

Play with "KU" tongue

Two staves of musical notation. The top staff is a bass clef with a key signature of one flat (B-flat). It contains a series of eighth-note triplets, with some notes beamed together. The bottom staff is also a bass clef with a key signature of one flat, containing a series of eighth-note triplets. The notation is dense and rhythmic.

Triple Tonguing - 1

Four staves of musical notation. The top staff is a bass clef with a key signature of one flat, containing eighth-note triplets. The second and third staves are also bass clefs with a key signature of one flat, containing eighth-note triplets. The bottom staff is a bass clef with a key signature of one flat, containing eighth-note triplets. The notation is dense and rhythmic.

Triple Tonguing - 2

Four staves of musical notation. The top staff is a bass clef with a key signature of one flat, containing eighth-note triplets. The second and third staves are also bass clefs with a key signature of one flat, containing eighth-note triplets. The bottom staff is a bass clef with a key signature of one flat, containing eighth-note triplets. The notation is dense and rhythmic.

Low Range - Blume #4

Four staves of musical notation. The top staff is a bass clef with a key signature of one flat, containing eighth-note triplets. The second and third staves are also bass clefs with a key signature of one flat, containing eighth-note triplets. The bottom staff is a bass clef with a key signature of one flat, containing eighth-note triplets. The notation is dense and rhythmic.

continue
chromatically
down to...

continue
chromatically
up to...

continue
chromatically
down to...

continue
chromatically
up to...

High Range

Two staves of musical notation. The top staff is a bass clef with a key signature of one flat, containing eighth-note triplets. The bottom staff is a bass clef with a key signature of one flat, containing eighth-note triplets. The notation is dense and rhythmic.

Continue as
high as possible

Daily Routine for Euphonium and Trombone

Dr. Brian Bowman, compiled and amended by Justin Weis

This collection of exercises is a modified version of the studies of Emory Remington, combined with several other studies I have compiled from masterclasses and etude books. Use of this routine daily can enhance the tone production, flexibility, and well-rounded aptitude of the performer. The purpose of working on these exercises is first and foremost to make the most beautiful and wonderful sound possible. All these exercises can and should be studied with a metronome, tuner, or both.

MOUTHPIECE AND VISUALIZER PRACTICE:

- When having trouble on the instrument, it is helpful to work solely on the mouthpiece or mouthpiece visualizer [these can be purchased at any music store for a relatively inexpensive amount of money.]
- Hold the mouthpiece on the shank with 2 fingers and the thumb of the non-dominant hand – avoid excess pressure.
- Don't over blow on the mouthpiece nor the visualizer.
- Work for a free and easy vibration.
- Remember that work on the mouthpiece or visualizer is not 1:1 with the instrument; it does still help, but I liken it to doing weight training for running.

PEDAL TONES FLEXIBILITY:

After mouthpiece buzzing, I have found this exercise paramount to embouchure flexibility. Begin on a pedal Bb with a full and open sound, using only the air and lips to bend the tone up a third then down a fourth from the Bb. This loosens the lips up, and I liken the exercise to a dynamic stretch before a run. The performer should strive for the best possible sound, even when playing in a register lower than they may be comfortable with.

LONG TONES:

When performing this exercise begin by working with the first note. Try to find the center, core, or “sweet spot” of the sound. It is important to produce this as consistently as possible when returning to the reference or common note in these long tone interval studies. The purpose of returning to a reference tone is to main that sound quality and volume.

After the center, core, or “sweet spot” is found in the first note, “pour” the sound into the next note each time working for a consistent tone quality and volume. Think of the saying “one note/many pitches.” Think of all the sounds being equal in quality even when changing the pitch.

This is accomplished by:

- Maintaining a stable embouchure, corners firm but flexible.
- Learning to maintain the air flow needed to produce a consistent sound.
- Maintaining a consistent air flow
- Equal sound often requires unequal effort!!!
 - Conversely, equal effort often provides uneven results in sound.

It is important to find the relationship between pitch and tone quality in these beginning long tone exercises. It is advised to use a tuner to check pitch. Think of “in-tone” rather than “in-tune.”

TONGUING:

Play this exercise forte or fortissimo at a comfortable rapid tempo extending down to the pedal Bb. Keep the sound solid and steady all the way. Remember that the tongue does not reach forward to articulate, but rather “drops.” Also when articulating in the low register, think of the entire front perimeter of the tongue as the point of articulation.

FLEXIBILITY EXERCISES:

THREE NOTE SLUR:

- Slow, even, deliberate tempo. Subdivide or create a rhythmic figure for each note.
- Don't be in a rush to change notes.
- Maintain embouchure corner firmness as a foundation.
- Work on "inner mouthpiece" control.
- Use a mirror to check excess external embouchure motion.
- When slurs feel "sticky," check your vibration with mouthpiece alone and mouthpiece visualizer.
- Always go to the instrument after using the mouthpiece alone and/or visualizer.
- Think of a glissando between the notes; when buzzing, make use of long glisses between each note.
- Think of horizontal rather than vertical movement.
 - Blow from in front of your face to the wall to across the street.
- Extend to the bottom of the 4th valve/F trigger register.

Bb to F ALTERNATING:

- Equalize the volume and quality between the two notes.
- Put more emphasis on the lower note. Remember, equal sound requires unequal effort.
- Maintain a steady tempo and exact rhythm – don't start slowly and accelerate.
- Think horizontally.
- Play as rapidly as is practical.
- Sustain the last note with your best quality of sound.

F to Bb ALTERNATING:

- The same principles apply.
- Play to the bottom of the 4th valve/F attachment register.

FIVE NOTE SLUR:

- Keep the same deliberate tempo of the three note slur.
- If the notes stick or are not consistent, work with the mouthpiece/mouthpiece visualizer.

ARPEGGIATED EXERCISE:

- Equalize the sound by putting more air into the lower notes in the 3 intervals at the beginning of the exercise.
- Work up to a rapid but even controlled performance.

TWO NOTE ALTERNATING EXERCISES: 16THS, TRIPLET, 32NDS:

- Equalize the tone quality and volume.
- Maintain the same tempo in each of the exercises, letting the notation increase the speed and challenge of the flexibility.

SIX NOTE SLUR:

- The same principles and guidelines are to be used in the last flexibilities leading up to the full two octave range.
- Be sure not to clip the 7th partial on the way to the highest note of the slur.

ARTICULATION SPEED STUDIES:

These studies are to be used to develop the dexterity of the tongue and speed of articulation. Play at a full forte or fortissimo and keep the tone color consistent across the register. Follow the pattern provided first on a Bb scale pattern up to the 6th partial F and back down to Bb. While working on this single tonguing exercise, it is important to focus on the following considerations.

- Use a metronome and begin 4 metronome marks below your top articulation speed. Repeat the exercise, increasing the tempo each time until you “fall apart.”
- At higher speeds, you need not separate the pitches as distinctly. A legato hard “dah” will sound as staccato at a fast speed as a deliberately spaced “tah” at a slower speed.
- Remember that the tongue does not reach forward to articulate, but rather drops in the mouth. Use this idea of rebounding to maintain dexterity at high speeds.

TRIPLE TONGUING:

When multiple tonguing, the tongue articulates in two parts, “dah/du” and “kah/ku”. Strengthening the back half (ku) is important, as most of a player’s articulation happens with the front half of the tongue, leaving the back half weaker. When articulating with the “KU” tongue, strive to make the articulation indistinguishable from the regular articulation in both tone quality and separation. Begin articulating slowly enough to ensure the congruity of the articulation, then gradually speed up until the aptitude of the tongue is equal across all parts.

TRIPLE TONGUING EXERCISES:

- Maintain evenness on both the “du” and “ku” articulations so no distinct difference can be heard between them.
- Triple tonguing can use either Tu-Tu-Ku or Tu-Ku-Tu articulation. TTK is more traditional, but performers should use whichever pattern they can achieve greater success with.
- As with other articulation exercises, begin these exercises with a metronome, several clicks below your top speed and bring the tempo up to as swift as possible.

LOW RANGE EXERCISES:

This series of exercises is taken from the Blume book of low range etudes for trombone with F attachment. When performing this etude, be sure to note the differences in articulated/slurred notes. Take the exercise at a comfortable tempo where the performer can ensure equal resonance on the low notes of each triplet. You want to be sure every note is centered and articulated clearly, especially when getting into the bottom of the 4th valve register. Avoid notes beginning with air then tone gradually starting. Every note needs to start with a clear, beautiful tone. This exercise, done correctly, will improve facility in the low register, allowing the player to navigate the 4th valve register without as much trouble.

HIGH RANGE EXERCISES:

Begin within a comfortable range in pedal tones and increase pitch chromatically to extend the upper range of the instrument. When bridging into an uncomfortably high register, make sure to take relaxed breaths and do not overly pressurize the air or use lip pressure. Allow the air to move incredibly fast without tension. Additionally, slurring from the 5th of the arpeggio or slurring up the last half of the scale usually gives players a greater chance at achieving high notes. Once a performer has slurred up to a high note, they may attempt to play it outright without the assistance of slurs. Be very careful not to artificially extend the range through lip pressure and tension; this will only hurt the performer.

GENERAL TIPS:

- **MOST IMPORTANT BASIC RULE: LISTEN! LISTEN!! LISTEN!!!**
- Every note needs to begin with tone! The air starts the pitch, not the tongue. The tongue merely shapes and guides the air.
- Equal sound requires unequal effort.
- Listen to yourself through somebody else’s ears.
- EVERYTHING is a melody, EVERYTHING has phrase.
- You do not get credit for playing the right notes at the right time. Musicianship is going beyond the “what” and “when” to make a musical statement.