

# DAILY ROUTINE

For Trombone, Euphonium (Baritone) and BBb Contrabass Tuba

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One of the most important parts of any brass player's day is work dedicated to developing and improving the "fundamentals" of playing. The following is an example of the types of exercises a beginning low brass player should be working on. Much of this routine comes from the teachings of Professor Buddy Baker (University of Northern Colorado). I would like to thank two of Professor Baker's students, Mark Aderman and Professor Nick Keelan (Lawrence Conservatory) for exposing me to many of the exercises in this routine.

Practice all of these exercises with a metronome!

Your "first note" should be a quarter note inhalation thinking "OH," "HOE" or "WOE."

(The upper notes are for Euphonium/Trombone and the lower notes are for Tuba)

## Slurs

I often find it helpful to practice lip slurs with no articulation or a "breath articulation."  
Experiment using a "breath articulation" from time to time.

#1 ♩ = 60 (Goal ♩ = 80)

*Breath!*  
*mf*

*Breath!*

*Descend by half steps until you reach the fundamental*

#2 etc. . .

*(Descend by half steps until you reach E)*

#3 etc. . .

#4 etc. . .

#5 etc. . .

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## "Tonguing and Scale Practice"

Practice this exercise using different scales!!!

Practice the sixteenth notes in this exercise with a variety of articulations.

For the "true" beginner legato and staccato will suffice. Tempi will vary from player to player.

The first three staves of music show ascending and descending sixteenth-note runs. The first staff starts on G2 and goes up to G3. The second staff starts on F2 and goes up to F3. The third staff starts on E2 and goes up to E3. Each staff includes a double bar line and a repeat sign.

Descend down the scale until you reach the tonic . . .

A single staff of music showing a descending sixteenth-note run from G3 to G2, ending with a double bar line and a repeat sign.

## "Remington Exercises"

When you first start practicing this exercise use a legato articulation.

As you progress, experiment with different ranges, note values, and articulations.

The first staff of music begins with a tempo marking of quarter note = 60. It shows a series of chords and intervals in bass clef, one flat key signature, and common time. The first staff ends with a double bar line and a repeat sign.

The second staff of music continues the exercise with various intervals and chords. It ends with a double bar line and a repeat sign.

The third staff of music continues the exercise with various intervals and chords. It ends with a double bar line and a repeat sign.

Continue in similar fashion to F . . .

The fourth staff of music continues the exercise with various intervals and chords. It ends with a double bar line and a repeat sign.

Continue in similar fashion to "low E" . . .

The fifth staff of music continues the exercise with various intervals and chords. It ends with a double bar line and a repeat sign.

Continue in similar fashion to "middle Bb" . . .

The sixth staff of music continues the exercise with various intervals and chords. It ends with a double bar line and a repeat sign.

Continue in similar fashion to "High F" . . .