

# DAILY ROUTINES

for the  
student trombone  
player

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## Student Introduction

*Daily Routines for the Student Trombone Player* is designed to help you develop and maintain your fundamental trombone skills. To use *Daily Routines*, simply play one routine a day. Since there are a total of nine routines, you can choose a different routine each day so you have variety in your “daily routine diet.”

In order for this book to be effective, you must have the discipline to play a daily routine every day over a long period of time; 6 months to a year. Of course it is acceptable to miss a day or two here and there, but the important thing is to develop your skills slowly but surely over time. Each routine is efficient, lasting only 15-20 minutes. This daily time commitment is relatively small but may be the most important part of your practice day because spending time on your fundamentals will help you play everything better. In other words, if you master the skills in this book, your playing will improve overall, not just on one or two particular pieces of music.

It is recommended that you play a daily routine from this book as your first practice session. It is not necessary to warm up before you play one of these routines because, in each routine, the very first drill is long tones and mouthpiece buzzing. Once you spend 15-20 minutes to play one of these routines, take a break and come back later to practice your other assignments. Breaking up your practicing into small chunks like this is an effective way to improve; furthermore, the quality of your practicing is far more important than the quantity.

Once you feel confident with *Daily Routines for the Student Trombone Player*, it's time to graduate to the more advanced editions in this series of books: *Daily Routines for Trombone, Tenor Trombone Edition* or *Daily Routines for Trombone, Bass Trombone Edition*.

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## Tips for Playing Daily Routines

- **Always use a metronome as indicated.**  
Some drills say to turn off the metronome. In these cases, choose a tempo that allows you to play the phrase comfortably, without straining to make the phrase.
- **Keep the air moving.**  
Do not puff your air for each note and do not hold back the air as you move the slide or articulate.
- **Always strive for *Maximum Resonance with Minimum Effort*.**  
Your most important attribute is your tone quality. Always achieve your best sound, regardless of the skill on which you are working. Never strain for any reason as you play, especially when playing loud or high.
- **Never strain to squeeze air out of your body. If you can't quite make the phrase, increase the tempo.**  
This book is designed to challenge you but not overwhelm you! If you can't quite make the phrase at the indicated tempo, increase the tempo so you can.
- **Don't skip any drills.**  
If you are having trouble with something, do your best and come back to spend more time on it later.
- **Play some perfect notes each day.**  
Some of these drills may seem very easy. Don't be fooled! Play the long tones with a beautiful sound, exquisite intonation and clean articulation. When you hear yourself playing in this way, you build confidence gradually over time. Pretty soon you will be playing harder music with the same confidence!
- **Have a model sound in your head.**  
Listen regularly to great players and strive to mimic their sound.

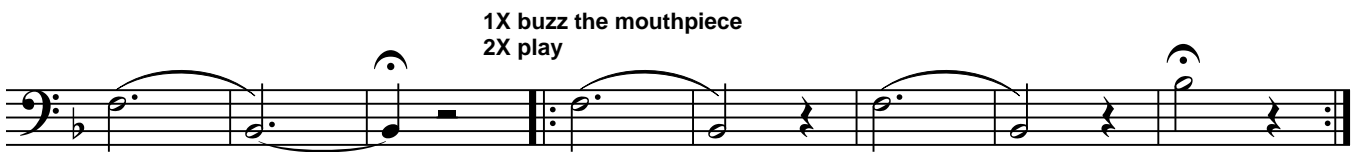
# I. Beginning Routine

♩ = 72

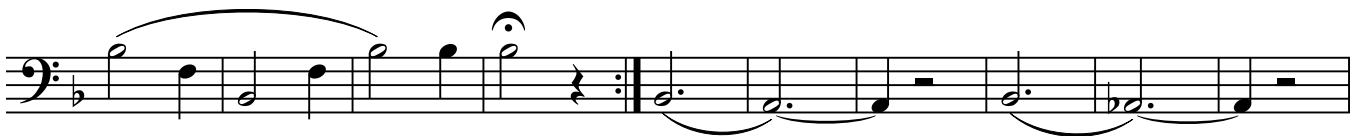
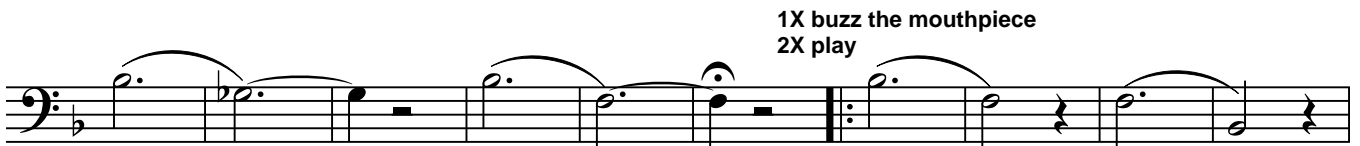
1.   
*mf*



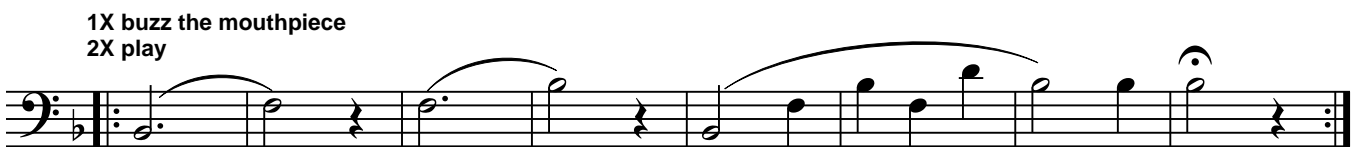
1X buzz the mouthpiece  
2X play



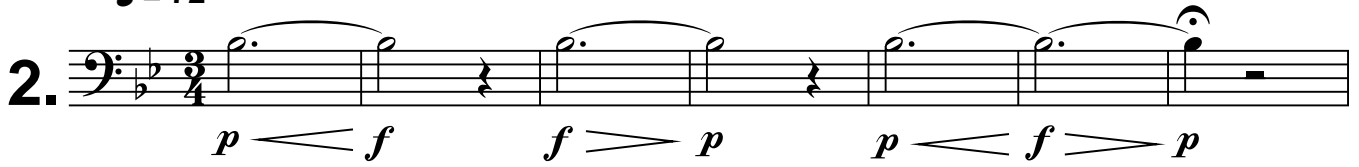
1X buzz the mouthpiece  
2X play

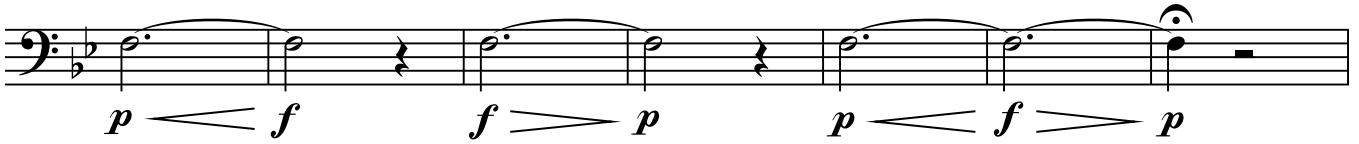


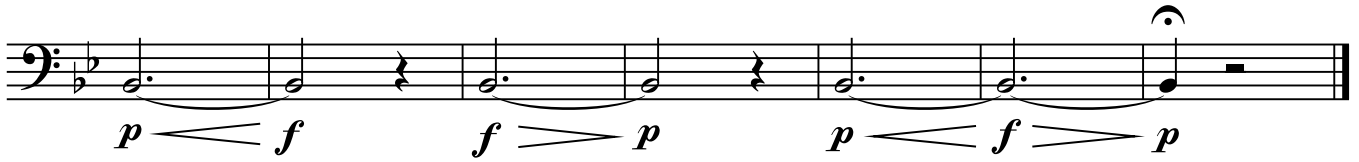
1X buzz the mouthpiece  
2X play



♩ = 72

2. 





try this pattern in different slide positions

♩ = 84+ choose 2 or 3 lines

3A. 

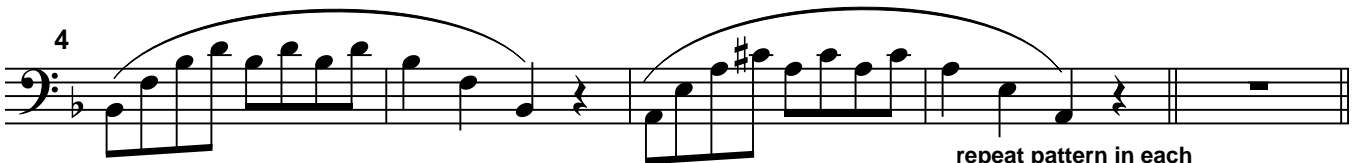
repeat pattern in each slide position

2 

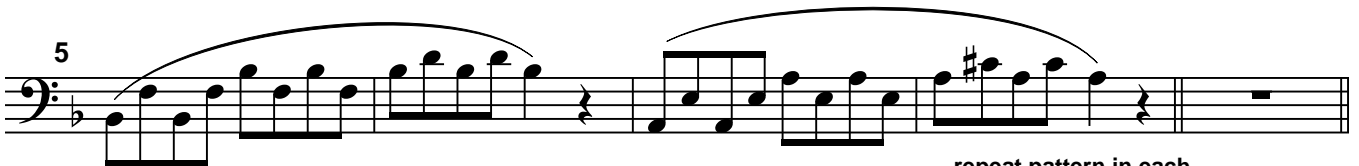
repeat pattern in each slide position

3 

repeat pattern in each slide position

4 

repeat pattern in each slide position

5 

repeat pattern in each slide position

6 

repeat pattern in each slide position



♩ = 80

4.

*f p f f p f f p*

*f f p f f p f*

*f p f f p f f p*

*f f p f p mf*

Detailed description: This exercise consists of four staves of music in bass clef and common time. The first staff begins with a quarter rest, followed by a half note G2 (f), quarter notes F2 (p) and E2 (f), a half rest, quarter notes D2 (f), C2 (p), and B1 (f), another half rest, and quarter notes A1 (f) and G1 (p). The second staff starts with a half note G2 (f), a half rest, quarter notes F2 (f) and E2 (p) beamed together, a half note D2 (f), a half rest, quarter notes C2 (f) and B1 (p) beamed together, and a half note A1 (f). The third staff begins with a half note G2 (f), quarter notes F2 (p) and E2 (f) beamed together, a half note D2 (f), a half rest, quarter notes C2 (f) and B1 (p) beamed together, another half rest, and quarter notes A1 (f) and G1 (p). The fourth staff starts with a half note G2 (f), a half rest, quarter notes F2 (f) and E2 (p) beamed together, a half note D2 (f), quarter notes C2 (p) and B1 (mf) beamed together, and a half note A1 (mf).

♩ = 84-96

Strive for Maximum Resonance with Minimum Effort

5.

*f*

Detailed description: This exercise consists of five staves of music in bass clef and common time. The first staff begins with a half note G2 (f), quarter notes F2 and E2 beamed together, a half note D2, a quarter rest, quarter notes C2 and B1 beamed together, a half note A1, a half rest, and quarter notes G1 and F1 beamed together. The second staff starts with a half note G2, quarter notes F2 and E2 beamed together, a half note D2, a half rest, quarter notes C2 and B1 beamed together, a half note A1, quarter notes G1 and F1 beamed together, a half note E1, and a quarter rest. The third staff begins with a half note G2, quarter notes F2 and E2 beamed together, a half note D2, a half rest, quarter notes C2 and B1 beamed together, a half note A1, quarter notes G1 and F1 beamed together, a half note E1, and a quarter rest. The fourth staff starts with a half note G2, a half rest, quarter notes F2 and E2 beamed together, a half note D2, quarter notes C2 and B1 beamed together, a half note A1, a half rest, quarter notes G1 and F1 beamed together, and a half note E1. The fifth staff begins with a half note G2, quarter notes F2 and E2 beamed together, a half note D2, a half rest, quarter notes C2 and B1 beamed together, a half note A1, quarter notes G1 and F1 beamed together, a half note E1, and a quarter rest.

♩ = 84+

6A.

♩ = 69+

**6B.** 

In this study, challenge yourself to play a little higher each day,  
 but never strain to play the high notes. Take your time, rest often  
 and add a few more low notes if you need them.

no metronome

7.