

COLTS TUBA

Music Packet SUPPLEMENT

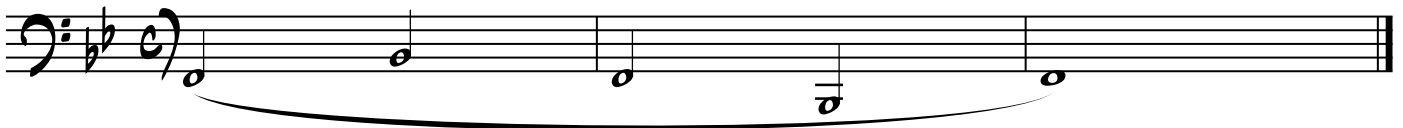
Dr. Ramon Vasquez
Brass Caption Head

The exercises listed below are only the open valve combination the lip slurs that are listed. Take the time to practice these exercises with all the possible valve combinations on the instrument. Be sure to rest in between each exercise to regain your flexibility. The purpose of these lip flexibility studies is to establish a good solid warm-up as well as to expand your abilities in the upper register with ease. Place one measure of rest in 4/4 time in between each valve combination to allow the lips to rest and recover. Another way to practice these exercises is to play them faster or add a repeat before the final note of the exercise. The more repetitions you can do on these exercises, the stronger your lip muscles will become.

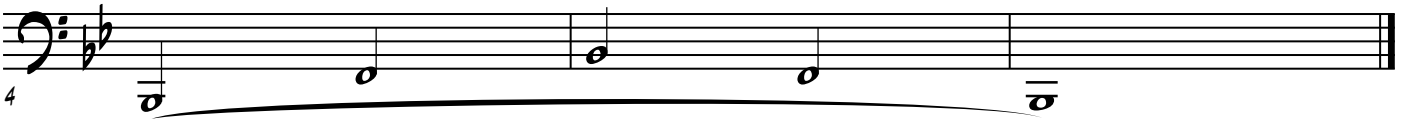
Suggested tempos for these exercises quarter note equalling 60-152. Once the quarter note has been set, try to feel the exercise within a bigger beat pattern.

Lip Flexibility Exercises

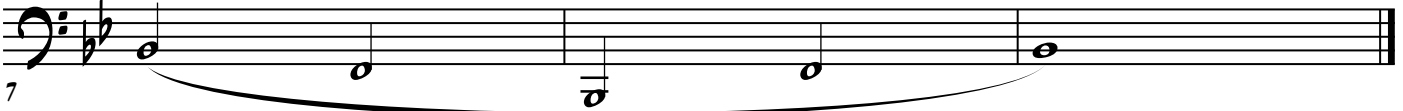
Lip Flex #1



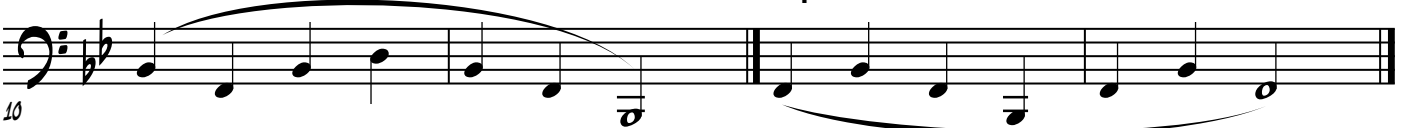
Lip Flex #2



Lip Flex #3



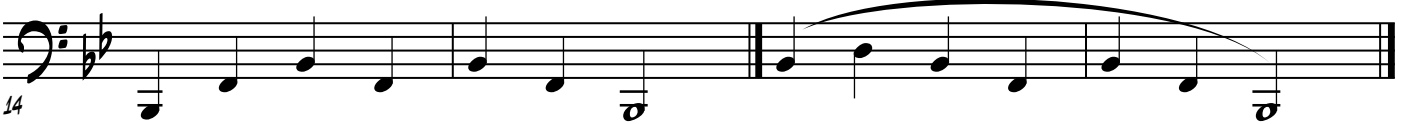
Lip Flex #4



Lip Flex #5



Lip Flex #6



Lip Flex #7



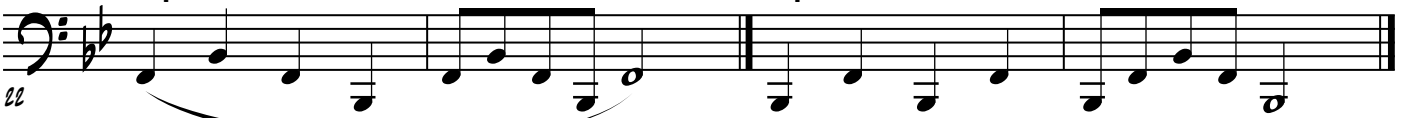
Lip Flex #8



Lip Flex #9



Lip Flex #10



Lip flex #11



Lip Flex #12



Lip Flex #13



The next set of exercises will combine lip flexibility with finger dexterity into one grouping. These will be called LFX (Lip Finger Exercises). The concept behind these exercises is to help you break away from the standard, typical lip flexibility exercises you have played through thus far in your session. These exercises will also challenge you in getting your lips to play larger intervals that you may not have mastered yet. Notice that all of the patterns will repeat themselves at least once. It would be beneficial to you to practice these exercises faster in order to gain access to larger intervals and further develop your flexibility over larger intervals. The tempo designation from the previous exercises will apply here as well.

Once you have gained an understanding of the finger patterns that are on this page, the next step will be to increase your speed and accuracy and move on from this starting point. You can also keep this finger/interval pattern and transfer it up one partial within the normal range of the trumpet. The goal is to help in your flexibility. Also try inverting the exercise. Instead of starting in an upwards motion with the flexibility, try moving downwards with the same finger pattern.

Lip and Finger Exercises

LFX #1



LFX #2



LFX #3



LFX #4



LFX #5



LFX #6



The following exercises are designed to assist you with your articulations. Now the exercises listed below are suggested patterns for performance in which you are to carry these forward to all 12 keys, or notes within a certain scale pattern (either major or minor). With each articulation pattern, strive for a consistent attack of the note as well as a fullness to the sound and duration to the note so as to propel the air forward through the exercise. The goal is to make all the notes within these patterns sound even in pitch, sound, tone and length (regardless of subdivision). All notes must be played full value so as to give the image of a never-ending air supply. The connection from each pitch is done so by the attack of the next successive pitch, not by cheating the air from the note "of the moment".

Practicing these exercises at various tempos and keys will help to further refine your abilities on the horn. As stated previously, practice all of these patterns in all keys so as to gain further ability on your horn. If at first you don't succeed, then try try again.

Remember: Practice doesn't make Perfect, Practice makes Permanent. Perfect Practice makes Perfect.

Suggested tempi to practice the following exercises at is: Quarter Note equals 80-132. Also, Stay focused on the exercise that you are playing in the moment. Listen to the pitch, attack and duration of each note that you are playing. Of there are inaccuracies in your performance, then take the time to perform them at a slower tempo CORRECTLY.

You can also practice these on the mouthpiece as well to further develop your articulation accuracy.

Articulation Exercises

Art. Ex. #1



Art. Ex. #2



Art. Ex. #3



Art. Ex. #4



The purpose behind this fingering chart is to give you an idea of the normal fingerings and some alternate fingerings that can work once you have reached a certain note in the upper register. Once you have reached a certain place in the upper register, the valves can assist in "Slotting" a note better, but really do not assist in getting the notes to respond. The top number is the normal fingering for the note in question. The fingerings that are below are suggested fingerings that can help you "slot" the notes with more ease than the "Normal" fingering.

Tuba

Altissimo Register Fingering Chart

	"F"	"F-sharp"	"G"	"A-flat"	"A"	"B-flat"
137	0	2-3 1-2-3 1	1-2 3	1 1-2-3 2-3	2 1-3 3 1-2	0 1 2-3 1-2-3

	"B"	"C"	"D-flat"	"D"	"E-flat"	"E-natural"
140	1-2 2 1-2-3	1 0 1-3	2 2-3 1-2-3	0 1-2 3 1-3	1	2 1-2-3 2-3

	"F"	"F-sharp"	"G"	"A-flat"	"A"	"B-flat"
143	0 1-3 1	2-3 1-2-3 1	1-2 3 1-3	1 1-3 2-3	2 1-3 2-3	0 1 2-3

Upper Register Exercises continued.

The following exercises are extensions of the Upper Register Exercises Already in this packet. The ideas to remember with these exercises is to maintain a supple set to the lips, a relaxed aperture. The airflow should also remain as relaxed as possible in all registers. The air movement should remain fast and still remember to crescendo through the upper register. The moment you feel any tension in the chest or throat, stop. The feeling we are trying to Establish is one of a relaxed air column that is free from tension.

Take a full breath and try blowing a steady stream off of the instrument. Work to make this feeling relaxed and effortless. Once you have felt the proper feeling, now add the mouthpiece only. work for this feeling on the mouthpiece. Without producing a sound on the mouthpiece, work for a big full breath and try to blow a steady stream of air into the horn with as much freedom as possible. Once you have achieved this goal, add the mouthpiece to the horn and repeat the process now with the mouthpiece on the horn, but with the lips wrapped around the rim of the mouthpiece. Once you have achieved this feeling, now place the lips inside the mouthpiece as you would to form an embouchure. Repeat the process in the airstream. blow free and easy. Once the feeling has been accomplished, Begin to play the instrument. Achieve the goal of a steady stream of air and an ease to the sound with very little tension.

Double Octave Scales

146

150

Ascending Melodic Exercise

154

158

Ascending Partial Major Scale

162

Single Octave Glissando

165

Double Octave Glissando