

Routine I

Compiled by Jeremy Lewis

1: Breathing

2: Buzzing (from The Buzzing Book by James Thompson)

Euph

The first section contains three staves of music. The first staff is in bass clef with a key signature of one flat and a common time signature. It features a sequence of notes with dynamic markings: $\langle \rangle$, $\langle \rangle$, $\langle \rangle$, and $\langle \rangle$. The second staff continues with notes marked with 'gliss.'. The third staff shows a melodic line with various accidentals and a slur over the notes.

3: Long Tones

The second section consists of two staves of music. Both staves feature long tones, indicated by a single horizontal line above the notes. The first staff is in bass clef with a key signature of one flat. The second staff continues the exercise with a key signature change to two sharps at the end.

4: Range

The third section contains four staves of music, each showing a range exercise. The first staff is in bass clef with a key signature of two sharps. The second staff is in bass clef with a key signature of two flats. The third and fourth staves are in bass clef with key signatures of two flats and two sharps, respectively. Each staff shows a sequence of notes moving up and down the scale.



5: Chromatic (from The Complete Method for Cornet by Jean-Baptiste Arban)

The musical score for exercise 5, titled 'Chromatic', is presented in six staves of bass clef notation. The key signature is one flat (B-flat major or D minor). The exercise consists of six measures, each containing a chromatic run. The first measure starts on G2 and ascends chromatically to B2. The second measure starts on B2 and descends chromatically to G2. The third measure starts on G2 and ascends chromatically to B2. The fourth measure starts on B2 and descends chromatically to G2. The fifth measure starts on G2 and ascends chromatically to B2. The sixth measure starts on B2 and descends chromatically to G2. Each measure is marked with a slur and a fermata, indicating a sustained, controlled performance of the chromatic scale.

6: Flexibility

A

The musical score for exercise 6, titled 'Flexibility', is presented in four staves of bass clef notation. The key signature is one flat (B-flat major or D minor). The exercise consists of four measures, each containing a long note slur. The first measure starts on G2 and ends on B2. The second measure starts on B2 and ends on G2. The third measure starts on G2 and ends on B2. The fourth measure starts on B2 and ends on G2. Each measure is marked with a slur and a fermata, indicating a sustained, controlled performance of the flexibility exercise.

B

Section B consists of four staves of music. The first staff features a melodic line with eighth notes and a slur. The second staff continues the melodic line with a slur and a fermata. The third staff has a rhythmic pattern of eighth notes with slurs. The fourth staff concludes the section with a final note and a fermata.

C

Section C consists of four staves of music. The first staff features a melodic line with eighth notes and a slur. The second staff continues the melodic line with a slur and a fermata. The third staff has a rhythmic pattern of eighth notes with slurs. The fourth staff concludes the section with a final note and a fermata.

D

Section D consists of three staves of music. The first staff features a melodic line with eighth notes and a slur. The second staff continues the melodic line with a slur and a fermata. The third staff concludes the section with a final note and a fermata.

The image shows four staves of musical notation for a single tongue velocity exercise. Each staff contains a sequence of eighth notes, with a slur over the entire phrase. The first three staves are in 2/4 time, and the fourth staff ends with a 2/4 time signature.

Following is an exercise in single tongue velocity. It needs to be approached as if you were training for a sprinting event, not an endurance event.

Directions: Start in a comfortable key (not always F) at a tempo which matches your maximum single tongue speed (100%). Repeat the exercise at 50% tempo, 100%, 60%, 100%, 70%, 100%, 80%, 100%, 90%, 100%, and 105%. Repeat the last two (100% and 105%) consecutively four times.

Vary the keys which you play this exercise from day to day.

When this begins to feel easy you may increase yours starting tempo by 5 beats per minute.

7: Articulation

The image shows musical notation for exercise 7: Articulation. It is in 2/4 time and shows a sequence of eighth notes with accents over each note, followed by a whole note rest.