



Tuba Master Class

Andy Rummel

BBb Tuba Warm-ups and Technical Exercises

Compiled by

Andy Rummel

Assistant Professor of Tuba and
Euphonium

Illinois State University
Normal, Illinois

Introduction and Special Instructions

Well, apparently you can teach an old dog new tricks! I have been wishing for years to compile a packet of materials and exercises that I use in my daily practice routine, but until recently, had an extremely basic knowledge of music notation programs. Thanks to the tutelage and patience of one of my technologically gifted students, I have learned the basics of the program and have finally been able to get some of my ideas down on paper.

I cannot, nor will not, take credit for all of the exercises included in this packet. Many of the items contained within have been handed down to me from various teachers throughout the years. It was my desire to organize some of the tried and true exercises in one central location so my students would not have to try and decipher my failed attempts at trying to vocalize particular exercises. Hopefully you will find the exercises contained within this packet useful in your daily pursuit to become a better musician. I incorporate these exercises in my daily practice routine and I have been very pleased with the results.

That being said, it is important for you to take these exercises very seriously. All of these exercises should be performed at a very slow tempo with a medium dynamic. This is not a race, and you will find that the desired results will not be achieved if you rush through any of the exercises. Most of the exercises work best when played as slowly as possible. Set your metronome at the tempo marking provided and do your best to stick with it.

The overall goal of these exercises is to solidify your grasp of the basics of your chosen instrument. As we all know, sound is paramount and it is vital that you perform all exercises with the most amazing sound that you can. Be very critical with yourself and do not move onto the next exercise until you are satisfied with the sound that you are producing.

I hope that you enjoy these exercises as much as I do. They are very satisfying and cover almost every facet of our playing that may need attention. If you ever have any questions or concerns, please do not hesitate to contact me using the information below.

Good luck!

Mr. Andy Rummel
Assistant Professor of Tuba and Euphonium
School of Music
Illinois State University
Campus Box 5660
Normal, IL 61790
(309) 438-5817
atrumme@ilstu.edu

Long Tone Studies

①

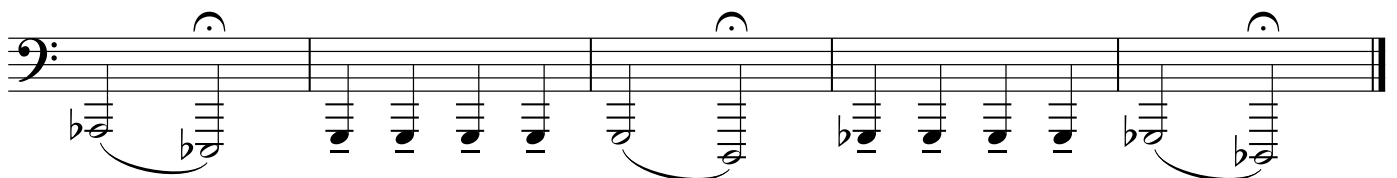
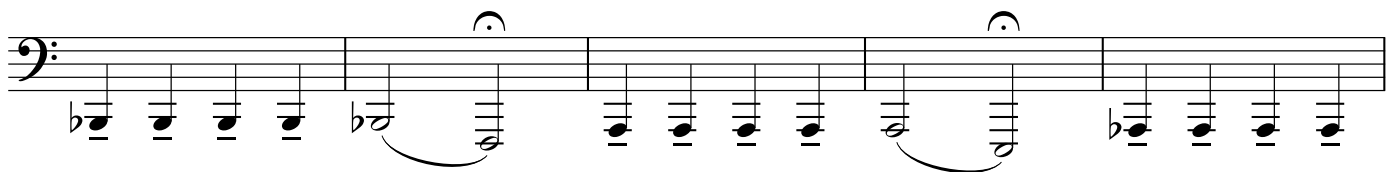
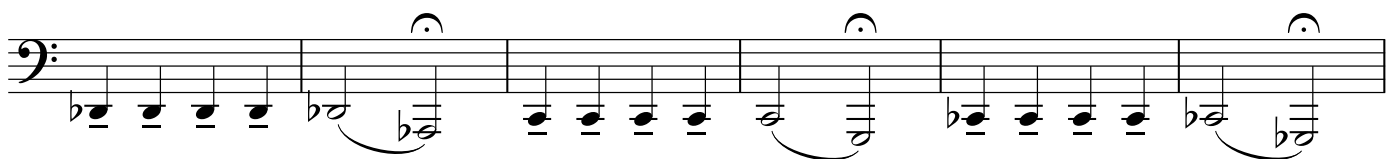
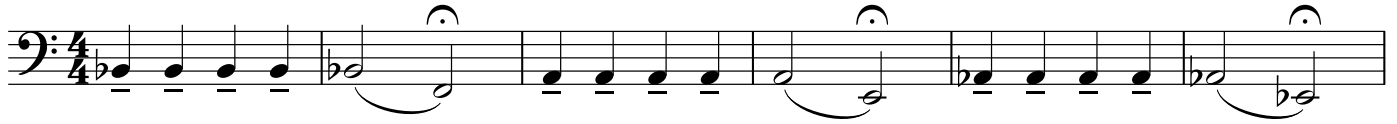
Play as slowly as possible. Strive to make every note more beautiful than the one preceding it.

Long Tone Studies Continued

②

Play as slowly as you can. Hold each fermata until you run out of air. Use a gentle, legato tongue throughout the exercise. Continue lower in the tessitura if possible.

Slow ♩ = 50



This exercise should be played as slowly as possible at a medium dynamic.

④

Very slow ♩ = 40

The musical score consists of ten staves of music, each beginning with a bass clef and a 4/4 time signature. The tempo is marked 'Very slow' with a quarter note equal to 40 beats. The music is composed of eighth-note patterns, often beamed together, with various accidentals (flats, sharps) and rests. Each staff begins with a half note followed by a series of eighth notes, and ends with a half note. The patterns are repeated across three measures per staff.

Again, play as slowly as possible.

5

Slow ♩ = 50

The musical score consists of ten staves of bass clef notation in 4/4 time. The tempo is marked 'Slow' with a quarter note equal to 50 beats per minute. The key signature is one flat (B-flat). The notation features a series of eighth-note patterns, often grouped with slurs and including various accidentals (flats and naturals). The patterns are complex, involving chromatic and diatonic runs. A circled number '5' is located in the top right corner of the page.

Again, play as slowly as possible with a medium dynamic.
Begin pattern lower and/or continue higher for a greater challenge!

⑥

Slow ♩ = 50

Beautiful Sounds

7

Play this entire exercise slurred. Connectivity is the key and amazing results will be achieved by slow, steady practice. Strive to make beautiful, world-class sounds on each note.

The tempo marking is a guide...this is not a race!

Slow ♩ = 60







Articulation Studies

Continue down chromatically into the pedal register.

11

Slow ♩ = 60

3 3 3 3

1. Legato tongue
2. Staccato

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

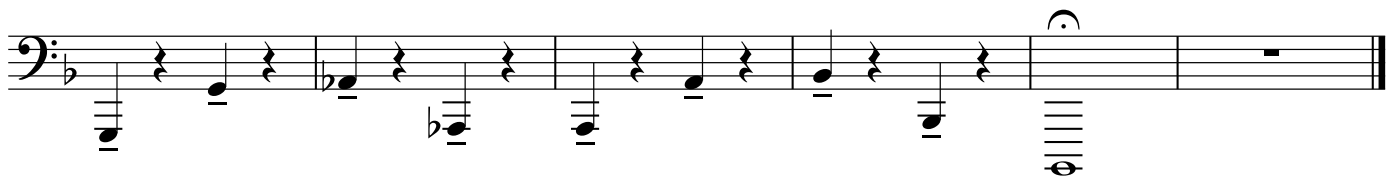
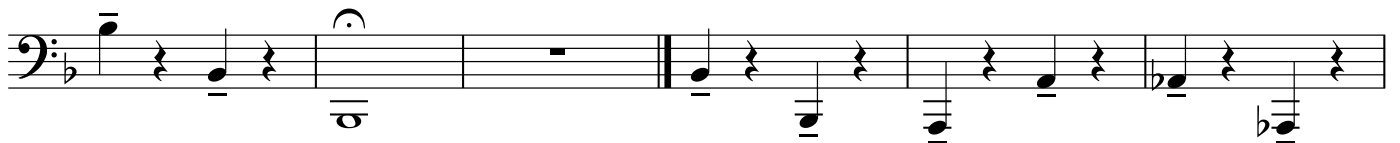
3 3 3 3

3 3 3 3

3 3 3 3

Accuracy Exercises

For this exercise, it is important to pull the mouthpiece off of your lips and completely reset the embouchure for each note. In doing this, you are training your embouchure to respond quickly to notes outside of your comfort zone.



First staff of music in bass clef, key signature of one flat (B-flat). It contains a sequence of notes: B-flat, D, F, B-flat, D, F, B-flat, D, F, B-flat, D, F. There are rests in the second and fourth positions of each measure.

Second staff of music in bass clef, key signature of one flat. It contains a sequence of notes: B-flat, D, F, B-flat, D, F, B-flat, D, F, B-flat, D, F. There are rests in the second and fourth positions of each measure.

Third staff of music in bass clef, key signature of one flat. It contains a sequence of notes: B-flat, D, F, B-flat, D, F, B-flat, D, F, B-flat, D, F. There are rests in the second and fourth positions of each measure.

Fourth staff of music in bass clef, key signature of one flat. It contains a sequence of notes: B-flat, D, F, B-flat, D, F, B-flat, D, F, B-flat, D, F. There are rests in the second and fourth positions of each measure.

Fifth staff of music in bass clef, key signature of one flat. It contains a sequence of notes: B-flat, D, F, B-flat, D, F, B-flat, D, F, B-flat, D, F. There are rests in the second and fourth positions of each measure.

Flexibility Exercises

Strive to make transitions between notes as clean as possible. This exercise is all about clean and even shifts between each note. Start with tempo marked and slowly (and I mean SLOWLY!) work your way up the metronome. Patient practice with the following exercises will bring amazing flexibility down the road! Be honest with yourself and do not speed up until you can cleanly play the exercise at the marked tempo.

USE FINGERINGS PROVIDED!!!

Very slow ♩ = 40

The exercises are as follows:

- Staff 1: *open*, *2*, *1*
- Staff 2: *1-2 or 3*, *2-3*
- Staff 3: *4 or 1-3*, *2-4 or 1-2-3*, *1-2-4*
- Staff 4: *open*, *2*
- Staff 5: *1*, *1-2 or 3*, *2-3*
- Staff 6: *4 or 1-3*, *2-4 or 1-2-3*, *1-2-4*
- Staff 7: *open*, *2*, *1*
- Staff 8: *1-2 or 3*, *2-3*

4 or 1-3

2-4 or 1-2-3

1-2-4

open

2

1

1-2 or 3

2-3

4 or 1-3

2-4 or 1-2-3

1-2-4

open

2

1

1-2 or 3

2-3

4 or 1-3

First staff of music in bass clef with a key signature of one flat. It contains a sequence of eighth notes and quarter notes. A fermata is placed over the final note, which is a quarter note G2. A brace underneath the staff indicates a measure rest for two or three measures, labeled "2-4 or 1-2-3".

Second staff of music in bass clef with a key signature of one flat. It contains a sequence of eighth notes and quarter notes. A fermata is placed over the final note, which is a quarter note G2. A brace underneath the staff indicates a measure rest for one or two measures, labeled "1-2-4".

Third staff of music in bass clef with a key signature of one flat. It contains a sequence of eighth notes and quarter notes. A fermata is placed over the final note, which is a quarter note G2. A brace underneath the staff indicates a measure rest for one measure, labeled "1-2-4". The staff concludes with a double bar line.