

# **Warm-Up and Maintenance Routine for F Tuba, Level 3**

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## Introduction

The concept of a daily routine to be completed at the beginning of each practice day is not a new one. Emory Remington (1891-1971), longtime Professor of Trombone at the Eastman School of Music, was among several pioneers of this concept in brass pedagogy, and his exercises are widely used and admired. In fact, many of the exercises in this booklet are based upon those developed by Remington. In my own practice, I have found the use of a daily routine to be a necessary and effective tool in the maintenance and development of fundamental playing elements such as breathing, articulation, and range. Because of the efficiency of such routines in developing basic playing skills, my students and I have found that the adoption of a daily routine actually results in LESS practice time being necessary for mastery of many etudes or performance works.

The routine delineated in this booklet is recommended primarily for undergraduate tubists, as well as advanced high school and amateur players. Beginning with breathing and mouthpiece buzzing exercises before proceeding to various playing exercises, this comprehensive and challenging routine takes approximately 30-45 minutes to complete. Every element of playing covered is a vital part of the daily warm-up and maintenance routine and should be included each player's daily practice. The breathing exercises are based upon those developed by the great tubists Sam Pilafian and Pat Sheridan. These and additional breathing exercises can be found in their book/video *The Breathing Gym*. The buzzing and playing exercises are based upon materials drawn from a wide variety of individuals and sources, although many are of my own invention. A few sources include:

- My primary teachers, Randy Kohlenberg, Dennis AsKew, Edward R. Bahr, and Debra Johnson.
- Warm-up studies by Emory Remington, some of which are published in *The Remington Warm-Up Studies*, ed. Donald Hunsberger (Accura Music).
- *High-Range Exercises* by Norman Bolter (Air-Ev Publications).
- *The Art of French Horn Playing*, by Philip Farkas (Summy-Birchard).
- *Guide to Teaching Brass*, by Scott Whitener (Schirmer).
- Doug Elliott, mouthpiece maker and Washington, D.C. area freelance trombonist.
- Stephen Parsons, Associate Professor of Trombone, Illinois State University.
- Craig Tucker, former Principal Trombonist, Mississippi Symphony Orchestra.
- Ron Wilkins, San Antonio area low brass performer and teacher.

Although the routine as presented is comprehensive and effective, each player has specific individual needs that must be addressed. Modification, addition, and/or omission of certain materials to suit the individual is often necessary and is encouraged. If in doubt, seek the advice of a qualified teacher.

## Breathing Exercises

The following exercises were developed by the great tubists Sam Pilafian and Patrick Sheridan, and are among those featured in their book/DVD set *The Breathing Gym*. The goal here is primarily to “stretch” the breathing apparatus in order to prepare it for the day’s playing. Therefore, some of the exercises require “overtraining” that is not exactly analogous to normal breathing. Remember, breathe low!!

**1.** While raising or arms over your head, slowly breathe in for 6 counts. Lower your arms as you exhale for 6 counts. Then go to 8, 10 ...

**2.**

4 counts in—4 counts out (2 times)

3 counts in—4 counts out (2 times)

2 counts in—4 counts out (2 times)

1 count in—4 counts out (repeat as many times as possible)

**3.**

4 counts in—4 counts out (2 times)

4 counts in—3 counts out (2 times)

4 counts in—2 counts out (2 times)

4 counts in—1 count out (repeat as many times as possible)

**4.**

4 counts in—4 counts out (2 times)

3 counts in—3 counts out (2 times)

2 counts in—2 counts out (2 times)

1 count in—1 count out (repeat as many times as possible)

**5. “Bow and Arrow”** Breathe in as you pull an imaginary bow back, take two more quick breaths, and then let go of the bow’s string and breathe out. Do this both right- and left-handed.

**6. “Pitching a Ball”** Breathe in as you are pulling your arm back to through the imaginary ball, take two more quick breaths, and then throw the ball and blow everything out. Do this both right- and left-handed.

**7. “Blowing a Paper Airplane”** Toss the airplane slowly as you blow gently. Follow completely through with the hand as you envision the paper airplane flying with your breath.

**8. “Throwing Darts”** Blow out as your throw an imaginary dart.

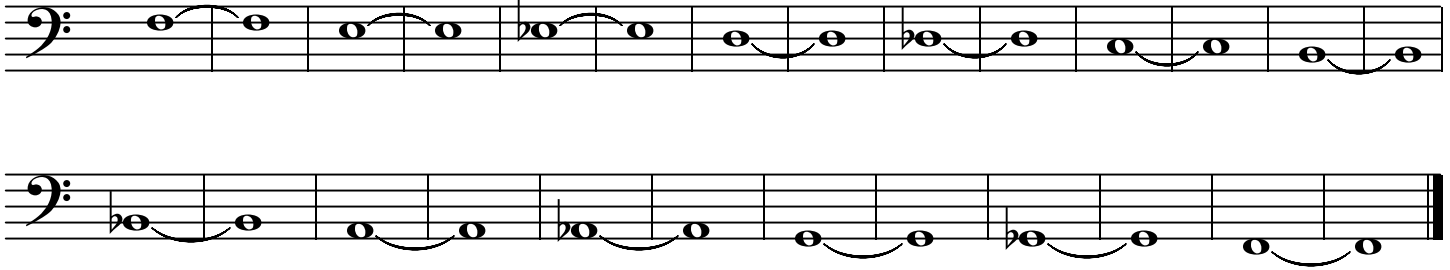
**9.** Breathe in for 8 counts, hold it for 8 counts (as you do this, keep the chest and mouth open), and then blow out for 8 counts. As you progress, increase the length of the hold.

**10.** In for 4, hold for 4, push out half of the air, hold for 2, and then push out the rest of the air.

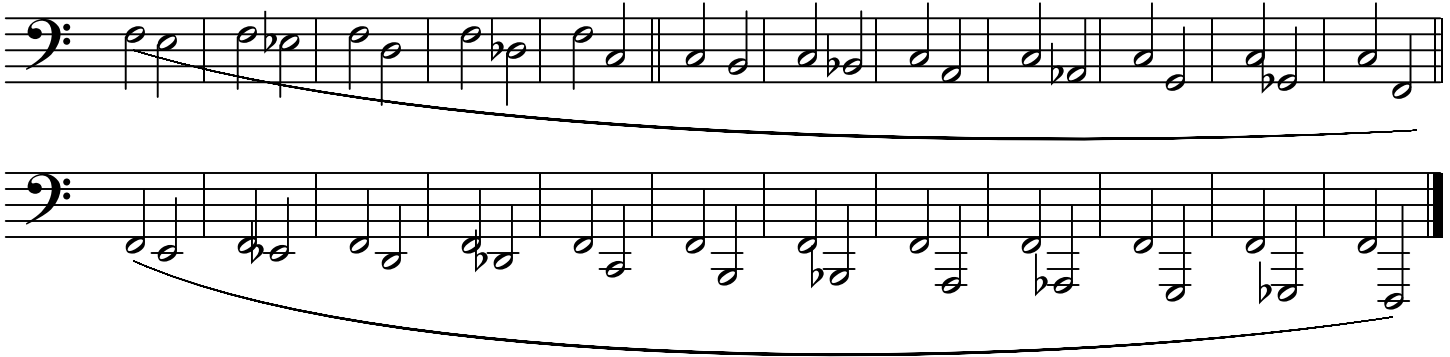
**11.** Blow everything out in 1 count, and then push out 2 extra breaths.

## Mouthpiece Buzzing

### 12. Descending Long Tones mm=100-120

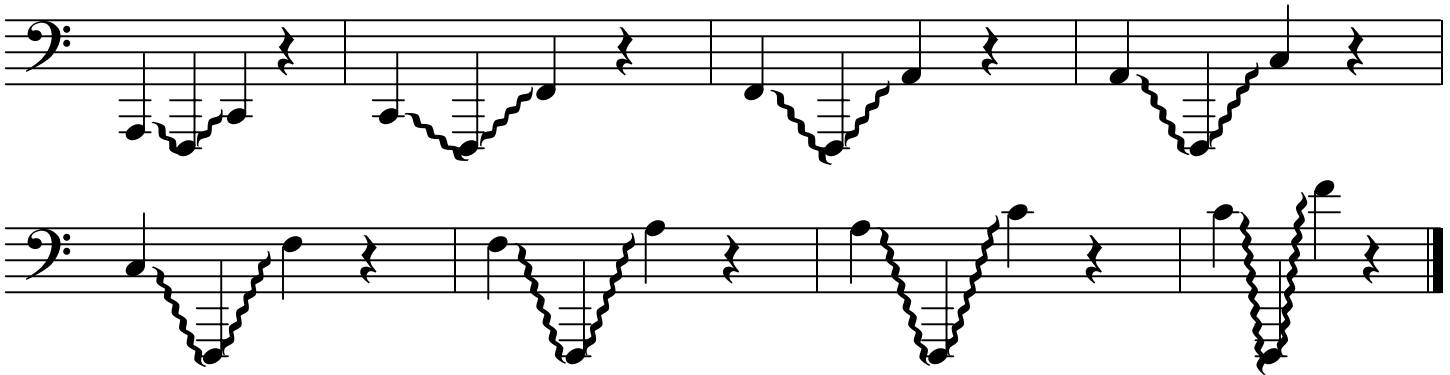


### 13. "Short" Long Tones mm=100-120



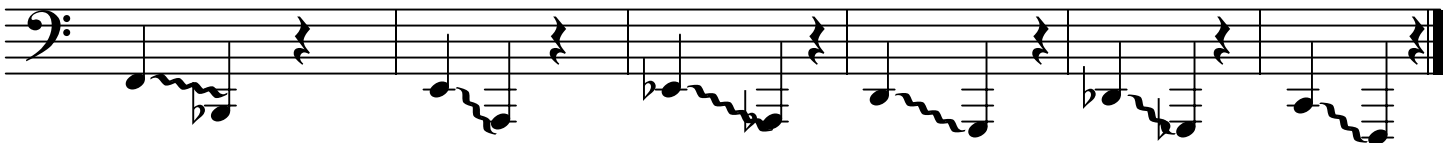
### 14. Slow Glissandi mm=75-90

Allow all pitches to sound between each note.



### 15. Descending Glissandi mm=100-120

Allow all pitches to sound between each note.



## Exercises "On the Horn"

### 16. Long Tones mm=60-120

Exercise 16 consists of four staves of music in bass clef, each containing 8 measures of quarter notes. The notes are: Staff 1: G2, A2, B2, C3, D3, E3, F3, G3; Staff 2: G3, A3, B3, C4, D4, E4, F4, G4; Staff 3: G4, A4, B4, C5, D5, E5, F5, G5; Staff 4: G5, A5, B5, C6, D6, E6, F6, G6.

### 17. Separated Quarter Notes mm=60-120

Exercise 17 consists of five staves of music in bass clef, each containing 8 measures of eighth notes. The notes are: Staff 1: G2, A2, B2, C3, D3, E3, F3, G3; Staff 2: G3, A3, B3, C4, D4, E4, F4, G4; Staff 3: G4, A4, B4, C5, D5, E5, F5, G5; Staff 4: G5, A5, B5, C6, D6, E6, F6, G6; Staff 5: G6, A6, B6, C7, D7, E7, F7, G7.

18. Legato Tonguing mm=100-120

Exercise 18 consists of seven staves of music in bass clef. The first staff contains four measures of eighth-note patterns with slurs and accents. The following six staves each contain four measures of sixteenth-note patterns, also with slurs and accents. The exercise is designed to be performed at a tempo of 100-120 mm.

19. Lip Slurs mm=100-120

Exercise 19 consists of four staves of music in bass clef, each with two measures of notes connected by a slur. The notes are: Staff 1: 0, 2; Staff 2: 1, 1-2; Staff 3: 2-3, 1-3 or 4; Staff 4: 1-2-3 or 2-4. The exercise is designed to be performed at a tempo of 100-120 mm.

20. Lip Slurs mm=100=120

0 2

1 1-2

2-3 1-3 or 4

1-2-3 or 2-4

21. Lip Slurs mm=100-120

0 2 1 1-2

2-3 1-3 or 4 1-2-3 or 2-4

22. Fingering Exercise mm=120-180

continued on next page...

A series of six pairs of musical staves in bass clef. Each pair contains two measures of music. The first measure of each pair features a complex rhythmic pattern with many beamed notes, while the second measure features a smoother, more melodic line. The key signature is one flat (B-flat).

23. Lip Slurs mm=100-120

A series of four lines of musical staves in bass clef, each line containing four measures of music. The music consists of slurred eighth-note patterns. Below each line are numerical labels: 0, 2, 1, 1-2, 2-3, 1-3 or 4, and 1-2-3 or 2-4.

24. Fingering Exercise mm=120-180

Exercise 24 consists of four staves of music in bass clef. The first three staves are in 2/4 time and feature eighth-note patterns. The first staff is in G major (one sharp), the second in F major (one flat), and the third in D major (two sharps). Each of these staves has two measures of eighth-note runs, with a fermata over the final note of each measure. The fourth staff is in F major and contains a single measure of eighth-note runs with a fermata over the final note.

25. Fingering Exercise mm=120-180

Exercise 25 consists of four staves of music in bass clef. The first three staves are in 2/4 time and feature eighth-note triplet patterns. The first staff is in G major (one sharp), the second in F major (one flat), and the third in D major (two sharps). Each of these staves has two measures of eighth-note triplets, with a fermata over the final note of each measure. The fourth staff is in F major and contains a single measure of eighth-note triplets with a fermata over the final note.

26. Lip Slurs mm=100-120

Musical score for Lip Slurs exercise, measures 1-12. The score is written in bass clef with a key signature of one flat (B-flat). It consists of four staves of music. The first staff contains measures 1-3, with slurs labeled '0', '2', and '1' below. The second staff contains measures 4-6, with slurs labeled '1', '1-2', and '2-3' below. The third staff contains measures 7-9, with slurs labeled '2-3', '1-3 or 4', and '1-2-3' below. The fourth staff contains measures 10-12, with a slur labeled '1-2-3 or 2-4' below. The exercise features eighth-note patterns with various slurs and articulation marks.

27. Fingering Exercise mm=120-180

Musical score for Fingering Exercise, measures 1-10. The score is written in bass clef and consists of five staves of music. The first two staves are in the key of B-flat major (one flat). The third staff is in the key of B-flat major (one flat). The fourth and fifth staves are in the key of D major (two sharps). The exercise features sixteenth-note patterns with various slurs and articulation marks.

Two staves of musical notation. The first staff is in G major (one sharp) and the second is in B-flat major (two flats). Both staves feature eighth-note patterns with slurs and repeat signs.

28. Fingering Exercise mm=120-180

Ten staves of musical notation, each containing a sequence of eighth-note patterns with slurs. The key signatures vary across the staves: G major, B-flat major, D major, E-flat major, F major, G major, A major, B-flat major, C major, and D major.

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**29. Fingering Exercise** mm=120-180

For exercises 30-32 use a different scale every day. The F Major scale is used here only as an example.

**30. Breath Control** mm=80-100

31. Tonguing Speed -- Single Tonguing mm=100-140

The exercise is written for F Tuba in bass clef. It consists of eight staves of music, each containing two measures. The first measure of each staff has a quarter note followed by a triplet of quarter notes. The second measure has a quarter note followed by a triplet of quarter notes. The third measure of each staff contains a sixteenth-note run. The first two staves have the syllable "tu" written below the notes. The first staff has "tu tu tu tu tu tu tu tu tu" and the second staff has "sim." below the notes. The tempo is marked as mm=100-140. The exercise concludes with a double bar line at the end of the eighth staff.

**32. Tonguing Speed -- Multiple Tonguing** mm=180-235

Use whichever triple-tonguing pattern is most comfortable for you. OR, try to develop proficiency using both patterns, as in rare instances one pattern is preferable over the other.

tu tu tu tu tu k<sup>3</sup>u tu tu k<sup>3</sup>u tu tu ku tu ku tu ku tu ku tu

tu tu tu tu tu tu ku tu tu ku tu ku tu ku tu ku tu ku tu

*sim.* 3 3

3 3

3 3

3 3

3 3

3 3

33. Harmonic Series mm=100-120

1-2-3 or 2-4 \_\_\_\_\_

1-3 or 4 \_\_\_\_\_

2-3 \_\_\_\_\_

1-2 \_\_\_\_\_

1 \_\_\_\_\_

2 \_\_\_\_\_

0 \_\_\_\_\_

34. Harmonic Series mm=100-120

1-2-3 or 2-4 \_\_\_\_\_

1-3 or 4 \_\_\_\_\_

2-3 \_\_\_\_\_



1-2

1

2

1

2

0

2

0



