

# TUBA AND EUPHONIUM FUNDAMENTALS AND DAILY ROUTINES

*PRACTICAL HINTS AND EXERCISES  
TO ENERGIZE STUDENTS OF ALL AGES*

---

PHIL SINDER, MICHIGAN STATE UNIVERSITY

DR. BILL WATERMAN, BOISE STATE UNIVERSITY

DR. WILL SUTTON, NORTHWEST MISSOURI STATE UNIVERSITY

# WELCOME

- Low brass kickoff
- Clinicians' connection

# SESSION GOALS

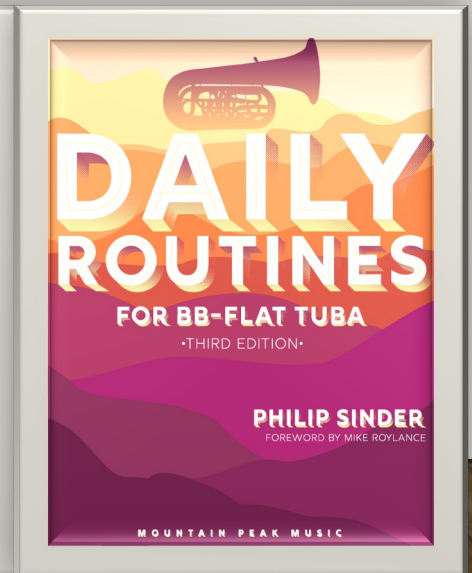
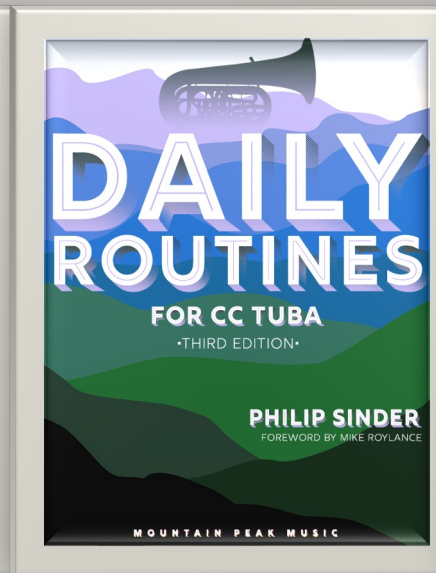
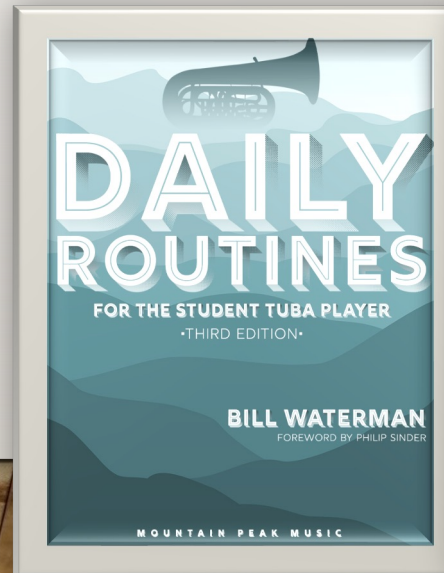
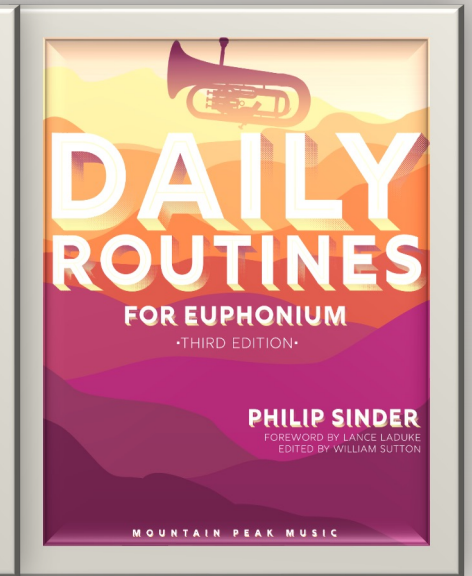
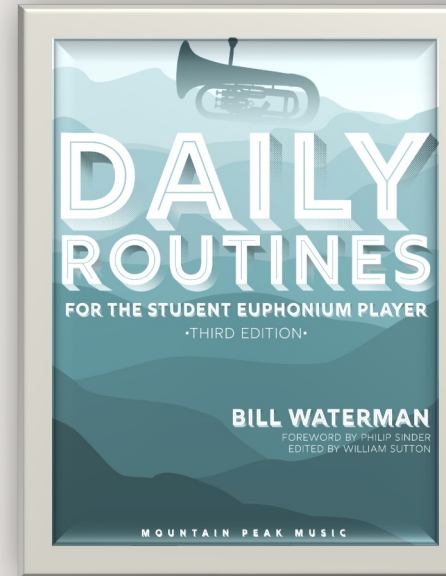
- **Purpose**
  - Enhance fundamentals for euphonium and tuba
  - Importance and structure of daily routines
  - Inclusion of musical playing at all stages

# NEW PEDAGOGICALLY INFORMED ROUTINES

## Euphonium



## Tuba



# EUPHONIUM AND TUBA FUNDAMENTALS AND PRACTICAL HINTS

---



# POSTURE

- Euphonium vs. Tuba
- Sitting as you stand
- Impact of the size of instrument
- Music away from the instrument

# BREATHING

- Remain relaxed and natural
- Blow against and through the lips
- Strive for more airflow with less air pressure
- Musical connection

# BUZZING

- Embouchure formation
- Helpful household items
- Quick reference approach and check
- Cantabile connection

# TONE QUALITY

- Characteristic tones of euphonium and tuba
- Ingredients necessary to achieve your best sound
- The role of air in sound development
- Blending of sound

# ARTICULATION

- Clarity and Definition through full range
- Consistency
- Types of articulation
- Intentional variations

# DYNAMICS

- Low brass airflow rates
- Maintain tone and control at extremes
- Push extremes a few minutes each day
- Impact of dynamics on intonation

# FLEXIBILITY/CONTROL/CONSISTENCY

- Work connections ascending and descending
- Build accuracy to top performance levels
- Importance of lip slurs
- Pattern fluency

# EXPLORING DAILY ROUTINE EXPECTATIONS

---



# EXPLORING DAILY ROUTINE EXPECTATIONS

- **Wide variety of opinions and practices, highly individual approaches**
  - Same thing everyday
  - Different thing everyday
  - Variation upon both
  - Too many details? (*lost in the sauce*)
- **Primary elements and goals in a daily routine**
  - Is this different than a warm up?



# EXPLORING DAILY ROUTINE EXPECTATIONS

- **Ideal length and difficulty**
  - You can't grow without challenging yourself
  - What is logical/necessary for the time available
- **Opportunities for musicality and building aural awareness**
  - Building skills through musical intention
  - Purposeful playing



# SELECTED CONTENT AND EXERCISES TO DEVELOP A DAILY ROUTINE FOR EUPHONIUM AND TUBA

---



# IDEAL ORGANIZATION, PROGRESSION, AND INGREDIENTS

## ***Strive to undertake entire routines***

- Take time to learn the exercises well
  - Slower tempos, bite size portions
  - Some may be quick, some may take days/weeks

## ***Consider comprehensive format***

- Plan to extend and challenge
  - Expand your skills, make it harder than what you need
  - Tempo change, Key change, octave change

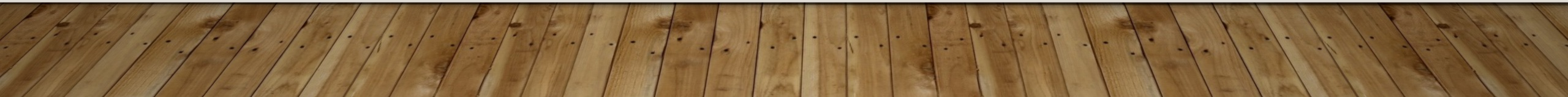


# SOLO AND DUET ROUTINE EXERCISES FOR MAXIMUM BENEFIT

- Advantages of collaborative fundamentals
- Positive educational uses in a lesson setting

# MUSICAL EXAMPLES

---



# BREATHING/LONG TONES

- Student Book: page 8, #2 (Basic) long tones

## 2. Long Tones

♩ = 80±

Inhale                      Play                      ,                      Inhale

6                      Play                      ,                      ,                      ,                      Continue to inhale over 4 beats

# BREATHING/LONG TONES

- Regular Book: p.82 #1C. (Duet Routine) Long tones and easy patterns

Canon: Player 2 begins when player 1 arrives at the X

$\text{♩} = 72 \pm$  X

1C.

||

# DYNAMICS

- Student Book: p.23#3. (Flexibility) Dynamics

## 3. Dynamics


In this exercise, strive to play every pitch with a resonant, centered tone. Take fast breaths so you don't create large spaces between the notes. Count carefully to be rhythmically accurate in 5/4, and reverse the dynamics for extra practice.

♩ = 112±

6

# ARTICULATION

- Regular Book: pp.35-36 #3D. (articulation) articulation

 = 144-160



# LOW AND RESONANT

- Student Book: p.58 #5. duo (Duet) Low and Resonant

## 5. Low and Resonant

Match tone and dynamics. Strive for a relaxed feeling with generous air flow.

♩ = 80±

The musical score is written for two bass clef staves in 4/4 time. The key signature has one flat (B-flat). The tempo is marked as ♩ = 80±. The score consists of six measures. In the first measure, the upper staff has a whole rest and the lower staff has a quarter note G2. In the second measure, the upper staff has a whole rest and the lower staff has a half note G2. In the third measure, the upper staff has a whole rest and the lower staff has a half note G2. In the fourth measure, the upper staff has a whole rest and the lower staff has a half note G2. In the fifth measure, the upper staff has a whole rest and the lower staff has a half note G2. In the sixth measure, the upper staff has a whole rest and the lower staff has a half note G2. The notes in the lower staff are connected by a slur.

# FLEXIBILITY

- Student Book: p.11#6 (Basic) Lip slurs

## 6. Lip Slurs

In this exercise, use half-valve technique to improve your slurs. To play with half-valves, depress any combination of valves only halfway down to add resistance (using more valves will add more resistance). Once you secure the pitch with the half-valve fingering, slowly return to the regular fingering for that series as indicated. Strive to make the transition from half-valve to regular fingering smooth, and don't forget to breathe well so you have plenty of air to execute the slur.

♩ = 100±

half-valve 0      half-valve 0

6

half-valve 2

# FLEXIBILITY

- Regular Book: pp.62-63#5 (valve dexterity) lip slurs

♩ = 80 ±

5.

The image shows a musical score for a lip slurs exercise in bass clef, 4/4 time. The tempo is marked as ♩ = 80 ±. The exercise is divided into three staves of music, each with a slur over the notes. The first staff starts with a measure containing a whole note G2 (fingering 0), followed by a measure with a quarter note G2 (fingering 1) and a quarter note F2 (fingering 1), and a final measure with a quarter note E2 (fingering 2-3) and a quarter note D2 (fingering 2-3). The second staff starts with a measure containing a quarter note C2 (fingering 4) and a quarter note B1 (fingering 4), followed by a measure with a quarter note A1 (fingering 0), a quarter note G1 (fingering 2), a quarter note F1 (fingering 1), a quarter note E1 (fingering 2), and a quarter note D1 (fingering 0), and a final measure with a quarter note C1 (fingering 1-2), a quarter note B1 (fingering 2-3), a quarter note A1 (fingering 4), a quarter note G1 (fingering 2-3), and a quarter note F1 (fingering 1-2). The third staff starts with a measure containing a quarter note E1 (fingering 4), a quarter note D1 (fingering 2-4), a quarter note C1 (fingering 4), a quarter note B1 (fingering 2-4), and a quarter note A1 (fingering 4), followed by a measure with a quarter note G1 (fingering 2-3), a quarter note F1 (fingering 1-2), a quarter note E1 (fingering 1), a quarter note D1 (fingering 2), and a quarter note C1 (fingering 0), and a final measure with a quarter note B1 (fingering 2-3), a quarter note A1 (fingering 1-2), a quarter note G1 (fingering 1), a quarter note F1 (fingering 2), and a quarter note E1 (fingering 0).

# DEXTERITY

- Student Book: p.13#7 (Basic) Valve technique (3 lines)

## 7. Valve Technique

Breathe as needed throughout and be accurate in finger technique. Put your fingertips on the valve caps—not your knuckles.

♩ = 100±

Inhale



6 Inhale



# SUBITO DYNAMICS

- Student Book: p.26#8 (Flexibility) Subito

## 8. Subito Dynamics

♩. = 96±

The musical score consists of two staves in bass clef, 6/8 time signature, and a key signature of two flats (B-flat and E-flat). The tempo is marked as ♩. = 96±. The first staff contains 11 measures of music. The first measure starts with a piano (*p*) dynamic. The second measure has a forte (*f*) dynamic. The third measure returns to piano (*p*). The fourth measure has a forte (*f*) dynamic. The fifth measure is piano (*p*). The sixth measure has a forte (*f*) dynamic. The seventh measure is piano (*p*). The eighth measure has a forte (*f*) dynamic. The ninth measure is piano (*p*). The tenth measure has a forte (*f*) dynamic. The eleventh measure is piano (*p*). The second staff starts with a measure number '6' at the beginning. It contains 11 measures of music. The first measure is piano (*p*). The second measure has a forte (*f*) dynamic. The third measure is piano (*p*). The fourth measure has a forte (*f*) dynamic. The fifth measure is piano (*p*). The sixth measure has a forte (*f*) dynamic. The seventh measure is piano (*p*). The eighth measure has a forte (*f*) dynamic. The ninth measure is piano (*p*). The tenth measure has a forte (*f*) dynamic. The eleventh measure is piano (*p*).

# SCALES/INTERVALS/ARPEGGIOS

- Regular Book: p.122#8a (Euph tuba Duet) scales

$\text{♩} = 72 \pm$

**8A.**

The musical score is for a duet of Euphonium and Tuba. It is in 3/4 time and the key signature has two flats (B-flat major). The tempo is marked as quarter note = 72 ±. The dynamic is mezzo-forte (mf). The exercise is labeled 8A. The first system consists of two staves. The upper staff (Euphonium) starts with a quarter rest, followed by a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The lower staff (Tuba) starts with a quarter rest, followed by a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The second system also consists of two staves. The upper staff begins with a fermata on a quarter note G2, followed by eighth notes: F2, E2, D2, C2, B1, A1, G1. The lower staff continues with eighth notes: G2, F2, E2, D2, C2, B1, A1, G1.

# RANGE

- Student Book: p.27#10 (Flexibility and Accuracy) Range

## 10. Range

In this exercise, play three notes in one breath at a variety of tempos. Use a variety of dynamics and try reversing the patterns.



# CLOSING REMARKS AND QUESTIONS

*Prioritizing consistent practice, musicians can build a solid foundation that not only strengthens their technical skills but also fosters a deeper understanding of musical expression. Daily routines will ensure that students remain engaged and energized throughout their learning journey, ultimately leading to more proficient and well-rounded musician.*



# THANK YOU

