
DAILY ROUTINES

for tuba

SECOND EDITION

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DAILY ROUTINES

Introduction

A daily routine is an integral part of any tuba player's practice regimen. It is a time each day to concentrate exclusively on the fundamentals of tuba 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 Tuba 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 nine routine subjects in this way, *Daily Routines for Tuba* 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.

The use of a pitch **drone** throughout this book is strongly recommended. Simply set the drone on the root pitch of the home key for each exercise in order to improve intonation and pitch accuracy.



I. Basic Routine

$\bullet = 100 \pm$

[illegible]

First time buzz the mouthpiece,
second time play

[illegible]

First time buzz the mouthpiece,
second time play

The bass line of 'The Rose Tree' is written on a single staff. It begins with a double bar line and a repeat sign. The first measure contains a quarter note G2 (one ledger line below), a quarter note A2 (below staff), and a quarter note B2 (below staff). The second measure contains a quarter note G2, a quarter note F2 (below staff), and a quarter note E2 (below staff). The third measure contains a quarter note D2 (below staff), a quarter note C2 (below staff), and a quarter note B1 (below staff). The fourth measure contains a quarter note A1 (below staff), a quarter note G1 (below staff), and a quarter note F1 (below staff). The fifth measure contains a quarter note E1 (below staff), a quarter note D1 (below staff), and a quarter note C1 (below staff). The sixth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The seventh measure contains a quarter note F1, a quarter note E1, and a quarter note D1. The eighth measure contains a quarter note C1, a quarter note B1, and a quarter note A1. The ninth measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The tenth measure contains a quarter note D1, a quarter note C1, and a quarter note B1. The eleventh measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The twelfth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The thirteenth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The fourteenth measure contains a quarter note F1, a quarter note E1, and a quarter note D1. The fifteenth measure contains a quarter note C1, a quarter note B1, and a quarter note A1. The sixteenth measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The seventeenth measure contains a quarter note D1, a quarter note C1, and a quarter note B1. The eighteenth measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The nineteenth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The twentieth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The piece ends with a double bar line.

First time buzz the mouthpiece,
second time play

[illegible]

First time buzz the mouthpiece,
second time play

second time play

The musical notation shows the first measure of the piece being repeated. It consists of a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is: F2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (half). The first time is followed by a repeat sign and then the second time play, which is identical to the first time.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of two measures. The first measure contains a half note G2, a quarter note F2, a quarter note E2, a quarter note D2, and a half note C2, all beamed together. The second measure contains a half note B1, a quarter note A1, a quarter note G1, and a half note F1, all beamed together. The key signature has one flat (Bb), and the time signature is 4/4.

First time buzz the mouthpiece,
second time play

The bass line is written on a single staff with a bass clef. It consists of two measures. The first measure contains a half note G2, a quarter note F2, a quarter note E2, and a half note D2, all beamed together. The second measure contains a half note C2, a quarter note B1, a quarter note A1, and a half note G1, all beamed together. The piece ends with a double bar line and repeat dots.

The bass line is written on a single staff with a bass clef. It consists of two measures. The first measure contains a half note G2, a half note F2, and a half note E2, all beamed together. The second measure contains a half note D2, a half note C2, and a half note B1, all beamed together. A fermata is placed over the final B1 note.

First time buzz the mouthpiece,
second time play

The bass line is written on a single staff in bass clef. It begins with a series of eighth notes: G2, F2, E2, D2, and C2, which are beamed together and marked with a fermata. This is followed by a whole rest. The piece then repeats, starting with the same eighth-note sequence (G2, F2, E2, D2, C2) beamed together with a fermata, followed by a whole rest. The notation includes repeat signs at the beginning and end of the second phrase.

2-4 or 2-3-5

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef and a 4/4 time signature. The melody consists of eighth and quarter notes, with some measures containing rests. A slur is placed over the first four measures, and another slur is placed over the last four measures. The key signature is one flat (B-flat).

First time buzz the mouthpiece,
second time play

The bass line is written on a single staff in bass clef. It begins with a key signature of one sharp (F#). The melody consists of the following notes: F#4, G4, A4, B4, A4, G4, F#4, and a whole note F#4. This is followed by a double bar line. The second measure starts with a repeat sign, followed by the notes: F#4, G4, A4, B4, A4, G4, F#4, and a whole note F#4. The piece ends with a double bar line.

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and quarter notes, with a final quarter note on a whole rest. The notes are: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E131, F#131, G#131, A131, B131, C1

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef. The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are several rests throughout the piece. The notation is presented in a simplified, educational style.

The bass line is written on a single staff with a bass clef. It consists of two measures. The first measure contains a half note G2, a half note F2, and a half note E2, all beamed together. The second measure contains a half note D2, a half note C2, and a half note B1, all beamed together. The notes are written on the lines and spaces of the staff, with the G2 on the first line, F2 on the first space, E2 on the first line, D2 on the first space, C2 on the first line, and B1 on the first space.

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of 12 measures. The notes are: G2 (half note), F2 (half note), E2 (half note), D2 (half note), C2 (half note), B1 (half note), A1 (half note), G1 (half note), F1 (half note), E1 (half note), D1 (half note), and C1 (half note). The melody is simple and follows a descending scale.

$\text{♩} = 65 \pm$

2.

♩ = 80 +

3B.

Continue pattern

♩ = 72

No Breath

4.

f *p* *f*

p *f* *p*

f *p*

Strive for **Maximum Resonance with Minimum Effort**

♩ = 80 ± Select a tempo at which you can make the phrases comfortably in one breath

5.

f

2

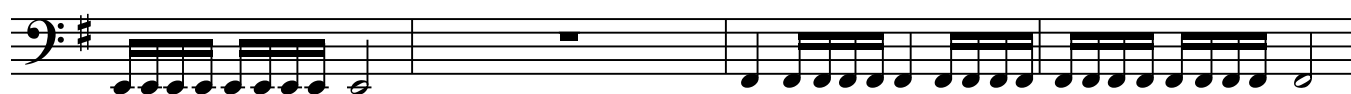
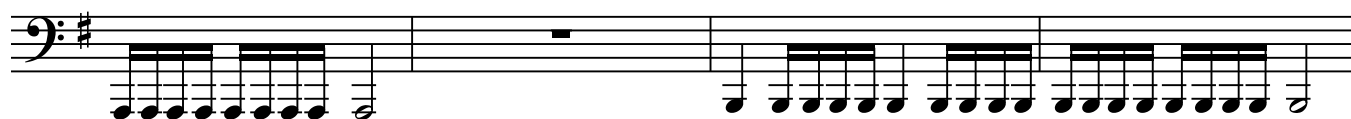
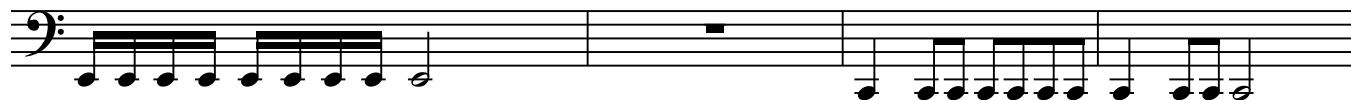
2

Also play in B-flat

♩ = 80 +

6A.

Sempre tenuto



$\text{♩} = 80 \pm$

6B.

The musical score is written for a single melodic line in bass clef, common time (C), and one flat (B-flat). The tempo is indicated as $\text{♩} = 80 \pm$. The score consists of 11 staves of music. The first staff begins with a treble clef and a common time signature, followed by a bass clef and a one-flat key signature. The music is composed of eighth and sixteenth notes, often beamed together in groups. Slurs and breath marks are used to indicate phrasing throughout the piece. The score concludes with a double bar line.

♩ = 72 +

6C.

Exercise 6C consists of five measures of music in bass clef with a common time signature. Measures 1 and 2 feature a continuous eighth-note pattern in the right hand and a dotted quarter note in the left hand. Measures 3 and 4 show a more complex rhythmic pattern with eighth and sixteenth notes in both hands. Measure 5 concludes with a final eighth-note pattern in the right hand and a dotted quarter note in the left hand.

Opt. 8^{vb} to the end

The second section of exercise 6C, marked as optional, spans measures 6 through 10. It begins with a double bar line and a key signature change to one flat (B-flat). Measures 6 and 7 continue the eighth-note pattern in the right hand, while the left hand plays a dotted quarter note. Measures 8 and 9 feature a more complex rhythmic pattern with eighth and sixteenth notes in both hands. Measure 10 concludes with a final eighth-note pattern in the right hand and a dotted quarter note in the left hand.

Also play in B-flat and E-flat

7A. $\text{♩} = 72$

The musical score for 7A consists of ten staves, each in bass clef with a common time signature (C). The tempo is marked as $\text{♩} = 72$. Each staff begins with a half note followed by a quarter note, then a half note, and finally a quarter note. The notes are: Staff 1: G2, A2, B2, C3; Staff 2: F2, G2, A2, B2; Staff 3: E2, F2, G2, A2; Staff 4: D2, E2, F2, G2; Staff 5: C2, D2, E2, F2; Staff 6: B1, C2, D2, E2; Staff 7: A1, B1, C2, D2; Staff 8: G1, A1, B1, C2; Staff 9: F1, G1, A1, B1; Staff 10: E1, F1, G1, A1. The dynamics are marked as *mp* (mezzo-piano) for the first half of each staff and *p* (piano) for the second half. The articulation includes accents and slurs over the notes.

Two staves of musical notation in bass clef. The first staff starts with a half note G₂, followed by a slur over four eighth notes: F₂, E₂, D₂, C₂. Then a whole rest, then an octave sign (8^{vb}) followed by a half note G₁. The second staff starts with a half note G₂, followed by a slur over four eighth notes: F₂, E₂, D[#]₂, C₂. Then a whole rest, then an octave sign (8^{vb}) followed by a half note G₁. Dynamics: *mp*, *mp*, *p*, *p*.

No Metronome

7B.

Seven staves of musical notation in bass clef. The first staff starts with a half note G₂, followed by a slur over four eighth notes: F₂, E₂, D₂, C₂, then a half note G₂. A triplet of eighth notes (F₂, E₂, D₂) is marked above the slur. The next three staves show similar patterns with different slurs and triplets. The fifth staff has a repeat sign. The sixth staff has a whole rest. The seventh staff has a half note G₂, followed by a slur over four eighth notes: F₂, E₂, D₂, C₂, then a half note G₂. Dynamics: *mp*.

8^{vb} to the end