

# **David Vining**

**Preface by Steven Mead** 

Daily Routines for the Student Euphonium Player David Vining MPM 15-015 \$19.95

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## **Contents**

i

Acknowledgement

Preface	ii	
Student Introduction	iii	
Teacher Introduction	iv	
Tips for Playing Daily Routines	vi	
I. Beginning Routine		1
II. Air		8
III. Valve Technique		15
IV. Intermediate Routine		21
V. Ear Training		29
VI. Fourth Valve		36
VII. Duet / Intonation		43
VIII. Tenor Clef		50
IX. Advanced Routine		56



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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** 

Preface



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** 



#### **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.* 



### **Teacher Introduction**

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

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.

**Routine #5,** *Ear Training,* encourages students to hear what they are playing. Throughout this routine, singing is used to insure 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. Voice quality is not important but matching the right pitch is. 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 agreeable octave.

**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.



## **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 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.

If you are having trouble with something, do your best and come back to spend more time on it later.

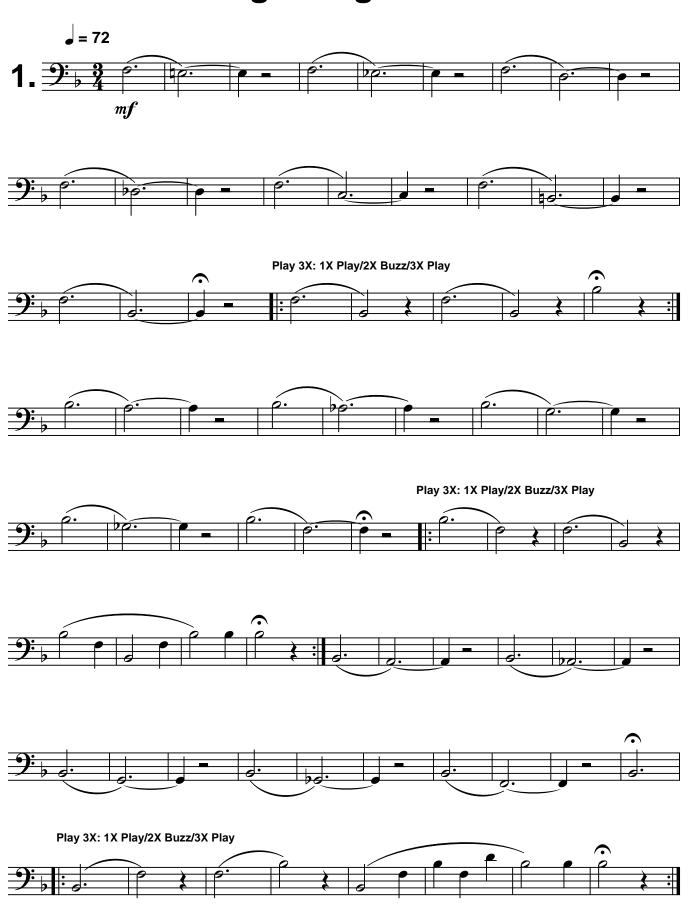
#### Play some perfect notes each day.

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









= 84+ 9: by the second of the second **9** 9: 5 9: by the second of the second 9-

= 69+ 6B. 25 C 9: 1 9:10 **9**  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

