

Freshman Fundamentals

Compiled by George Palton

Buzzing

#1: Intervals. Start at any comfortable note (such as F) and gliss up/down to notes, gradually increasing the interval. Use this exercise to increase your range and quality of buzz.

Tuba

6

#2: Major Triads. Start in a comfortable range and ascend chromatically. Gliss slowly between notes. Gradually increase your range.

11

#3: Simple Tunes. Buzz any simple tune. (See Appendix)

Tone and Air Flow

#1: Long Tones. Play full and with an even sound. Breathe as needed.

20

26

34

#2: Simple Flow. Play slow and at a moderate dynamic with ease.

49

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69

#3: Chromatic Flow. Play at a moderate tempo with a metronome at all times. Strive for legato air and marcato fingers.

77

Musical staff 1: Bass clef, 3/4 time signature. Measures 77-83. Chromatic flow exercise with slurs and accents.

84

Musical staff 2: Bass clef, 3/4 time signature. Measures 84-90. Chromatic flow exercise with slurs and accents.

91

Musical staff 3: Bass clef, 3/4 time signature. Measures 91-97. Chromatic flow exercise with slurs and accents.

98

Musical staff 4: Bass clef, 3/4 time signature. Measures 98-104. Chromatic flow exercise with slurs and accents.

105

Musical staff 5: Bass clef, 3/4 time signature. Measures 105-111. Chromatic flow exercise with slurs and accents.

112

Musical staff 6: Bass clef, 3/4 time signature. Measures 112-118. Chromatic flow exercise with slurs and accents.

119

Musical staff 7: Bass clef, 3/4 time signature. Measures 119-125. Chromatic flow exercise with slurs and accents.

126

Musical staff 8: Bass clef, 3/4 time signature. Measures 126-132. Chromatic flow exercise with slurs and accents.

133

Musical staff 9: Bass clef, 3/4 time signature. Measures 133-139. Chromatic flow exercise with slurs and accents.

140

Musical staff 10: Bass clef, 3/4 time signature. Measures 140-146. Chromatic flow exercise with slurs and accents.

#4: Simple Tunes by Ear. Play simple tunes in all major keys (See Appendix). Strive for beautiful "Bel Canto" sound. Do this every day!

Lip Slurs

#1: Three Note Lip-Slurs. Play each set with the same valve combination at a moderate tempo. Use the rests to get a full breath. Always play with a constant air stream.

147

157

167

177

187

#2: Flexibility Lip-Slurs. Always play with a metronome and with a constant air stream. Start slow and gradually add tempo. Play each pattern using the following fingering combinations: 0-2-1-12-23-4-24.

199

207

215

219

#3: High Range Flexibility. Use the same valve combination for each pattern. Ascend using the following valve combinations: 4-23-12-2-1-0. Play as high as you can comfortably and with quality tone.

223

Low Range Exercises

Simple Tunes (My Old Kentucky Home). Play slow and legato. Low register playing can develop tone and air flow in all registers!
For variety, use any other simple tune in varied styles (legato, marcato, etc).

231



240



249



Tonguing

Start at a slow tempo using a 'dOH' or 'tOH' syllable. Increase the tempo gradually. Practice this pattern on a wind pattern.
Use this pattern in all keys and types of scales (major, minor, whole-tone, etc). When your single tongue is strong use this exercise to work on multiple tonguing.

258



262



266



270



Chromatic Scales

Use this exercise to gain speed and control of chromatic passages. Vary the starting and ending location of the scale. Vary the articulation pattern as needed.

274



280



286



Arban Interval Studies

Play about 6 of these every day in various keys and registers of the instrument. Start at a comfortable tempo and gradually increase speed.
Variations: Slur or tongue, change the articulation, or drop the lower note one octave.

290

Exercise 290: A bass clef staff with 8 measures. The first four measures consist of eighth-note pairs: G2-A2, A2-B2, B2-C3, C3-D3. The last four measures consist of quarter notes: D3, E3, F3, G3. The key signature has one sharp (F#).

297

Exercise 297: A bass clef staff with 8 measures. The first four measures consist of eighth-note pairs: G2-A2, A2-B2, B2-C3, C3-D3. The last four measures consist of quarter notes: D3, E3, F3, G3. The key signature has two sharps (F#, C#).

303

Exercise 303: A bass clef staff with 8 measures. The first four measures consist of eighth-note pairs: G2-A2, A2-B2, B2-C3, C3-D3. The last four measures consist of quarter notes: D3, E3, F3, G3. The key signature has two flats (Bb, Eb).

309

Exercise 309: A bass clef staff with 8 measures. The first four measures consist of eighth-note pairs: G2-A2, A2-B2, B2-C3, C3-D3. The last four measures consist of quarter notes: D3, E3, F3, G3. The key signature has one sharp (F#).

315

Exercise 315: A bass clef staff with 8 measures. The first four measures consist of eighth-note pairs: G2-A2, A2-B2, B2-C3, C3-D3. The last four measures consist of quarter notes: D3, E3, F3, G3. The key signature has two flats (Bb, Eb).

321

Exercise 321: A bass clef staff with 8 measures. The first four measures consist of eighth-note pairs: G2-A2, A2-B2, B2-C3, C3-D3. The last four measures consist of quarter notes: D3, E3, F3, G3. The key signature has one sharp (F#).

327

Exercise 327: A bass clef staff with 8 measures. The first four measures consist of eighth-note pairs: G2-A2, A2-B2, B2-C3, C3-D3. The last four measures consist of quarter notes: D3, E3, F3, G3. The key signature has two flats (Bb, Eb).

333

Exercise 333: A bass clef staff with 8 measures. The first four measures consist of eighth-note pairs: G2-A2, A2-B2, B2-C3, C3-D3. The last four measures consist of quarter notes: D3, E3, F3, G3. The key signature has one flat (Bb).

339

Exercise 339: A bass clef staff with 8 measures. The first four measures consist of eighth-note pairs: G2-A2, A2-B2, B2-C3, C3-D3. The last four measures consist of quarter notes: D3, E3, F3, G3. The key signature has two sharps (F#, C#).

345

Exercise 345: A bass clef staff with 8 measures. The first four measures consist of eighth-note pairs: G2-A2, A2-B2, B2-C3, C3-D3. The last four measures consist of quarter notes: D3, E3, F3, G3. The key signature has two flats (Bb, Eb).

351



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363



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399



405



2 Major Scales with Arpeggio

Play scales every day! Accuracy must come before speed.

411

418

425

432

439

446

453

460

467

474

481

488

Detailed description: This page contains ten musical staves, each representing a major scale with an arpeggio exercise. The exercises are numbered 411 through 488. Each staff begins with a bass clef and a key signature. The scales are: 411 (C major), 418 (D major), 425 (E major), 432 (F major), 439 (G major), 446 (A major), 453 (B major), 460 (C# major), 467 (D# major), 474 (E# major), 481 (F# major), and 488 (G# major). Each exercise consists of two measures of a scale (ascending and descending) followed by two measures of an arpeggio (ascending and descending). The notes are written in a clear, legible font, and the staff lines are clearly defined.