

The Cook Book

A Daily Maintenance Routine - 2014

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Begin each day by stretching and loosening up the body. Try to get blood moving in a manner that is relaxed and easy. Avoid doing exercises that introduce tension into your playing and approach. Spend a little bit of time getting your focus of attention in the right place. Your focus should always be on the air that matters; the exhale. Exercises like blowing air into the horn and through the mouthpiece or a straw to get the focus on blowing through the horn. It may also be good to sing some scales or tunes to begin to engage the brain.

Exercise #1 - Remington Long Tones

It is always good to begin each day with long tones to get some relaxed beautiful sounds happening. Also strive for the most resonant beautiful tone that you can produce. The exercise should be glissed with an emphasis on continuous airflow BETWEEN the notes. It can also be a good idea to do this exercise with molto vibrato to continue to emphasize the airflow. A quality jaw vibrato requires a good supply of airflow in order to support it.

Tenor Trombone

7

13

Exercise #2 - Glissing Flow Study

Play this exercise without tongue and with lots of glissando. As with the Remington exercise, emphasize airflow between the notes and focus on producing a beautiful and resonant tone at all times.

TROMBONE

6

Exercise #3 - Tone Repeater

A good way to get air moving is to add articulation. Remember that AIR DRIVES THE TONGUE. The more the tongue interrupts the air column the more air you must supply. Play this exercise with an air start and then allow the tongue to be introduced into the air column. Extend the exercise as low as possible (C2 or lower). Working on articulation in the low register can be advantageous to discovering the proper ratio of air to tongue. It is impossible to produce a clear articulation in the low register when there is too much tongue in the equation.

Trombone



Exercise #4 - Stamp Flow Study

Again, aim for the most resonant and beautiful tone that you can produce while playing this exercise. Use natural slurs to the best of your ability. Sometimes alternate positions can be helpful to achieve this. The goal is to be as glissy and smooth as possible. Extend this exercise all the way down to C below the staff or C2.

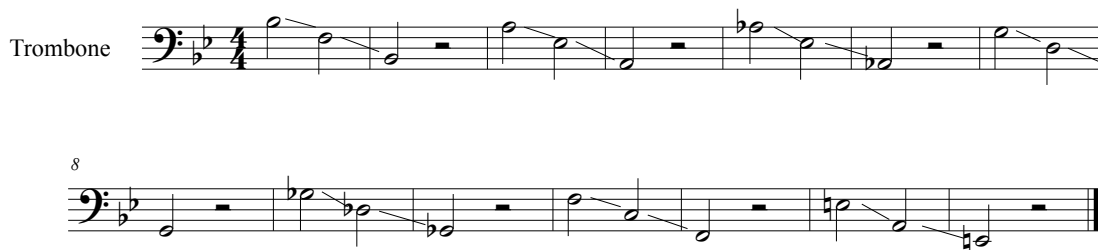
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Exercise #5 - Tom Ashworth Lip Slur

A Lip Slur is really an exercise that is based in smooth airflow. When doing "air slurs" the slurs should be smooth, clean, and easy. We achieve these things by allowing the air to smoothly connect the notes. A good way to work on this is to use a simple air slur and bend the pitches between each note. The key is to adjust air speed to connect the notes rather than adjust the embouchure. The embouchure should simply react to the air column.

Trombone



Exercise #6 – Max Schlossberg Daily Drills and Technical Exercises

When playing this exercise try to keep the air moving in a similar way to the Ashworth Slurs, just speed up the connections between the notes in order to clean up the connections. Play this exercise at a tempo that is achievable at a very high level. Speed up the exercise as necessary.

Tenor Trombone

7

Exercise #7 – Max Schlossberg Daily Drills and Technical Exercises

The goal when playing these exercises is to maintain the idea of smooth, clean, and easy. Begin this exercise in 7th position and move up to 1st. As one advances in their ability to play this exercise, turn the repeated eighth notes at the top into a lip trill and extend the slur up through the major arpeggio. Think of relaxing as you extend into the upper register and allowing those note to simply float out of the horn.

Trombone

4

Exercise #8 – Warm Down

After playing an in the upper register, it is necessary to spend some time playing in the low register. Any exercise that moves you into the low register in a relaxed way will work at this point. Playing in the low register can also be tremendously beneficial for the overall growth of tone and relaxation. Play this exercise slowly and with no tongue.

Trombone

4

Exercise #9 – Schlossberg Articulation Study

Remember when working on articulation that the air drives the tongue. The tongue simply bounces off the air column similar to a rock bouncing across water. Strive to keep the air glissy and smooth and the slide fast and precise. Extend this exercise into extreme low and high registers to work on consistency of tone and articulation in all registers of the instrument.

Trombone

4

Tunes, Scales, and Warm Down

At the end of the Daily Routine take some time to work on scales, tunes, and warm down. Major and minor scales should be played daily. But you should also take time to work on modes of the major and minor scales and different types of scales such as octatonic and whole tone. Practicing your scales within the construct of a chord progression is a great way to organize your scale practice. A good place to start is with a simple ii-V-I progression.

Playing simple tunes in different keys is a great way to apply your aural skills class to your trombone and to work on singing through the trombone rather than “feeling” how to play. Start with a simple tune like Ode to Joy or Happy Birthday in a simple key like F or Bb. Then expand your keys and tunes.

It is very important to spend 30 seconds to a minute playing some relaxing soft long tones in the middle and lower registers at the end of your routine. The routine should not be exhaustive but you should feel as though you have played for an hour. So, it is important to warm down to end of each session and at the end of each day. Also, I have always found that it is a good idea to make sure that the last note you play is the most beautiful note that you can. That way, the next time you pick up your horn you will be more likely to begin playing with that same beautiful tone.