My Music Folder

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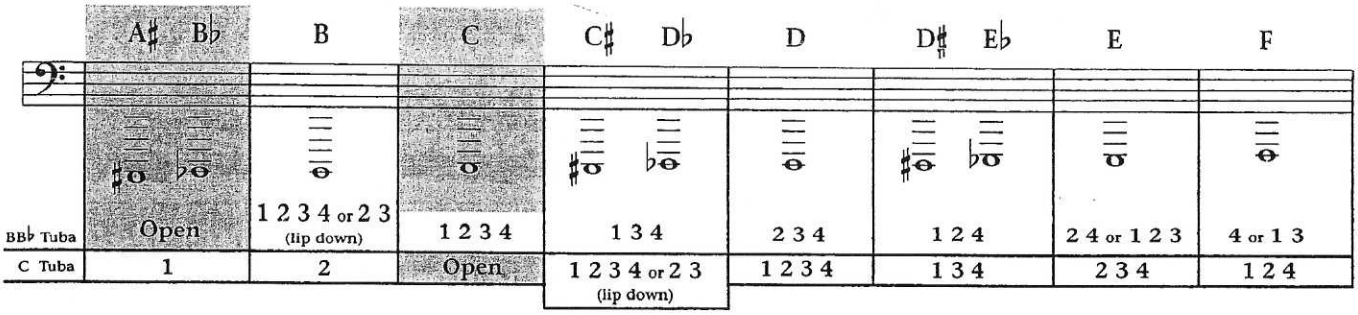
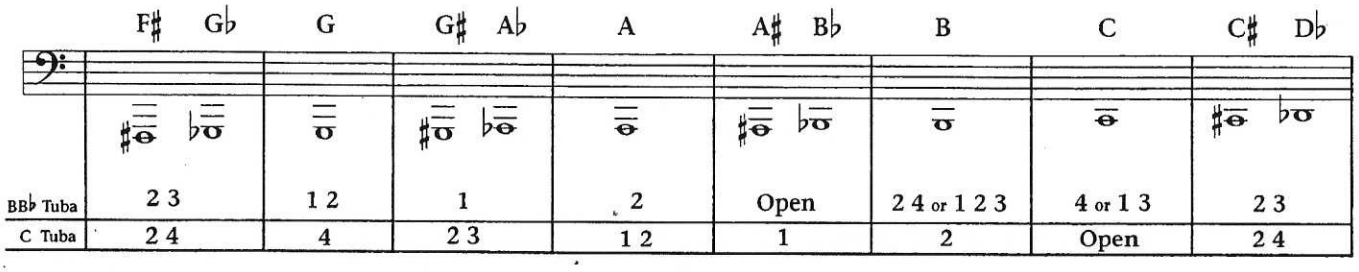
This folder belongs to: _____

Tuba Fingering Chart

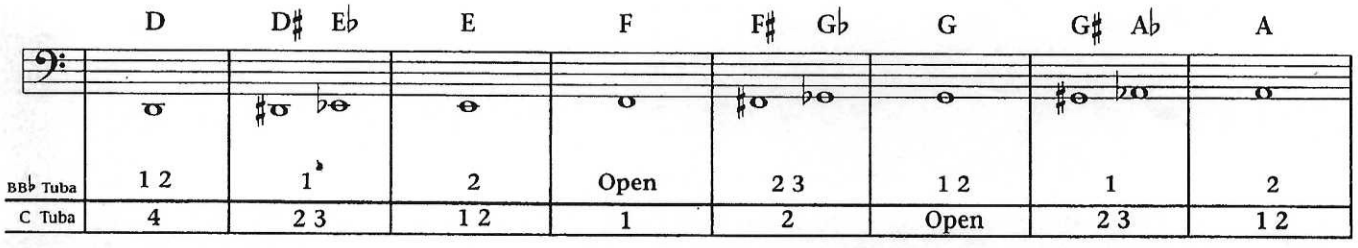
Notes on gray background are pedal tones.



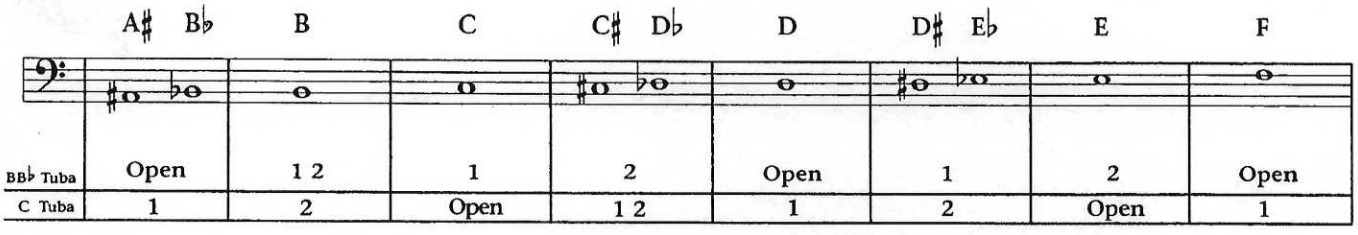
	A♯ B♭	B	C	C♯ D♭	D	D♯ E♭	E	F
B♭ Tuba	Open	1 2 3 4 or 2 3 (lip down)	1 2 3 4	1 3 4	2 3 4	1 2 4	2 4 or 1 2 3	4 or 1 3
C Tuba	1	2	Open	1 2 3 4 or 2 3 (lip down)	1 2 3 4	1 3 4	2 3 4	1 2 4



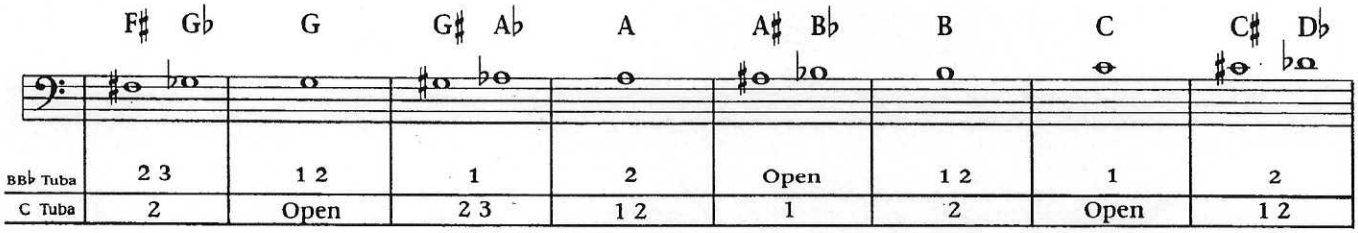
	F♯ G♭	G	G♯ A♭	A	A♯ B♭	B	C	C♯ D♭
B♭ Tuba	2 3	1 2	1	2	Open	2 4 or 1 2 3	4 or 1 3	2 3
C Tuba	2 4	4	2 3	1 2	1	2	Open	2 4



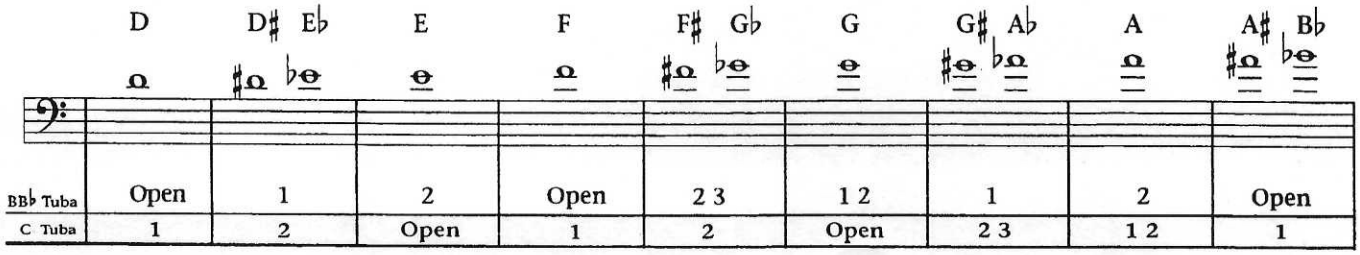
	D	D♯ E♭	E	F	F♯ G♭	G	G♯ A♭	A
B♭ Tuba	1 2	1	2	Open	2 3	1 2	1	2
C Tuba	4	2 3	1 2	1	2	Open	2 3	1 2



	A♯ B♭	B	C	C♯ D♭	D	D♯ E♭	E	F
B♭ Tuba	Open	1 2	1	2	Open	1	2	Open
C Tuba	1	2	Open	1 2	1	2	Open	1



	F♯ G♭	G	G♯ A♭	A	A♯ B♭	B	C	C♯ D♭
B♭ Tuba	2 3	1 2	1	2	Open	1 2	1	2
C Tuba	2	Open	2 3	1 2	1	2	Open	1 2



	D	D♯ E♭	E	F	F♯ G♭	G	G♯ A♭	A	A♯ B♭
B♭ Tuba	Open	1	2	Open	2 3	1 2	1	2	Open
C Tuba	1	2	Open	1	2	Open	2 3	1 2	1

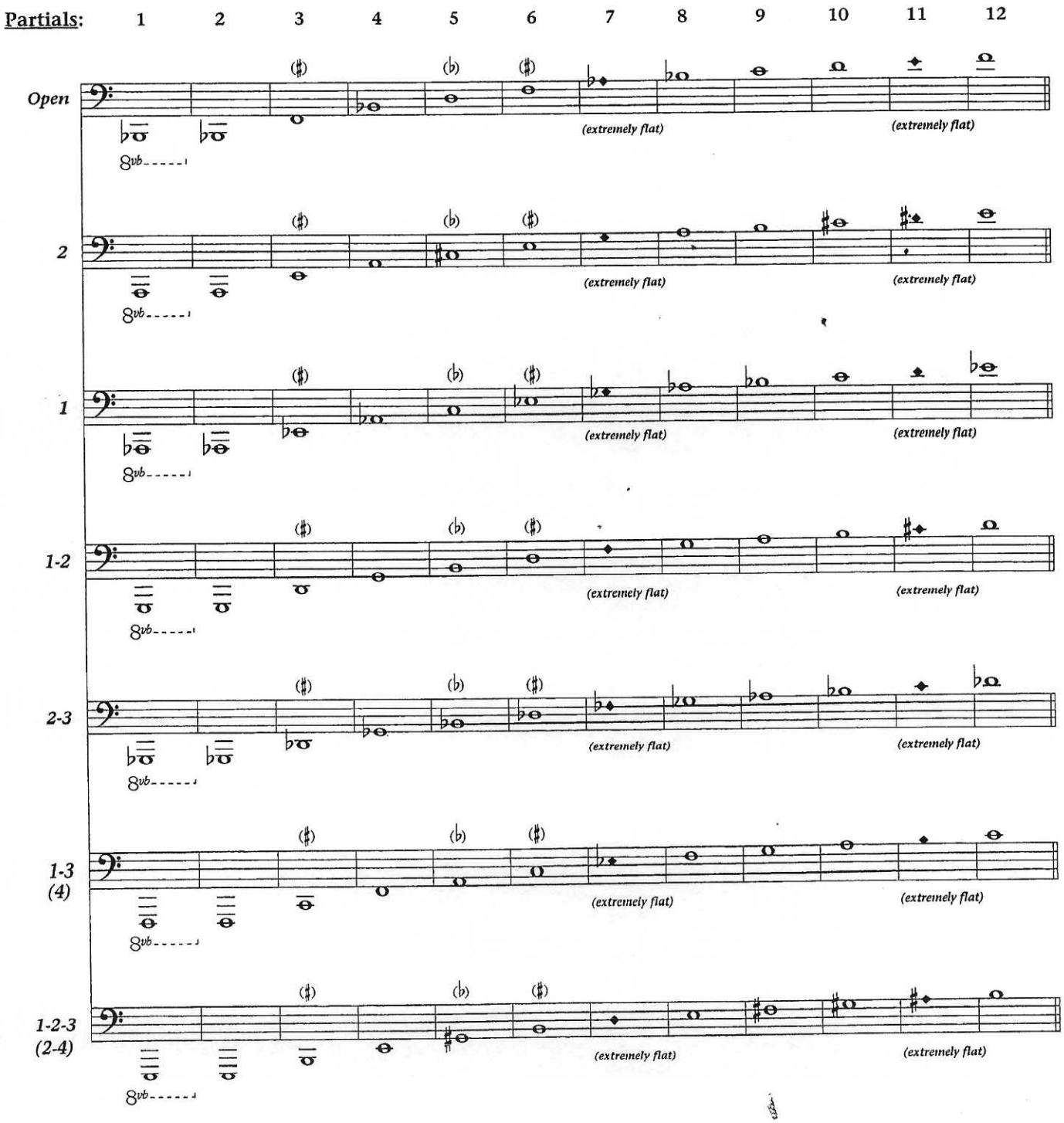
(When more than one fingering is shown, the first is the most common.)

Tuba Harmonic Series

The fundamental pitch of the tuba is determined by the length of the tube. Its characteristic tone quality is determined not only by the size of the opening in the tube, but also the amount of conical tubing or flare.

Regardless of the length of tubing, a natural overtone series is produced when the air inside the tube is activated through the vibration of the lips. By changing the tension of the lips and air speed, the performer can move higher and lower within the harmonic series, without changing valves. Although the harmonic series is (in theory) endless, the chart below begins with the fundamental and continues through the 12th partial.

The 7th and 11th harmonic (partial) is so flat that it is unusable in the series (note the triangular shape of the note head).



Logical Conclusions to Effective Intonation

1. At this time it is unimportant to recognize sharp or Flat, *only the speed of the beats.*

2. Make a move with the Barrel, Slide, Mouthpiece (sax, flute – roll in/ or out). It doesn't make any difference whether it is in or out. *Listen for the beats, did they slow down or speed up with the barrel or slide adjustment?*

3. If the beats were faster, *then you made the wrong move, adjust in the opposite direction.*

4. If the beats become slower, *then you are making the correct move, continue until all beats are eliminated.*

5. If you find yourself *"pinching"* to eliminate beats, then your *instrument is too long, it must be shortened.*

6. If you find yourself *"relaxing"* your embouchure to eliminate beats, then the *instrument is too short, it must be lengthened.*

7. When two or more similar pitches are played, the sound is "beatless" (and you are not using any unnecessary pressure or relaxation on the mouthpiece)… **You are Perfectly IN TUNE!**

3 Logical Steps to Effective Balance and Blend

If you hear yourself above all others, 1 of 3 things is happening:

1. You are overpowering or overblowing! Make the necessary adjustment. *This initiates an auditory reaction to Balance.*

If you still hear yourself and you made the adjustment in #1, then:

2. You are playing with poor tone quality! Make the necessary adjustments (embouchure, breath support, posture, reed, etc.) *This initiates an auditory reaction to Blend* and a physical reaction to embouchure and breath support. Poor tone quality will not blend with anything!

If you still hear yourself and you made the adjustment in #1 and #2, then:

3. You are playing out of tune! Make the necessary adjustment by extending or shortening the length of your instrument. *This initiates an auditory response to "Beatless Tuning."*

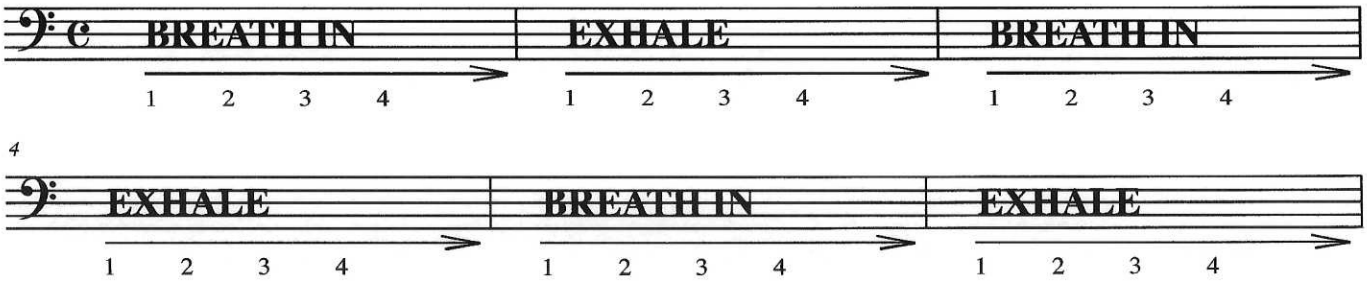
Tuba

Daily Warm-up
Breathing Exercises

Wayne Markworth

A. BREATHING EXERCISE - No mouthpiece

1. Good Posture
2. Relaxed throat and upper chest
3. Fill lungs from bottom to middle to top (Stomach rises)
4. Exhale all air through mouth - No tension

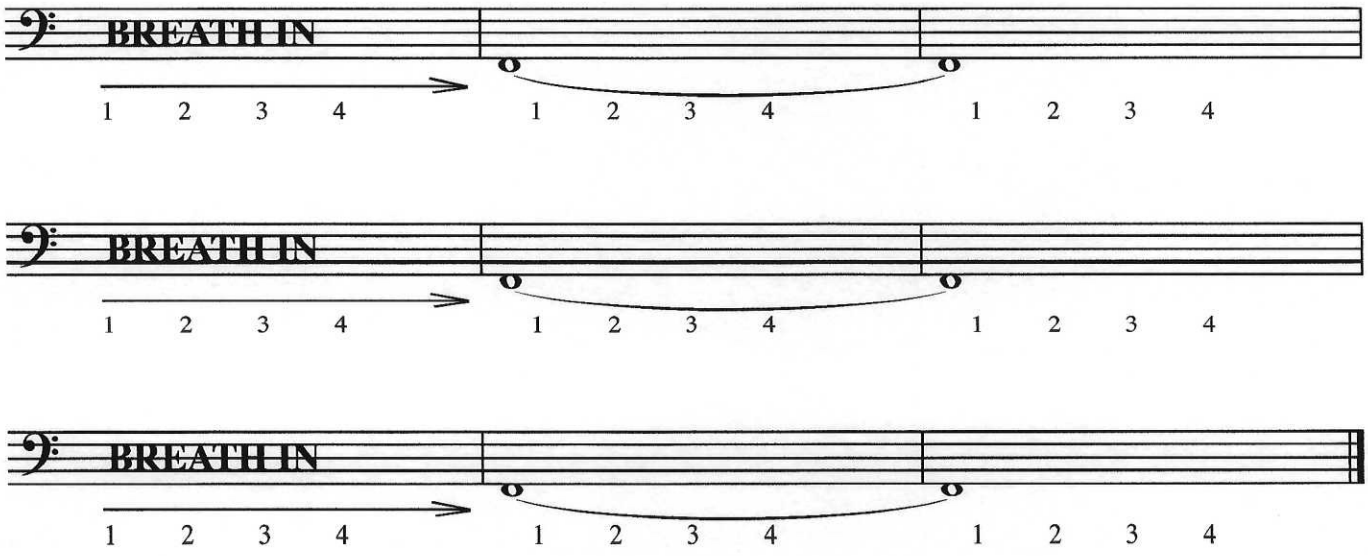


B. BREATHING EXERCISE - same as A above - WITH mouthpiece - NO buzzing

C. PLAYING WITH INSTRUMENTS

1 - 4 Same as above

5. Perfect Instrument Position
6. Breath in at corners of mouth
7. Steady tone -Medium volume - tongue the beginning of the note



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The Dragon!

Breathing Exercise

***Left Hand:**

Cup the hand, hold at Arm's length to Catch the air (on Thumb crease)

***Right Hand:**

Make a Blade (Straight Fingers) Breath in Between 1st and 2nd Knuckles

Breathe in saying "PoH" (inhale, drop jaw), with Right hand up to mouth.

Breath out saying "DaH" (drop jaw), move Right hand away from face, blow to Left Hand.

Exercise:

***Breathe in 4 counts worth of air on allotted counts less than 4 counts**
***Breathe out all air during allotted counts**

Breathe in				Breathe out			
1	2	3	4	1	2	3	4
	1	2	3	1	2	3	4
		1	2	1	2	3	4
			1	1	2	3	4
1	2	3	4	1	2	3	4
1	2	3	4	1	2	3	
1	2	3	4	1	2		
1	2	3	4	1			
1	2	3	4	1	2	3	4
	1	2	3	1	2	3	
		1	2	1	2		
			1	1			

Finally, Hands up in the air, and "Sigh" together!

Tuba

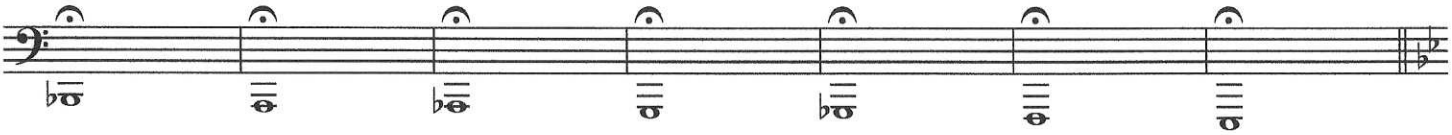
Initial Warmups - Tuba

DO THESE EVERYTIME YOU PICK UP YOUR INSTRUMENT!!!!

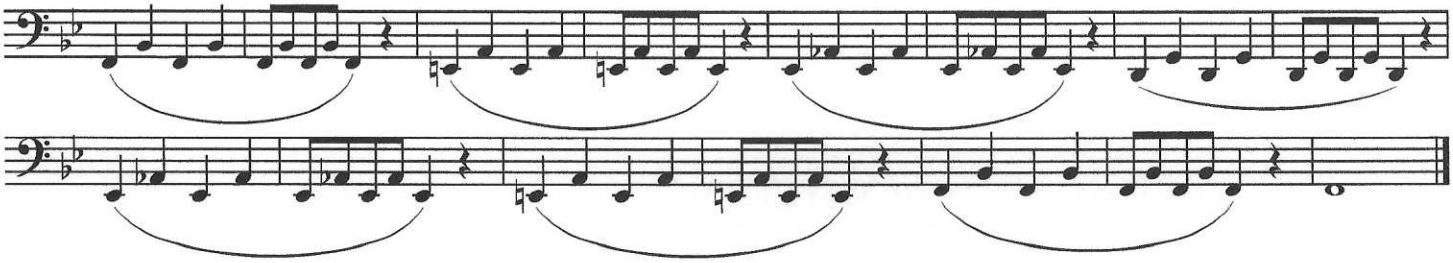
Doerr

Buzzing. MOUTHPIECE ONLY! Sing through the buzz!

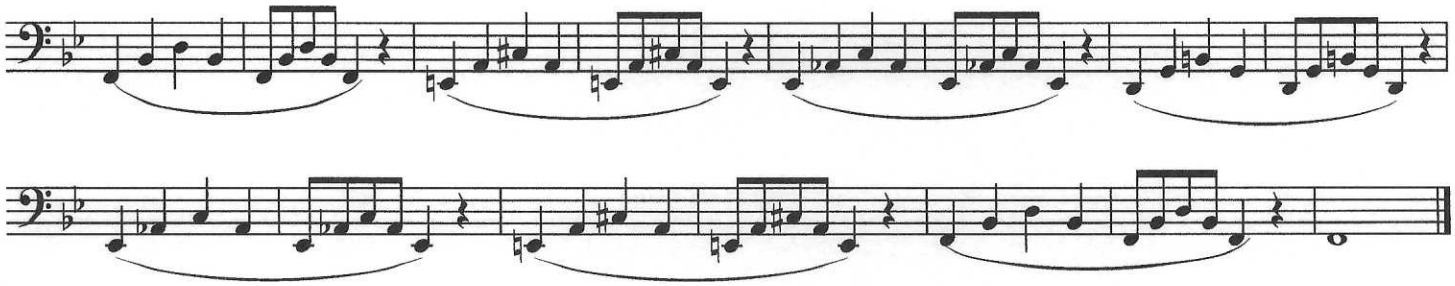
Long Tones Sustain each note on one breath. Focus on clean tone, stop when the sound wavers.



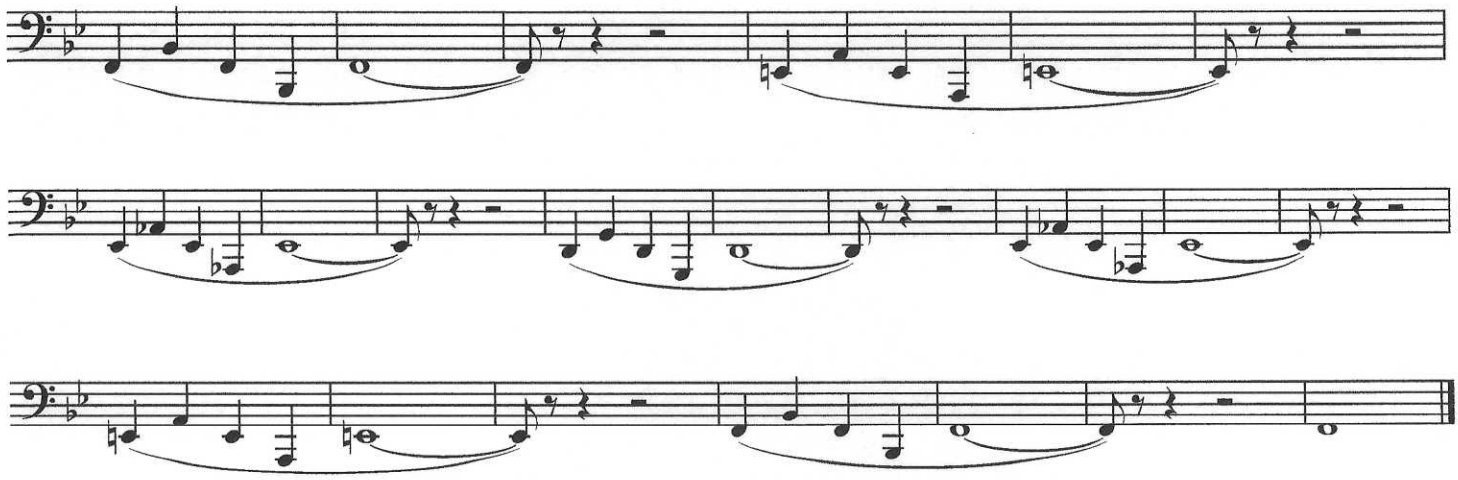
2 Note Lip Slurs "Daugh A"



3 Note Lip Slurs Daugh - A - E - A"



"dAH-eh-AH-OH-AH"



After completing your Initial Warmups proceed to review any music as needed.

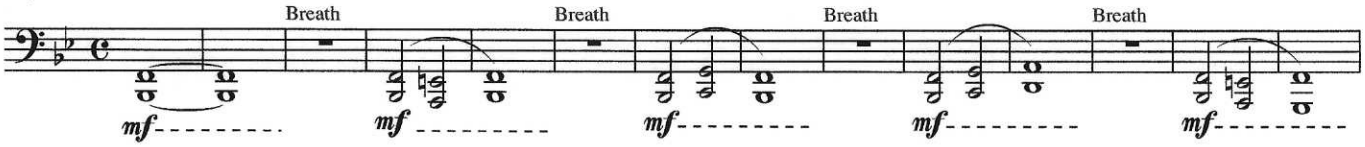
Tuba

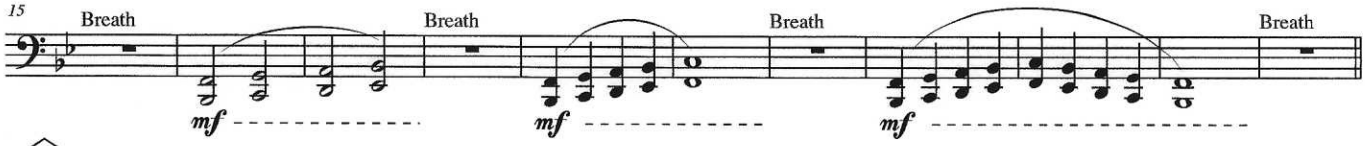
Daily Warm-up

Level One

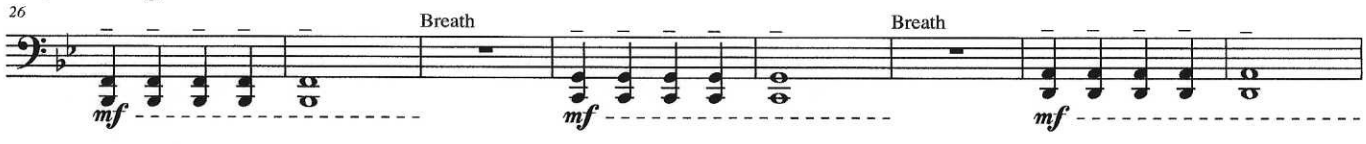
Wayne Markworth

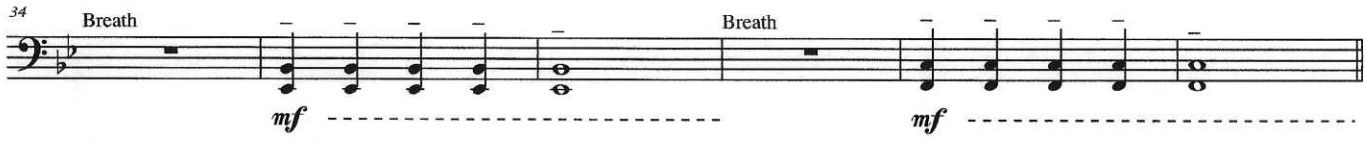
1 Air Flow



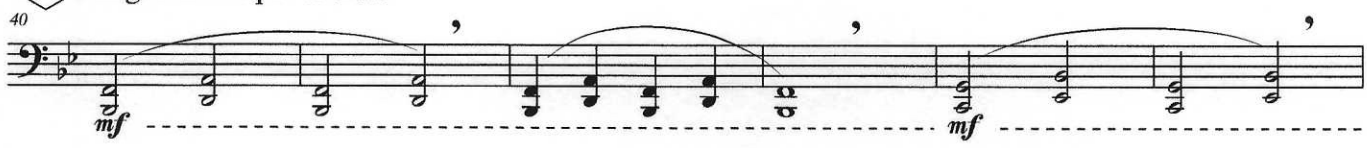


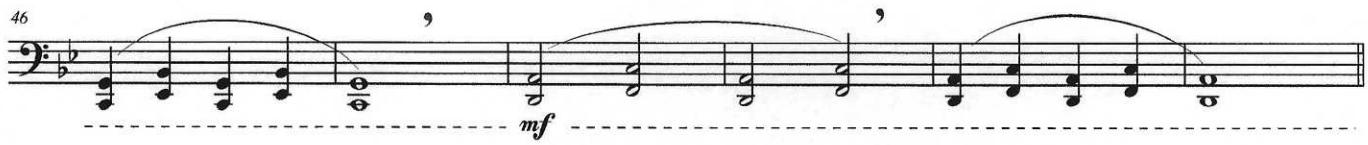
2 Legato



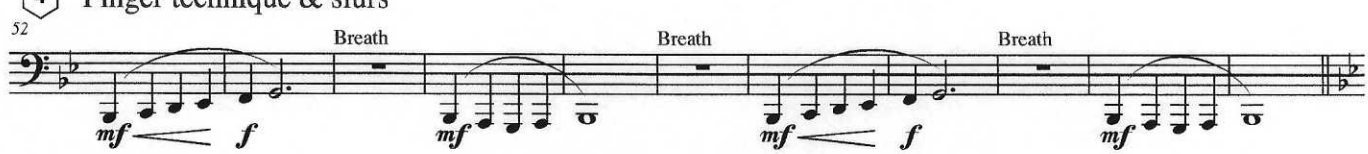


3 Finger technique & slurs

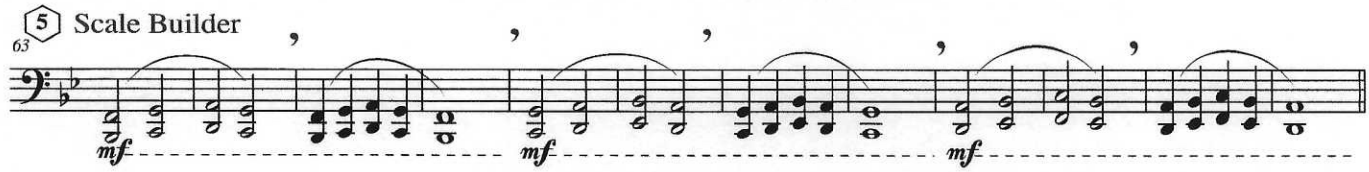




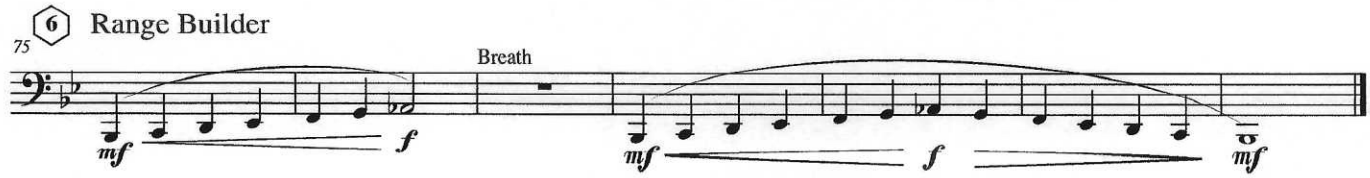
4 Finger technique & slurs



5 Scale Builder



6 Range Builder



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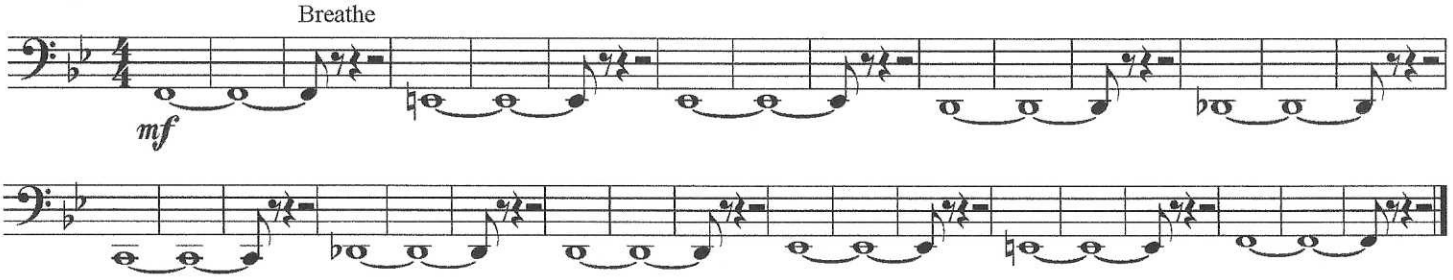
Tuba

Daily Warmups

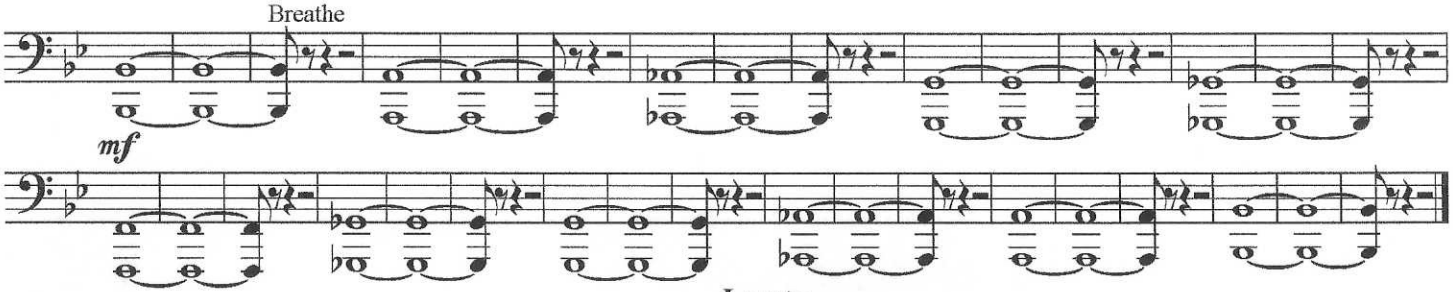
Do these exercises correctly while focusing on
Playing in Tone, in Tune, in Time, and in Technique

Doerr

Long Tones 9 Counts Concert F

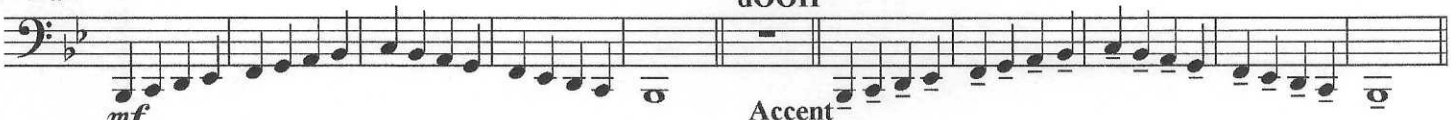


Long Tones 9 Counts Concert Bb



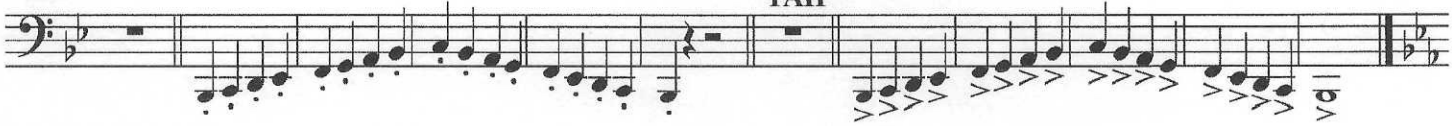
Articulation on Bb
"Dah"

Legato
100% Note Length
"dOOH"



Stacatto
50% Note Length
"dah"

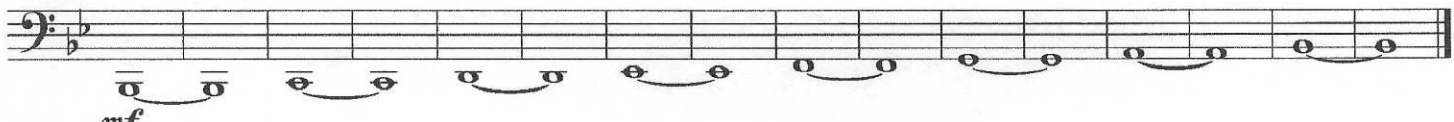
Accent
75% Note Length
+1 Dynamic Level
"TAH"



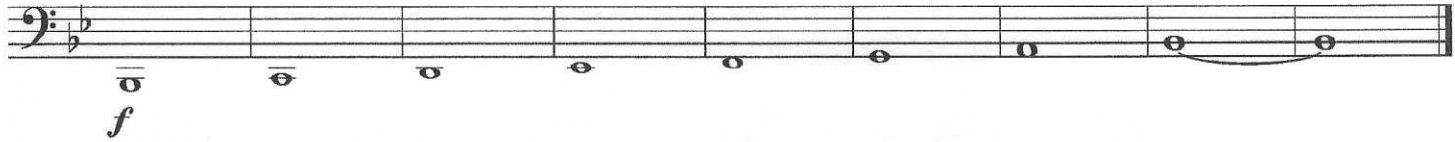
Articulation on Eb
High Range

Articulation on F
Low Range

Play - Buzz - Play
Woodwinds play, Brass Buzz on mouthpieces



Velocity
Brass: Sing through the Buzz



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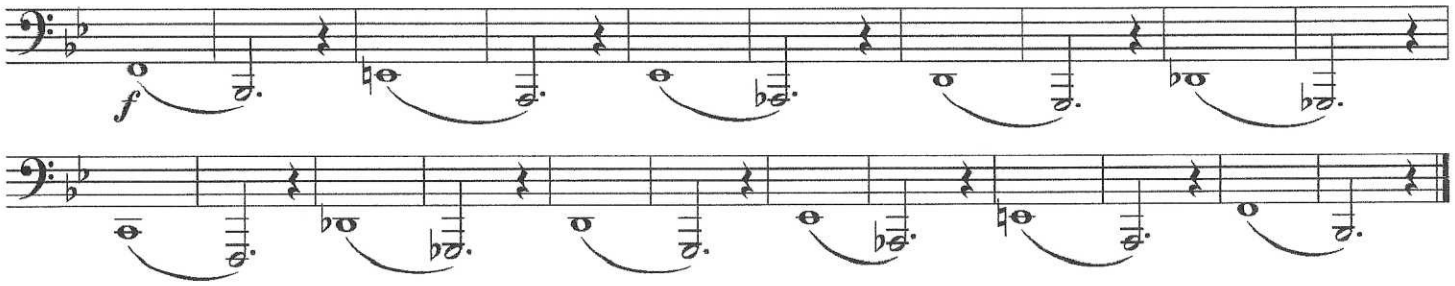
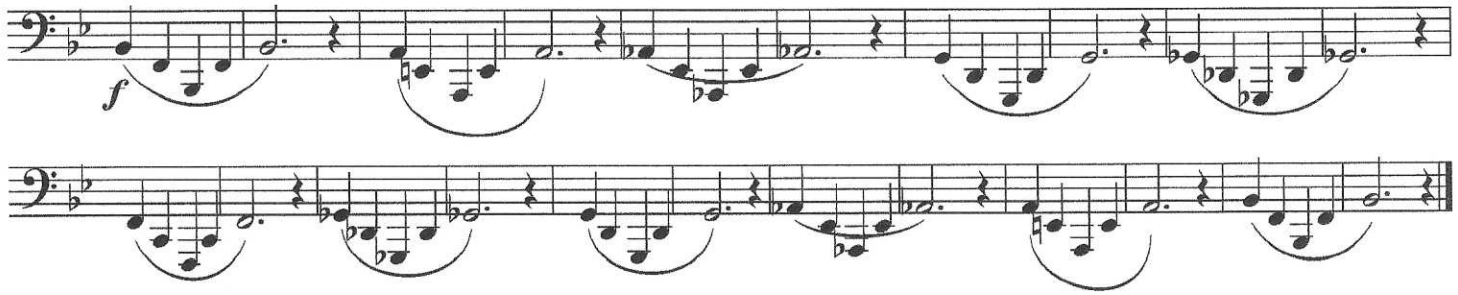
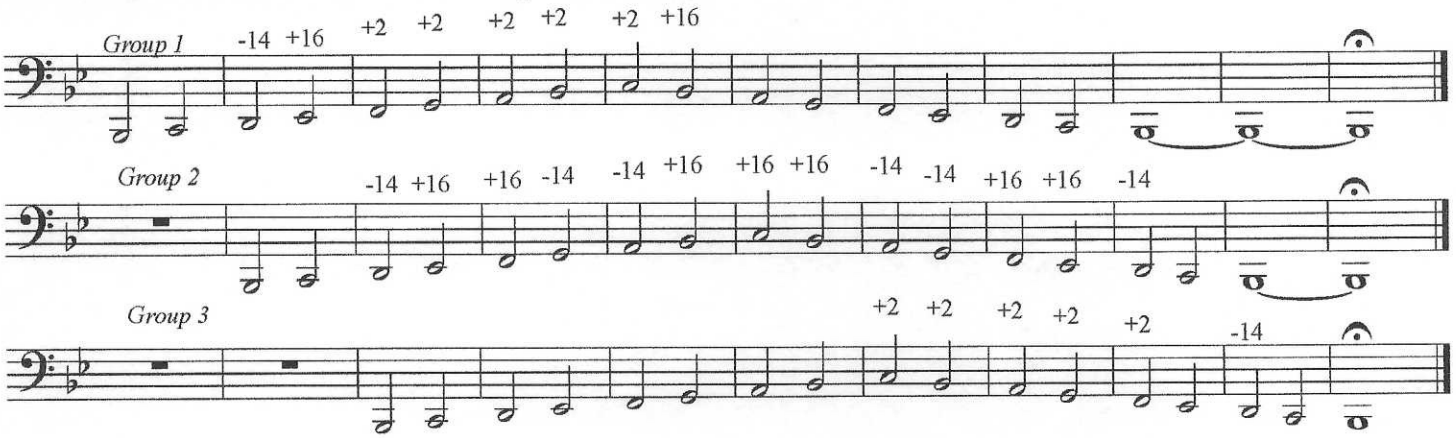
Lip Slur #1



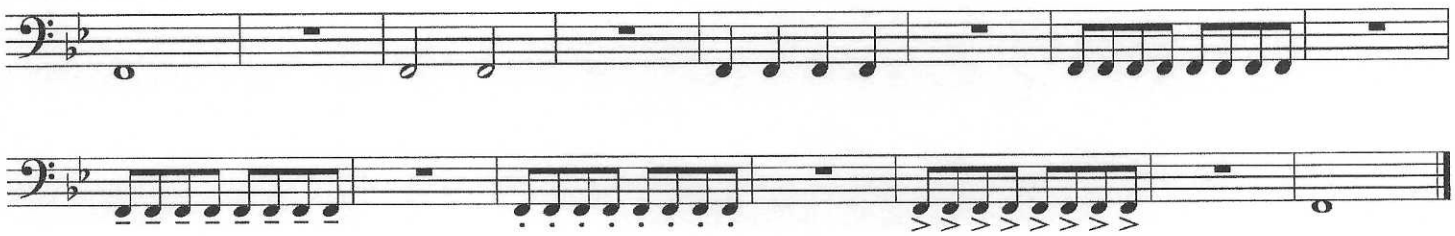
Lip Slur #2



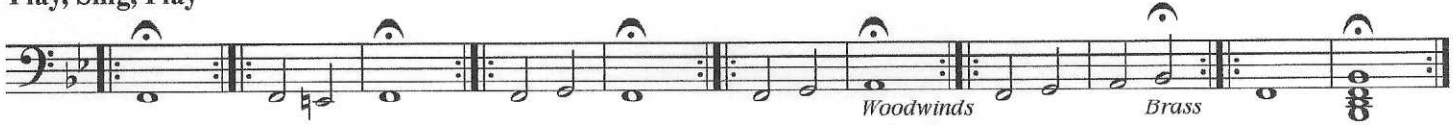
Scale in Rounds: Tuning Chords
Pitch tendencies indicated with + for Sharps or - for Flats



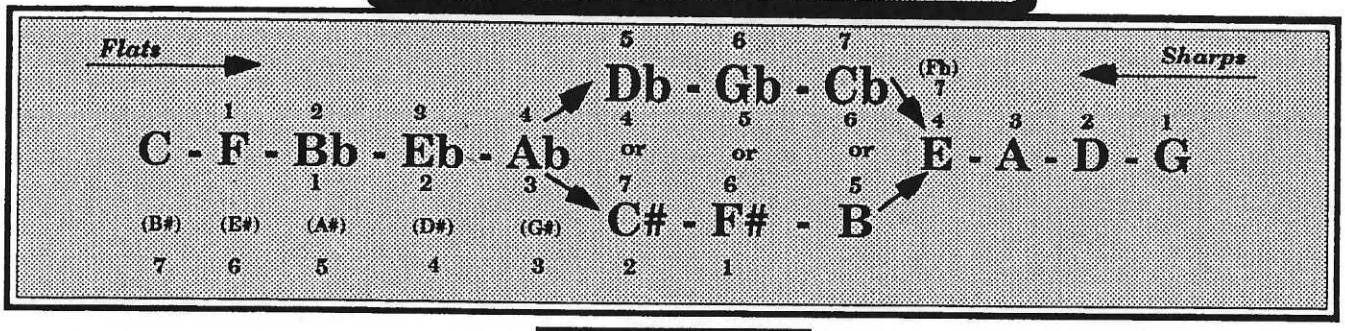
Rhythmic Precision



Tuning Sequence
Play, Sing, Play



Grouping Assignments



Woodwind Choir

Group 1	Group 2	Group 3	Group 4
Piccolo	2nd Flute	3rd Clarinet	Bass Clarinet
Eb Clarinet	2nd Clarinet	Alto Clarinet	Bassoons
Oboe	2nd Alto Sax	Tenor Sax	Bari Sax
1st Flute			Contra Clarinets
1st Clarinet			
1st Alto Sax			

Brass Choir

Group 1	Group 2	Group 3	Group 4
1st Cornet	2nd Cornet	3rd Cornet	Baritone, Euphonium
1st Trumpet	2nd French Horn	2nd Trumpet	Tuba
1st French Horn		2nd & 3rd Trombone	String Bass
1st Trombone		3rd & 4th French Horn	

Percussion

Group 1	Group 2	Group 3	Group 4
Vibraphone (soft mallets)	Xylophone (soft mallets)	Marimba (soft mallets)	Tympani

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Tuba

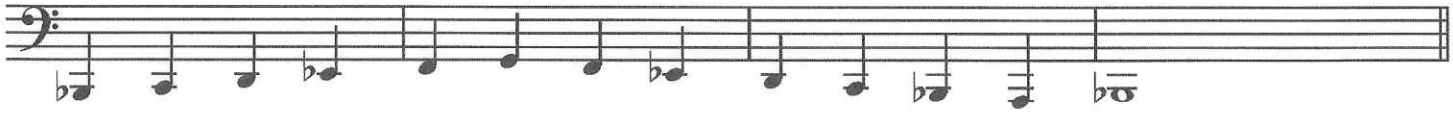
Notes!

Doerr

First Five Notes (Pentatonic scale)

Adding a note above and below

4



Extending the range

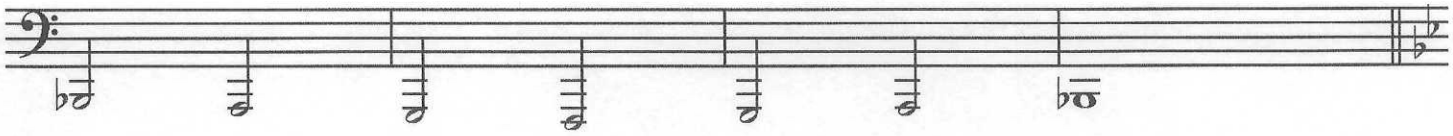
8

Lots of Notes!

12

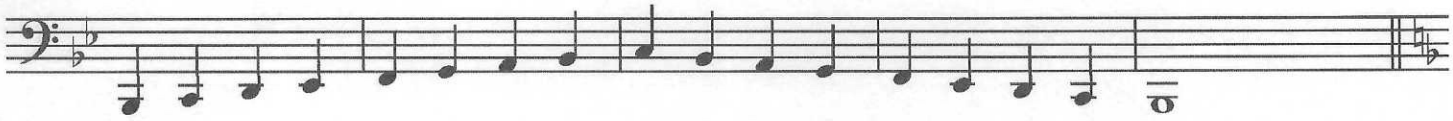
Lower Notes

17



Concert Bb Major Scale

21



Concert F Major Scale

26

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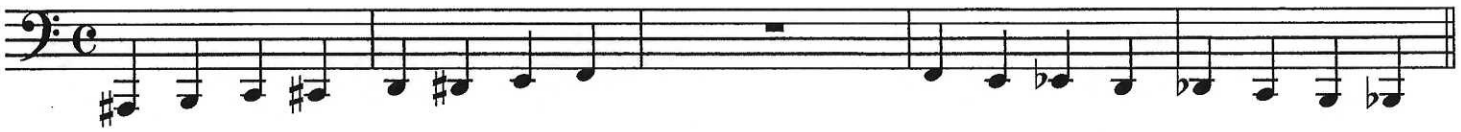
Chromatics!

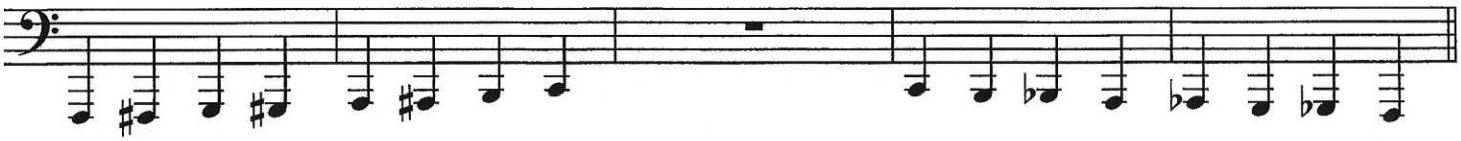
Tubas

Doerr

1. **Sharps going up...** **Flats going down...**

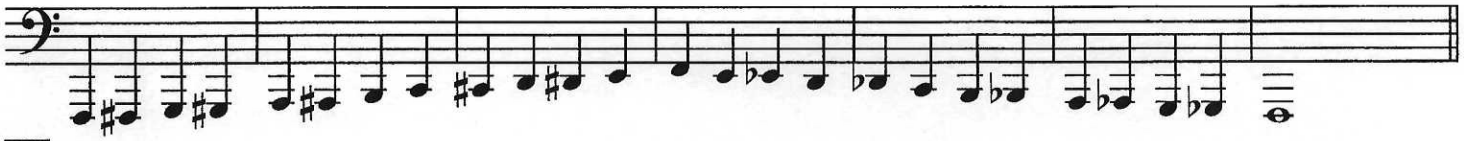


2.



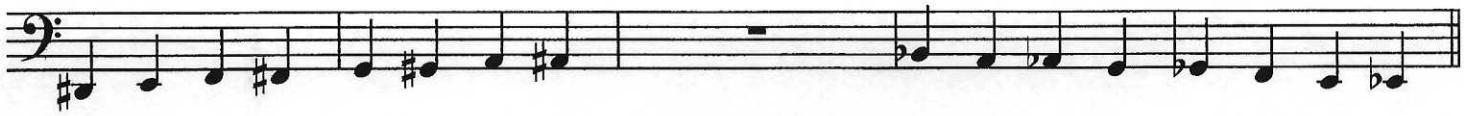
3. **Concert F Chromatic Scale**

11 We've combined Ex. 1. and Ex. 2. and put together a scale!



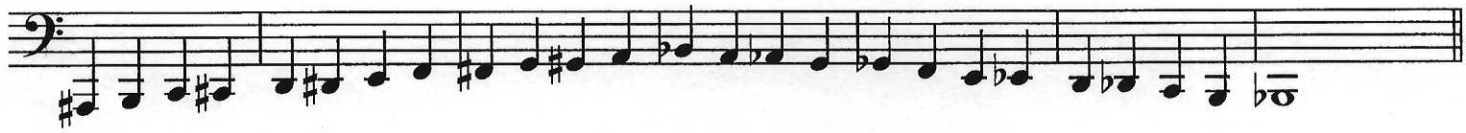
4.

18



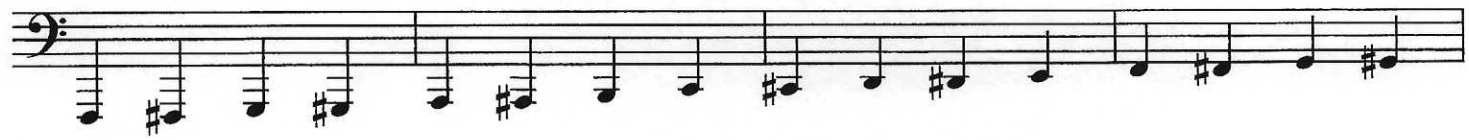
5. **Concert Bb Chromatic Scale**

23 We've combined Ex. 1. and Ex. 4. and put together a different Chromatic scale!

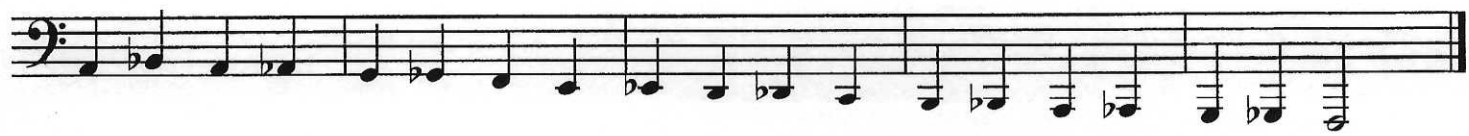


6. **Octave and a 5th Chromatic Scale**

30 We've combined Ex. 1., Ex. 2 and Ex. 4. and put together this Chromatic scale!



34



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Tuba

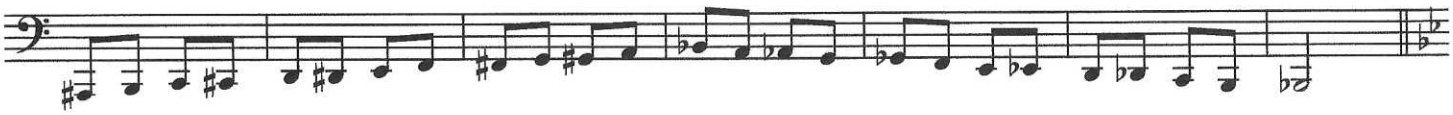
Scales

Doerr

Concert Bb Major

Arpeggio

Chromatic

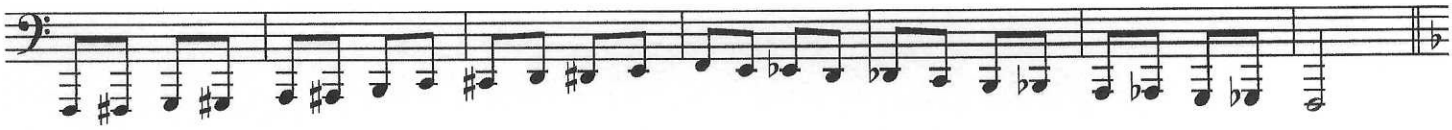


Concert g minor
(Natural)

Concert Eb Major

Concert c minor

Concert F Major



Concert d minor

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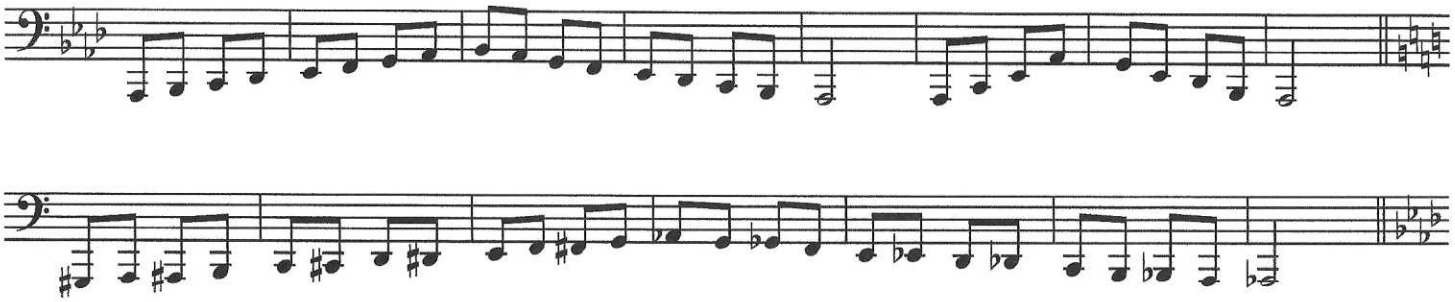
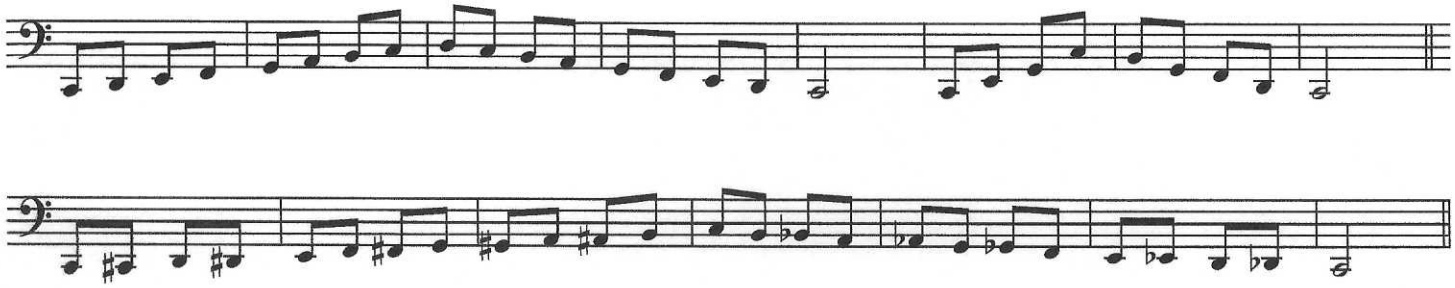
Concert Ab Major

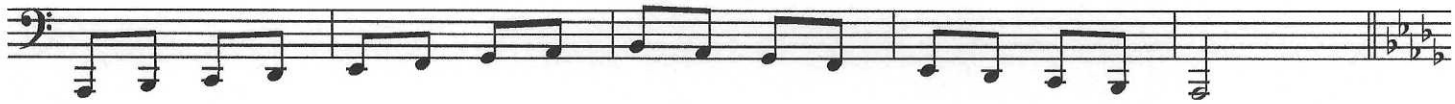


Concert f minor

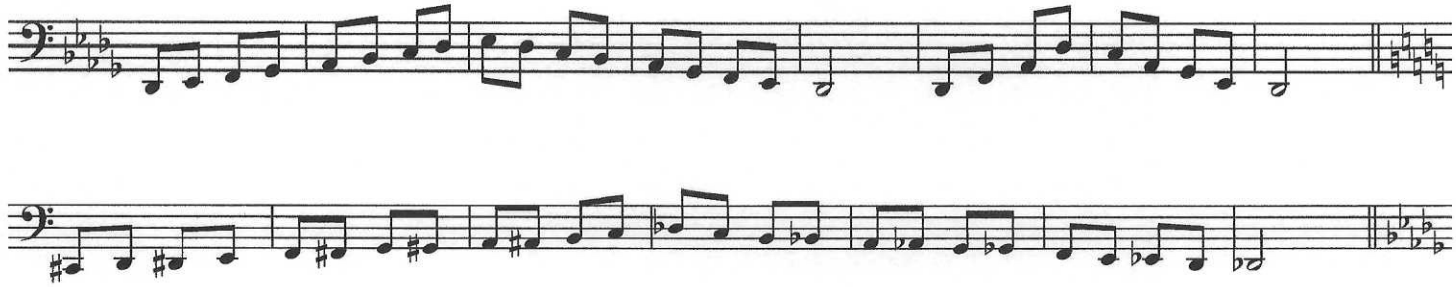
Concert C Major



Concert a minor



Concert Db Major



Concert bb minor