

- Hold each fermata as long as possible, as comfortable as possible.
- Play each fermata with smooth, sustained AIR. Strive for No Bumps.
- Add crescendos and decrescendos to some of the fermatas.

Three 'Nother Long-Tone Studies

Transfer: After playing each exercise as written, transfer the great breaths and air control to the melodies by ignoring all 1/4 rests and fermatas.

Keith J. Robinson
Copyright January 31, 2017
www.tuba4u.com

1. ♩ = 70

Exercise 1 consists of 12 measures of music in bass clef with a key signature of one flat. The tempo is marked as ♩ = 70. The piece features a variety of time signatures: 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4. The notes are primarily eighth and quarter notes, often beamed together. Each measure contains a fermata. The piece concludes with a *rit.* (ritardando) marking.

2. ♩ = 72

Exercise 2 consists of 8 measures of music in bass clef with a key signature of one flat. The tempo is marked as ♩ = 72. The piece features a variety of time signatures: 5/4, 4/4, 6/4, 5/4, 4/4, 5/4, 4/4, and 4/4. The notes are primarily eighth and quarter notes, often beamed together. Each measure contains a fermata. The piece concludes with a *rit.* (ritardando) marking.

3. ♩ = 60 (and slower)

Exercise 3 consists of 8 measures of music in bass clef with a key signature of two sharps and a common time signature. The tempo is marked as ♩ = 60 (and slower). The piece features a variety of time signatures: common time, common time, common time, common time, common time, common time, common time, and common time. The notes are primarily quarter and eighth notes, often beamed together. Each measure contains a fermata. The piece includes dynamic markings: *p*, *mf*, *fff*, *p*, *fff*, *mf*, *mp*, and *pp*. The piece concludes with a *rit.* (ritardando) marking.