

Daily Routines Book

Table of Contents

Prefaces

1. Acknowledgements
2. Forward
3. My Daily Routine Philosophy
4. My Daily Routine Outline

Exercises

- I. Breathing
 - a. The Basics of Breathing
 - b. Breathing Exercises
- II. Mouthpiece Buzzing
- III. Long Tones
 - a. Standard Long Tones
 - b. Long Tones Variations
- IV. Tone Development Exercises
 - a. Bobo/Stamp Exercise
 - b. Bruckner Exercise
 - c. Hindemith Exercise
 - d. Jacobs Turn Exercise
 - e. Chordal Warm-Ups
 - i. 1
 - ii. 2
 - iii. 3
 - iv. 4- Sarabande from Bach Cello Suite No. 5
 - f. Other Exercises
 - i. Flow Study Modification
 - ii. Misc. Exercises F-L
- V. Three Note Lip-Slurs
 - a. Standard Three Note Lip-Slurs
 - b. Variations
- VI. Flexibility Lip Slurs
- VII. Other Flexibility
 - a. Bobo "Broken Arpeggio" Flexibility Exercise
 - b. Octave Exercises
 - i. Bobo Crash Tones
 - c. Arban Interval Exercise
- VIII. Low Register Exercises
 - a. Interval Exercises
 - i. Major Seconds
 - ii. Minor Thirds
 - iii. Major Chords
 - iv. Major Thirds
 - v. Perfect Fourths
 - b. Holst Low Range Exercise
- IX. High Range Exercises

Daily Routines Book

Table of Contents

- a. High Range Exercises
- b. High Range Flexibility
- c. Range Study
- d. Range Study Variations
- X. Lip Trill Exercises
 - a. Skip Gray Exercises
- XI. Tonguing and Technique
 - a. Double and Triple Tonguing
- XII. Scales
 - a. Beginner Scales
 - b. Intermediate Scales
 - c. Major Scales- One Octave with Major Arpeggios
 - d. Major Scales- Two Octaves with Major Arpeggios
 - e. Pentatonic Scales
 - f. Minor Scales with Minor Arpeggios
 - g. Major Scale Modes
 - h. Dorian Mode with Minor-Minor Arpeggios
 - i. Thirds with Dominant Seventh Arpeggios
 - j. Advanced Major Scale Study
 - k. Diminished Scale with Fully-Diminished Arpeggios
 - l. Whole-Tone Scale with Augmented Arpeggios
 - m. Chromatic Scales
- XIII. Beginner Routines
 - a. Tuba
 - b. Euphonium
 - c. Trombone
 - d. TC Euphonium/ Trumpet
 - e. "The Basics" for Euphonium
 - f. "The Basics for Trombone
 - g. "The Basics for Tuba
- XIV. Basic Routines
 - a. Tuba
 - b. Euphonium

Appendixes

- 1. Fingering Charts
 - a. BB Flat Tuba
 - b. CC Tuba
 - c. E Flat Tuba
 - d. F Tuba
 - e. BC Euphonium
 - f. BC Euphonium Non-Compensating
 - g. TC Euphonium
- 2. Intonation
- 3. Orchestral Repertoire

Daily Routines Book

Table of Contents

4. Recommended References for Tuba/Euphonium
5. Recommended Solos- Bass Tuba
6. Euphonium and Tuba Course of Study
7. Recommended Recordings
8. Tuba Cross Training Regiment #1
9. Tuba Cross Training Regiment #2
10. Tuba Cross Training Regiment #3
11. Tuba Cross Training Regiment #4
12. Cross Training Regiment- Carl Fischer ed. of the Arban Method
13. Cross Training Regiment- Jacobs (2000) ed. of the Arban Method
14. Horn Maintenance
15. Tuba and Euphonium Equipment Guide
16. A Recommended Course of Study for High School Students- Low Brass
17. A Recommended Course of Study for High School Students- High Brass
18. Staff Paper

Acknowledgements

This book is the culmination of a long project, which in its first conception was put together almost seven years ago. This text is the second edition in its expanded form. This book has brought life to my desire to bring the many ideas I have developed in my own teaching with that of my great teachers and other brass pedagogues that I have been studying for quite some time. I first would like to thank my undergraduate teacher Velvet Brown who first inspired me down this path. I also would like to thank my teacher and mentor in graduate school, Skip Gray, who has guided me to a new level of study in daily routines. He has also allowed the use of many of his materials which appear in this book.

One thing I have come to realize in putting this together is that with the wealth of daily routine material out there, it is nearly impossible to create an “all inclusive” anthology. For a more thorough look at some daily routine concepts, it is recommended that you purchase the texts listed in the Appendix under Etudes, Methods, and Technical Studies.

A basis under which this text was completed was a survey I completed in the spring of 2004. To see the results go to www.georgepalton.com/routine. I am constantly adding to and updating my materials, many of which are available at www.georgepalton.com.

Happy Practicing!
George Palton- June 2007



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FORWARD

This page is meant to help give an explanation to some of the exercises in this book. In general the exercises fit into two categories: ones that must be transposed to fit the instrument's key, and patterns that can be used in any register. In general- these exercises are open to adaptation. Change then to work on areas of weakness in your playing.

LONG TONES- Transpose the variations to fit your needs.

TONE DEVELOPMENT- The Bruckner exercise begins in C and can be transposed into whatever key fits the musician's needs. Exercises C-E should be played as written. Exercises F-N is a series of patterns that can be transposed if needed. In general the focus is the development of good tone, and use of air.

THREE NOTE LIP-SLURS- Play these slowly and focus on proper slurring. The variations are patterns to be transposed to the instrument's key.

FLEXIBILITY LIP-SLURS- These are patterns that should be transposed using the series of fingerings established in the three note lip-slur section.

LOW/HIGH RANGE EXERCISES- Use excerpts, etudes, and literature to supplement this exercise.

TONGUING/TECHNIQUE- Use exercises from the Arban Complete Method for the Tuba and Clarke Technical Studies for the Cornet to supplement these patterns. To multi-task use scales to focus on these areas.

The Basics of Breathing
Compiled by George Palton, Marshall University

Common Misconceptions

- **The Diaphragm** is a piston that moves up and down. When the diaphragm descends the chest cavity enlarges which lowers air pressure and allows your lungs to fill up.
- **Breath Support** is the blowing of breath. The volume of wind provides support, not the contraction of muscles.
- We can not change our **lung capacity**. It is based on age, height, gender, and health factors. However, we can do the most with what we have.

Basic Concepts

- Adopt a **“WHOA” shape** in your mouth when inhaling
- Maintain a **constant and even** flow of wind
- Utilize an **even “cyclic” exchange** of inhalation to exhalation
- Always keep the **air in motion**
- Allow the music to breathe, **emulate a great vocalist**
- Breathe in time and **maintain a steady tempo** when breathing
- Only **use the first 80%** of your lung capacity
- **Plan all breaths** for the purpose of survival and to optimize the musical effect
- **Use good posture**, don't raise your shoulders
- Fill your lungs from the **bottom to the top**
- **Breathe to expand**, don't expand to breathe
- Breathe from the **corners of your mouth**, not your nose
- Make your breath as silent as possible, **noise is resistance**
- Lower notes need **twice as much** air, higher notes require air to be **twice as fast**
- **INHALE=YAWN, EXHALE=BLOW WIND!**

Basic Exercises (Measure airflow through horizontal arm movement and arm circles)

- In 2 Out 2, In 4 Out 4, etc.
- In 2 Out 2, In 2 Out 4, etc.
- In 4 Out 4, In 2 Out 4, In 1 Out 4, In 1/8 Out 4

Tools Available

- **Homemade:** piece of paper, PVC pipe (breathing tube), toothpick (BERP)
- **For Purchase:** breathing bag, breath builder, respirometer

Supplemental Resources

- [Arnold Jacobs: Song and Wind](#) by Brian Frederickson
- [The Breathing Gym](#) (DVD and Text) by Patrick Sheridan and Sam Pilafian

BREATHING EXERCISES

George Palton, Marshall University

Do these with a metronome at quarter note= 60.

Fill your lungs up from the bottom to the top. Breathe to expand your lungs, do not expand your lungs to breathe. Throughout all exercises in this book, **tension must be avoided.**

In 2 Out 2

In 4 Out 4

In 6 Out 6

In 8 Out 8

In 2 Hold 4 Out 2

In 4 Hold 4 Out 4

In 6 Hold 4 Out 6

In 8 Hold 4 Out 8

In 2 Out 2

In 2 Out 4

In 2 Out 6

In 2 Out 8

Some Tips:

- RELAX!
- Avoid raising your shoulders.
- Fill your lungs from the bottom to the top.
- Breathe from the corners of your mouth, not your nose.
- Make your breath as silent as possible, noise is resistance!
- INHALE= YAWN
- EXHALE=BLOW WIND!

Mouthpiece Buzzing

Palton

Exercise A

Start at any comfortable note (such as F) and slur up/down to notes, gradually increasing the interval. Use this exercise to increase range and quality of buzz.

Euph

etc.

etc.

Exercise B- Stamp/Bobo "White Keys" Exercise

Exercise C- Sirens

Start at your lowest possible note and gliss up to your highest possible note and back down.

Exercise D- Bobo Octaves Exercise

Slur to the first note and gradually gliss to the second note. Use fifths if your range is limited.

Exercise E- Buzz simple tunes.

Long Tones

George Palton

Pause in between each set of long tones. Maintain focus at all times, do not simply play a long tone do something with it dynamically. Use a constant air stream like blowing a long whole note. Always keep a beautiful tone throughout all of these exercises.

Euphonium

Euph

p *ff* *p* simile

9

17

25

33

41