Presenting...

Players who breathe well play well.

Players who move air through the phrases play well.

Players who develop and maintain their fundamentals play well.

Players who can match tone and intonation play well.

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Players who breathe well play well.

Your lungs are not muscles. Your lungs are viscous organs which are surrounded by your twenty-four ribs, twelve on each side, which wrap around your sides and are jointed to your spine in the back. In the front your ribs are attached to your flexible costal cartilage which, in turn, attaches to your sternum, or breast bone. Because of the joints in back and the cartilage in front, your ribs are extremely mobile. As you inhale, your ribs swing up and out, creating space in the thoracic cavity, which contains your lungs and heart. When the thoracic cavity gets larger, the air pressure is higher outside than in the cavity and the resulting disparity in air pressure causes air to rush in and fill the lung tissue.

Since your lungs are not muscles, they rely upon surrounding structures—the ribs, sternum, costal cartilage and diaphragm—to move them. Furthermore, you can’t strengthen your lungs by exercising. This would be like saying you could strengthen your appendix by exercising!

**Available in editions for:**

Tenor Trombone  Euphonium
Bass Trombone   Tuba

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Players who move air through the phrases play well.

*Flow Studies for Trombone* is designed to help you learn how to effectively use your air flow to play trombone. As you play the studies, consider the following questions: How fast is my air moving? How much air am I using? How much air is left in my tank? Will I make the phrase? and most importantly...Am I getting the sound I want?

*Flow Studies* are divided into three groups: *Slow*, *Medium* and *Fast.* For maximum benefit, mix two or three different studies from each group every day. A daily rotation has been suggested although players are certainly welcome to mix and match the studies to their liking. If the rotation is followed, players will spend 10 - 15 minutes a day on *Flow Studies.*

Available in editions for:

Tenor Trombone  Euphonium
Bass Trombone  Tuba

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Players who develop and maintain their fundamentals play well.

A daily routine is an important part of any euphonium player’s practice regimen. It is a time each day to concentrate exclusively on the fundamentals of euphonium playing in order to develop a solid technical foundation. A valuable daily routine can help establish consistency in all areas of playing and diminish the chances of having a "bad day".

To use this book, play one routine per day. Younger players may wish to start by playing the Easy Routine, while more advanced players should start with the Basic Routine. There are a total of 8 routines: Basic Routine, Articulation, Flexibility and Accuracy, Register Change and Dynamic Extreme, Vibrato, Range, Duet and Intonation, and Easy Routine. Each routine is designed to be played like an etude, front to back, and lasts between 20 and 35 minutes. When playing a routine, simply follow the directions and play through each drill as though playing an etude. If you have time later, you can come back and spend more time on any weaknesses, but initially you should play all the way through the routine without stopping. Always use a metronome as indicated.

II. Articulation

First time play, second time buzz the mouthpiece

Each routine is divided into skill categories as follows:

1. Long tones and mouthpiece buzzing
2. Crescendo/diminuendo
3. Flexibility (lip slurs)
4. Subito dynamic changes
5. Low, resonant playing
6. Tonguing (first on one note and then moving around)
7. High range and warm-down.
Every routine contains every skill category. The flexibility skill category from the articulation routine, for example, looks like this:

\[ \text{\textcopyright 108 +} \]

\[ \text{3A.} \]

\[ \text{Continue pattern through all valve combinations} \]

Players needn’t worry about leaving anything out! Simply choose one routine a day and play it in its entirety for a systematic, engaging and challenging way to develop and maintain your fundamentals!

Daily Routines also comes in student editions! Daily Routines for the Student Euphonium Player features the same organization described above, only with different topics for each routine: Beginning Routine, Air, Lip Bends, Intermediate Routine, Ear Training, Vibrato, Duet and Intonation, and Advanced Routine. Daily Routines for the Student Tuba Player contains the following routines: Beginning Routine, Air, Lip Bends, Intermediate Routine, Ear Training, Low Range, Duet and Intonation, and Advanced Routine. Here is a sample from the Air Routine in Daily Routines for the Student Euphonium Player:
The primary purpose of this book is to provide an opportunity to play long tones together, learning to blend tone quality, balance dynamics and play in tune.

A variety of patterns has been provided, including a duet in each major key. Additional duets provide patterns which feature both unison and harmonized playing. Play a few of each kind of pattern every day in order to insure a variety of long tone playing in your daily diet. Here is a sample from Long Tone Duets for Tubas:

\[ \frac{d = 92 \pm}{16. \text{ ii-V}^7\text{-I}} \]

\[ \text{16.} \]

\[ \text{duets} \]

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Here’s what the experts are saying about _The Breathing Gym_

This book is a fantastic guide for any brass player to understand their body’s respiratory function. Further, the information presented here offers healthy and safe recommendations for playing development. Bravo, David Vining, for bringing brass pedagogy the information necessary to free our breathing and clear the obstacles which stand in the way of wonderful music making!

All the best,
Patrick Sheridan
Co-Author, _The Breathing Gym_

In this slender book, David Vining strips away the many misconceptions about breathing that have been accepted as fact for far too long. Once the player understands exactly where the air goes and how it should be utilized, every area of playing will improve. A full understanding of this text, with its accompanying musical activities, will enable the trombonist to achieve perfect breath control.

Ralph Sauer
Principal Trombonist (retired)
Los Angeles Philharmonic
Here’s what the experts are saying about **Flow Studies**

David Vining has written a group of studies, which I think artfully isolate the movement of air when you play. These are particularly valuable for students, who are learning how to most efficiently blow their horn. It allows the player to sort of get in a "zone" while playing and just focus on the air. Another positive benefit of these exercises is to gradually encourage the student to breathe and blow in a more relaxed way. I highly recommend them for students, and anyone who needs to "get back to the basics" of air movement.

Mark Lawrence  
Principal Trombonist (retired)  
San Francisco Symphony

David Vining’s *Flow Studies for Tuba* is a concise and well thought out collection of flow studies. It provides interesting alternatives and fresh challenges in basic skill development and maintenance in the important areas of tone production, embouchure stability and agility in all registers. I appreciate the explanation of a flow study and the questions the performer should be considering. The break up of the studies into Slow Flow Studies, Medium Flow Studies, and Fast Flow Studies is also very unique. The suggested etude rotation is also quite practical. Overall, I highly recommend this collection. These studies will become a staple in my teaching studio.

Dr. Kelly Thomas  
Professor of Tuba/Euphonium  
The University of Arizona

Here’s what the experts are saying about **Daily Routines**

I commend this book to students everywhere. It contains very well structured exercises and shows a real appreciation of all the skills necessary to become a fine brass player. Given patient practice of these routines progress is guaranteed.

I congratulate the author—David Vining—on his intuitive knowledge and his ability to breathe new life into daily routines.

Steven Mead  
International Euphonium Soloist

David Vining’s *Daily Routines for Tuba* is an innovative and very effective way for students of all levels to develop and maintain these skills at a high level. I love that the book has routines that cover every facet of tuba playing, yet each routine also covers all the basics regardless of their specific focus. This is a facet of this fine book that makes it wonderfully unique and effective. The student simply needs to just play each routine completely in a given day and
improvement is guaranteed. There is so much diversity in this book that the routines never get boring. This book WORKS.

I have long looked for a Routine Method that has both diversity and consistency. I have finally found THAT book in Daily Routines for Tuba!

Scott Watson
Professor of Tuba-Euphonium
University of Kansas

Here’s what the experts are saying about Long Tone Duets for Euphoniums provides excellent supplementary material for euphonium players of all ability levels. The exercises create an ideal approach for focusing on basics of tone quality, dynamic, articulation, and intonation --- elements which are of course essential to success as an ensemble and solo euphonium player. I suggest incorporating a few minutes of these duets into EVERY lesson!

Philip Sinder
Professor of Tuba and Euphonium
Michigan State University

- The Breathing Book for Tenor Trombone $19.95
- The Breathing Book for Bass Trombone $19.95
- The Breathing Book for Euphonium $19.95
- The Breathing Book for Tuba $19.95

- Flow Studies for Tenor Trombone $19.95
- Flow Studies for Bass Trombone $19.95
- Flow Studies for Euphonium $19.95
- Flow Studies for Tuba $19.95

- Daily Routines for Euphonium $24.95
- Daily Routines for Tuba $24.95
- Daily Routines for the Student Euphonium Player $19.95
- Daily Routines for the Student Tuba Player $19.95

- Long Tone Duets for Euphoniums $15.95
- Long Tone Duets for Tubas $15.95

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