

Introduction

The concept of a daily routine to be completed at the beginning of each practice day is not a new one. Emory Remington (1891-1971), longtime Professor of Trombone at the Eastman School of Music, was among several pioneers of this concept in brass pedagogy, and his exercises are widely used and admired. In fact, many of the exercises in this booklet are based upon those developed by Remington. In my own practice, I have found the use of a daily routine to be a necessary and effective tool in the maintenance and development of fundamental playing elements such as breathing, articulation, and range. Because of the efficiency of such routines in developing basic playing skills, my students and I have found that the adoption of a daily routine actually results in LESS practice time being necessary for mastery of many etudes or performance works.

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A Really Good, Short Warm-up for Young Tuba Players

Do you know what a good short warm-up is for YOU? Of course, longer warm-ups are very productive, but often, when you get to Band/Orchestra in a regular class day, there isn't much time for YOU to do personal warm-up and/or the director doesn't want too much noise in the classroom. So, what can you do for yourself? For about 30 seconds, you should buzz on your mouthpiece. 30 seconds can be a very long time when buzzing:

- *Put your pinky finger half over the end of the mouthpiece to create some wind resistance as you begin to blow through.
- *With a good breath to start, sustain a buzz (note) of middle range for about 6 seconds; take a breath and move to a lower or higher pitch doing the same length of note.
- *Take a breath and slur between some low notes and higher ones and then do that the opposite direction, high to low.

This simple technique in 30 seconds will prepare you for putting the mouthpiece on the tuba and warming it (and yourself) up.

If you are allowed to play in your music room at school, then, for the next minute, when you put the mouthpiece on the tuba, start with that mid-range concept and find a note (F or G), playing it "mf" and wander down chromatically to a much lower note and then back up to the mid-range note. Stop and rest; then, breathe deeply through your nose and play a long mid-range note. After that, take a standard breath (for you) through your mouth and play that note and go up chromatically until you are not comfortable with the range... Wander back down chromatically. The idea here through all this is to get every aspect of your embouchure, lungs and body working in synchronization as quickly as possible, while not extending yourself too much at this point. As well, the instrument would need to have all valves and tubing "warmed up", so the chromatic aspect would help with that (for the tubing especially, the low register). This should get you started.

After your rehearsal, think about playing (or warming up later) at home...but how do you take a tuba home? Well, if nothing else, take your mouthpiece (or keep a separate mouthpiece at home). Take this "easy-to-tote" mouthpiece in your pocket or backpack and find casual time to buzz by just doing random buzzing, then "slurred" buzzing, where you can buzz by slurring between notes. Having the mouthpiece "on the face" more often in one day will begin to give your embouchure endurance! But really, now, how do you take a tuba home??? Ask your director if there is a spare instrument to keep at home. (After marching season, a marching instrument could go home, if insurance and school policies would allow that.) As well, if there are companies that rent instruments (like horns, trumpets, saxes, etc.), to students, see if they have a yearly rental plan for a tuba! You might be surprised!

So, keeping your mouthpiece "on your face" (and several times a day) will help YOU have a good, short warm-up when there isn't much time... How you use those short warm-ups will get you on your way playing sooner than you might have thought and sooner than just picking up the horn and blowing whether you have a horn home or not!

Happy warm-ups to you! *Orcenith Smith*

Breathing Exercises

The following exercises were developed by the great tubists Sam Pilafian and Patrick Sheridan, and are among those featured in their book/DVD set *The Breathing Gym*. The goal here is primarily to “stretch” the breathing apparatus in order to prepare it for the day’s playing. Therefore, some of the exercises require “overtraining” that is not exactly analogous to normal breathing. Remember, breathe low!!

1.

4 counts in—4 counts out (2 times)

3 counts in—4 counts out (2 times)

2 counts in—4 counts out (2 times)

1 count in—4 counts out (repeat as many times as possible)

2.

4 counts in—4 counts out (2 times)

4 counts in—3 counts out (2 times)

4 counts in—2 counts out (2 times)

4 counts in—1 count out (repeat as many times as possible)

3.

4 counts in—4 counts out (2 times)

3 counts in—3 counts out (2 times)

2 counts in—2 counts out (2 times)

1 count in—1 count out (repeat as many times as possible)

Tuba Warm-Ups

1)

Exercise 1: A sequence of notes on a tuba staff. The notes are: $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$. The notes are grouped into pairs with slurs. Dynamics include p and f .

2)

Exercise 2: A sequence of notes on a tuba staff. The notes are: $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$. The notes are grouped into pairs with slurs. Fingerings are indicated below the notes: 0, 2, 1, 1-2, 2-3, 1-3, 1-2-3.

3) 4)

Exercise 3: A sequence of notes on a tuba staff. The notes are: $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$. The notes are grouped into pairs with slurs. Fingerings are indicated below the notes: 0, 2, 1, etc.

Exercise 4: A sequence of notes on a tuba staff. The notes are: $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$. The notes are grouped into pairs with slurs. Fingerings are indicated below the notes: 0, 2, etc.

5)

Exercise 5: A sequence of notes on a tuba staff. The notes are: $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$. The notes are grouped into pairs with slurs. Fingerings are indicated below the notes: 3, 1, 3, 3.

6)

Exercise 6: A sequence of notes on a tuba staff. The notes are: $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$. The notes are grouped into pairs with slurs. Fingerings are indicated below the notes: 2, 2, etc. up to $b\bar{b}$.

7)

Exercise 7: A sequence of notes on a tuba staff. The notes are: $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$. The notes are grouped into pairs with slurs. Fingerings are indicated below the notes: 2, etc.

8) Fingering Pattern:

Exercise 8: A sequence of notes on a tuba staff. The notes are: $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$, $b\bar{0}$, $\bar{0}$. The notes are grouped into pairs with slurs. Dynamics include p and f .

Fingering Pattern: 0, 2, 1, 1-2, 2-3, 1-3, 1-2-3

Euphonium / Baritone

1) 

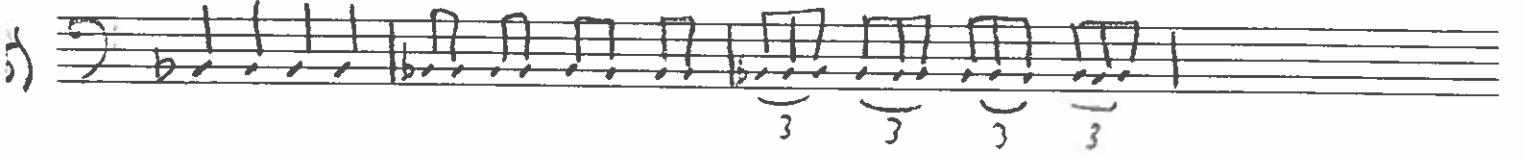
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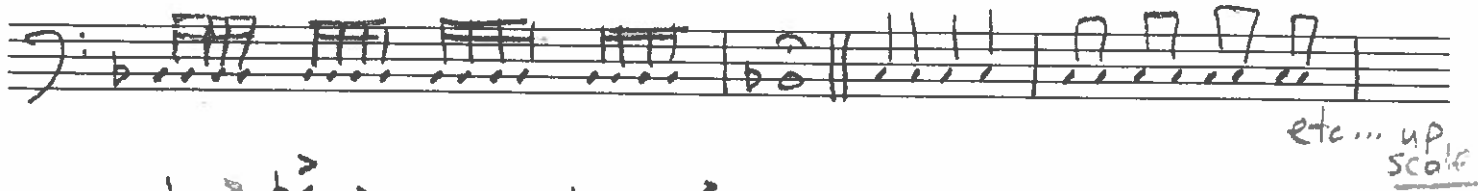
0, 2, 1, 1-2, 2-3, 1-3, 1-2-3
FINGERING PATTERN

2) 

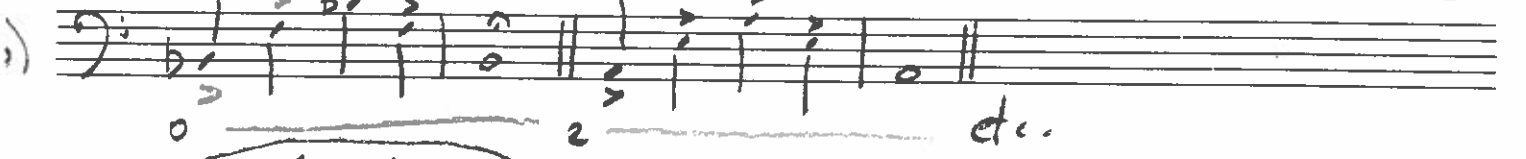
3) 

4) 

5) 

6) 

etc... up scale

7) 

8) 

9) 

p *f* *p*

Trombone/Euphonium/Tuba

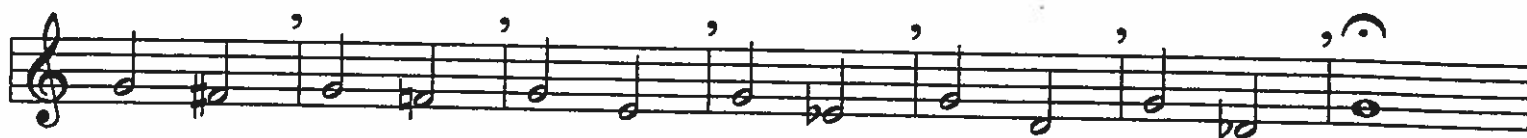
RHYTHM WARMUP

Norlan Bewley



Bb INST.

LONG TONE WARM UP



Russian Hymn

(Theme from 1812 Overture) **PIOTR ILYICH TCHAIKOVSKY**
(1840 - 1893)

Key of Bb

Maestoso

Musical score for 'Russian Hymn' in B-flat major, 4/4 time. The score is written for two bass staves. It begins with a forte (*f*) dynamic and a **Maestoso** tempo. The melody is characterized by a steady eighth-note accompaniment. The piece concludes with a first ending and a second ending.

Key of Bb

Cradle Song

CARL MARIA von WEBER
(1786 - 1826)

Andante

Musical score for 'Cradle Song' in B-flat major, 3/4 time. The score is written for two bass staves. It begins with a mezzo-forte (*mf*) dynamic and an **Andante** tempo. The melody is a simple, lullaby-like tune. The piece concludes with a first ending and a second ending.

Key of Bb

Melody

Moderato

Musical score for 'Melody' in B-flat major, 4/4 time. The score is written for two bass staves. It begins with a piano (*p*) dynamic and a **Moderato** tempo. The melody is a simple, lullaby-like tune. The piece concludes with a first ending and a second ending, marked **D.C. al Fine**.