Tuba and Euphonium

Advanced Fundamentals Packet
Dr. George Palton

Tuba and Euphonium Advanced Fundamentals

Table of Contents

- Group Breathing Exercises
- Buzzing
    1. Intervals
    2. Major Triads
    3. Buzz Melodies by Ear
- Tone and Air Flow
    1. Long Tones
    2. Simple Flow
    3. Chromatic Flow
    4. Play Melodies by Ear
- Slurs
    1. Three Note Lip Slurs
    2. Flexibility Lip Slurs
    3. High Range Flexibility
- Range Study
- Crash Tones
- Low Range
- Tonguing
    1. Tongue Coordination
    2. Finger Coordination
- Interval Studies
- Chromatic Scales
- Two Octave Major Scales
- Melodies to Play by Ear
- Introduction to Multiple Tonguing
- Rhythm Drills
- Freshmen Survival Strategies
- Weekly Schedule Grid
- Daily Time Practice Grid
- Practice Tips

Tuba and Euphonium Advanced Fundamentals

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 closuring 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.

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 gage 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

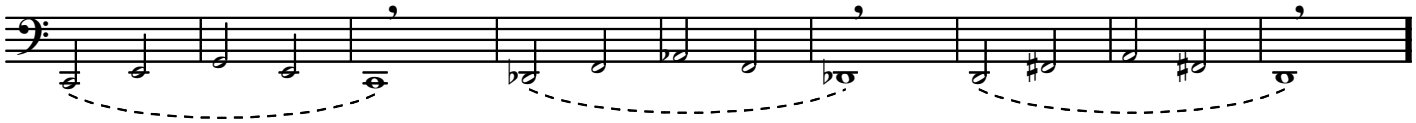
Compiled by George Palton

Buzzing

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

Tuba

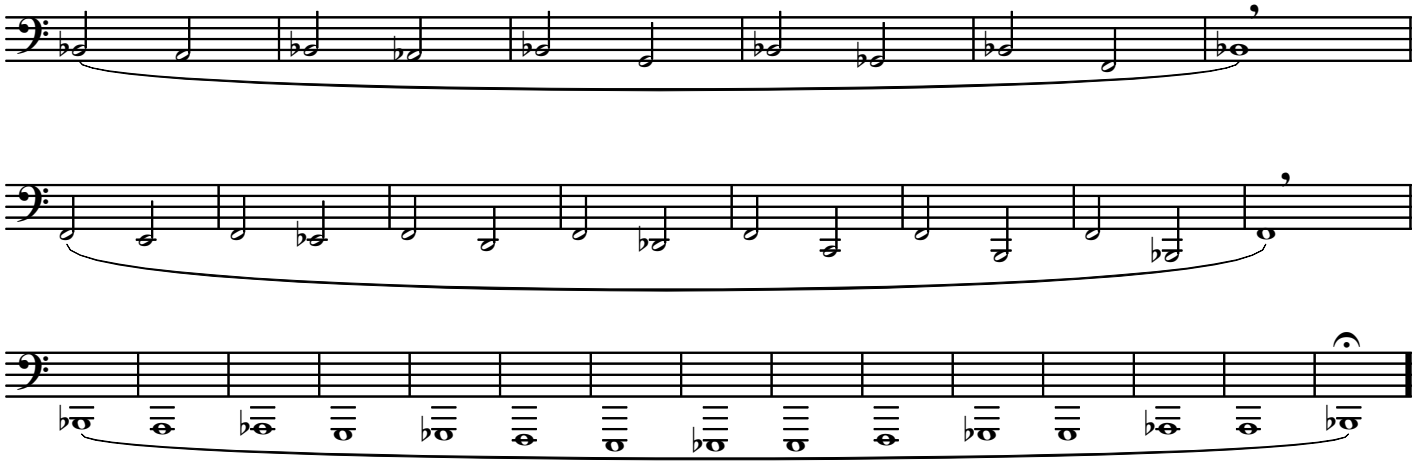
#2: Major Triads. Start in a comfortable range and ascend chromatically. Gliss slowly between notes. Gradually increase your range.



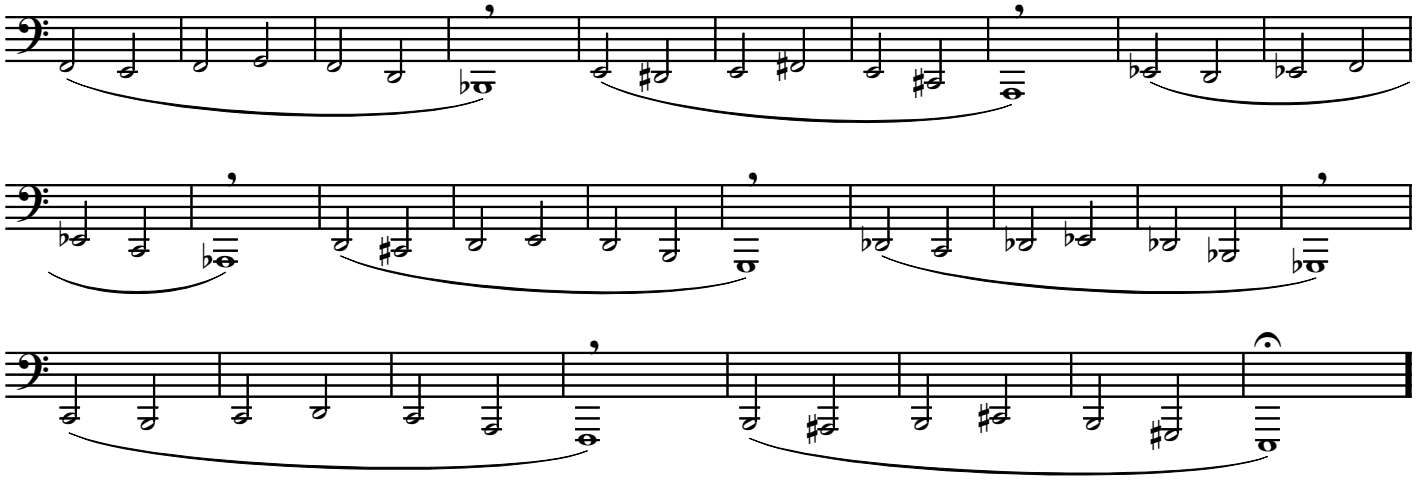
#3: Buzz melodies by ear. (See Appendix)

Tone and Air Flow

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

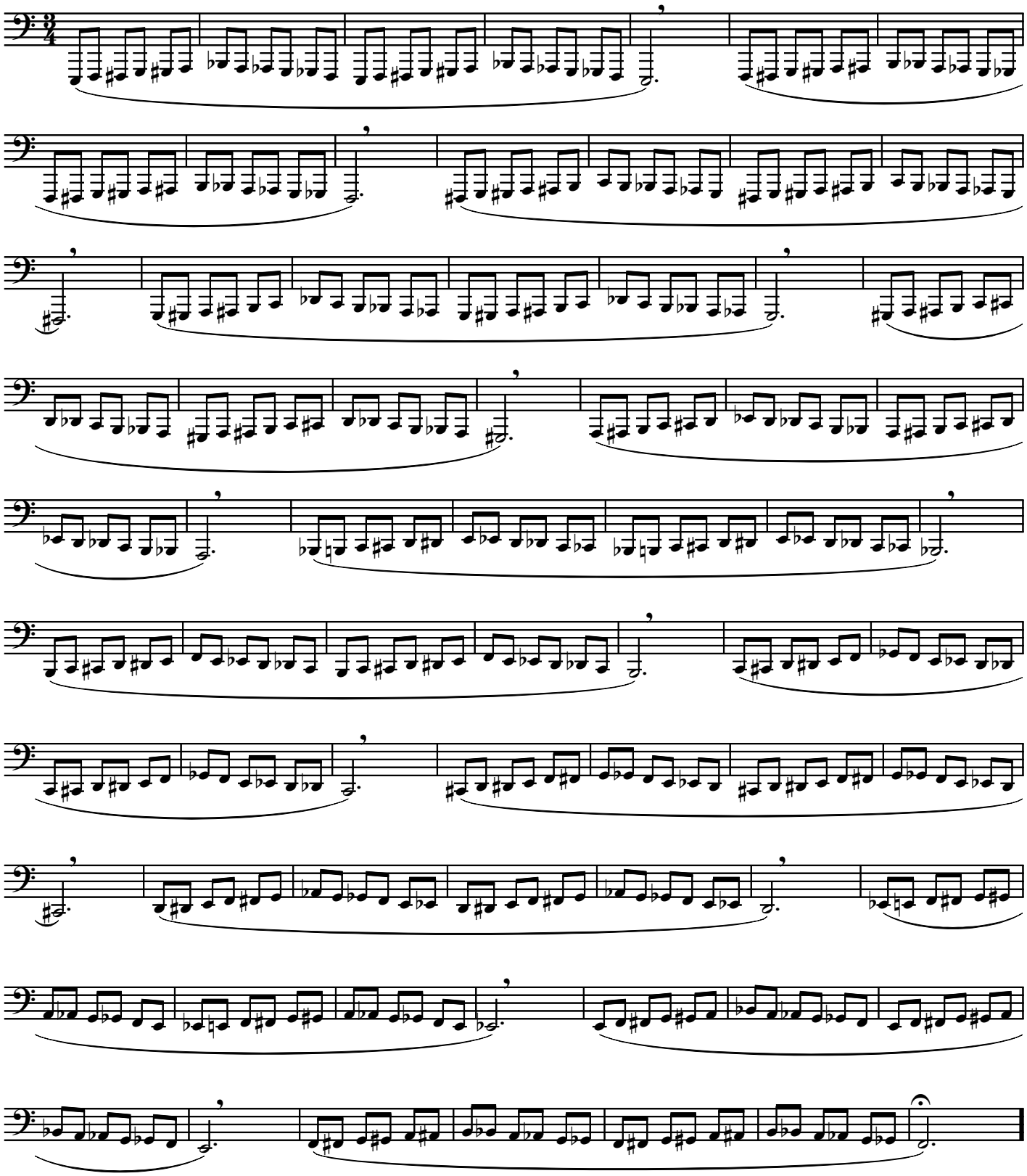


#2: Simple Flow. Play slow and at a moderate dynamic with ease.



Advanced Fundamentals Routine

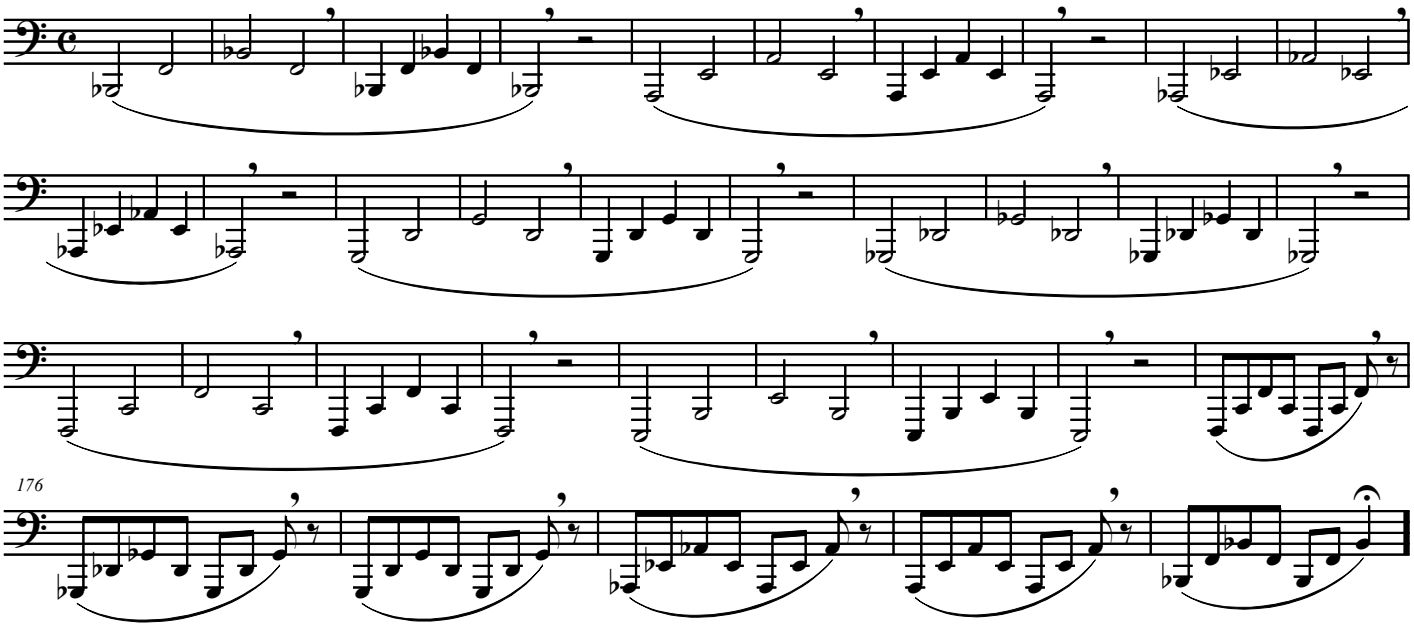
#3: Chromatic Flow. Play at a moderate tempo with a metronome at all times. Strive for legato air and marcato fingers.



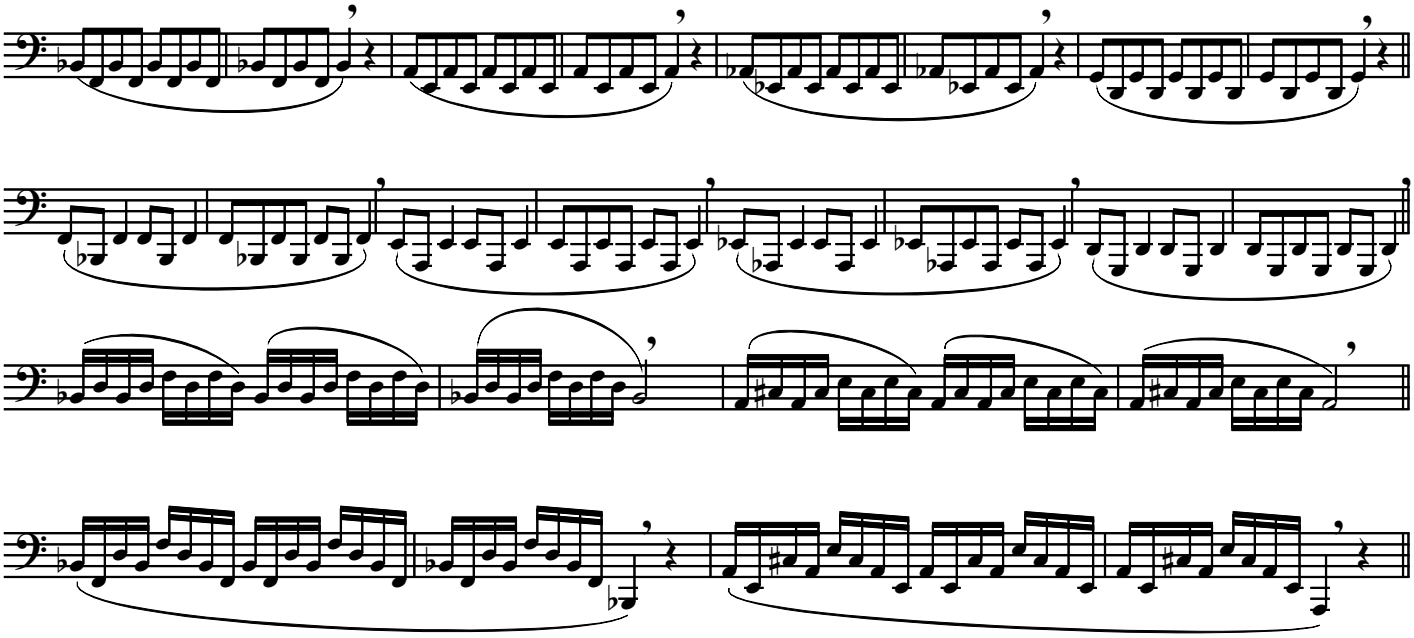
#4: Play Melodies by Ear. Play by ear in all keys (See Appendix). Strive for beautiful "Bel Canto" sound. Do this evey day!

Lip Slurs

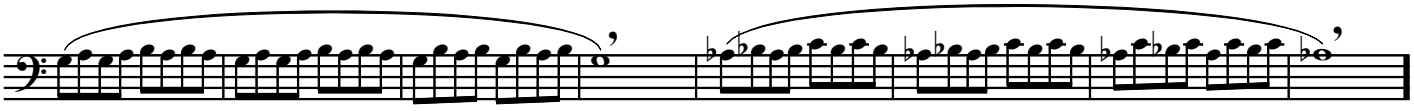
#1: Three Note Lip-Slurs. Play each set with the same valve combination at a moderate tempo. Use the rests to get a full breath. Always play with a constant air stream.



#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.

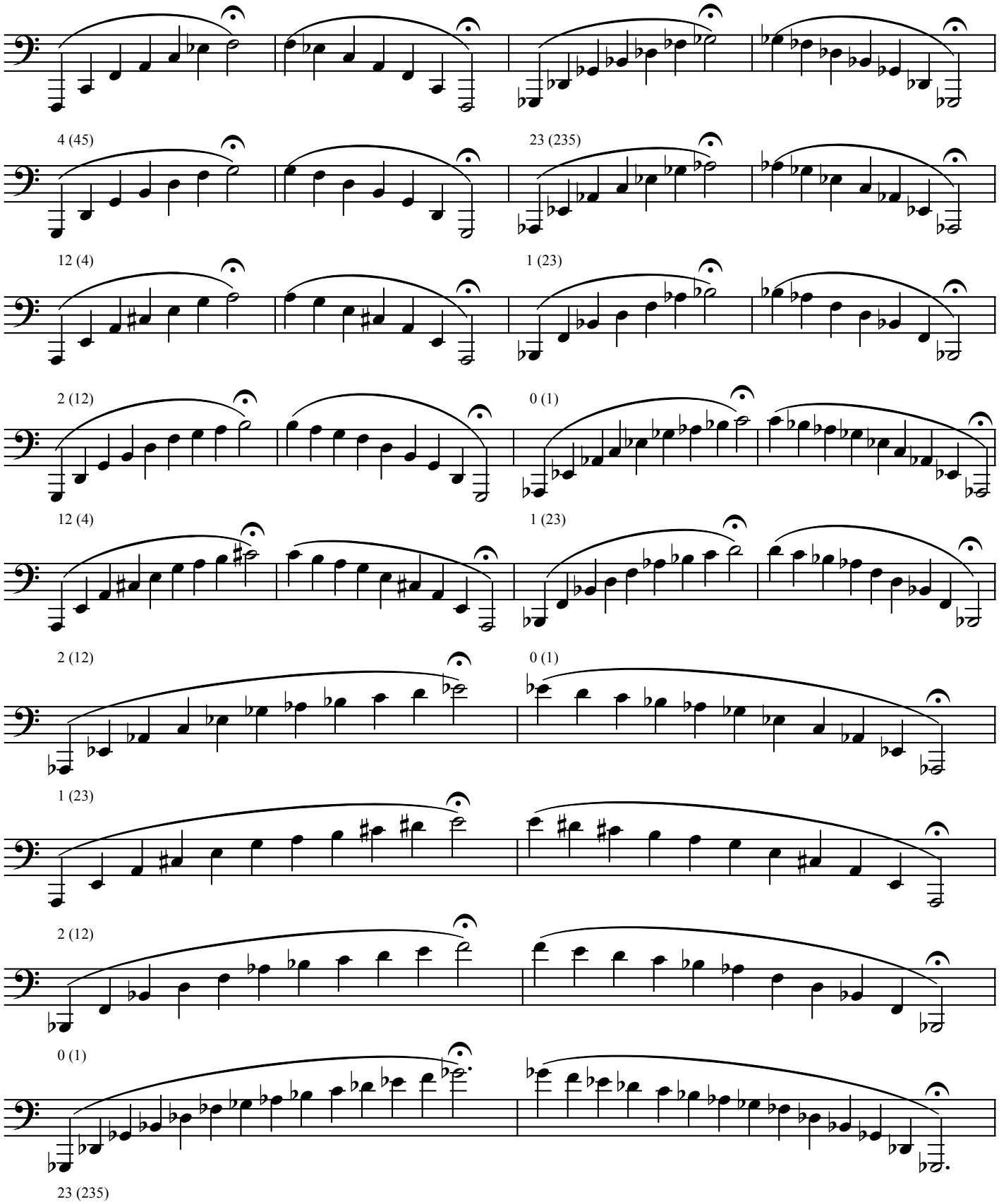


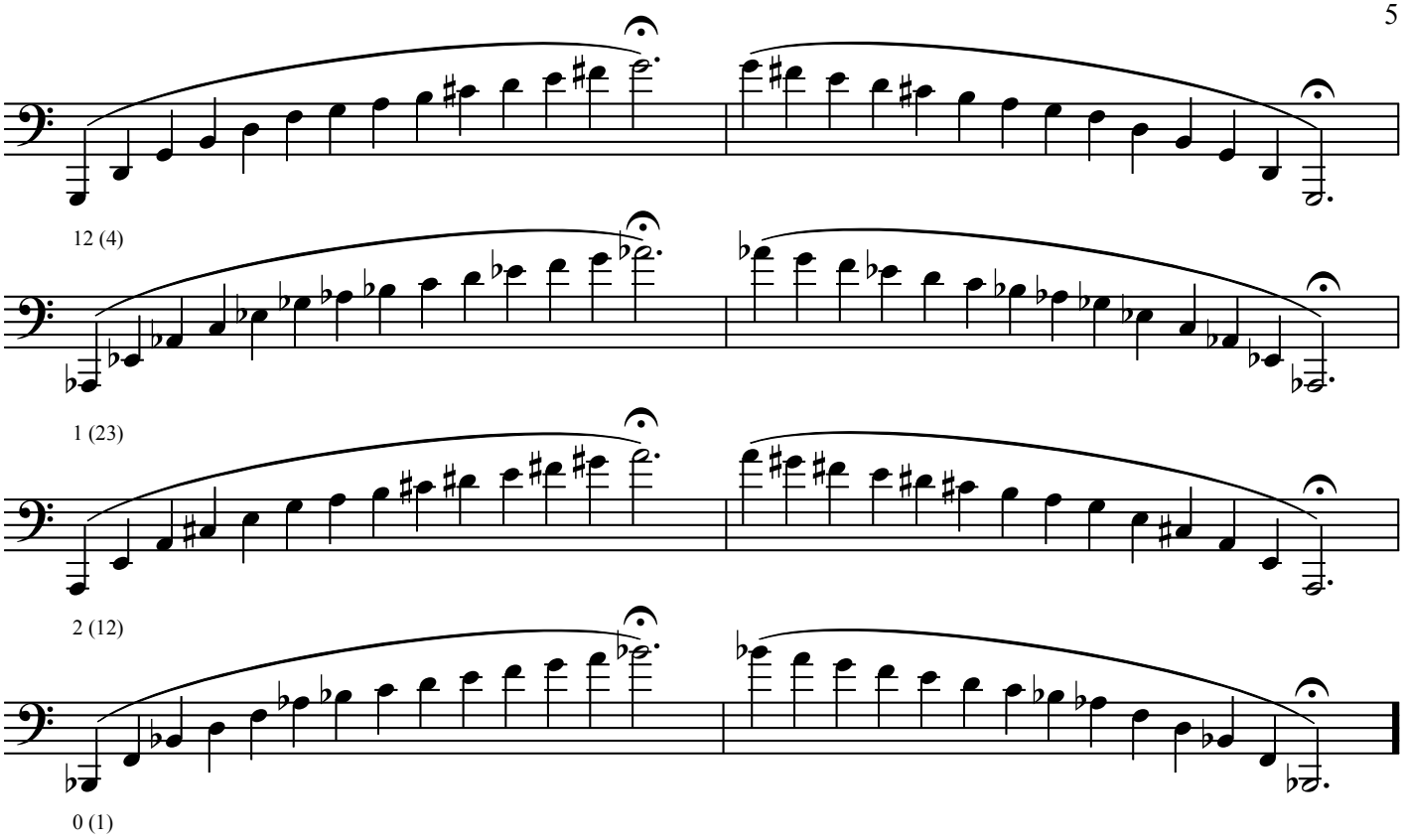
#3: High Range Flexibility. Use the same valve combination for each pattern. Ascend using the following valve combinations CC: 4-23-12-1-2-0; BB Flat: 12-1-2-0. Play as high as you can comfortablly and with quality tone.



Range Study

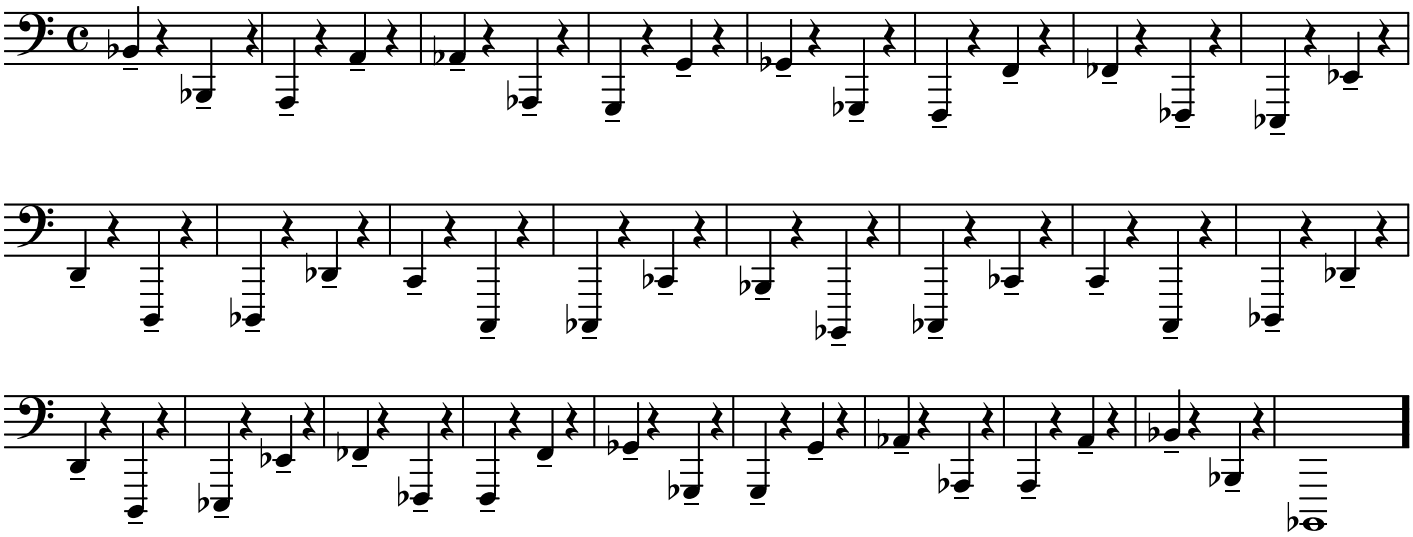
Perform this study slowly and strive for a legato tone.
Play each set with the same valve combination as is directed below. CC tuba fingerings are in parenthesis.





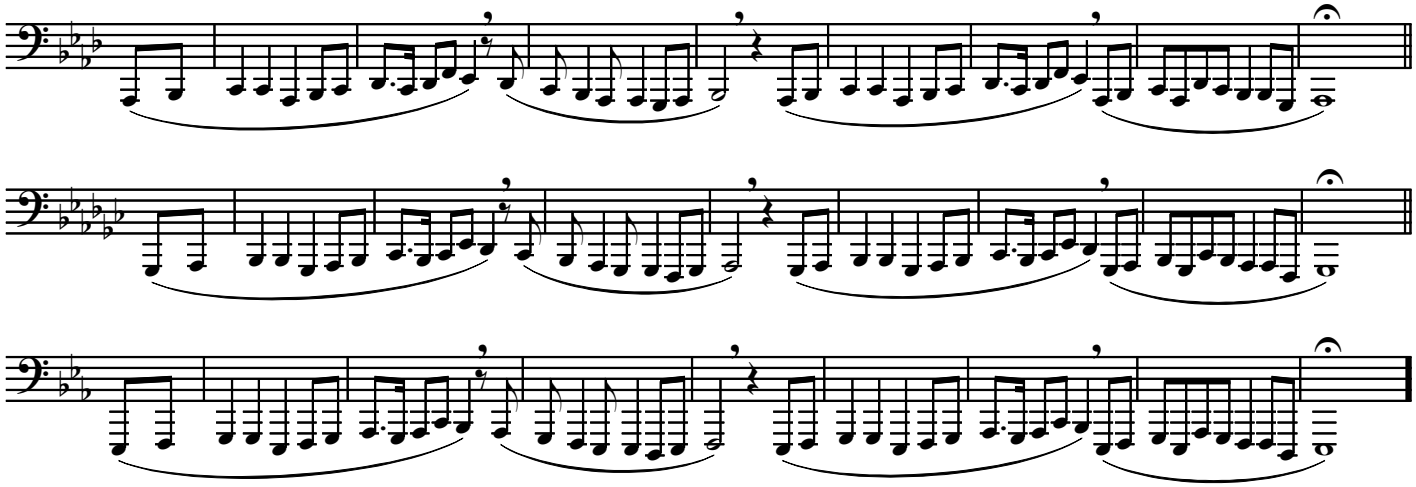
Crash Tones

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



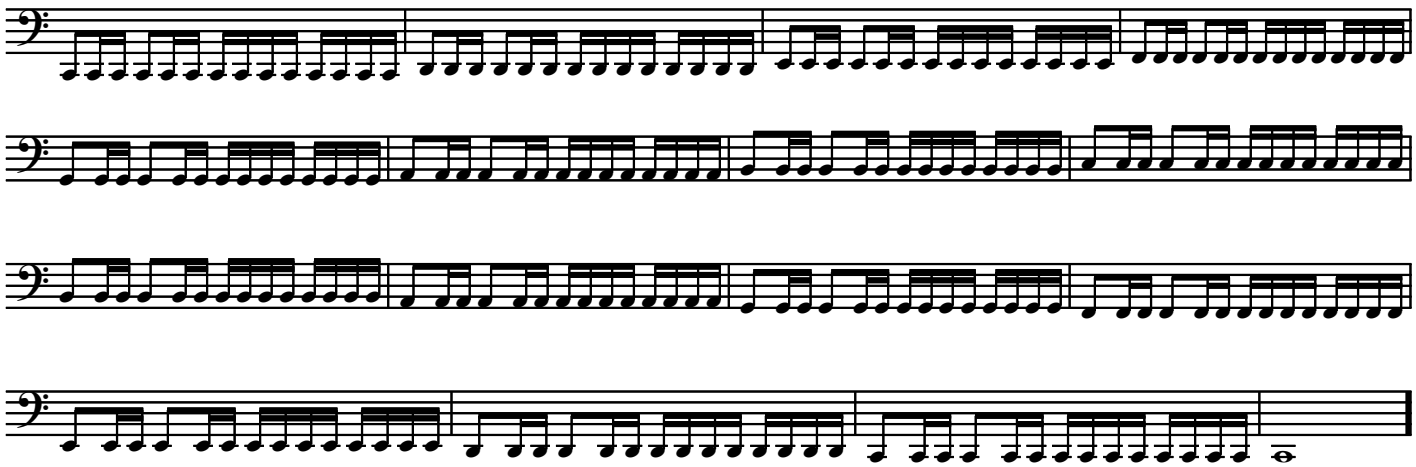
Low Range Exercises

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

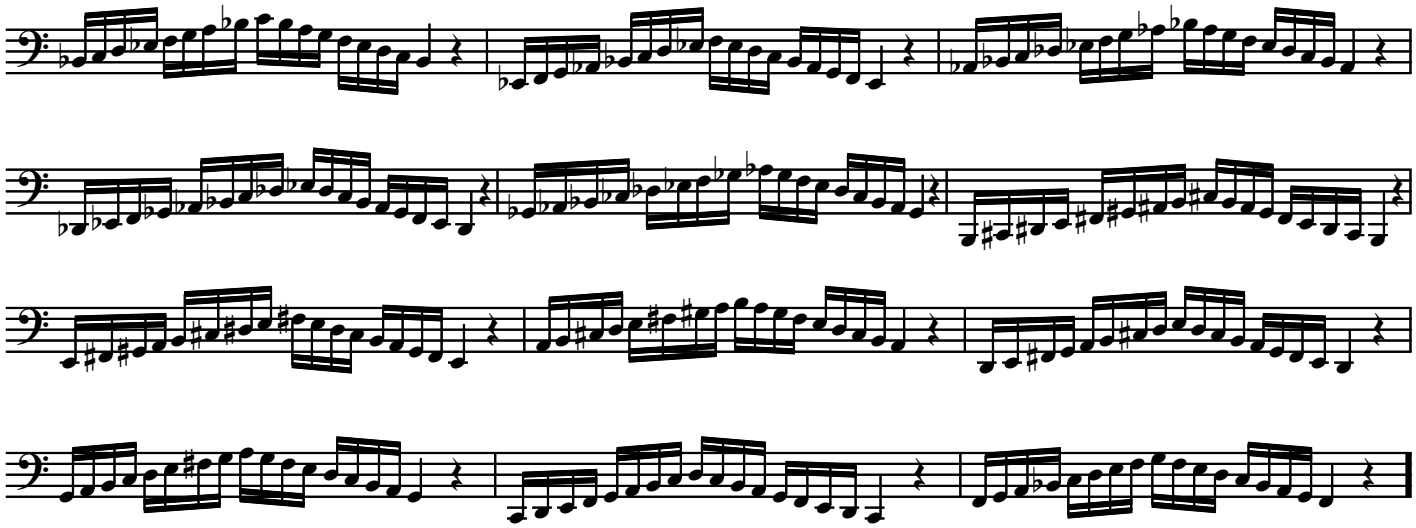


Tonguing

#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.

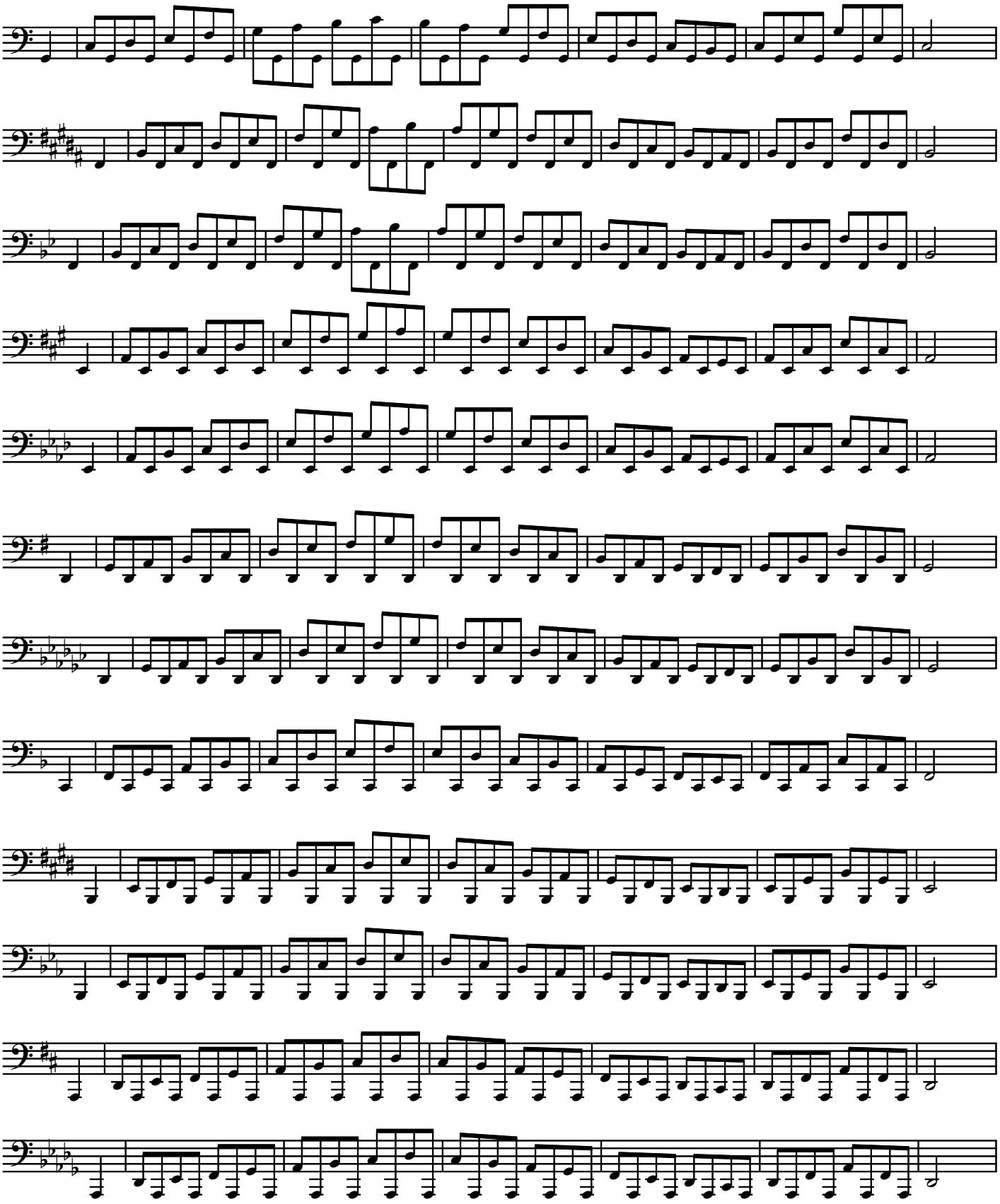


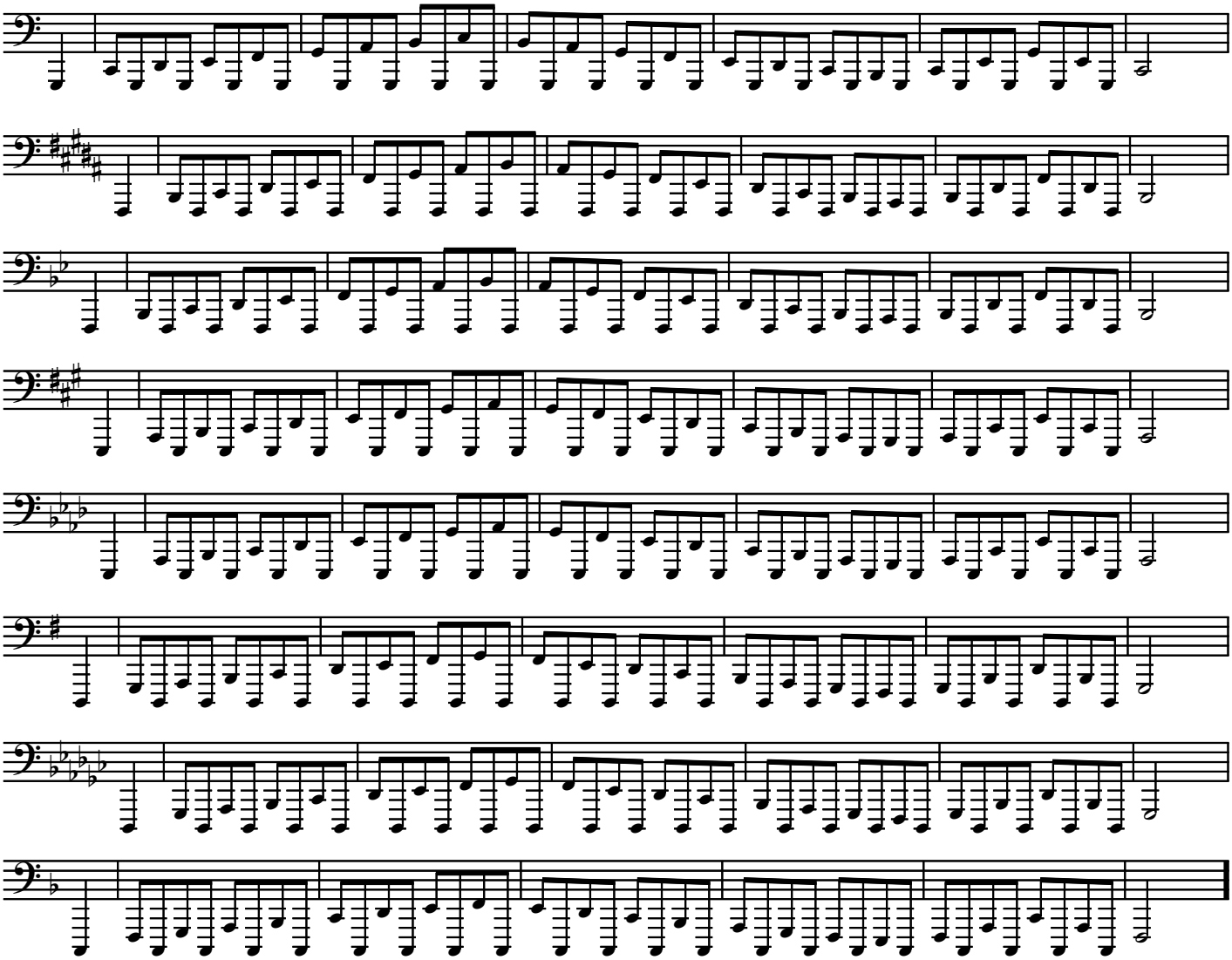
#2: Finger Coordination. Improve your air, tongue, and finger coordination with these scale studies. Start at a slow tempo and gradually add speed.



Interval Studies

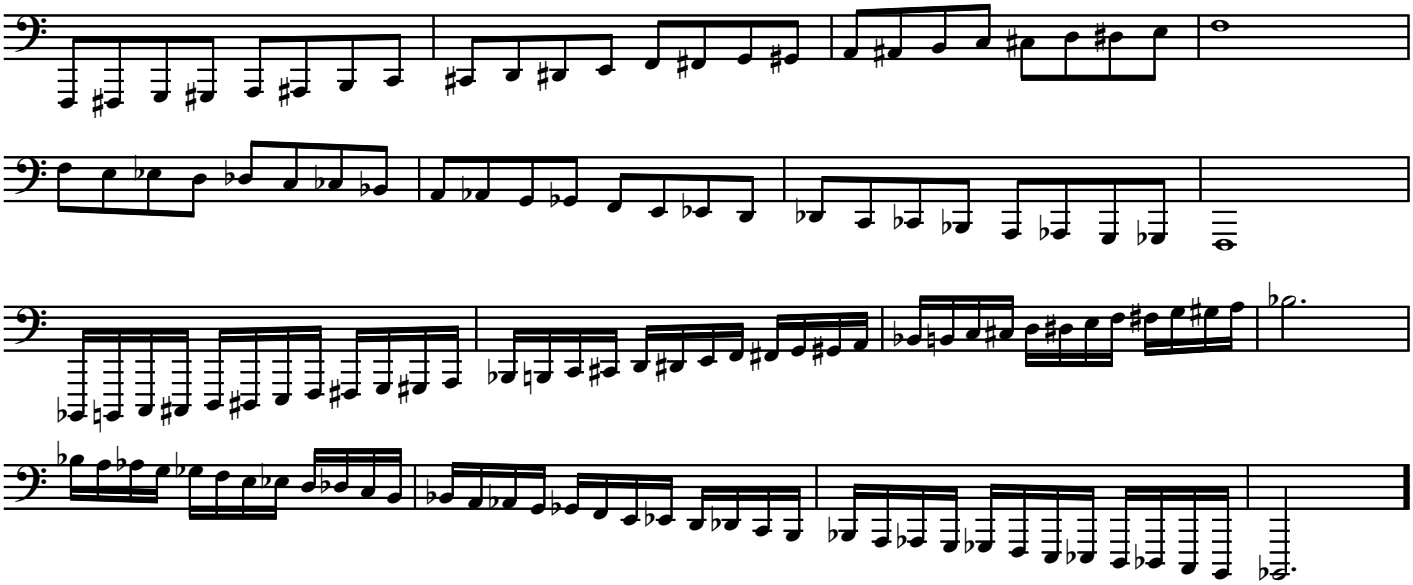
Play about 6 of these every day in various keys and registers of the instrument. Start at a comfortable tempo and gradually increase speed.
Variations: Slur or tounge, change the articulation, or drop the lower note one octave.





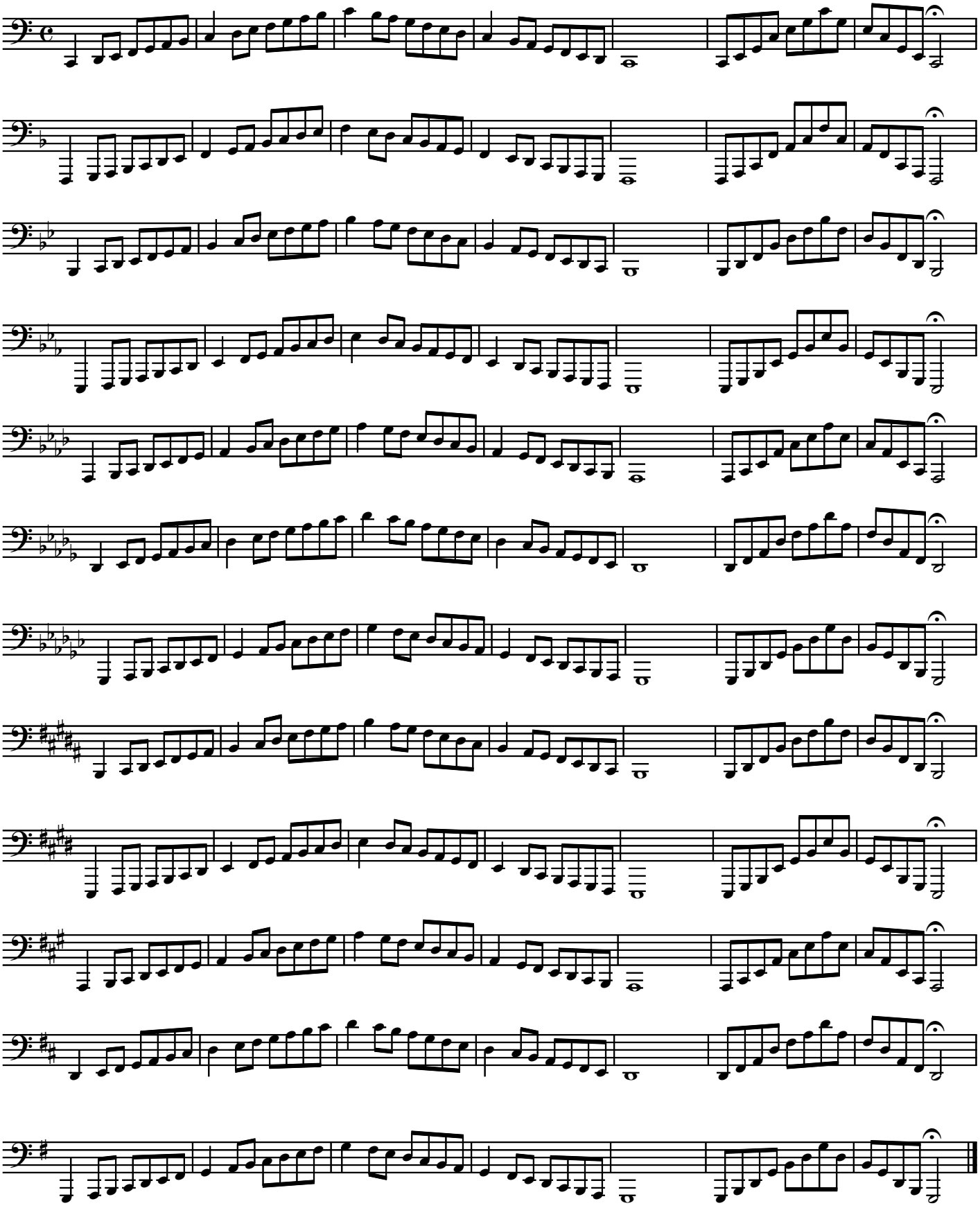
Chromatic Scales

Use this exercise to gain speed and controll 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.



Melodies to Play by Ear

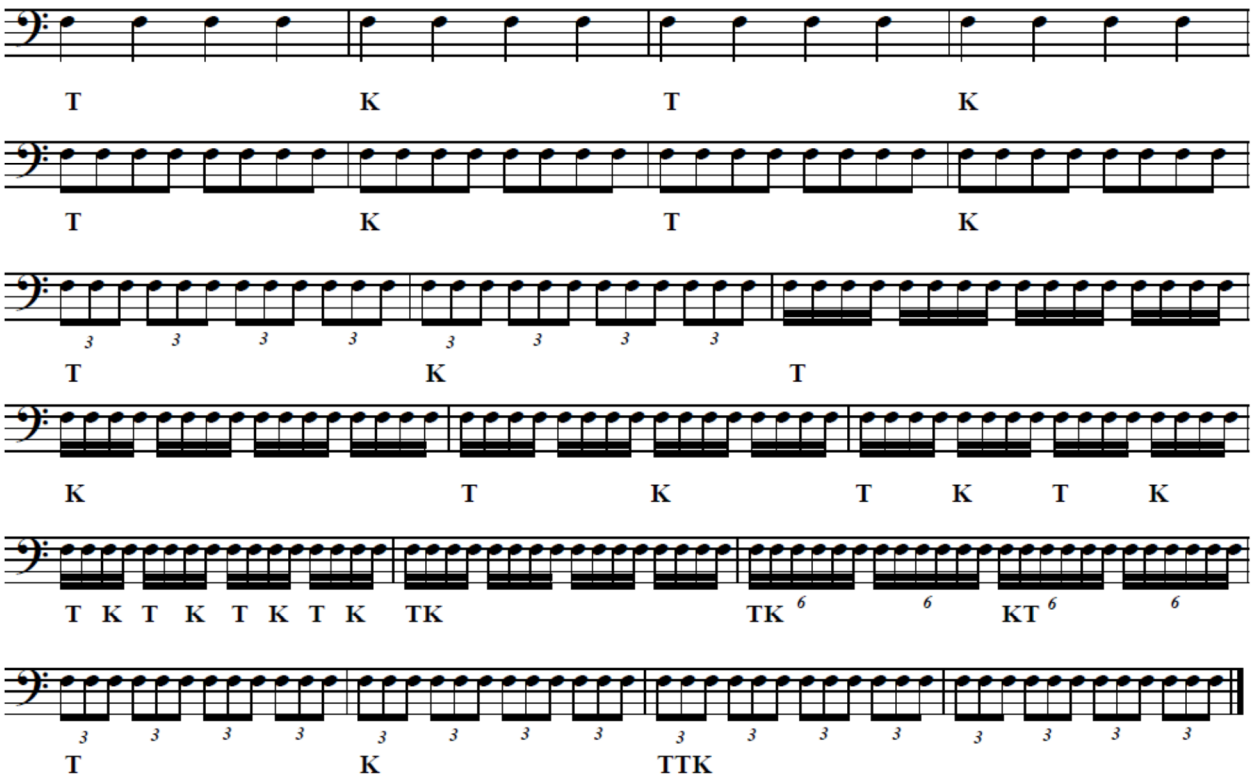
Play by ear every day! It is a great way to work on tone and musicianship and helps you to learn to play in varied keys. Always strive for beautiful sound and expression. **Instructions:** 1) Sing the melody, 2) Buzz the melody on a mouthpiece or rim, 3) Play the melody in varied keys and ranges of your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

Suggested Melodies:

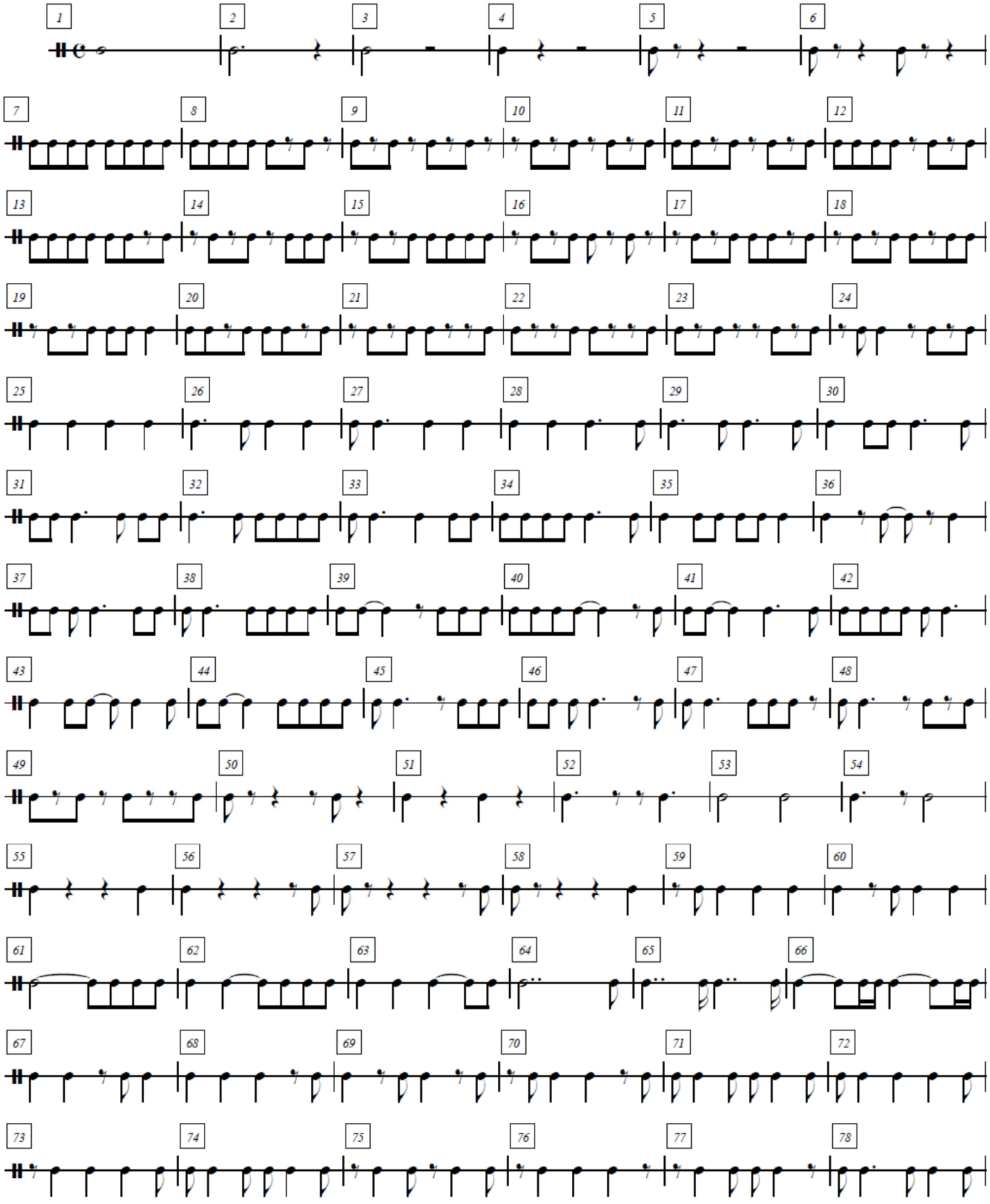
Mary Had a Little Lamb	America the Beautiful	Kum Ba Ya My Lord
My Country Tis' of Thee	My Old Kentucky Home	Puff the Magic Dragon
Amazing Grace	Camp town Races	500 Miles
We Three Kings	Love Me Tender	Streets of Laredo
Simple Gifts	Doe a Deer	Shenandoah
Ode to Joy	Jingle Bells	Yankee Doodle
Silent Night	It Came Upon a Midnight Clear	Oh Susanna
Ol' Man River	Happy Birthday	He's Got The Whole World In His Hands
Hot Cross Buns	Nursery Rhymes	
Mary Had a Little Lamb	When the Saints go Marching In	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.

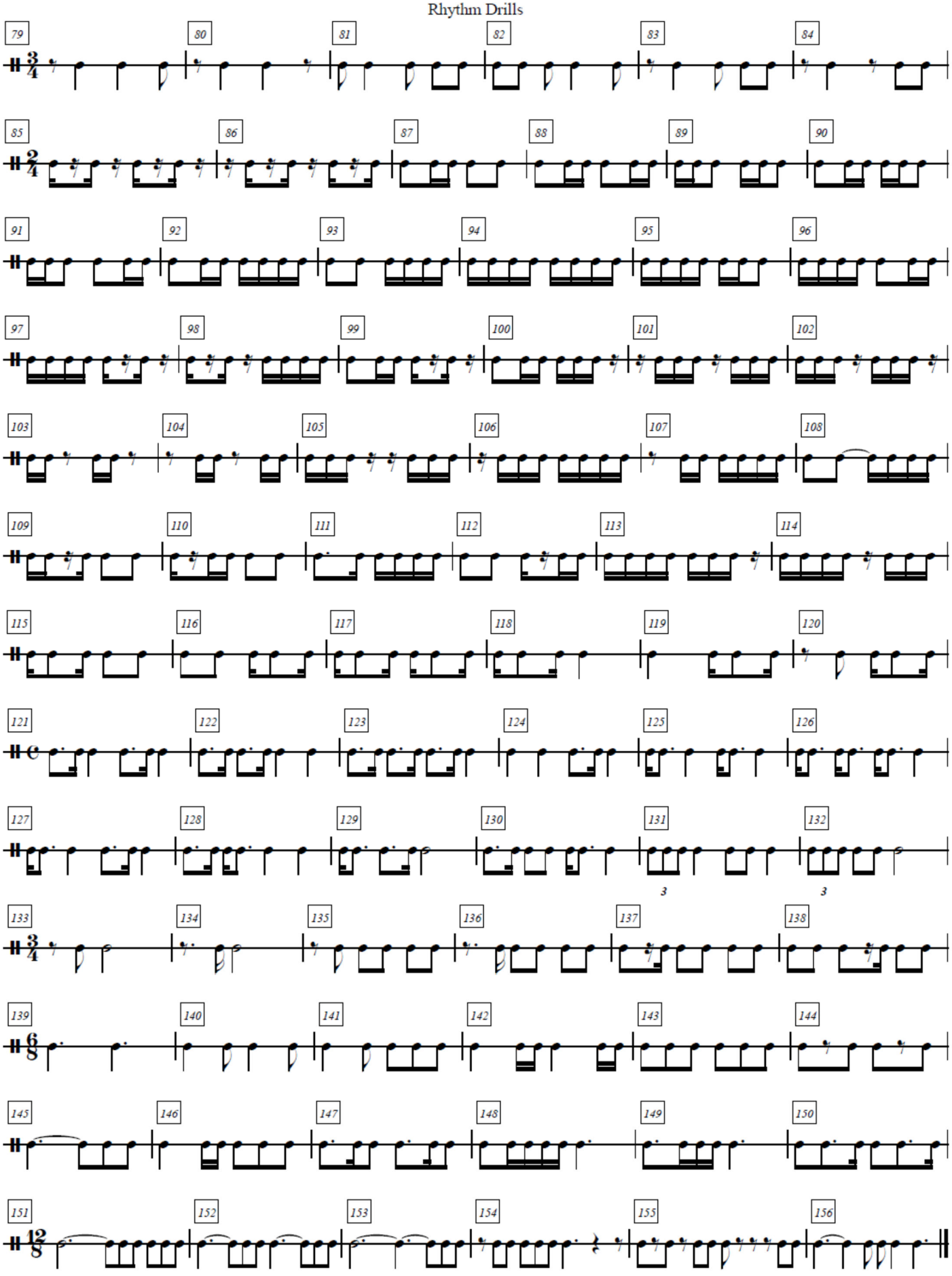


Rhythm Drills



Tuba and Euphonium Advanced Fundamentals

Rhythm Drills



Tuba and Euphonium Advanced Fundamentals

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

Tuba and Euphonium Advanced Fundamentals

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							

Tuba and Euphonium Advanced Fundamentals

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!

Tuba and Euphonium Advanced Fundamentals

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)