



The United States Army Field Band

The Musical Ambassadors of the Army
Washington, DC

Tuba Clinic

by
Sergeant First Class Scott Cameron

The United States Army Field Band
4214 Field Band Drive • Fort Meade, Maryland 20755-5330

Phone: (301) 677-6586 • Fax: (301) 677-6533
E-mail: fldbnd@emh1.ftmeade.army.mil • Website: www.army.mil/fieldband

SCALES & TONGUING EXERCISES

Every audition consists of three elements: scales, a prepared piece, and sight reading. These elements should also be included in a practice routine. Playing scale patterns is also a great way to practice the fundamentals of tonguing.

To rearticulate a pitch, the tongue should be positioned just **BEHIND** the teeth, **NOT BETWEEN** them. This is to ensure that the tongue will not impede the air exiting the mouth.

Start with a one octave C scale. Repeat the rhythmic pattern in *Example 3* on each note of the scale. Do not forget the previous exercises on long tones and flexibility. Strive to incorporate those fundamentals into this exercise. Again, do not continue until the best results are achieved. Once this exercise has been mastered using all scales (*see Scale Supplement*), try the pattern in *Example 4*.

Example 3



MUSICAL STUDIES

Once the fundamentals of producing a good sound are understood and drilled, they can be applied to music. Before performing a piece, mark in the mu-

sic where to breathe. Air is the fuel for the sound, so plan where to fill up to sustain a great tone.

Example 4



Also determine the character of the piece. Is it happy or sad? Does it have a certain style? Should it be smooth and sustained or detached? Does it tell a story or paint a picture? Almost all studies have a certain emphasis. They enable the student to concentrate on that one aspect of technique in a musical context. Always attempt to convince the listener that each aspect has been studied and practiced diligently.

There are many fine study books available to tubists today. A list of recommended books and solos can be found at the end of this section.

Always remember that perfect practice does make perfect. Players must want to sound great every time they play—that takes consistent, steady practice. It is not about how many minutes or hours are spent practicing, but how often one practices and performs with an excellent sound, good fundamentals, and proper technique. All the natural ability in the world would be lost without the desire to strive for the very best every day! Good luck!

RECOMMENDED RESOURCES

Freshman Studies

The Arban-Prescott First and Second Year Arban/Prescott (Carl Fischer, Inc.)
 Beginning studies from the famous Arban method. Emphasis on fundamental aspects of beginning brass performance. Designed to be used in class with other brass instruments.

Practical Studies, Book II Robert W. Getchell (Belwin-Mills)
 Beginning studies with particular emphasis on rhythm. Most selections are short and interesting, but a few are longer and more complex.

Freshman Solos

Honor and Arms George F. Handel/William J. Bell, 1:56
 (CPP/Belwin, Inc.) Grade II–III.

Entr’acte from “Rosamunde” Franz Schubert/George Masso, 4:10
 (Kendor Music, Inc.) Grade II.

Sarabanda and Gavotta Arcangelo Corelli/Himie Voxman, 3:00
 (Rubank, Inc.) Grade II–III.

Upperclass Studies

Studies in Legato for Bass Trombone and Tuba Reginald H. Fink (Carl Fischer, Inc.)
 Musical studies emphasizing smooth, sustained playing. Many studies are prefaced with instructions.

Progressive Techniques for Tuba Donald Knaub (Hal Leonard)
 Intermediate method begins with a warm-up/practice routine complete with instructions; also includes *70 Studies by Blazevich*.

Upperclass Solos

Air and Bouree Johann S. Bach/William J. Bell, 3:25
 (Carl Fischer, Inc.) Grade III–IV.

Variations on a Theme of Judas Maccabeus Beethoven/Handel/Bell, 4:45
 (Carl Fischer, Inc.) Grade III–IV.

Suite for Tuba Don Hada, 9:00
 (Shawnee Press, Inc.)

Suite for Unaccompanied Tuba Walter S. Hartley , 5:00
 (Elkan-Vogel) Grade IV.

Tuba Clinic

Long Tones

The musical score consists of eight staves of music, all in bass clef and common time (C). The notes are as follows:

- Staff 1: Four measures. Measure 1: two eighth notes (Bb, G). Measure 2: two eighth notes (F, Eb). Measure 3: two eighth notes (D, C). Measure 4: two eighth notes (Bb, Ab).
- Staff 2: Four measures. Measure 1: two eighth notes (G, F). Measure 2: two eighth notes (Eb, D). Measure 3: two eighth notes (C, Bb). Measure 4: a whole note (Ab).
- Staff 3: Four measures. Measure 1: two eighth notes (G, F). Measure 2: two eighth notes (Eb, D). Measure 3: two eighth notes (C, Bb). Measure 4: two eighth notes (Ab, G).
- Staff 4: Four measures. Measure 1: two eighth notes (F, Eb). Measure 2: two eighth notes (D, C). Measure 3: two eighth notes (Bb, Ab). Measure 4: a whole note (G).
- Staff 5: Four measures. Measure 1: two eighth notes (F, Eb). Measure 2: two eighth notes (D, C). Measure 3: two eighth notes (Bb, Ab). Measure 4: two eighth notes (G, F).
- Staff 6: Four measures. Measure 1: two eighth notes (Eb, D). Measure 2: two eighth notes (C, Bb). Measure 3: two eighth notes (Ab, G). Measure 4: two eighth notes (F, Eb).
- Staff 7: Four measures. Measure 1: two eighth notes (Eb, D). Measure 2: two eighth notes (C, Bb). Measure 3: two eighth notes (Ab, G). Measure 4: two eighth notes (F, Eb).
- Staff 8: Four measures. Measure 1: two eighth notes (Eb, D). Measure 2: two eighth notes (C, Bb). Measure 3: two eighth notes (Ab, G). Measure 4: a whole note (F).

Flexibility

Continued down:
2, 1, 12, 23,
13(4), 123(24)

The musical score consists of ten staves of music in bass clef. The first staff begins with a key signature of one flat (B-flat) and a common time signature. The music is written in a style that emphasizes flexibility, with long, sweeping lines and various rhythmic patterns. The second staff continues the melodic line with similar phrasing. The third staff introduces a change in key signature to two flats (B-flat and E-flat). The fourth staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fifth staff continues with a similar rhythmic pattern. The sixth staff introduces a new rhythmic pattern with eighth notes and rests. The seventh staff features a series of sixteenth notes with a '6' written below the staff, indicating a sixteenth-note pattern. The eighth staff continues with a similar rhythmic pattern. The ninth staff features a series of sixteenth notes with a '6' written below the staff, indicating a sixteenth-note pattern. The tenth staff concludes the piece with a final melodic phrase.

Tuba Clinic

Flexibility, cont.

Three staves of musical notation in bass clef, featuring various rhythmic patterns and articulation marks. The first staff contains a series of eighth-note runs with a slur underneath. The second staff shows dotted eighth notes with accents. The third staff features a mix of eighth and quarter notes with accents and a final measure with a fermata.

Scale Patterns

Four staves of musical notation in bass clef, showing scale patterns with slurs and accents. The first staff is a single line of eighth-note scale. The second staff shows a scale with a slur and an accent. The third staff features a scale with a slur and an accent, and a final measure with a fermata. The fourth staff shows a scale with a slur and an accent, and a final measure with a fermata.

Scale Supplement

G Major

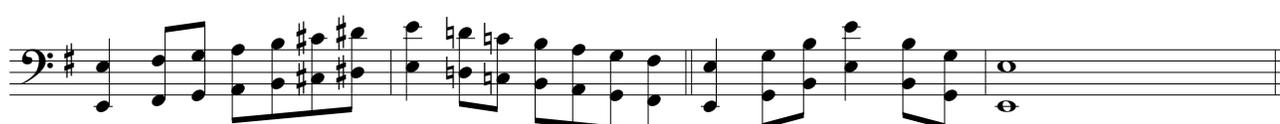


E natural minor

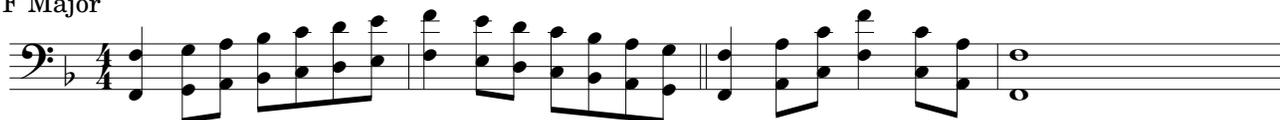
E harmonic minor



E melodic minor



F Major



D natural minor

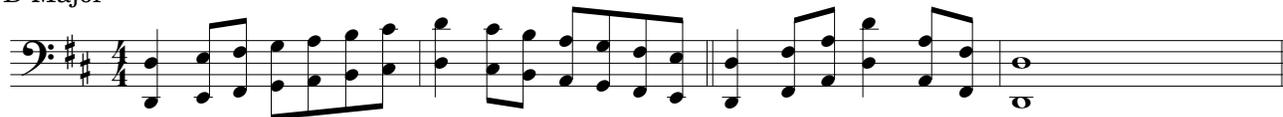
D harmonic minor



D melodic minor



D Major



B natural minor

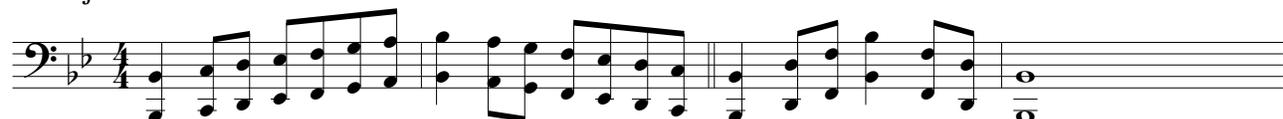
B harmonic minor



B melodic minor



Bb Major

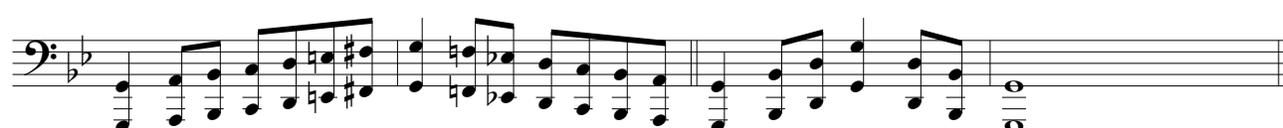


G natural minor

G harmonic minor



G melodic minor



Scale Supplement

A Major



F# natural minor

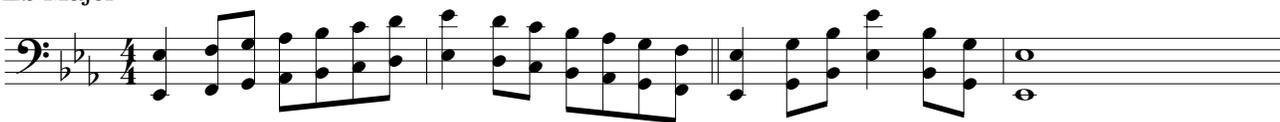
F# harmonic minor



F# melodic minor



Eb Major

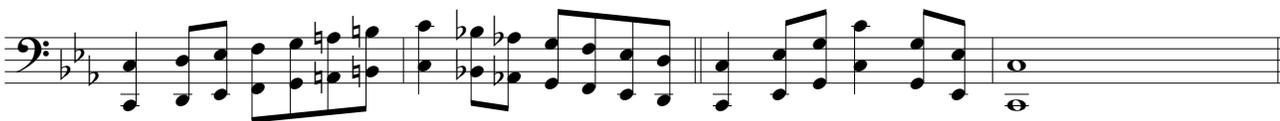


C natural minor

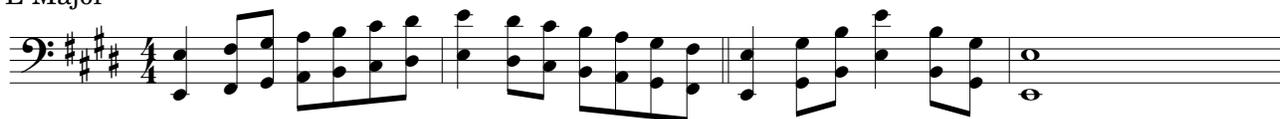
C harmonic minor



C melodic minor



E Major



C# natural minor

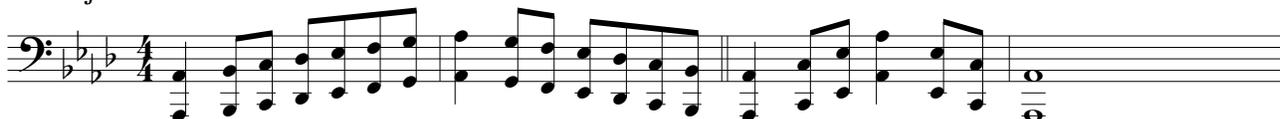
C# harmonic minor



C# melodic minor

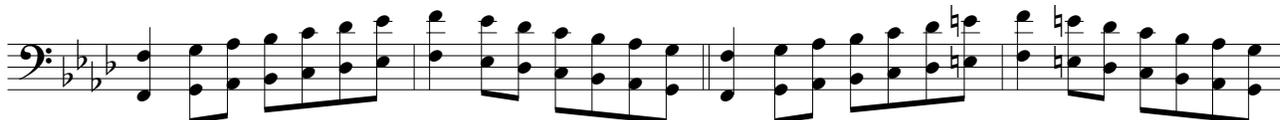


Ab Major

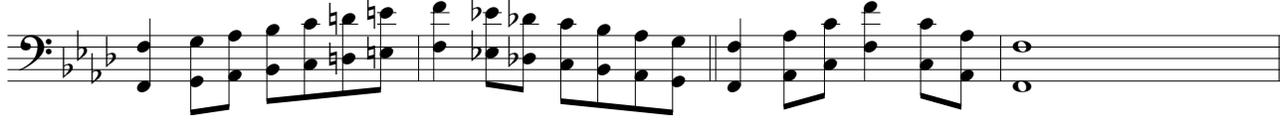


F natural minor

F harmonic minor



F melodic minor



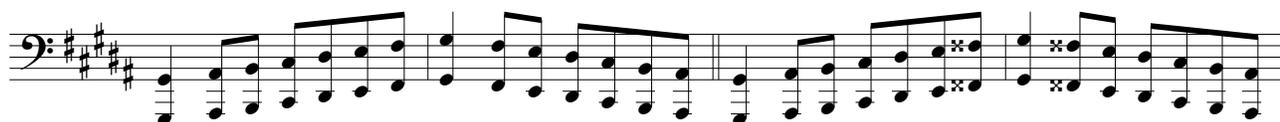
Scale Supplement

B Major



G# natural minor

G# harmonic minor



G# melodic minor

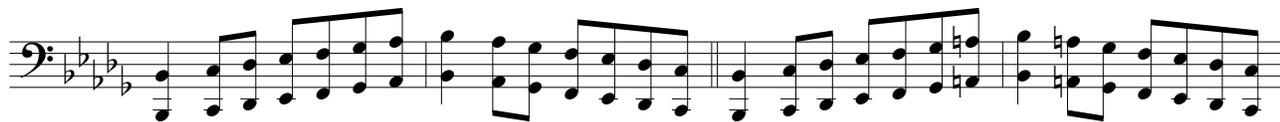


Db Major



Bb natural minor

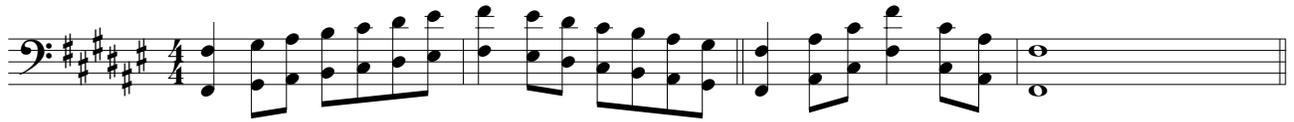
Bb harmonic minor



Bb melodic minor



F# Major

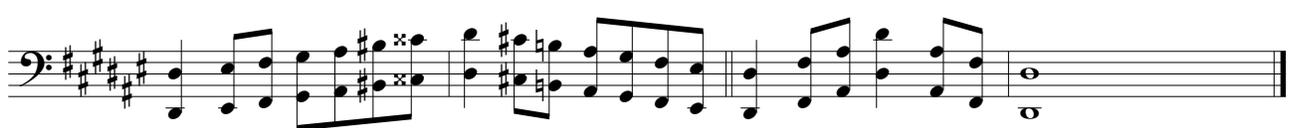


D# natural minor

D# harmonic minor



D# melodic minor

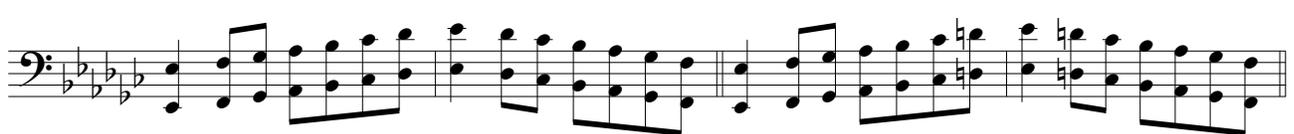


Gb Major



Eb natural minor

Eb harmonic minor



Eb melodic minor



Scale Supplement

C# Major

A# natural minor

A# harmonic minor

A# melodic minor

Cb Major

Ab natural minor

Ab harmonic minor

Ab melodic minor