

---

# **DAILY**

# **ROUTINES**

for trumpet

## **Table of Contents**

<b>Preface</b>	<b>i</b>
<b>Introduction</b>	<b>ii</b>
<b>I. Basic Routine</b>	<b>1</b>
<b>II. Drone</b>	<b>13</b>
<b>III. Minor</b>	<b>24</b>
<b>IV. Starting with the Mouthpiece</b>	<b>37</b>
<b>V. Pentatonic</b>	<b>50</b>
<b>VI. Chromatic and Octatonic</b>	<b>60</b>
<b>VII. Duet</b>	<b>67</b>
<b>VIII. Easy</b>	<b>84</b>

---

---

# DAILY ROUTINES for trumpet

## Introduction

Developing fundamental playing skills on a daily basis is one of the most important keys to becoming a better brass player. Most successful brass players rely on warm-up/daily routines for three reasons:

- Increased strength and endurance
- Greater consistency at top performances levels
- Continued improvement in basic skills over time

Many famous trumpeters including J.B. Arban, Herbert L. Clark, Vincent Chichowicz, James Stamp, Bill Adams, John Haynie, Ray Mase, Michael Sachs, Wolfgang Guggenberger, Allen Vizzutti and Anthony Plog have written valuable materials designed to help trumpeters improve their fundamentals. Even with ample resources such as these, it is most common for trumpeters to select exercises from a variety of books in order to develop an all-inclusive routine.

***Daily Routines for Trumpet*** offers a new spin on practicing fundamentals because each routine addresses the most important aspects of trumpet technique. Simply play one thirty minute routine each day as though you would play an etude and you will cover your fundamentals.

---

This book is divided into eight routines, each of which is constructed to cover eight skill areas. The routines are:

- Basic Routine
- Drone
- Minor
- Starting with the Mouthpiece
- Pentatonic
- Chromatic and Octatonic
- Duet
- Easy

Since each of the eight routines covers all the skill categories, trumpeters need only play one routine each day to cover all the fundamentals of playing.

Following are some guidelines for each of the skill areas to help you maximize your practice time. While it is not within the scope of this book, it is very important for trumpet students to practice in an artistic realm in addition to acquiring these skills.

### **Skill Area #1: Tone Production**

Strive at all times for a relaxed airflow, proper postural balance and an ever-improving concept of sound. Listen carefully to your tone and intonation while playing and strive to buzz the mouthpiece in tune. Tone production should be practiced at all dynamic levels and with crescendos/diminuendos.

I highly recommend keeping a copy of David Vining's ***Breathing Book for Trumpet*** (published by Mountain Peak Music) on the stand and reading at least one page of text every day while practicing tone production and other basic trumpet techniques.

### **Skill Area #2: Connecting Notes in Slurred Passages**

Concentrate on how one note connects to the next at very slow tempos; this gives you time to coordinate all necessary physical actions and assess the aural quality of each connection.

---

Faster slurred passages are extremely valuable in developing coordination between fingers, embouchure and airflow. In all slurred passages, think about the quality of sound and keep the tone quality consistent between the end of one note and the beginning of the next.

### **Skill Area #3: Flexibility**

When playing these studies one must develop flexibility in the blowing mechanism as well as flexibility in the embouchure. Use the flexibility skill area to develop the ability to change air speeds (generally fast in the high register and slower in the low register) while keeping the airstream relaxed. Always keep the sound sustained as long as possible—changes from one partial to the next should be immediate and with consistent tone quality.

A number of lip bending exercises are included in this book to increase embouchure strength and control. If the upper notes do not bend as easily at first, give them time and use regular fingerings until the necessary strength and flexibility is established. Maintain a constant airflow throughout each lip bend.

### **Skill Area #4: Articulation**

To develop great articulation it is imperative to maintain a consistent and relaxed airflow. The tongue does not create the tone—a vibrating column of air does, so keep the airflow generous and steady as you articulate.

For the “T” articulation, the tip of the tongue is placed between the top back-side of the upper front teeth and the gums that come into contact with that area. The exceptions to this tongue placement guideline are in the very low register and in the rare instance of “anchor tonguing” technique. The “D” articulation uses a portion of the tongue that is slightly farther back than the tip. There are infinite variations between the “T” and “D” articulations; cultivate these articulation variations as you work on this skill area.

### **Skill Area #5: Development of Range**

One of the best ways to develop range is to take a passage that is comfortable in the middle register and transpose it (both up and down) into registers where it is less comfortable. Strive for the same ease and clarity of sound regardless of the register.

---

This book has many examples of exercises starting in the low register that are transposed chromatically up to the high register. There is no need to stop transposing where the book does. Continue to transpose the passages upward to your heart's content, but keep the sound quality and relaxation that comes more naturally in the middle register. When playing in the high register, use faster air and accurately buzz the higher pitches. The fourth routine, for example, uses the familiar second movement from Haydn's *Trumpet Concerto* to accomplish this.

### **Skill Area #6: Initial Attacks/Timing Drills**

These two areas are related to one another because so much of successfully performing initial attacks is about the coordination of several different muscle groups at one precise moment. This coordination is best achieved by simplifying one's frame of mind to the proverbial "Song and Wind" phrase developed by the great tubist and pedagogue, Arnold Jacobs.

A useful preliminary exercise for the timing drills found near the end of the routines (such as 7A and 7B in the first routine) is to practice the air patterns without making any sound on the trumpet. Use short, isolated bursts of air as if blowing a small dart through a straw with no residual tension between the bursts (the wind). Next, when playing on trumpet, create a mental image of precisely what you desire for pitch, sound and attack (the song), while keeping the air exactly the same as in the preliminary exercise. Adjust as needed to improve and return your focus to "Song and Wind."

Spend a few moments each day practicing finger technique without making a sound on the trumpet. Strive for ergonomically correct right-hand position—use curved fingers with fingertips placed on the valve caps. Work toward a fast motion from open to closed valve positions (or vice-versa) while maintaining a completely relaxed right hand. Try practicing tricky fingering passages by silently fingering the passages while singing them out loud.

### **Skill Area #8: Intonation/Ear Development**

Always keep in mind the musical applications in your development of technique and always look for ways to improve your musicianship while practicing your instrument.

---

Using a drone (preferably a commercially produced audio recording and less preferably a tuner that creates all chromatic pitches) and listening carefully for beautifully in-tune intervals that you create with the drone can make an exercise much more applicable to creating music at a high level. Similarly, the potential for developing listening and ensemble skills while playing the duet routine with another player is vast. Don't hesitate to create ways to practice with other musicians. The duet routine serves as an example of how to practice basic techniques with others.

---

Practicing trumpet is a mindful activity. If these exercises need to be altered in any way to help you become a better player, make those changes. Minimally, add rests if helpful and rest between exercises as much as necessary.

Each of these routines takes about half an hour to play. When I have the time, I like to intersperse listening to music and reading about technique within my daily routine, which increases the amount of time I need to complete a routine to about an hour. Conversely, there are days (like it or not) when I have less than fifteen minutes to get in a "mini-routine." If you don't have time to complete an entire routine, it is acceptable to abbreviate the drills to accommodate your schedule.

Best wishes for many excellent, productive practice sessions!



**Stephen Dunn**  
**Flagstaff, Arizona**  
**January, 2012**

# I. Basic Routine

♩ = 72

1.

Remove Mouthpiece and Buzz Replace Mouthpiece

Remove Mouthpiece and Buzz

Replace Mouthpiece

Remove Mouthpiece and Buzz

Replace Mouthpiece

Remove Mouthpiece and Buzz

Replace Mouthpiece

Remove Mouthpiece and Buzz

Replace Mouthpiece

13

13

Remove Mouthpiece and Buzz

Replace Mouthpiece

13

123

123

Remove Mouthpiece and Buzz

Replace Mouthpiece

123



♩ = 80

2.

*p* *f* *p* *p* *f* *p*

♩ = 72 +

3.

Continue pattern in each valve combination

2 123 13

Continue pattern in each valve combination

2 3 3 3 3 3 3 3

3 2 123 3 3 3 3

Continue pattern in each valve combination

3 13 3 3 3 3 3 3

Continue pattern in each valve combination

♩ = 76 +

Choose appropriate lines according to daily needs. It is not necessary to play each line every day, although it is recommended to choose lines in both the low and high registers.

4.



1X finger silently 2X play



1X finger silently 2X play

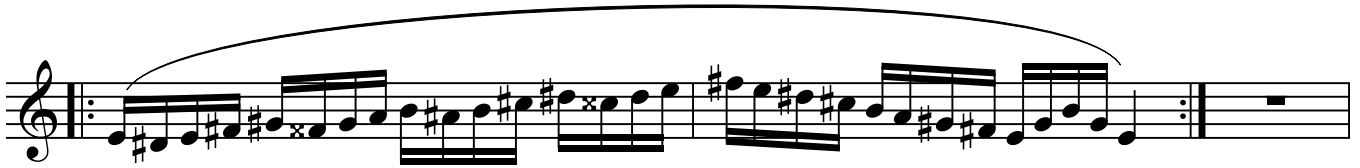


1X finger silently 2X play



*simile*







♩ = 60 "D" Articulation

5A. 



Sempre Tenuto  
"T" Articulation



♩ = 88 + Choose appropriate lines according to daily needs. It is not necessary to play each line every day, although it is recommended to choose lines in both the low and high registers.

5B. 



Rest 1-3 measures after each double bar





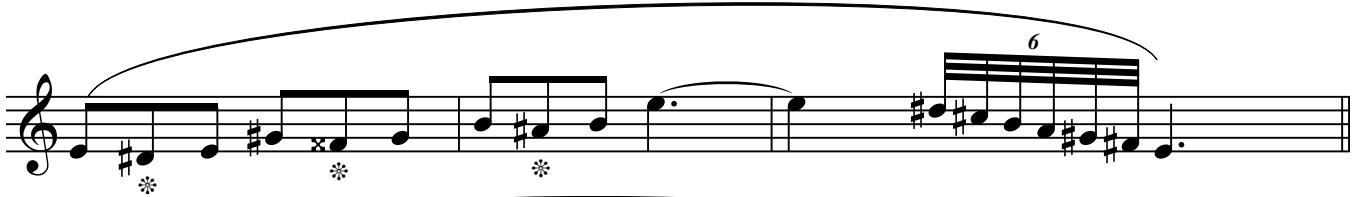
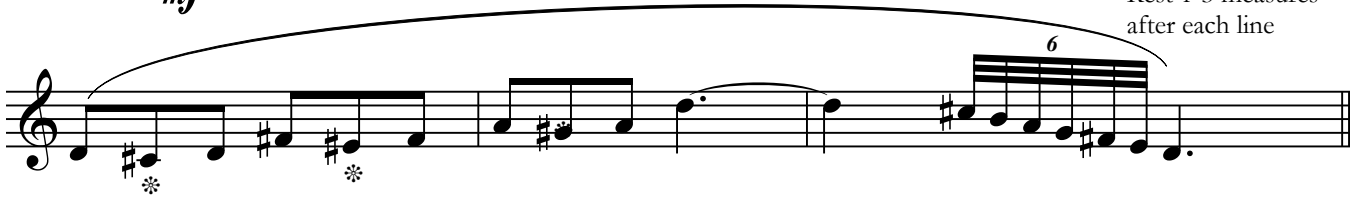
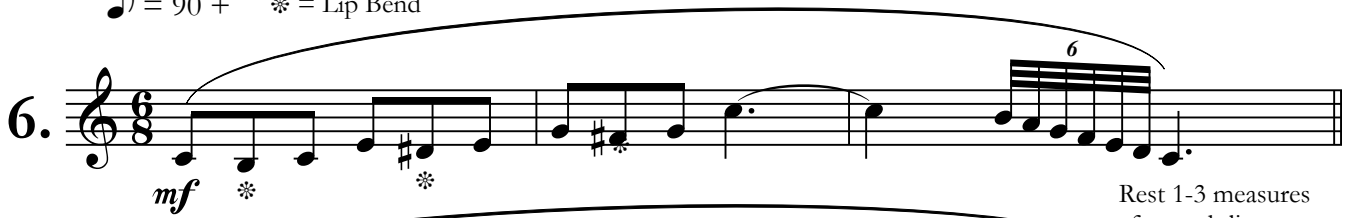


$\text{♩} = 88 +$  Double Tonguing





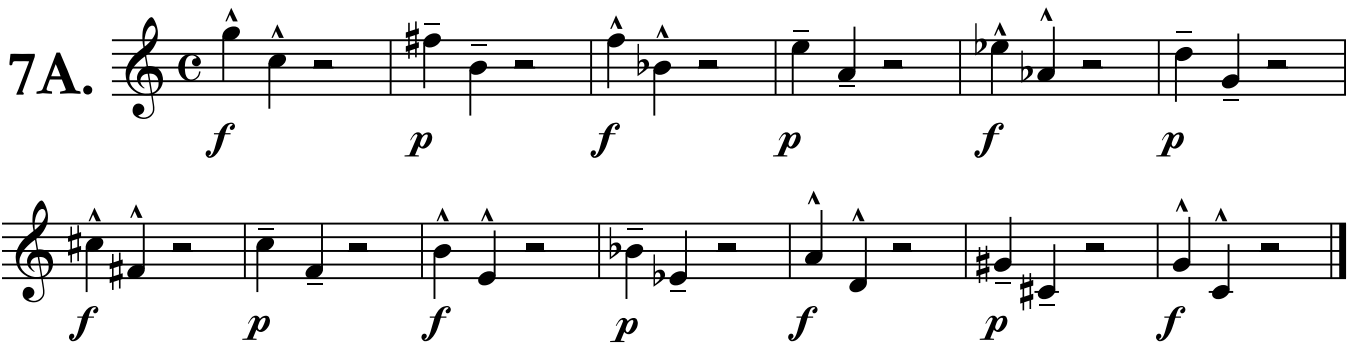
$\text{♩} = 90 +$  \* = Lip Bend



Continue up chromatically as far as comfortable



♩ = 60

7A. 

7B. 

♩ = 92 Smoothly Alternate lip bends with regular fingerings \* = Lip Bend

8. 

*f*

*mf*

*mp*

For pedal tones, use the same fingering as the octave above

*p*

(1)

*f*

(12)

*mf*

(23)

*mp*

(13)

*p*

(1) (12) (1) (123)

*f*

*rit.*

(12) (0)

# DAILY ROUTINES

*Horn Edition*

## Contents

Acknowledgements.....	i
Preface.....	ii
Introduction.....	iv
Articulation Spectrum.....	vi
Progress Charts.....	vii
I. Basic Routine.....	1
II. Articulation.....	14
III. Flexibility.....	33
IV. Register Change and Dynamic Extreme.....	50
V. Overtone Series.....	61
VI. Range.....	79
VII. Duet / Intonation.....	92
VIII. Easy Routine.....	116

# DAILY ROUTINES

## *Horn Edition*

### Introduction

The daily routine is a time to concentrate on the fundamentals of horn playing and to develop a solid technical foundation. This daily routine, with an emphasis on fundamentals, makes it possible to focus on musical issues during other practice sessions. During this daily routine, one can also begin to establish consistency in all areas of performing and diminish the possibility of having a “bad day”. Though these are ‘drills’ to improve and maintain one’s fundamental playing skills, I encourage you to play all of them as if they were a piece of music- always using your finest tone.

This book is designed for you to play one routine per day, in order to develop, and to maintain, your performing skills. The routine should be played from number 1, through number 7 and should take about 30-40 minutes. Many of the flexibility exercise can be done on F and Bb horn, and you should choose the number of repetitions in various keys that are suitable for your level of development. If you discover there are areas for improvement, you can return to those more challenging drills later. Always use a metronome as indicated and use a tuner on exercises involving long tones and buzzing. The tuner may be used as a drone, or used visually.

Younger players should start with the shorter, less demanding **Easy Routine** and more advanced players should start with the **Basic Routine**.

*Daily Routines for Horn* is divided into eight different routines:

1. Basic Routine
2. Articulation
3. Flexibility/Accuracy
4. Register Change/Dynamic Extreme
5. Overtone Series
6. Range
7. Duet/Intonation
8. Easy Routine

Each Routine is further divided into seven skill categories:

1. Long tones and buzzing
2. Crescendo and diminuendo
3. Lip slurs and trills
4. Accuracy
5. Interval studies and patterns
6. Articulation – first on one note and then moving around
7. High and low playing

The seven skill categories have been applied to each of the eight routines as a template. Within this template, the subject of each routine has been emphasized. In the **Articulation Routine**, for example, category #3 (lip slurs) requires lip slurs *and* articulation within the same drill. By combining the seven skill categories with the eight routine subjects in this way, *Daily Routines for Horn* ensures that players will be challenged in unique and helpful ways.

Once the player is familiar with all the routines it is acceptable to mix and match drills to address individual needs so long as each skill category is covered. For example, one could assemble a custom routine by playing #1 from the **Basic Routine** then skipping over to play #2 from the **Range Routine**, #3 from the **Flexibility Routine** and so on.

The following pages contain some other helpful tools for developing and maintaining your fundamental skills:

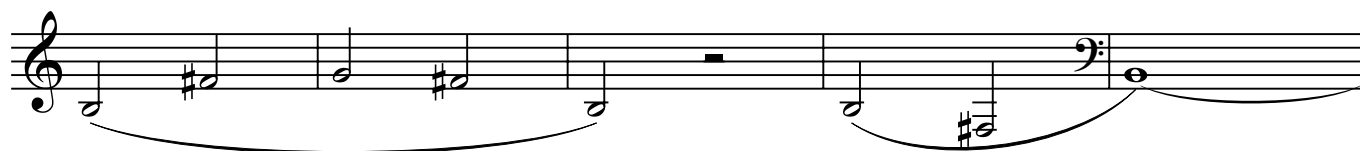
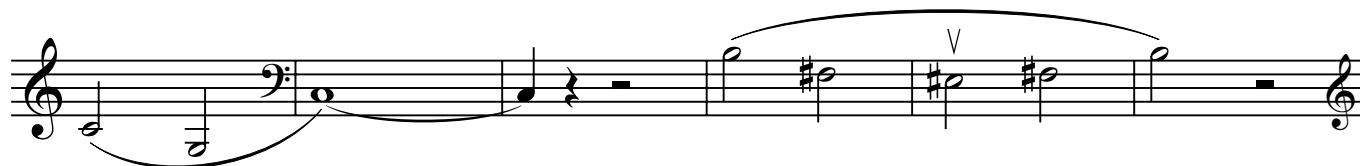
- **Progress Charts** enable players to keep track of their current ability and to set goals and time frames for improvement.
- The **Articulation Spectrum** is a system by which degrees of articulation may be measured. This is a handy way for teachers to assess students' ability to differentiate degrees of staccato and legato playing.

Throughout this book parentheses are used to indicate the use of Bb horn fingerings. When a V symbol appears over a note, bend the note down one half step without changing the fingering. In exercises based on the overtone series, they may be added to the routine in all fingering competitions if a more rigorous routine is desired, or fewer repetitions may be done to shorten the routine to your needs. They may be played on F and Bb horn, or either.


# I. Basic Routine

♩ = 80    V = bend the pitch without changing the fingering

1. 



remove mouthpiece and buzz



play



remove mouthpiece and buzz

play

remove mouthpiece and buzz

play

remove mouthpiece and buzz

play

2.  $\text{♩} = 80$

*p* < *f* > *p*      *p* < *f* > *p*      *p* <

*f* > *p*      *p* < *f* >      *p* < *f* >

*p* < *f* > *p*      *p* < *f* > *p*      *p* < *f* > *p*

*p* < *f* > *p*      *p* < *f* > *p*      *p* <

*f* > *p*      *p* < *f* > *p*      *p* < *f* > *p*

*p* < *f* > *p*      *p* < *f* > *p*      *p* < *f* > *p*

3A.  $\text{♩} = 80 + 0$

2

1      2

Continue pattern with each valve combination

0      2

1      2

Continue pattern with each valve combination



0 2

1

12 23

13

$\text{♩} = 88 + 0$

3B.

2

1

12

♩ = 88 + 13

3C.

23

12

1 2

0

(23) (12)

(1)

(2) (0)

(2)

(0)

(2)

(23)

♩ = 80 + (goal = 120)

**3D.**

(0)

(2)

(0)

(2)

(1)

(12)

(23)

continue 0,2,1,12,23,13

**4.**

♩ = 100



5.  $\text{♩} = 92$

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a tempo marking of a quarter note equal to 92. The music is written in C major. The first five staves are primarily in the treble clef, with some staves containing rests. The last five staves are primarily in the bass clef, with some staves containing rests. The score includes various rhythmic patterns, including eighth and sixteenth notes, and slurs. A double bar line is present at the end of the tenth staff.

♩ = 80 +

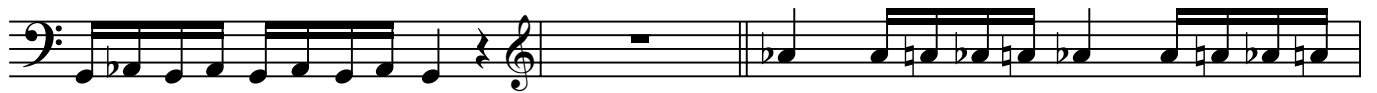
6A.

**ST** = Single  
Tongue

**DT** = Double  
Tongue

♩ = 72 + transpose to various keys

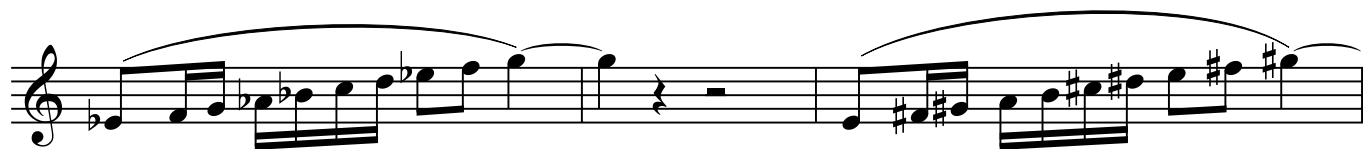
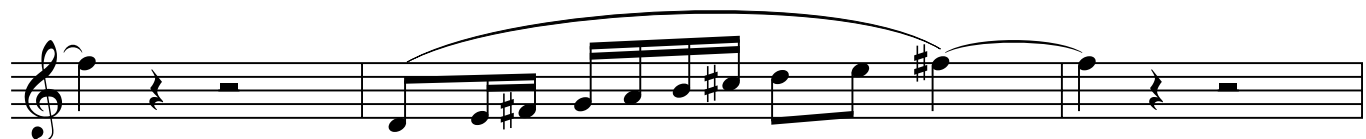
6B. 



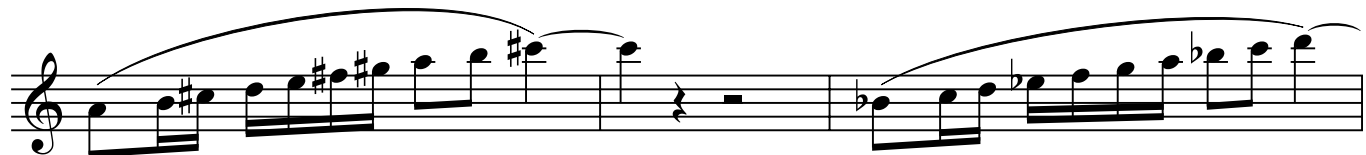
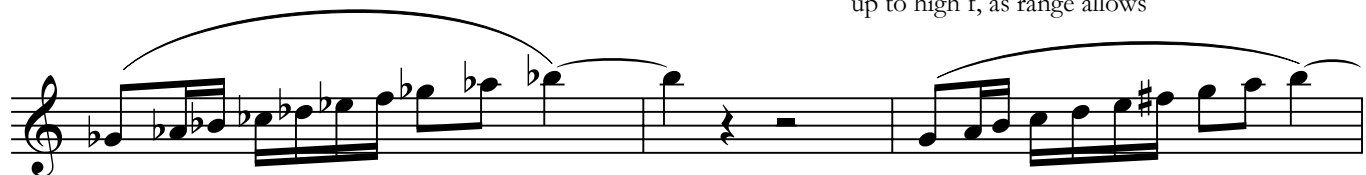




7A.  $\text{♩} = 72$



Continue pattern as written  
up to high f, as range allows





---

# DAILY

# ROUTINES

for tenor trombone

## Contents

---

Introduction	i
Progress Charts	iii
Articulation Spectrum	vii

---

I. Basic Routine	1
II. Articulation	10
III. Flexibility / Accuracy	27
IV. Register Change and Dynamic Extreme	38
V. Natural Slur / Vibrato	47
VI. Range	56
VII. Duet / Intonation	66
VIII. Lyrical Routine	79
IX. Easy Routine	86
X. Supplemental Long Tones	93

---


# DAILY ROUTINES

## Introduction

A daily routine is an integral part of any trombonist's practice regimen. It is a time each day to concentrate exclusively on the fundamentals of trombone playing in order to develop an excellent technical foundation. By addressing fundamentals during a daily routine, players can focus on musical issues during other practice sessions. A valuable daily routine can also help establish consistency in all areas of playing and diminish the chances of having a "bad day".

To use this book, play **one routine per day** in order to develop and maintain your skills. Younger players may wish to start by playing the **Easy Routine**, while more advanced players should start with the **Basic Routine**. Each routine is designed to be played like an etude, front to back, and lasts between 20 and 35 minutes. When playing a routine, simply follow the directions and play through each drill as though playing an etude. If you have time later, you can come back and spend more time on any weakness, but initially you should play all the way through the routine without stopping. Always use a metronome as indicated.

*Daily Routines for Trombone* is divided into nine routines:

1. Basic Routine
  2. Articulation
  3. Flexibility/Accuracy
  4. Register Change/Dynamic Extreme
  5. Natural Slur/Vibrato
  6. Range
  7. Duet/Intonation
  8. Lyrical Routine
  9. Easy Routine
- 

Each Routine is further divided into seven skill categories:

1. Long tones and buzzing
2. Crescendo and diminuendo
3. Lip slurs
4. Subito dynamic changes
5. Low and resonant playing
6. Articulation – first on one note and then moving around
7. High and low playing


The seven skill categories have been applied to each of the nine routines as a template. Within this template, the subject of each routine has been emphasized. In the **Articulation Routine**, for example, category #3 (lip slurs) requires lip slurs *and* articulation within the same drill. By combining the seven skill categories with the eight routine subjects in this way, *Daily Routines for Trombone* ensures that players will be challenged in unique and helpful ways.

Once the player is familiar with all the routines it is acceptable to mix and match drills to address individual needs so long as each skill category is covered. For example, one could assemble a custom routine by playing #1 from the **Basic Routine** then skipping over to play #2 from the **Range Routine**, #3 from the **Flexibility Routine** and so on.

Additional resources included in this book:

- **Progress Charts** enable players to keep track of their current ability and to set goals and time frames for improvement.
- The **Articulation Spectrum** is a system by which degrees of articulation may be measured. This is a handy way for teachers to assess students' ability to differentiate degrees of staccato and legato playing.
- **Supplemental Long Tones** may be substituted for the first activity in each routine for more variety. They can also be useful for improving tone quality or for days when a very gentle warm-up is desired.

Throughout this book a “V” is used to indicate the use of the F attachment valve. When a V appears over a note, use the valve with the indicated slide position. Not all valve notes are so marked because a basic knowledge of the use of the F attachment is assumed.



# I. Basic Routine

♩ = 72

1.







♩ = 72 +

3B.

3

4

Continue pattern

5

6 or V1

7 or V<sup>b</sup>2

Advanced Players: Continue pattern through all valve positions

♩ = 72

4.

No Breath

*f* *subito p* *f*

*p* *f* *p*

*f* *p*

♩ = 72 Strive for **Maximum Resonance with Minimum Effort**

5. *f* V#5

6 , V1 6 ,

6 , 7 V<sup>b</sup>7 2

2

♩ = 80 +

6A.

6A.

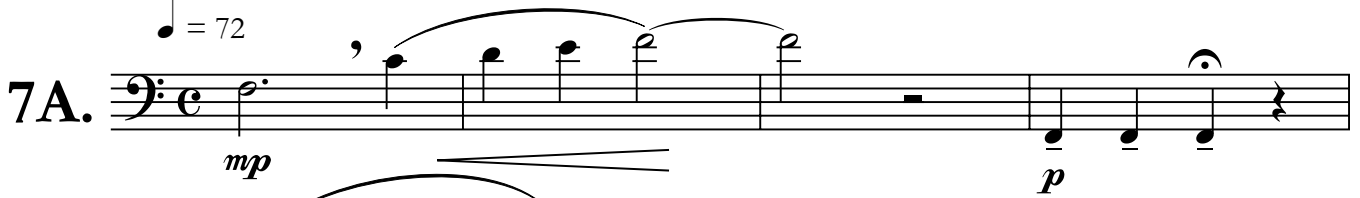


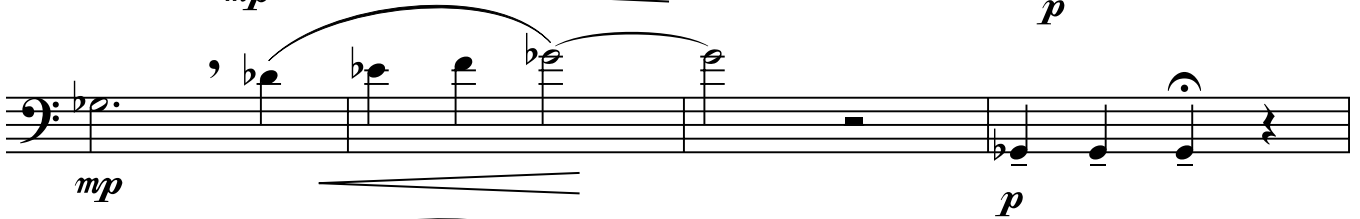
♩ = 72 +

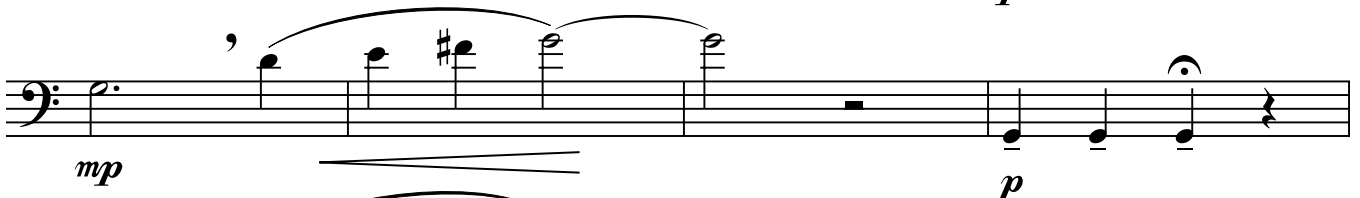
6B.

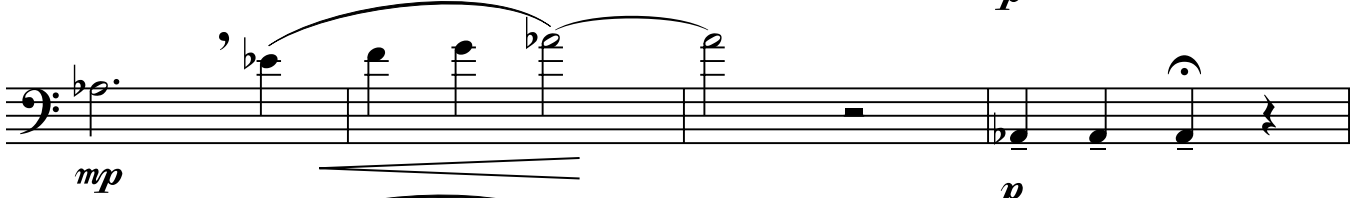
Musical score for a bassoon, consisting of ten staves of music in a single system. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked as quarter note = 72 +. The score features a variety of rhythmic patterns, including eighth-note runs, sixteenth-note passages, and dotted rhythms. The first staff begins with a quarter note followed by eighth-note runs. The second staff has a whole rest followed by eighth-note runs. The third staff starts with eighth-note runs, followed by a whole rest and then eighth-note runs. The fourth staff begins with a whole rest, followed by eighth-note runs, and ends with a fermata. The fifth staff starts with eighth-note runs, followed by a whole rest and then eighth-note runs. The sixth staff has a whole rest followed by eighth-note runs. The seventh staff begins with eighth-note runs, followed by a whole rest and then eighth-note runs. The eighth staff starts with eighth-note runs, followed by a whole rest and then eighth-note runs. The ninth staff begins with eighth-note runs, followed by a whole rest and then eighth-note runs. The tenth staff starts with eighth-note runs, followed by a whole rest and then eighth-note runs.

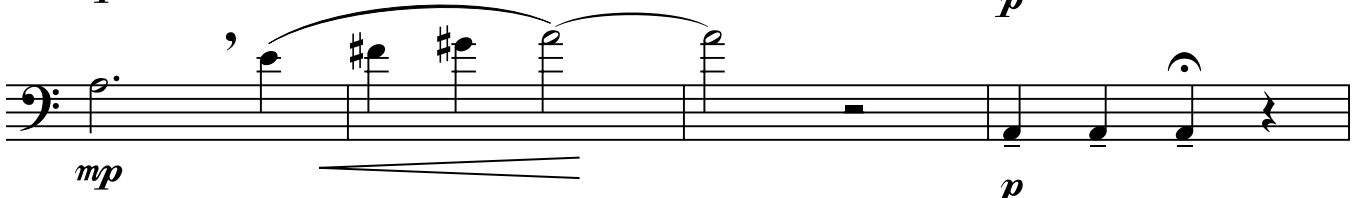
♩ = 72

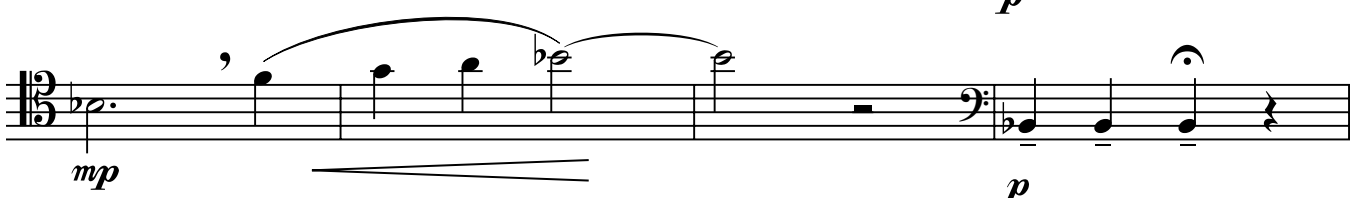
7A. 

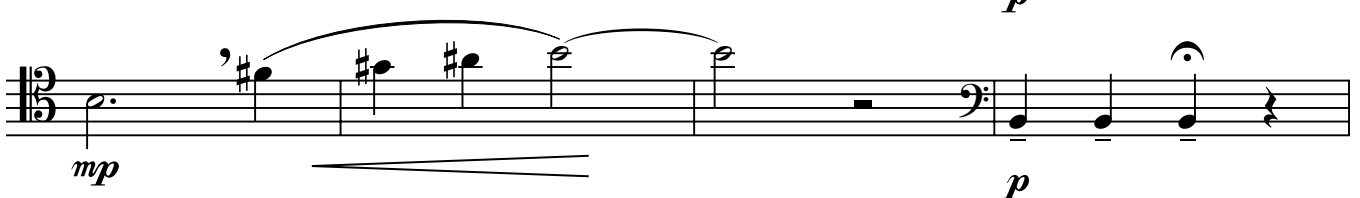


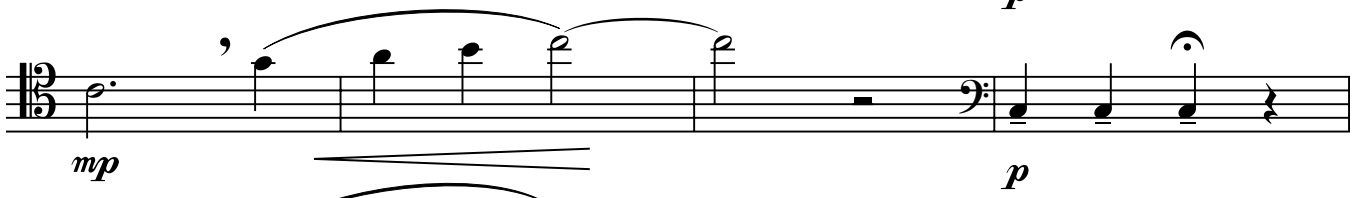


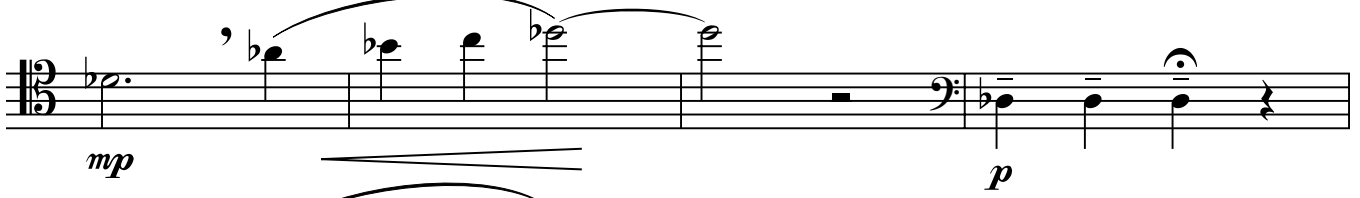


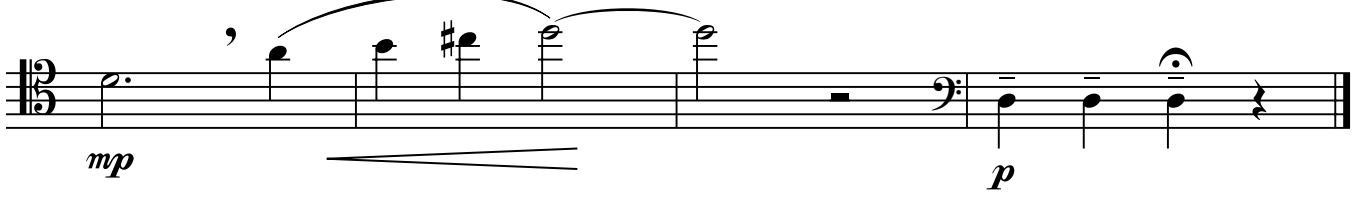






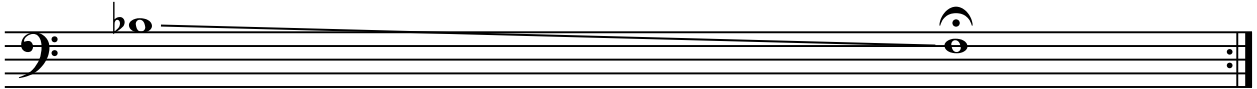


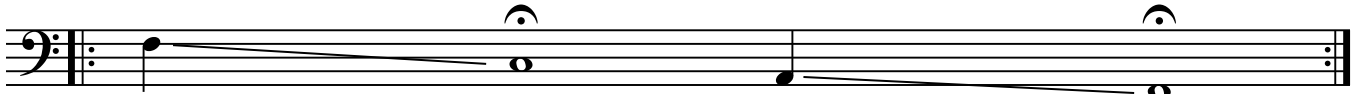


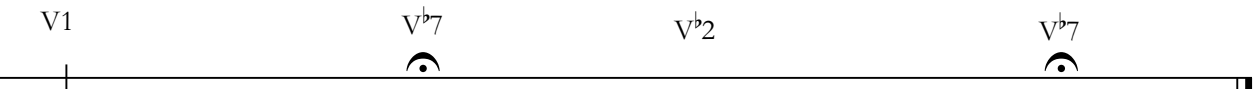
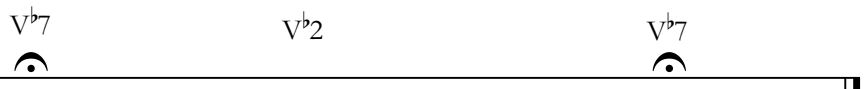
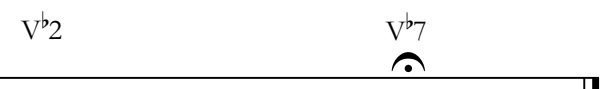
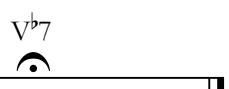


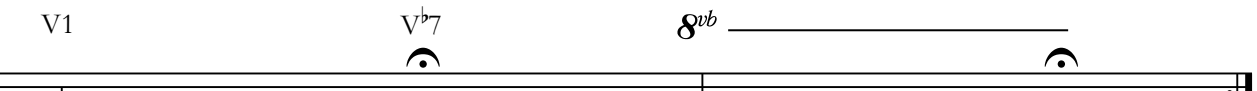
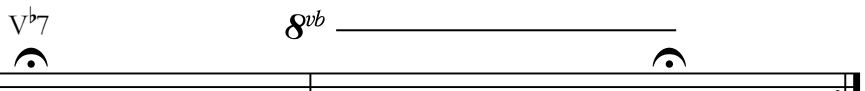
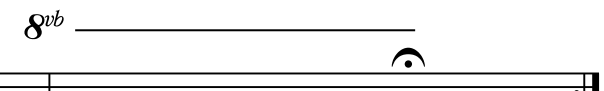
No Metronome



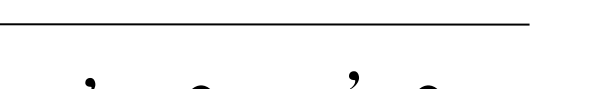
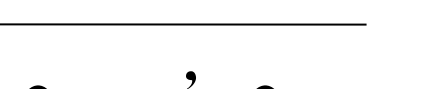

Play the lower smears faster in order to make the phrases comfortably in one breath

**7B.**  *mp*



V1  V<sup>b7</sup>  V<sup>b2</sup>  V<sup>b7</sup> 

V1  V<sup>b7</sup>  *8vb* 

*8vb*  V1  V<sup>b7</sup>  ,  , 

---

# DAILY

# ROUTINES

for euphonium

SECOND EDITION

## Contents


---

Preface	i
Introduction	ii
Progress Charts	v
Articulation Spectrum	ix

---

I. Basic Routine	1
II. Articulation	10
III. Flexibility / Accuracy	27
IV. Register Change and Dynamic Extreme	38
V. Vibrato	47
VI. Range	56
VII. Duet / Intonation	66
VIII. Lyrical Routine	78
IX. Easy Routine	85
X. Supplemental Long Tones	92

---




# DAILY ROUTINES

## Introduction

A daily routine is an integral part of any euphonium player's practice regimen. It is a time each day to concentrate exclusively on the fundamentals of euphonium playing in order to develop an excellent technical foundation. By addressing fundamentals during a daily routine, players can focus on musical issues during other practice sessions. A valuable daily routine can also help establish consistency in all areas of playing and diminish the chances of having a "bad day".

To use this book, play **one routine per day** in order to develop and maintain your skills. Younger players may wish to start by playing the **Easy Routine**, while more advanced players should start with the **Basic Routine**. Each routine is designed to be played like an etude, front to back, and lasts between 20 and 35 minutes. When playing a routine, simply follow the directions and play through each drill as though playing an etude. If you have time later, you can come back and spend more time on any weakness, but initially you should play all the way through the routine without stopping. Always use a metronome as indicated.

*Daily Routines for Euphonium* is divided into nine routines:

1. Basic Routine
  2. Articulation
  3. Flexibility/Accuracy
  4. Register Change/Dynamic Extreme
  5. Vibrato
  6. Range
  7. Duet/Intonation
  8. Lyrical Routine
  9. Easy Routine
- 




Each Routine is further divided into seven skill categories:

1. Long tones and buzzing
2. Crescendo and diminuendo
3. Lip slurs
4. Subito dynamic changes
5. Low and resonant playing
6. Articulation – first on one note and then moving around
7. High and low playing

The seven skill categories have been applied to each of the nine routines as a template. Within this template, the subject of each routine has been emphasized. In the **Articulation Routine**, for example, category #3 (lip slurs) requires lip slurs *and* articulation within the same drill. By combining the seven skill categories with the eight routine subjects in this way, *Daily Routines for Euphonium* ensures that players will be challenged in unique and helpful ways.

Once the player is familiar with all the routines it is acceptable to mix and match drills to address individual needs so long as each skill category is covered. For example, one could assemble a custom routine by playing #1 from the **Basic Routine** then skipping over to play #2 from the **Range Routine**, #3 from the **Flexibility Routine** and so on.

Additional resources included in this book:

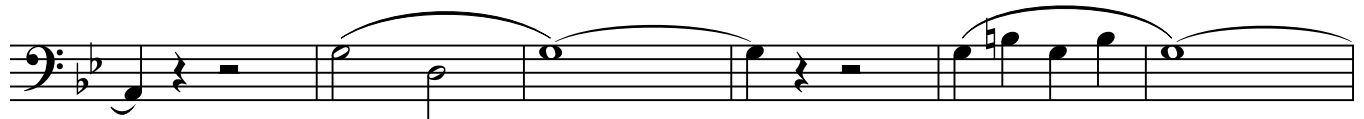
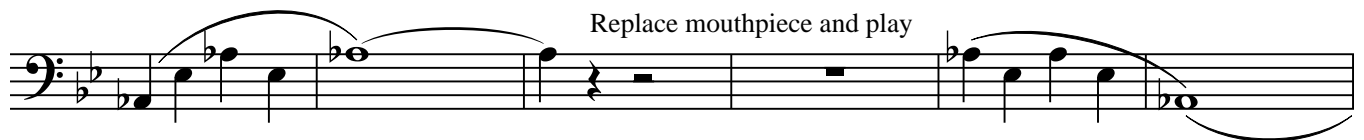
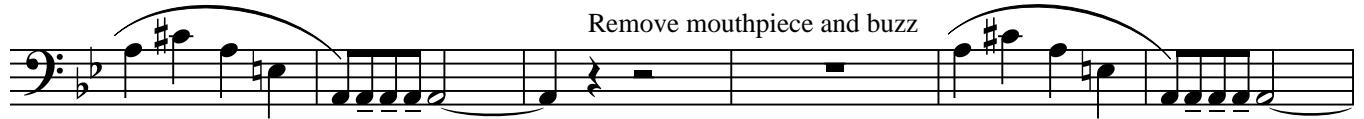
- **Progress Charts** enable players to keep track of their current ability and to set goals and time frames for improvement.
  - The **Articulation Spectrum** is a system by which degrees of articulation may be measured. This is a handy way for teachers to assess students' ability to differentiate degrees of staccato and legato playing.
  - **Supplemental Long Tones** may be substituted for the first activity in each routine for more variety. They can also be useful for improving tone quality or for days when a very gentle warm-up is desired.
- 

Many of the drills require a fourth valve. If you do not have a fourth valve, substitute the fingerings 1-3 where the fourth valve is indicated and 1-2-3 for 2-4. The easy routine does not require a fourth valve.

When instructed to “Continue pattern through all valve combinations,” play the established pattern 7 times in the following valve combinations: 0, 2, 1, 1-2, 2-3, 4, 2-4. When the instructions say: “Continue the pattern through all fourth valve combinations,” play the pattern 11 times—in the seven combinations above plus the following: 1-4, 1-2-4, 2-3-4, 1-3-4.

# I. Basic Routine

♩ = 72



Remove mouthpiece and buzz Replace mouthpiece and play

Remove mouthpiece and buzz

Replace mouthpiece and play 4

4 Remove mouthpiece and buzz

Replace mouthpiece and play 4

2-4

Remove mouthpiece and buzz

Replace mouthpiece and play 2-4

♩ = 80

2.

*p* < *f* > *p*      *p* < *f* > *p*

*p* < *f* > *p*      *p* < *f* > *p*

*p* < *f* > *p*      *p* < *f* > *p*

*p* < *f* > *p*      *p* < *f* > *p*

♩ = 72 +

3A.

Continue pattern through all valve combinations

2      2-4      4

Continue pattern through all valve combinations

2      3      3      3      3      3      3

Continue pattern through all valve combinations

2      3      3

3      3      3      3      3

Continue pattern through all valve combinations

4      3      3      3      3

Continue pattern through all valve combinations

♩ = 72 +

**3B.**

1 ————— 1-2 —————

Continue pattern

2-3 ————— 4 —————

2-4 —————

Advanced players:  
Continue pattern through  
all fourth valve combinations

♩ = 72

**4.**

*f* *p* *f*

*p* *f* *p*

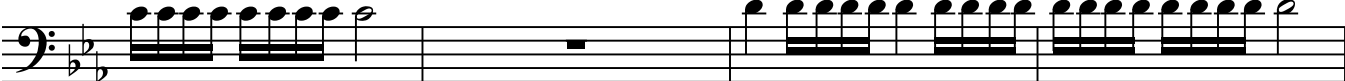
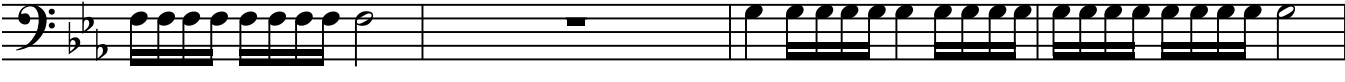
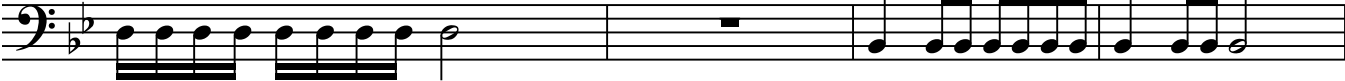
*f* *p*

$\text{♩} = 72$     Strive for **Maximum Resonance with Minimum Effort**

5.  Exercise 5 is a single-staff piece in bass clef and common time. It begins with a forte (*f*) dynamic. The melody consists of a series of eighth and quarter notes, often beamed together, with several slurs indicating phrasing. There are several rests throughout the piece. The exercise concludes with a double bar line.

6A.  Exercise 6A is a single-staff piece in bass clef and common time. It starts with a tempo marking of  $\text{♩} = 80+$ . The exercise is characterized by a dense texture of sixteenth notes, often beamed in groups of four or six. There are several rests interspersed within the rhythmic patterns. The exercise ends with a double bar line.

Sempre Tenuto





♩ = 72 +


**6B.**

The musical score for exercise 6B consists of ten staves of music. It is written in bass clef, 3/4 time, and B-flat major. The tempo is marked as ♩ = 72 +. The score begins with a series of eighth notes in the first staff, followed by a triplet of eighth notes. The second staff starts with a whole rest, then continues with eighth notes and a triplet. The third staff begins with a triplet of eighth notes, followed by eighth notes and a triplet. The fourth staff starts with a whole rest, then eighth notes and a triplet. The fifth staff begins with eighth notes and a triplet. The sixth staff starts with a whole rest, then eighth notes and a triplet. The seventh staff begins with eighth notes and a triplet. The eighth staff starts with a whole rest, then eighth notes and a triplet. The ninth staff begins with eighth notes and a triplet. The tenth staff starts with eighth notes and a triplet, ending with a double bar line.

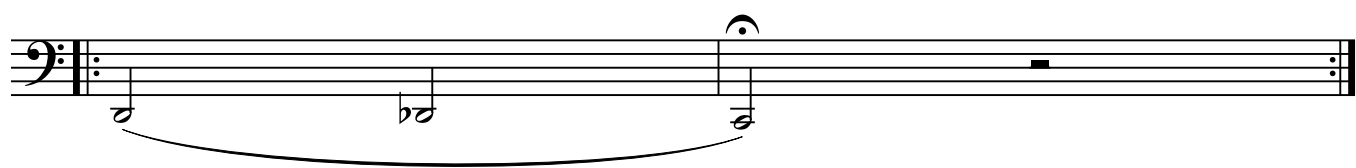
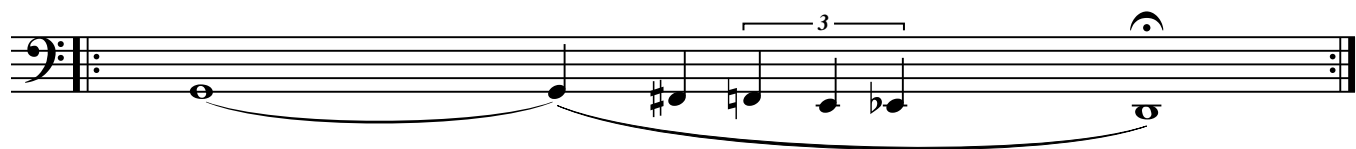
7A.  $\text{♩} = 72$

The musical score for 7A consists of 11 systems. Each system contains two staves. The first staff of each system is in bass clef with a common time signature (C). The second staff is in bass clef with a key signature of one flat (B-flat). The first staff of each system begins with a half note followed by a slur over four eighth notes, which then leads into a hairpin crescendo. The second staff of each system begins with a half note followed by a slur over four eighth notes, which then leads into a half note. The dynamics are marked as *mp* (mezzo-piano) and *p* (piano). The tempo is indicated as  $\text{♩} = 72$ .

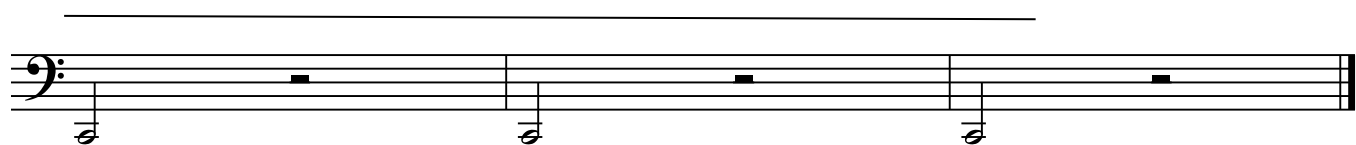
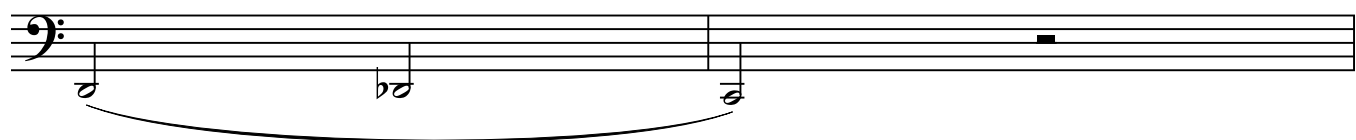
No Metronome

**7B.** 

*mp*



*8<sup>vb</sup>*



---

# **DAILY**

# **ROUTINES**

for **tuba**

**SECOND EDITION**

**BB-flat Tuba Edition**

**David Vining**

**Preface by Scott Watson**

---

---

# DAILY ROUTINES

for tuba

SECOND EDITION

## Contents

---

Acknowledgement	i
Preface	ii
Introduction	iii
Progress Charts	v
Articulation Spectrum	ix
<hr/>	
I. Basic Routine	1
II. Articulation	11
III. Flexibility / Accuracy	28
IV. Register Change and Dynamic Extreme	40
V. Vibrato	50
VI. Range	60
VII. Duet / Intonation	71
VIII. Lyrical Routine	86
IX. Easy Routine	93
X. Supplemental Long Tones	100

---

# DAILY ROUTINES

## Introduction

A daily routine is an integral part of any tuba player's practice regimen. It is a time each day to concentrate exclusively on the fundamentals of tuba playing in order to develop an excellent technical foundation. By addressing fundamentals during a daily routine, players can focus on musical issues during other practice sessions. A valuable daily routine can also help establish consistency in all areas of playing and diminish the chances of having a "bad day".

To use this book, play **one routine per day** in order to develop and maintain your skills. Younger players may wish to start by playing the **Easy Routine**, while more advanced players should start with the **Basic Routine**. Each routine is designed to be played like an etude, front to back, and lasts between 20 and 35 minutes. When playing a routine, simply follow the directions and play through each drill as though playing an etude. If you have time later, you can come back and spend more time on any weakness, but initially you should play all the way through the routine without stopping. Always use a metronome as indicated.

*Daily Routines for Tuba* is divided into nine routines:

1. Basic Routine
2. Articulation
3. Flexibility/Accuracy
4. Register Change/Dynamic Extreme
5. Vibrato
6. Range
7. Duet/Intonation
8. Lyrical Routine
9. Easy Routine

Each Routine is further divided into seven skill categories:

1. Long tones and buzzing
2. Crescendo and diminuendo
3. Lip slurs
4. Subito dynamic changes
5. Low and resonant playing
6. Articulation – first on one note and then moving around
7. High and low playing

The seven skill categories have been applied to each of the nine routines as a template. Within this template, the subject of each routine has been emphasized. In the **Articulation Routine**, for example, category #3 (lip slurs) requires lip slurs *and* articulation within the same drill. By combining the seven skill categories with the nine routine subjects in this way, *Daily Routines for Tuba* ensures that players will be challenged in unique and helpful ways.

Once the player is familiar with all the routines it is acceptable to mix and match drills to address individual needs so long as each skill category is covered. For example, one could assemble a custom routine by playing #1 from the **Basic Routine** then skipping over to play #2 from the **Range Routine**, #3 from the **Flexibility Routine** and so on.

Additional resources included in this book:

- **Progress Charts** enable players to keep track of their current ability and to set goals and time frames for improvement.
- The **Articulation Spectrum** is a system by which degrees of articulation may be measured. This is a handy way for teachers to assess students' ability to differentiate degrees of staccato and legato playing.
- **Supplemental Long Tones** may be substituted for the first activity in each routine for more variety. They can also be useful for improving tone quality or for days when a very gentle warm-up is desired.

The use of a pitch **drone** throughout this book is strongly recommended. Simply set the drone on the root pitch of the home key for each exercise in order to improve intonation and pitch accuracy.

# I. Basic Routine

$\text{♩} = 100 \pm$

1.

First time buzz the mouthpiece,  
second time play

First time buzz the mouthpiece,  
second time play

First time buzz the mouthpiece,  
second time play

First time buzz the mouthpiece,  
second time play

First time buzz the mouthpiece,  
second time play



4

First time buzz the mouthpiece,  
second time play

2-4

First time buzz the mouthpiece,  
second time play

Bend pitch down

$\text{♩} = 65 \pm$

2.

*p* *f* *p* *p* *f* *p*

$\text{♩} = 72 +$

3A.

(9) (9)

Continue pattern to the 2-4 valve combination

2 2-4 4

Continue pattern through the remaining valve combinations to open

2 3 3 3 3 3 3 3

Continue pattern to the 2-4 valve combination

3 2 2-4 3 3 3 3

Continue pattern through the remaining valve combinations to open

4 3 3 3 3

♩ = 80 +

3B.

Continue pattern

♩ = 72

No Breath

4.

Strive for **Maximum Resonance with Minimum Effort**

♩ = 80 ±

Select a tempo at which you can make the phrases comfortably in one breath

5.

*f*

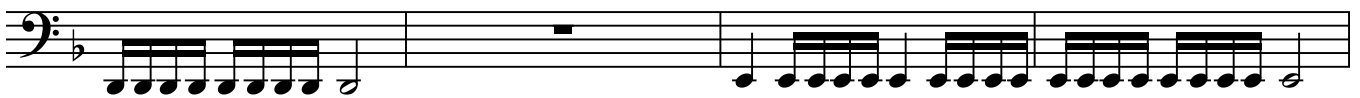
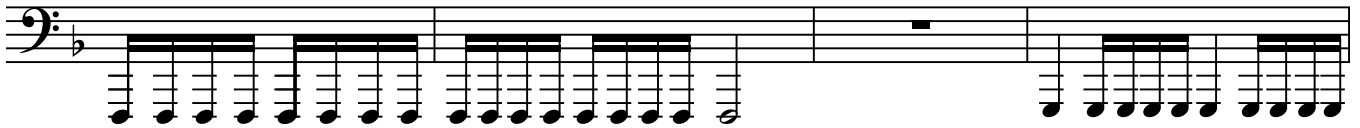
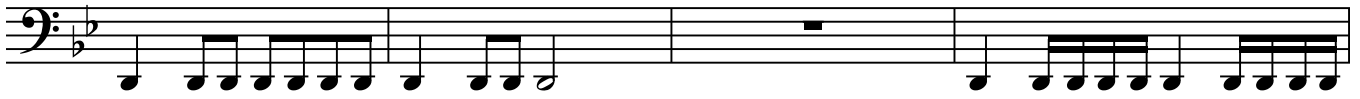
2

2

♩ = 80 +

6A.

Sempre tenuto



♩ = 80 ±

6B.

The musical score for '6B.' is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked as quarter note = 80 ±. The piece consists of ten staves of music, each containing eighth-note patterns. The notation includes various rhythmic figures, such as eighth-note runs, eighth-note chords, and eighth-note triplets. There are several measures with rests, and the piece concludes with a final cadence.

♩ = 72 +

6C.

*Opt. 8<sup>vb</sup> to the end*

Also play in C and E-flat

7A.  $\text{♩} = 72$

The musical score consists of 12 staves, each representing a different instrument or voice part. The tempo is marked as quarter note = 72. The music is written in bass clef with a common time signature (C). The first staff is marked *mp* and begins with a fermata over a dotted half note. The second staff is also marked *mp*. The third staff is marked *mp*. The fourth staff is marked *mp*. The fifth staff is marked *mp*. The sixth staff is marked *mp*. The seventh staff is marked *mp*. The eighth staff is marked *mp*. The ninth staff is marked *mp*. The tenth staff is marked *mp*. The eleventh staff is marked *mp*. The twelfth staff is marked *mp*. The dynamics *p* are indicated at the end of each staff. The notation includes various notes, rests, and articulations such as slurs and fermatas.



*mp* *p*

No Metronome

**7B.** *mp*

*mp* *p*

Bend the pitch down