

A Thoughtful Progression of Flexibility Studies for BBb Tuba

These studies are not presented as the only flexibility studies one should ever dedicate time & energy toward. Instead, they might be thought of as a progression of lip slurs which act like building blocks, each building and growing as a result of the intentional practice of the preceding study. They can be a thoughtful, helpful means to achieving greater flexibility and range for tubists of any ability level. As you approach each study, be mindful of the following three concepts: Smoothness & beauty of sound is our first priority. To achieve smoothness & beauty of sound, your airstream must flow beautifully without interruption or breaks of any kind. Every inhalation must be totally full and relaxed. These also can be thought of as building blocks: great breathing leads to beautiful uninterrupted air flow, which leads to smoothness & beauty of sound.

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0, 2, 1, 1-2, 2-3, 4, 2-4, etc.

No. 1

6

No. 2

13

No. 3

20

No. 4

28

No. 5

34

No. 6

40

No. 7

46

No. 8


54


No. 9


59


No. 10

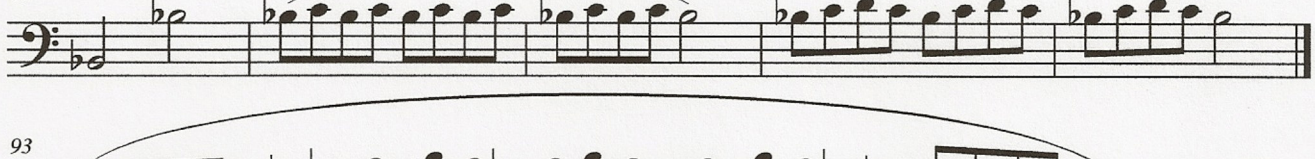
(Don't turn the page until each of these studies sounds & feels pretty smooth to you.)

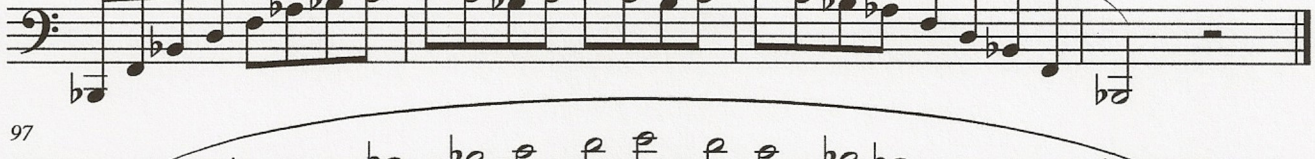
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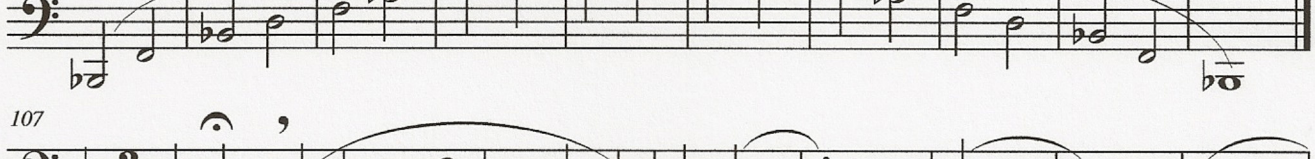
No. 12 


No. 13 

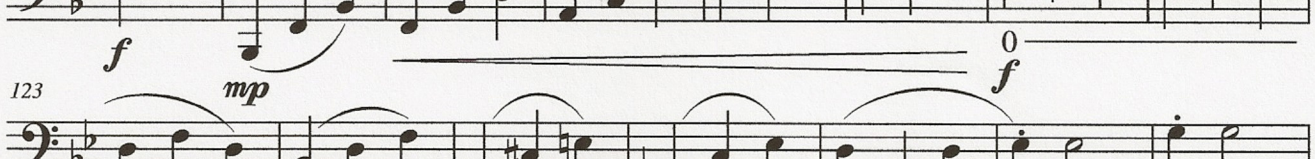
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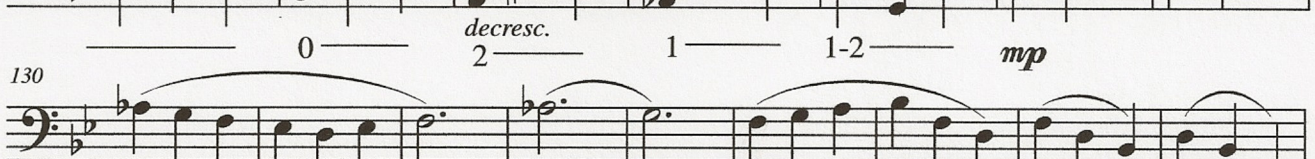
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No. 16 

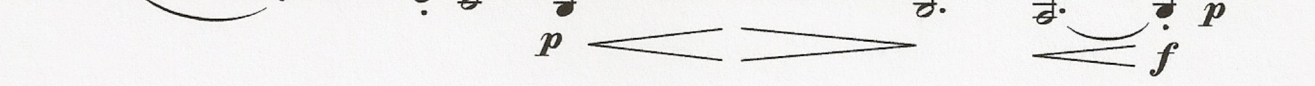
No. 17 

No. 18 

No. 19 

No. 20 

No. 21 

No. 22 

No. 18

147 $\text{♩} = 80$ *Very slow at first*

p *p* *cresc. e accel.*

157 $\text{♩} = 69-80$

f *rit. p* *a tempo*

170 *p*

181

193

204 $\text{♩} = \text{♩}$

p *f*

215 *p* *f* *p*

227 $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

f

239 *pp*

The musical score for No. 18 is written in bass clef with a key signature of two flats. It consists of nine staves of music. The first staff (measures 147-156) starts with a tempo marking of quarter note = 80 and the instruction 'Very slow at first'. It features a dynamic of *p* and a crescendo leading to *cresc. e accel.*. The second staff (measures 157-169) has a tempo of quarter note = 69-80 and a dynamic of *f*, ending with 'rit. p' and 'a tempo'. The third staff (measures 170-180) is marked *p*. The fourth staff (measures 181-192) continues the melodic line. The fifth staff (measures 193-203) is marked *p*. The sixth staff (measures 204-214) has a tempo of quarter note = quarter note and a dynamic of *f*. The seventh staff (measures 215-226) is marked *p*, *f*, and *p*. The eighth staff (measures 227-238) has a dynamic of *f*. The ninth staff (measures 239-248) is marked *pp*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests, with dynamic hairpins indicating volume changes.

No. 19

4
251

mf

258

mf

267

mf

275

mf

282

289

mf

294

299

p

f

A Few Ideas

Be patient, persistent and consistent. In No.1 the 1st note of each measure should glissando or smear down to the 2nd note in each measure. Only use the embouchure to achieve this, not the valves. This exercise encourages constant air and informs the embouchure of where the bottom note is in relation to the upper note. As you move to No.2, try to imagine your embouchure still glissing from the top note to the bottom note, but now the gliss occurs at the exact moment of the note change. Steven Bryant related this idea to that of a violinist's portamento: the violinist's changing hand position being our changing embouchure, the moving bow being our constant air stream. No.3 adds the next higher partial. Continue to imagine your embouchure glissing between each note. In fact, it is a very helpful practice aid to actually play this exercise with a glissando between each note. Then go back and play it as written, imagining the glissando is still there between notes. The 1st three exercises focus on downward slurs. As you move into playing upward slurs, try to transfer your air and embouchure concepts from the previous exercises to those that follow. Be patient, persistent and consistent. To get even more benefit from these studies, try any or all of them first on your mouthpiece, or 1/2 valve each exercise. Then go back and play as written.

Please never forget that smoothness & beauty of sound should always be our first priority.