Daily Routine, Scales, and Arpeggios for Beginning Euphonium Students (Bass Clef)

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1. Breathing Exercises ♩ = 80-120

Each day's playing should begin with a few exercises to promote full and efficient air movement. The simple exercises here work, but can be replaced with others at the teacher's discretion. Emphasize taking a full, relaxed, quiet breath, with a full inhalation and a full exhalation each time.

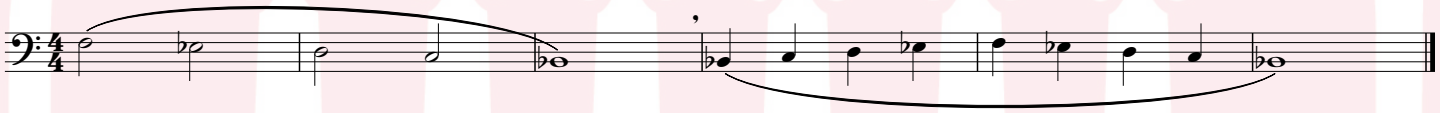
1a. Inhale four counts, exhale four counts (x2)
Inhale three counts, exhale four counts (x2)
Inhale two counts, exhale four counts (x2)
Inhale one count, exhale four counts (multiple repeats)

1b. Inhale four counts, exhale four counts (x2)
Inhale four counts, exhale three counts (x2)
Inhale four counts, exhale two counts (x2)
Inhale four counts, exhale one count (multiple repeats)

1c. Inhale four counts, exhale four counts (x2)
Inhale three counts, exhale three counts (x2)
Inhale two counts, exhale two counts (x2)
Inhale one count, exhale one count (multiple repeats)

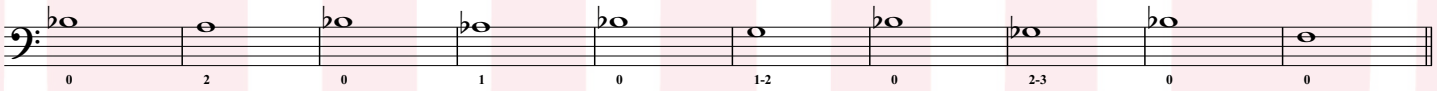
2. Mouthpiece Buzzing ♩=60-80

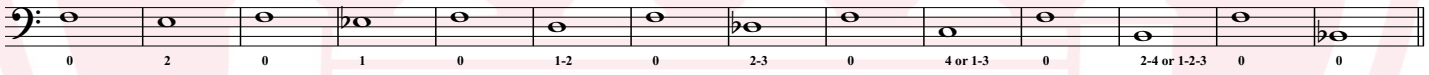
Mouthpiece buzzing is a practice which, in relatively small amounts, adds efficiency and clarity to one's tone production. The exercise here can be transposed to other keys or otherwise modified as desired. It can be supplemented if needed by buzzing other exercises from the playing exercises below, or even buzzing familiar simple tunes.

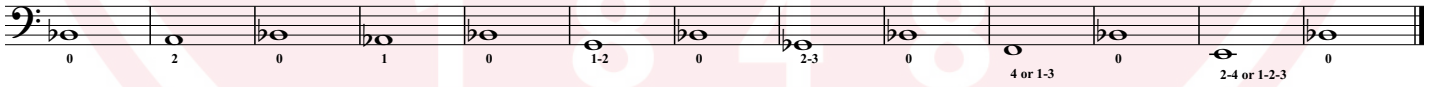


3. Long Tones ♩ = 60-120

This can be played with students breathing between each note, or in some other breathing pattern as desired by the instructor. Emphasize taking a relaxed, well-timed breath, attacking correctly, playing with a full sound, and releasing in time and correctly (no tongue- or lip-stopping).

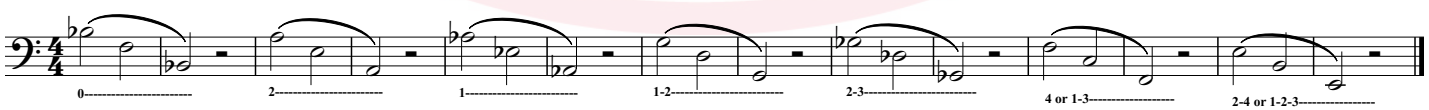






4. Lip Slurs ♩ = 70-100

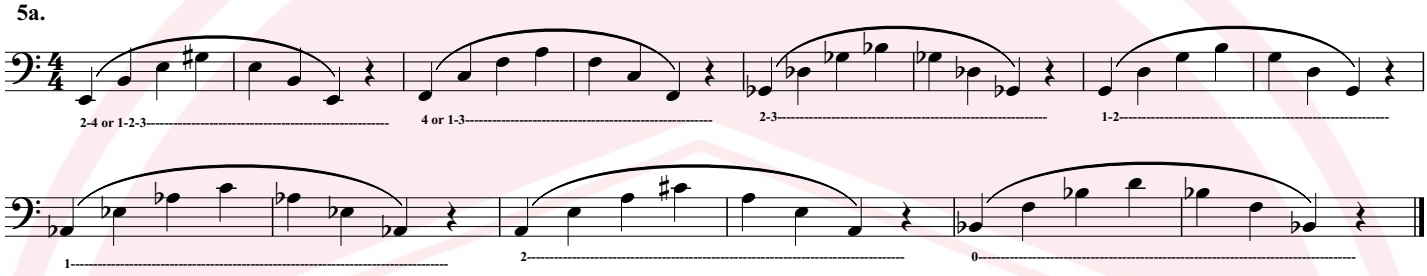
Blow a steady stream of air through each three-note group, changing vowels (ex. "tee-ah-oh") in order to effect note changes. Use the indicated positions, even though some of them are alternate positions. The point here is to build embouchure strength and flexibility without worrying about changing slide positions.



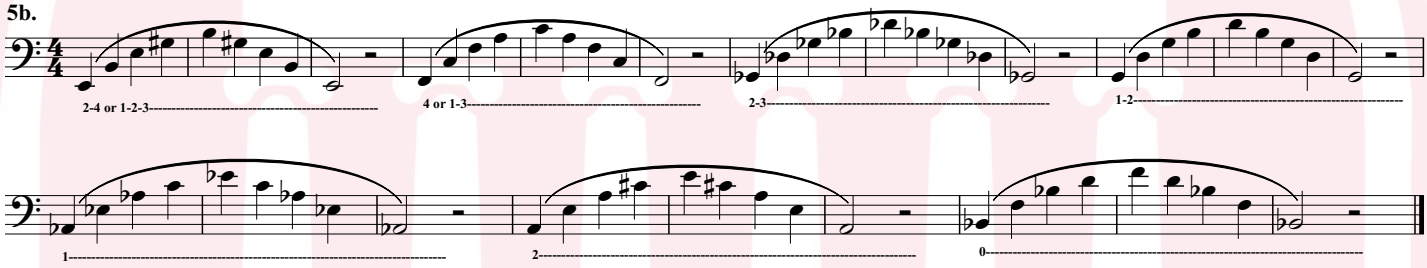
5. Range Extension ♩ = 60-80

The same changing vowels technique should be used here as on the previous exercise, perhaps "toh-ah-oo-ee-oo-ah-oh" for 5a and "toh-ah-eh-oo-ee-oo-eh-ah-oh" for 5b. The specific vowels used are not an "exact science" so experimentation with alternative vowels can be fruitful. Most people find ascending lip-slurs to be more challenging than descending ones; if necessary begin by tonguing the exercise, then tonguing up and slurring down, and then finally slurring entirely. descending. Begin with the "a" version of this exercise, and progress to the "b" version when ready. The same principle can be extended to even higher ranges, but this will be the usual upper limit for methods classes and for first-year students.

5a.

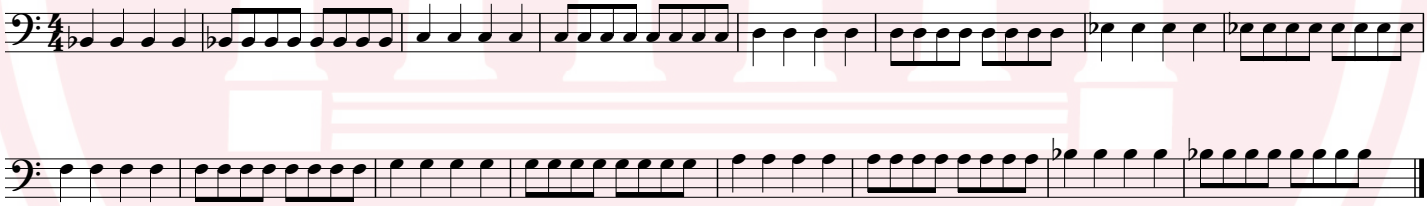


5b.



6. Tonguing ♩ = 80-120

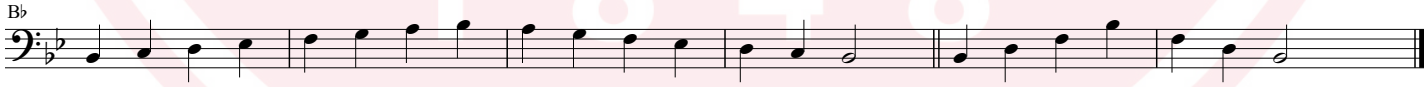
The puprose of this tonguing exercise is twofold. First, it provides a forum for emphasizing correct tonguing technique, saying "tah" (or "toh," or whatever vowel is appropriate), without breath-attacking ("hah") or attacking with the lips ("pah"). Additionally, this provides a fine opportunity for introducing new scales--the B♭ major scale is given here only as an example. While this exercise can be used or perhaps modified in order to develop tonguing speed, the main point here is technique rather than velocity.



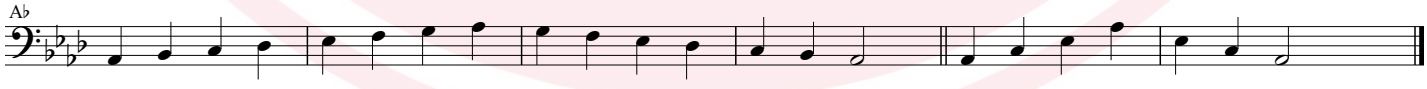
7. Scales and Arpeggios

Practice scales and arpeggios using different rhythm patterns, and at different tempos.

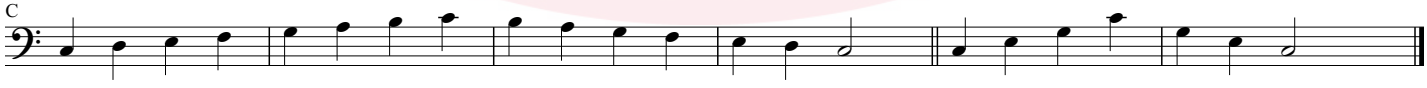
B♭

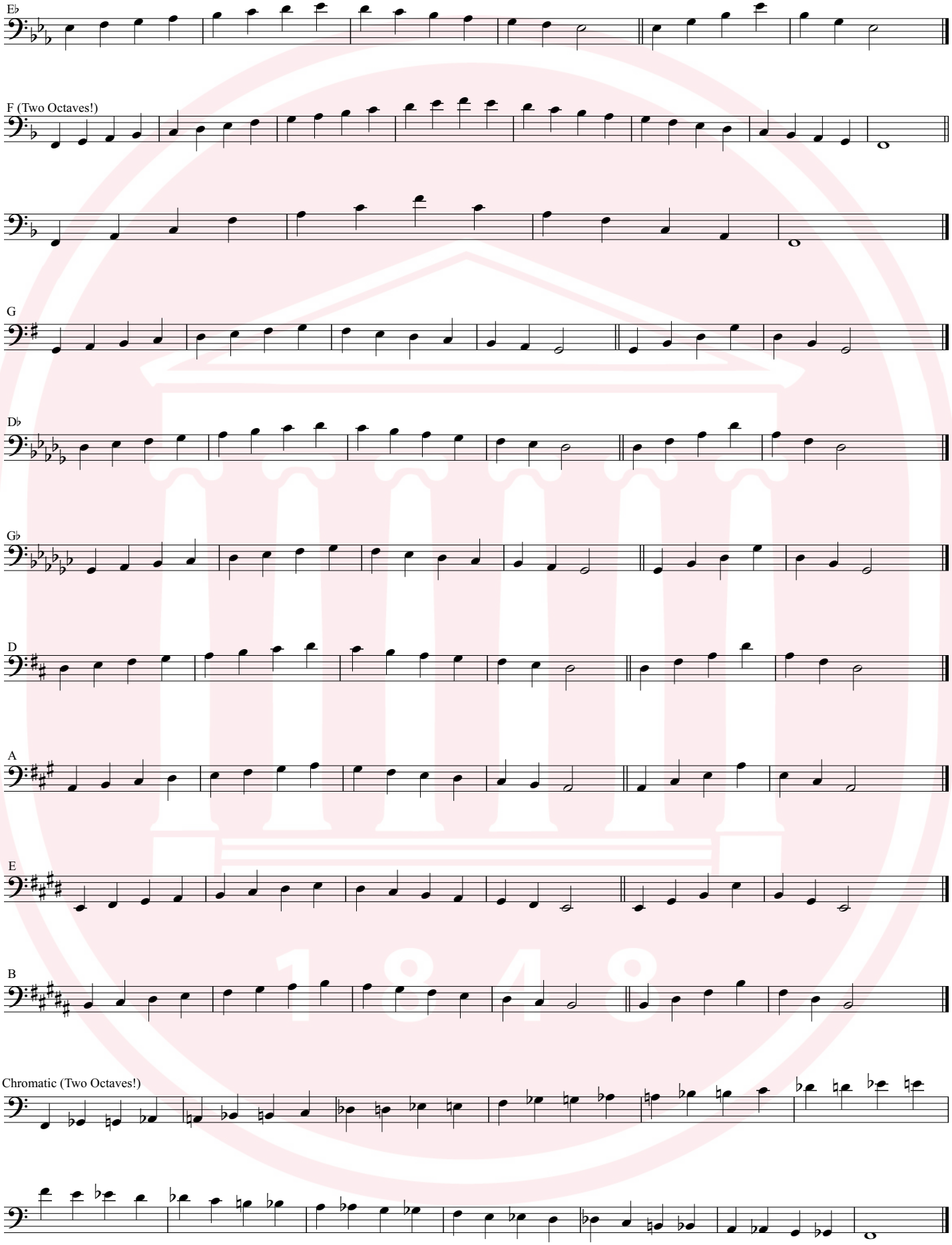


A♭



C




E♭
F (Two Octaves!)
G
D♭
G♭
D
A
E
B
Chromatic (Two Octaves!)