play as when your mouthpiece is inside your mouth. Your **tongue is clear on the bottom** of the mouth, clear below the lower teeth, when you play, just like when your mouthpiece is inside. Your mouth is creating the vowel sound, **"Aaahhh,"** as if you were **yawning**. You **still** use warm, moist, thick, fogging air. You still blow to and through a **target**. Your air still moves along energy lines that can be described with **"S"** words.

Make every sound you produce something worth listening to. You want to make smart people stop whatever they're doing and pay attention to you. Your sound, and what you do with it, are perhaps the two most critical factors in how you define yourself as a player.

STRETCH ("ooooooooahms")

Try to make your corners touch each other, as if you were saying the syllable "oooo." Next, pull them as far apart as possible, as in the syllable "eeee." The most important syllable is "aaahhhmmm," making your mouth as large as possible, similar to the shape you make while inhaling. Next, pretend you're saying "mmmm", mushing your lips together without clenching your teeth. Finally, "flap" your lips, as if you were a horse.

BUZZ, using a target. Send your air *to and through* the target. Remember the "S" words: Straight, Strong, Smooth, Steady, Solid, Same Speed and Temperature.



CALISTHENICS

curls - holding your horn in your left hand, with your left arm hanging straight down, lift your instrument to your face using only your bicep.

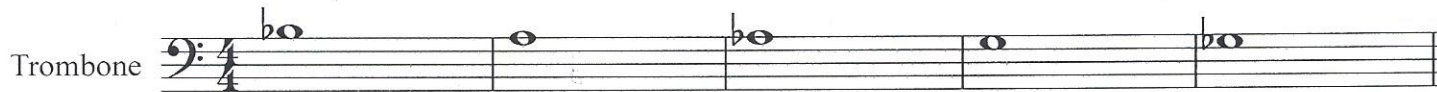
twists - still holding your horn in your left hand, use your hand and wrist to twist the instrument to your right, then left.

teeter-totters - still holding your horn in your left hand, tilt it forwards and back.

MINDSET

Various Long Tone Studies, 4.6.15

Solitaires



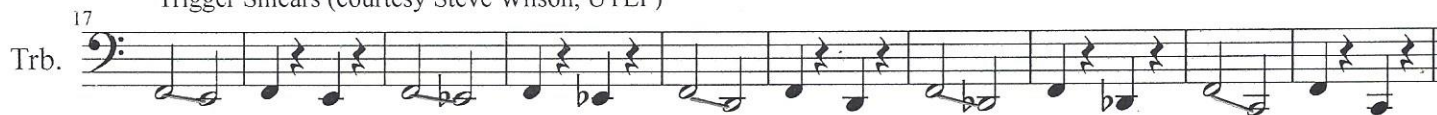
Remingtons



Low Smears (courtesy Michael Warny)



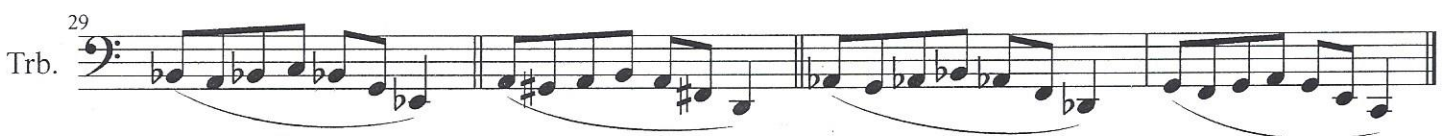
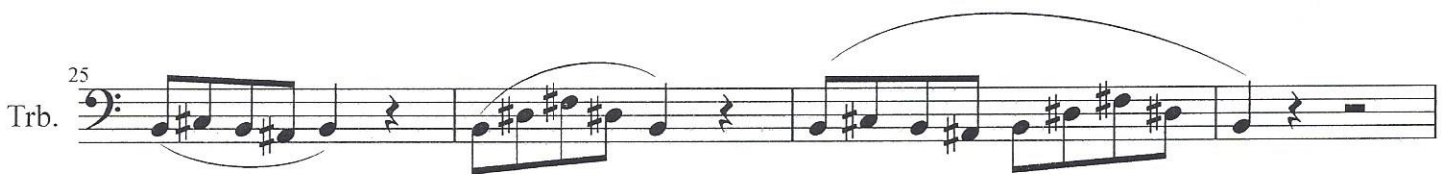
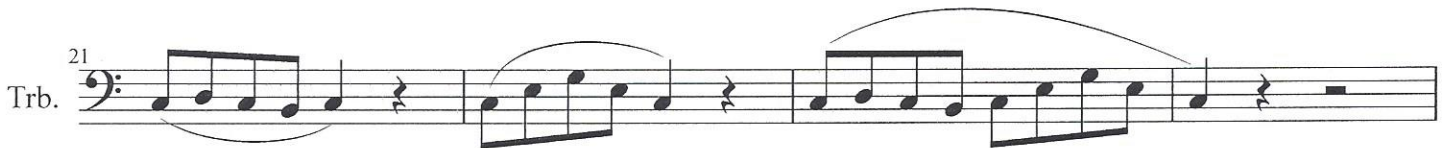
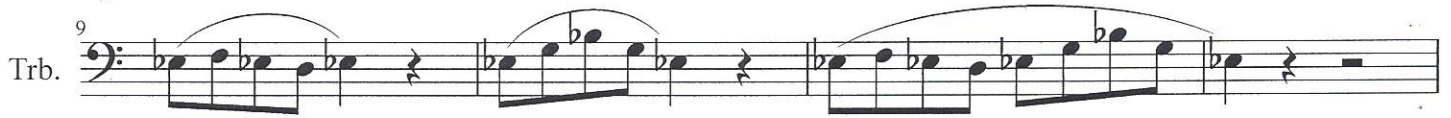
Trigger Smears (courtesy Steve Wilson, UTEP)



Pedal Smears



Flow Study, 5.3.15



Various Arpeggiated Flexibilities (A.F.), Against the Grain (A.T.G.), 5.18.15

6th partial = #,
so lengthen

Trombone

No. 1

Trb.

No. 2

Trb.

No. 3

Trb.

Against the Grain, think: out, back, up, down, out, down, up, back

Trb.

Play Numbers 1-3 in 7 positions

Play A.T.G. in positions 1-5


Articulation

T: specify touched, spaced, accented, etc. Solo, group.

Trombone



Trb.




Legato Sevens

Trb.



Trb.



Double Tonguing

Trb.



K K K T K T T K T K T T K T K T T K T K T K T

MINI SCALES

Trombone Bb

Trb. Ab

Trb. C

Trb. Db

Trb. Eb

Trb. F

Trb. G

Trb. Mini Chromatic

DKB F, 2 Oct

Trombone

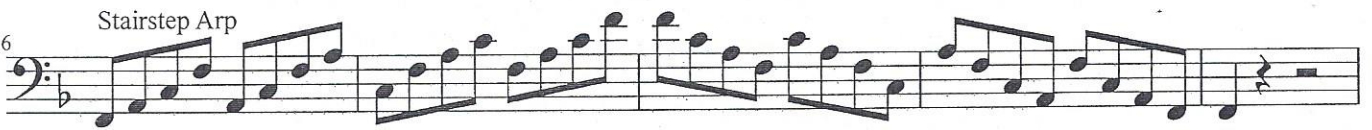
RB



Trb.

6

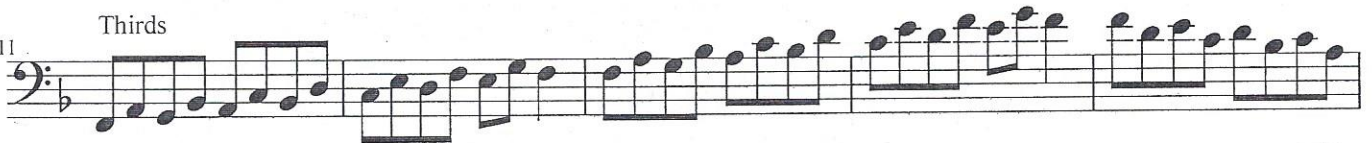
Stairstep Arp



Trb.

11

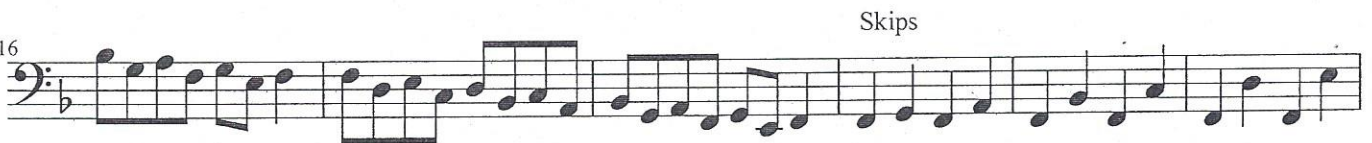
Thirds



Trb.

16

Skips



Trb.

22



Trb.

30



THE COLLEGE PARK ATTENDANCE ZONE TROMBONE CHOIR

Program to be selected from:

Scarborough Fair

arr. Bill Reichenbach

Lied

Flor Peeters

Fiesta at the Red Raider Ballroom

Gabriel Musella

dedicated to Rick and Barbara Lambrecht

(from Mr. Musella's program notes:)

The Texas Tech Band Camp provided us an opportunity to watch and learn from other directors. Among our favorites to observe and question about their rehearsal techniques were Rick and Barbara Lambrecht. It was a standard ritual for Rick and I to drive around Loop 289 in Lubbock, listening to his latest, greatest El Paso Coronado Band recording in his latest fastest car. The whole experience was way too cool! My Lubbock-Cooper kids that ended up in Band 2 with Barbara always learned so much from being with her for two weeks, and then the light bulb went off in my head; the knowledge gained went way further than performing great literature at a concert. The lessons from Barbara and Rick were, and continue to be, far reaching in their scope and depth. It is no wonder that they are this years Co - Texas Bandmasters of the Year! And so the title of this piece comes from my eager anticipation every summer to learn from great teachers like Rick, Barbara, Dan and so many others. Camp registration often took place in the Red Raider Ballroom and the place was abuzz with energy and excitement; with Mr. Sudduth, Dale Underwood, Mother Bartley, JC and the Cruisers, faculty meetings, and camp assembly, there was NEVER a dull moment!

Shenandoah

Traditional, arr. Tim Higgins

Achieved is the Glorious Work

Haydn, arr. Donald G. Miller

From Haydn's oratorio, *The Creation*. Lyrics are based on Genesis, Psalms, and John Milton's *Paradise Lost*.

Achieved is the glorious work;
The Lord beholds it, and is pleased,
In lofty strains let us rejoice,
Our song let be the praise of God.

BAND DIRECTORS

Brian Moran, Collins Intermediate School
Tamara Willer, Collins Intermediate School
Lauren Kelley, Collins Intermediate School

Jennifer Dillard, Knox Junior High

Charlotte Royall, College Park High School
Jeff Goring, College Park High School
Rob Savala, College Park High School

Very special thanks to J.D. Davis, senior trombone performance major, University of Houston, who teaches at Knox and College Park.

COLLEGE PARK ATTENDANCE ZONE TROMBONE CHOIR

Daniel Andre, sixth grade, Collins Intermediate School
Ethan Archacki, tenth grade, College Park High School
Elie Bowman, seventh grade, Knox Junior High
Jose Conde, ninth grade, College Park High School
Sean Eckenrode, tenth grade, College Park High School
Drew Daugherty, eleventh grade, College Park High School
Elijah Feazell, ninth grade, College Park High School
Emily Gault, eleventh grade, College Park High School
Cooper Jones, tenth grade, College Park High School
Madalyn Killian, twelfth grade, College Park High School, section leader
Amanda Kott, eighth grade, Knox Junior High School
Jackson Lampkin, ninth grade, College Park High School
Drew Long, eighth grade, Knox Junior High School
Venkatesh Muppaneni, twelfth grade, College Park High School, section leader
Cody Owen, ninth grade, College Park High School
Evan Samford, ninth grade, College Park High School
Mason Simpson, eighth grade, Knox Junior High
Al Shaffer, eleventh grade, College Park High School, section leader
Justin Stobart, twelfth grade, College Park High School, drum major
Maya Vasquez, twelfth grade, College Park High School, section leader