



JB
FUNDAMENTALS
SERIES



DAILY ROUTINE

FUNDAMENTAL CONCEPTS
FOR BUILDING CONSISTENCY

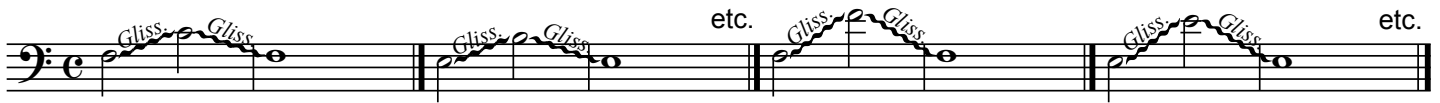
JOSH BYNUM



JOSH BYNUM - DAILY MAINTENANCE ROUTINE

In addition to my own exercises, this routine borrows elements from Arban, Remington, Schlossberg, Marsteller, and others. Regardless of which routine you use, daily focus should be given to the following aspects of performance: breathing, buzzing, sound, articulation, and slurs/flexibility.

BREATHING: Fill up like a balloon - with total expansion occurring simultaneously (think of the syllable "OH"). Always breathe in tempo and in style. Inhalation should occur over one full beat and immediately lead into a full exhalation. Be sure to form a proper embouchure while blowing a VERY full airstream. **BUZZING:** Combined with glissing can be a great way to dial in a relaxed and full tone quality up and down. Work down a chromatic octave every day, using a combination of the exercises below.



Sirens: Buzz on mouthpiece. Strive for even sound from top to bottom
With all exercises - continue chromatically in both directions



Scales & Arpeggios: 1X - buzz | 2X - play/gliss
Buzz should also be very glissy - relaxed sound

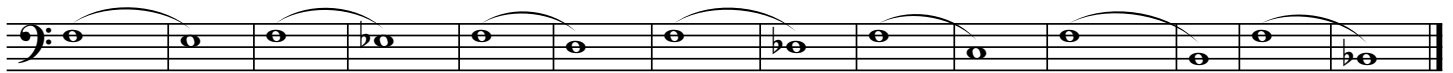


Even Glissando - keep sound moving across partials
Rhythmic Slide Movement. Sound should be FULL but not FORCED

Also buzz a few simple songs (ex. America, Deck the Halls, etc.)
Make sure to always have a pitch reference and to gliss between notes

Continue down chromatically

Remington Long Tones: Ease and consistency of sound
Breathe after every group of 2



Continue down chromatically

Focus on blowing a full and relaxed airstream
Play in free time - no strict tempo. Allow for a slight accel. and rit.



Different Keys each day

Alessi: Chromatic Scales
Do not "approximate" slide mvt.

Two staves of musical notation in bass clef, 6/8 time. The first staff shows a chromatic scale starting on a low note, moving up with slurs and accents, including a triplet of eighth notes. The second staff continues the chromatic scale, also with slurs, accents, and a triplet of eighth notes.

Arban: Intervals - Practice Slowly!
Consistent Tone and Articulation
Transpose to various keys

A single staff of musical notation in bass clef, 6/8 time. It features a sequence of eighth-note intervals, starting with a quarter rest followed by eighth notes, then a series of eighth-note pairs, and ending with a quarter note.

SLURS & FLEXIBILITY:

Two staves of musical notation in bass clef, 6/8 time. The first staff shows slurred eighth notes with accents and triplets. The second staff continues with slurred eighth notes and triplets, with the instruction 'Continue adding partials' at the end.

Lip Slurs - Rhythmic Progression
Slow and Very Full - Do not pulse airstream
Isolate difficult partials

Overtone Slurs: Focus on entire phrase -
Not simply arriving at the top

Two staves of musical notation in bass clef. The first staff is in 6/8 time and the second is in 5/4 time. Both show slurred eighth notes with accents, illustrating overtone slurs.

Marsteller: Flow Study

A single staff of musical notation in bass clef, 6/8 time. It features slurred eighth notes with accents, illustrating a flow study.

Remington Slurs: Use these patterns to work on various partials

Flip pattern | Work different partials

A single staff of musical notation in bass clef, 6/8 time. It shows a pattern of slurred eighth notes with accents, labeled as pattern 1.

Flip pattern | Work back to 1st position

A single staff of musical notation in bass clef, 6/8 time. It shows a pattern of slurred eighth notes with accents, labeled as pattern 2.

Continue through 7th position
Flip pattern and work back to 1st position

3.

Continue to 7th and back to 1st position

Remington Flexibility: Blow through entire phrase
Continue through 7th position

4.

Vernon-ish: 4ths & 5ths

Keep expanding chromatically.
Create your own series of interval slurs!

Marsteller: Flex Studies - Skipping a Partial

1.

2.

3.

Marsteller: Partial Accuracy
Blow across register shifts

Continue through 1st position

Relax and play with full glissandi
Keep descending to cool down

mf

A consistent warm up routine is essential for steady growth. I recommend spending an extended period of time with the same routine, taking care to play through it every day. Immediately following the daily routine, I spend additional time each day working on a fundamental aspect of my playing:

Articulation | Scales & Arpeggios | Slurs & Flexibility | Dynamics | Range | Sight Reading

Remember the three fundamentals of effective performance – always play with a great sound that is in tune, and with perfect rhythmic accuracy. In other words: TONE, TUNE, TIME.

Here are a few simple suggestions to improve these three fundamental aspects:

- o Improve Tone: Have a “sound concept” that is developed through a LOT of listening to world-class artists. Also, record yourself and be honest with what you hear.
- o Improve Pitch: Use tuning drones in your practice. A tuner will SHOW you when you’re in tune, but you need to improve your awareness of being in tune and out of tune. Drones will allow you to HEAR if you’re correct or not.
- o Improve Time: You must commit to SLOW PRACTICE with a metronome. Having a rock solid sense of pulse is vital to building consistency in your playing. Constant use of a metronome or click track is recommended. Establishing a consistent method of subdivision is essential in order to internalize pulse.

Here are a few resources for continued focus on your fundamentals:

Arban - Complete Method for Trombone	Remington - Warm Up Studies
Schlossberg - Daily Drills & Technical Exercises	Marsteller - Basic Routines
Mueller - Technical Studies vol. 1-3	Blume - 36 Studies for Trombone with F-Attach.
Edwards - Lip Slurs & Simply Singing	Colin - Flow Studies
Stevens - Scale & Arpeggio Routines	LaFosse - School for Sight Reading, vol A-E
Davis - Total Trombone	Snidero - Easy Jazz Conception

Great Practice Tools in iTunes App Store:

- Practice Center
- Tonal Energy – Tuner/Recorder
- Frozen Ape – Metronome
- Sight Reading Machine/Factory
- Coach’s Eye
- iReal Pro – Jazz Charts/Changes
- Music Practice – Slow Down
- Music Journal Pro

Listen – Find recordings of several different musicians, both jazz and classical. Go to concerts and listen to great playing. It is very important to have a standard that you are trying to reach. Great playing can serve as a compass. Ultimately, you just follow the sound in your head. Find recordings of these great artists and groups on iTunes, YouTube, Amazon, Hickeys...everywhere!

Tenor Trombone:

Joseph Alessi
Nitzan Haroz
Christian Lindberg
Achilles Liarmakopoulos
Jorgen van Rijen

Bass Trombone:

Blair Bollinger
Jim Markey (also tenor!)
Paul Pollard
Stefan Schulz
Charlie Vernon

Jazz & Commercial:

J.J. Johnson
Marshall Gilkes
Wycliffe Gordon
Michael Dease
Andy Martin

Trombone Ensembles:

New Trombone Collective
Trombones de Costa Rica
Capitol Bones
Four of a Kind

Brass Quintets:

Center City Brass Quintet
American Brass Quintet
Empire Brass Quintet
Meridian Arts Ensemble

Brass Choirs:

German Brass
Summit Brass
London Brass
Philip Jones Ensemble