

Daily Warm Up Routine and High Note Exercises

(Many of these exercises can also be used for trumpet, too!)

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

Warm Up Lip Slurs

Euphonium

0 2 1 12 23

4 (or 13) 24 (or 123)

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

0 2 1 12

23 4 (or 13) 24 (or 123)

0 2 1 12

23 4 (or 13) 24 (or 123)

0 2 1 12

23 4 (or 13) 24 (or 123)

0 2 1 12

23 4 (or 13) 24 (or 123)

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

Lips Slurs for Flexibility

1

Exercise 1 consists of four staves of music in 4/4 time. The first staff starts with a slur from measure 0 to 2, then a slur from measure 2 to 12. The second staff has a slur from measure 1 to 12. The third staff has a slur from measure 23 to 4 (or 13). The fourth staff has a slur from measure 24 (or 123) to the end. The notes are eighth notes, and the slurs are smooth, indicating a continuous motion.

2

Exercise 2 consists of six staves of music in 3/4 time. The first staff starts with a slur from measure 0 to 3, then a slur from measure 3 to 12. The second staff has a slur from measure 1 to 12. The third staff has a slur from measure 12 to 23. The fourth staff has a slur from measure 23 to 4 (or 13). The fifth staff has a slur from measure 24 (or 123) to the end. The notes are eighth notes, and the slurs are smooth, indicating a continuous motion. Fingerings are indicated by numbers 1-3 above the notes.

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.

The image displays two systems of musical exercises for guitar, each consisting of three staves. The first system is in 3/4 time, and the second is in 4/4 time. Both systems include measure numbers and fingering indications.

System 1 (3/4 Time):

- Staff 1: Measure 0. Fingering: 0.
- Staff 2: Measure 2. Fingering: 2.
- Staff 3: Measure 12. Fingering: 12.
- Staff 4: Measure 23. Fingering: 23.
- Staff 5: Measure 4 (or 13). Fingering: 4 (or 13).
- Staff 6: Measure 24 (or 123). Fingering: 24 (or 123).

System 2 (4/4 Time):

- Staff 1: Measure 0. Fingering: 0.
- Staff 2: Measure 2. Fingering: 2.
- Staff 3: Measure 12. Fingering: 12.
- Staff 4: Measure 23. Fingering: 23.
- Staff 5: Measure 4 (or 13). Fingering: 4 (or 13).
- Staff 6: Measure 24 (or 123). Fingering: 24 (or 123).

The exercises involve various musical techniques, including ascending and descending scales, arpeggios, and chords, with specific fingering instructions (0, 1, 2, 5) provided for each measure.

Range Increasing Exercises

24

1 *mf*

4

23

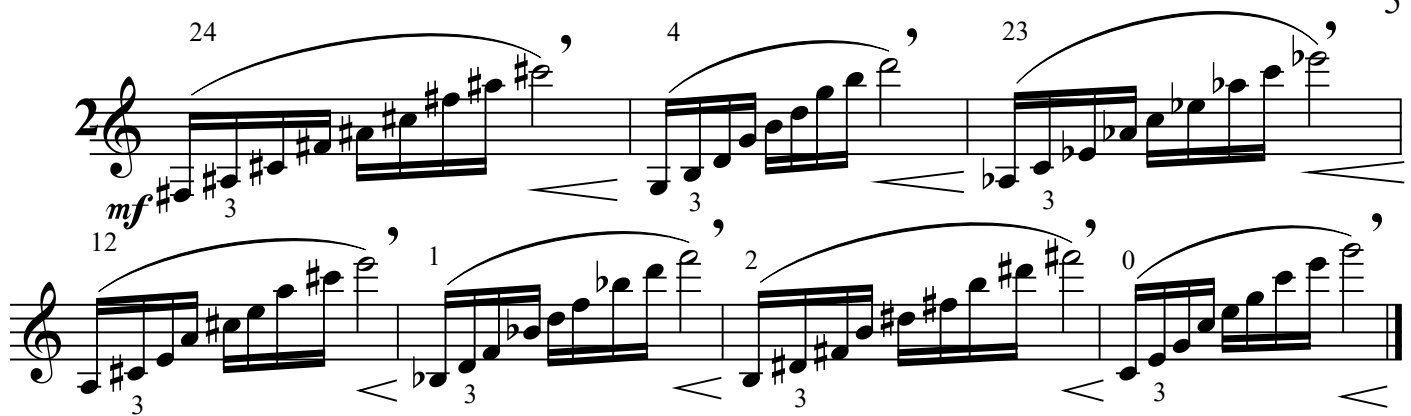
12

1

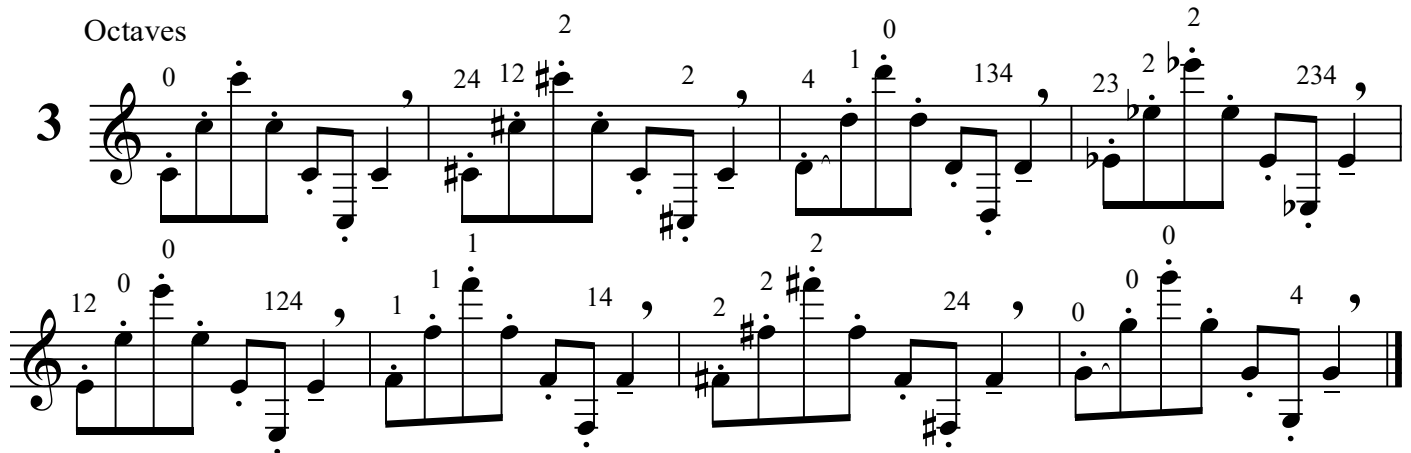
2

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.

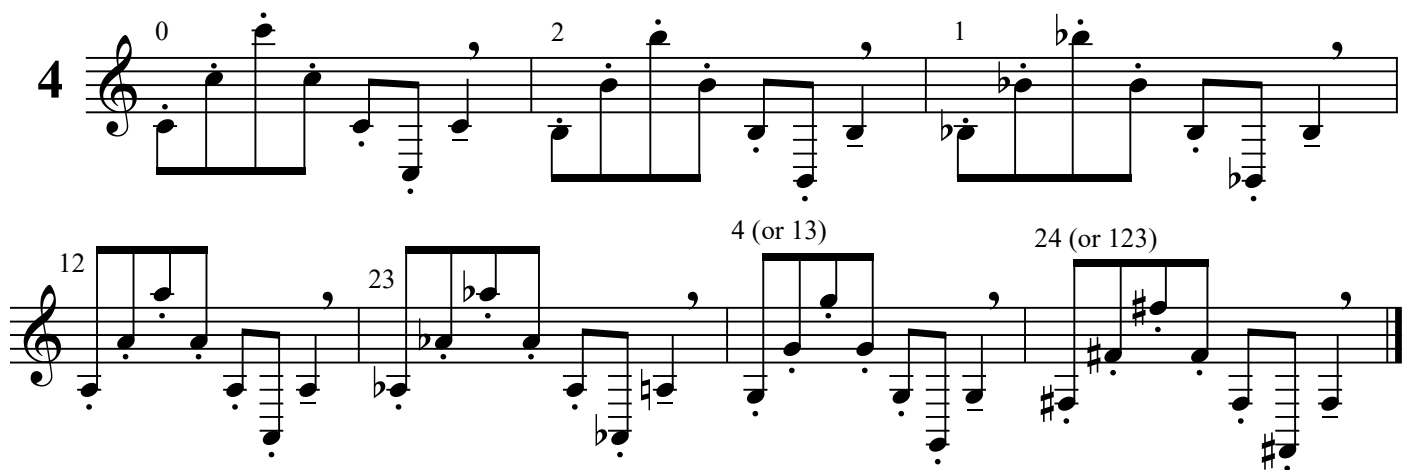


Exercise 2 Tips: Use the given valve combinations along with the 3rd valve where required to play the exercise properly. Only go through this exercise once per day as it is very hard on the embouchure. Be sure to crescendo on the highest note, working to blow out all the fuzziness in sound that may occur.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



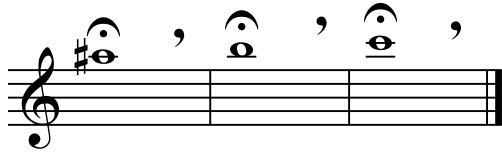
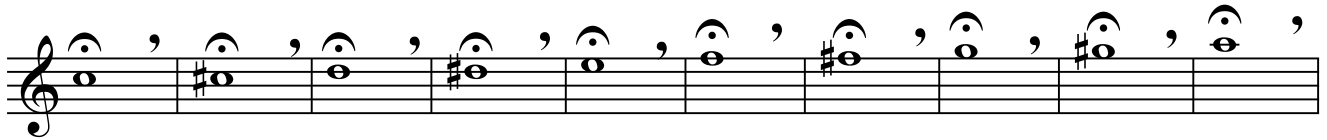
Exercise 3 Tips: Hear each pitch before you play it. Start slow, working for pitch accuracy. Try to make each note sound clear. You will likely start by "squeaking" out the high notes at first. Be persistent and always strive for accurate, clear tones.

Octaves II



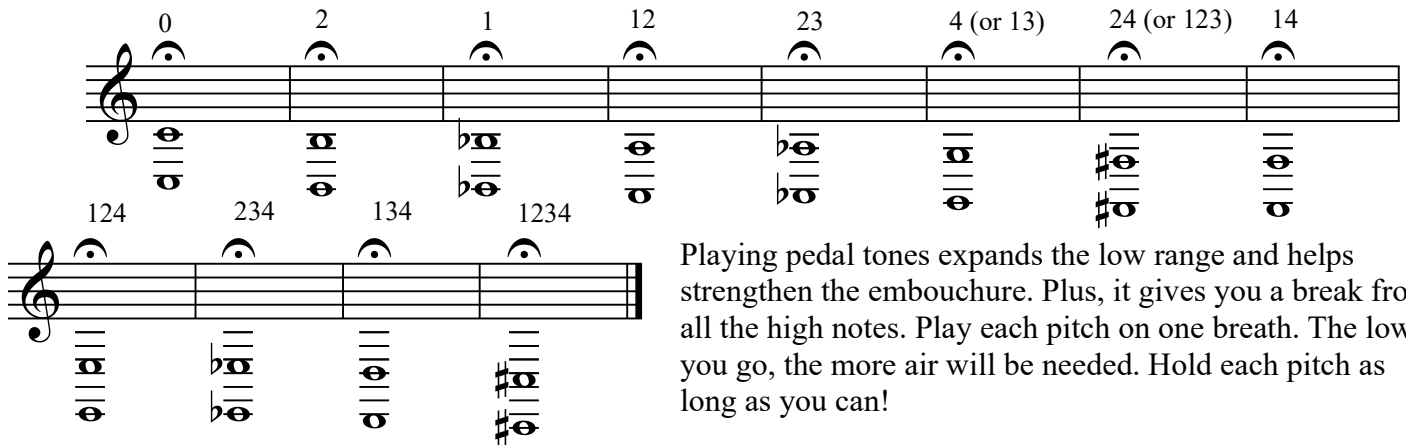
Exercise 4 Tips: Extending into the lower register. Be sure to save enough air to hit the lowest notes. Work to produce a clear, round tone rather than a fluffy puff of air. Add an articulation to help the note speak.

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!