

# **My Music Folder**

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**This folder belongs to: \_\_\_\_\_**



# Tuba Fingering Chart

Notes on gray background are pedal tones.

	A $\sharp$ B $\flat$	B	C	C $\sharp$ D $\flat$	D	D $\sharp$ E $\flat$	E	F
BB $\flat$ 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 $\sharp$ G $\flat$	G	G $\sharp$ A $\flat$	A	A $\sharp$ B $\flat$	B	C	C $\sharp$ D $\flat$
BB $\flat$ 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 $\sharp$ E $\flat$	E	F	F $\sharp$ G $\flat$	G	G $\sharp$ A $\flat$	A
BB $\flat$ 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 $\sharp$ B $\flat$	B	C	C $\sharp$ D $\flat$	D	D $\sharp$ E $\flat$	E	F
BB $\flat$ Tuba	Open	1 2	1	2	Open	1	2	Open
C Tuba	1	2	Open	1 2	1	2	Open	1

	F $\sharp$ G $\flat$	G	G $\sharp$ A $\flat$	A	A $\sharp$ B $\flat$	B	C	C $\sharp$ D $\flat$
BB $\flat$ 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 $\sharp$ E $\flat$	E	F	F $\sharp$ G $\flat$	G	G $\sharp$ A $\flat$	A	A $\sharp$ B $\flat$
BB $\flat$ 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).

Partials:	1	2	3	4	5	6	7	8	9	10	11	12	
<b>Open</b>			♯		♭	♯		♭	♭	♭	♭	♯	♭
	Sub-----						(extremely flat)				(extremely flat)		
<b>2</b>			♯		♭	♯		♭	♭	♭	♯	♭	
	Sub-----						(extremely flat)				(extremely flat)		
<b>1</b>			♯		♭	♯		♭	♭	♭	♯	♭	
	Sub-----						(extremely flat)				(extremely flat)		
<b>1-2</b>			♯		♭	♯		♭	♭	♭	♯	♭	
	Sub-----						(extremely flat)				(extremely flat)		
<b>2-3</b>			♯		♭	♯		♭	♭	♭	♯	♭	
	Sub-----						(extremely flat)				(extremely flat)		
<b>1-3 (4)</b>			♯		♭	♯		♭	♭	♭	♯	♭	
	Sub-----						(extremely flat)				(extremely flat)		
<b>1-2-3 (2-4)</b>			♯		♭	♯		♭	♭	♭	♯	♭	
	Sub-----						(extremely flat)				(extremely flat)		

### *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.”*

# Daily Warm-up Breathing Exercises

**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

4

**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

# 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 1<sup>st</sup> and 2<sup>nd</sup>  
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
		1	2
			1

1	2	3	4
1	2	3	4
1	2	3	4
1	2	3	4

1	2	3	4
1	2	3	4
1	2	3	4
1	2	3	4

1	2	3	4
1	2	3	
1	2		
1			

1	2	3	4
	1	2	3
		1	2
			1

1	2	3	4
1	2	3	
1	2		
1			

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

# Initial Warmups - Tuba

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

**Buzzing. MOUTHPIECE ONLY!** Sing through the buzz!



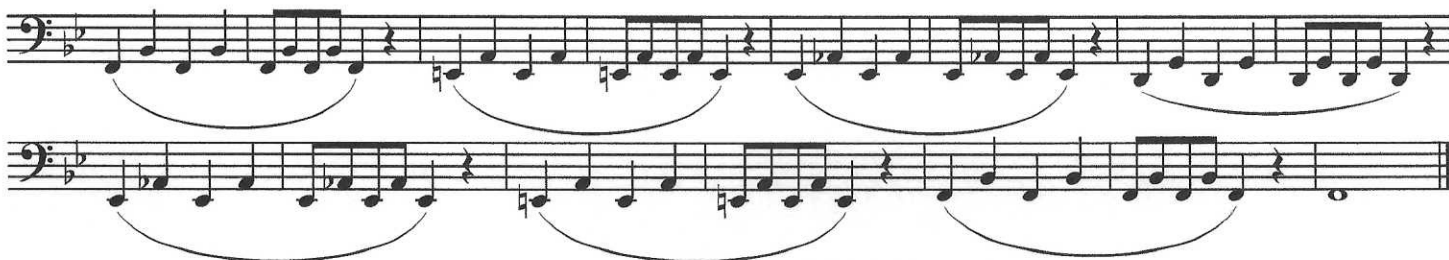
A single staff of music in bass clef with a common time signature (C). The notation consists of a series of eighth notes forming a zigzag pattern across the staff, with an 'x' above each note. The notes start on the second line (G2) and alternate between the second and third lines (G2 and A2) for the first six measures, then continue with a similar pattern on the third and fourth lines (A2 and B2) for the next six measures. The piece ends with a double bar line.

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



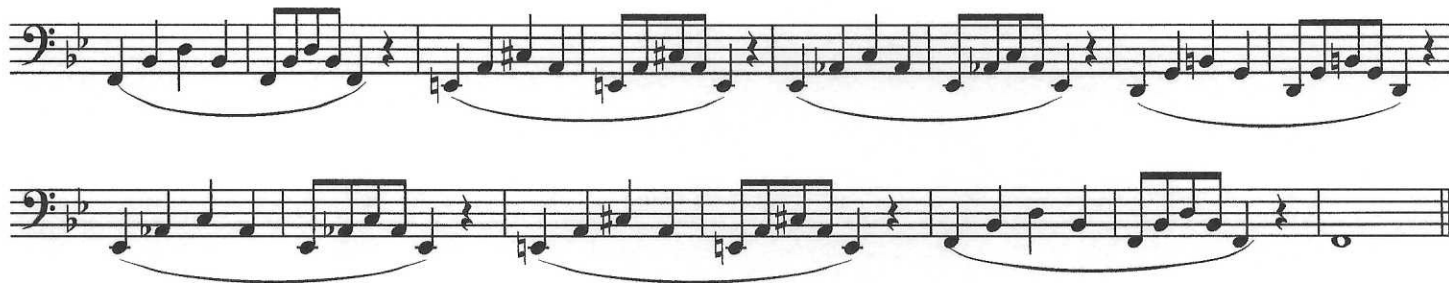
A single staff of music in bass clef. It contains seven measures, each with a whole note. The notes are: B1 (below the staff), B1, Bb1 (below the staff), B1, Bb1, B1, and B1. Each note has a fermata above it. The piece ends with a double bar line.

2 Note Lip Slurs "Daugh A"



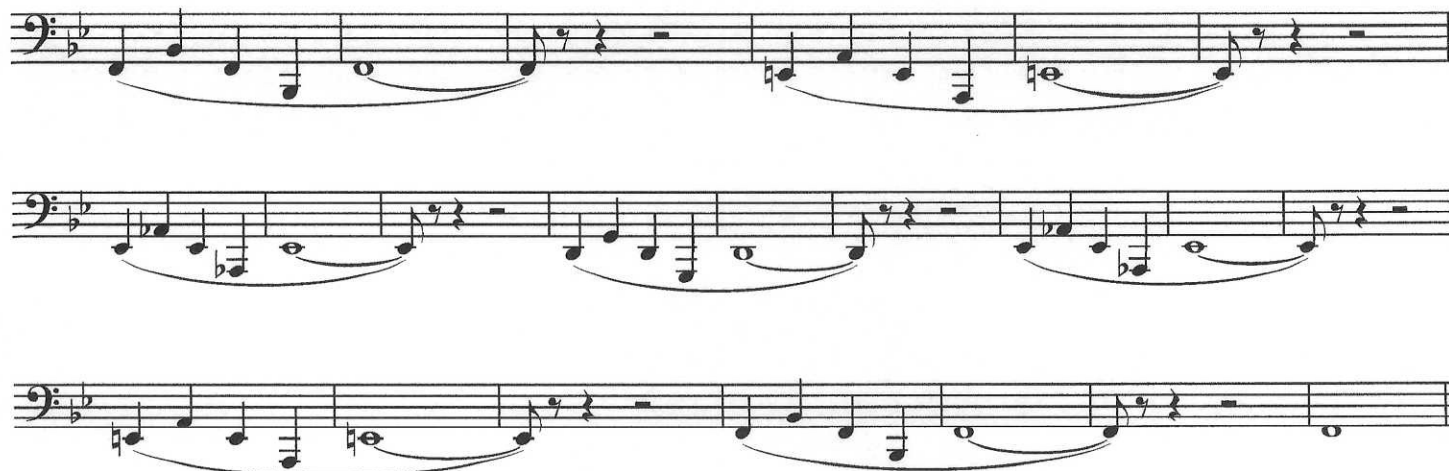
Two staves of music in bass clef with a key signature of one flat (Bb). The first staff contains four measures of eighth-note pairs: G2-A2, F2-G2, E2-F2, and D2-E2. The second staff contains four measures of eighth-note pairs: C2-D2, B1-C2, A1-B1, and G1-A1. Each pair is slurred together. The piece ends with a double bar line.

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



Two staves of music in bass clef with a key signature of one flat (Bb). The first staff contains four measures of eighth-note triplets: G2-A2-B2, F2-G2-A2, E2-F2-G2, and D2-E2-F2. The second staff contains four measures of eighth-note triplets: C2-D2-E2, B1-C2-D2, A1-B1-C2, and G1-A1-B1. Each triplet is slurred together. The piece ends with a double bar line.

"dAH-eh-AH-OH-AH"



Three staves of music in bass clef with a key signature of one flat (Bb). The first staff contains four measures: G2 (quarter), A2 (quarter), B2 (quarter), and C2 (quarter). The second staff contains four measures: B1 (quarter), A1 (quarter), G1 (quarter), and F1 (quarter). The third staff contains four measures: E1 (quarter), D1 (quarter), C1 (quarter), and B1 (quarter). Each note is slurred to the next. The piece ends with a double bar line.

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



Tuba

# Daily Warm-up

Level One

Wayne Markworth

1 Air Flow

Breath

*mf*

15

Breath

*mf*

2 Legato

Breath

*mf*

34

Breath

*mf*

3 Finger technique & slurs

*mf*

46

*mf*

4 Finger technique & slurs

Breath

*mf* *f*

Breath

*mf* *f*

Breath

*mf* *f*

63

*mf*

5 Scale Builder

*mf*

75

Breath

*mf* *f*

*mf* *f* *mf*

6 Range Builder

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

Breathe

Two staves of music in 4/4 time, key of B-flat major. The first staff begins with a *mf* dynamic marking. The exercise consists of a sequence of notes: F1, F2, F3, F4, F5, F6, F7, F8, F9, followed by a rest. Each note has a slur and a breath mark above it.

## Long Tones 9 Counts Concert Bb

Breathe

Two staves of music in 4/4 time, key of B-flat major. The first staff begins with a *mf* dynamic marking. The exercise consists of a sequence of notes: Bb1, Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9, followed by a rest. Each note has a slur and a breath mark above it.

Articulation on Bb  
"Dah"

Legato  
100% Note Length  
"dOOH"

Two staves of music in 4/4 time, key of B-flat major. The first staff shows a sequence of eighth notes starting on Bb1, with a *mf* dynamic marking. The second staff shows a sequence of eighth notes starting on Bb2, with a breath mark above the notes.

Staccato  
50% Note Length  
"dah"

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

Two staves of music in 4/4 time, key of B-flat major. The first staff shows a sequence of eighth notes starting on Bb1 with a *mf* dynamic marking. The second staff shows a sequence of eighth notes starting on Bb2 with accent marks above the notes.

Articulation on Eb  
High Range

Articulation on F  
Low Range

Two staves of music in 4/4 time, key of B-flat major. The first staff shows a sequence of eighth notes starting on Eb1. The second staff shows a sequence of eighth notes starting on F1.

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

Two staves of music in 4/4 time, key of B-flat major. The first staff shows a sequence of notes: F1, F2, F3, F4, F5, F6, F7, F8, F9. The second staff shows a sequence of notes: Bb1, Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9.

Velocity  
Brass: Sing through the Buzz

Two staves of music in 4/4 time, key of B-flat major. The first staff shows a sequence of notes: F1, F2, F3, F4, F5, F6, F7, F8, F9. The second staff shows a sequence of notes: Bb1, Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8, Bb9. A *f* dynamic marking is present at the start.

Lip Slur #1

Two staves of bass clef music. The first staff begins with a dynamic marking of *f* and contains five slurred notes: G2, F2, E2, D2, C2. The second staff contains five more slurred notes: B1, A1, G1, F1, E1.

Lip Slur #2

Two staves of bass clef music. The first staff begins with a dynamic marking of *f* and contains five slurred notes: G2, F2, E2, D2, C2. The second staff contains five more slurred notes: B1, A1, G1, F1, E1.

Scale in Rounds: Tuning Chords

Pitch tendencies indicated with + for Sharps or - for Flats

Three staves of bass clef music, each representing a group of tuning chords. Above the notes are numerical pitch tendency indicators: Group 1 (+16, -14, +2, +2, +2, +2, +2, +16), Group 2 (+16, -14, +16, -14, -14, +16, +16, +16, -14, -14, +16, +16, -14), and Group 3 (+2, +2, +2, +2, +2, -14).

Rhythmic Precision

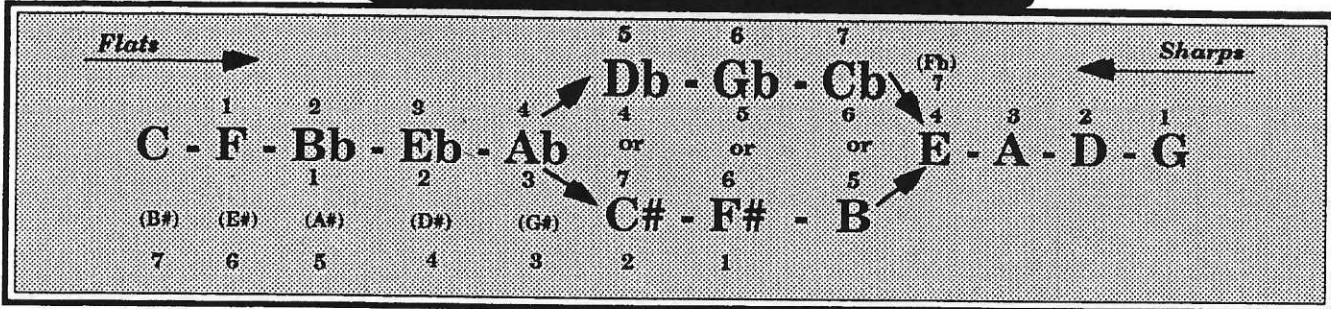
Two staves of bass clef music. The first staff shows a sequence of notes with rests, followed by a sixteenth-note run. The second staff shows a similar sequence with a different rhythmic pattern, including accents (>) under some notes.

Tuning Sequence

Play, Sing, Play

A single staff of bass clef music showing a sequence of notes. The notes are labeled "Woodwinds" and "Brass" at the bottom.

# Grouping Assignments



## Woodwind Choir

- |   |   |  |   |
|---|---|--|---|
| <b>Group 1</b><br>Piccolo<br>Eb Clarinet<br>Oboe<br>1st Flute<br>1st Clarinet<br>1st Alto Sax | <b>Group 2</b><br>2nd Flute<br>2nd Clarinet<br>2nd Alto Sax | <b>Group 3</b><br>3rd Clarinet<br>Alto Clarinet<br>Tenor Sax | <b>Group 4</b><br>Bass Clarinet<br>Bassoons<br>Bari Sax<br>Contra Clarinets |
|---|---|--|---|

## Brass Choir

- |  |   |  |  |
|--|---|--|--|
| <b>Group 1</b><br>1st Cornet<br>1st Trumpet<br>1st French Horn<br>1st Trombone | <b>Group 2</b><br>2nd Cornet<br>2nd French Horn | <b>Group 3</b><br>3rd Cornet<br>2nd Trumpet<br>2nd & 3rd Trombone<br>3rd & 4th French Horn | <b>Group 4</b><br>Baritone, Euphonium<br>Tuba<br>String Bass |
|--|---|--|--|

## Percussion

- |   |  |  |                           |
|---|--|--|---------------------------|
| <b>Group 1</b><br>Vibraphone (soft mallets) | <b>Group 2</b><br>Xylophone (soft mallets) | <b>Group 3</b><br>Marimba (soft mallets) | <b>Group 4</b><br>Tympani |
|---|--|--|---------------------------|

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Chapter 9 Exercises

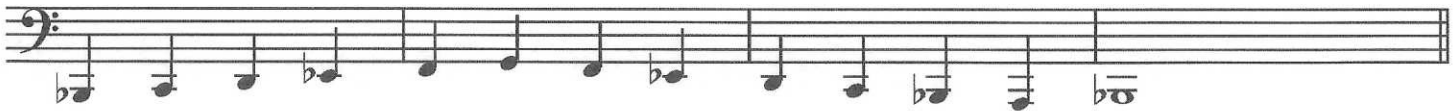
# Notes!

## First Five Notes (Pentatonic scale)



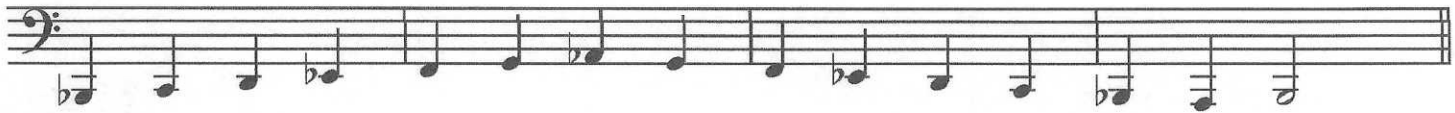
## Adding a note above and below

4



## Extending the range

8



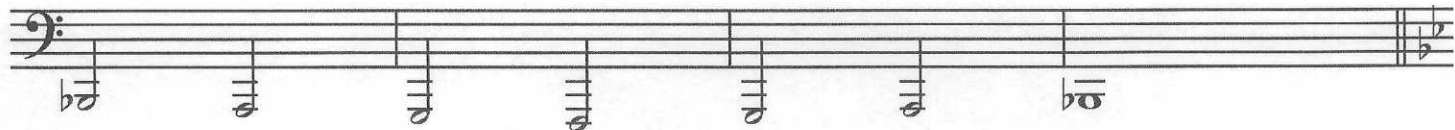
## Lots of Notes!

12



## Lower Notes

17



## Concert Bb Major Scale

21



## Concert F Major Scale

26



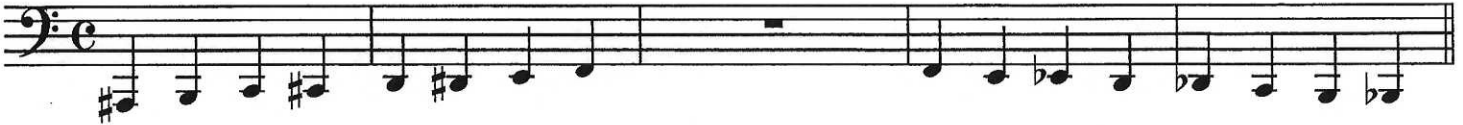
# Chromatics!

Tubas

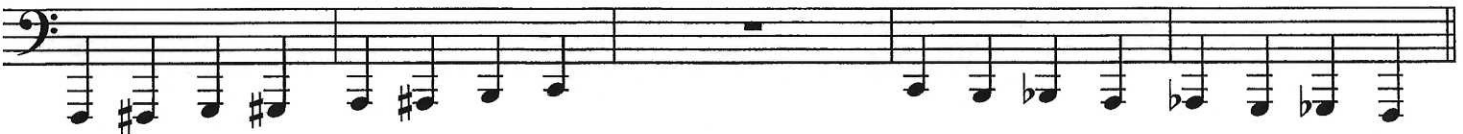
Doerr

1. Sharps going up...

Flats going down...



2.

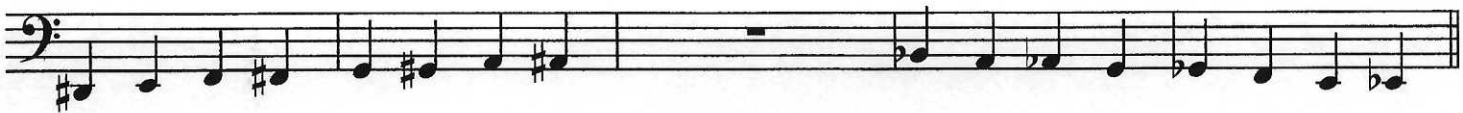


3. Concert F Chromatic Scale

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



4.



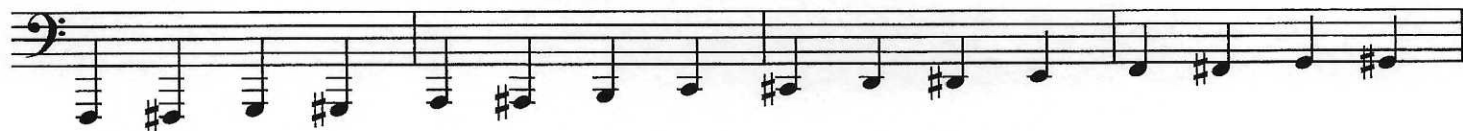
5. Concert Bb Chromatic Scale

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



# Scales

## Concert Bb Major

## Arpeggio



## Chromatic



## Concert g minor (Natural)



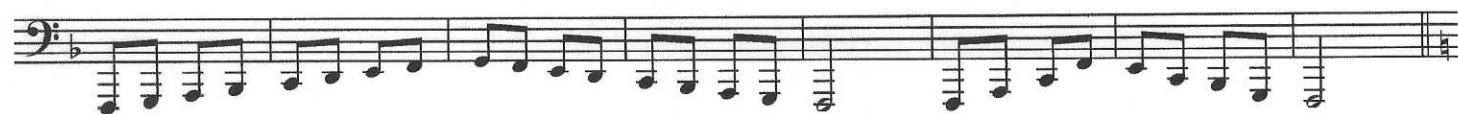
## Concert Eb Major



## Concert c minor



## Concert F Major



## Concert d minor



**Concert Ab Major**



**Concert f minor**



**Concert C Major**



**Concert a minor**



**Concert Db Major**



**Concert bb minor**

