



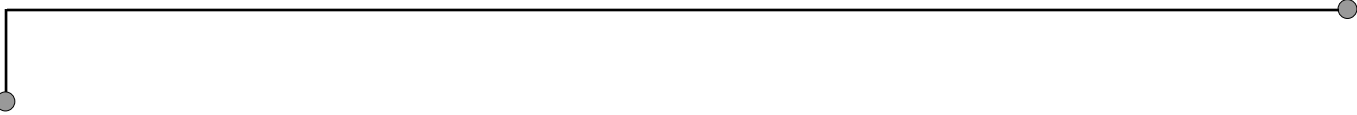
DAILY
ROUTINES
for the
student tuba
player

SECOND EDITION

David Vining

Preface by Scott Watson





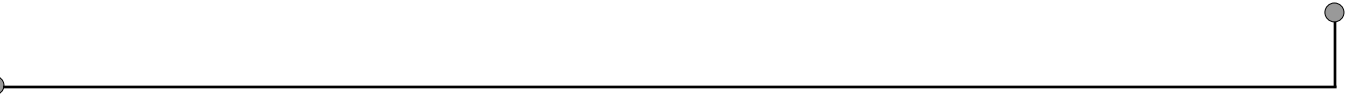
Daily Routines for the Student Tuba Player
David Vining
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\$19.95

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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

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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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Student Introduction

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

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Teacher Introduction

Daily Routines for the Student Tuba Player provides your students with a systematic way to develop and maintain their fundamental tuba 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, *Intervals*, provides practice in changing registers and hearing intervals in order to improve accuracy.

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 Tuba*.

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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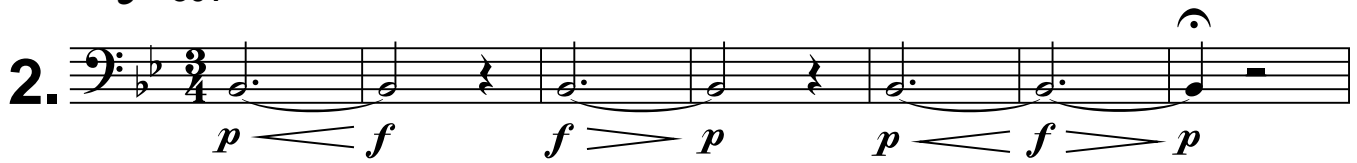
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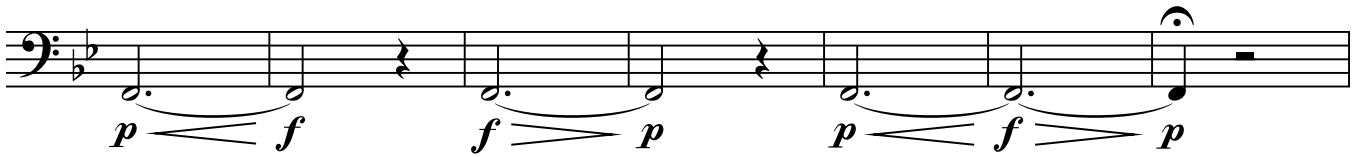
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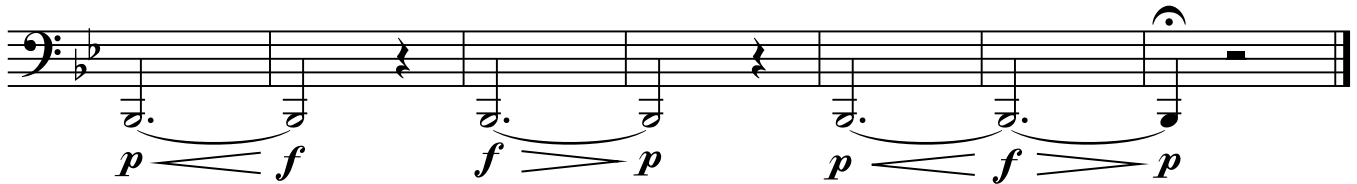
Tips for Playing Daily Routines

- **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.

♩ = 80+

2. 





try this pattern in different valve combinations

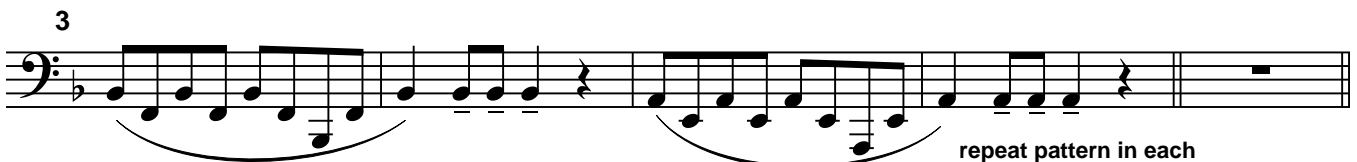
1 ♩ = 84+ choose 2 or 3 lines

3A. 

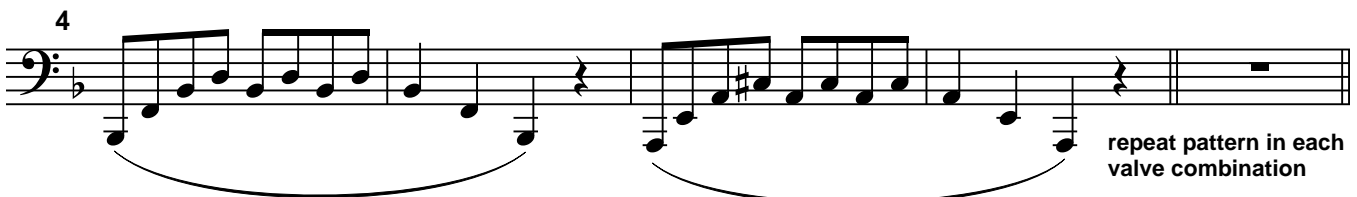
repeat pattern in each valve combination

2 

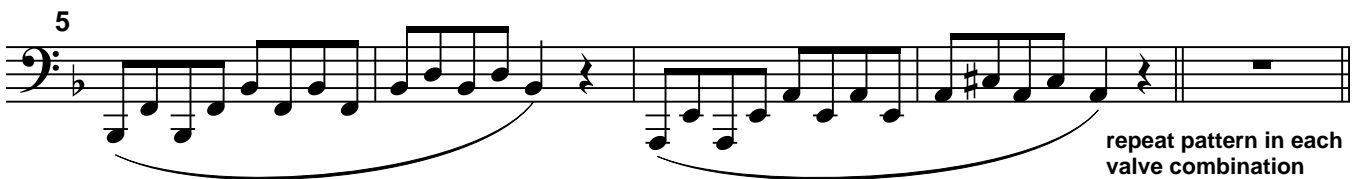
repeat pattern in each valve combination

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

♩ = 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 a steady eighth-note accompaniment. The second group (staves 6-10) features a melodic line with eighth-note patterns and a bass line with a steady eighth-note accompaniment. The final staff (staff 10) concludes with a fermata over the final note.

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 ten staves of music in bass clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The piece is marked 'no metronome'. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The notation includes slurs, accents, and fermatas. There are two sections marked 'repeat as many times as desired'. The first section is on the seventh staff, and the second is on the eighth staff. The score concludes with a final double bar line on the tenth staff.