

Tuba and Euphonium



Advanced Fundamentals Packet
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Tuba and Euphonium Advanced Fundamentals

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Group Breathing Exercises

Preliminary Setup

- Place the band into the “ready” position. Posture should be tall but relaxed. Avoid stiff upper bodies or raised shoulders.
- Begin with 1-2 minutes of stretching.
- **Make sure students are focused and reinforce the components of proper breathing during these exercises.** If students are “going through the motions” it will reinforce casual breathing during their playing!
- Set the metronome at quarter note= 80 for flow exercises

Talking Points

- **WIND** is necessary for adequate air pressure
- An **open throat** is a happy throat
- Adopt a “**WHOA**” **shape** in your mouth when inhaling
- Maintain a **constant and even** flow of wind
- Utilize an **even “cyclic” exchange** from inhalation to exhalation
- Always keep the **air in motion**
- Only **use the first 80%** of your lung capacity
- **Use good posture and stay relaxed**, don’t raise your shoulders
- Fill your lungs from the **bottom to the top**
- **Breathe to expand**, don’t expand to breathe
- Breathe from the **corners of your mouth**, not your nose
- Make your breath as silent as possible, **noise is resistance**
- Lower notes need **twice as much** air, higher notes require air to be **twice as fast**
- **Plan all breaths** to optimize the musical effect
- Breathe in time and **maintain a steady tempo** when breathing
- Keep the breathing **calm**, relax into the discomfort
- **INHALE=YAWN, EXHALE=BLOW WIND!**

The Basics of Your Body

- **Functions of the Respiratory System:** Exchange Gasses (O₂, CO₂), Isometric Opposition (Muscles become rigid), and Creating Pressure (Muscles bear down, throat closes).
- **The Diaphragm** is a piston that moves up and down. When the diaphragm descends the chest cavity enlarges which lowers air pressure and allows your lungs to fill up. The only nerves in the diaphragm sense pain, not its position.
- **Breath Support** is the blowing of breath. The volume of **wind** provides support, not the contraction of muscles. Breath support can be inhibited by closing the throat or by using pelvic pressure to keep the diaphragm activated. The abdominal muscles are capable of creating far more pressure than is needed to support a full breath.
- A common cause of a constricted airflow is physical **tension**. Often this is caused by a clenched throat or because the tongue is blocking the wind stream.
- Proper **posture** will allow your lungs to fill naturally.
- You can move muscles throughout your body and get very little or no air in your body. These muscles move **naturally** as a result of filling up your lungs.
- We cannot change our **lung capacity**. It is based on age, height, gender, and health factors. However, we can do the most with what we have and work to improve the elasticity of our lungs.

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Group Breathing Exercises

#1: Stretching

- Trunk twist
- Flop over
- Wrist behind back
- Elbow over head
- Two way stretch (w/o flop over)

#2: Training

- In-sip-sip, out-push-push
- Throw the ball
- Power breathing
- 5-15-5
- Suction drain (slight leak)
- Pop, double pop (w/o expansion)

#3 Therapy

- Tension and release (full body)
- EEE to OH

#4: Flow

- See below

#5: Relaxation

- In nose, out mouth

#6: Application

- Wind pattern music
- Mark time
- Dynamics
- Articulation
- Mental modeling

Flow Exercises

- In 2 Out 2
In 4 Out 4
In 6 Out 6
In 8 Out 8 (etc.)
- In 2 Out 2
In 2 Out 4
In 2 Out 6
In 2 Out 8 (etc.)
- In 6 Out 6
In 7 Out 7
In 8 Out 8 (etc.)
- In 8 Out 8
In 8 Out 4
In 8 Out 2
In 8 Out 1
- In 4 Out 4
In 2 Out 4 (like a preparatory breath)
In 1 Out 4
In 1/8 Out 4
- In 8 Out 8 (one time)
In 4 Out 4 (two times)
In 2 Out 2 (four times)
In 1 Out 1 (eight times)
- In 4 Out 4
In 3 Out 3
In 2 Out 2 (etc.)
- In 2 Hold 2 Out 2
In 4 Hold 4 Out 4
In 6 Hold 6 Out 6
In 8 Hold 8 Out 8

Modify the exercises to increase student focus

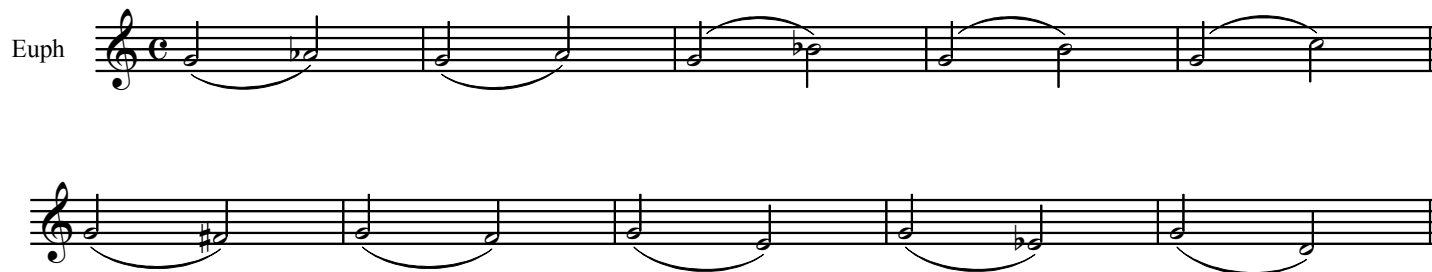
- Use horizontal and circular arm movements to gauge air flow
- Use a “monitor”
- Exhale onto a piece of paper
- Use “paper air plane” “dart” or “bow and arrow” (dynamics)
- Add extra rests to standard warm-ups to train students to support their breaths consistently
- Model exercises after desired improvements in repertoire (articulation, dynamics)

Advanced Fundamentals Routine

Compiled by George Palton

Buzzing

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



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



#3: Buzz melodies by ear. (See Appendix)

Tone and Air Flow

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



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



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

The image displays a musical score for an exercise titled "#3: Chromatic Flow". It consists of ten staves of music, each containing a single melodic line. The notation is written in treble clef with a key signature of one sharp (F#). The exercise is characterized by continuous chromatic movement, with notes connected by slurs to indicate a legato playing style. The first staff begins with a half note on F#4, followed by eighth notes ascending and then descending through the scale. The subsequent staves continue this pattern, often using longer note values like half or whole notes to create a sense of flow and air. The exercise concludes on the tenth staff with a final half note on F#5. The overall structure is designed to develop finger dexterity and a smooth, connected sound.

#4: Play Melodies by Ear. Play by ear in all 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.



#2: Flexibility Lip-Slurs. Always play with a metronome and with a constant air stream. Start slow and gradually add tempo.

Each statement of a pattern is concluded with a breath mark. Play each pattern using **all** of the following fingering combinations: 0-2-1-12-23-4-24.



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



Range Study

Perform this study slowly and strive for a legato tone.

Play each set with the same valve combination as is directed below.

The musical score consists of ten staves, each containing two measures of music. The notes are connected by a slur, indicating a legato performance. The key signature and time signature are not explicitly shown, but the notes are written in a way that suggests a specific key and meter. The valve combinations are indicated by numbers below the staves:

- Staff 1: 4
- Staff 2: 12
- Staff 3: 2
- Staff 4: 12
- Staff 5: 2
- Staff 6: 1
- Staff 7: 2
- Staff 8: 0
- Staff 9: 0
- Staff 10: 23

The music is written in a single system, with each staff containing two measures of music. The notes are connected by a slur, indicating a legato performance. The key signature and time signature are not explicitly shown, but the notes are written in a way that suggests a specific key and meter. The valve combinations are indicated by numbers below the staves.

Four staves of musical notation, each featuring a slur and a fermata. The staves are numbered 12, 1, 2, and 0 from top to bottom. The notation includes various accidentals (sharps, flats, naturals) and rests, indicating a complex melodic exercise.

Crash Tones

Use this study to work on consistency of the attack and front of your sound. Vary the articulation and dynamics. **Perform slowly.**

Three staves of musical notation for the Crash Tones exercise. The notation consists of eighth notes and rests, designed to focus on the attack and front of the sound. The staves are arranged in a three-line format.

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 melodies in varied styles (legato, marcato, etc).



Tonguing

#1: Tongue Coordination. 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.



#2: Finger Coordination. Improve your air, tongue, and finger coordination with these scale studies. Start at a slow tempo and gradually add speed.



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.

The image displays ten staves of musical notation for interval studies. Each staff begins with a treble clef and a key signature. The first staff is in G major (one sharp). The second is in B-flat major (two flats). The third is in C major (no sharps or flats). The fourth is in D major (two sharps). The fifth is in E-flat major (three flats). The sixth is in F major (one flat). The seventh is in G major (one sharp). The eighth is in A-flat major (four flats). The ninth is in B major (two sharps). The tenth is in C major (no sharps or flats). Each staff contains a sequence of eighth notes, mostly beamed in pairs, forming a continuous melodic line. The notes are distributed across the staves to cover a wide range of registers. The final note of each staff is a whole note, typically a G or C, depending on the key.



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.



Major Scales with Arpeggio

Play scales every day! Accuracy must come before speed.

The image displays 12 staves of musical notation, each representing a major scale with an arpeggio. The scales are arranged in two groups of six, separated by a double bar line. The first group contains scales from C major to F major, and the second group contains scales from G major to B major. Each staff begins with a treble clef and a key signature (sharps or flats). The notation for each scale consists of an ascending eighth-note scale, a descending eighth-note scale, and a final whole-note chord (the arpeggio). The scales are: C major, D major, E major, F major, G major, and A major. The notation is clear and legible, with notes and rests precisely placed on the staff lines.

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Melodies to Play by Ear

Play by ear every day! It is a great way to work on tone and musicianship and helps you to learn to play in varied keys. Always strive for beautiful sound and expression. **Instructions:** 1) Sing the melody, 2) Buzz the melody on a mouthpiece or rim, 3) Play the melody in varied keys and ranges of your instrument.

Suggested Melodies:

Mary Had a Little Lamb
My Country Tis' of Thee
Amazing Grace
We Three Kings
Simple Gifts
Ode to Joy
Silent Night
Ol' Man River
Hot Cross Buns
Mary Had a Little Lamb

America the Beautiful
My Old Kentucky Home
Camp town Races
Love Me Tender
Doe a Deer
Jingle Bells
It Came Upon a Midnight Clear
Happy Birthday
Nursery Rhymes
When the Saints go Marching In

Kum Ba Ya My Lord
Puff the Magic Dragon
500 Miles
Streets of Laredo
Shenandoah
Yankee Doodle
Oh Susanna
He's Got The Whole World In His
Hands
This Old Man

Introduction to Multiple Tonguing

Before you begin to practice multiple tonguing, it is important to become proficient at using a constant air stream while single tonguing. A "TOH" or "DOH" articulation syllable is recommended for the tuba and euphonium. For multiple tonguing, use "TU-KU" or "DU-GU." A "T" consonant may provide more front, while a "D" consonant can improve fluidity. It is vital to practice multiple tonguing at a slow tempo so there is not a gap between the comfortable tempi of your single and multiple tongue. Use the exercise below to strive for an even sound between your forward and backward syllables. Perform on a single pitch or on varied scales.

The exercises are written on a single bass staff and consist of six lines of music. Each line contains a sequence of notes (quarter, eighth, and sixteenth notes) with articulation letters (T for tongue, K for back) placed below the staff. Some notes are grouped with a '3' indicating a triplet, and some with a '6' indicating a sextuplet.

Line 1: T K T K

Line 2: T K T K

Line 3: T K T

Line 4: K T K T K T K

Line 5: T K T K T K T K TK TK⁶ KT⁶

Line 6: T K TTK

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Rhythm Drills

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36

37 38 39 40 41 42

43 44 45 46 47 48

49 50 51 52 53 54

55 56 57 58 59 60

61 62 63 64 65 66

67 68 69 70 71 72

73 74 75 76 77 78

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Rhythm Drills

79 80 81 82 83 84

85 86 87 88 89 90

91 92 93 94 95 96

97 98 99 100 101 102

103 104 105 106 107 108

109 110 111 112 113 114

115 116 117 118 119 120

121 122 123 124 125 126

127 128 129 130 131 132

133 134 135 136 137 138

139 140 141 142 143 144

145 146 147 148 149 150

151 152 153 154 155 156

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Survival Strategies for the Freshman Year

You have arrived to college. What is next?

Congratulations in making it to your freshman year of college. Remember, you are never alone in the journey that is ahead. You will have many resources at your disposal in order to make the journey a fruitful endeavor. Applied lessons are an integral part of your training as a future musician and educator. These guidelines are intended to provide strategies towards an easy, fun, and productive transition.

Success in college can be simplified into three components:

1. **Show Up-** Attendance is very important! It is difficult to learn, ask for help, and receive help if you are not there. Be proactive in seeking new opportunities. Go to masterclasses, concerts, study sessions, and extracurricular activities. Your physical presence gives others the impression that you are serious.
2. **Try Your Best-** Try to make every assignment, exam, rehearsal, lesson, and performance a display of your best effort. You would not have made it this far if it was not for your profound talent. Use the guidance of faculty and older students to cultivate your ability!
3. **Ask Questions-** If you don't understand an assignment, a schedule, an expectation, a concept, or simply just need help, **ASK!** We are here to help you.

In applied lessons we will:

- Establish a daily routine to foster and improve fundamentals
- Establish tools to develop and communicate your musical language
- Furnish a broad range of experiences including performing, listening to, and thinking critically about diverse genres of music
- Develop practice guidelines and strategies including:
 - Global practice to work on fundamentals
 - Target practice for preparation and interpretation of specific literature
- Develop time management skills such as:
 - When and how much to practice
 - How to manage your class schedule and homework
 - How to achieve a balance within your studies and social life
- Establish a connections between applied performance and coursework
- Work towards the goal of self-sufficiency

To achieve these goals do not neglect the importance of mental and physical health:

- Eat healthy, eat regularly...or at least try
- Sleep regularly...or at least try
- Enjoy a balanced social life
- Pursue non-musical hobbies and interests
- Call Mom and Dad

Again, you are not alone! As Your Teacher I will:

- Lead by example
- Help each student be their best along their desired career path
- Do my best to match assignments to the student's learning goals
- Make lesson plans
- Provide valuable performing experiences in and outside the department
- Bring in valuable guests to enrich the educational process
- Be available
- Answer questions to the best of my ability
- Communicate frequently through phone, e-mail, and the studio website
- Value a family-like environment in the tuba studio
- And, although I may not always agree, I will always listen

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Weekly Practice Schedule

Schedule two hours a day and stick with it!

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8:00							
9:00							
10:00							
11:00							
12:00							
1:00							
2:00							
3:00							
4:00							
5:00							
6:00							
7:00							
8:00							
9:00							

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DAILY PRACTICE TIME BREAKDOWN FOR THE WEEK OF _____

	MON	TUE	WED	THUR	FRI	SAT	SUN
DAILY ROUTINE (40 Min)							
Stretching, Breathing, Buzzing (5 Min)							
Long Tones & Flow Studies (10 Min)							
Slur Exercises (5-10 Min)							
Range Building (5-10 Min)							
Scales & Arpeggios (5-10 Min)							
Articulation & Arban (5-10 Min)							
Other							
ETUDES (30 Min)							
ENSEMBLE LITERATURE (10 Min)							
SOLO LITERATURE (30 Min)							
FUN: Play by ear, improve, etc. (5-10 Min)							
REFLECTION: Listening, Journal, etc. (5-10 Min)							
NOTES:							

Any of these parts of your practice session may be recorded via your laptop, Zoom recorder, or cell phone so you can hear what other people hear. This is the hardest part of getting better - **BUT** if you listen critically and work to improve the playing you hear on the recording, you **WILL** get better.

The amount of time listed on each part of your practice is only a suggestion. You may increase the time you spend on areas of difficulty and shorten the time you spend on things you already do well. In other words, don't spend your time on things you can already do well BUT you should work to cover every aspect of your playing every day to build, maintain, grow, and cultivate sound, technique, listening. Finally, be sure to do something **FUN** on your instrument every day!

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Practice Tips

The most important strategy for a successful practice session is *being there*. If you have scheduled your practice time and follow through on this commitment, you should feel positive about your efforts. Start by using the “Daily Practice Grid” to establish goals, organize your time, and keep track of your progress. If you are stuck along the way, use the outline below for extra assistance. A full version of this blog posting is available by scanning the QR code to the right. Good luck!



Introduction

- Pre-Requisite: Fundamentals
 - Posture, Breathing, Mouthpiece Buzzing, Tone, Air Flow, Flexibility, Range, Fingering, Articulation, Melodic Exercises
- What Materials to Practice
 - Fundamentals (Daily Routine)
 - Scales (All Major)
 - Etudes (Lyrical/Technical)
 - Solos (Reasonable Challenge Over a Long Time Period)

The Three Steps

1. The Basics: Pitches and Rhythm
 - a. Slow Practice with Metronome
 - b. Deconstruct or Simplify the Music Into Basic Elements
 - i. Rhythm, Pitch, Range, Tonguing, Fingering etc.
 - ii. Slurred Practice for Even Air Flow
 - c. Building the Piece
 - i. Chunking, Repetition, Gradually Increase Tempo
 - ii. Work Backwards to Evenly Polish the Entire Work
 - iii. Target Practice
2. Survival: Air and Time
 - a. Metronome is Essential
 - i. Development of Steady Tempo, Time for Breathing, Skills are On Demand
 - b. Mark All Breaths
 - i. Facilitate Proper Fundamentals and Characteristic Tone (80% Rule)
 - ii. Sentence Structure and Phrasing (Serve a Musical Purpose)
3. Music Making: Expressive Devices, Terminology and Style
 - a. The Big Three
 - i. Dynamics
 - ii. Time Modification
 - iii. Articulation Contrast
 - b. When and How
 - i. Theoretic Syntax: Analyze the Tension and Release of the Cadences, Departure and Return of Tonal and Thematic Materials
 - ii. Trial and Error, Make a Plan
 - iii. Exaggerate Gestures
 - iv. Create Moments: Large, Small, and Everything In-Between
 - c. Terminology and Style (Look Up Terms and Listen to Music)