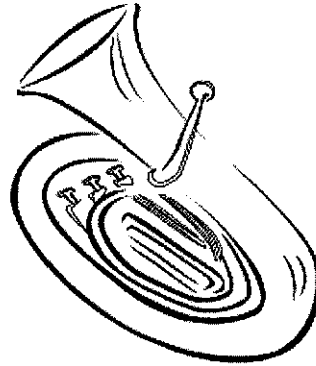


NHHS Royal Regiment

Brass Packet

Tuba



Rehearsal Etiquette

1. Always give your undivided **attention** to the director or leader.
2. Remember that it's not about you, section playing is **teamwork**.
3. Practice at home and know your part **before** the first rehearsal.
4. **Respect** all members and be kind at all times.
5. Leave personal problems out of rehearsal. Always be ready to **do your best work**.
6. Be positive and **constructive** when offering advice and helping others.
7. Be **receptive** when advice is offered.
8. Know your **role** in the section, in the group, and in the music.
9. **Always** have a pencil and required materials.
10. Be set up **ready** to play at the beginning of rehearsal or practice.

BB \flat TUBA FINGERING CHART

E F \flat	E \sharp F	F \sharp G \flat	G	G \sharp A \flat
1 2 3	1 3	2 3	1 2	1

A	A \sharp B \flat	B C \flat	B \sharp C	C \sharp D \flat
2	0	1 2 3	1 3	2 3

D	D \sharp E \flat	E F \flat	E \sharp F	F \sharp G \flat
1 2	1	2	0	2 3

G	G \sharp A \flat	A	A \sharp B \flat	B C \flat
1 2	1	2	0	1 2

B \sharp C	C \sharp D \flat	D	D \sharp E \flat	E F \flat
1	2	0	1	2

E \sharp F	F \sharp G \flat	G	G \sharp A \flat	A	A \sharp B \flat
0	2 3	1 2	1	2	0

BREATHING EXERCISES

The purpose of these exercises is to develop natural and effective breathing habits for excellent brass playing. These exercises are intended to help develop efficiency, coordination, and flexibility in your breathing. When doing these exercises, breathe fully and think of breathing simultaneously throughout your respiratory system.

To produce a good tone and sustain a phrase, a player must have a good embouchure and supply adequate breath support. When breathing, you should always keep your throat open and demonstrate good posture-chest high, shoulders back but not raised, and abdominal muscles relaxed. Remember- **AIR IS THE FUEL OF YOUR INSTRUMENT!**

Exercises

Flow #1- Breathe in for 4 cts, out for 4; in 4, out 8, in 4, out 12, in 4, out 16

Flow #2- In 4, out 8/ in 2, out 8/ in 1, out 8

Bow-Imagine you have a bow/arrow, Draw back with one hand (as if to draw the bow, while inhaling smoothly let go of the bow and "shoot" the air smoothly and continuously forward. Repeat.

Dart-Imagine a dartboard. Focus on the bulls-eye. Draw the dart back while inhaling, shoot the dart "forte" toward the bulls-eye, Repeat 3 times.

Plane-Imagine you have a paper airplane. Glide the airplane across the room using "piano" air stream. Repeat 3 times.

Candles-Quickly blow out one candle, then repeat up to 30 times. On the last time exhale completely, expel all of the air.

Purple Cow- For Stamina and Flow. Breathe in 4, out 4. Breathe in 3, out 3. In 2, Out 2. In 1, Out 1. Repeat

ARTICULATION and TECHNIQUE

Articulation, or tonguing, is the tongue's manipulation of an air stream to create a particular emphasis of sounds. The placement of the tongue greatly influences the sound, register, amplitude, and attack. Be sure to always use a "T" or "D" attack which places the tongue behind the upper teeth.

Common Attacks: For most tonguing on brass instruments the "t" attack is the most widely used. Depending on the instrument and the register in which it is being played, most players prefer the following syllables:

TA, TU, TOH, TEE, TAW

Legato: Legato tonguing should be used for smooth passages. To produce this articulation, the player should gently articulate a *doo* or *daw* syllable. The trombone should use this articulation to substitute for all slurs except natural slurs.

Staccato (.): Staccato tonguing is more difficult to execute on a brass instrument than legato tonguing because the tones must be separated and stopped with the breath. Staccato means to play the note detached and short. Only in certain circumstances should staccato notes be stopped with the tongue.

Accented (>): Accented notes are to be played with more attack than common articulations. It requires ample supply of air and a quick release of the tongue. The focus of the accent should be on the air behind the attack, not the tongue itself.

Marcato (Λ): The marcato accent is similar to the regular accent, but is to be played shorter and heavier than the common accent.

Sforzando (sf): Similar to accent tonguing, but more exaggerated. Many players find they need to place the tongue between the teeth in sort of a spitting action in order to achieve the desired effect. The result is an explosive, heavy attack.

Tenuto (-): Tenuto articulations are marked by a short, heavy line above or below a note. It is to be held for its full value, and is meant to give special attention or stress to that note.

Tuba

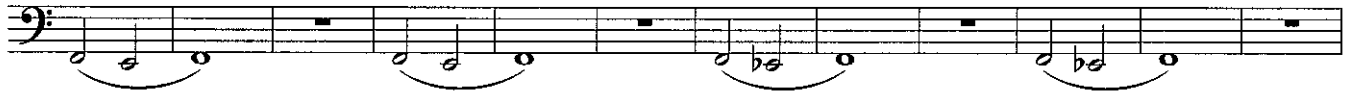
Warm-Ups

Remington w/buzzing

Play

Buzz

etc. ---



Long Tones



Pedal Tones

8^{vb}

(8^{vb})

3-Note Slurs

5-Note Slurs

Flexibility I

Flexibility II

Three staves of musical notation for the Flexibility II exercise. The first staff contains three measures of music, each with a slur over a group of notes. The second staff contains three measures of music, each with a slur over a group of notes. The third staff contains one measure of music with a slur over a group of notes.

Flexibility III

Seven staves of musical notation for the Flexibility III exercise. Each staff contains four measures of music, each with a slur over a group of notes. The notes in the first two staves are mostly natural, while the notes in the remaining five staves include flats.

Breath Control

Three staves of musical notation for Breath Control exercises. Each staff contains a sequence of notes with slurs and breath marks (a bar over the note) indicating phrasing and breath control points.

Extending the Interval

A single staff of musical notation for Extending the Interval exercise, showing a sequence of notes with slurs and breath marks.

Scales and Arpeggios

Two staves of musical notation for Scales and Arpeggios exercises. The first staff shows a scale with arpeggios and includes fingering numbers '1' and 'V7'. The second staff shows a more complex scale pattern.

Tonguing

A single staff of musical notation for Tonguing exercise, featuring a sequence of notes with slurs and triplets. The instruction "continue descending diatonically" is written below the staff.

Herbert L. Clark Studies

A single staff of musical notation for Herbert L. Clark Studies exercise, showing a sequence of notes with slurs and breath marks.

- 1. loud, slurred
- 2. double-tongued
- 3. as many times in 1 breath

repeat in every key