

# Help!

# My Trombones are...



**with Barb Shinaver**

## Help with?? (options)

- Clueless
- too quiet
- too loud
- too harsh
- “Bless their hearts”
- Stuffy
- out of time
- out of tune
- indiscernible
- Bright
- Cracky / fracky
- “Stuck in the basement”
- Not playing?
- “dwah-y”
- Not tonguing
- Can’t play legato
- Delayed response
- smelly

# Separate your issues to help diagnose (compartmentalize):

- psychological VS. physical
- emotional and behavioral consideration VS. lacking information/retention
- "trombone" problem VS. "musical problem"
- "musical" problem VS. processing "barrier to entry"

Never assume  
they have the  
information.

**There will be time for  
synthesis after instruction.**

**Q&A following!**



# *3 reasons why someone's out of tune... (or time, or tone!)*

## 1 | Mechanics of the Horn

- Did we tune?
- Slide position accuracy
- Dents in slide?
- Water key
- Slide lubrication

## 2 | Mechanics of your face & air

- embouchure
- "Toothpasting"
- Moving air forward
- Open inside your mouth
  - teeth
  - tongue
  - Throat
- articulation

## 3 | Perception!

- Your perception is your reality.
- Sing. (literally)
- Ego / Attitude's impact on skill building

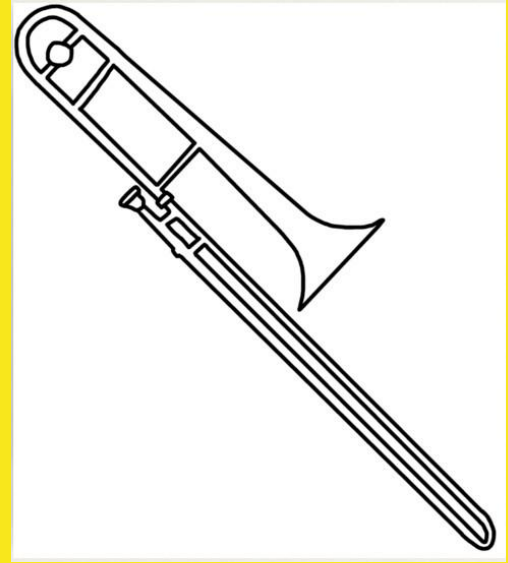
To understand and fix any issue,  
we must have  
a conceptual understanding  
of these 3 components  
(and revisit our “compartments”  
to properly address)

There’s only a “quick fix”  
when we’ve laid the right  
ground work to redirect.

It comes down to the  
individual.

“Don’t be the reason why  
the band isn’t great.”  
—Mike Gangemi

# Mechanics of the Horn



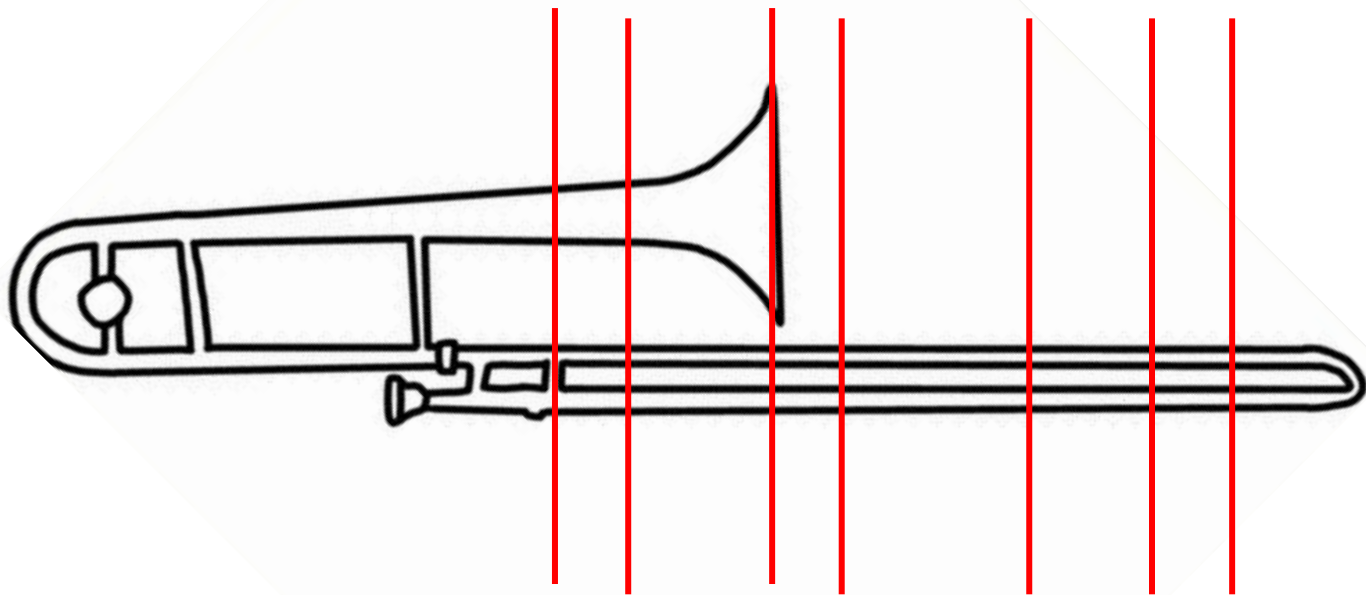
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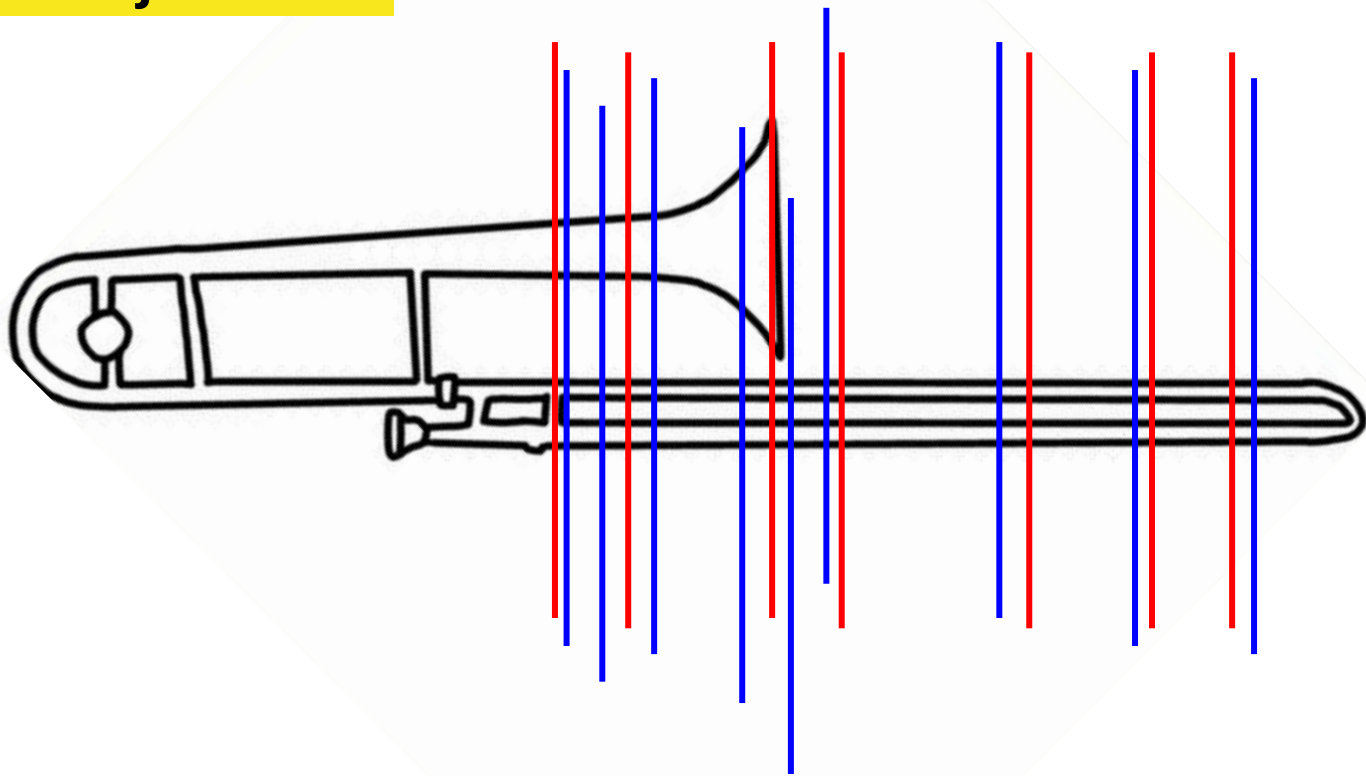
# Body Mechanics of Grip

- Holding the horn = neck, hand placement, bicep
- Holding the slide = straight wrist, fingertips, tucked fingers
- Moving the slide = fast, directly from Point A to Point B
  - Arm game (activity)

# “Stock” Positions



# Available adjustments



# "The Grid"

- Overtone series
- 85% same as trumpet, tuba, euphonium (displaced by octave)
- Visualizing the "guts" of the instrument to help with recall
- Makes adjustments tangible

**TROMBONE GRID**

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> 4<sup>th</sup> 5<sup>th</sup> 6<sup>th</sup> 7<sup>th</sup>

• Daily Needs • Good sound! • Lip Burs • Accurate Positions •  
• AIR FLOW • Articulation • CONSISTENCY.

D	D <sup>b</sup> /C <sup>#</sup>	C	B	B <sup>b</sup>	A	A <sup>b</sup>
C	B	B <sup>b</sup>	A	A <sup>b</sup>	G	F
B <sup>b</sup>	A	A <sup>b</sup>	G	G <sup>b</sup> /F <sup>#</sup>	F	E
A <sup>b</sup>	G	G <sup>b</sup> /F <sup>#</sup>	F	E	E <sup>b</sup>	D
F	E	E <sup>b</sup>	D	D <sup>b</sup> /C <sup>#</sup>	C	B
D	D <sup>b</sup> /C <sup>#</sup>	C	B	B <sup>b</sup>	A	A <sup>b</sup>
B <sup>b</sup>	A	A <sup>b</sup>	G	G <sup>b</sup> /F <sup>#</sup>	F	E
F	E	E <sup>b</sup>	D	D <sup>b</sup> /C <sup>#</sup>	C	B
B <sup>b</sup>	A	A <sup>b</sup>	G	G <sup>b</sup> /F <sup>#</sup>	F	E

These partials require various adjust's

This partial is b pull pos. in

This partial is # so pull pos. out

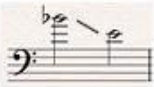
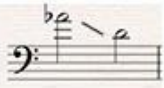

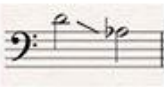
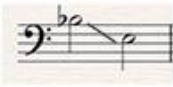
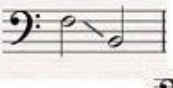
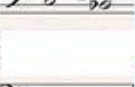


This partial is # so pull pos. out

**READ YOUR NOTEBOOK** + record yourself.

Trigger/Pedal Range \* is adjusted outward the further down you go

F	E	E <sup>b</sup>	D	D <sup>b</sup> /C <sup>#</sup>	C	B
B <sup>b</sup>	A	A <sup>b</sup>	G	G <sup>b</sup> /F <sup>#</sup>	F	E

# "THE GRID"

	1st	2nd	3rd	4th	5th	6th	7th
	<b>Bb</b> flat	A	Ab/G#	G	Gb/F#	F	E
	<b>Ab</b> :( super flat	G	Gb/F#	F	E	Eb	D
	<b>F</b> adjust out	E	Eb/D#	D	Db/C#	C	B
	<b>D</b> flat, adjust or alt.	Db/C#	C	B	Bb/A#	A	Ab/G#
	<b>Bb</b>	A	Ab	G	Gb/F#	F	E
	<b>F</b> adjust out	E	Eb	D	Db	C	B
	<b>C</b> tune in the valve	<b>B</b> adjust out	<b>Bb</b> adjust out				
	<b>Bb</b>	A	Ab	G	Gb	F	E
	<b>F</b> :( I'm flat	<b>E</b> adjust out	<b>Eb</b> adjust out	<b>D</b> adjust me	<b>Db</b> adjust me	<b>C</b> adjust me	

\*Pedal register is below lowest trigger shelf

\*adjustments change most drastically in trigger register

\*upper Gb/F# specifically is more "in" than others

\*Blow straight down the pipe with your best available sound

\*slide position adjustments may be affected by chord tone adjustments

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# Mechanics of your Face & Air



**HIGH / FAST**

**Pitch / Air Speed**

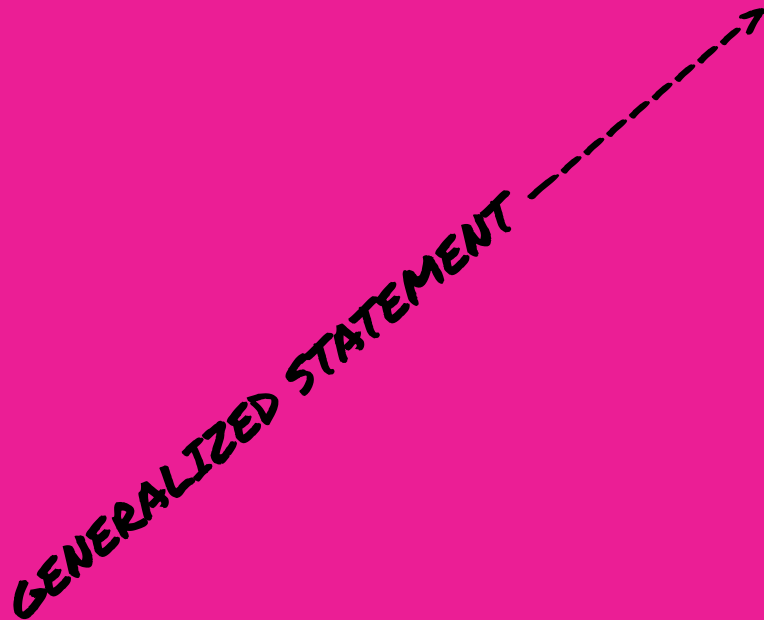
**LOW / SLOW**

**“LESS”**

**Embouchure/Aperture  
Engagement**

**MORE**

**GENERALIZED STATEMENT**



# Steps to Forming an Embouchure

- 1. Loose raspberry**
- 2. Say the letter “m”**
- 3. Corners down like a frown**
- 4. Cheeks hug teeth**
- 5. Chin flat**
- 6. Check yo’ lips**

- ★ Great for all wind players
- ★ Builds awareness and ownership



# Breathing and Oral Cavity = Tone Production

- Deep breathing (ex: no “baby bird” lungs)
  - “Equal in to equal out”
    - Same air, same sound
  - Open inside mouth (open highway)
  - Tongue down (+ throat)
  - Teeth apart
  - Abdominal support
  - And... embouchure engagement (outside mouth)
- ★ Check for physical proof, even from the podium
  - ★ “Off the horn” work
  - ★ Provide multiple opportunities to experience success.

# Articulation

## What should happen

- Tongue “rides the wave” of the airstream
- Tongue briefly interrupts airstream
- Light, fast motion
- small surface area (1-2 tastebuds)
- “Tom’s Turkey Taco Tuesday” - Tim Higgins
- At rest, tongue is “out of the way”

## What might be happening

- Inadvertent tongue stops destroy legato playing
  - Touches too long or with too much surface area
- Other weird options:
  - Throat articulation (“hoo”, “koo”)
  - “air” articulation (starting/stopping airstream)
  - Lip (“poo”, “boo”)

# Perception



# Layers of Perception

- **Internalization / audiation**

- How are they hearing it
- Do they have an inside voice?

- **Self-Aware / Body Aware**

- “You can't just wish and hope for something to come true. You have to make it happen.” - Pee Wee Herman

★ This can be a multi-layer issue.

★ Everyone processes differently

★ Metacognition is its own skill, most students don't yet know how they learn best (yet).

★ Providing a system is essential.

- **Ego**

- Open to learning?
- “I already know this”
- Internal resistance can be developed or erased through relationships

- **Analogous understanding**

- Helps provide a familiar lens
- Piggy-back off an existing connection

## If....

- Clueless, smelly
- Too quiet, stuffy
- cracky/fracky, bright
- “Dwah-y”, not tonguing
- Can’t play legato
- Inaudible

Etc!

Peel back the layers, and enjoy  
diagnosing!





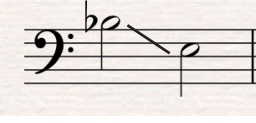

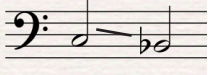
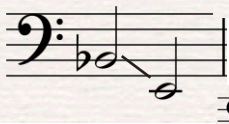

## Then...

- Behavioral, environmental: let this adjust your delivery (3)
- Trombone AND MAYBE an understanding concern: “hiding” lack of knowledge (ALL)
- Trombone: embouchure preparation, oral cavity (2) AND (3)
- Behavioral AND Trombone: (ALL) resistant, not body aware, lacks information
- Trombone, Mechanics AND Air (1) AND (2): fast slide and tongue with lots of air for legato playing
- (ALL) likely lacks understanding = confidence issue, may be internally defiant (not physically enacting)

# Ensemble Rehearsal Techniques

- **Patting and speaking - off the horn (makes processing more clear)**
- **Singing**
  - Off the horn
  - “With slide” (fingers)
- **One note**
  - Holding 1st note
  - rhythm
- **Air and Fingers**
- **“Hidden note game”**

# “THE GRID”

	1st	2nd	3rd	4th	5th	6th	7th
	<b>Bb</b> flat	<b>A</b>	<b>Ab/G#</b>	<b>G</b>	<b>Gb/F#</b>	<b>F</b>	<b>E</b>
	<b>Ab</b> :( super flat	<b>G</b>	<b>Gb/F#</b>	<b>F</b>	<b>E</b>	<b>Eb</b>	<b>D</b>
	<b>F</b> adjust out	<b>E</b>	<b>Eb/D#</b>	<b>D</b>	<b>Db/C#</b>	<b>C</b>	<b>B</b>
	<b>D</b> flat, adjust or alt.	<b>Db/C#</b>	<b>C</b>	<b>B</b>	<b>Bb/A#</b>	<b>A</b>	<b>Ab/G#</b>
	<b>Bb</b>	<b>A</b>	<b>Ab</b>	<b>G</b>	<b>Gb/F#</b>	<b>F</b>	<b>E</b>
	<b>F</b> adjust out	<b>E</b>	<b>Eb</b>	<b>D</b>	<b>Db</b>	<b>C</b>	<b>B</b>
	<b>C</b> tune in the valve	<b>B</b> adjust out	<b>Bb</b> adjust out				
	<b>Bb</b>	<b>A</b>	<b>Ab</b>	<b>G</b>	<b>Gb</b>	<b>F</b>	<b>E</b>
	<b>F</b> :( I'm flat	<b>E</b> adjust out	<b>Eb</b> adjust out	<b>D</b> adjust me	<b>Db</b> adjust me	<b>C</b> adjust me	

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