

Sample pages from:

Brad Edwards

***The
Intermediate Tubist***

***Building Blocks
for Tone and Technique***

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And, also, please don't make complete illegal copies of books. I work hard on these and somehow, it just feels wrong that someone else should just offer up a pdf copy after all the time and effort I've put in.

Thanks.

- Brad Edwards
HornBonePress.com

Acknowledgements

This book is an outgrowth of *The Intermediate Trombonist*. Over the years, people (especially Eric Henson) have asked that I make euphonium and tuba versions of the book. Here you go.

I would like to thank Chris Combest and Deanna Swoboda for their valuable input on this book.

Great credit goes to my wife, Martha. She is so patient being a 'book widow' during these time-consuming obsessions; for this I am truly grateful.

Foreword

You'll enjoy practicing more and improving your skills with *The Intermediate Tubist*. This book is a tremendous addition to the tuba repertoire and is a "must have" for all tuba players.

The Intermediate Tubist is a book for teachers and students alike. As with all of Dr. Edwards' materials, this book is well-structured and learner-centered with specific commentary included as a practice guide.

Dr. Edwards has organized the material in *The Intermediate Tubist* to be utilized in context of your daily practice. The exercises are melodic and challenge the tuba player to think in all keys. This is something many tuba players have not yet experienced (though very important!).

The structured lesson plans at the front of the book are perfect for organizing your daily work for consistent improvement and a great way to stay motivated. Consistent practice with the right set of materials is the best way to improve. If you have this book, you're off to a great start!

Dr. Deanna Swoboda
Arizona State University
Associate Professor of tuba, euphonium and entrepreneurship
Recipient of the International Tuba Euphonium Association Award for
Teaching Excellence

About This Book

The Intermediate Tubist is designed to fill a void that exists between beginning books and more advanced materials. Duet parts for 100 of these etudes are available separately from HornbonePress.com.

Daily Warm-Up

Mouthpiece buzzing, tone/centering, lip slurs, extending the range, rhythmic articulation, smooth legato/fast fingers

Part One: Lip Slurs (20 exercises)

Lip slurs are essential to embouchure development as well as overall technique. This sequence helps students progress smoothly from easy slurs to more advanced material.

Part Two: Pattern-Building (40 exercises)

This section explains such fundamentals of music theory as half steps and whole steps in addition to providing scale practice. Many exercises present the same patterns in both familiar and foreign keys.

Part Three: Lyrical Legato (40 etudes, duet parts available)

These little etudes help students develop a smooth, singing style. Extra exercises go into detail concerning the use of the legato tongue and natural slurs.

Part Four: Varied Articulation (40 etudes, duet parts available)

These provide practice with some subtleties of articulation including accent, staccato, tenuto, and mixing in legato tonguing as well as natural slurs.

Part Five: Simple Tunes in Multiple Keys

(20 tunes, duet parts available)

These enjoyable little melodies presented in different keys help students develop 'key sense': that ability to think beyond memorized fingerings to an understanding of how to transpose interval content into a less familiar key.

Appendices

- 1: Even More About Tuning
- 2: Half-Step Lip Bends
- 3: The 4th Valve and More
- 4: Introduction to the CC Tuba
- 5: Developing the High Range
- 6: Developing Chromatic Scale Patterns
- 7: 20 Tips to Get Better
- 8: 10 Practice Tricks that Work

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Plan of Study (with page numbers)

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1	#1 (10)	#1 Whole steps above (27)	#1 B-flat [Blow/Buzz] (46)	#1 E-flat / F (Blow/Play) (70)	#1a Come Thou (98)	#1 Andante con moto
2	#1 (10)	#2 Half steps below (28)	#2 F/B-flat (Slide Timing) (47)	#2 E-flat (Accents) (71)	#1b Come Thou (98)	
3	#2 (11)	#3 Whole / Half Steps (28)	#3 E-flat/B-flat (Natural Slurs) (48)	#3 B-flat (Tenuto /Staccato) (72)	#2a Old Paint (99)	
4	#2 (11)	#4 Whole / Half Steps (29)	#4 F/B-flat (Legato Tongue/ Natural Slurs) (48)	#4 F (Mixing in natural slurs) (73)	#2b Old Paint (99)	#2 Allegretto – Andante – Allegro giocoso
5	#3 (12)	#5 Finger drills (29)	#5 E-flat (Legato tongue/ Natural Slurs) (49)	#5 E-flat (Including legato tonguing) (74)	#3a Ash Grove (100)	
6	#3 (12)	#6 Tetrachords (30)	#6 F (D in 4th) (50)	#6 F (Natural slurs legato tonguing) (75)	#3b Ash Grove (100)	
7	#4 (12)	#7 E-flat/E (31)	#7 C (50)	#7 C (76)	#4a Barbara Allen (100)	#3 Noble – Lyrical
8	#4 (12)	#8 F/F-sharp (31)	#8 C (51)	#8 F (76)	#4b Barbara Allen (100)	
9	#5 (13)	#9 G/G-flat (32)	#9 C (triplets) (52)	#9 E-flat (Triplet slur groups) (77)	#5a Smokey (101)	
10	#5 (13)	#10 A-flat/A (32)	#10 A-flat (52)	#10 A-flat (78)	#5b Smokey (101)	#4 March
11	#6 (13)	#11 B-flat/B (32)	#11 A-flat (53)	#11 C (78)	#6a Dreamer (101)	
12	#6 (13)	#12 D/D-flat (33)	#12 F (6/8 in 6) (54)	#12 A-flat (16th notes) (79)	#6b Dreamer (102)	
13	#7 (14)	#13 C/C-flat (33)	#13 B-flat (6/8 in 6) (55)	#13 E-flat (16th notes) (80)	#7a Pat-Pan (102)	#5 Alla Tango
14	#7 (14)	#14 Slide acc. (33)	#14 G (55)	#14 G (16ths) (80)	#7b Pat-Pan (102)	

Unit	Lip Slurs	Pattern-Building	Lyrical Legato	Varied Articulation	Simple Tunes	Concert Pieces (sold separately)
15	#8 (14)	#15 E-flat/E (34)	#15 G (56)	#15 F (Dotted) (81)	#8a Trumpet Tune (103)	
16	#8 (14)	#16 F/F-sharp (34)	#16 G (6/8) (56)	#16 G (Dotted) (82)	#8b Trumpet Tune (103)	#6 Singing – Driving – Dancing
17	#9 (15)	#17 G/G-flat (35)	#17 F (Syncopation) (57)	#17 B-flat (Syncopation) (83)	#9a Country Gardens (103)	
18	#9 (15)	#18 A-flat/A (35)	#18 E-flat (Syncopation) (57)	#18 G (Syncopation) (83)	#9b Country Gardens (103)	
19	#10 (15)	#19 B-flat/B (36)	#19 A-flat/C (16th notes) (58)	#19 A-flat (Syncopation) (84)	#10a Jamaican Farewell (104)	
20	#10 (15)	#20 C/C-flat (36)	#20 B-flat (Cut time) (58)	#20 C (Cut time) (84)	#10b Jamaican Farewell (104)	#7 Scherzando – Tranquillo
21	#11 (16)	#21 C (37)	#21 E-flat (Cut time) (59)	#21 F (2/2) (85)	#11a Rondeau (105)	
22	#11 (16)	#22 F (37)	#22 F (5/4) (59)	#22 B-flat (3/2) (85)	#11b Rondeau (105)	
23	#12 (17)	#23 B-flat (37)	#23 D (60)	#23 D (86)	#12a Stars & Stripes (106)	
24	#12 (17)	#24 E-flat (38)	#24 D (Grace notes) (60)	#24 D (86)	#12b Stars & Stripes (106)	#8 Mysterioso – Giocoso
25	#13 (18)	#25 A-flat (38)	#25 A (61)	#25 A (6/8, 3/4) (87)	#13a Blue Bells (107)	
26	#13 (18)	#26 D-flat (38)	#26 A (61)	#26 A (16ths) (87)	#13b Blue Bells (107)	
27	#14 (19)	#27 G-flat (39)	#27 E-flat (6/8 in 2) (62)	#27 B-flat (6/8 in 2) (88)	#14a Dunderbeck (107)	
28	#14 (19)	#28 G (39)	#28 F (6/8 in 2) (63)	#28 E-flat (6/8 in 2) (89)	#14b Dunderbeck (107)	#9 Piacevole – Vigoroso

Unit	Lip Slurs	Pattern-Building	Lyrical Legato	Varied Articulation	Simple Tunes	Concert Pieces (sold separately)
29	#15 (20)	#29 D (39)	#29 F (16ths) (63)	#29 E-flat (9/8) (90)	#15a Old Flag Forever (108)	
30	#15 (20)	#30 A (40)	#30 G (16ths) (64)	#30 G (16ths and syncopation) (90)	#15b Old Flag Forever (108)	
31	#16 (21)	#31 E (40)	#31 G (6/8) (64)	#31 A-flat (16ths) (91)	#16a Annie Laurie (108)	
32	#16 (21)	#32 B (40)	#32 d minor (65)	#32 E-flat (6/8 dotted) (92)	#16b Annie Laurie (108)	#10 With Confidence – With Yearning
33	#17 (22)	#33 F-sharp (41)	#33 c minor (65)	#33 F (Sextuplets) (93)	#17a Endearing (109)	
34	#17 (22)	#34 c/c-sharp (42)	#34 f minor (66)	#34 A-flat (6/8 dotted) (93)	#17b Endearing (109)	
35	#18 (23)	#35 d/d-sharp (42)	#35 a minor (66)	#35 A-flat (5/8) (94)	#18a Skye Boat (110)	
36	#18 (23)	#36 e/e-flat (43)	#36 G (to G) (67)	#36 G (7/8) (95)	#18b Skye Boat (110)	#11 Expansive – Carefree
37	#19 (24)	#37 f/f-sharp (43)	#37 e minor (up to G) (67)	#37 C (changing time signatures) (95)	#19a Aida (110)	
38	#19 (24)	#38 g/g-sharp (44)	#38 A-flat (up to A-flat) (68)	#38 G (up to G) (96)	#19b Aida (110)	
39	#20 (25)	#39 a/a-flat (44)	#39 f minor (up to A-flat) (68)	#39 d (up to A) (96)	#20a Toreador's Song (111)	
40	#20 (25)	#40 b-flat/b (45)	#40 B-flat (up to B-flat) (69)	#40 E-flat (up to B-flat) (97)	#20b Toreador's Song (111)	#12 Wistful – Playful – Joyful

Notes:

Know Your Tuba!

Here are some basic fingerings for the BB-flat tuba. Memorize them.

Three-valve

0 2 1 $\frac{1}{2}$ $\frac{2}{3}$ 0 2 1 $\frac{1}{2}$ $\frac{2}{3}$

$\frac{1}{3}$ $\frac{1}{3}$ 0 2 1 $\frac{1}{2}$ $\frac{2}{3}$ $\frac{1}{3}$ $\frac{1}{3}$

Four-valve

4 $\frac{2}{4}$ 4 $\frac{2}{4}$ $\frac{1}{4}$ or $\frac{1}{2}$ $\frac{2}{3}$ $\frac{1}{3}$ $\frac{1}{2}$ $\frac{3}{4}$

Higher notes

0 $\frac{1}{2}$ 1 2 0 1 2 0

$\frac{2}{3}$ $\frac{1}{2}$ 1 2 0 2 0

*Some of your notes are naturally out of tune.
Listen carefully and learn to adjust!*

Tuning and the Overtone Series

All brass instruments have an overtone series and they are mostly the same everywhere. Here's part of an overtone series for tuba (open, no valves). The marking *8vb* (*octava basso*) means the actual note is one octave lower.

Partials: 1 2 3 4 5 6 7 8

So, you might say that your middle/tuning B-flat is the 4th partial note on your tuba.

Here's part of an overtone series for tuba, 2nd valve.

Partials: 1 2 3 4 5 6 7 8

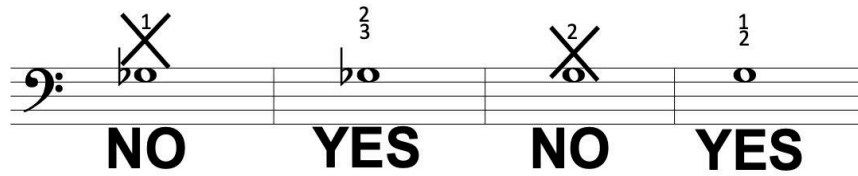
They look similar, don't they?

As you can see, *not all of those partials are in tune!*

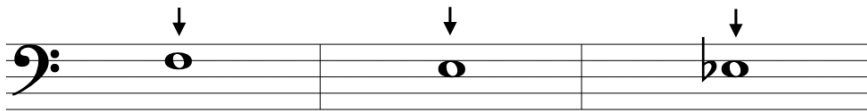
It's not your fault or the manufacturer's fault. You can just blame dumb old acoustics. Your trombone friends have it pretty easy here. They can just move their slides a bit to fix the tuning. But you? Well, you'll have to learn to bend the pitch a bit with your lips. Usually, only a small bend is needed. See Appendix 2, Half-Step Lip Bends, for more practice with this.

7th partial

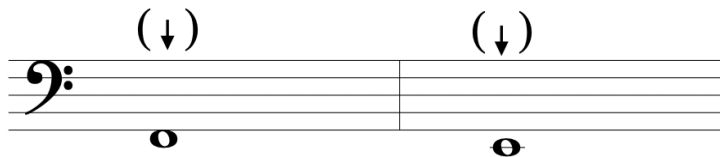
Don't use it. Too flat. Use other fingerings.

**6th partial**

It is sharp so you'll have to lip it down. That's what the little arrows mean. You'll see these arrows here and there throughout the book. I didn't place tuning arrows on *every* 6th partial note, just the longer ones.

**3rd partial**

It might be a little sharp.



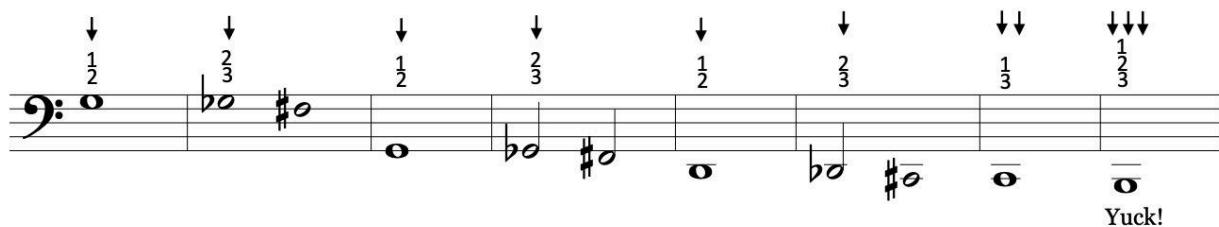
***Your best bet: listen to an in-tune note
and learn to match it.***

(Tuning drones are handy for this)

Tuning and Valve Combinations

More valves = sharper

These fingerings are for a 3-valve tuba.



Part One: Lip Slurs

Lip slurs are vital! They help you develop control over your embouchure (AHM-bo-sure). Go smoothly from note to note with a steady stream of air. Changes in the position of your lips should be **INSIDE** the rim of the mouthpiece.

According to the lesson plan, each of these 20 slurs will be done across two units. Use the slower tempo during the first unit and strive for the faster tempo during the second. It's fine to choose slower or faster tempos to fit your ability.

♩ = 80-100

#1

simile

(4)
1/3

(2)
1/3

Following the plan of study? The next etudes are on pages 27 or 28

Remember, when it comes to tuning, every instrument is a little different. Listen carefully (maybe use a tuner).

$\text{♩} = 63-76$

(4)
1
3

#11

$\frac{3}{8}$

simile

$\frac{1}{2}$

Part Two: Pattern-Building

Think of a scale as a pattern of whole steps and half steps. Get to know your instrument so well that you can play these patterns without having to write in fingerings. Keep at it every day and you'll have a great understanding of your instrument!

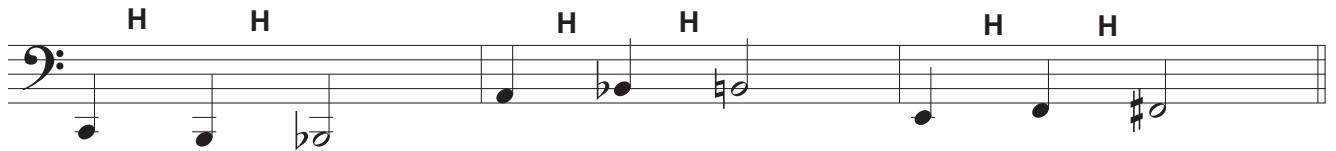
The exercises in this section DO NOT have tempo markings. Choose a speed at which you can play cleanly.

Half steps (H) and whole steps (W)

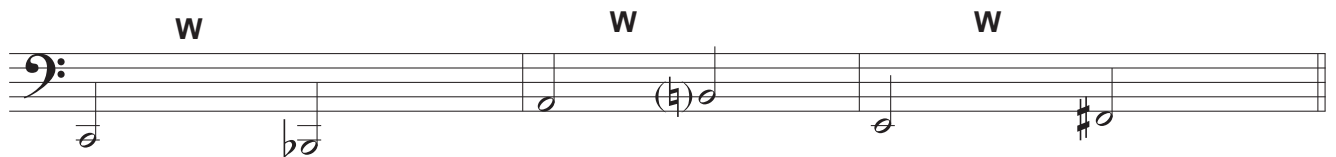
Half steps are the smallest interval. These are all half steps:



Sometimes, half steps involve moving more valves.

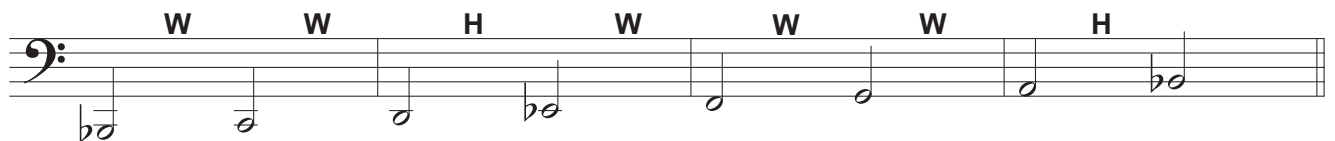


Two half steps add up to a whole step. These are all whole steps:

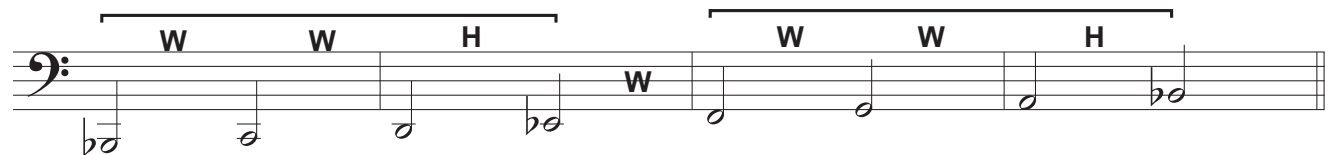


Major scales and tetrachords

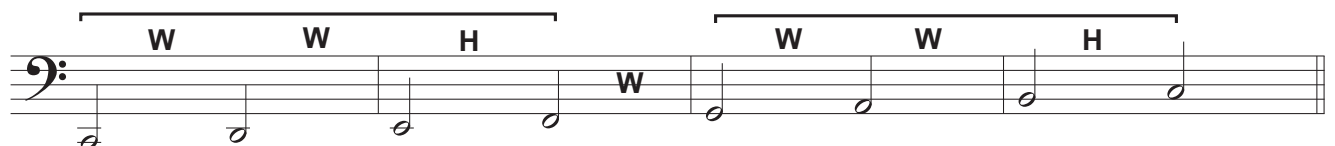
If you think in terms of whole steps and half steps, there is only ONE major scale: W-W-H-W-W-W-H.



Every major scale is made up of the same two tetrachords (4-note groups): W-W-H a whole step apart.



Here's another example (different notes, same intervals):



Flipping key signatures with tetrachords

Some key signatures are mirror images of each other. By 'flipping' the key signature to its mirror image, the notes all change even though they are on the same lines and spaces.

E-flat major has 3 flats (B \flat , E \flat , A \flat)
and 4 naturals (F, C, G, D).

E major has four sharps (F \sharp , C \sharp , G \sharp , D \sharp)
and three naturals (B, E, A).



E-flat Major and E Major

#7

F Major and F-sharp Major

#8

One-octave major scales with melodic variations

You can get extra practice with these by flipping the keys. For example, the B-flat major example could be played in B major!

C Major

#21

Play either octave.

F Major

#22

B-flat Major

#23

Part Three: Lyrical Legato

There are duet parts available for these etudes. Check out HornbonePress.com for details.

Tongued Legato

Usually, valved instruments can just change fingerings with steady air for legato. But every now and then (like on repeated notes or when using a jazz style) we do have to legato tongue. Not a bad skill to have. In the exercises below, you will see a "d" indicating when this light *tongued legato* takes place. Think of a little d, with lots of OOH. Like this: aOOH-aOOH-aOOH.

Mini-Exercise: Blowing Air, then Buzzing on the Mouthpiece

The "T" symbolizes a "tOH." The "d" stands for a "dOOH" (tongued legato).

Just blow air (no buzzing). Use the back of your hand to feel a steady breeze.

a. $\text{♩} = 88$ constant air... T d d d constant air... T d d d d d d d d

b. $\text{♩} = 88$ constant air... T d d d constant air... T d d d d d d d d

Buzz the mouthpiece with steady air blowing against back of the hand.

Moderato ($\text{♩} = 80$)

T d d d constant air... T d d d d d d d d constant air...

simile (keep going in the same way)

Following the plan of study? The next etude is on page 70

Mini-Exercise: Building up the chromatic scale

The chromatic scale pattern is an essential building block. Repeat this enough that you can do it in your sleep! I wrote this using mostly flats but eventually, you'll have to get used to sharps, too.

$\text{♩} = 76-100+$

Use a "dOOH" syllable. Breathe every other measure if possible.

Andante ($\text{♩} = 72$)

T d d d T d d d *simile (keep going in the same way)*

#2 a. mp

This uses a mixture of legato tongue and valve-only slurs.

Andante ($\text{♩} = 72$)

b. mf

Mini-Exercise: Constant air and precise fingering in legato

Really 'hammer' down the valves with authority. Start slowly!

Be alert here!

Three staves of musical notation in bass clef, 4/4 time. The first staff has a tempo marking "Be alert here!" above it. The music consists of eighth-note patterns with various accidentals (sharps, flats, naturals) and slurs, designed for legato playing.

Moderato (♩ = 84)

#8

Six staves of musical notation in bass clef, 4/4 time, marked "Moderato (♩ = 84)". The music features dynamic markings (*mf*, *f*, *mp*, *p*, *cresc.*) and slurs, indicating a focus on phrasing and articulation.

Mini-Exercise: 6/8 "In 2"

There are still six 8th notes in each measure but now the beat equals one dotted quarter note. (three 8th notes). These two examples look different but sound the same:

a. $\text{♩} = 76$

b. $\text{♩} = 76$

In this example, each note is on the downbeat. What's different? The **length** of the note.

$\text{♩} = 76$

Two pieces using 6/8 "In 2"

If the meter confuses you, mark in a little line over the beginning of each beat.

Moderato ($\text{♩} = 76$)

#27

Four pieces in minor keys

d minor

Moderato (♩ = 84)

#32

mp *mf* *f* *p* *mf* *p*

c minor

Allegretto (♩ = 96)

#33

mf *p* *p* *mp* *mf* *mp* *f* *p* *rit.*

Part Four: Varied Articulation

There are duet parts available for these etudes. Check out HornbonePress.com for details.

Mini-Exercise: Blowing and playing

Short/long, loud/soft, high/low, start notes the same way: with an *immediate full sound*.
 Make sure the air starts moving right away so the lips can vibrate.
 Think tUH, or thUH (tAH or tOH might also work).

♩ = 60 Breathe in! Just air: Play: Just air:

Moderato (♩ = 80)

#1a.

Moderato (♩ = 80)

b.

Following the plan of study? The next etude is on page 98

Mini-Exercise: Triplet slur grouping

Here are two common ways triplets might be articulated with slurs.

a.

Two measures of triplets in 4/4 time, bass clef, key of B-flat major. The first measure has a slur over the triplet, and the second measure has a slur under the triplet.

b.

Two measures of triplets in 4/4 time, bass clef, key of B-flat major. The first measure has a slur over the triplet, and the second measure has a slur under the triplet.

Andante (♩ = 76)

#9

Exercise #9 in 2/4 time, bass clef, key of B-flat major. The piece is marked Andante with a tempo of ♩ = 76. It features a sequence of triplets with various articulations and dynamics. Dynamics include *mf*, *mp*, and *f*. There are slurs over and under the triplets, and a downward arrow indicating an accent.

Mini-Exercise: Some dotted 16th-note rhythms

Once again, 'a' and 'b' will sound the same if you use the given metronome markings.

$\text{♩} = 120$

a.

$\text{♩} = 60$

b.

Don't get a 'lazy' 16th note that ends up sounding more like a triplet! This is a common mistake.

Moderato ($\text{♩} = 80$)

#15

Two pieces in A major

Two versions of this piece are given. They look different but should sound the same.

Allegretto (♩ = 108)

#25a.

mp *mf*

p *cresc.* *f* *rit.*

mp *f*

Allegretto (♩ = 108)

b.

mp *mf*

p *cresc.* *f* *rit.*

mp *f*

Moderato (♩ = 80)

#26

mf

p

f *mf*

cresc. *ff*

Mini-Exercise: Sextuplets

Sextuplets are simply 6 notes per beat. Try practicing line 'a' first at a tempo of $\text{♩} = 156$, then at the tempo of $\text{♩} = 52$. The notes will go at the same speed. In the example below, 'a' and 'b' will sound the same.

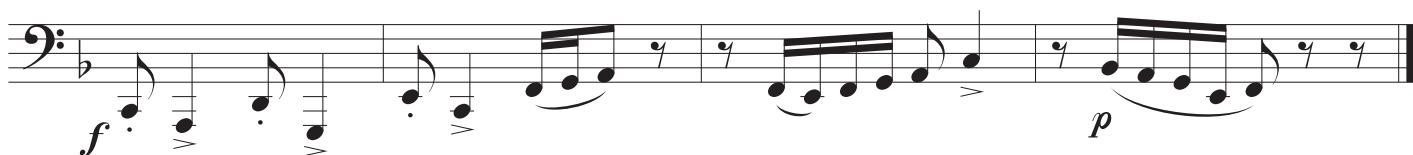
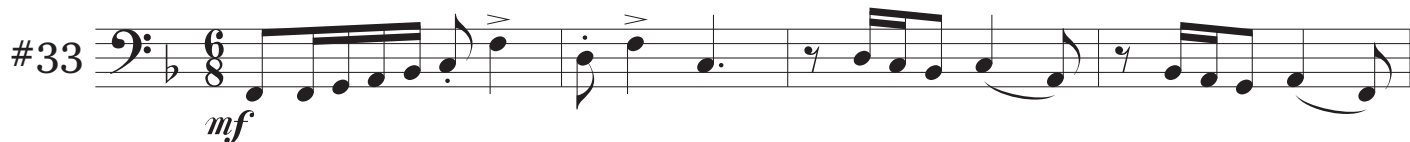
$\text{♩} = 156$ $\text{♩} = 52$



$\text{♩} = 156$ $\text{♩} = 52$



Moderato ($\text{♩} = 52$)



Allegretto ($\text{♩} = 56$)



Part Five: Simple Tunes in Multiple Keys

There are duet parts available for these pieces. Check out HornbonePress.com for details. Each tune appears in two keys (one more familiar, one less familiar). The Roman numerals above the melody are chord symbols which could be played on piano.

Musical notation for the first piece, showing a bass line with a 3/4 time signature and a key signature of two flats. The melody is written on a single staff with Roman numerals I, V, and I above it. The piano accompaniment is shown on a grand staff with chords indicated by Roman numerals.

#1 Come Thou, Almighty King (Hymn tune)

E-flat Major | V | I | I

a. *f*

IV V I V

V7 I V7 I

mp *cresc.*

f

F Major | V | I | I

b. *f*

IV V I V

V7 I V7 I

mp *cresc.*

f

Musical notation for the first part of the hymn, showing a bass line with a 3/4 time signature and a key signature of two flats. The melody is written on a single staff with Roman numerals I, V, and I above it. The piano accompaniment is shown on a grand staff with chords indicated by Roman numerals. Dynamics include *f*, *mp*, and *cresc.*

Musical notation for the second part of the hymn, showing a bass line with a 3/4 time signature and a key signature of one flat. The melody is written on a single staff with Roman numerals I, V, and I above it. The piano accompaniment is shown on a grand staff with chords indicated by Roman numerals. Dynamics include *f*, *mp*, and *cresc.*

#18 Skye Boat Song (Scottish)

a. B-flat Major I V I IV I V I V I IV I *Fine*

mf

p vi V IV ii I V vi IV V *D.C. al Fine*

b. A Major I V I IV I V I V I IV I *Fine*

mf

p vi V IV ii I V vi IV V *D.C. al Fine*

#19 Triumphant March from Aida (Giuseppe Verdi 1813-1901)

a. C Major I V⁷₃ I V I V I V

f

f I V I V I V⁷₃ I

V I V I V I V I V I

b. D Major I V⁷₃ I V I V I V

f

f I V I V I V⁷₃ I

V I V I V I V I V I

Appendix 2: Half-Step Lip Bends.

This exercise comes from my colleague, Dr. Deanna Swoboda. Sometimes students struggle to lip pitches down on a BBflat tuba. In the first measure, get the half step with the valves. In the second measure, see if you can get that same half step by bending with the embouchure. You can also use your tuner with a drone to listen for the pitch bend or to visually see if you are bending the pitch. This exercise can also help the tone.

a.

The exercise consists of seven staves of music, each with a 4/4 time signature and a key signature of one flat (Bb). The notes are quarter notes. Fingerings are indicated by numbers 0, 1, 2 above the notes. Bending instructions are shown as arrows above the notes, with some notes marked with an 'x' to indicate a bent pitch. The exercise is divided into two parts: the first part (measures 1-4) uses valve changes to achieve half-step bends, and the second part (measures 5-8) uses embouchure bending.

Staff 1: 0 2 0 2 0 | 0 —————>

Staff 2: $\frac{2}{3}$ 0 $\frac{2}{3}$ 0 | $\frac{2}{3}$ —————> | $\frac{1}{2}$ $\frac{2}{3}$ | $\frac{1}{2}$ —————>

Staff 3: 1 $\frac{1}{2}$ | 1 —————> | 2 1 | 2 —————>

Staff 4: 0 2 | 0 —————> | $\frac{1}{2}$ 0 | $\frac{1}{2}$ —————>

Staff 5: 1 $\frac{1}{2}$ | 1 —————> | 2 1 | 2 —————>

Staff 6: 0 2 | 0 —————> | 1 0 | 1 —————>

Staff 7: 2 1 | 2 —————> | 0 2 | 0 —————>

Appendix 4: Introduction to the CC tuba

Most young tuba players start out on the BB-flat tuba. Some stay with this instrument throughout their lives. However, the CC tuba, which is pitched a whole step higher, has enough advantages that some students switch to it in high school or college.

Just like the BB-flat tuba, the CC tuba does not transpose. That means that written pitch is the sounding pitch (you can play that written note on a piano and it will sound the same). Compare this to transposing instruments like the B-flat trumpet (pitches are written a whole step higher than sounding) or the F horn (pitches are written a perfect fifth higher than sounding).

What does this mean? You'll just have to retrain your brain. The pattern of fingering stays the same but now that pattern is applied to higher notes. Fun, right?

BB-flat tuba

0 2 1 $\frac{1}{2}$ $\frac{2}{3}$ 0

CC tuba

0 2 1 $\frac{1}{2}$ $\frac{2}{3}$ 0

So, the 4-valve fingerings you used to use with the BBflat tuba now work for this scale:

0 4 $\frac{1}{2}$ 1 0 $\frac{1}{2}$ 2 0 2 $\frac{1}{2}$ 0 1 $\frac{1}{2}$ 4 0

You aren't likely to encounter a 3-valve CC tuba. 4-valve models are quite common. However, it isn't unusual to see a 5-valve or even a 6-valve CC tuba. They get pretty expensive. Why all those extra valves? Well, remember that some lower notes using more valves tend to be out of tune. Basically, more valves means more choices so you can seek out a fingering that is more in tune. This subject gets complicated very quickly and is beyond the scope of an intermediate book.

Here are a few simple melodies to get you started rethinking those fingerings.

Appendix 6: Developing the Chromatic Scale Patterns

Focused Repetition is the best way to drill these sequences into your fingers. Notice when you can hold a finger down between notes. You can also practice these finger sequences silently or even away from the instrument.

Finger Drills

These may tire out your hand. Give yourself time to rest and build some strength. For a clean legato, you need to really press the valves quickly and decisively. Slam them down, especially pistons.

1 $\frac{1}{2}$ $\frac{2}{3}$

a. 

'b1' is for three-valve tubas 'b2' is for four-valve tubas

$\frac{1}{2}$ $\frac{2}{3}$ $\frac{1}{3}$

b1. 

$\frac{1}{2}$ $\frac{2}{3}$ 4

b2. 

$\frac{2}{3}$ $\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{3}$

c1. 

$\frac{2}{3}$ 4 $\frac{2}{4}$

c2. 

$\frac{1}{3}$ $\frac{1}{2}$ $\frac{1}{3}$ 0

d1. 

4 $\frac{2}{4}$ 0

d2. 

"Finger drills. Finger drills. Finger drills are my most fav-rite thing!"

Books for Tuba by Brad Edwards

The Intermediate Tubist (133 pages)

Building blocks for Tone and Technique

The Melodious Tuba: Besides Bordogni (142 pages)

60 original etudes, each with a duet part.

60 Vignettes (98 pages)

Little character pieces in varied keys. Available for tuba.

Simply Singing for Winds - Low Bass Clef (114 pages)

A wellspring of simple melodies to sing, buzz, play.

Patterns and Snippets - Tuba (180 pages)

A musical approach to scales and arpeggios.

Tuning Drone Melodies - bass clef (134 pages)

Music to be played over tuning drones; for one or more instruments.

Other Books

The Melodious Trombone/Bass Trombone

The Intermediate Trombonist

Trombone Craft (169 pages) / *Bass Trombone Craft* (185 pages)

A musical approach to building tone and technique.

Lip Slurs (84 pages)

In three sections: slow slurs, fast slurs and lip slur melodies.

Lip Slur Melodies (132 pages)

Lyrical melodies and duets, using just natural slurs.

Introductory Studies in Tenor and Alto Clef (56 pages)

A good first clef book to precede the Blazhevich Clef Studies.

All books are available through HornbonePress.com



24 Concert Pieces by Brad Edwards

- A collection of solos starting at the intermediate level and progressing in difficulty.
- Currently available for tenor trombone, bass trombone, tuba and horn (and maybe even trumpet someday)
- Each piece has a reasonable piano part.
- Audio of piano part is available for free from website
- Useful for solo and ensemble festivals.
- Free samples/recordings available on HornbonePress.com

Volume One

[approximate timings shown in brackets]

- #1 Andante con moto [3:30]
- #2 Allegretto - Andante - Allegro giocoso [3:40]
- #3 Noble - Lyrical [4:00]
- #4 March [3:20]
- #5 Alla Tango [3:40]
- #6 Singing - Driving – Dancing [4:10]
- #7 Scherzando – Tranquillo [3:30]
- #8 Misterioso – Giocoso [3:40]
- #9 Piacevole – Vigoroso [3:40]
- #10 With Confidence – With Yearning [4:20]
- #11 Expansive – Carefree [3:40]
- #12 Wistful – Playful – Joyful [3:30]

Volume Two

- #13 Scherzando - Cantabile [3:30]
- #14 Espressivo - Dramatico [4:10]
- #15 Floating – Dancing [4:15]
- #16 Relentless - Wistful – Impish [4:30]
- #17 Impetuoso – Serioso [3:50]
- #18 Grooving – Haunting [4:00]
- #19 Pesante - Scherzando – Waltz [4:00]
- #20 Dream Scene - Chase Scene [4:15]
- #21 Spirited gallop - Woeful lament (Ironic Waltz) [5:10]
- #22 Insistently – Tenderly [4:45]
- #23 Funebre – Imponente [4:45]
- #24 Driving – Dreaming [5:15]

Video recordings available on Youtube.

