

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!
mf

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.

Three staves of musical notation in bass clef, 2/4 time, key of Bb. The first staff contains two measures of sixteenth-note runs. The second staff contains two measures of sixteenth-note runs. The third staff contains two measures of sixteenth-note runs, followed by a double bar line and a fermata over a note, then two more measures of sixteenth-note runs.

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

One staff of musical notation in bass clef, 2/4 time, key of Bb. It shows a descending scale of sixteenth notes ending with a fermata over the tonic note.

"Remington Exercises"

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

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

One staff of musical notation in bass clef, 2/4 time, key of Bb. It starts with a tempo marking of quarter note = 60. The notation consists of a series of chords and intervals, with a fermata over the final note.

One staff of musical notation in bass clef, 2/4 time, key of Bb. It continues the exercise with a different range of chords and intervals, ending with a fermata.

One staff of musical notation in bass clef, 2/4 time, key of Bb. It continues the exercise with a different range of chords and intervals, ending with a fermata.

Continue in similar fashion to F . . .

One staff of musical notation in bass clef, 2/4 time, key of Bb. It continues the exercise with a different range of chords and intervals, ending with a fermata.

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

One staff of musical notation in bass clef, 2/4 time, key of Bb. It continues the exercise with a different range of chords and intervals, ending with a fermata.

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

One staff of musical notation in bass clef, 2/4 time, key of Bb. It continues the exercise with a different range of chords and intervals, ending with a fermata.

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