

Tuba

# Jacobs' Flow Studies

A. Jacobs/Von Dreau

The image displays a page of musical notation for Tuba, titled "Jacobs' Flow Studies" by A. Jacobs/Von Dreau. The page contains 12 staves of music, each with a different key signature and rhythmic pattern. The notation includes various note values, rests, and slurs. The key signatures are: Staff 1: B-flat major; Staff 2: B-flat major; Staff 3: D major; Staff 4: D major; Staff 5: B-flat major; Staff 6: B-flat major; Staff 7: B-flat major; Staff 8: B-flat major; Staff 9: D major; Staff 10: D major; Staff 11: B-flat major; Staff 12: B-flat major. The rhythmic patterns are consistent across the staves, featuring eighth and sixteenth notes with slurs and rests.



This image shows a handwritten musical score consisting of 14 staves of music. Each staff begins with a bass clef and a key signature of two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, often grouped with slurs. There are also rests and bar lines throughout the piece. The handwriting is clear and consistent, suggesting a professional or experienced composer. The paper is aged and has a decorative border on the left side.

# "BRUCKNER" LOW RANGE WARM-UP No.1

## for BBb Tuba

Donald C. Little, Professor of Tuba, College of Music  
University of North Texas, dlittle@music.unt.edu

♩ = 72

*mf*

3

7

11

15

19

23



# "BRUCKNER" LOW RANGE WARM-UP No. 2

## for BBb Tuba

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*mf*

3

3

3

7

3

3

11

3

3

15

3

3

19

3

3

23

3

3

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# Harmonic Series - Bugles

Compiled by Deanna Swoboda

## Exercise #1

Play as smoothly as possible. Increase upper register slowly. Use one fingering per key.

Exercise #1 musical notation in G major, bass clef, 4/4 time. It consists of three staves. The first staff shows two measures with notes G2, B1, and D2, with fingerings 1 and 2 indicated. The second and third staves show ascending and descending melodic lines with slurs, starting from G2 and ending on G3.

## Exercise #2

Exercise #2 musical notation in B-flat major, bass clef, 4/4 time. It consists of three staves. The first staff shows two measures with notes Bb2, D2, and Eb2, with fingering 1 indicated. The second and third staves show ascending and descending melodic lines with slurs, starting from Bb2 and ending on Bb3.

## Exercise #3

Exercise #3 musical notation in D major, bass clef, 4/4 time. It consists of three staves. The first staff shows two measures with notes D2, F#2, and A2, with fingering 2 indicated. The second and third staves show ascending and descending melodic lines with slurs, starting from D2 and ending on D3.

## Exercise #4

Exercise #4 musical notation in B-flat major, bass clef, 4/4 time. It consists of three staves. The first staff shows two measures with notes Bb2, D2, and Eb2, with fingering 0 indicated. The second and third staves show ascending and descending melodic lines with slurs, starting from Bb2 and ending on Bb3.



# Long Tones

BREATHING EXERCISE:

R. Von Dreau

Four counts inhale, Four counts exhale  
Four counts inhale, Eight counts exhale

Then transfer the four in, eight out breathing plan to the following playing exercises.  
Remember that all rests equal breaths. Everytime you play, begin with a smooth relaxed inhale.  
Then exhale smoothly and just push down the appropriate fingering making both pitches sound and feel the same.  
As the pitches get farther apart make the aperture slightly larger.

♩ = 60 Always use a metronome



# Muscle Ups

for Bb Tuba

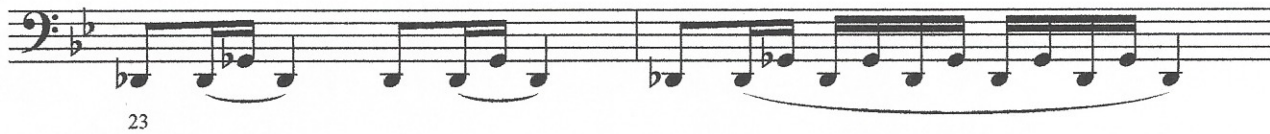


Choose any two of the above pitches on the following example.

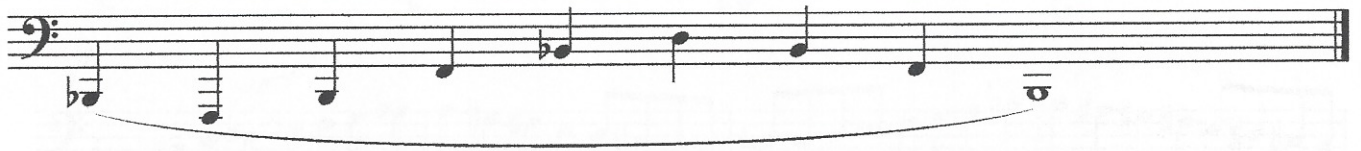
Start with notes next to each other. As you improve, incorporate skipping pitches to practice larger intervals.

Go as slow as necessary to achieve a smooth consistent sound and continue to work for speed.

Changing notes and speed will make this exercise as easy or as hard as you want.



# Bugles





# Chromatic Lip Benders

For these exercises, just start by practicing the fingerings. 0-2-12-23-4(13)-24(123)-4(13)-23-12-1-2-0  
These look harder than you think. Next start by playing the notes, but concentrate on the fingerings. Then work it for speed.  
Each one should be a smooth transition from open all the way down to 24(123).  
Then change to a higher starting pitch always keeping the same fingering pattern.

0 2 1 12 23 4 24 4 23 12 1 2 0 ect.  
13 123 13

0 2 1 12 23 4 24 4 23 12 1 2 0 ect  
13 123 13

ect.

ect.

ect.

ect.

ect.

# Articulated Scale Exercise

R. Von Dreau

Scales in Thirds  
Continue in all Keys

Five staves of musical notation in bass clef, 2/4 time, key of B-flat major. The first staff shows a scale in thirds starting on G2. The second staff continues the scale with a slur over the first two measures. The third staff continues with slurs under each pair of notes. The fourth staff continues with slurs under each pair of notes. The fifth staff continues with slurs under each pair of notes and includes several triplet markings (3) over groups of three notes.

Scales by Interval  
Continue in all Keys

Four staves of musical notation in bass clef, 2/4 time, key of B-flat major. The first staff shows a scale by interval starting on G2. The second staff continues the scale with a slur over the first two measures. The third staff continues with slurs under each pair of notes. The fourth staff continues with slurs under each pair of notes.



# A Basic Daily Routine

Skip Gray  
Professor of Music  
University of Kentucky

The items described below are a “flexible” set of exercises (5 minutes to one and a half hours) that allows individuals to reinforce strengths and confront weaknesses. Select as much or as little each day that you have time to play in order to work on the basic, necessary areas of your playing.

1. Full Breathing and Tone Production:
  - Schlossberg: Long tone and slurring exercises
2. Embouchure Strength, Flexibility, Steady Air Flow:
  - Schlossberg: Lip Slurs
  - “Turn” Exercise
  - Chordal Study
3. Low Range, Open-Full Sound:
  - Low Range Exercises
4. Articulation (Consistency and Tongue Placement):
  - Arban: Quarter, eighth, and sixteenth note studies
5. Establishment and control of full dynamic spectrum (*ppp-fff*):
  - Wagner: *Das Rheingold* excerpts
6. Finger Dexterity, Range, Basic Technique:
  - Scales and Arpeggios
7. Expressiveness and Melodic Playing
  - Bordogni: Vocalises
8. Further technical development, finger patterns, range:
  - Kopprasch: Selected Etudes (loco and *8va bassa*)

**A tree as big around as you can reach starts with a small seed; a thousand-mile journey begins with one step. (Lao-tse - *Tao Te Ching*)**