

Daily Warm Up Routine and High Note Exercises

Play each slur on a full breath. Use no articulation - breathe and buzz.

Warm Up Lip Slurs

Euphonium

Continue back to Bb in reverse. Practice this exercise **SLOW**. The goal is to keep your tone and sound as even and smooth as possible throughout each slur. Aim for no bumps or bruises. Slide effortlessly from one note to the next.

Warm Up and Flexibility Lip Slurs

Slurs should be fluid and smooth with no bumps or bruises.

Lips Slurs for Flexibility

1

0 2 12 4 (or 13) 24 (or 123)

Play these with a metronome in strict time, but start slow and gradually increase tempo as you get better at the exercise. Keep the slurs effortlessly smooth. When mastered at a fast tempo, each note will seem to "click" in place.

2

0 2 12 4 (or 13) 24 (or 123)

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the section for the Swan's entrance. The score is written for a single melodic line in bass clef, 3/4 time signature. It is divided into two main sections: a 3-measure section and a 4-measure section. The 3-measure section begins with a key signature of one flat (B-flat) and a common time signature of 3/4. The 4-measure section begins with a key signature of one flat (B-flat) and a common time signature of 4/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like 'p' (piano) and 'f' (forte). The 3-measure section is marked with a '3' and the 4-measure section is marked with a '4'. The score is presented in a clean, professional layout with a white background and black musical notation.

Range Increasing Exercises

24

1 *mf*

4

23

12

1

2

0

Tips for Exercise 1: Be sure to use the indicated valve combination along with the 3rd valve (where required) to execute the exercise properly. Run through this exercise only once or twice per day at the end of a warm up. The 2nd high note in each group does not need to be articulated if you wish. Play each group on one breath.

Daily Warm Up Routine and High Note Exercises

Exercise 2 musical notation. It consists of two staves in bass clef. The top staff has a key signature of one sharp (F#) and a time signature of 2/4. It contains three measures of music, each with a slur over a triplet of eighth notes. The first measure is marked with a dynamic of *mf* and a finger number 3. The second measure has a finger number 4. The third measure has a finger number 23. The bottom staff has a key signature of one flat (Bb) and a time signature of 2/4. It contains four measures of music, each with a slur over a triplet of eighth notes. The first measure is marked with a finger number 12. The second measure has a finger number 1. The third measure has a finger number 2. The fourth measure has a finger number 0. There are also finger numbers 3 and 3 below the first two measures, and 3 and 3 below the last two measures.

Exercise 2 Tips: Use the given valve combinations along with the 3rd valve where required to play the exercise properly. Only go through this exercise once per day as it is very hard on the embouchure. Be sure to crescendo on the highest note, working to blow out all the fuzziness in sound that may occur. Strive for a clear tone on the highest note.

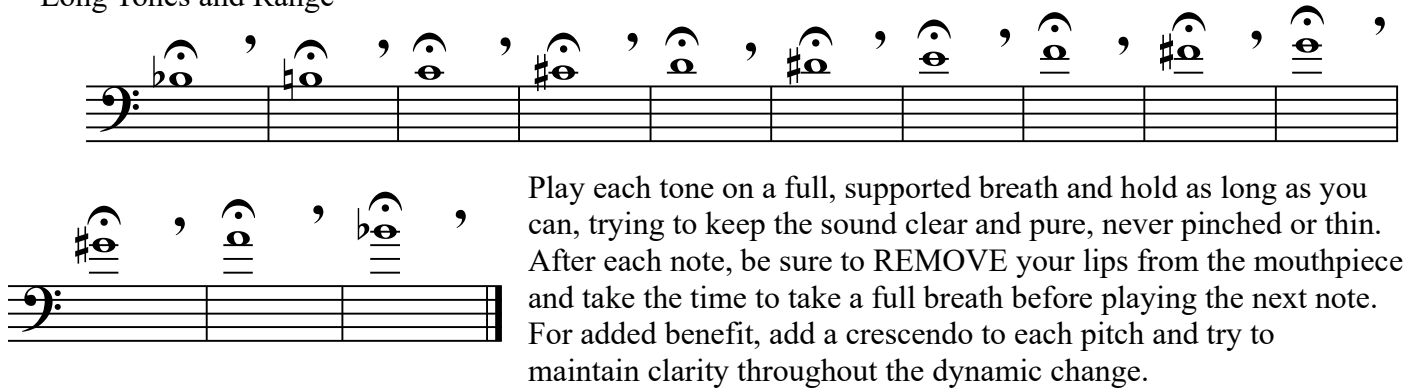
Exercise 3 musical notation. It consists of two staves in bass clef. The top staff has a key signature of one flat (Bb) and a time signature of 3/4. It contains six measures of music, each with a slur over a triplet of eighth notes. The first measure is marked with a finger number 0. The second measure has a finger number 24. The third measure has a finger number 12. The fourth measure has a finger number 0. The fifth measure has a finger number 4. The sixth measure has a finger number 134. The bottom staff has a key signature of one flat (Bb) and a time signature of 3/4. It contains six measures of music, each with a slur over a triplet of eighth notes. The first measure is marked with a finger number 12. The second measure has a finger number 0. The third measure has a finger number 124. The fourth measure has a finger number 1. The fifth measure has a finger number 14. The sixth measure has a finger number 2. There are also finger numbers 0, 1, 2, 2, 0, 0, 4, and 234 above the notes in the top staff.

Exercise 3 Tips: Hear each pitch before you play it. Start slow, working for pitch accuracy. Try to make each note sound clear. You will likely start by "squeaking" out the high notes at first. Be persistent and always strive for accurate, clear tones.

Exercise 4 musical notation. It consists of two staves in bass clef. The top staff has a key signature of one flat (Bb) and a time signature of 4/4. It contains four measures of music, each with a slur over a triplet of eighth notes. The first measure is marked with a finger number 0. The second measure has a finger number 2. The third measure has a finger number 1. The fourth measure has a finger number 1. The bottom staff has a key signature of one flat (Bb) and a time signature of 4/4. It contains four measures of music, each with a slur over a triplet of eighth notes. The first measure is marked with a finger number 12. The second measure has a finger number 23. The third measure has a finger number 4 (or 13). The fourth measure has a finger number 24 (or 123). There are also finger numbers 0, 1, 2, 2, 0, 0, 4, and 234 above the notes in the top staff.

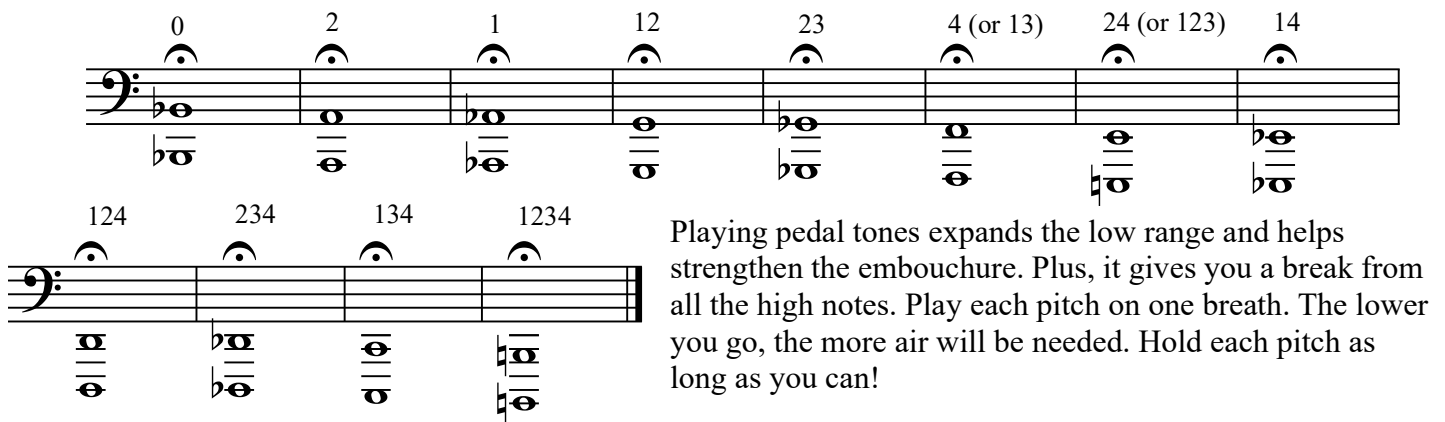
Exercise 4 Tips: Extending into the lower register. Be sure to save enough air to hit the lowest notes. Work to produce a clear, round tone rather than a fluffy puff of air. Add an articulation to help the note speak.

Long Tones and Range



Play each tone on a full, supported breath and hold as long as you can, trying to keep the sound clear and pure, never pinched or thin. After each note, be sure to REMOVE your lips from the mouthpiece and take the time to take a full breath before playing the next note. For added benefit, add a crescendo to each pitch and try to maintain clarity throughout the dynamic change.

Pedal Tones



Playing pedal tones expands the low range and helps strengthen the embouchure. Plus, it gives you a break from all the high notes. Play each pitch on one breath. The lower you go, the more air will be needed. Hold each pitch as long as you can!