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## Student Introduction

***Daily Routines for the Student Trumpet Player*** is designed to help you develop and maintain your fundamental trumpet skills. To use ***Daily Routines***, simply play one routine each day; since there are a total of eight routines, you may choose a different routine each day and have one extra for variety each week.

For this book to be effective, you must have discipline and make the choice to play a daily routine every day over a long period of time; six months to a year. Though it is sometimes necessary to miss a day here and there, the goal is to develop your skills step by step over a period of time.

Each routine is efficient, lasting only 25-30 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 25-30 minutes playing one of these routines, take a break and come back later to practice your other assignments. Breaking up your practicing into smaller portions 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 Trumpet Player***, it is time to graduate to the more advanced edition in this series of books: ***Daily Routines for Trumpet*** by Stephen Dunn, available from Mountain Peak Music.



# I. Beginning Routine

Play note on trumpet to establish pitch  
Sing ♩ = 60

**1A.**

Sing Remove Mouthpiece and Buzz Replace Mouthpiece and Play

Sing Remove Mouthpiece and Buzz Replace Mouthpiece and Play

Sing Remove Mouthpiece and Buzz Replace Mouthpiece and Play

Sing Remove Mouthpiece and Buzz Replace Mouthpiece and Play

Sing Remove Mouthpiece and Buzz Replace Mouthpiece and Play

♩ = 72 Always think "Best Sound"

**1B.**

*mp* *mf*

*mf*

*mp* *mf*

~ = Bending to pitch

0

♩ = 80

**2A.**

The musical score for 2A consists of ten staves of music. It begins with a treble clef and a common time signature (C). The tempo is indicated as ♩ = 80. The music is written in a single melodic line. The first staff starts with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second staff continues with eighth notes: F#4, E4, D4, C4, B3, A3, G3. The third staff starts with a quarter rest, followed by eighth notes: F#4, E4, D4, C4, B3, A3, G3. The fourth staff continues with eighth notes: F#4, E4, D4, C4, B3, A3, G3. The fifth staff starts with a quarter rest, followed by eighth notes: F#4, E4, D4, C4, B3, A3, G3. The sixth staff continues with eighth notes: F#4, E4, D4, C4, B3, A3, G3. The seventh staff starts with a quarter rest, followed by eighth notes: F#4, E4, D4, C4, B3, A3, G3. The eighth staff continues with eighth notes: F#4, E4, D4, C4, B3, A3, G3. The ninth staff starts with a quarter rest, followed by eighth notes: F#4, E4, D4, C4, B3, A3, G3. The tenth staff continues with eighth notes: F#4, E4, D4, C4, B3, A3, G3. The key signature changes from one sharp (F#) to one flat (Bb) across the staves.

♩ = 80 - 100

**2B.**

The musical score for 2B consists of ten staves of music. It begins in C major with a tempo of 80-100 beats per minute. The first staff contains a sequence of eighth notes and rests. The second staff introduces a key signature change to B-flat major and includes sixteenth-note runs. The subsequent staves continue with various rhythmic patterns, including beamed eighth and sixteenth notes, and rests, maintaining the B-flat major key signature. The piece concludes with a final staff featuring a sixteenth-note run.

♩ = 60 +

**3A.**

*p*  $\triangleleft$  *mf*  $\triangleright$  *p*      *p*  $\triangleleft$  *mf*  $\triangleright$  *p*  
*p*  $\triangleleft$  *mf*  $\triangleright$  *p*      *f*  $\triangleright$  *p*      *f*  $\triangleright$  *p*  
*f*  $\triangleright$  *p*      *p*  $\triangleleft$  *f*      *p*  $\triangleleft$  *f*      *p*  $\triangleleft$  *f*  
*p*      *f*  $\triangleright$  *mf*      *mf*  $\triangleright$  *mp*  
*mp*  $\triangleleft$  *p*      *mf*  $\triangleleft$  *p*

♩ = 84

**3B.**

*p*  $\triangleleft$  *f*      *p*  $\triangleleft$  *f*  
*p*  $\triangleleft$  *f*      *p*  $\triangleleft$  *f*  
*f*      *p*  $\triangleleft$  *f*  
*p*  $\triangleleft$  *mf*      *p*  $\triangleleft$  *f*  $\triangleright$  *p*

♩ = 72 sing pitches of square notes

**4A.**

♩ = 82

**4B.**

*mf* *p*

*mf*

*f*

*mf* *mp*

*p* *f*

$\text{♩} = 80$  Play each scale with one of the rhythm models (1-7) below.

5A. **F Major** **C Major**

**A Major** **b natural minor**

**D Major** **B Major**

### Rhythm models for the above scales

1. 2.

3.

4. 5.

6. 7.



## Double tonguing - slowly with clarity, later faster

model for 5B - duplicate clarity of single tonguing on the "k" sound



♩ = 60

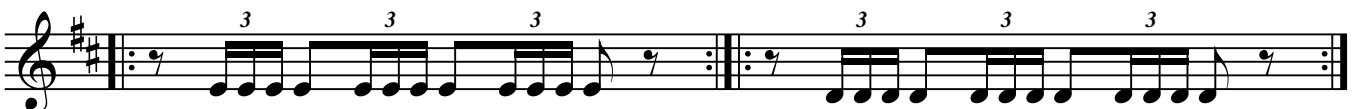
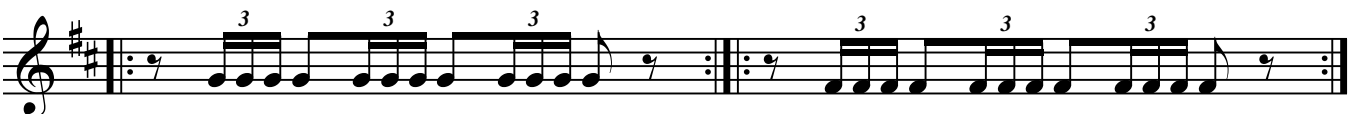
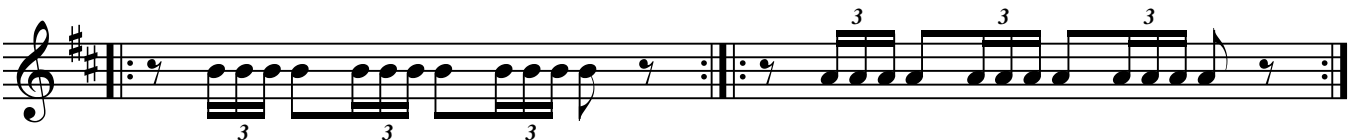


## Triple tonguing

model for 5C



♩ = 60



♩ = 80

**6A.**

The musical score for exercise 6A consists of nine staves of music in treble clef with a common time signature. The tempo is marked as ♩ = 80. The exercise includes dynamic markings (*mp*, *f*, *p*) and hairpins indicating crescendos and decrescendos. The music features various note values, rests, and slurs.

Staff 1: *mp* (crescendo) *f* (decrescendo) *p*

Staff 2: *mp* (crescendo) *f*

Staff 3: *p* (crescendo) *mp*

Staff 4: *f* (decrescendo) *p*

Staff 5: *mp* (crescendo) *f* (decrescendo) *p*

Staff 6: *mp* (crescendo) *f* (decrescendo) *p*

Staff 7: *mp* (crescendo) *f*

Staff 8: *p* (crescendo) *mp*

Staff 9: *f* (decrescendo) *p*

**6B.**  $\bullet = 100 - 112$

*mf* *mf* *f* *mf*

*f* *mf* *f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

**6C.**  $\bullet = 88 - 104$

*mp*

*p* *mf* *p*

*mf* *mp*

♩ = 88-100 Vary dynamics: *p mp mf f*

7.

*mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p*

# DAILY ROUTINES

## *Student Horn Player Edition*

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# DAILY ROUTINES

## *Student Horn Player Edition*

### Teacher Introduction

***Daily Routines for the Student Horn Player*** provides your students with a systematic way to develop and maintain their fundamental horn skills. To use this book, students should play one routine a day; since there are 8 routines, students can choose a different routine each day in order to have variety from day to day.

Each of the eight routines follows the same format: the first drill is long tones and mouthpiece buzzing; the second is crescendo and diminuendo; the third is lip slurs; the fourth is accuracy and dynamic changes; the fifth is alternating tongued and slurred between intervals; the sixth is tonguing (first on one note and then moving around); the seventh and final drill is high and low playing. By applying these “skill categories” as a template to each routine, students are sure to develop all of their skills equally, regardless of which routine is played.

While these routines are intended to be self explanatory for students, teachers may find the following comments about each routine helpful.

***Routine #1, Beginning Routine***, works well for beginning students but may also be useful for older players who have taken some time off from practicing or for those recovering from an injury. The easy sequence of drills in this routine provides a gentle way to ease back into playing shape.

***Routine #2, Air***, focuses on getting students to move air through the instrument. As students play this routine, watch them carefully to insure that they are not introducing tension into their playing. In drill #5, students are asked to blow out all their air and hold with empty lungs as they count the rests. The benefit of doing this happens when they inhale after holding and counting the rests; the inhale is organic because the body needs the air to live. This drill is particularly useful to students who unintentionally breathe, then hold their air prior to playing, and who may be preoccupied with how to breathe. When they do this drill they have no choice but to breathe correctly!

**Routine #3, Overtone series**, emphasizes the natural harmonic series throughout. Students should strive for a constant, steady air flow through the notes. Do not allow the student to hold back the air during the slurs; instead, encourage them to blow through the slurs, creating a lot of sound.

**Routine #4, Intermediate Routine**, is an appropriate choice for those students who are not quite ready for the advanced routine at the end of this book. The Intermediate Routine may also appeal to older students who have never used a daily routine before but do not want to play the easy routine at the beginning of the book.

**Routine #5, Ear Training**, encourages students to hear what they are playing. Throughout this routine, singing is used to ensure that students are, in fact, aware of the pitch they are about to play. It is particularly important to demonstrate the singing for students who may be apprehensive or shy about singing. Matching the pitch is more important than quality of voice. Considering this, having the student sing as you play may help those who are having trouble hearing the right pitches. If some of the pitches are out of the student's range, simply transpose to an suitable octave.

**Routine #6, B-flat horn**, helps students learn to use the B-flat side of the horn. It is appropriate for students who are learning the B-flat side and for those who primarily need to improve tone and intonation. For older students, pay attention to the tone quality to develop consistency of tone between the F horn and the B-flat horn.

**Routine #7, Duet / Intonation**, allows you to play along with your student, affording you the opportunity to provide a model and to discuss each of the various skills required. Throughout this routine, encourage the student to match your tone quality, intonation, articulation and other musical attributes. It is certainly advisable to play along with your students on all of the other routines as well. Playing one octave lower is often quite helpful, when possible.

**Routine #8, Advanced Routine**, is appropriate for older players and those who wish to be challenged by higher and lower ranges. Once students have mastered this routine and the others in this book, it is time to graduate to the companion edition: **Daily Routines for Horn**.

This book is designed to challenge students but not overwhelm them. With this in mind, moderate tempos are suggested throughout. If a student is having trouble making a phrase, increase the tempo so the phrasing is comfortable. In addition, if a student needs to be challenged with a faster tempo (during a tonguing drill, for example), or can't play as fast as the indicated tempo, change the tempo accordingly.

# I. Beginning Routine

♩ = 80

1.

Remove Mouthpiece and Buzz

Replace Mouthpiece and Play

Remove Mouthpiece and Buzz

Replace Mouthpiece and Play

Remove Mouthpiece and Buzz

Replace Mouthpiece and Play



♩ = 60

2.

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

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

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

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

♩ = 92

3A.

0      2

1

12      23

13

123

**3B.**  $\bullet = 80$

0 2 1 12

23 13 123

Detailed description: This block contains the first four staves of exercise 3B. The first staff is in treble clef with a tempo marking of quarter note = 80. It features two measures of eighth-note runs, the first starting on a whole rest (labeled '0') and the second on a second finger (labeled '2'). The second staff continues with eighth-note runs starting on a first finger (labeled '1') and a twelfth finger (labeled '12'). The third staff shows runs starting on a 23rd and 13th finger. The fourth staff shows a run starting on a 123rd finger. The key signature has one flat (B-flat) and the time signature is common time (C).

**3C.**  $\bullet = 80$

0 2 1 12 23 13

Detailed description: This block contains the first three staves of exercise 3C. The first staff is in treble clef with a tempo marking of quarter note = 80. It features two measures of eighth-note runs, the first starting on a whole rest (labeled '0') and the second on a second finger (labeled '2'). The second staff continues with eighth-note runs starting on a first finger (labeled '1') and a twelfth finger (labeled '12'). The third staff shows runs starting on a 23rd and 13th finger. The key signature has one flat (B-flat) and the time signature is common time (C).

♩ = 80

4.

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

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

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

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

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

∇ = Bend the pitch without changing the fingering.

♩ = 80

5.

*mf*

∇

∇

∇

∇

**6A.**  $\text{♩} = 80 +$

*mf*

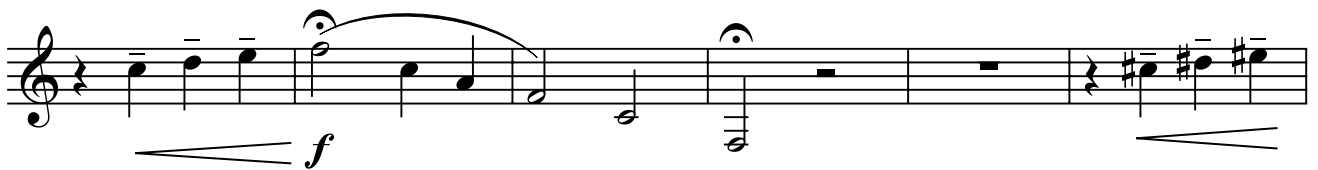
Musical score for exercise 6A, consisting of seven staves of music. The tempo is marked as quarter note = 80+. The first staff begins with a mezzo-forte (*mf*) dynamic. The piece features a variety of rhythmic patterns, including eighth and sixteenth note runs, and rests.

**6B.**  $\text{♩} = 92$

Musical score for exercise 6B, consisting of two staves of music. The tempo is marked as quarter note = 92. The first staff begins with a quarter rest, followed by eighth and sixteenth note patterns.



♩ = 92



# DAILY ROUTINES

for the  
student trombone  
player

## 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.

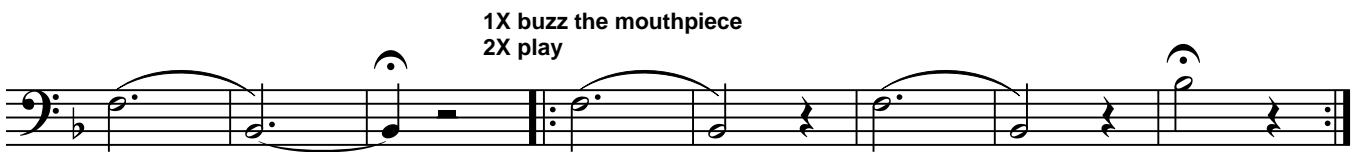
# I. Beginning Routine

♩ = 72

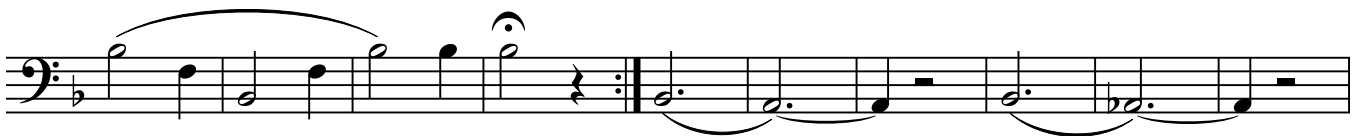
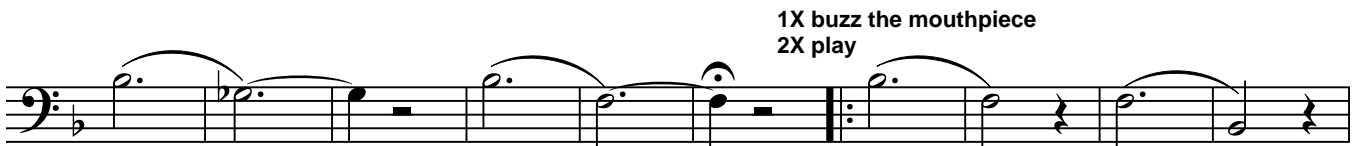
1.   
*mf*



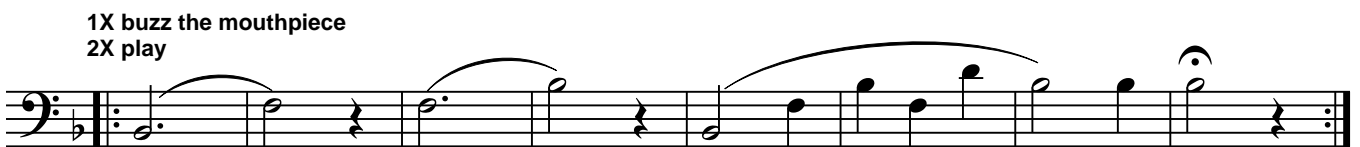
**1X buzz the mouthpiece**  
**2X play**



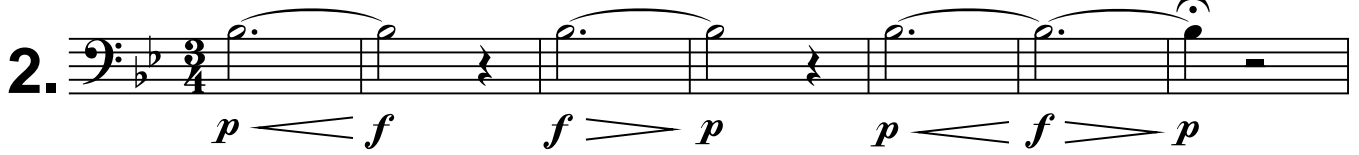
**1X buzz the mouthpiece**  
**2X play**

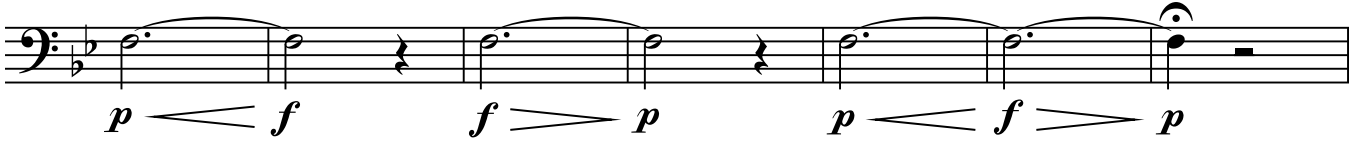


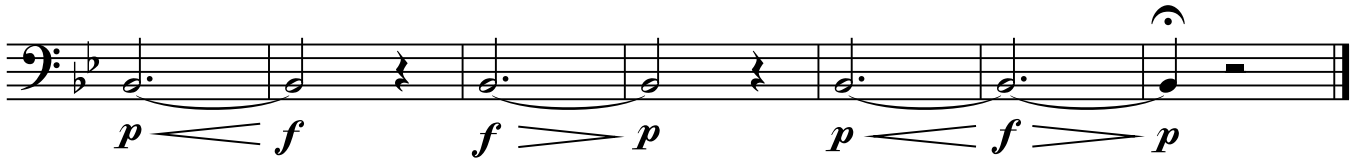
**1X buzz the mouthpiece**  
**2X play**



♩ = 72

2. 





try this pattern in different slide positions

♩ = 84+ choose 2 or 3 lines

3A. 

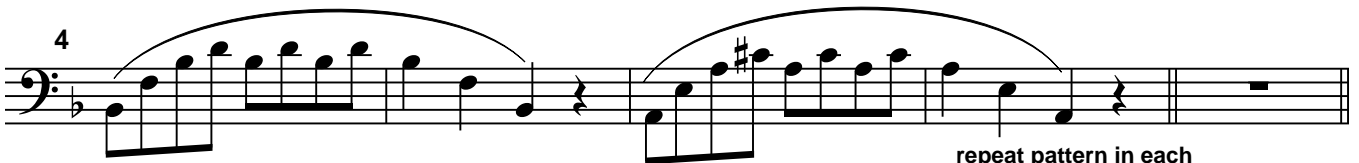
repeat pattern in each slide position

2 

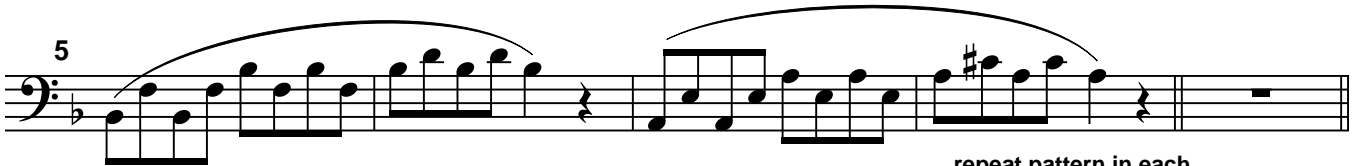
repeat pattern in each slide position

3 

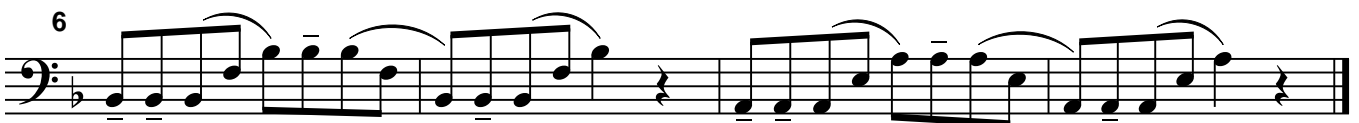
repeat pattern in each slide position

4 

repeat pattern in each slide position

5 

repeat pattern in each slide position

6 

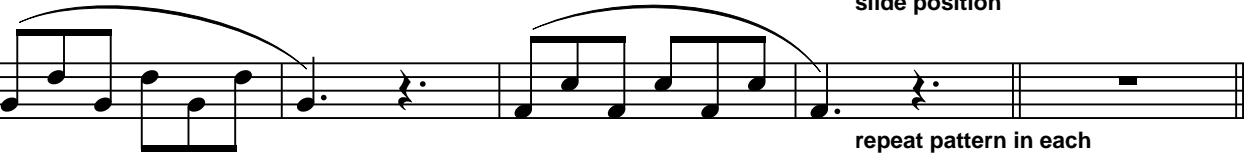
repeat pattern in each slide position




$\text{♩} = 80+$  choose 2 or 3 lines

**3B.** 1 

repeat pattern in each slide position

2 

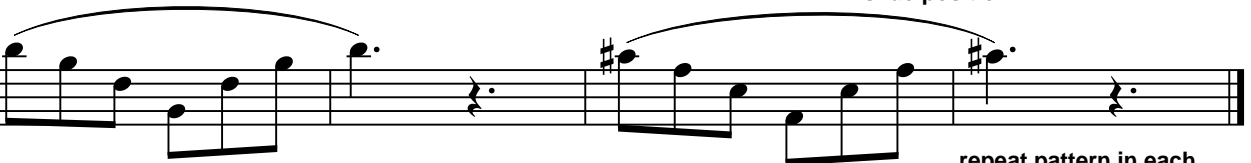
repeat pattern in each slide position

3 

repeat pattern in each slide position


4 

repeat pattern in each slide position

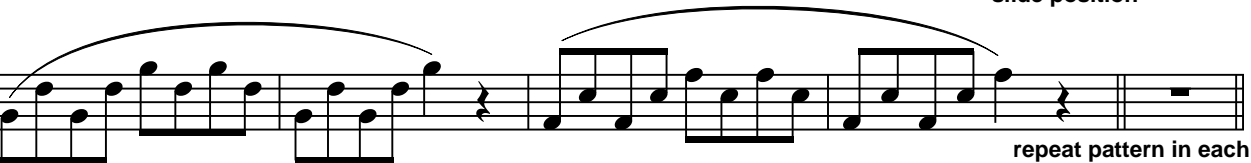
5 

repeat pattern in each slide position

$\text{♩} = 69+$  choose 2 or 3 lines

**3C.** 1 

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

♩ = 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 finally 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 rest, quarter notes D2 (f), C2 (f), and B1 (p), and a half rest. The third staff begins with a half note G2 (f), quarter notes F2 (p) and E2 (f) beamed together, a half rest, quarter notes D2 (f), C2 (p), and B1 (f), 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), and a whole note G1 (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 rest, quarter notes D2 and C2 beamed together, a half rest, quarter notes B1 and A1 beamed together, 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 rest, quarter notes D2 and C2 beamed together, a half rest, quarter notes B1 and A1 beamed together, a half rest, and quarter notes G1 and F1 beamed together. The third staff begins with a half note G2, quarter notes F2 and E2 beamed together, a half rest, quarter notes D2 and C2 beamed together, a half rest, quarter notes B1 and A1 beamed together, a half rest, and quarter notes G1 and F1 beamed together. The fourth staff starts with a half note G2, quarter notes F2 and E2 beamed together, a half rest, quarter notes D2 and C2 beamed together, a half rest, quarter notes B1 and A1 beamed together, a half rest, and quarter notes G1 and F1 beamed together. The fifth staff begins with a half note G2, quarter notes F2 and E2 beamed together, a half rest, quarter notes D2 and C2 beamed together, a half rest, quarter notes B1 and A1 beamed together, a half rest, and quarter notes G1 and F1 beamed together.

♩ = 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.

The musical score consists of eight staves of music in bass clef, 3/4 time, with a key signature of one flat (B-flat). The first staff begins with a dynamic of *mp* and features a slur over a quarter note followed by a beamed eighth-note pair, with a *f* dynamic indicated by a wedge. This pattern is repeated three times. The second staff starts with *mf* and includes a whole note with a fermata, followed by a slur over a quarter note and a beamed eighth-note pair with a *f* dynamic wedge. The third staff continues with *mp* and *f* dynamics, including a whole note with a fermata. The fourth staff features *mp* and *f* dynamics with a *mf* dynamic wedge. The fifth staff includes *mp* and *f* dynamics with a *mf* dynamic wedge. The sixth staff has *mp* and *f* dynamics with a *mf* dynamic wedge. The seventh staff includes a *mf* dynamic wedge and a section labeled "very slow smear" with a slur over a quarter note and a beamed eighth-note pair, with a *f* dynamic wedge and the instruction "repeat as many times as desired". The eighth staff features a *mf* dynamic wedge and the instruction "repeat as many times as desired". The final staff begins with *mp* and includes a whole note with a fermata.



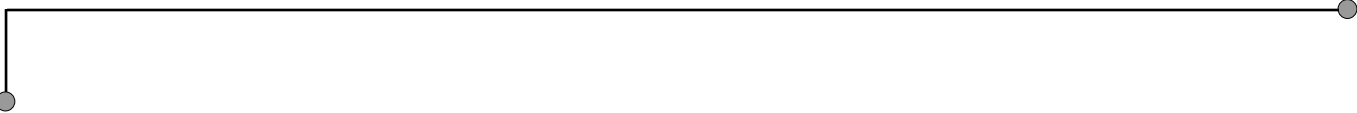
**DAILY**  
**ROUTINES**  
for the  
student euphonium  
player

SECOND EDITION

**David Vining**

**Preface by Steven Mead**





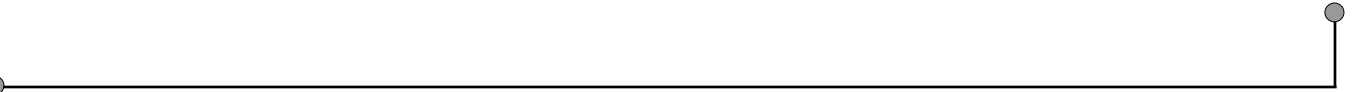
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# DAILY ROUTINES

for the  
student euphonium  
player

SECOND EDITION

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# DAILY ROUTINES

for the  
student euphonium  
player

SECOND EDITION

## Acknowledgement

Thanks to **Alexander Lapins** for lending his substantial expertise to this second edition. His recommendations and guidance contributed greatly to the improvements made to these routines.



**Dave Vining**  
**Mountain Peak Music**

# **DAILY** **ROUTINES** for the student euphonium player

SECOND EDITION

## **Preface**

I commend this book to students everywhere. It contains very well structured exercises and shows a real appreciation of all the skills necessary to become a fine brass player. Given patient practice of these routines progress is guaranteed.

I congratulate the author—David Vining—on his intuitive knowledge and his ability to breathe new life into daily routines.

**Steven Mead**

**International Euphonium Soloist**

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## Student Introduction

*Daily Routines for the Student Euphonium Player* is designed to help you develop and maintain your fundamental euphonium 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 Euphonium Player*, it's time to graduate to the more advanced edition in this series of books: *Daily Routines for Euphonium*.

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Each of the nine routines follows the same format: the first drill is long tones and mouthpiece buzzing, the second is crescendo and diminuendo, the third is lip slurs, the fourth is subito dynamic changes, the fifth is low, resonant playing, the sixth is tonguing (first on one note and then moving around) and the seventh and final drill is high and low playing. By applying these skill categories as a template to each routine, students are sure to develop all of their skills equally, regardless of which routine is played. While these routines are intended to be self explanatory for students, teachers may find the following comments about each routine helpful.

**Routine #1, *Beginning Routine***, works well for beginning students but may also be useful for older players who have taken some time off from practicing. The easy sequence of drills in this routine provides a gentle way to ease back into playing shape.

**Routine #2, *Air***, focuses on getting students to move air through the instrument. As students play this routine, watch them carefully to insure that they are not introducing tension into their playing. In drill #5, students are asked to blow out all their air and hold with empty lungs as they count the rests. The benefit of doing this happens when they inhale after holding and counting the rests; the inhale is organic because the body needs the air to live. This drill is particularly useful to students who have a contrivance in their breathing and who may be preoccupied with how to breathe. When they do this drill they have no choice but to breathe correctly.

**Routine #3, *Valve Technique***, challenges students to develop finger dexterity. Do not allow the student to hold back the air as they navigate the technical passages; instead, encourage them to create a lot of sound through the valve changes.

**Routine #4, *Intermediate Routine***, is an appropriate choice for those students who are not quite ready for the advanced routine at the end of the book. This routine may also appeal to older students who have never used a daily routine before but do not want to play the easy routine at the beginning of the book.

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**Routine #6, *Fourth Valve***, helps students learn to use the fourth valve. It is appropriate for students who are brand new to a four-valve instrument and for those who simply need to brush up on their fourth valve tone and intonation.

**Routine #7, *Duet/Intonation***, allows you to play along with your student, affording you the opportunity to provide a model and to discuss each of the various skills required. Throughout this routine, encourage the student to match your tone quality, intonation, articulation and other musical attributes. It is certainly advisable to play along with your students on all of the other routines as well.

**Routine #8, *Tenor Clef***, provides an introduction to reading tenor clef. An effort has been made to create symmetrical phrases with sequential, somewhat predictable, patterns in order to help students learn this important skill.

**Routine #9, *Advanced Routine***, is appropriate for older players and those who wish to be challenged by higher and lower ranges. Once students have mastered this routine and the others in this book, it is time for them to graduate to the companion edition: *Daily Routines for Euphonium*.

This book is designed to challenge students but not overwhelm them. With this in mind, moderate tempos are suggested throughout. If a student is having trouble making a phrase, increase the tempo so the phrasing is comfortable. If a student needs to be challenged with a faster tempo (during a tonguing drill, for example), or can't play as fast as the indicated tempo, change the tempo accordingly.

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- **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 valves 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.**  
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- **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

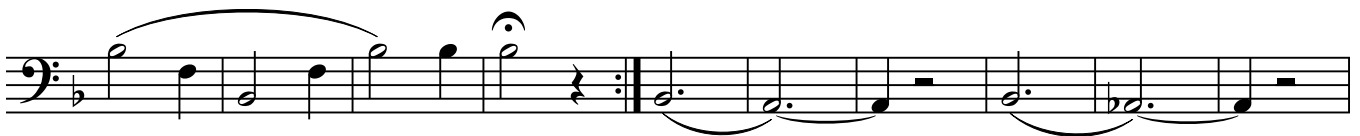
1.   
*mf*



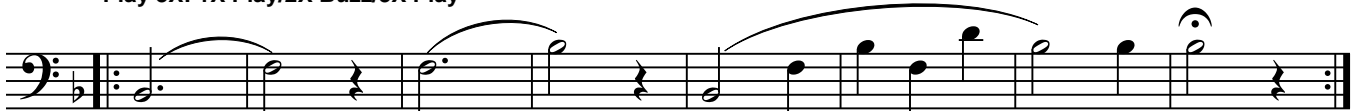
Play 3X: 1X Play/2X Buzz/3X Play



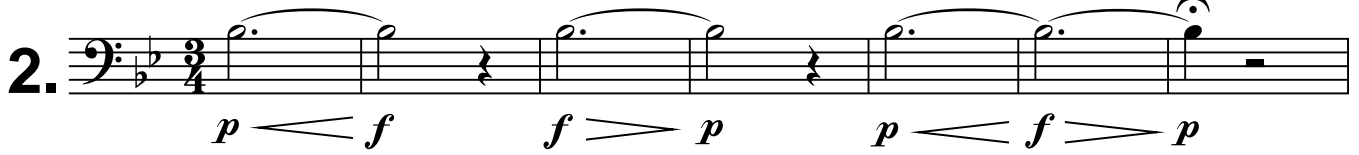
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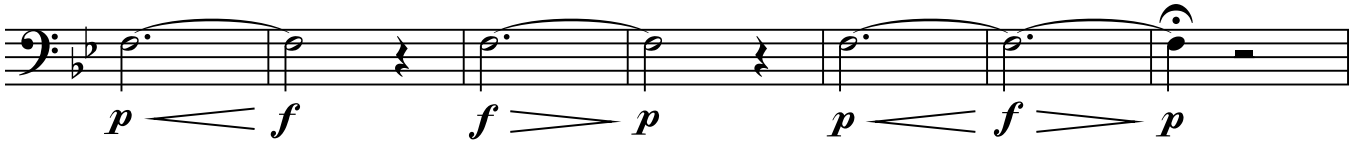


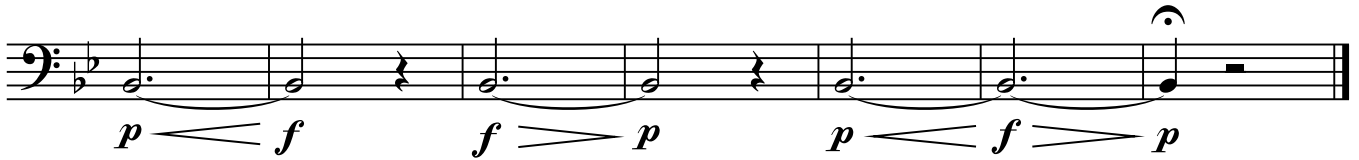
Play 3X: 1X Play/2X Buzz/3X Play



♩ = 72

2. 





try this pattern in different valve combinations

♩ = 84+ choose 2 or 3 lines

3A. 

repeat pattern in each valve combination

2 

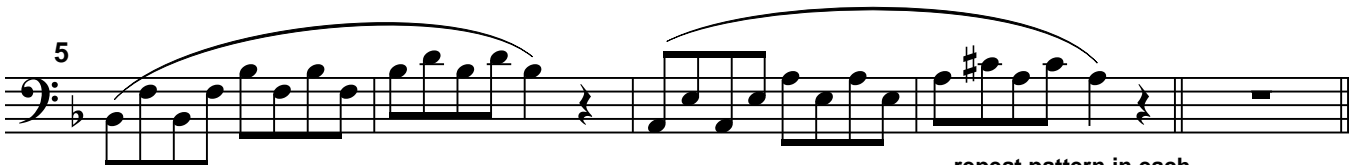
repeat pattern in each valve combination

3 

repeat pattern in each valve combination

4 

repeat pattern in each valve combination

5 

repeat pattern in each valve combination

6 

repeat pattern in each valve combination



♩ = 80+ choose 2 or 3 lines

1

3B.

repeat pattern in each valve combination

Detailed description: This is the first staff of exercise 3B. It is written in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. The music consists of two measures of eighth-note patterns, each followed by a quarter rest. The first measure contains a half-note G2, quarter-note F2, eighth-note E2, and eighth-note D2. The second measure contains a half-note C2, quarter-note B1, eighth-note A1, and eighth-note G1. A slur covers the first two notes of each measure. The exercise is to be repeated in each of the three valve combinations.

2

repeat pattern in each valve combination

Detailed description: This is the second staff of exercise 3B. It follows the same notation as staff 1, but the second measure contains a half-note C2, quarter-note B1, eighth-note A1, and eighth-note G1 with a sharp sign (G#1). A slur covers the first two notes of each measure. The exercise is to be repeated in each of the three valve combinations.

3

repeat pattern in each valve combination

Detailed description: This is the third staff of exercise 3B. It follows the same notation as staff 1, but the second measure contains a half-note C2, quarter-note B1, eighth-note A1, and eighth-note G1 with a sharp sign (G#1). A slur covers the first two notes of each measure. The exercise is to be repeated in each of the three valve combinations.

4

repeat pattern in each valve combination

Detailed description: This is the fourth staff of exercise 3B. It follows the same notation as staff 1, but the second measure contains a half-note C2, quarter-note B1, eighth-note A1, and eighth-note G1 with a sharp sign (G#1). A slur covers the first two notes of each measure. The exercise is to be repeated in each of the three valve combinations.

5

repeat pattern in each valve combination

Detailed description: This is the fifth staff of exercise 3B. It follows the same notation as staff 1, but the second measure contains a half-note C2, quarter-note B1, eighth-note A1, and eighth-note G1 with a sharp sign (G#1). A slur covers the first two notes of each measure. The exercise is to be repeated in each of the three valve combinations.

♩ = 69+ choose 2 or 3 lines

1

3C.

repeat pattern in each valve combination

Detailed description: This is the first staff of exercise 3C. It is written in bass clef with a key signature of one flat (B-flat) and a time signature of common time (C). The music consists of two measures of eighth-note patterns, each followed by a quarter rest. The first measure contains a half-note G2, quarter-note F2, eighth-note E2, and eighth-note D2. The second measure contains a half-note C2, quarter-note B1, eighth-note A1, and eighth-note G1. A slur covers the first two notes of each measure. The exercise is to be repeated in each of the three valve combinations.

2

repeat pattern in each valve combination

Detailed description: This is the second staff of exercise 3C. It follows the same notation as staff 1, but the second measure contains a half-note C2, quarter-note B1, eighth-note A1, and eighth-note G1 with a sharp sign (G#1). A slur covers the first two notes of each measure. The exercise is to be repeated in each of the three valve combinations.

3

repeat pattern in each valve combination

Detailed description: This is the third staff of exercise 3C. It follows the same notation as staff 1, but the second measure contains a half-note C2, quarter-note B1, eighth-note A1, and eighth-note G1 with a sharp sign (G#1). A slur covers the first two notes of each measure. The exercise is to be repeated in each of the three valve combinations.

4

repeat pattern in each valve combination

Detailed description: This is the fourth staff of exercise 3C. It follows the same notation as staff 1, but the second measure contains a half-note C2, quarter-note B1, eighth-note A1, and eighth-note G1 with a sharp sign (G#1). A slur covers the first two notes of each measure. The exercise is to be repeated in each of the three valve combinations.

5

repeat pattern in each valve combination

Detailed description: This is the fifth staff of exercise 3C. It follows the same notation as staff 1, but the second measure contains a half-note C2, quarter-note B1, eighth-note A1, and eighth-note G1 with a sharp sign (G#1). A slur covers the first two notes of each measure. The exercise is to be repeated in each of the three valve combinations.

repeat pattern in each valve combination

♩ = 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 rest, quarter notes D2 (f), C2 (f), and B1 (p), and a half rest. The third staff begins with a half note G2 (f), quarter notes F2 (p) and E2 (f) beamed together, a half rest, quarter notes D2 (f), C2 (p), and B1 (f), 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), and a whole note G1 (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 rest, quarter notes D2 and C2 beamed together, a half rest, quarter notes B1 and A1 beamed together, 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 rest, quarter notes D2 and C2 beamed together, a half rest, quarter notes B1 and A1 beamed together, a half rest, and quarter notes G1 and F1 beamed together. The third staff begins with a half note G2, quarter notes F2 and E2 beamed together, a half rest, quarter notes D2 and C2 beamed together, a half rest, quarter notes B1 and A1 beamed together, a half rest, and quarter notes G1 and F1 beamed together. The fourth staff starts with a half note G2, quarter notes F2 and E2 beamed together, a half rest, quarter notes D2 and C2 beamed together, a half rest, quarter notes B1 and A1 beamed together, a half rest, and quarter notes G1 and F1 beamed together. The fifth staff begins with a half note G2, quarter notes F2 and E2 beamed together, a half rest, quarter notes D2 and C2 beamed together, a half rest, quarter notes B1 and A1 beamed together, a half rest, and quarter notes G1 and F1 beamed together.

♩ = 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.

*mp*  $\triangleleft$  *f*      *mp*  $\triangleleft$  *f*      *mp*  $\triangleleft$  *f*

*mf*      (*♭*)      *mp*  $\triangleleft$  *f*      *mp*  $\triangleleft$  *f*

*mp*  $\triangleleft$  *f*      *mf*      (*♭*)      *mp*  $\triangleleft$  *f*

*mp*  $\triangleleft$  *f*      *mp*  $\triangleleft$  *f*      *mf*      (*♭*)

*mp*  $\triangleleft$  *f*      *mp*  $\triangleleft$  *f*      *mp*  $\triangleleft$  *f*      *mf*

*mf*  $\triangleleft$  *f*

repeat as many times as desired

*mf*      repeat as many times as desired

*mp*      (*♭*)



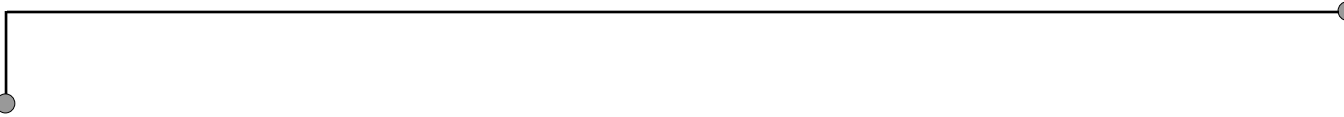
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**David Vining**

Preface by Scott Watson





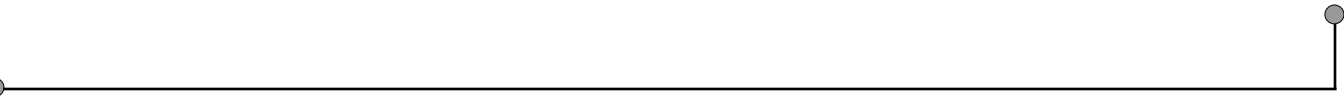
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David Vining  
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## Preface

From my thirty + years of college teaching I have found that it is essential for students to develop a daily routine in order to achieve consistency in their playing in addition to the mastery of the basics of brass playing.

David Vining's *Daily Routines for the Student Tuba Player* is an innovative and very effective way for students of all levels to develop and maintain these skills at a high level. I love that the book has routines that cover every facet of tuba playing, yet each routine also covers all the basics regardless of their specific focus. This is a facet of this fine book that makes it wonderfully unique and effective. The student simply needs to just play each routine completely in a given day and improvement is guaranteed. There is so much diversity in this book that the routines never get boring. This book WORKS.

I have long looked for a Routine Method that has both diversity and consistency. I have finally found THAT book in *Daily Routines for the Student Tuba Player!*

Scott Watson

Professor of Tuba-Euphonium

University of Kansas

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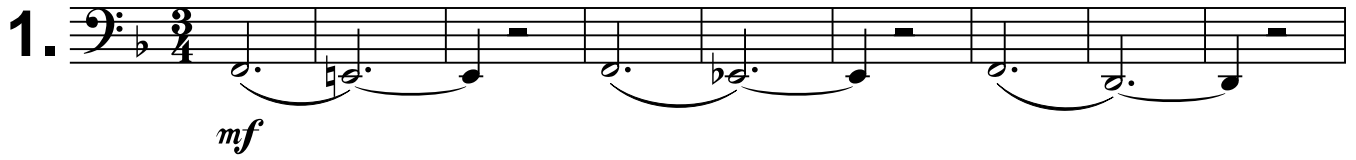
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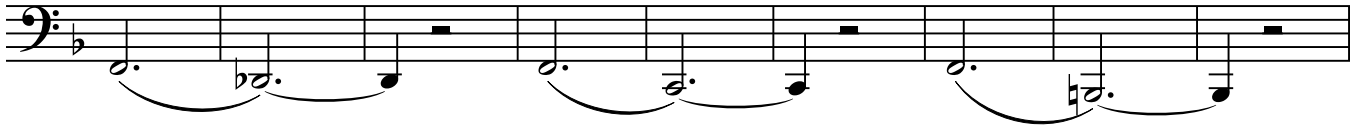
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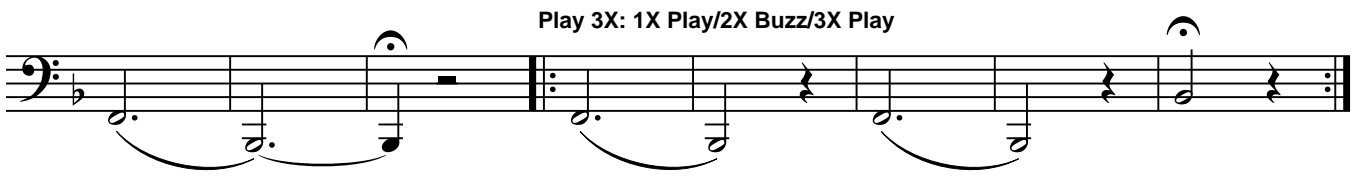
# I. Beginning Routine

♩ = 80+

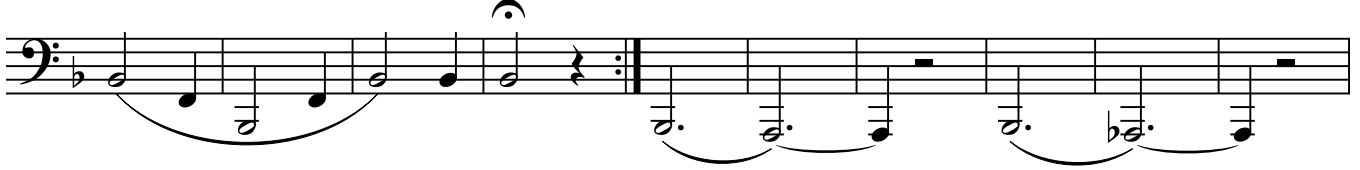
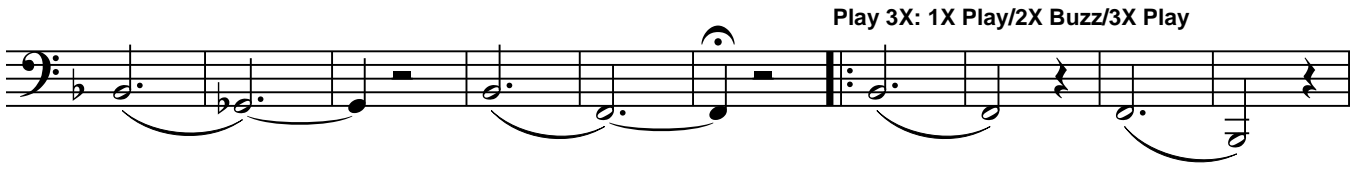
1.   
*mf*



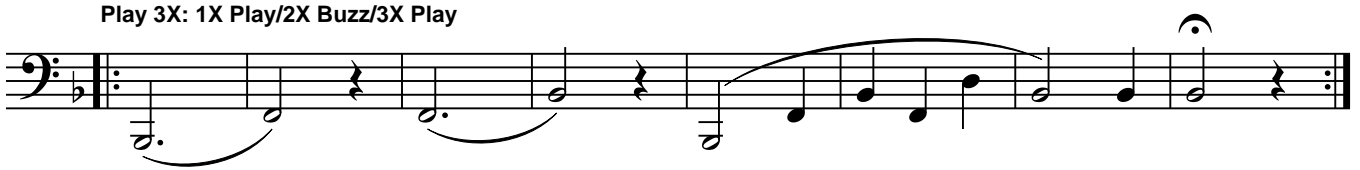
Play 3X: 1X Play/2X Buzz/3X Play



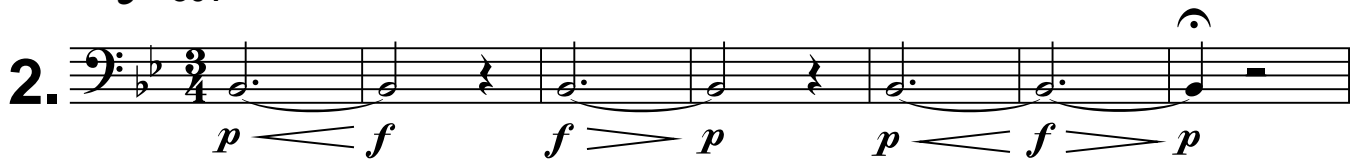
Play 3X: 1X Play/2X Buzz/3X Play

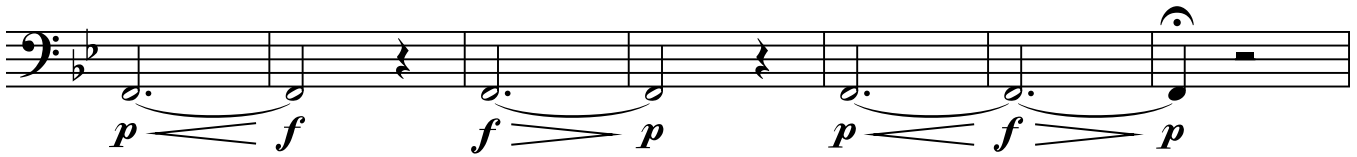


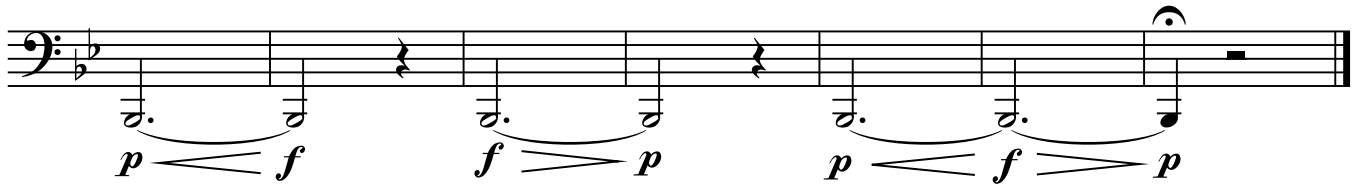
Play 3X: 1X Play/2X Buzz/3X Play



♩ = 80+

2. 





try this pattern in different valve combinations

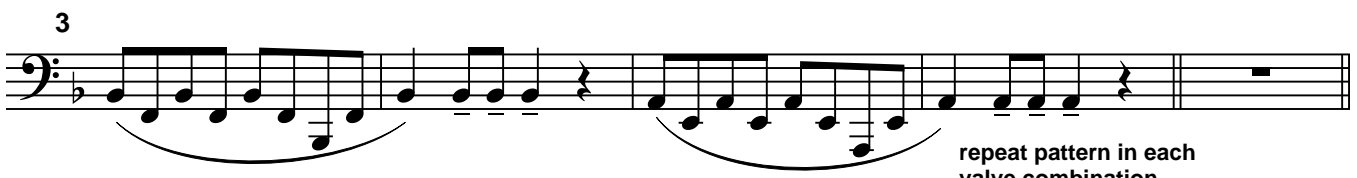
1 ♩ = 84+ choose 2 or 3 lines

3A. 

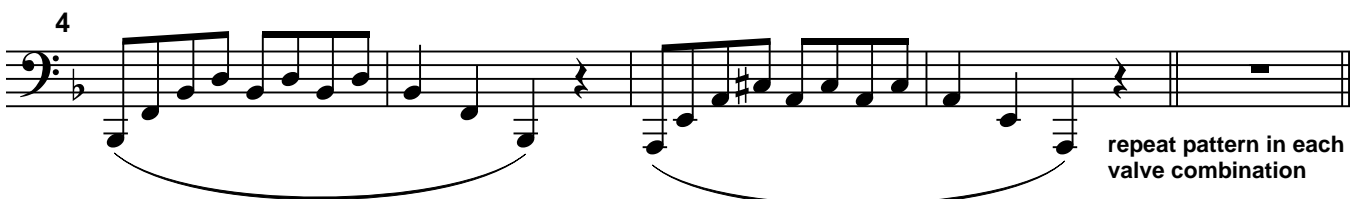
repeat pattern in each valve combination

2 

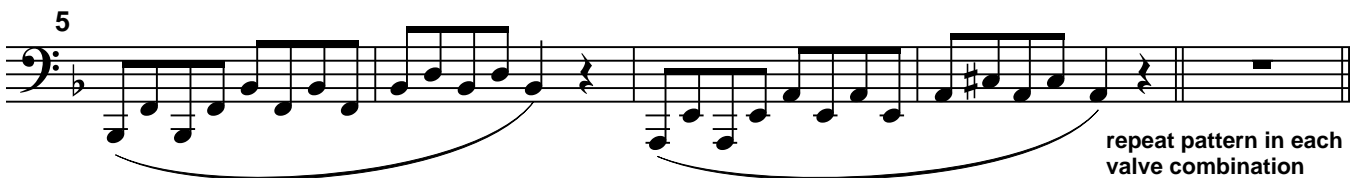
repeat pattern in each valve combination

3 

repeat pattern in each valve combination

4 

repeat pattern in each valve combination

5 

repeat pattern in each valve combination

6 

repeat pattern in each valve combination



1 ♩ = 80+ choose 2 or 3 lines

**3B.**

repeat pattern in each valve combination

2

repeat pattern in each valve combination

3

repeat pattern in each valve combination

4

repeat pattern in each valve combination

5

repeat pattern in each valve combination

1 ♩ = 69+ choose 2 or 3 lines

**3C.**

repeat pattern in each valve combination

2

repeat pattern in each valve combination

3

repeat pattern in each valve combination

4

repeat pattern in each valve combination

5

repeat pattern in each valve combination

♩ = 88

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*

♩ = 84-96

Strive for Maximum Resonance with Minimum Effort

5.

*f*

♩ = 84+

# 6A.

The image displays ten staves of musical notation for exercise 6A. Each staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The notation is organized into two groups of five staves each. The first group (staves 1-5) features a melodic line with eighth-note patterns and a bass line with eighth-note accompaniment. The second group (staves 6-10) features a melodic line with eighth-note patterns and a bass line with eighth-note accompaniment. The final staff (staff 10) concludes with a fermata over the final note.

♩ = 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. *mp* *f* *mp* *f* *mp* *f*

*mf* *mp* *f* *mp* *f*

*mp* *f* *mf* *mp* *f*

*mp* *f* *mp* *f* *mf*

*mp* *f* *mp* *f* *mf*

*mf* *f* repeat as many times as desired

*mf* repeat as many times as desired

*mp*

The musical score consists of nine staves of music in bass clef, 2/4 time, with a key signature of two flats. The first staff begins with a dynamic of *mp* and features three measures of eighth-note pairs with a crescendo to *f*. The second staff starts with *mf* and includes a whole note chord with a circled 'e' below it. The third staff has *mp* and *f* dynamics, with a circled 'e' and a chord diagram below. The fourth staff continues with *mp* and *f* dynamics and a circled 'e' with a chord diagram. The fifth staff features *mp* and *f* dynamics, with a circled 'e' and a chord diagram. The sixth staff has *mp* and *f* dynamics, with a circled 'e' and a chord diagram. The seventh staff begins with a circled 'e' and a chord diagram, followed by a measure with *mf* and *f* dynamics and a crescendo, with the instruction 'repeat as many times as desired'. The eighth staff starts with a circled 'e' and a chord diagram, followed by a measure with *mf* and a crescendo, with the instruction 'repeat as many times as desired'. The ninth staff begins with *mp* and a circled 'e' with a chord diagram.