

BEGINNING DAILY ROUTINE

For CC Contrabass Tuba

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One of the most important parts of any brass player's day is work dedicated to developing and improving the "fundamentals" of playing. The following is an example of the types of exercises a beginning low brass player should be working on. Much of this routine comes from the teachings of Professor Buddy Baker (University of Northern Colorado). I would like to thank two of Professor Baker's students, Mark Aderman and Professor Nick Keelan (Lawrence Conservatory) for exposing me to many of the exercises in this routine.

Practice all of these exercises with a metronome!

Your "first note" should be a quarter note inhalation thinking "OH," "HOE" or "WOE."

Lip Slurs

I often find it helpful to practice lip slurs with no articulation or a "breath articulation."
Experiment using a "breath articulation" from time to time.

#1 ♩ = 60 (Goal ♩ = 80)

Breath!

mf

Breath!

mf

Descend similarly, by half steps, until you reach the fundamental

#2 (On the remaining slurs, descend by half steps until you reach F#)

etc. . .

#3

etc. . .

#4

etc. . .

#5

etc. . .

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"Tonguing and Scale Practice"

Practice this exercise using different scales!!!

Practice the sixteenth notes in this exercise with a variety of articulations.

For the "true" beginner legato and staccato will suffice. Tempi will vary from player to player.

The exercise consists of three staves of music in bass clef, common time. Each staff contains sixteenth-note patterns. The first staff has three measures of ascending sixteenth notes, followed by a measure with a rest and an 'x' below it. The second staff has three measures of ascending sixteenth notes, followed by a measure with a rest and an 'x' below it. The third staff has three measures of ascending sixteenth notes, followed by a measure with a rest and an 'x' below it, and then a double bar line with a repeat sign.

Descend down the scale until you reach the tonic . . .

A single staff of music in bass clef, common time, showing a descending scale of sixteenth notes. The scale starts on a higher note and descends to a lower note, ending with a rest and an 'x' below it.

"Remington Exercises"

When you first start practicing this exercise use a legato articulation.

As you progress, experiment with different ranges, note values, and articulations.

The first exercise is marked with a tempo of quarter note = 60. It consists of a single staff of music in bass clef, common time. The melody starts on a middle note and moves up and down in a series of eighth notes. There are rests and 'x' marks below some notes. The exercise ends with a double bar line and a repeat sign.

The second exercise consists of a single staff of music in bass clef, common time. The melody starts on a middle note and moves up and down in a series of eighth notes. There are rests and 'x' marks below some notes. The exercise ends with a double bar line and a repeat sign.

Continue in similar fashion to "low F#". . .

The third exercise consists of a single staff of music in bass clef, common time. The melody starts on a middle note and moves up and down in a series of eighth notes. There are rests and 'x' marks below some notes. The exercise ends with a double bar line and a repeat sign.

Continue in similar fashion to G. . .

The fourth exercise consists of a single staff of music in bass clef, common time. The melody starts on a middle note and moves up and down in a series of eighth notes. There are rests and 'x' marks below some notes. The exercise ends with a double bar line and a repeat sign.

Continue in similar fashion to "middle C". . .

The fifth exercise consists of a single staff of music in bass clef, common time. The melody starts on a middle note and moves up and down in a series of eighth notes. There are rests and 'x' marks below some notes. The exercise ends with a double bar line and a repeat sign.

Continue in similar fashion to "High G" and then continue exercise upward to, and if possible, beyond High C. . .

The sixth exercise consists of a single staff of music in bass clef, common time. The melody starts on a middle note and moves up and down in a series of eighth notes. There are rests and 'x' marks below some notes. The exercise ends with a double bar line and a repeat sign.