
DAILY ROUTINES

for euphonium

SECOND EDITION

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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
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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:

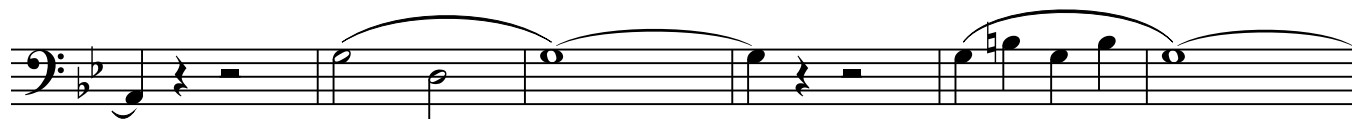
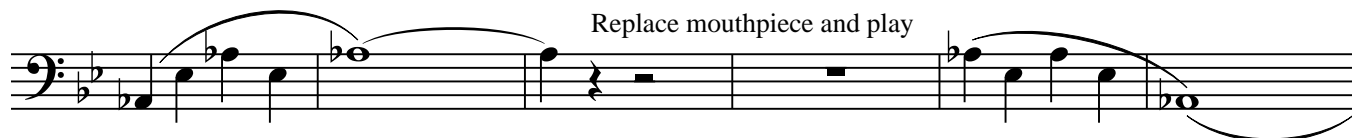
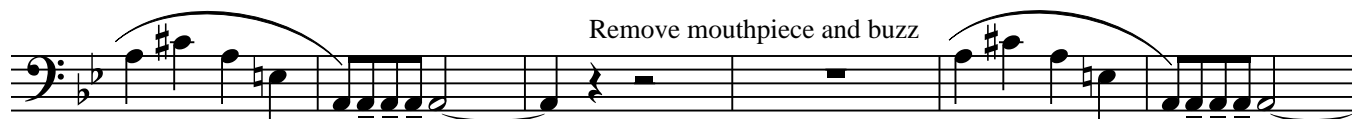
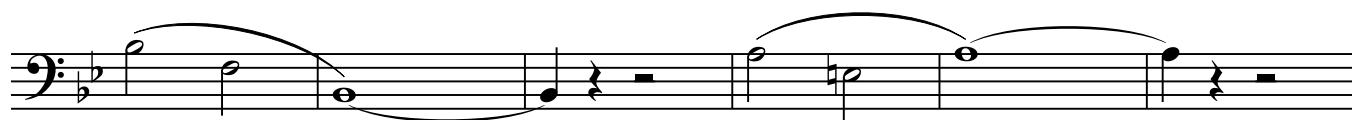
- **Progress Charts** enable players to keep track of their current ability and to set goals and time frames for improvement.
 - The **Articulation Spectrum** is a system by which degrees of articulation may be measured. This is a handy way for teachers to assess students' ability to differentiate degrees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

2. 
p *piano* *f* *forte* p *piano* p *piano* *f* *forte* p *piano*

3

3B. $\text{♩} = 72 +$

1 ——— 1-2 ———

Continue pattern

2-3 ——— 4 ———

2-4 ———

Advanced players:
Continue pattern through
all fourth valve combinations

4. $\text{♩} = 72$ No breath

f *p* *f*

p *f* *p*

f *p*

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

5.

f

♩ = 80 +

6A.

2

♩ = 72 +

6B.

The musical score for exercise 6B consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The notation is in bass clef. The score includes various rhythmic patterns, including eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs. The first staff begins with a treble clef and a common time signature, followed by a key signature change to two flats. The subsequent staves continue the musical exercise with different rhythmic figures and rests.

7A. $\text{♩} = 72$

The score consists of ten staves, each representing a different musical setting. Each staff begins with a mezzo-piano (*mp*) section, followed by a crescendo hairpin, and then a piano (*p*) section. The music is written in common time (C) and features a variety of clefs: bass clef (first five staves), alto clef (next three staves), and tenor clef (last two staves). The key signatures are C major, B-flat major, B major, and C major. The notation includes quarter notes, half notes, and whole notes, often beamed together in groups of four. The tempo is indicated as $\text{♩} = 72$.

No Metronome

7B.

mp

8^{vb}