**There will be no smiling while playing the trombone**

**(But it’s ok while teaching it)**

**Things I fix over and over, aka job security**

* Tone/characteristic sound/embouchure
* Posture/breathing
* Slide Grip

**“Well-meaning embouchure sayings”**

* You should be able to play a brass instrument perfectly while it’s suspended from the ceiling
* There should be zero pressure from the mouthpiece onto the face and vice versa
* You should habitually free-buzz
* You should never free-buzz
* The embouchure doesn’t buzz at all, it’s just air
* You must maintain “super contact” between your face and the mouthpiece
* You should make the tightest buzz known to man while practicing with the mouthpiece, akin to a mosquito after Taco Bell
* More air is always the answer, always
* The horn is merely an amplifier for the mouthpiece

**What to do about it**

* Avoid paralysis by analysis
* Cues vs instruction (imagine, feels like)
* Look for severe issues
  + Smiling
  + Collapsed chin
  + Super weird horn angle
  + Is actually playing the viola

**Trombone Kingdom:**

* Air is king
* Everyone else is a subject
  + Face
  + Articulation
  + Slide
  + etc

**Helpful tone exercises**

* Mouthpiece buzz (AIRY BUZZ)
  + Match audiation to tone production apparatus
  + Airy, because that’s going to result in a better instrument sound than tight
* Stable pitch dynamic long tones
  + Advanced: Remingtons (two-note slurs, hairpin dynamic)
* Tuner awareness
  + Look away, make your best sound, then look at the tuner and adjust
  + No lipping zone
* Glisses
  + Keep projecting sound the entire time
  + The SLIDE is the only thing that changes your intonation. **No lipping.**