

DAILY ROUTINES

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DAILY ROUTINES

Euphonium 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

DAILY ROUTINES

Euphonium Edition *Introduction*

A daily routine is an important 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 a solid technical foundation. A valuable daily routine can 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*. 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 weaknesses, 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 eight different routines:

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

Each Routine is further divided into seven skill categories:

1. Long tones and mouthpiece 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 eight routines as a template and 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* provides unique and helpful challenges to develop musicianship.

Once you are familiar with all the routines it is acceptable to mix and match drills to address individual needs and preferences 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 and is a handy way to differentiate degrees of staccato and legato playing.

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.

Also available: **Daily Routines for the Student Euphonium Player**

In this edition, the same skill categories are applied to the following routines:

1. Beginning Routine
2. Air
3. Lip Bends
4. Intermediate Routine
5. Ear Training
6. Vibrato
7. Duet / Intonation
8. Advanced Routine

These routines help students develop and maintain their fundamental euphonium skills. Once they have mastered **Daily Routines for the Student Euphonium Player**, they can continue **with Daily Routines for Euphonium**.

II. Articulation

$\text{♩} = 72$ Legato

1.

First time play, second time buzz the mouthpiece

Remove/replace mouthpiece

First time play, second time buzz the mouthpiece

Remove/replace mouthpiece

First line of musical notation in bass clef, featuring triplets and slurs.

First time play, second time
buzz the mouthpiece

Second line of musical notation, including a repeat sign and triplets.

Third line of musical notation, including triplets and slurs.

Fourth line of musical notation, including triplets and slurs.

Remove/replace mouthpiece

♩ = 72

Legato

Staccato

Fifth line of musical notation, starting with a 2. section marker, 3/4 time signature, and dynamic markings *p* and *f*.

Sixth line of musical notation, including dynamic markings *f*, *p*, and *f*, and the instruction Legato.

Seventh line of musical notation, including dynamic markings *p*, *f*, and *p*, and the instruction Staccato.

Eighth line of musical notation, including dynamic markings *f*, *p*, *f*, and *p*, and the instruction Staccato.

Legato

Ninth line of musical notation, including dynamic markings *f*, *p*, and *f*, and the instruction Staccato.

Legato

Tenth line of musical notation, including dynamic markings *f*, *p*, *f*, and *p*.

♩. = 108 +

3A. 

2-4



Continue pattern through all valve combinations

4



2



Continue pattern through all valve combinations



Continue pattern through all valve combinations

2-4



4



Continue pattern through all valve combinations

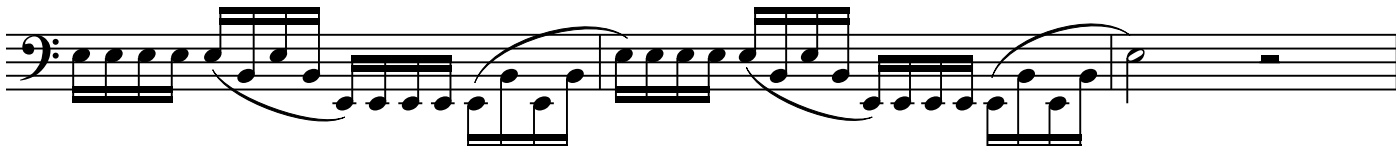
♩ = 72 +

3B. 




Continue pattern through
all valve combinations

2-4



4



Continue pattern through
all valve combinations

♩ = 84 +

3C. 



1

1-2

2-3



Continue pattern

4

2-4



Advanced players:
Continue pattern through
all fourth valve combinations