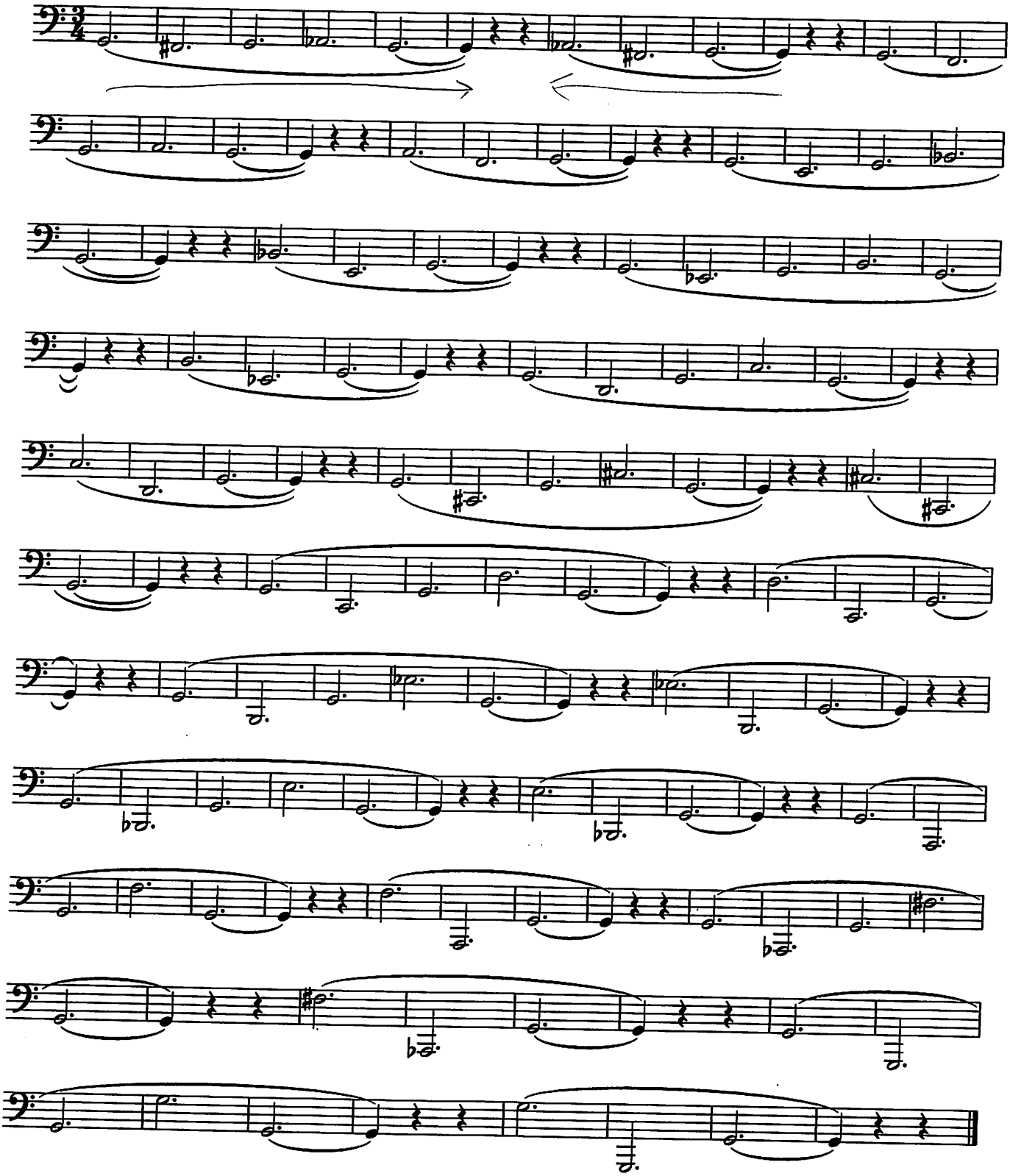
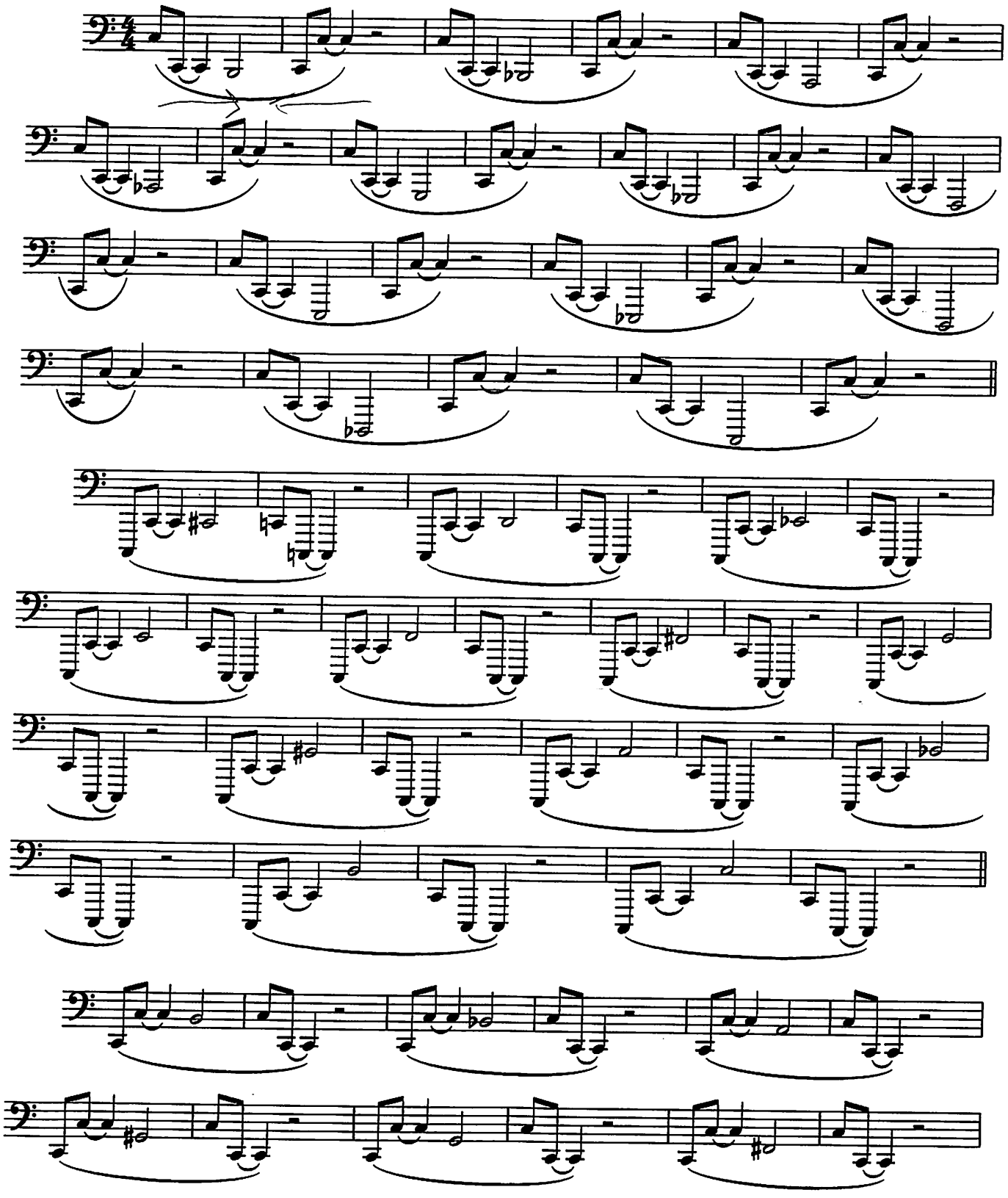
Carl Nielsen Symphony #4

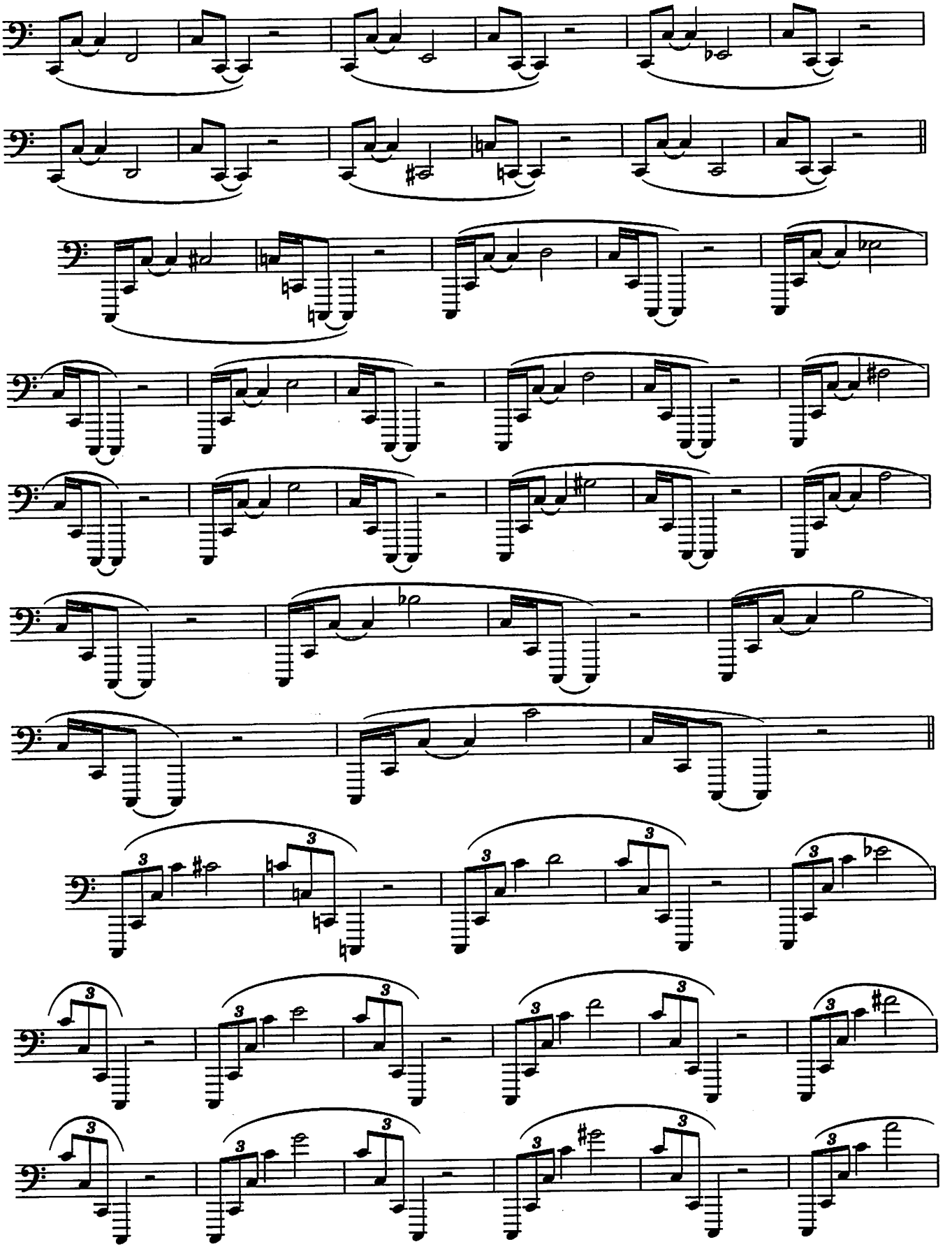
PART I

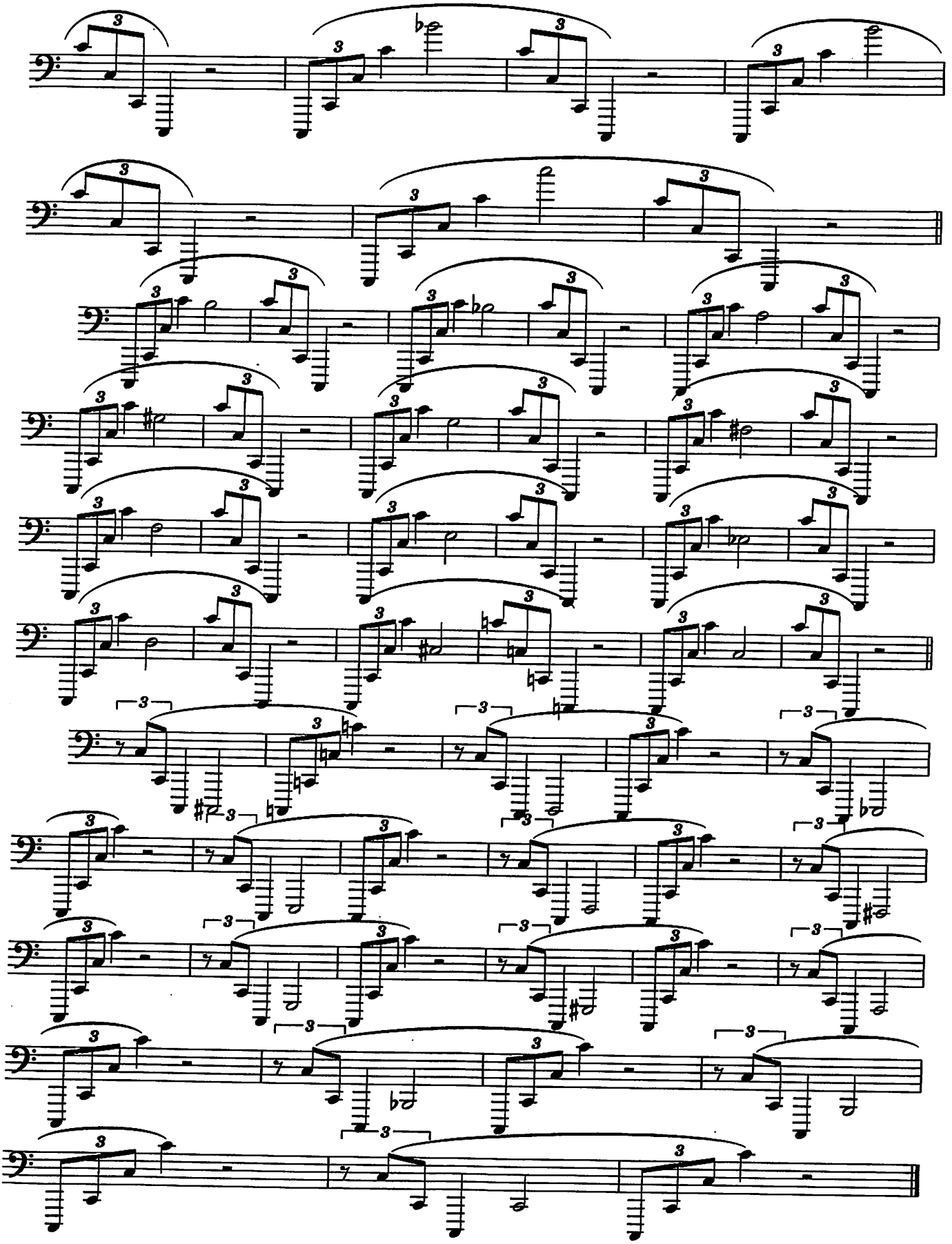
Spreading the Butter



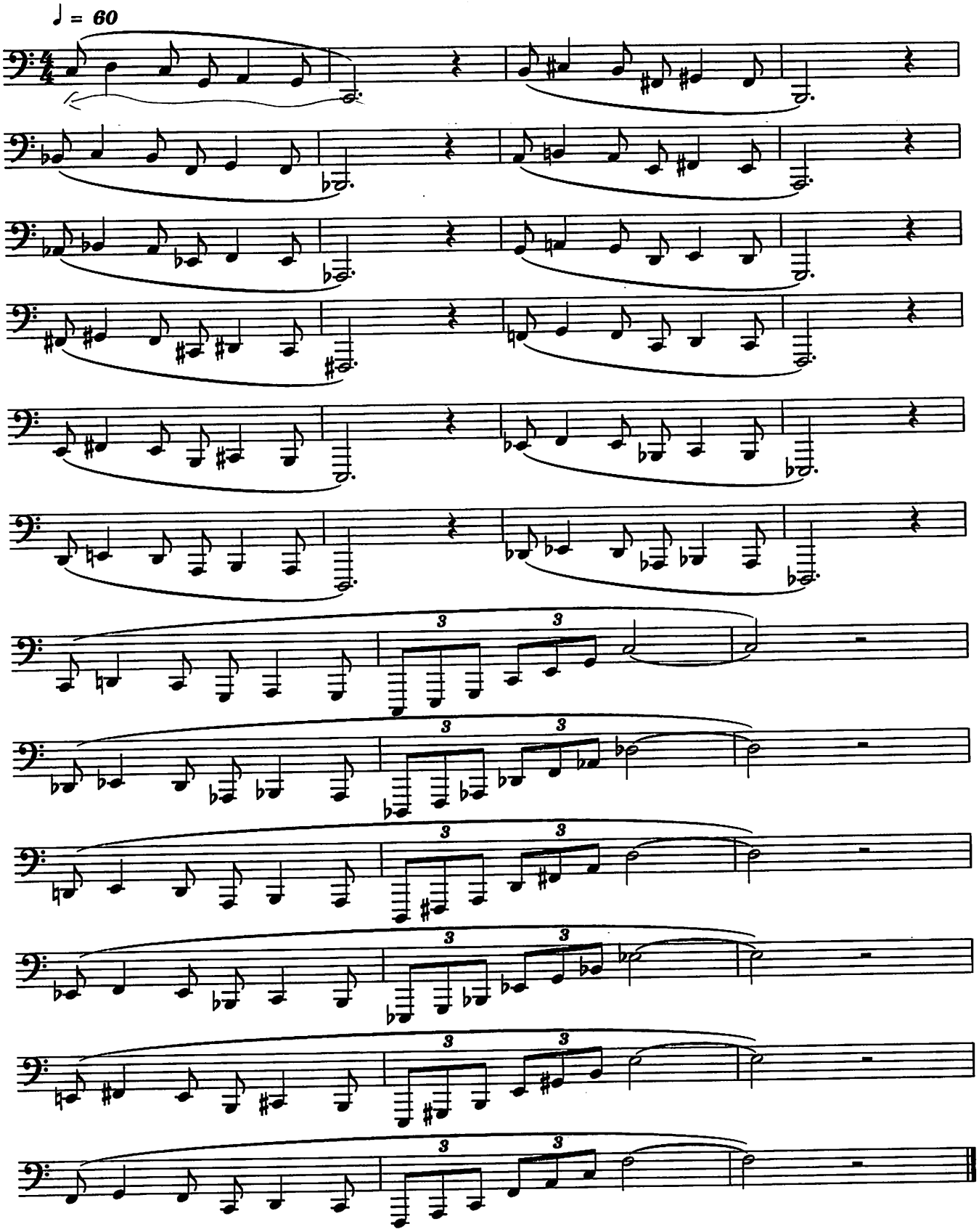
PB Long Tones



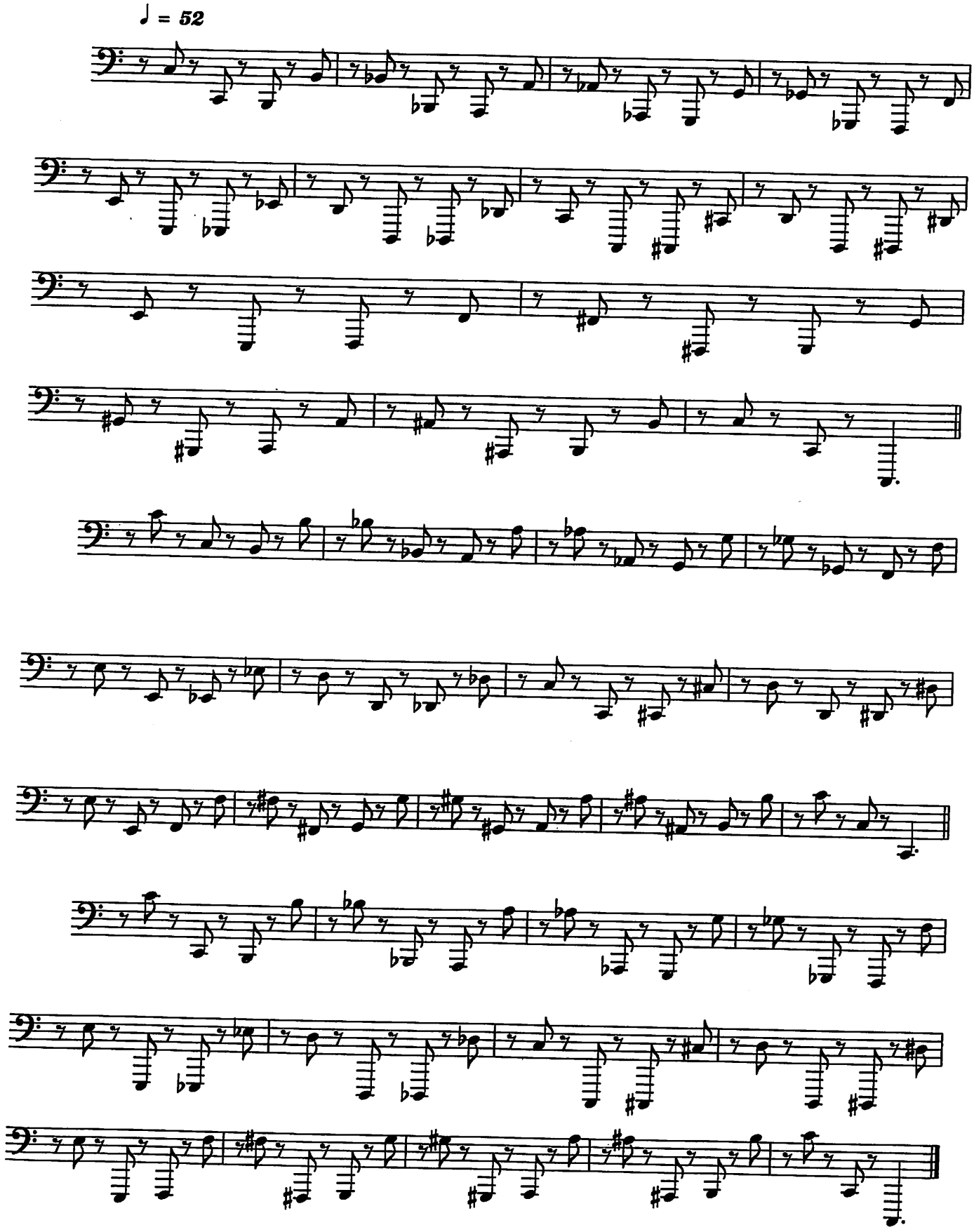




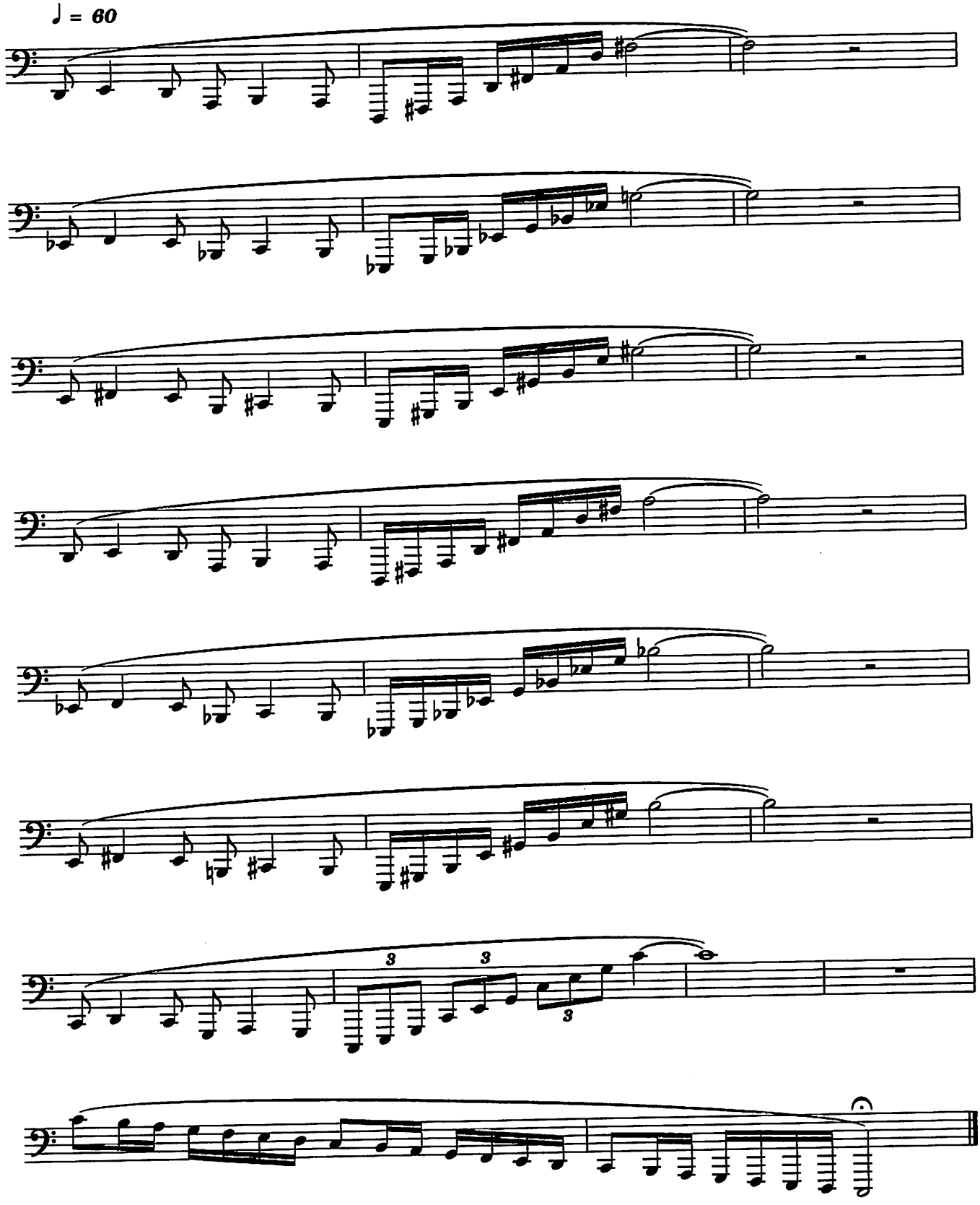
Tindall Flow #1



Bobo Articulation

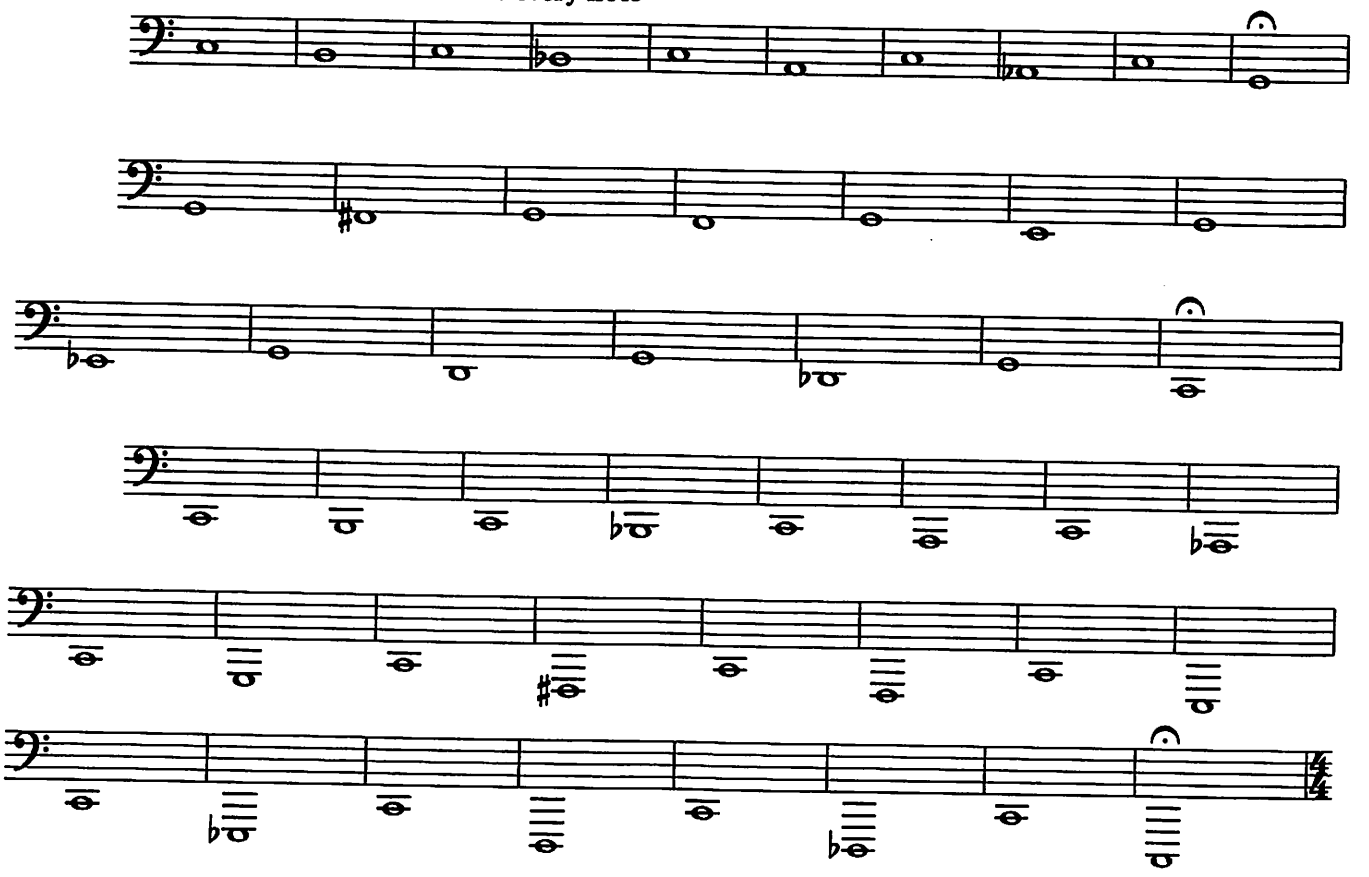


Tindall Flow #2

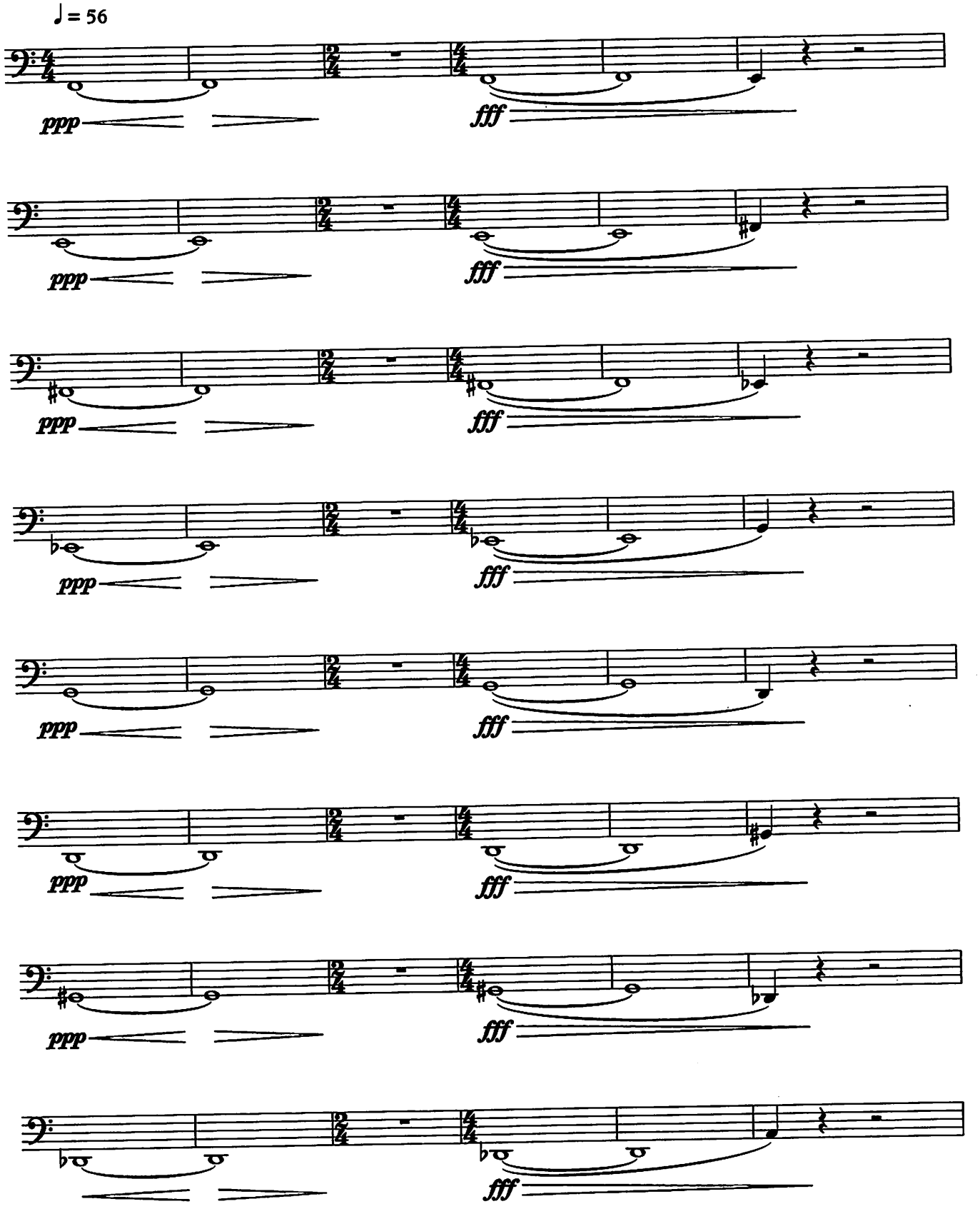


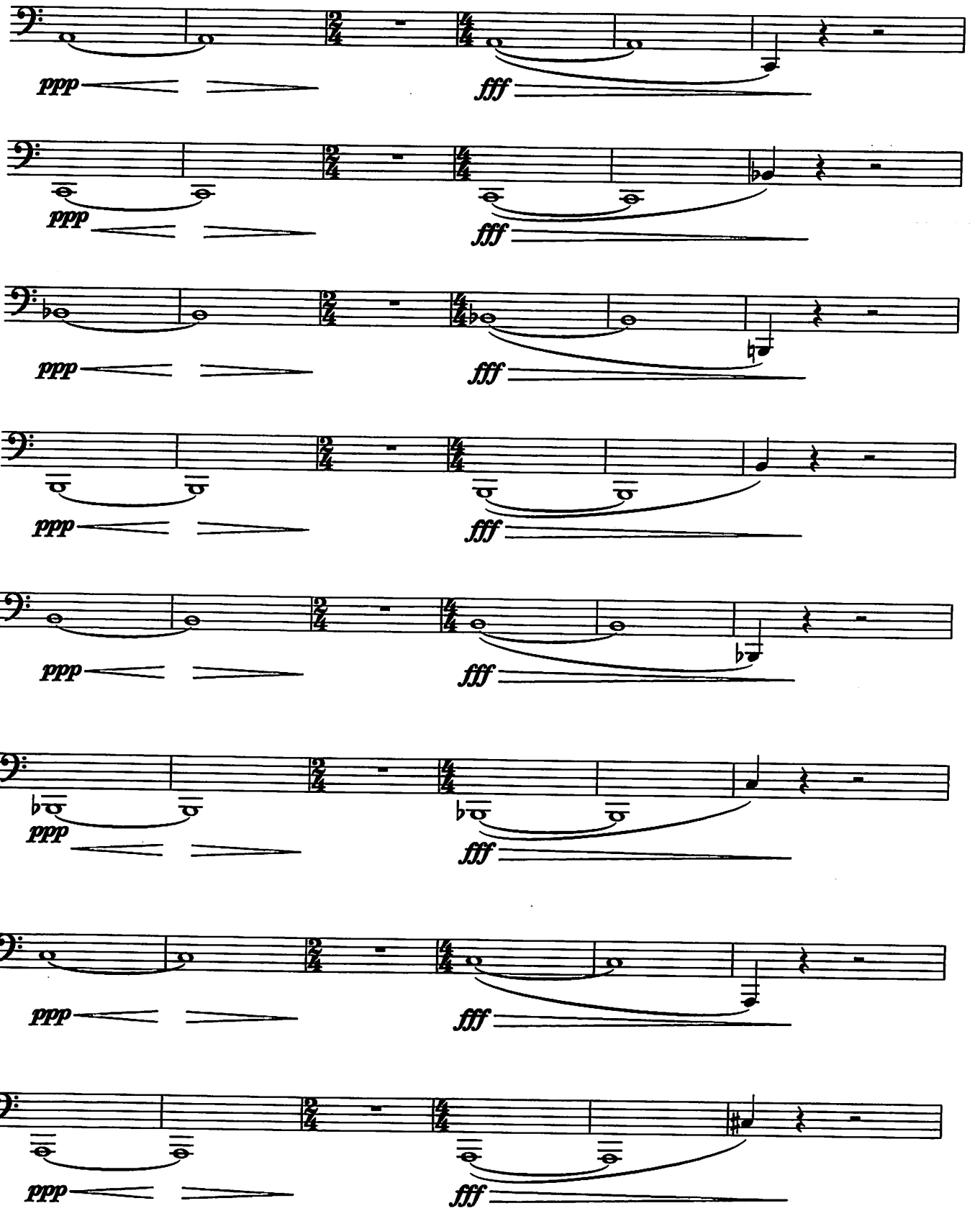
Long Tones

♩ = 60 breathe between every note



Roylance Long Tones

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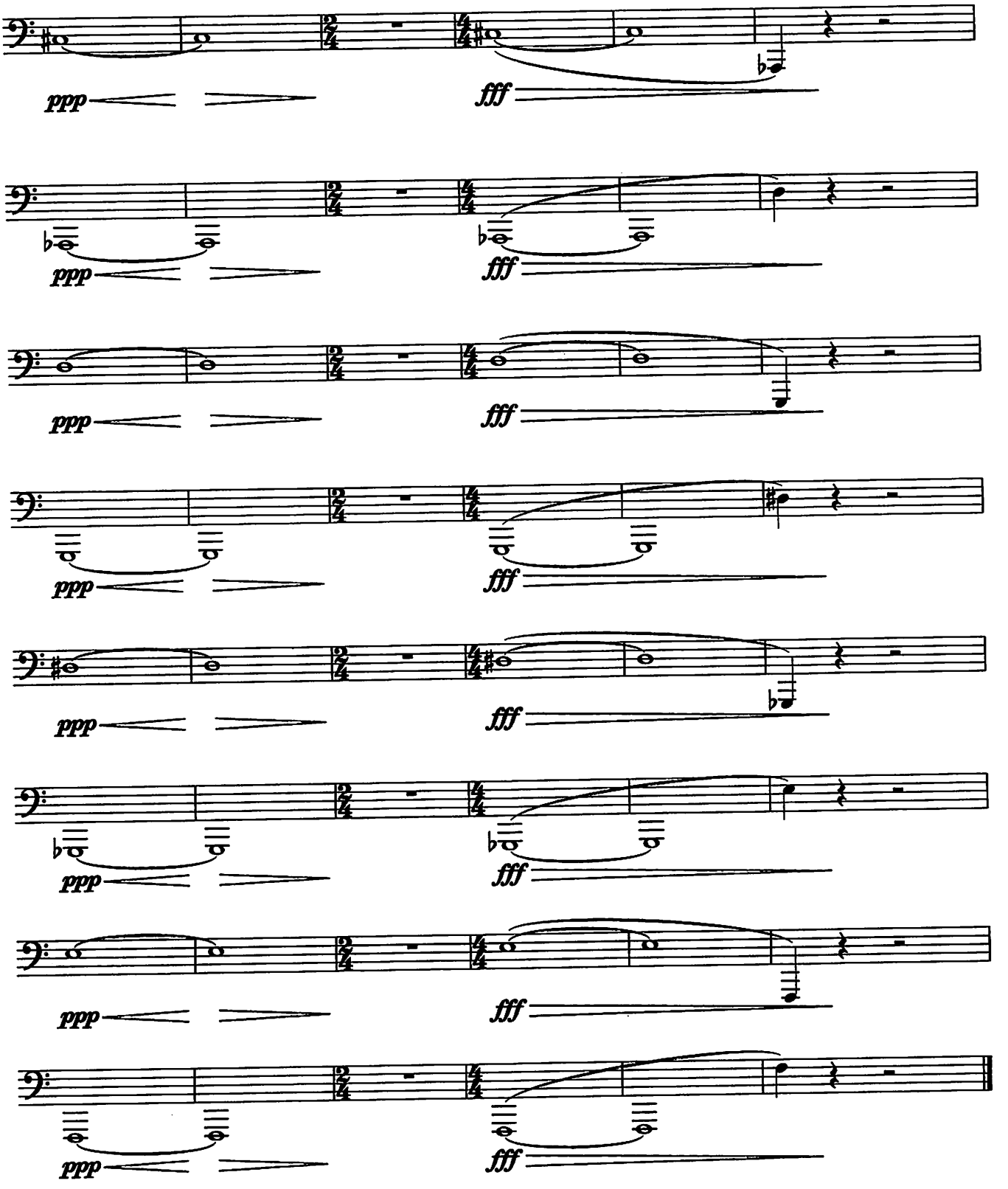
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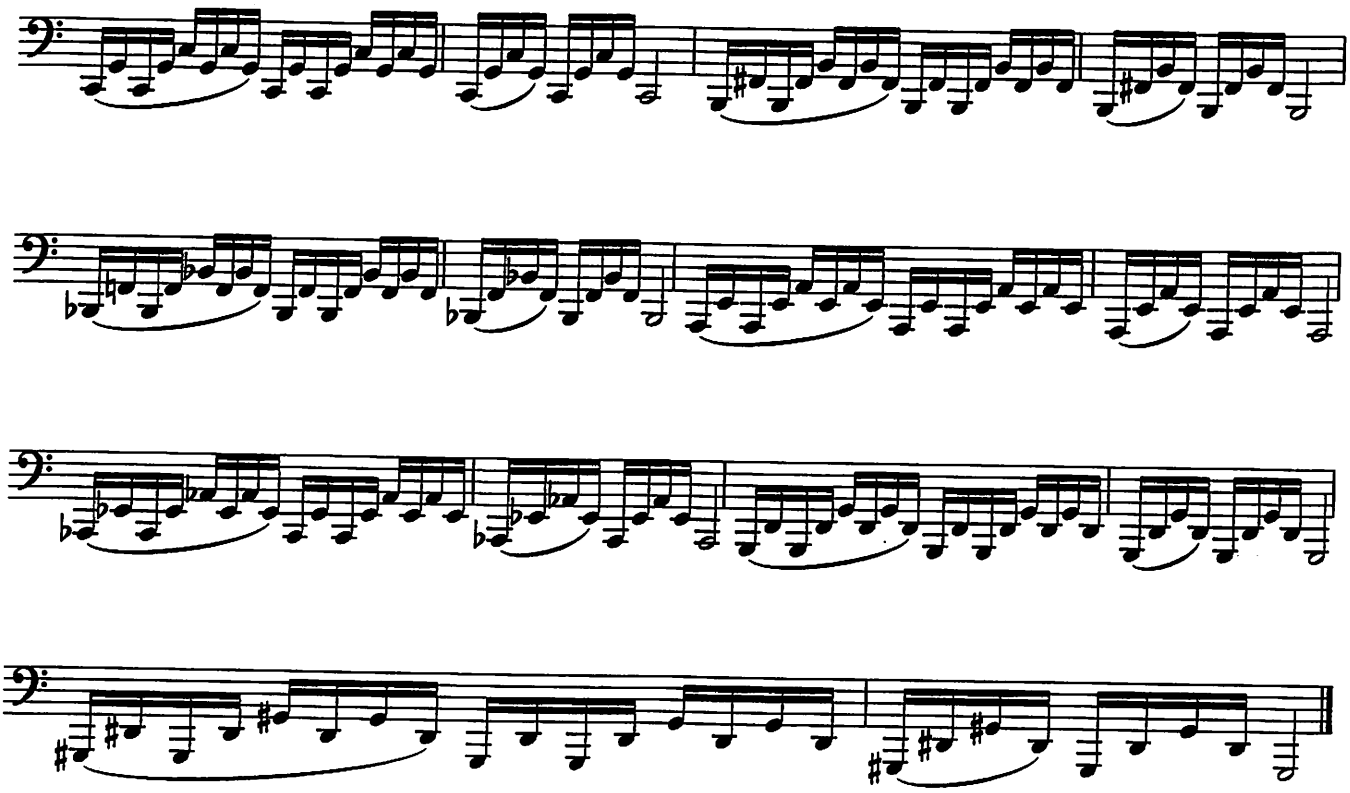
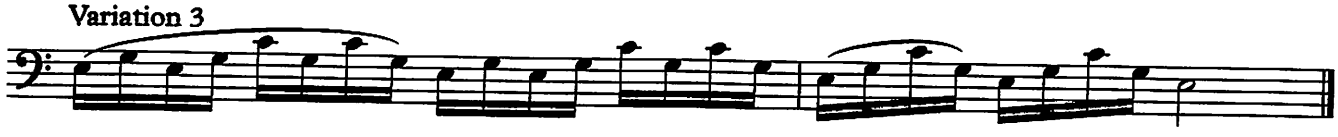
Bobo Slurs



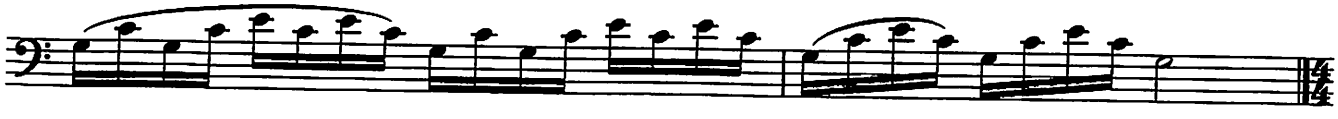
Variation 1

Variation 2

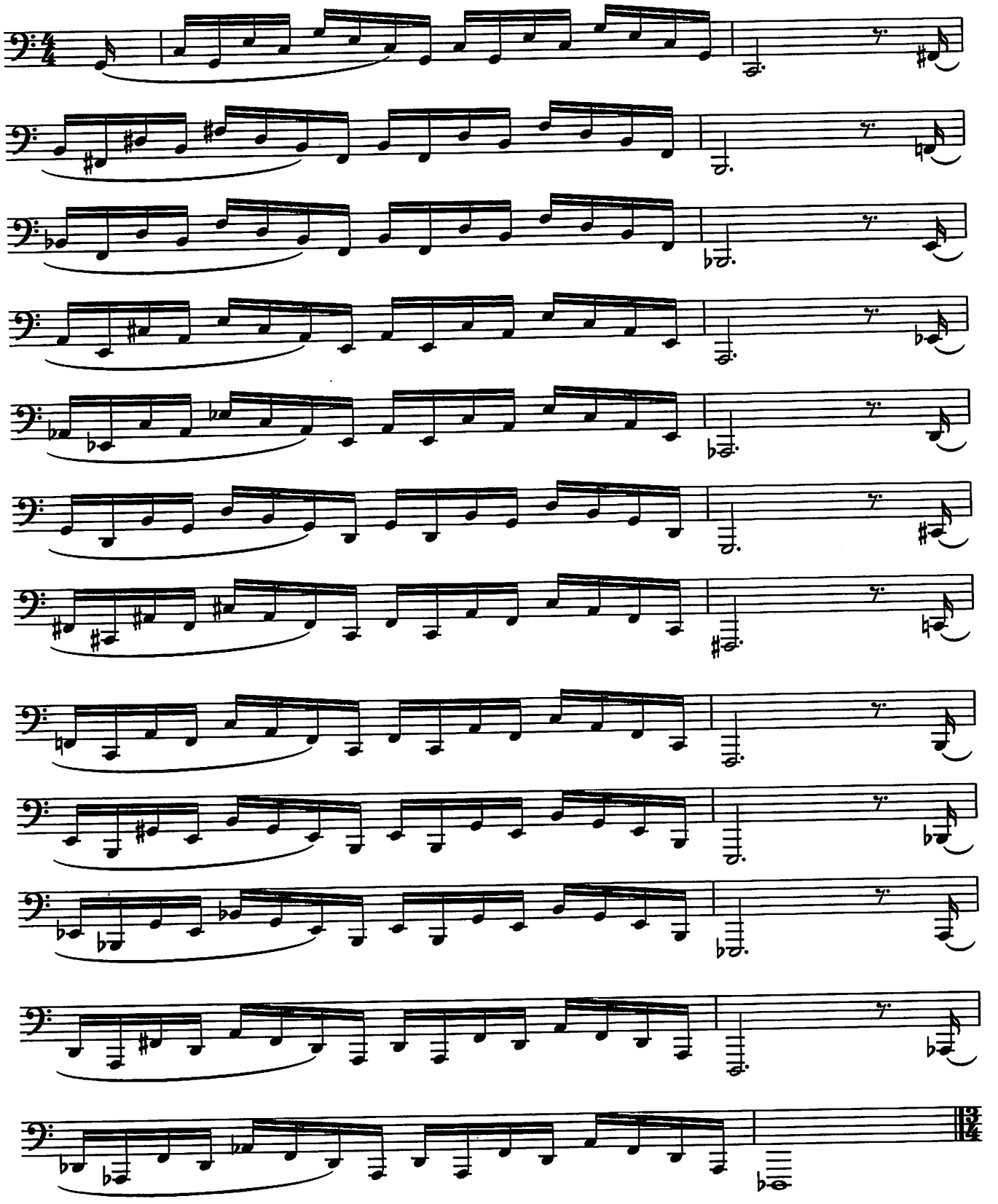
Variation 3



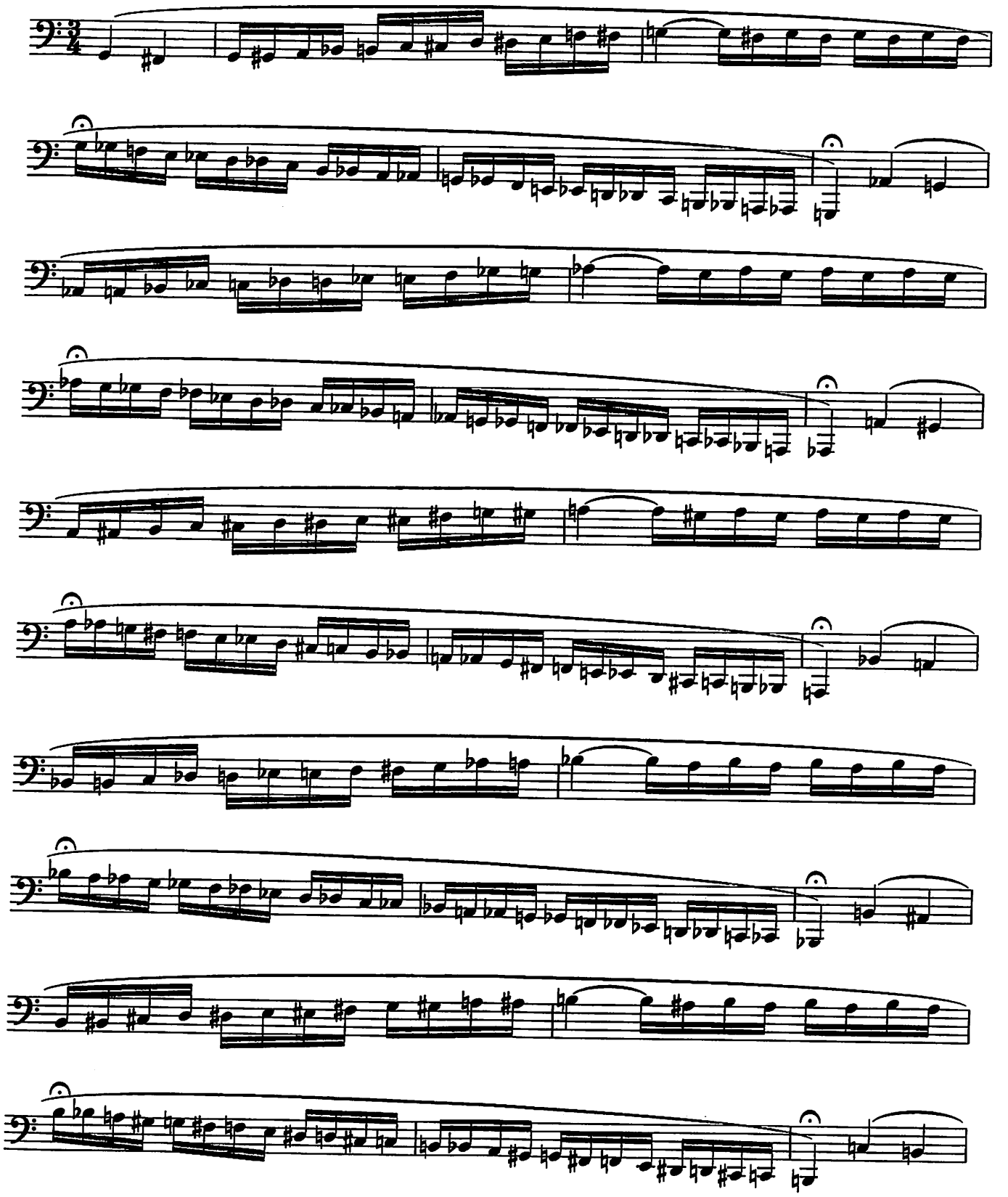
Variation 4

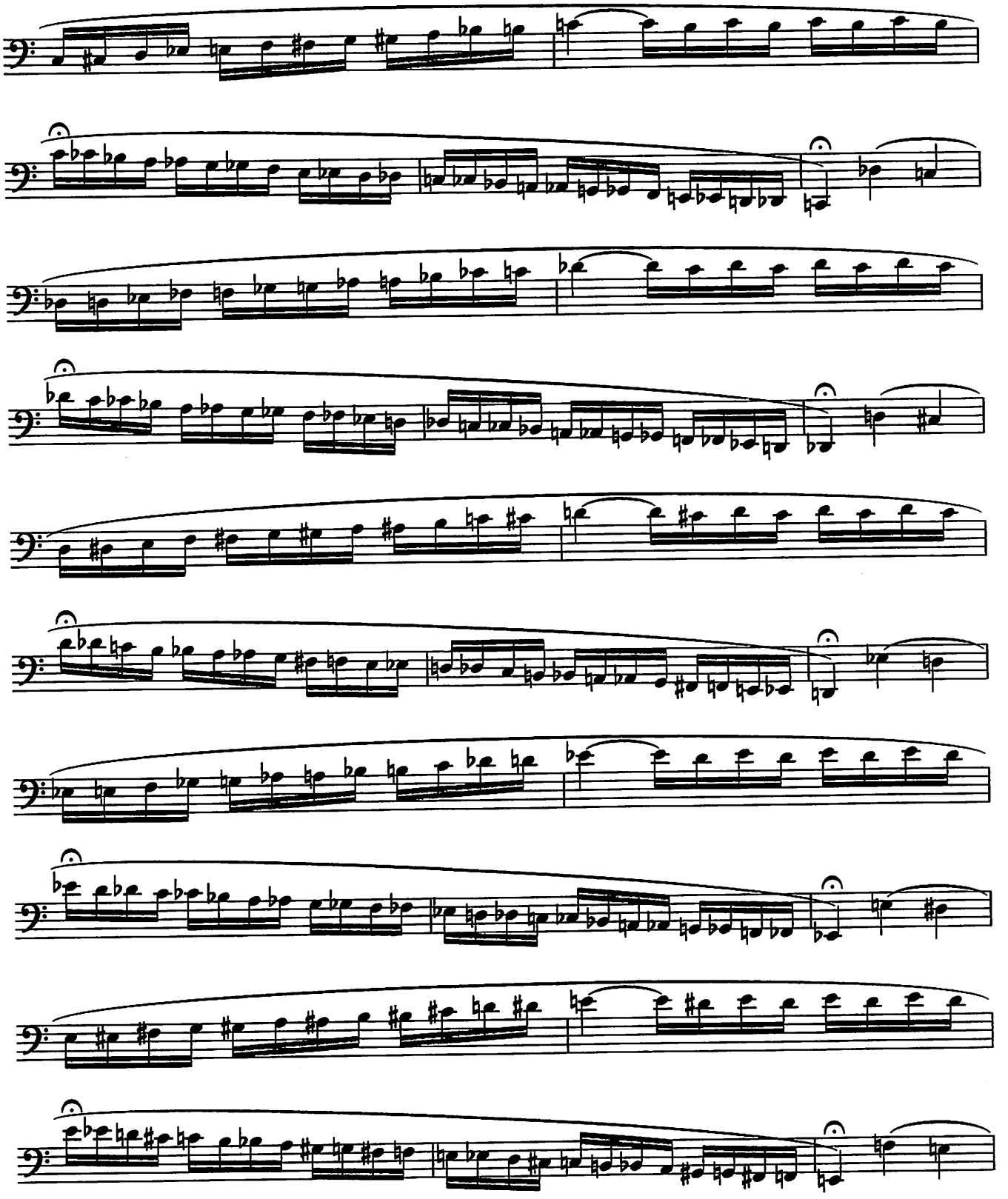


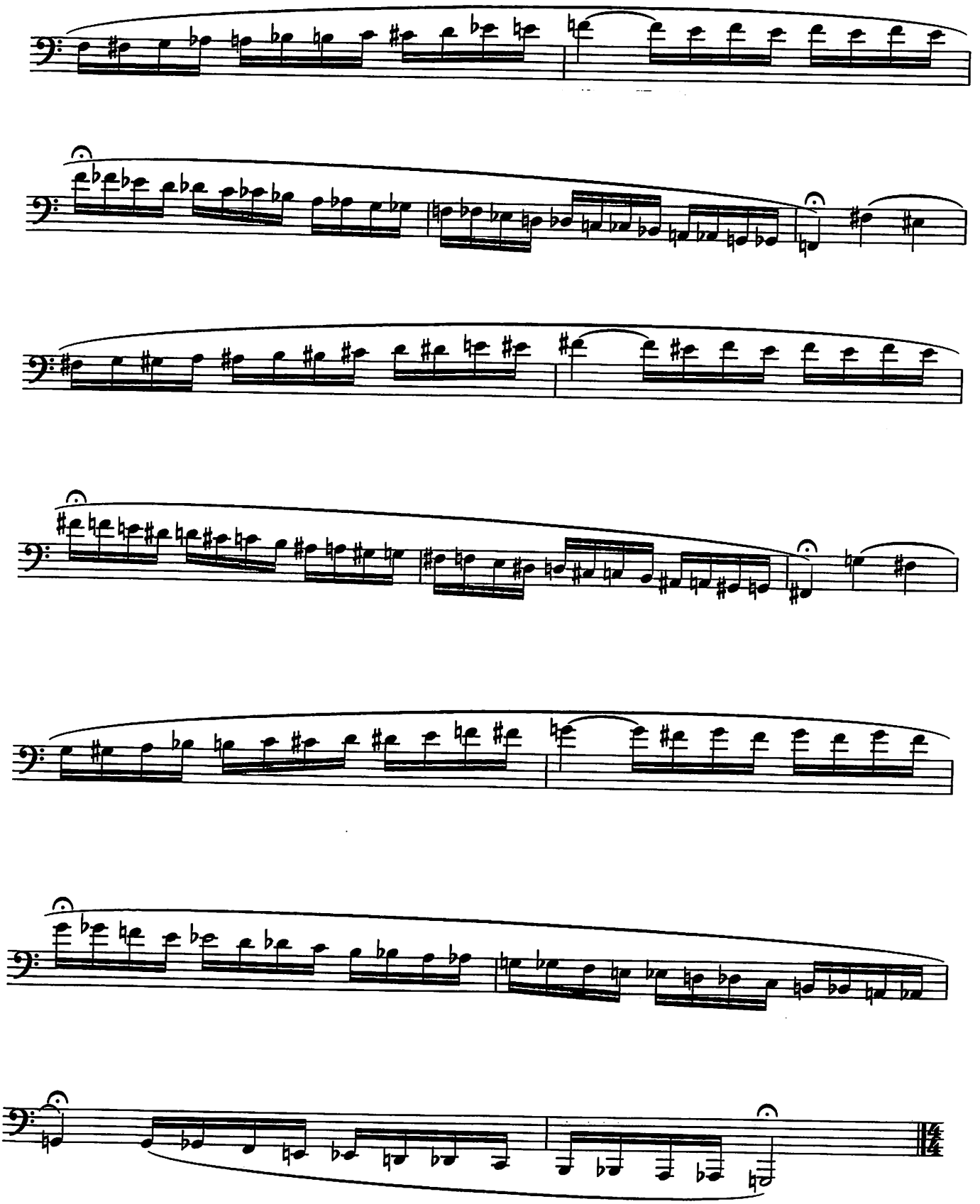
Remington Slurs



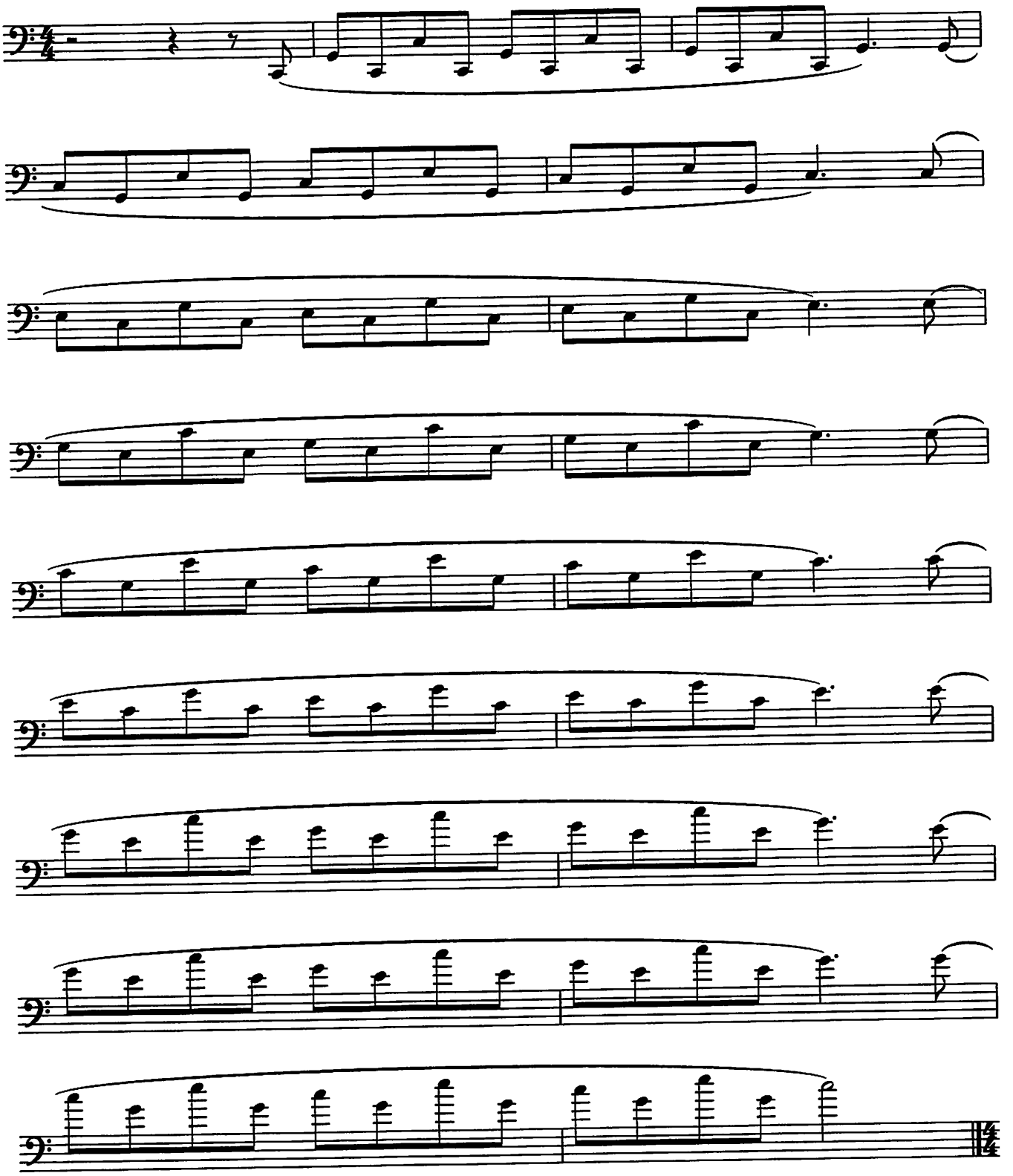
Range and Fingers



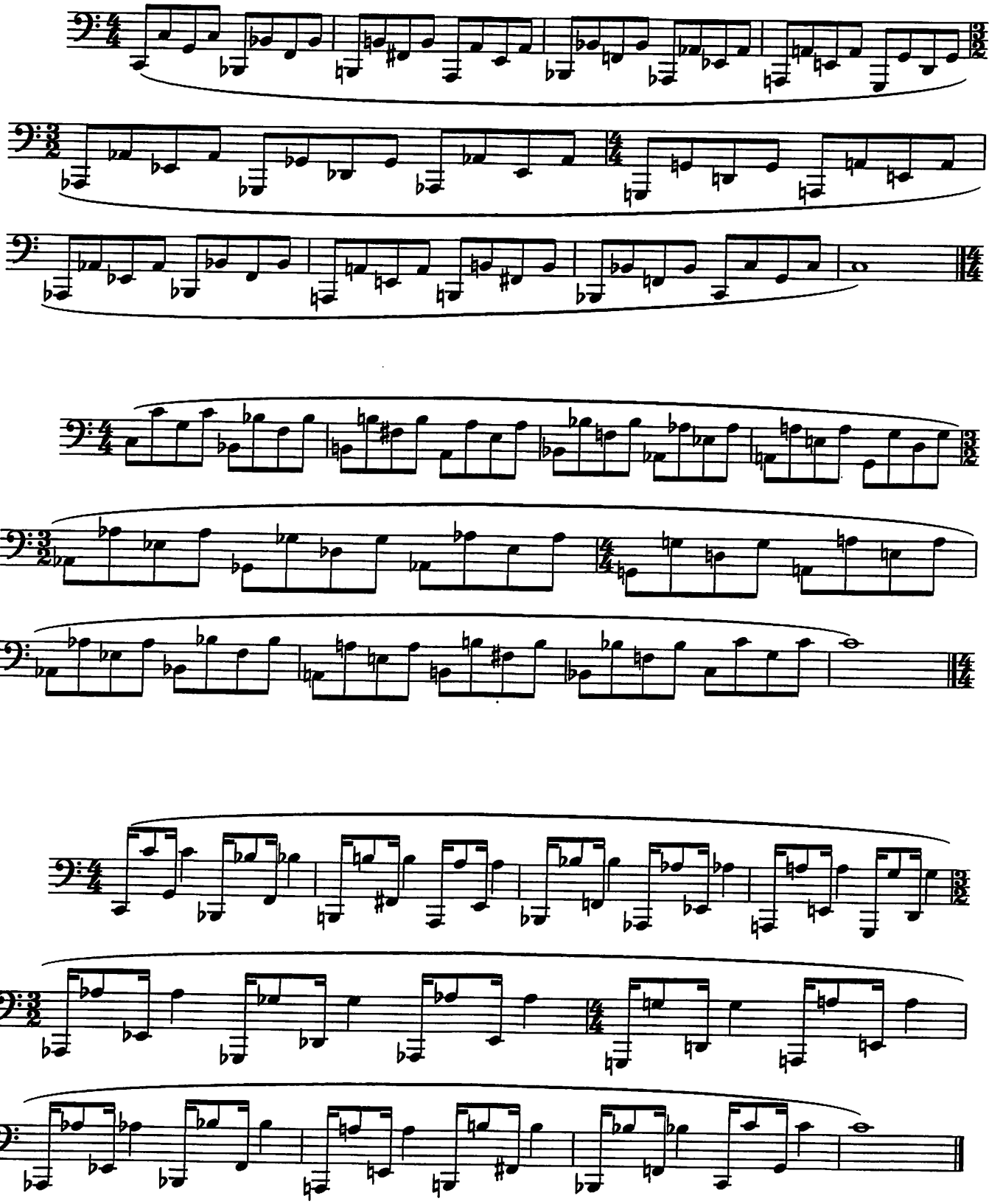




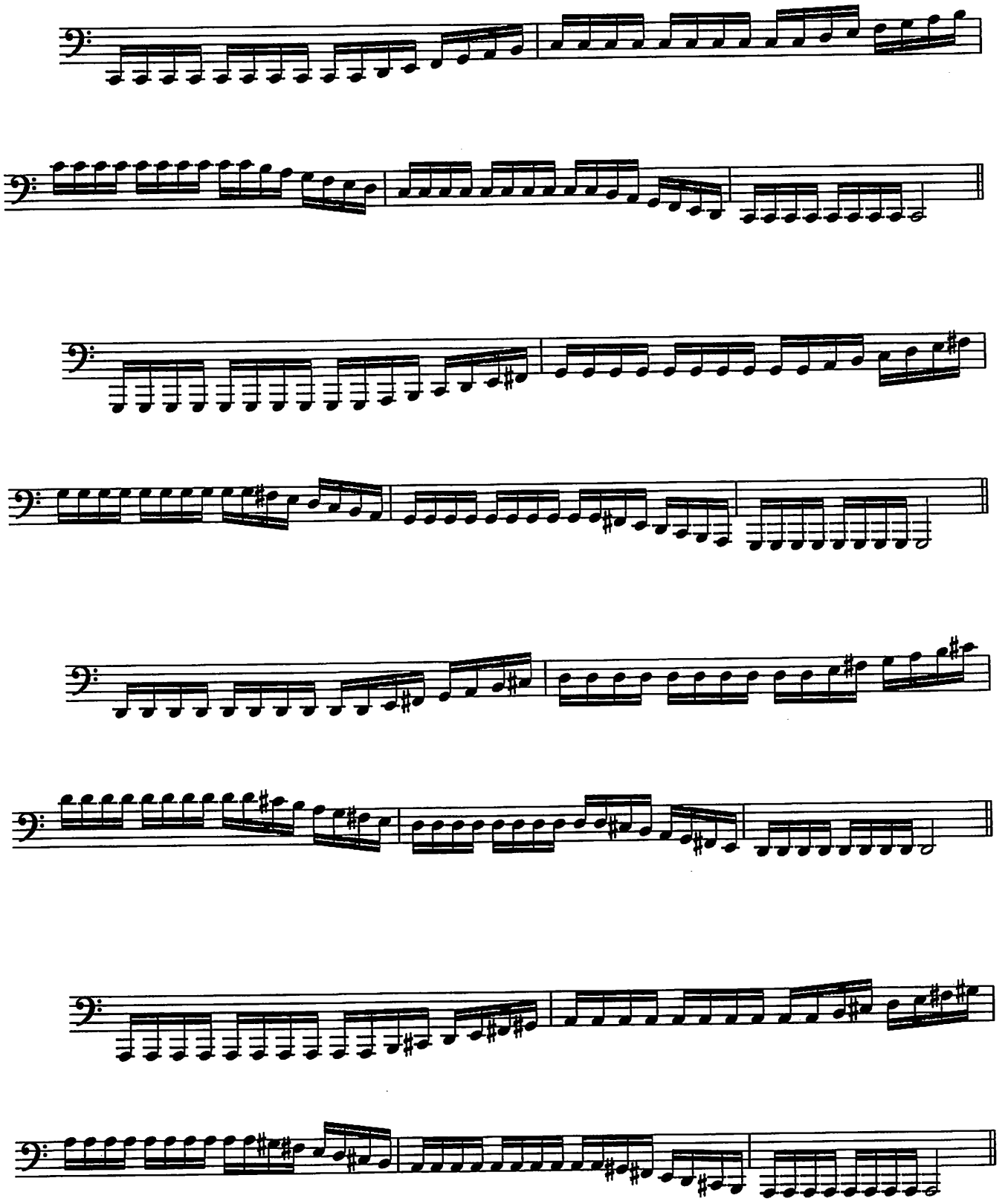
Tindall Slur #1

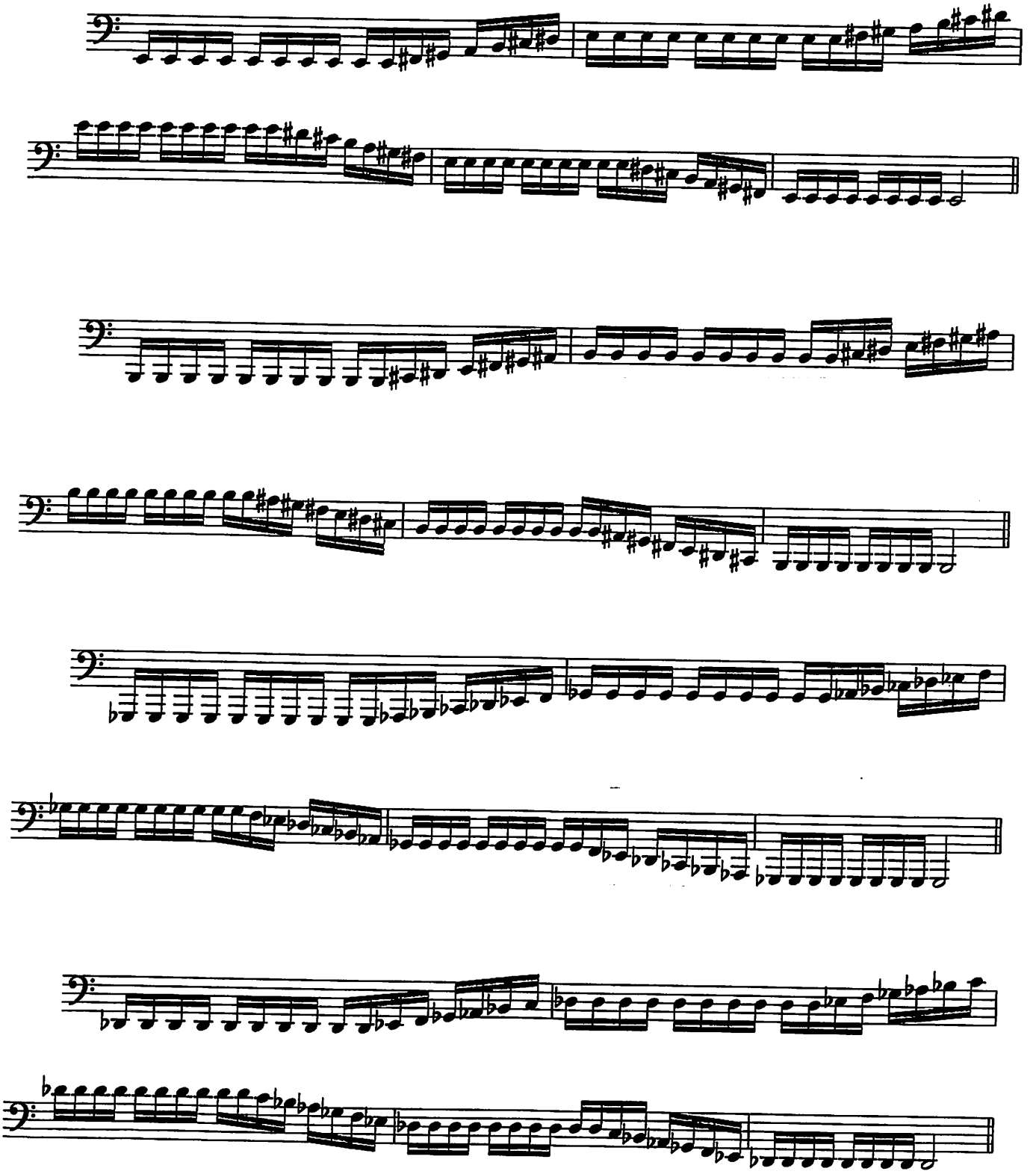


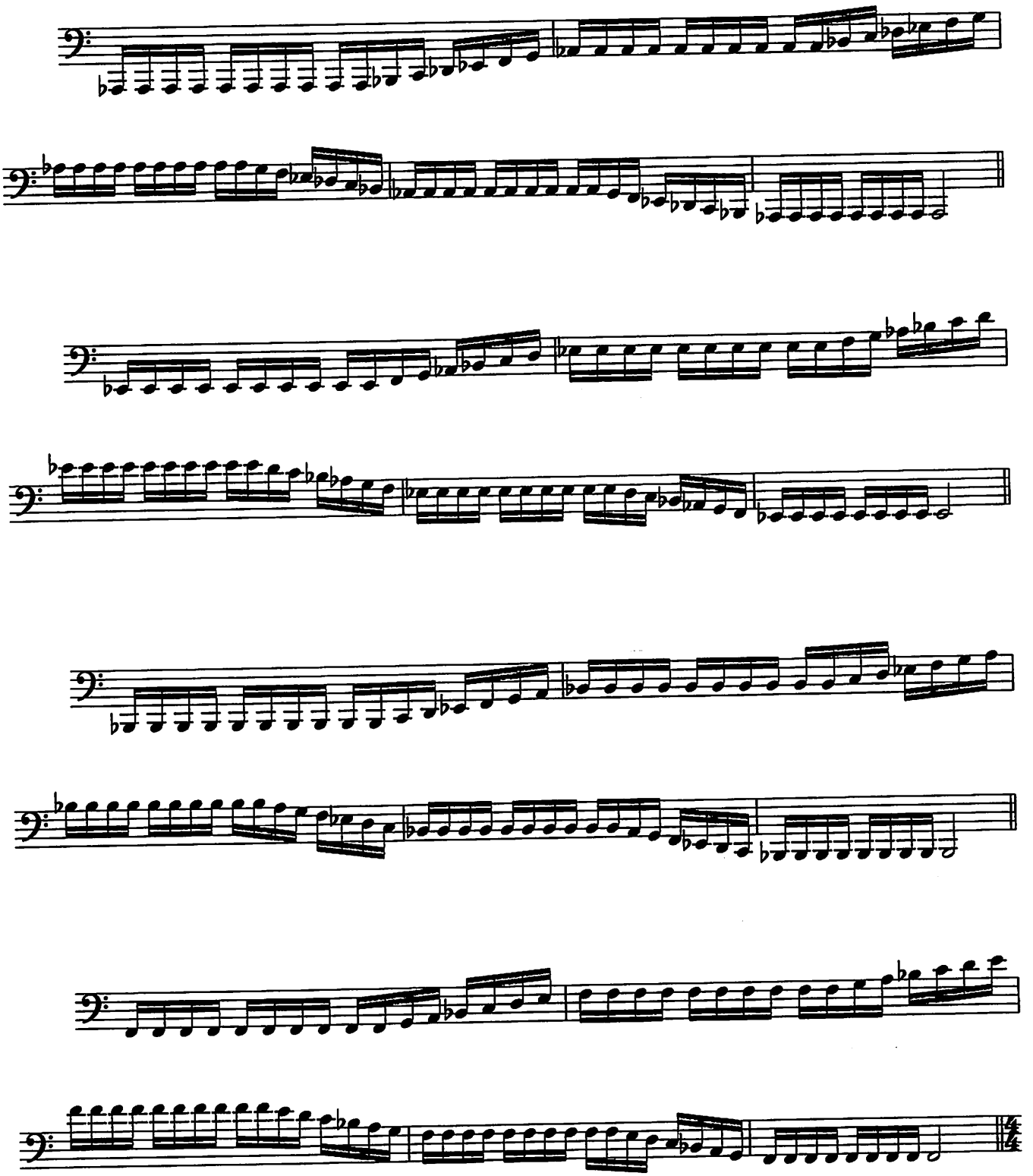
Number Game



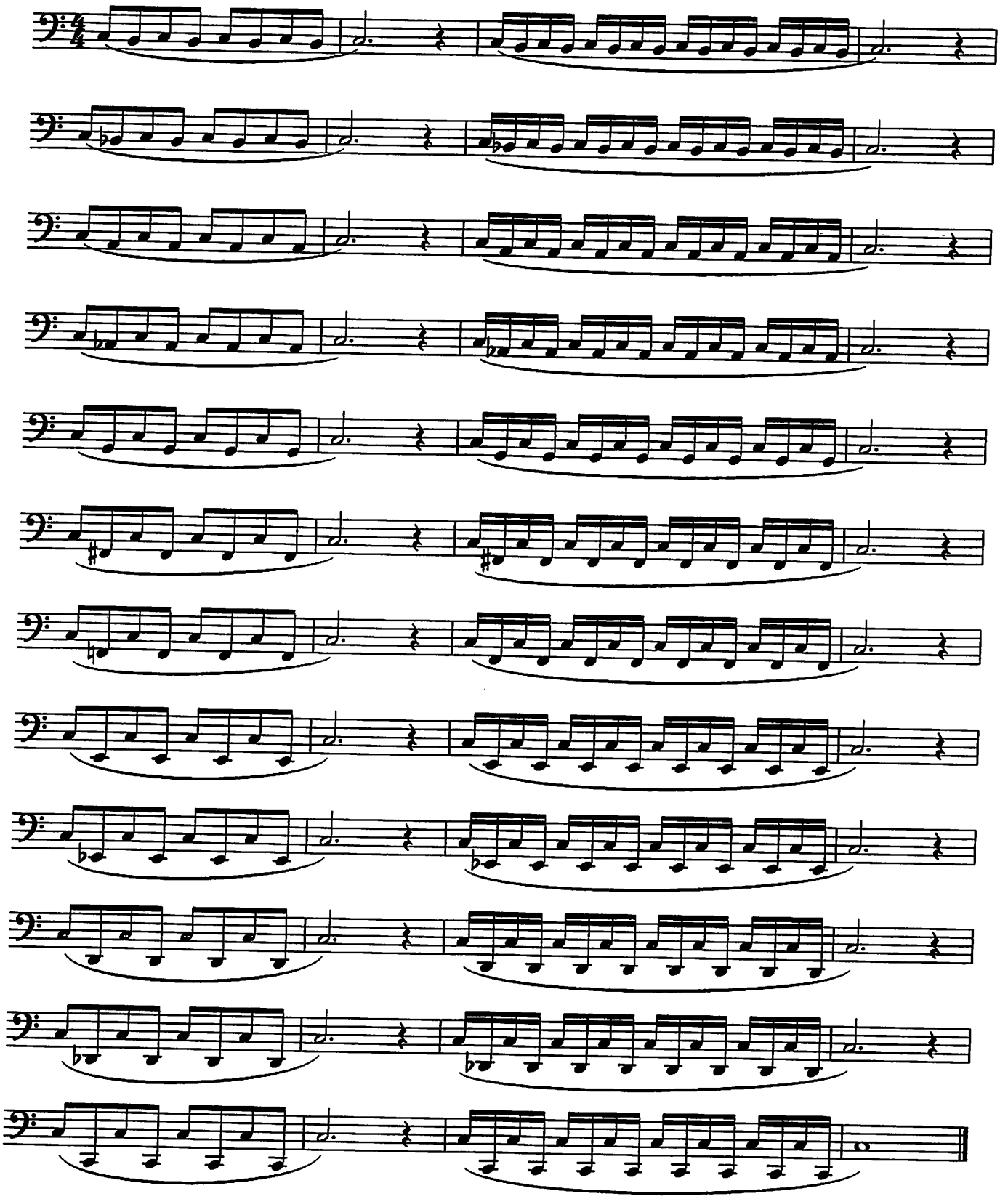
Tounge and Fingers

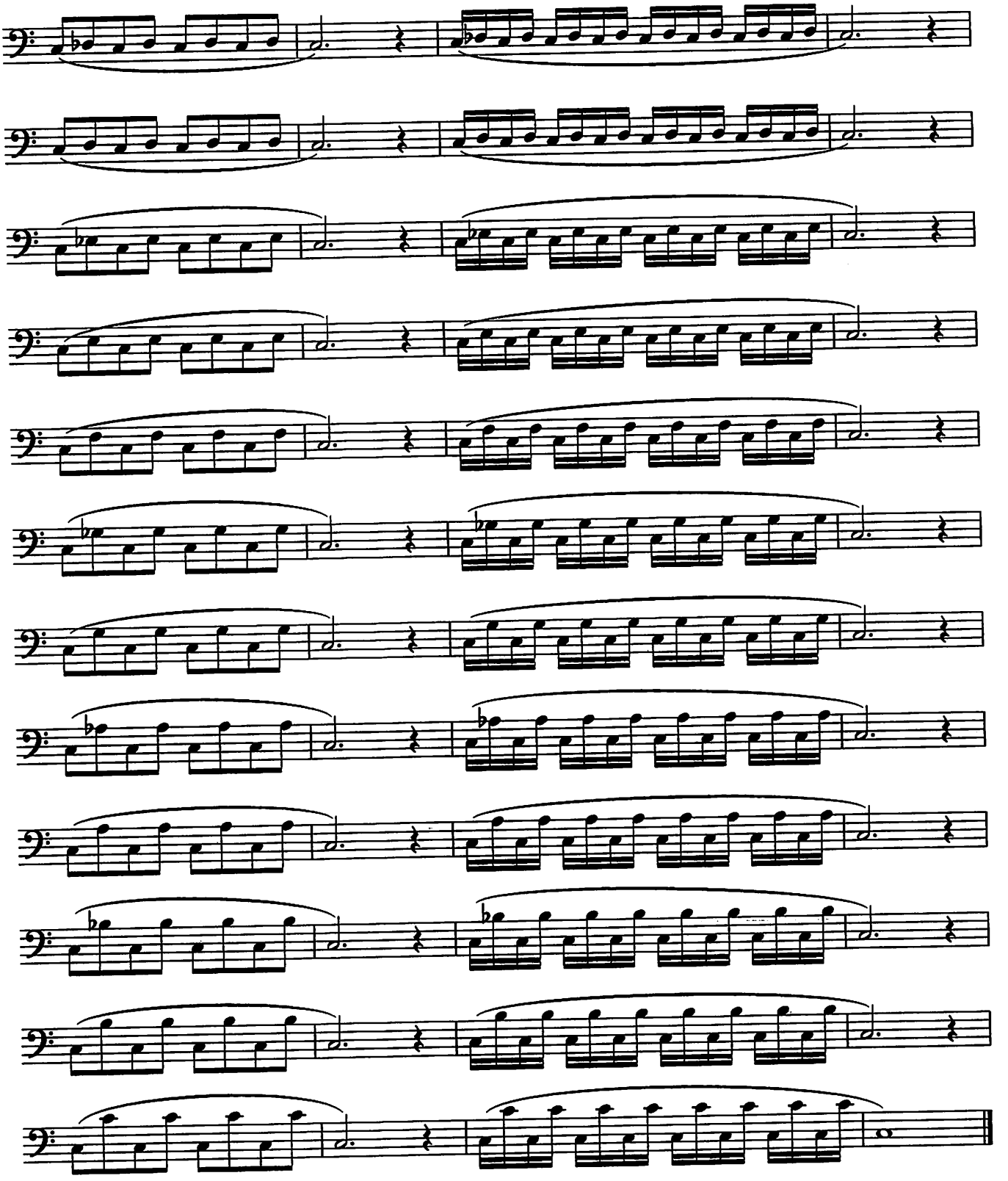


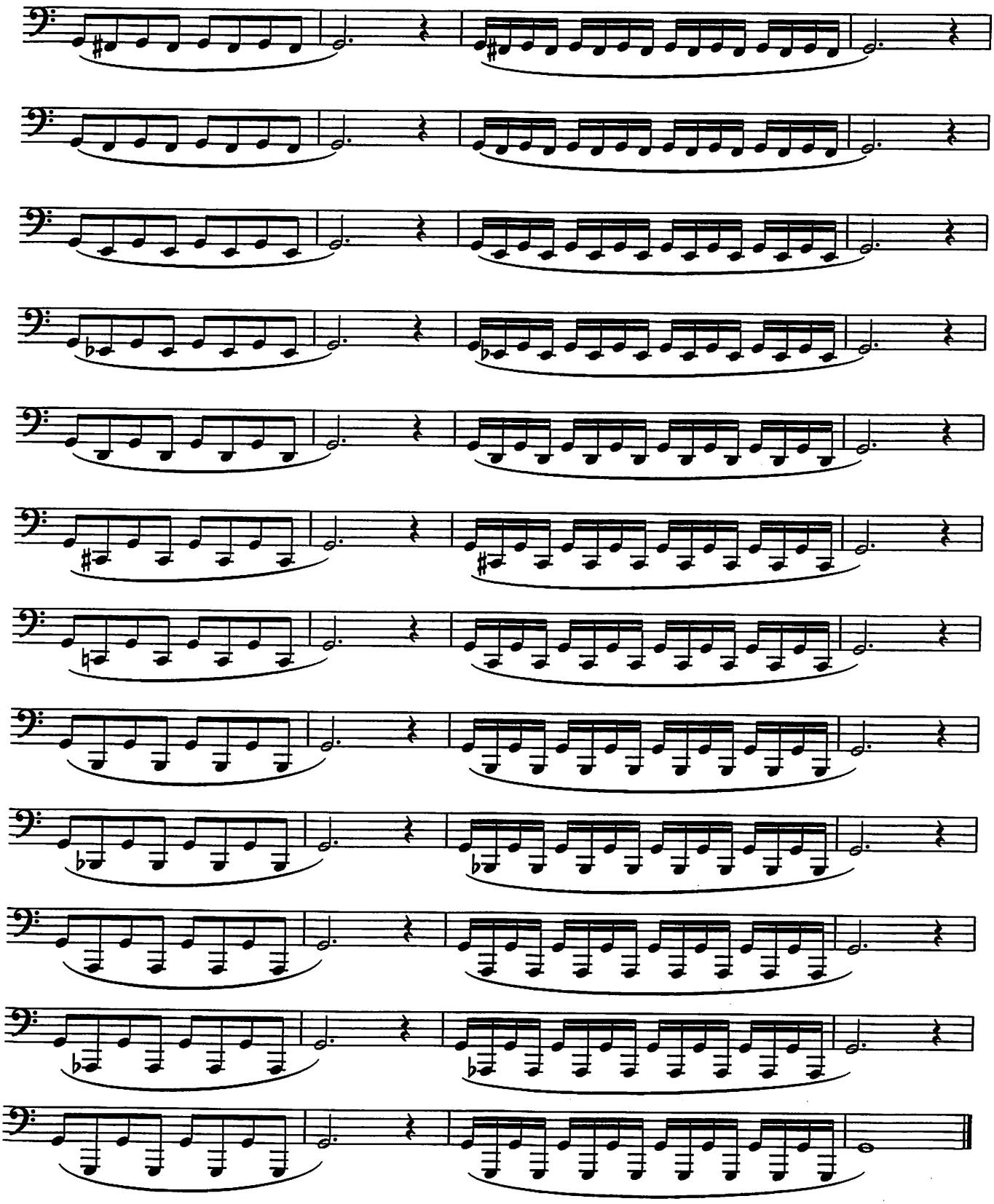


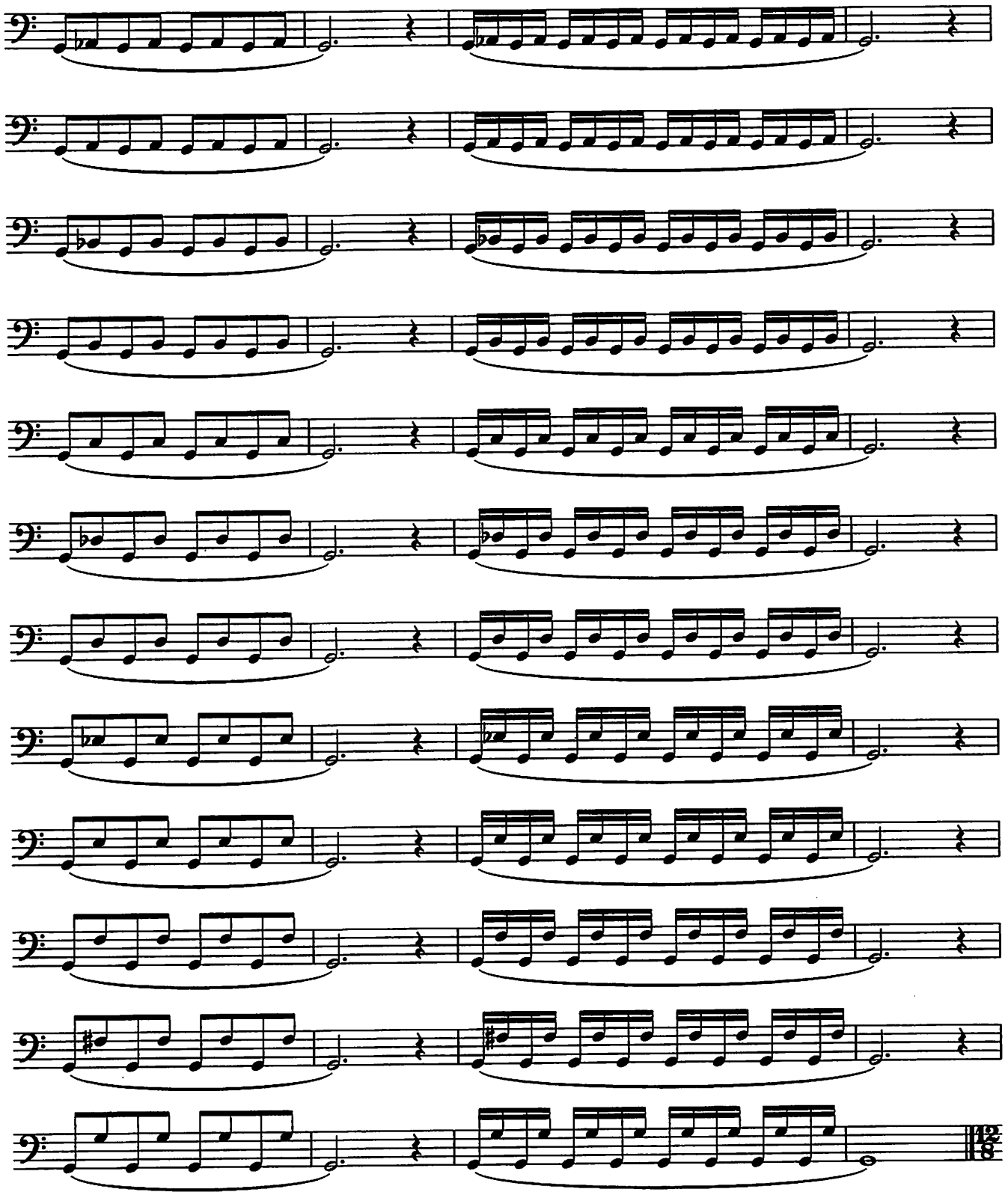


Tindall Slur #2

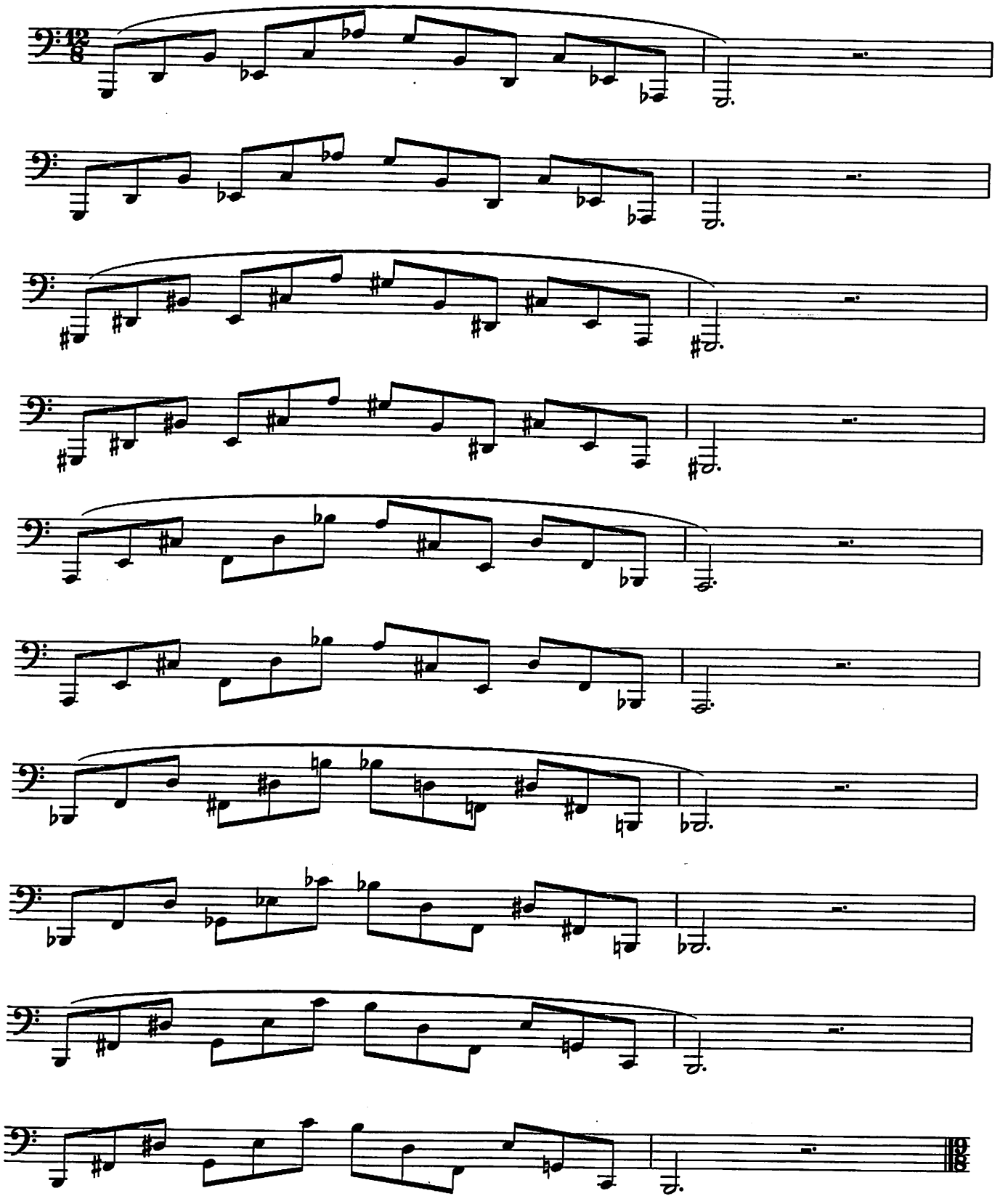


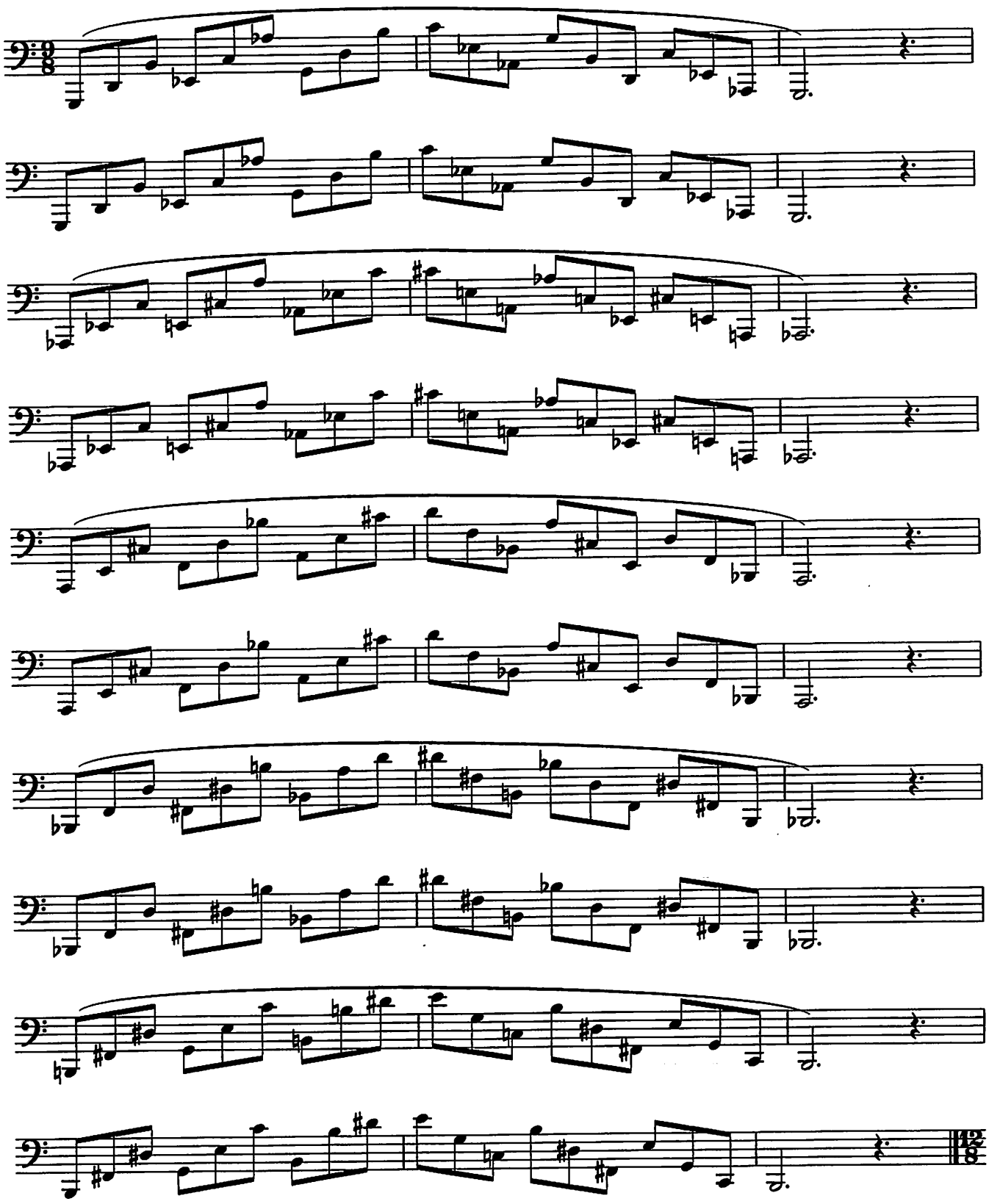


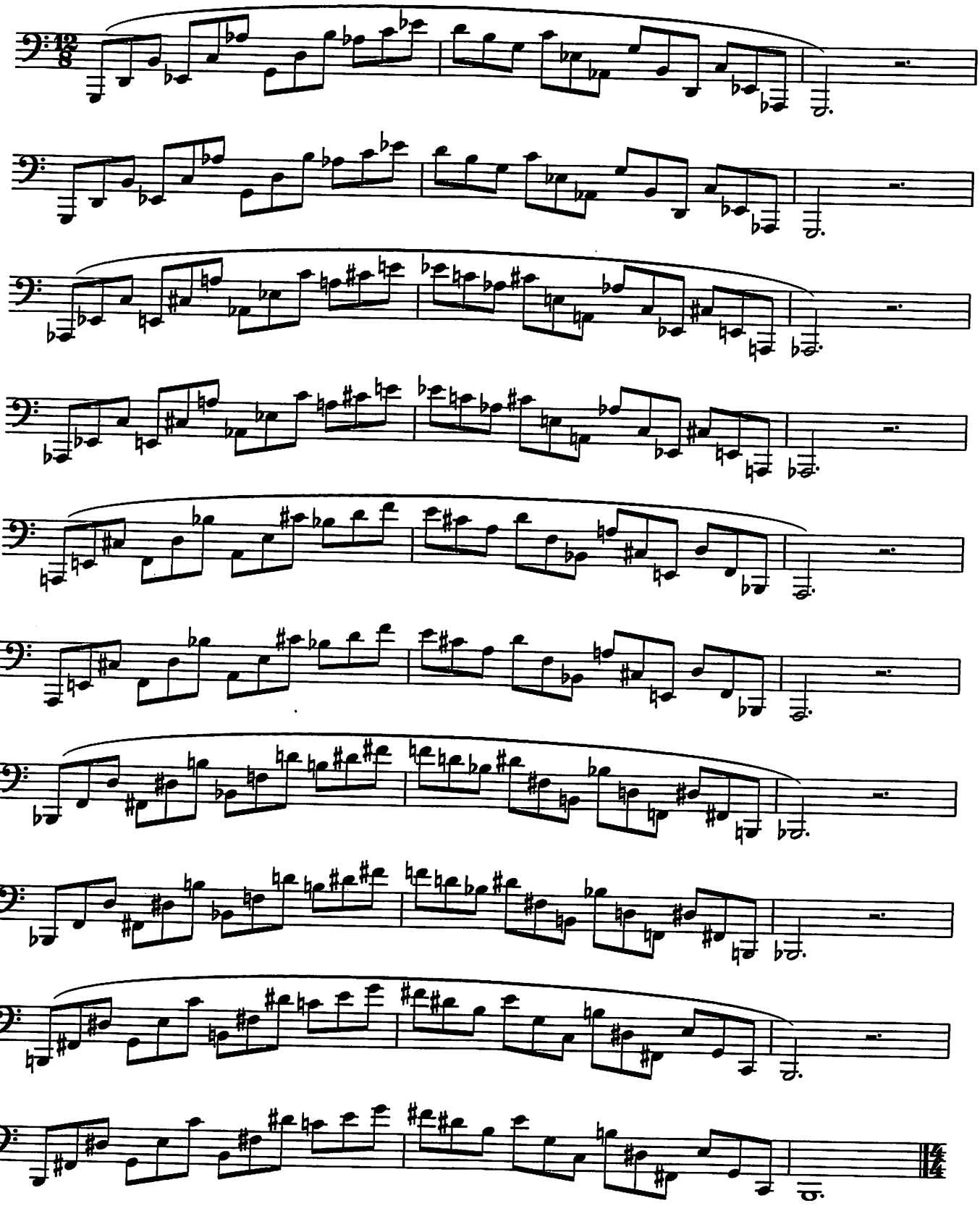




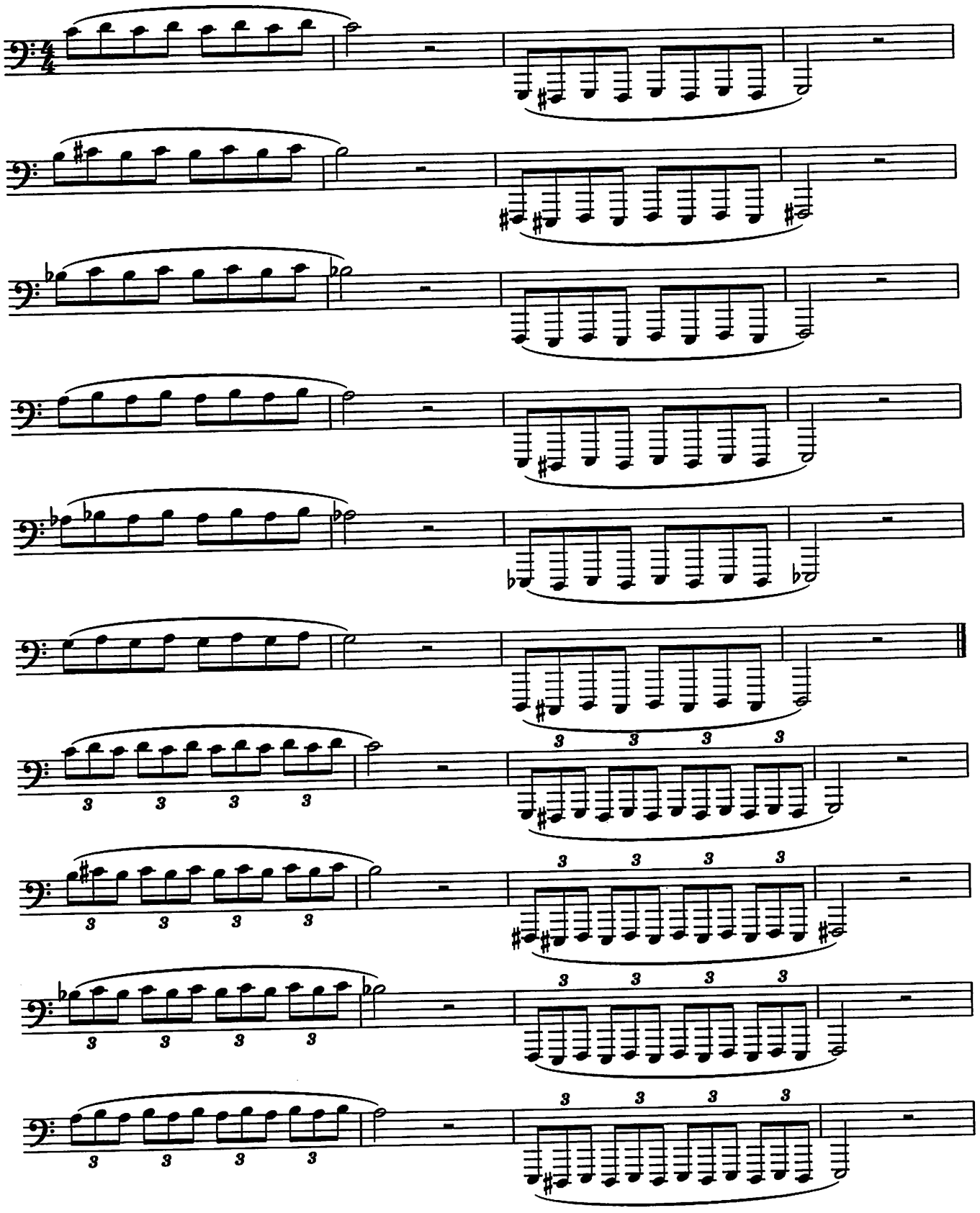
Crazy Triplets

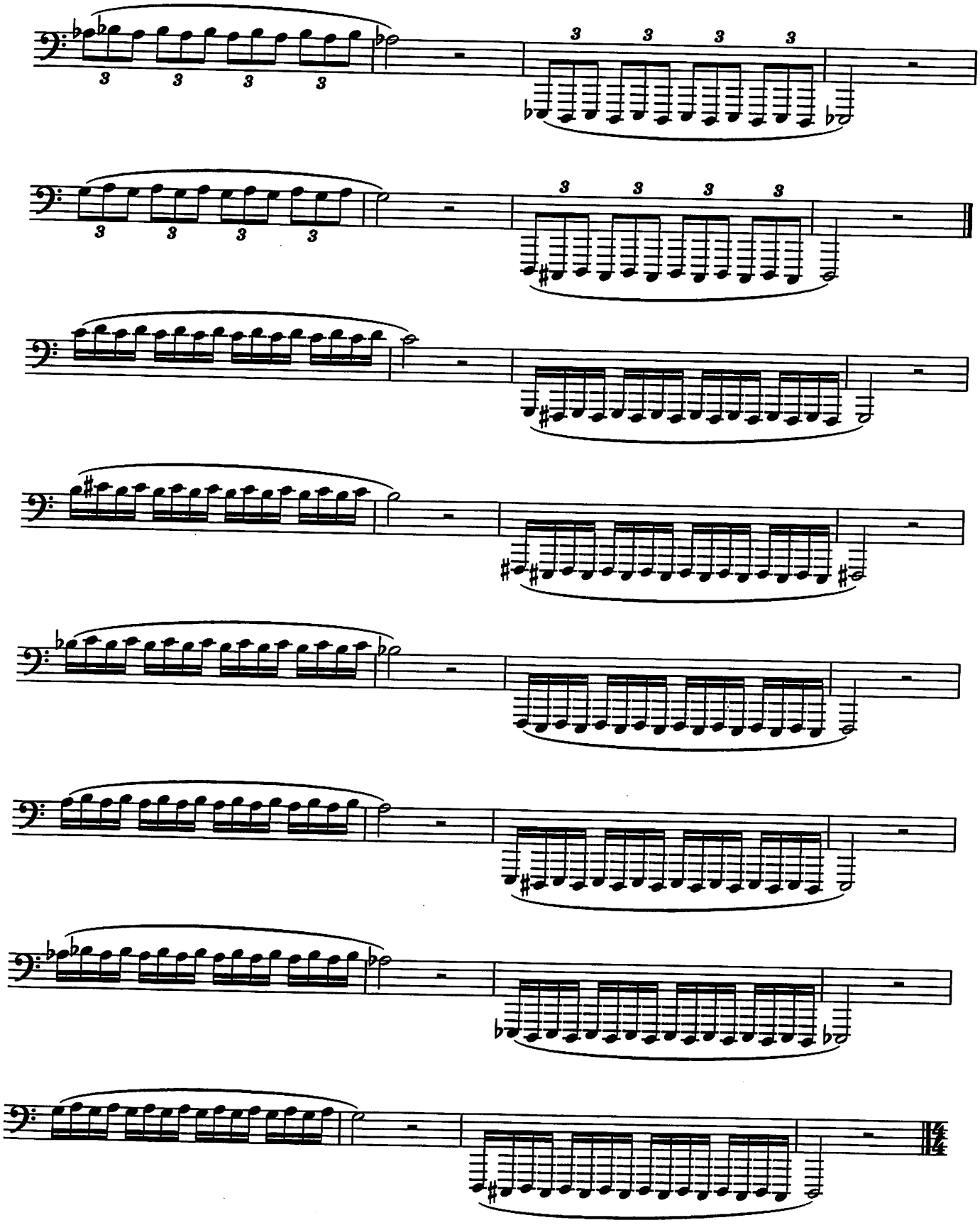




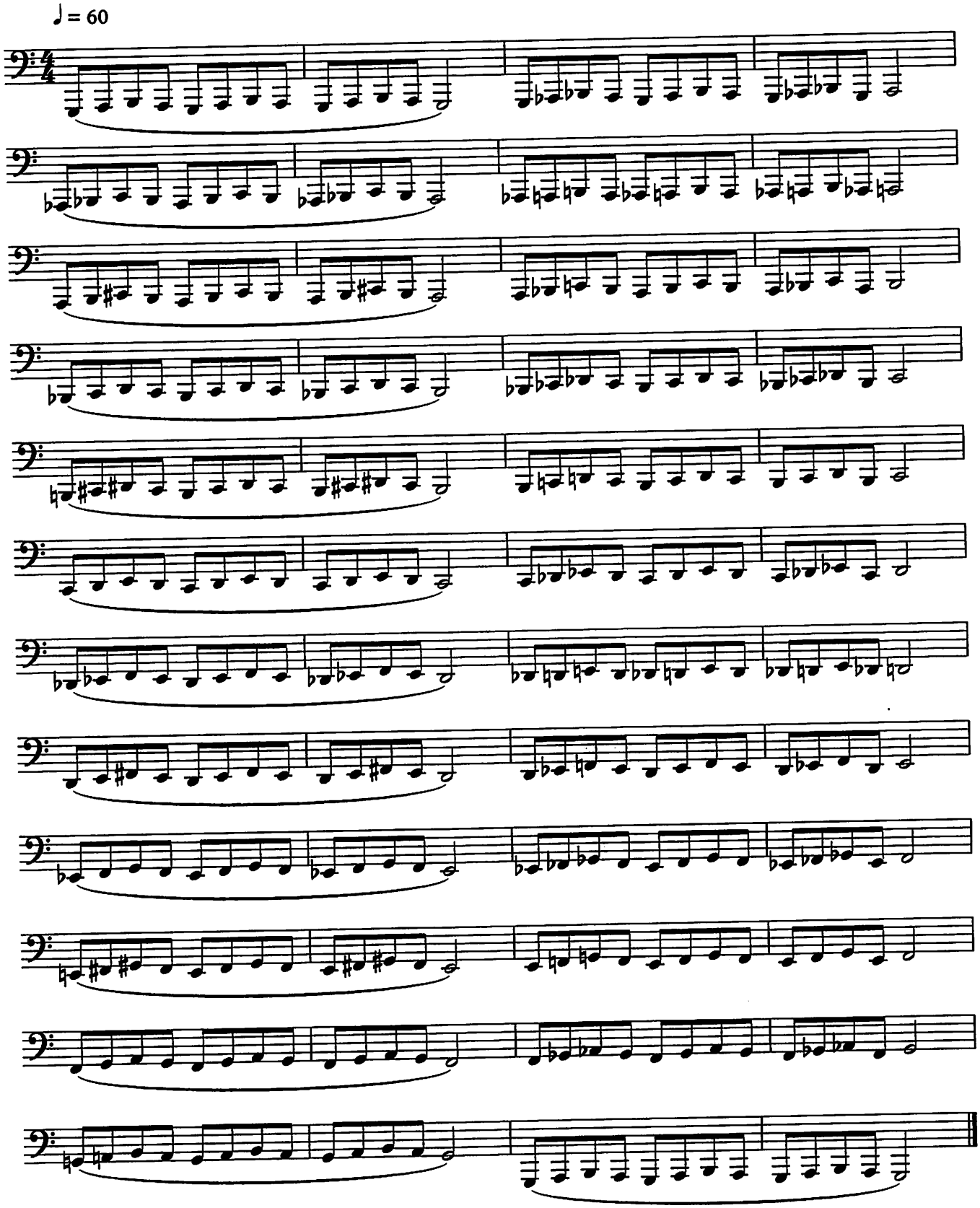


Lip Trills

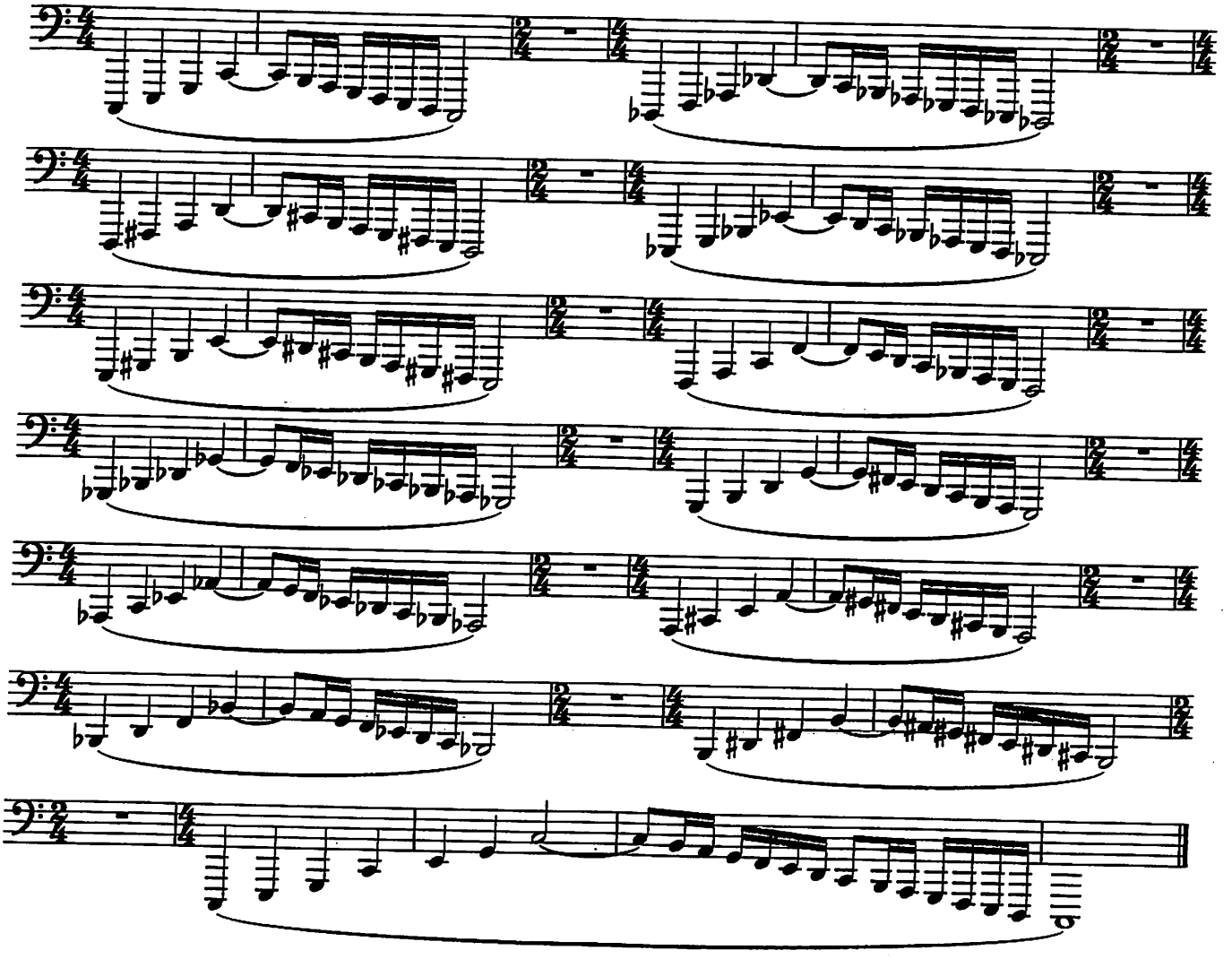




Bobo's Low Warmdown

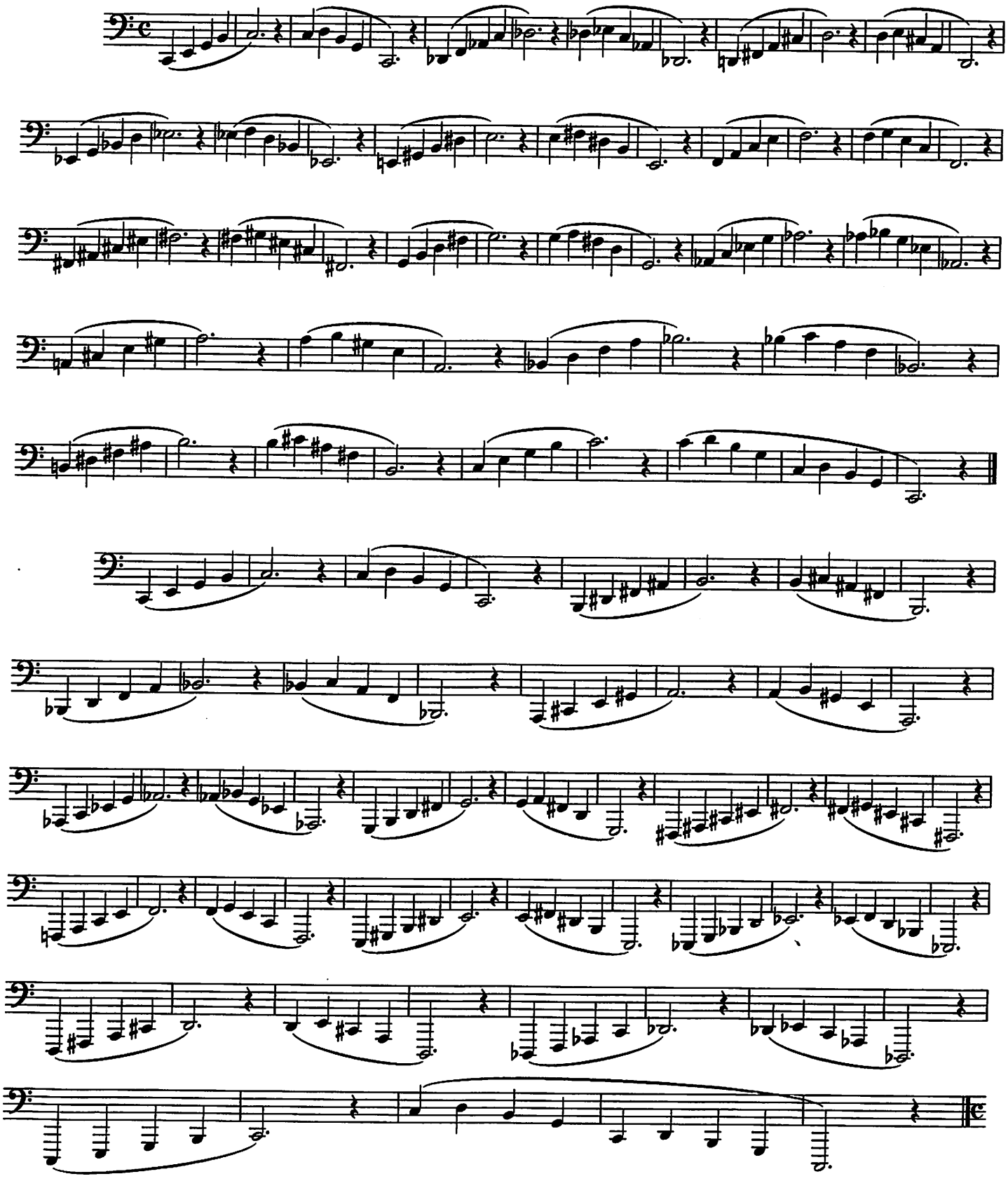


Buzbee Warmdown and Reset



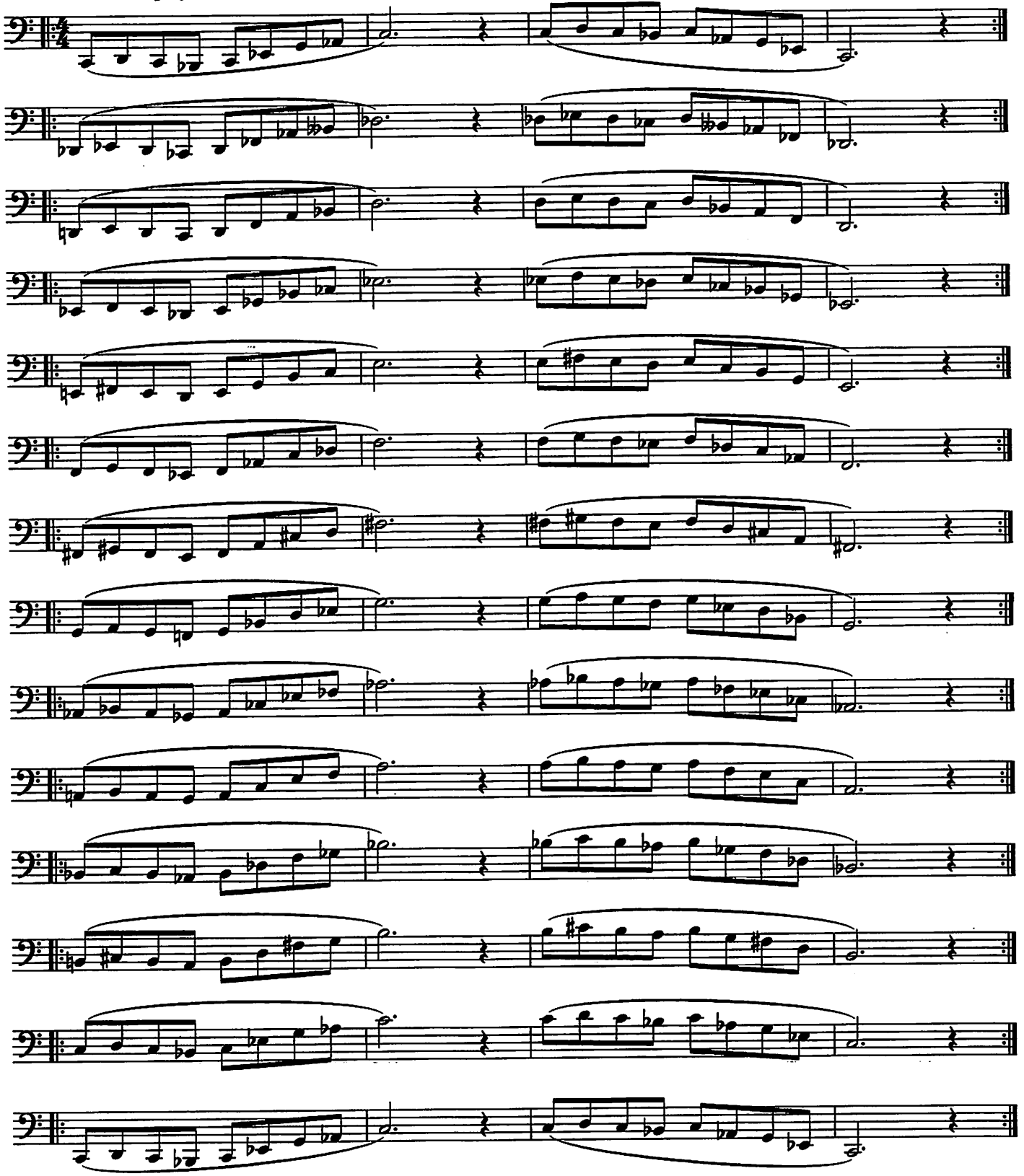
PART II

BS

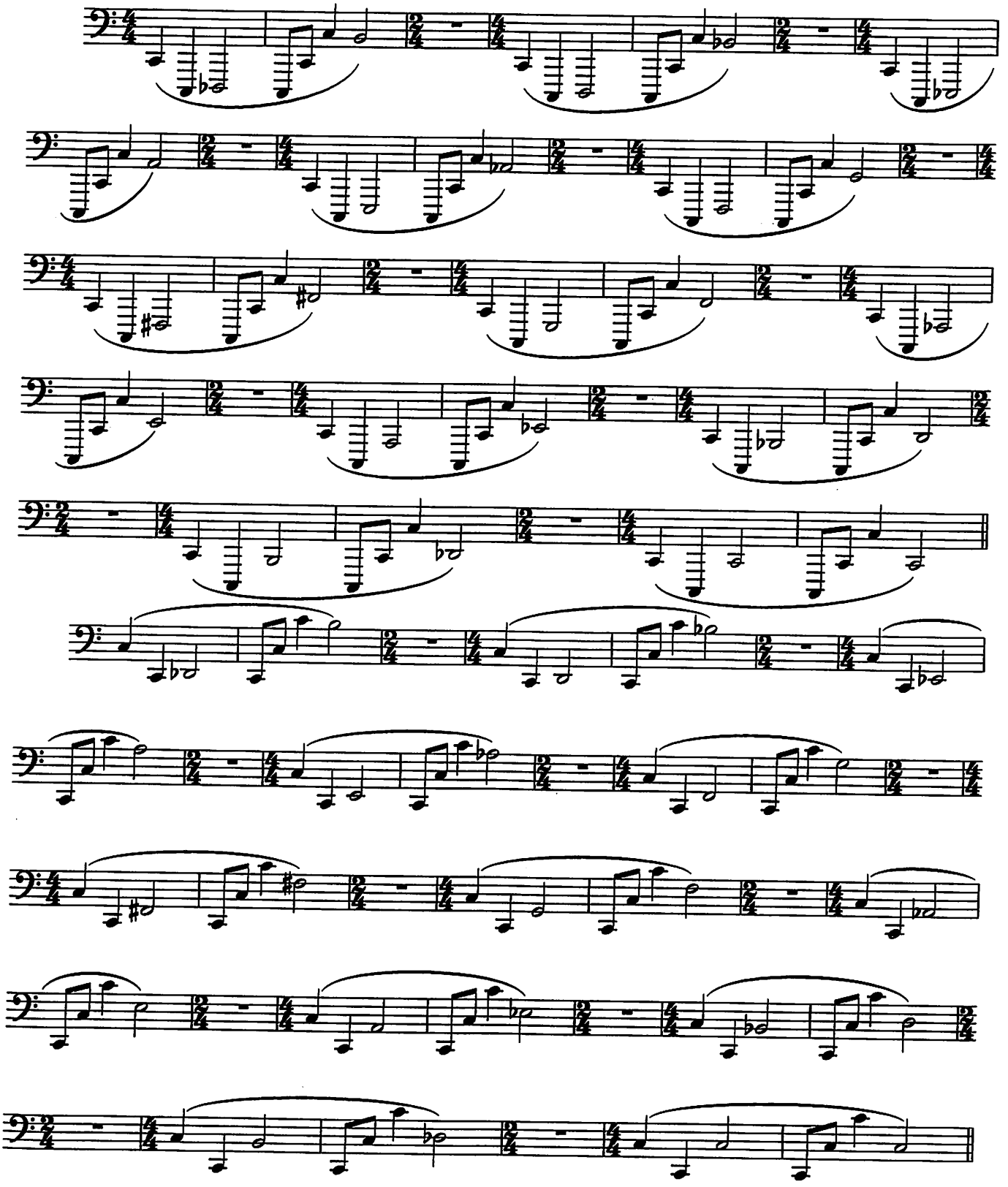


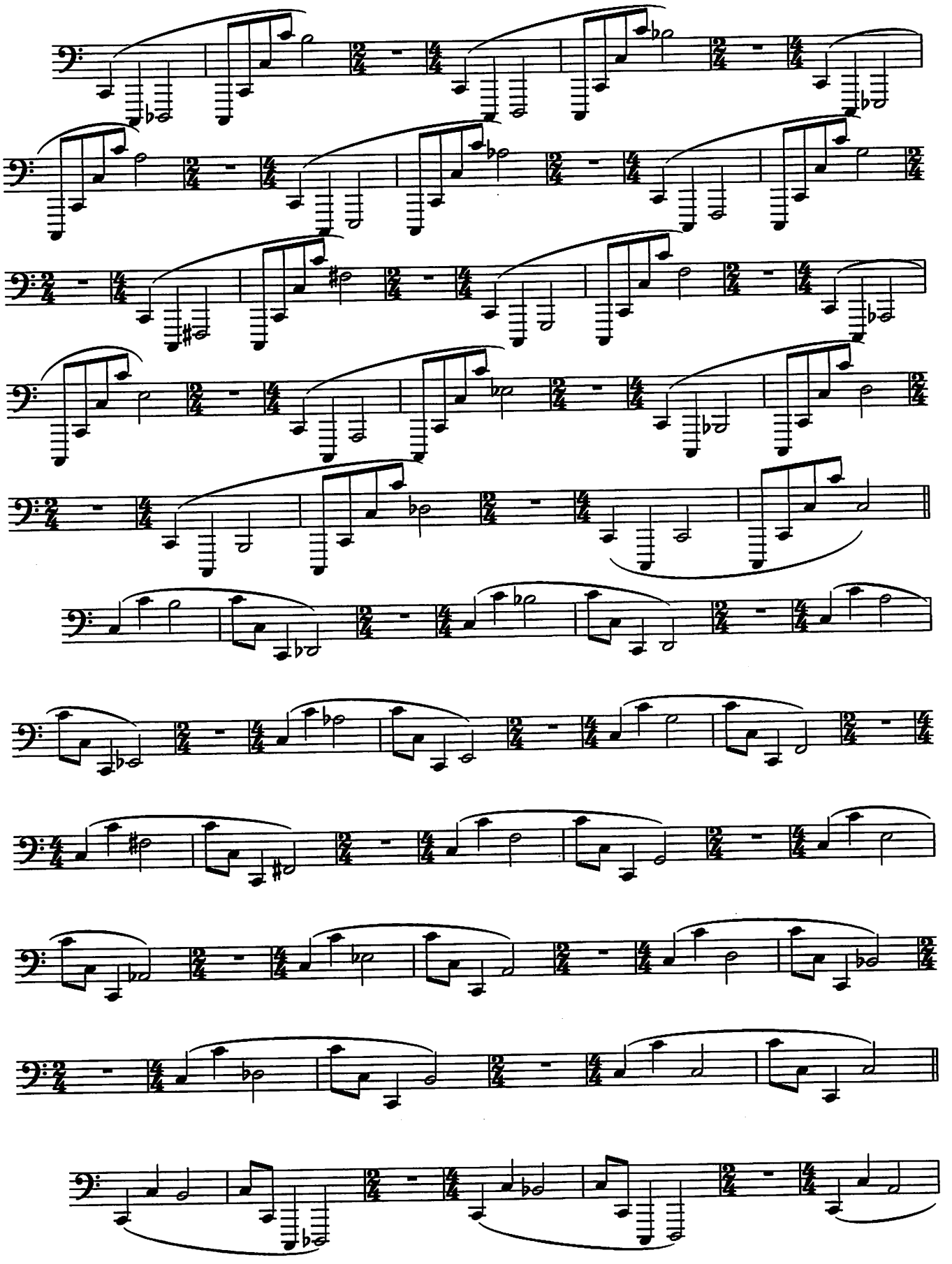
Bridge Building

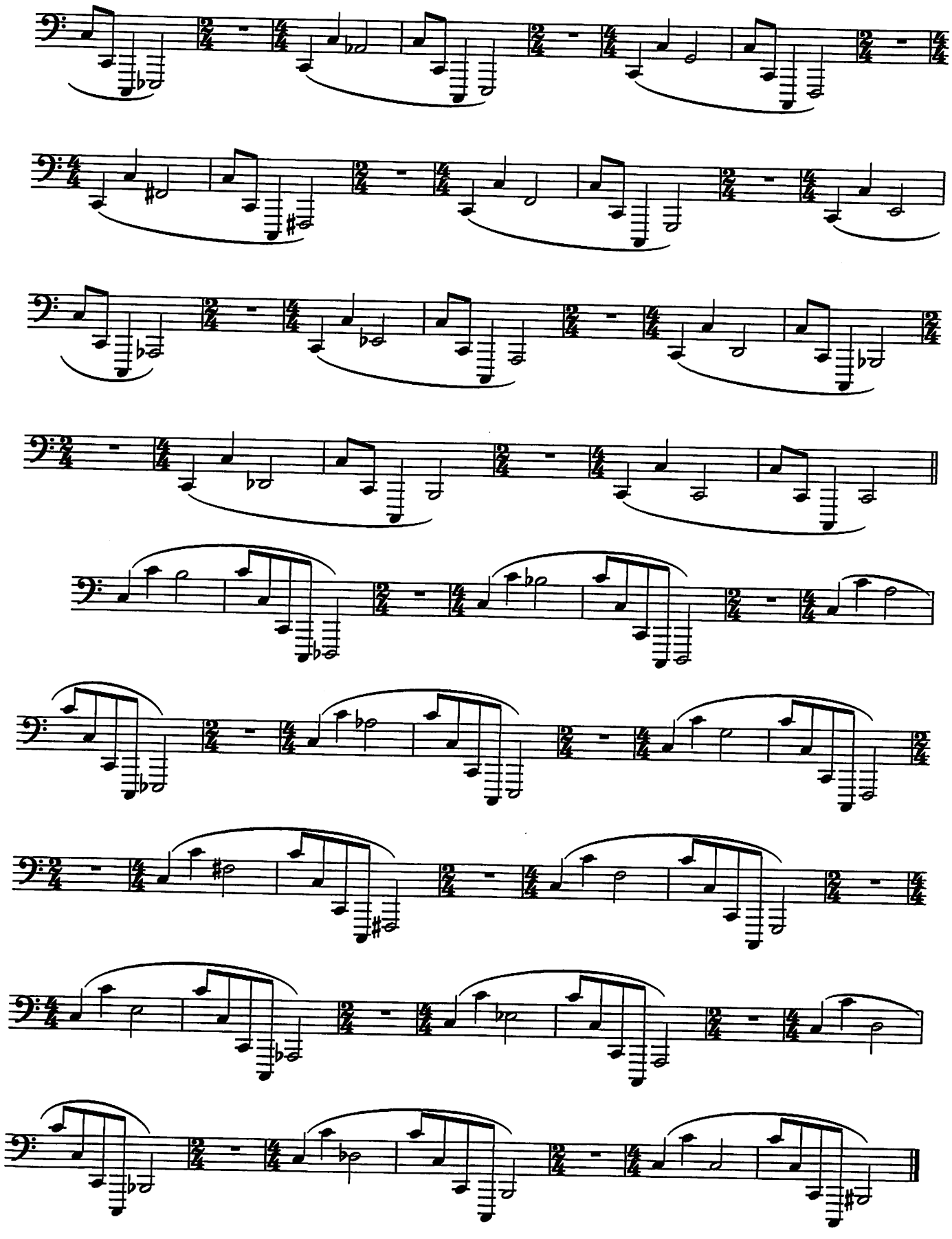
1st time play on mouthpiece
2nd time play on instrument



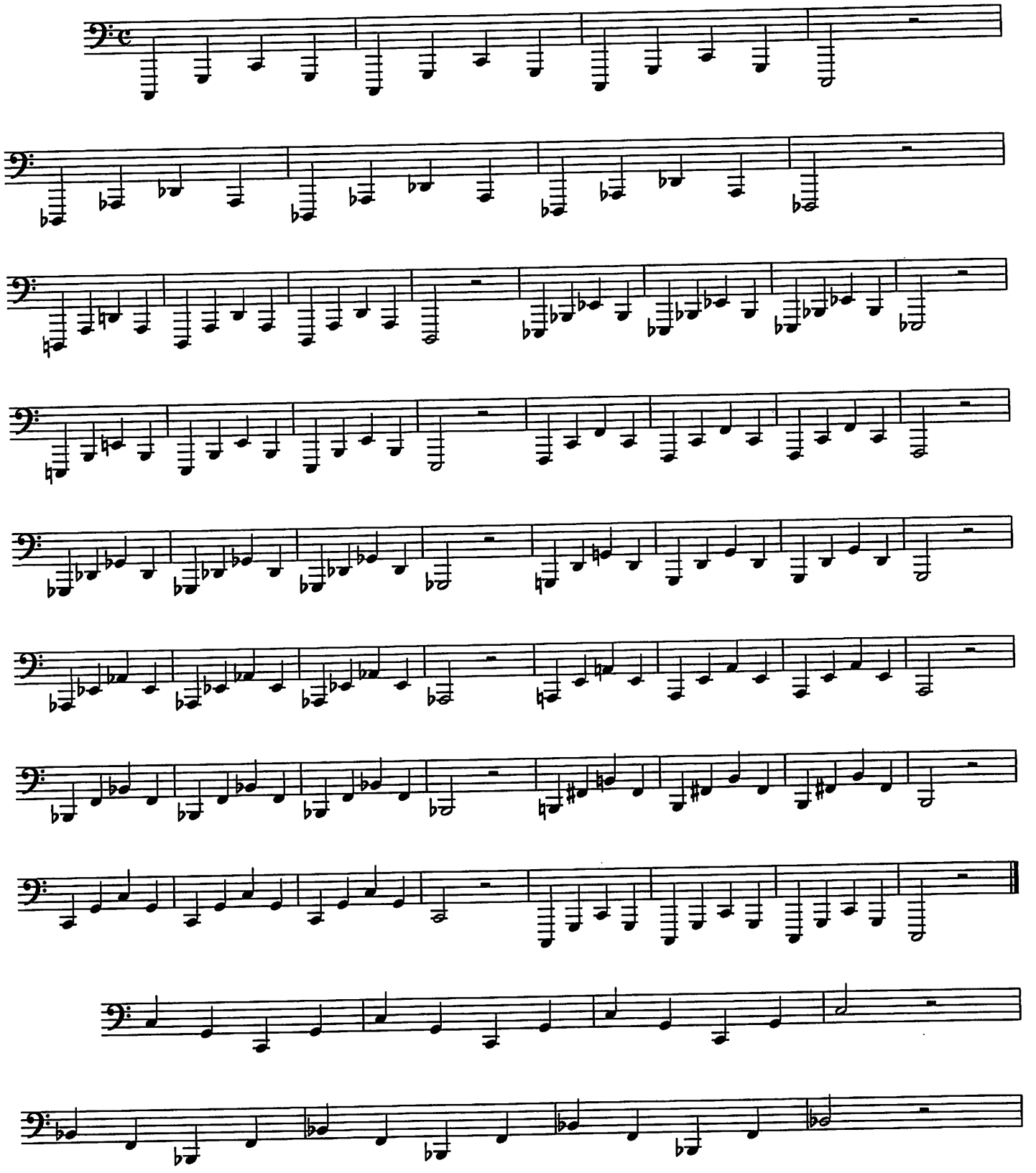
Peanut Butter and Jelly

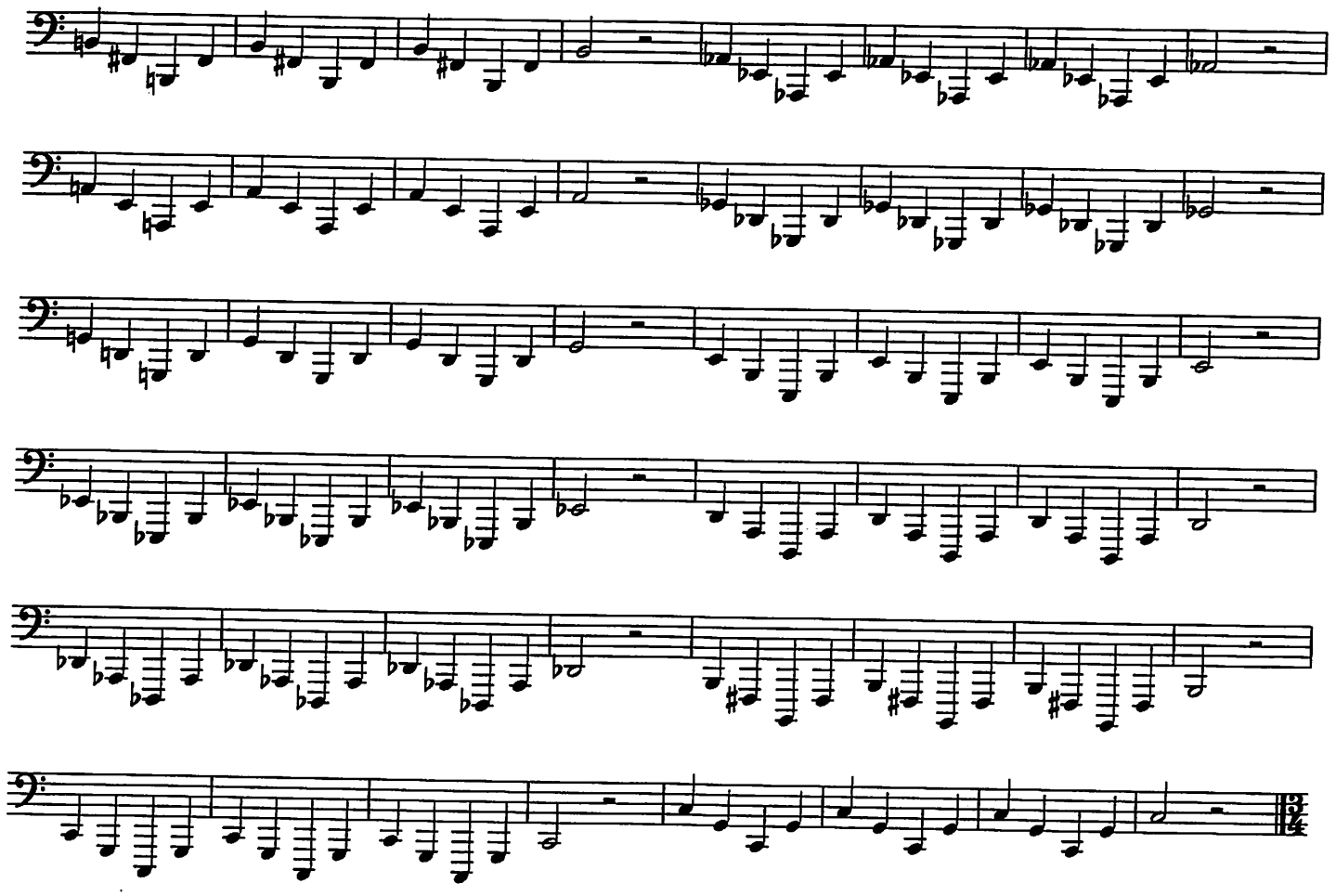




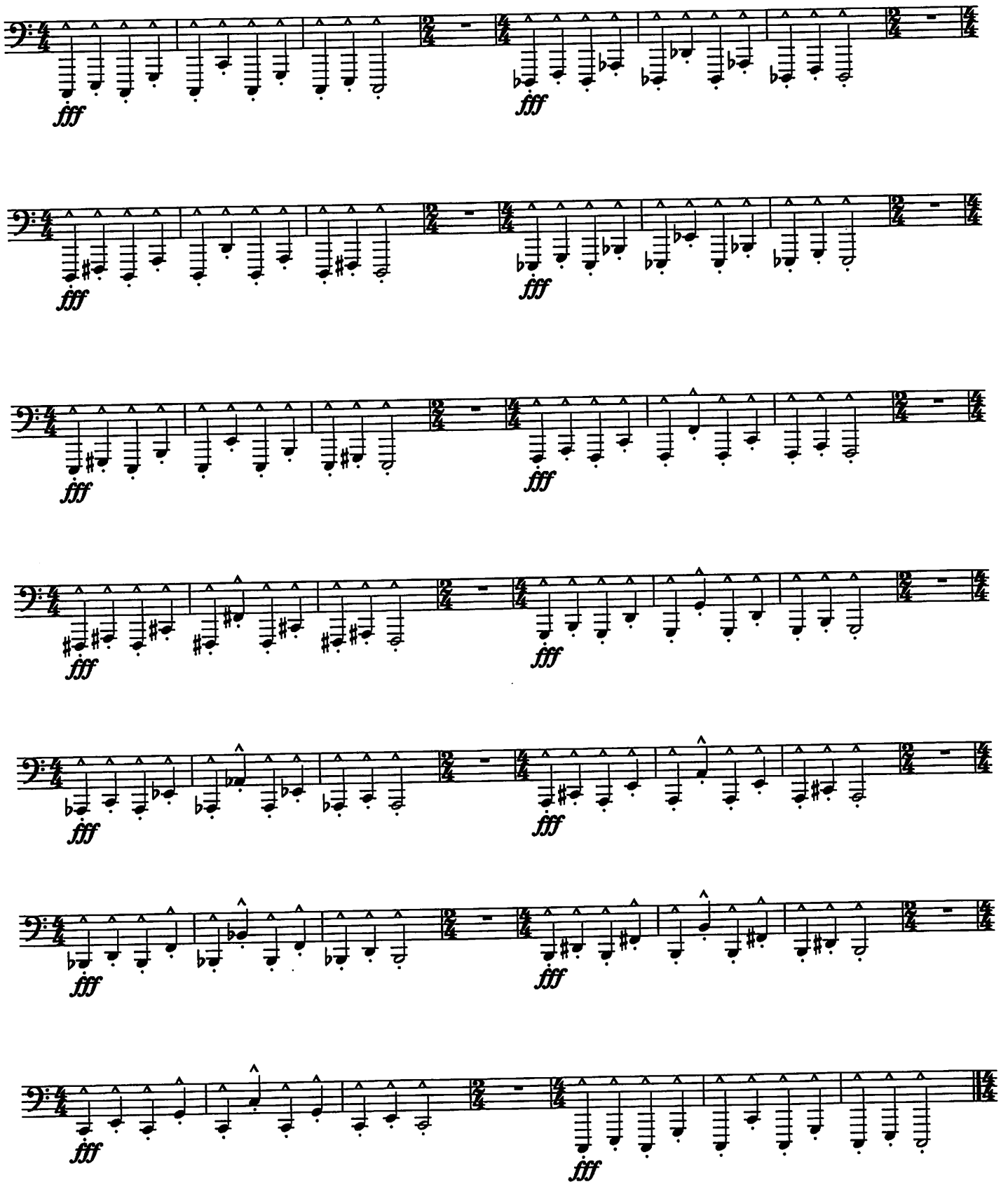


In and Out, Out and In



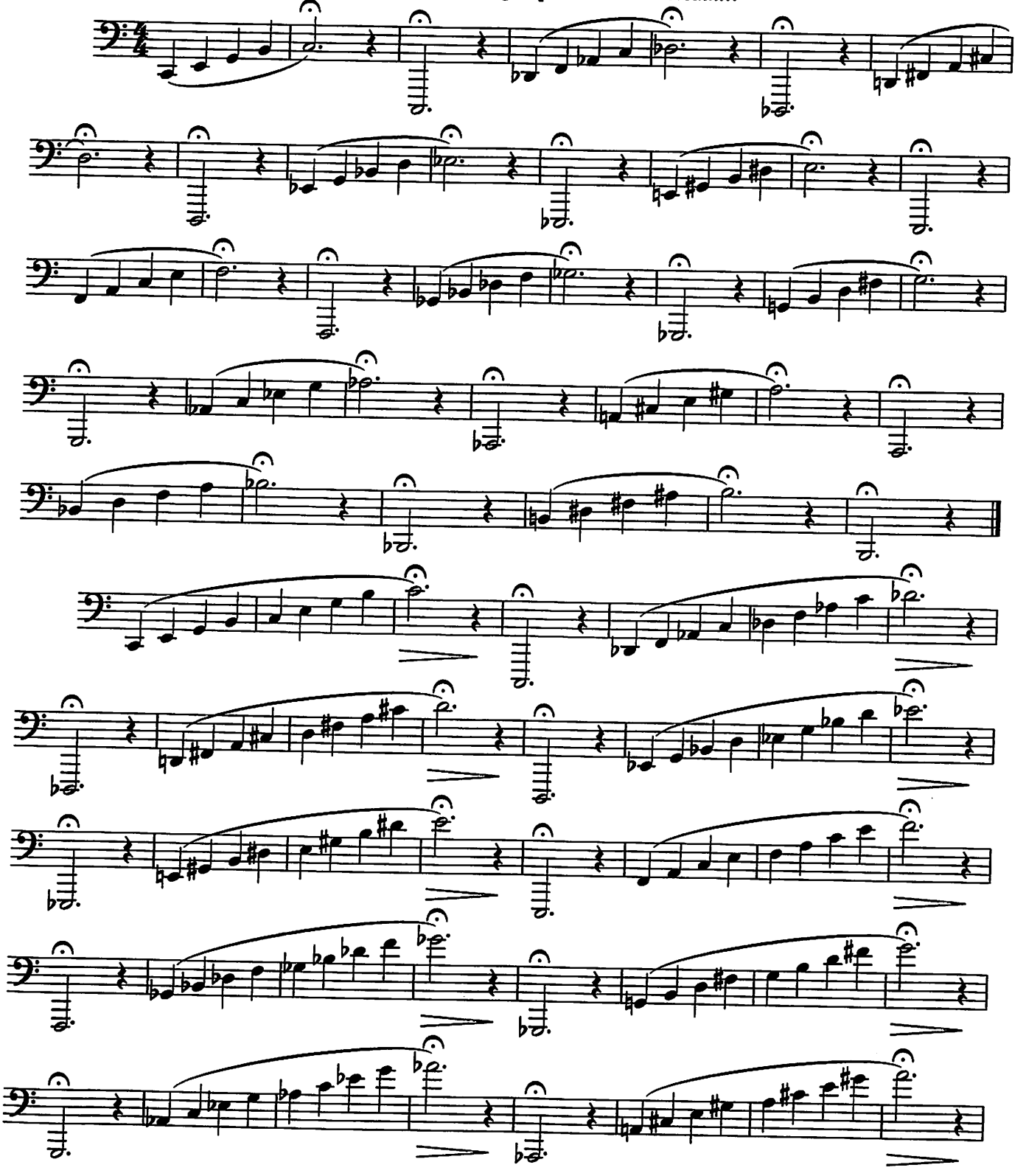


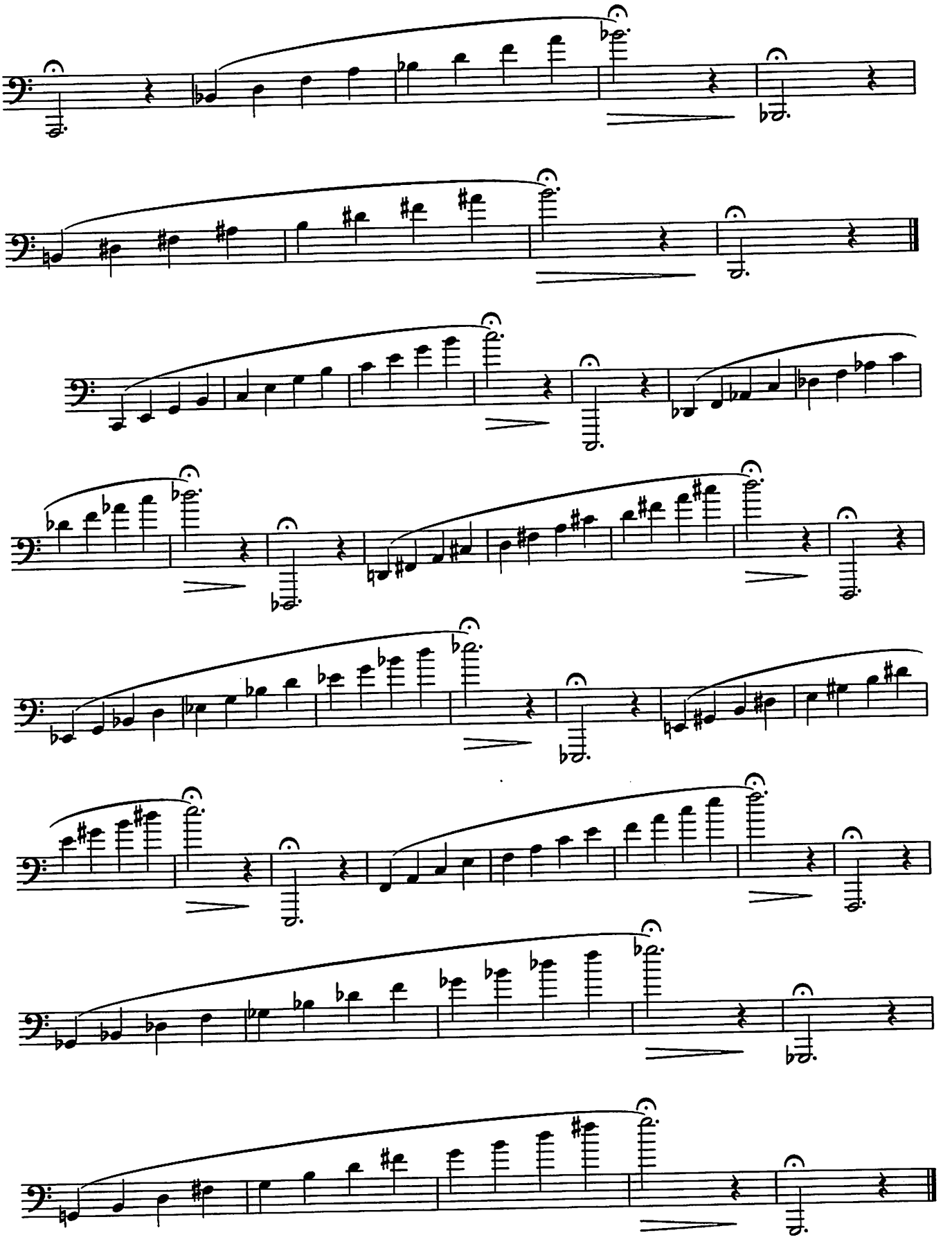
Whack-a-Mole



Opposites Attract

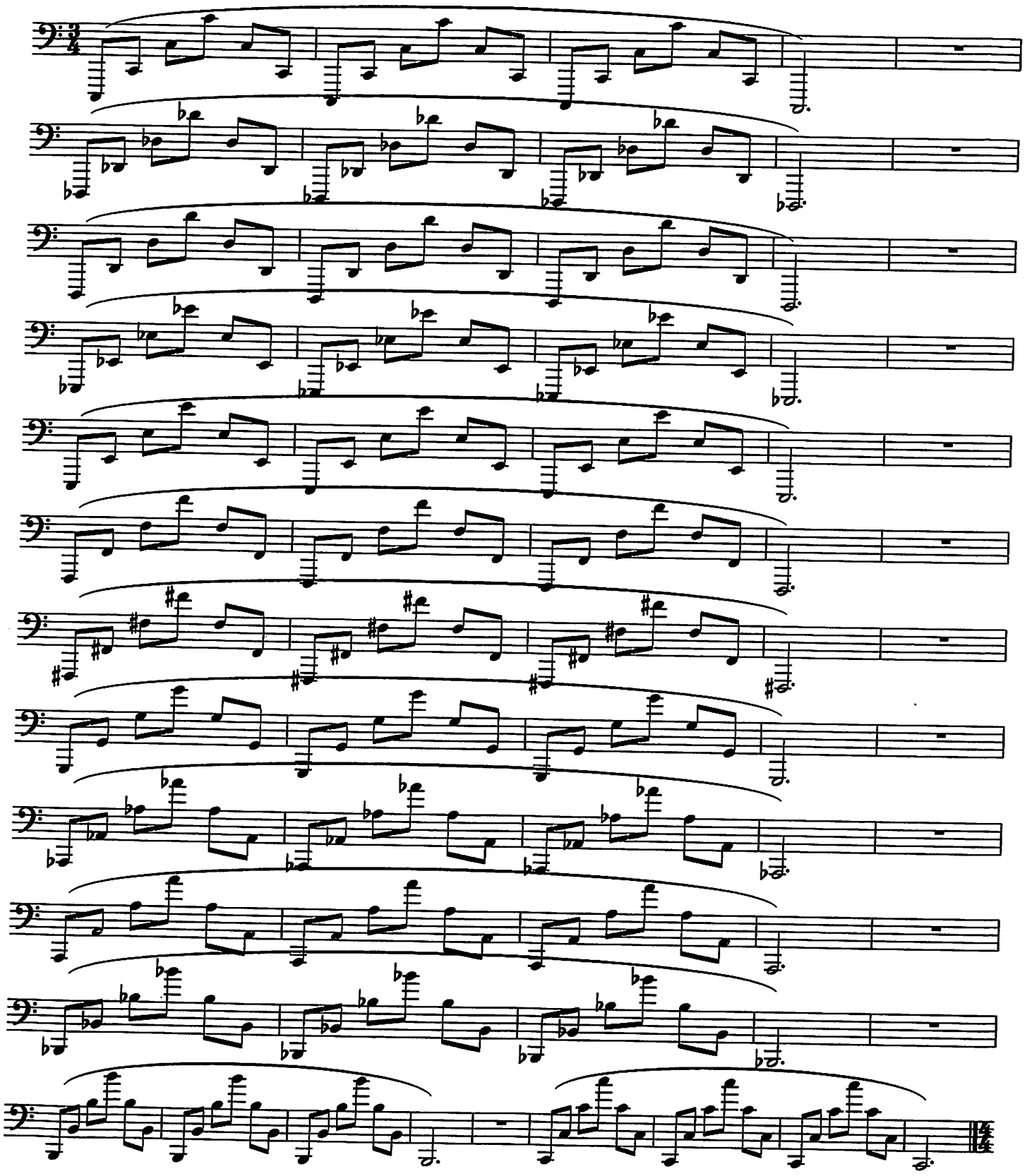
Freely *Hold all fermatas as long as possible on one breath...*



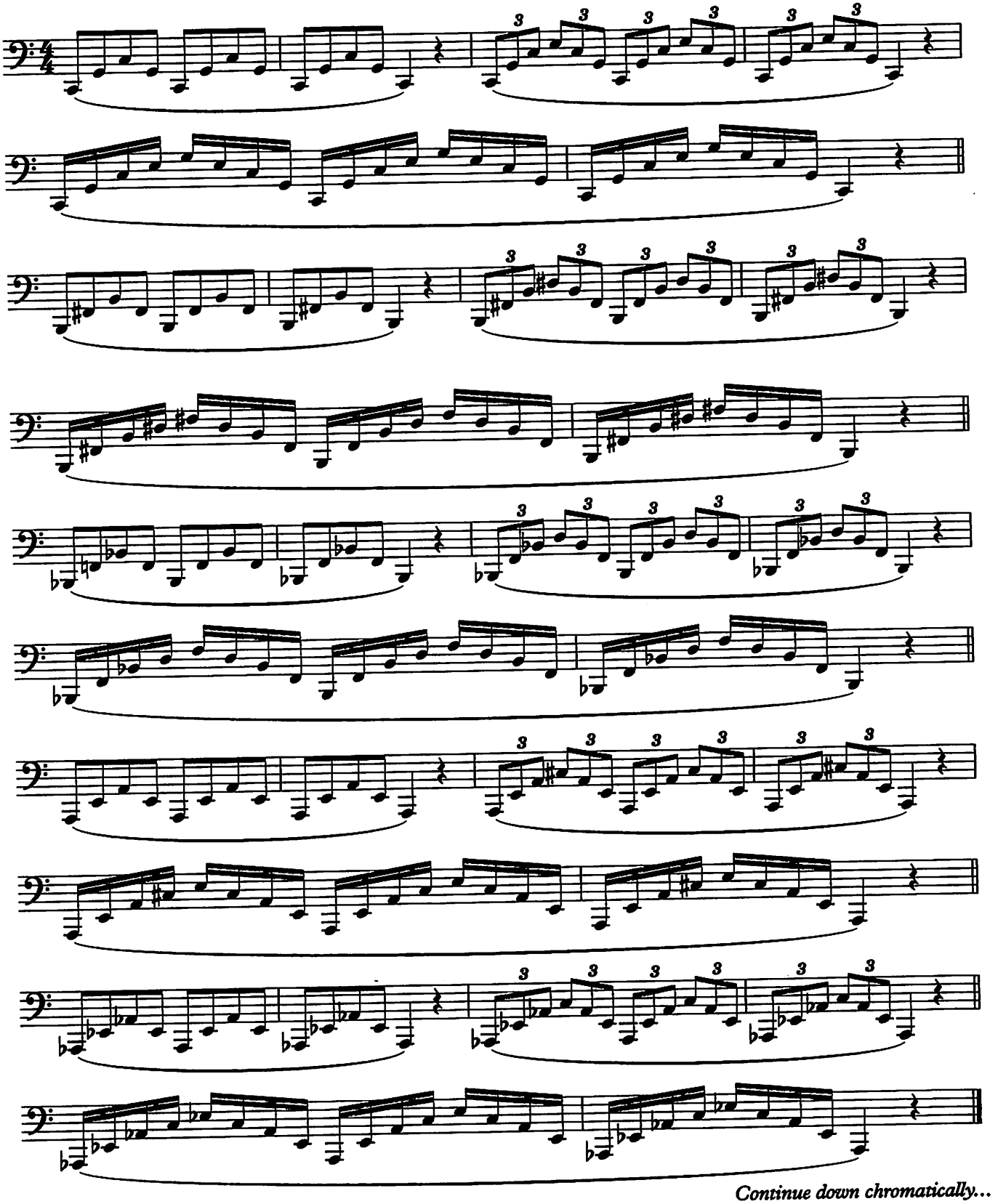


Continue higher if possible...

Sliders

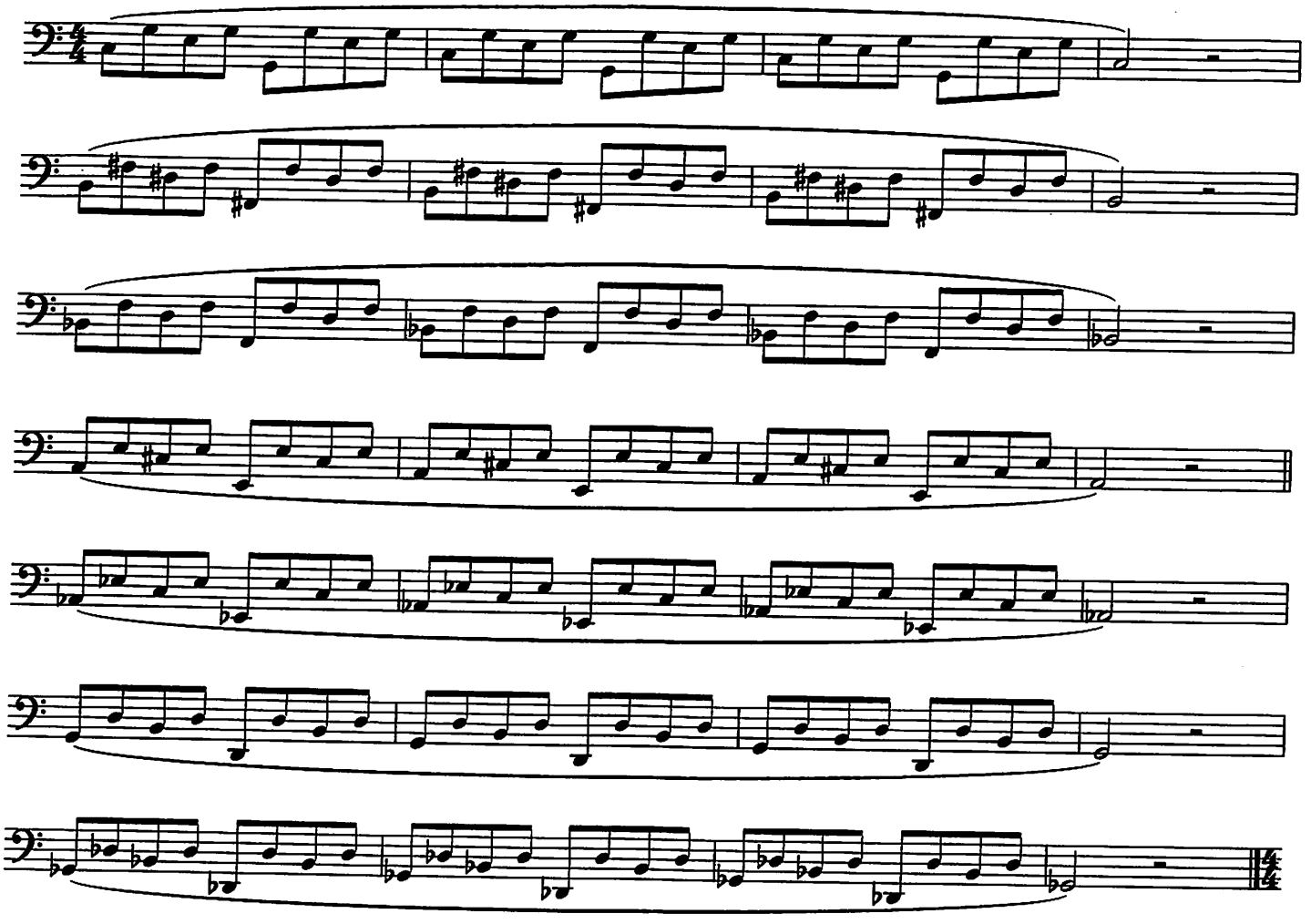


Kompressor

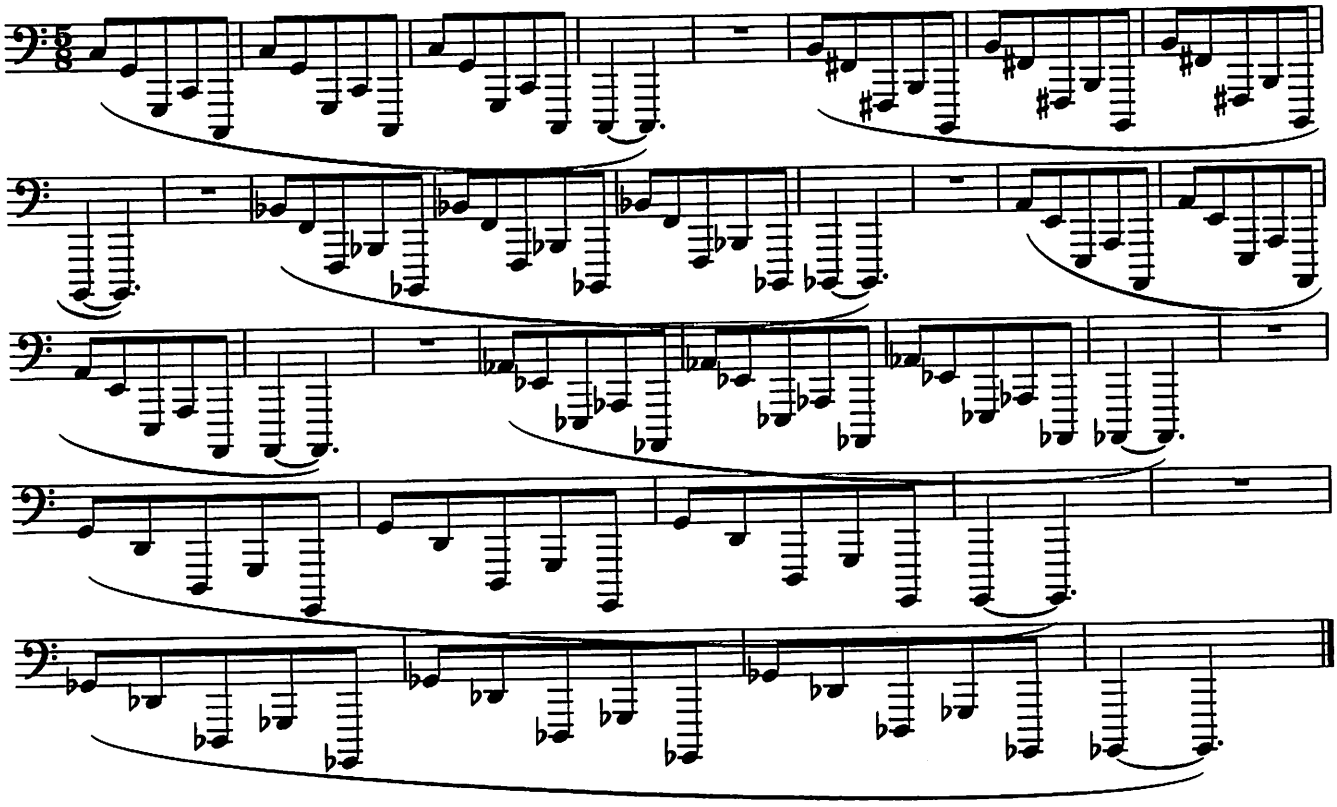


Continue down chromatically...

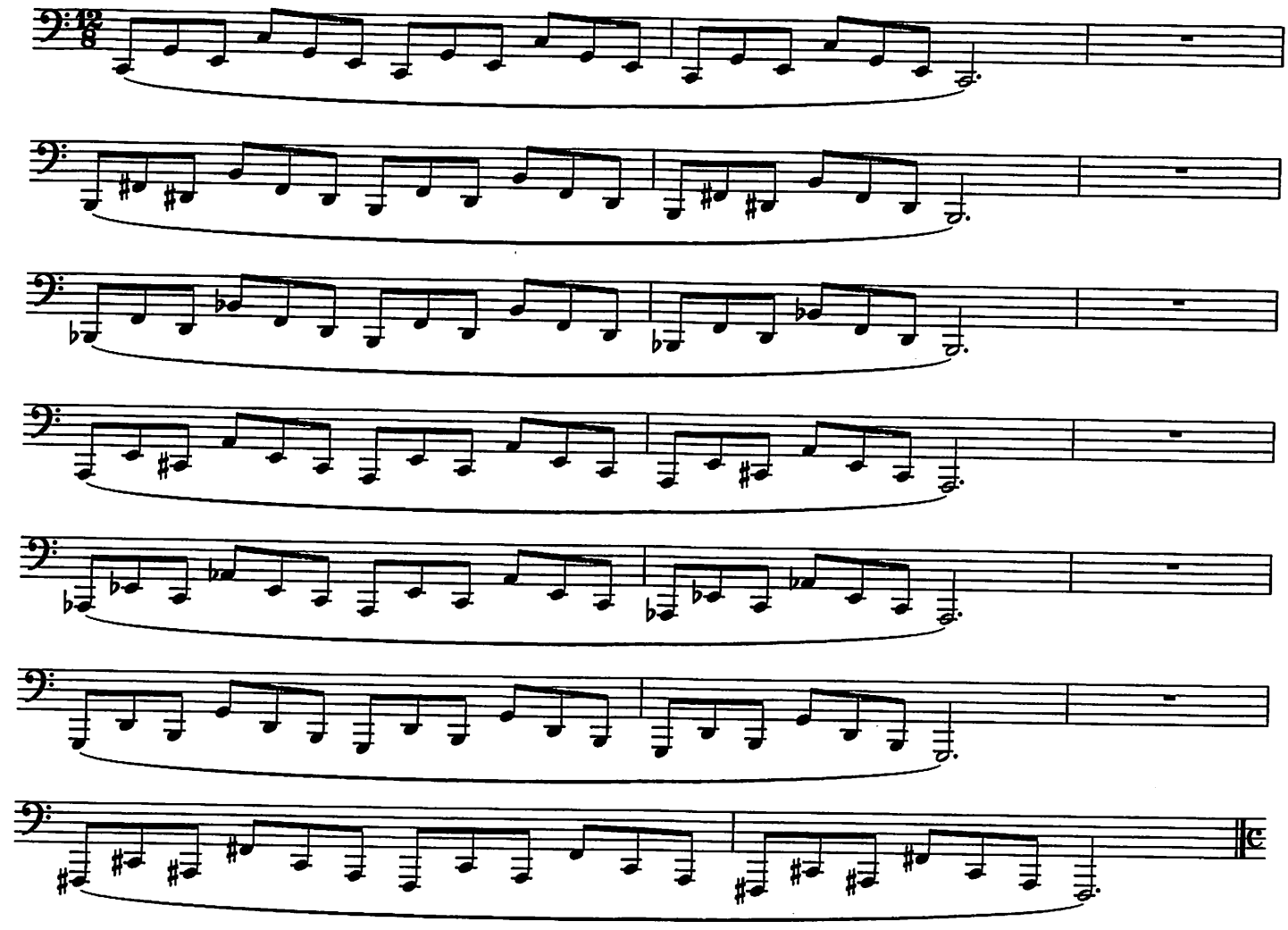
Jellyfish



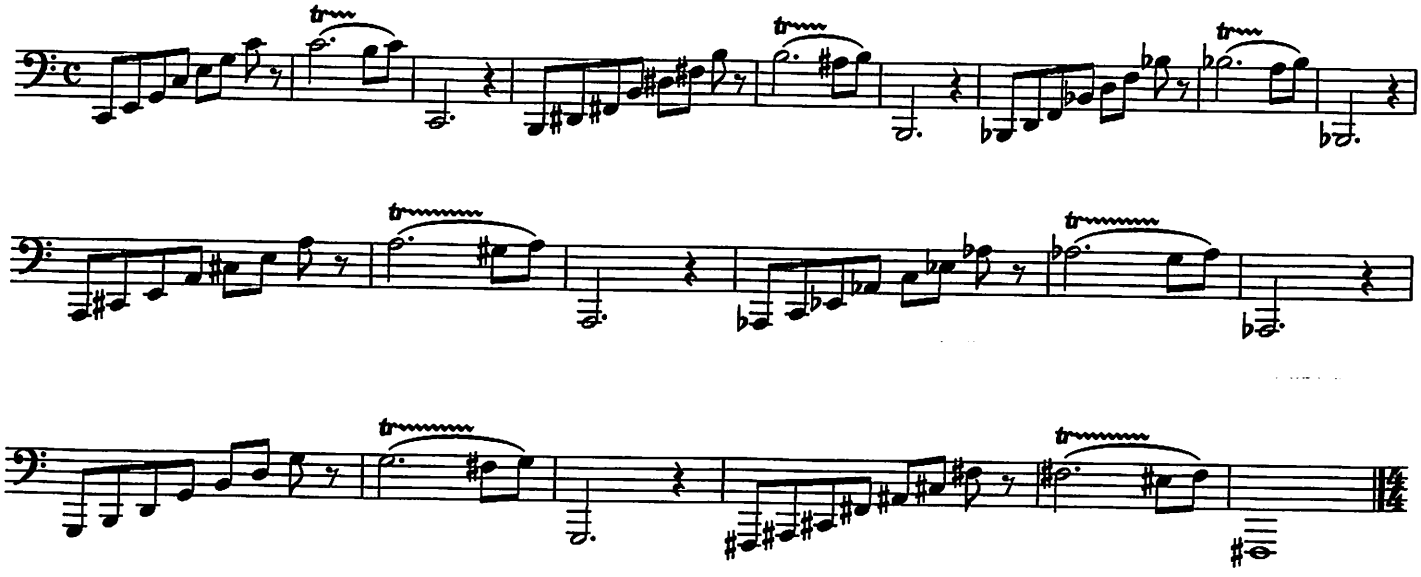
Low Flexibility



Duck and Weave

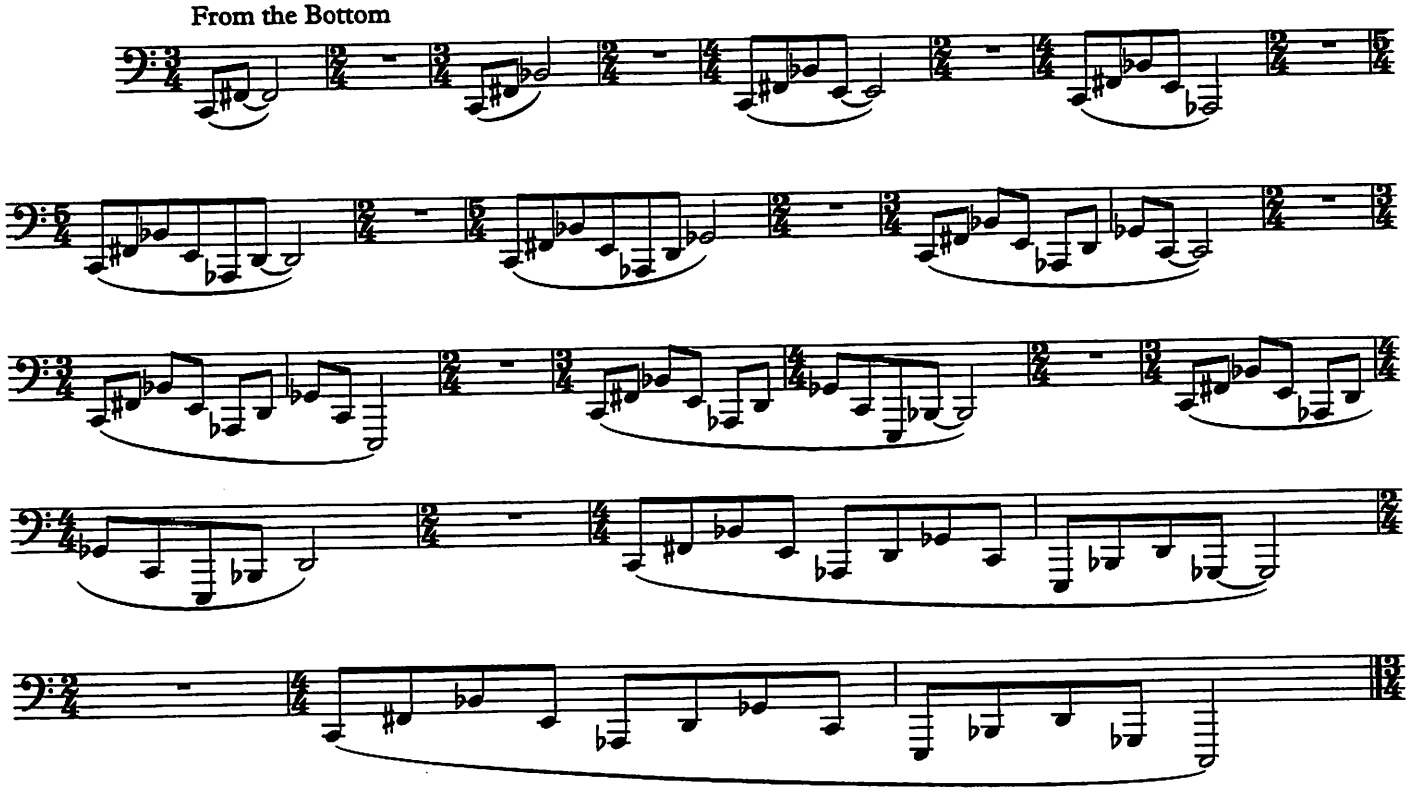


Yodeling

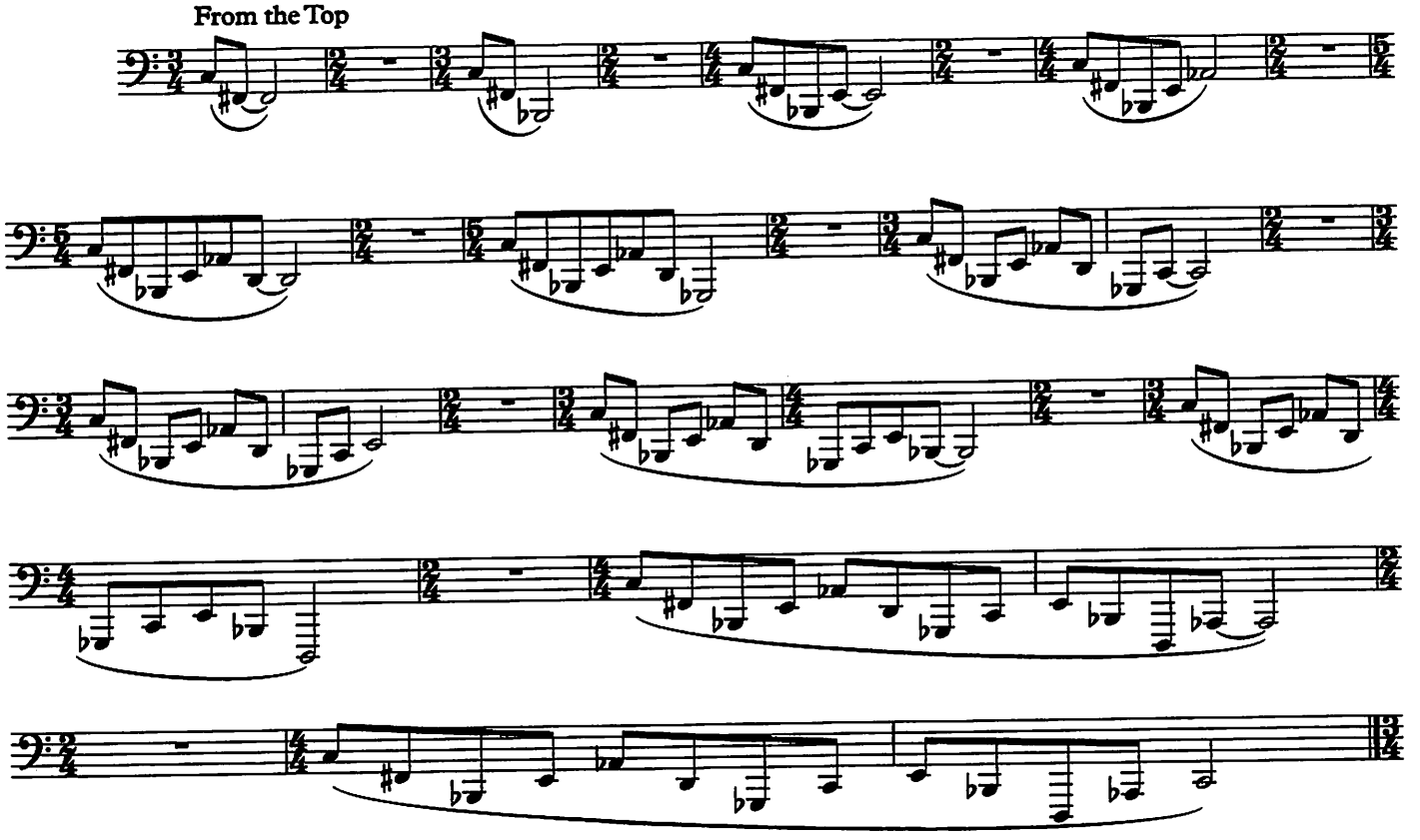


Threading the Needle

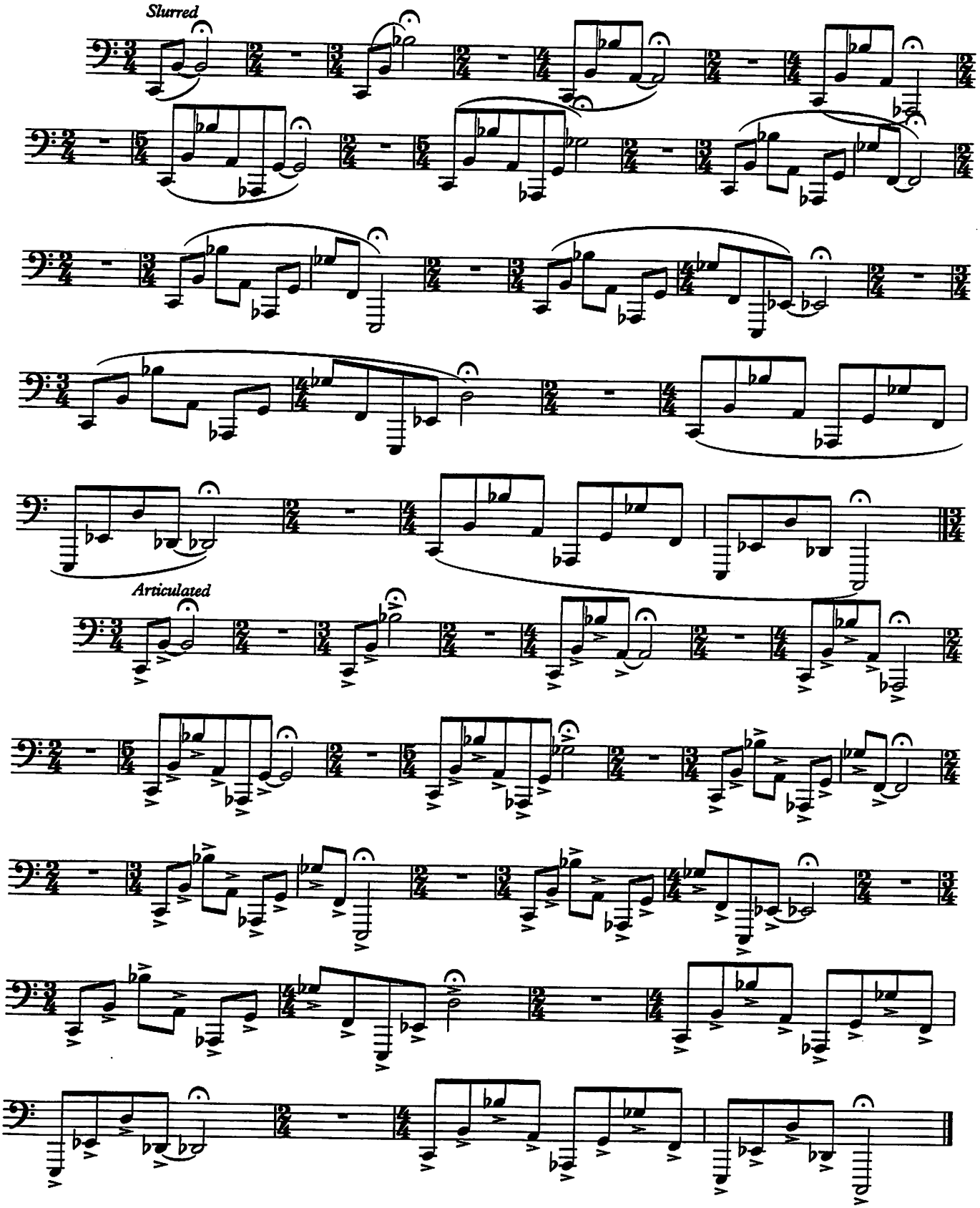
From the Bottom



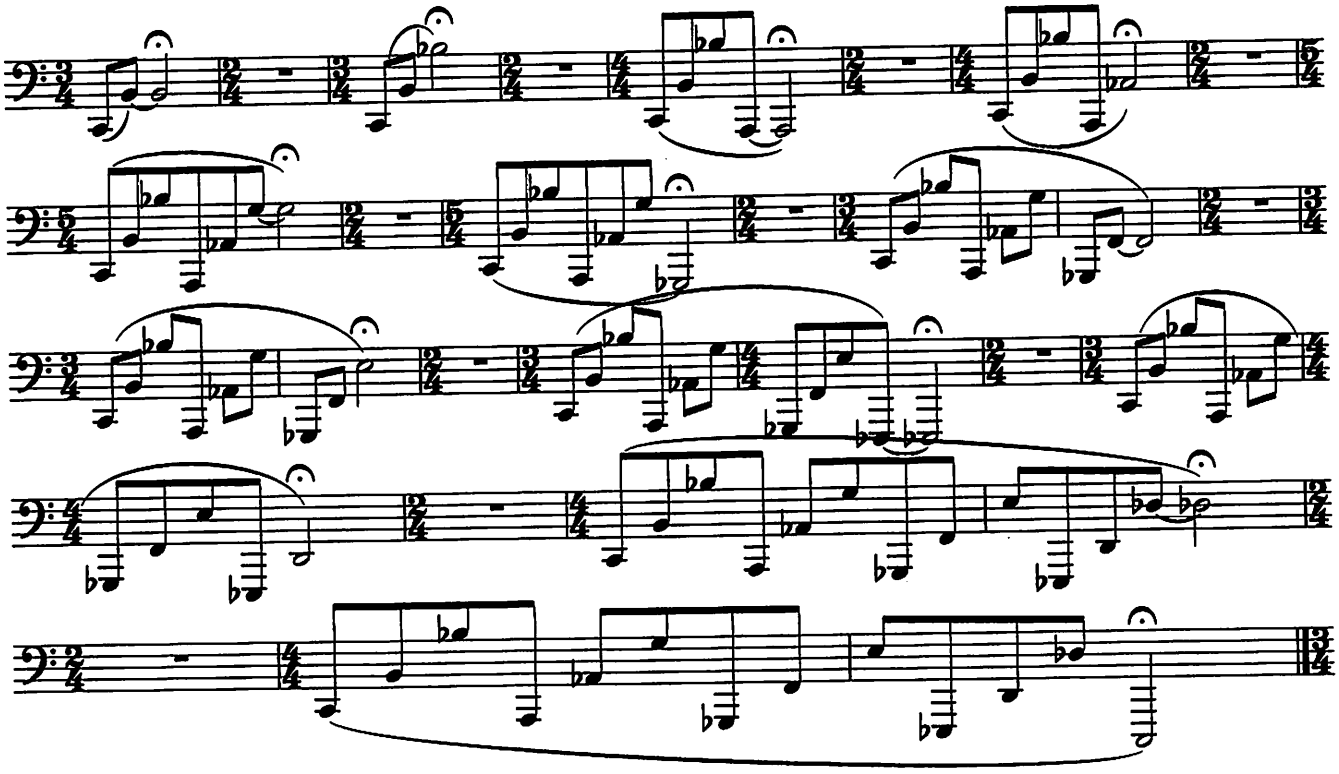
From the Top



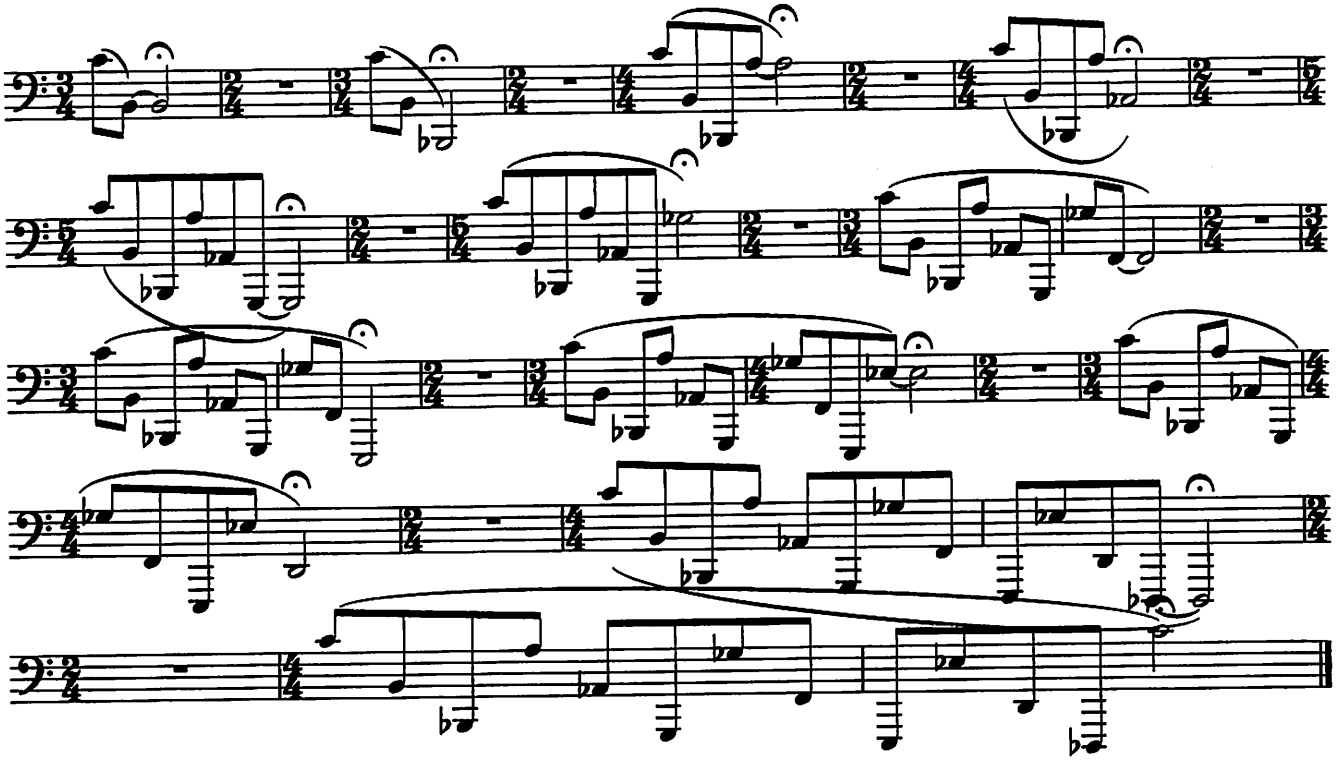
Giant Steps



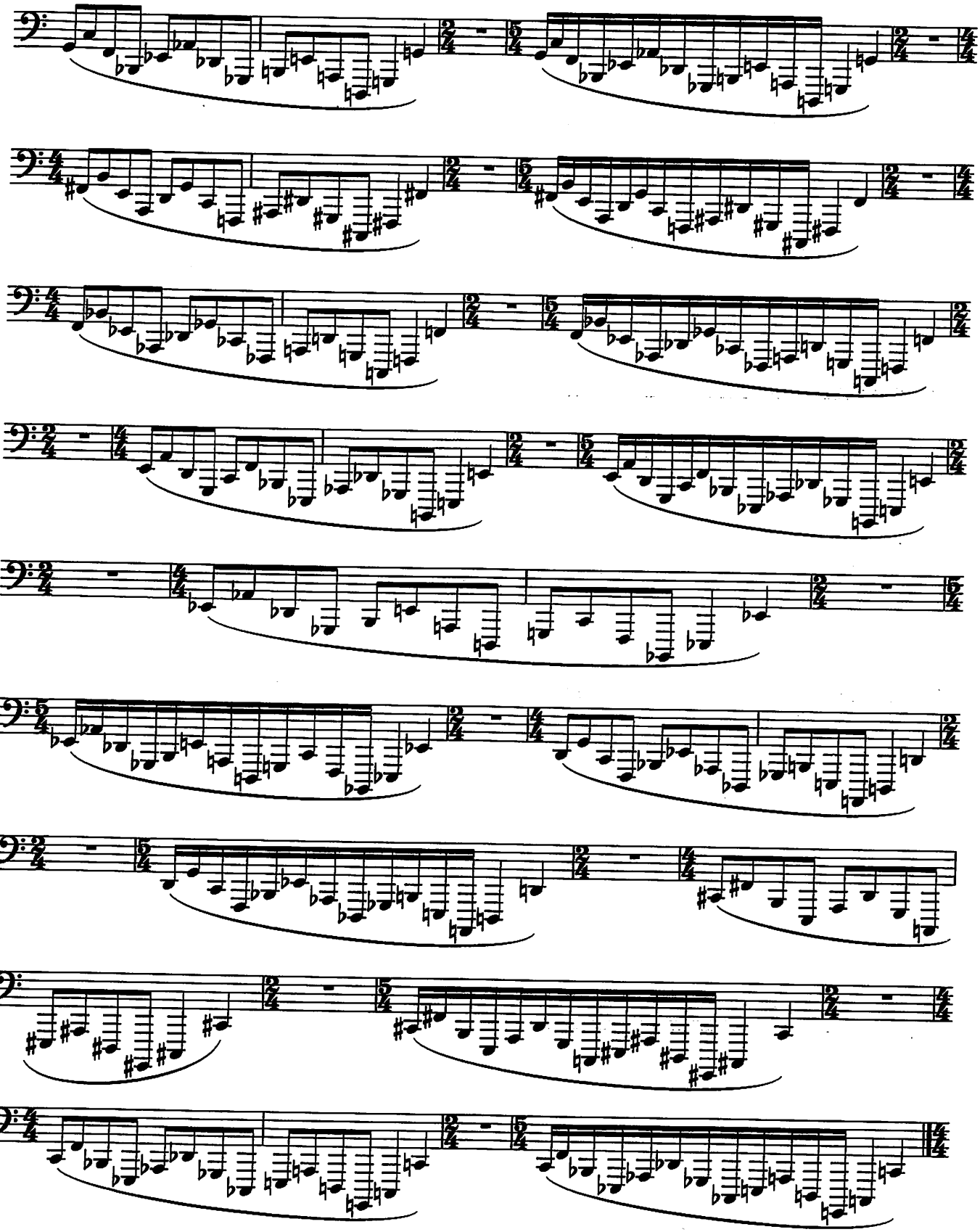
Gianter Steps "from the bottom"



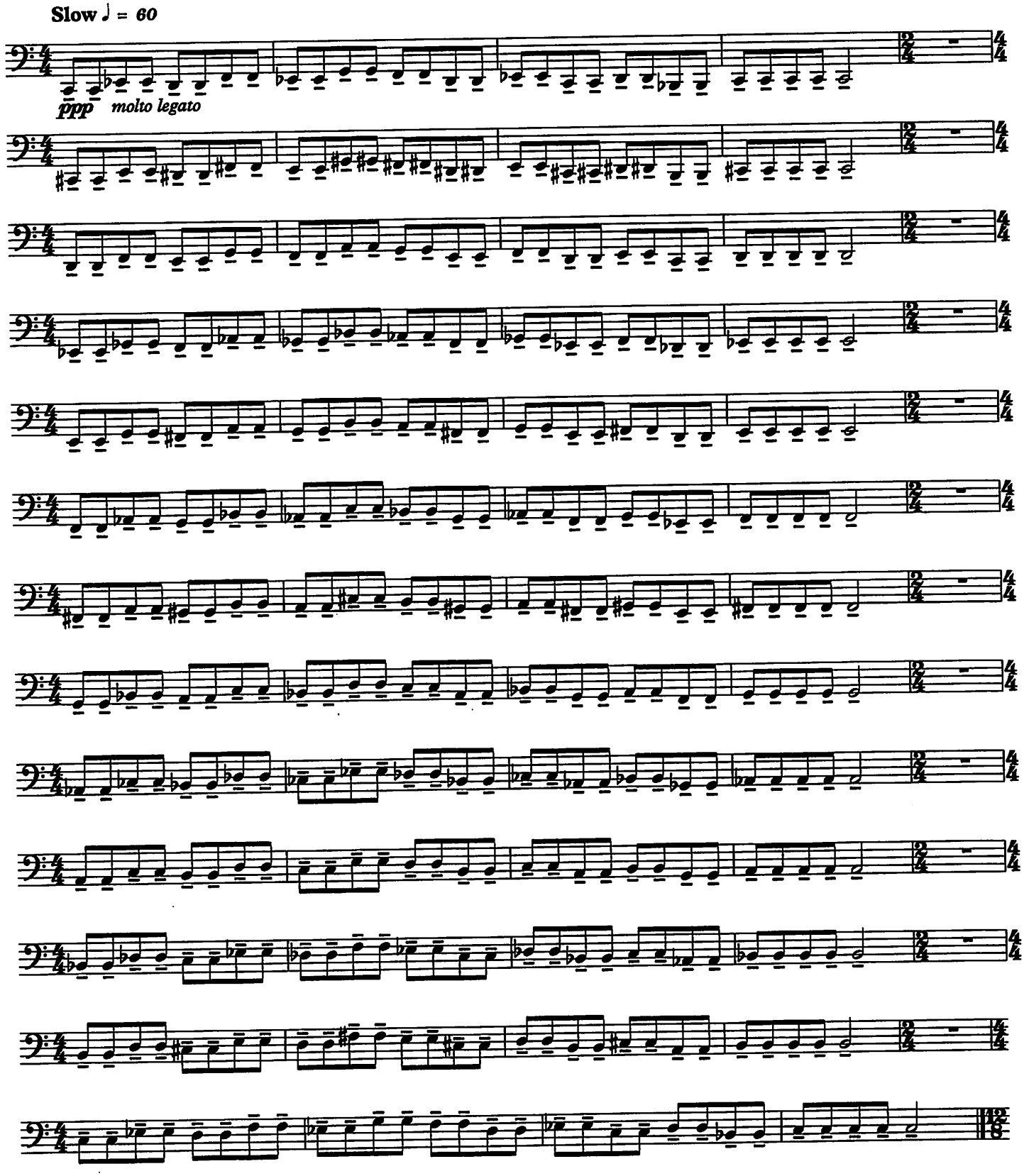
Gianter Steps "from the top"



Charlie Brown-Note

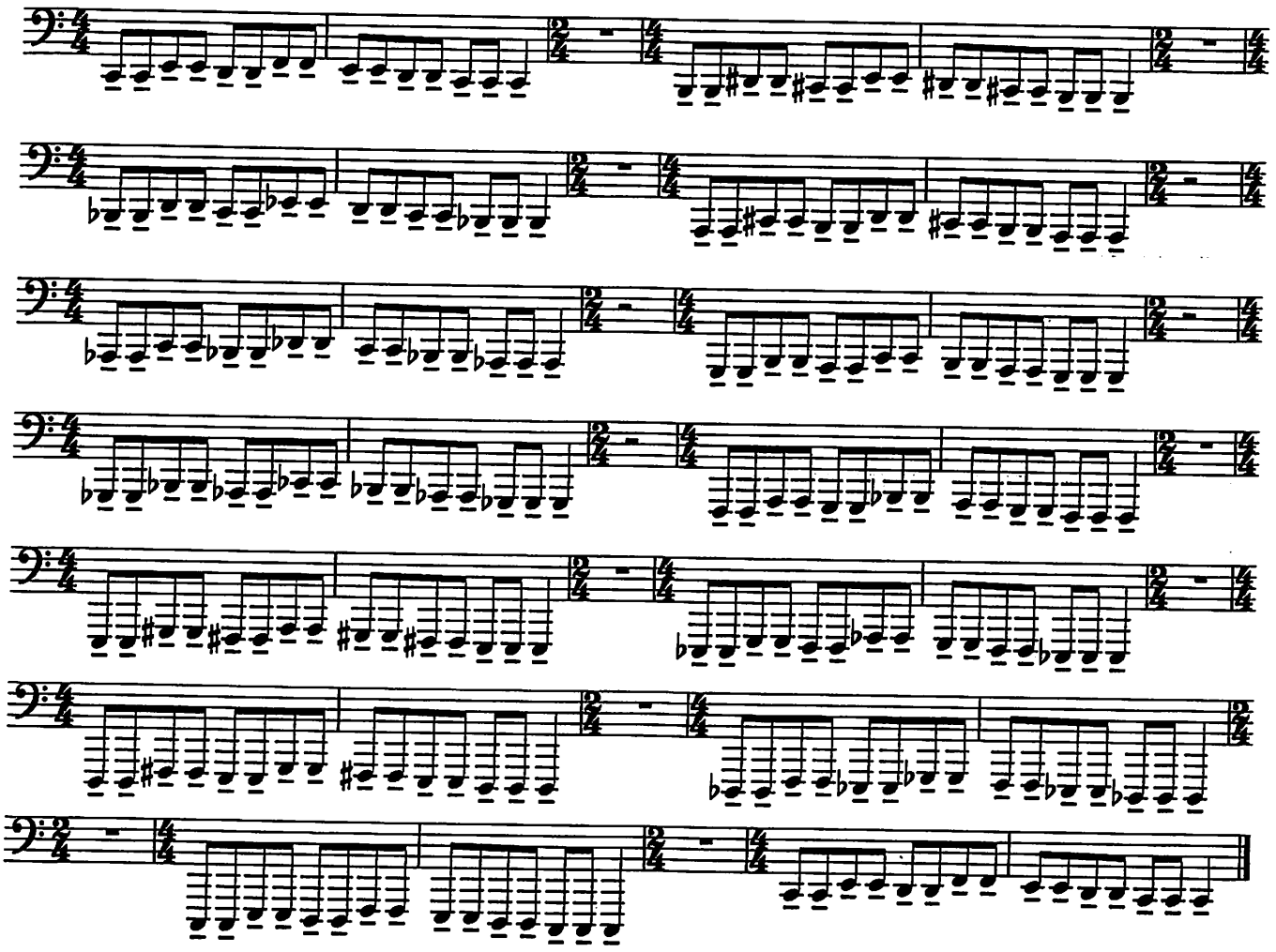


Minor Doo Doo



Major Doo Doo

♩ = 60



CROSS TRAINING FOR TUBAS

"Cross Training For Tubas" is a scale routine that is derived from scales and arpeggios adapted from the routine of Bill Bell. Many others have also compiled scale patterns that we have all learned, but seldom use as a daily routine. The term "cross training" is usually used to describe athletic training. As brass players we need to think of ourselves as athletes. The muscles that we use to play our instruments are constantly being exercised. We need to train a specific set of muscles to perform specific tasks. Namely - the embouchure. So, just as in any athletic endeavor, if you don't use it, you will lose it!

Two Horn Use

As classical tubists we are sometimes required to play two horns in a professional job; and to get the job, we are required to audition on two instruments . These two instruments play and feel completely different. Changing horns, and being comfortable with these changes at any given time, is a must. I recommend starting on the C or Bb tuba (sometimes referred to as the "low horn"). Any scale that descends, play on the low horn. Any scale that ascends, play on the F or Eb tuba (sometimes referred to as the "high horn"). The exception to the rule is B major. Stay on the low horn here, especially when preparing an audition list. This is because Wagnere's "Ride of the Valkyrie" is in B major, and is a difficult keys to play in tune.

Single Horn Use:

These exercises are just as important to the single horn players. Use the routine in the octave that most suits your needs at the time. If preparing a recital, you may choose to play some of the scales in the octave written. If preparing for a concert or audition where more low playing is required, you may choose to take some of the scales down one octave.

Tools To Help:

For "Cross Training", the following is a combination of different tools to help keep you on track:

1. **A good metronome.** Choose a metronome that gives a clear, loud beat; will play subdivisions; and will also play chromatic pitches to use as a drone. Look for a unit that has an output jack so that it may be combined with some sort of amplification.

2. **A drum or rhythm machine.** The drum machine is very useful in combination with a drone tone. More importantly, it helps to keep interest in the scales by implementing a variety of rhythms, and different "feels".
Playing with constant rhythm helps synchronize some of the intricate aspects of brass playing such as exchange of air, articulation, and finger dexterity. Rhythm creates a feeling of forward motion, so have fun with it!

3. **A small amplifier.** The use of an external drum or rhythm machine will require amplification. A small guitar amp will give plenty of sound to be heard over the instrument and is relatively easy to transport. Some amplifiers are battery powered, which will allow easy use in any setting. Most amplifiers have 2 inputs that allow for the drum machine and the drone(metronome) simultaneously.

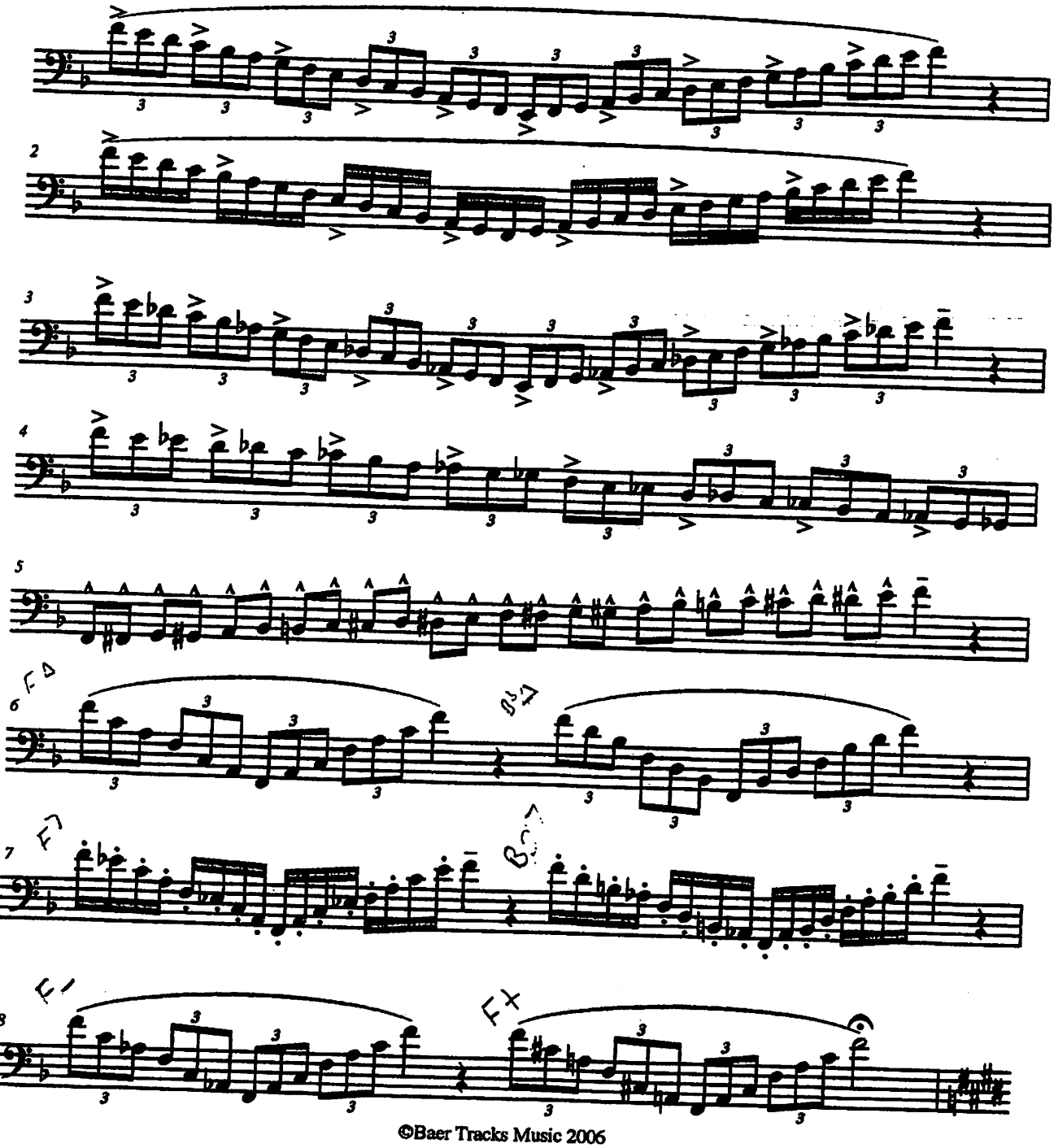
4. **A recording device.** Recording is a must! It will improve your playing faster than anything that I know of. Record your scales so that you can hear how you line up with the rhythm, and how you match pitch with the drone. Remember, what we hear sitting behind the horn, is not necessarily what is heard out in the audience.

The important thing is to play everything in time. You should work the entire routine into one continuous exercise. Pay attention to the given rests within each key, and give yourself a set amount of beats between each key. Use a variety of rhythms along the way and enjoy the time getting to know your instrument.

-Alan Baer

"Cross Training" Scales for Tuba

Compiled by: Alan Baer



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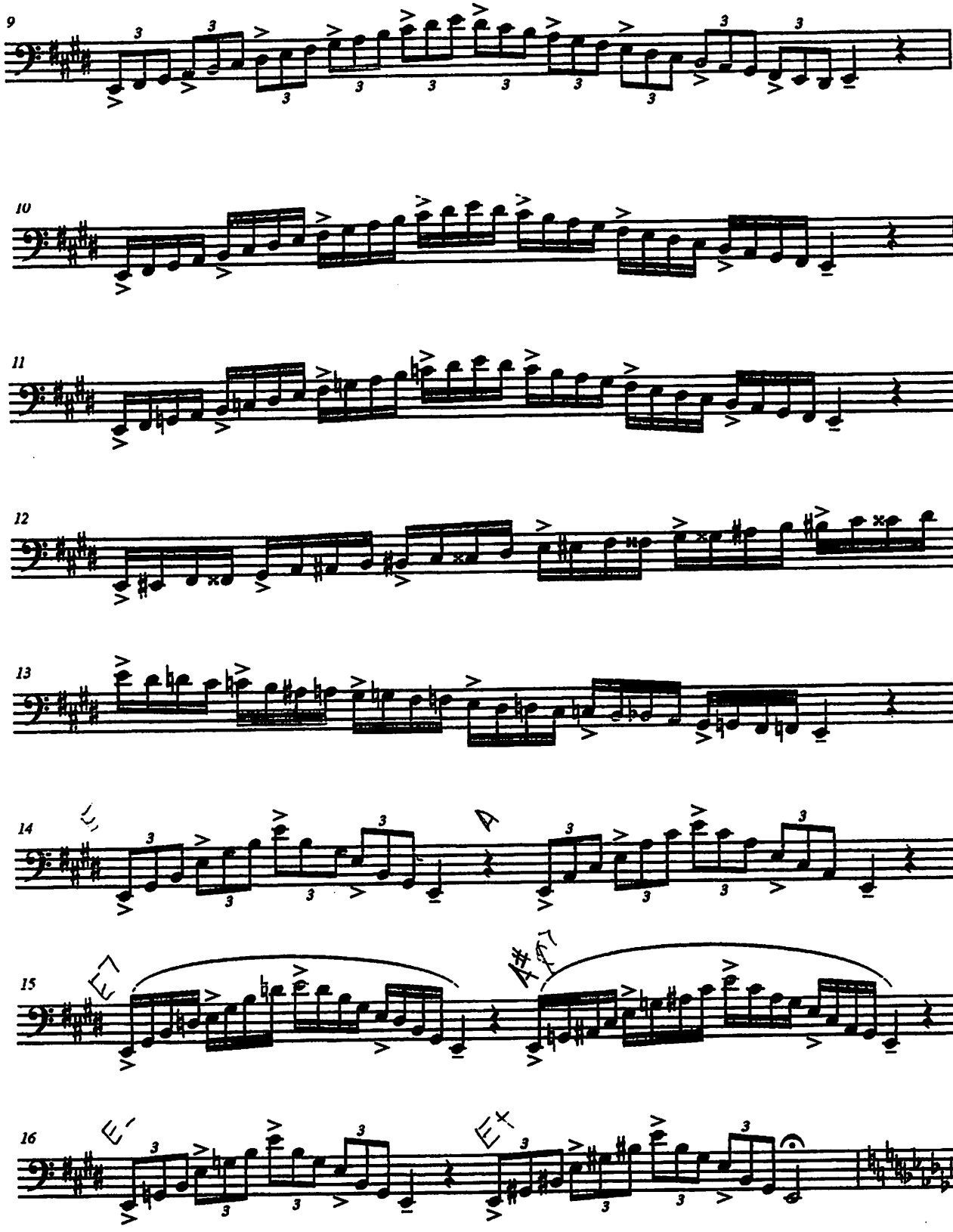
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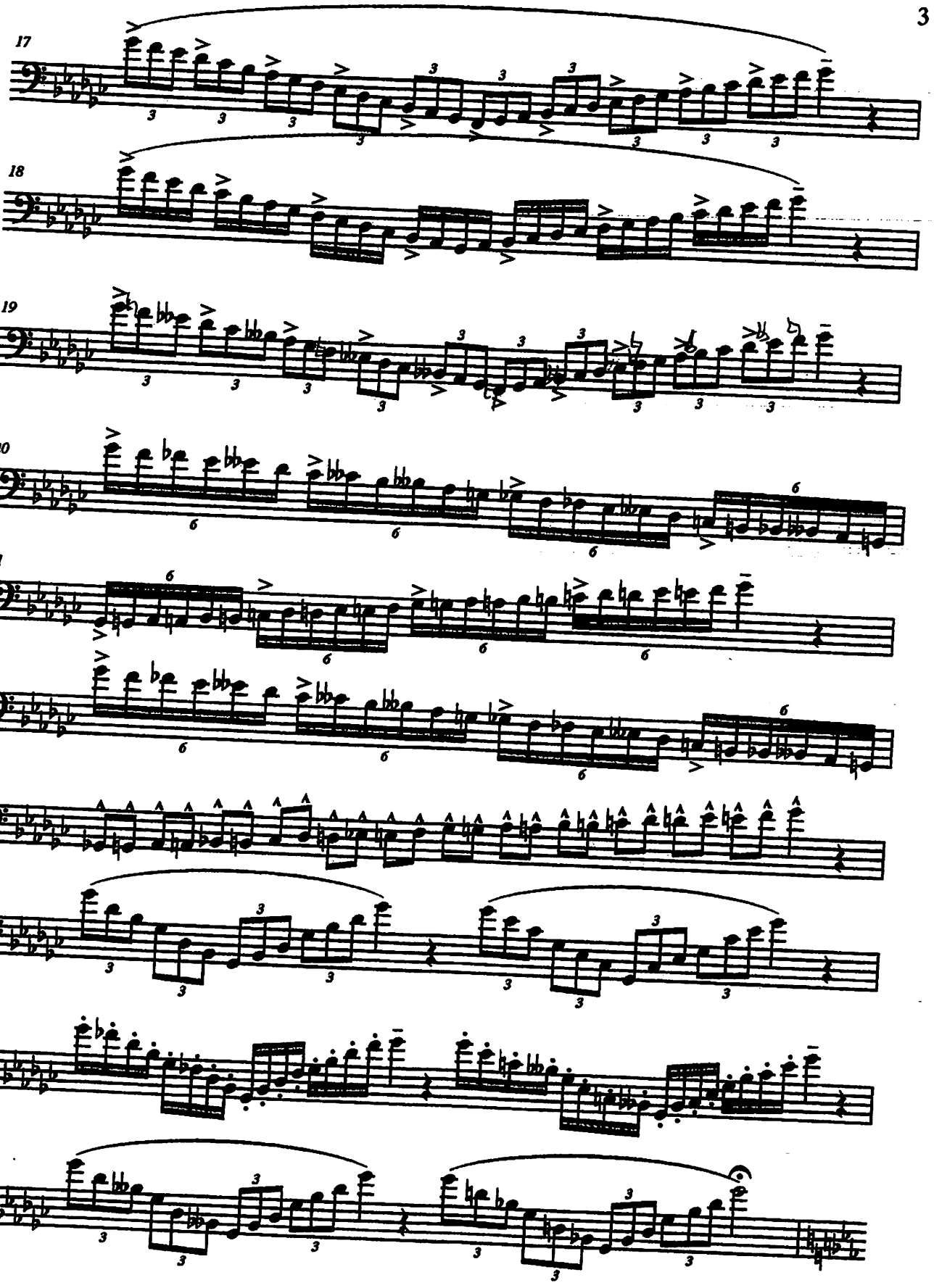
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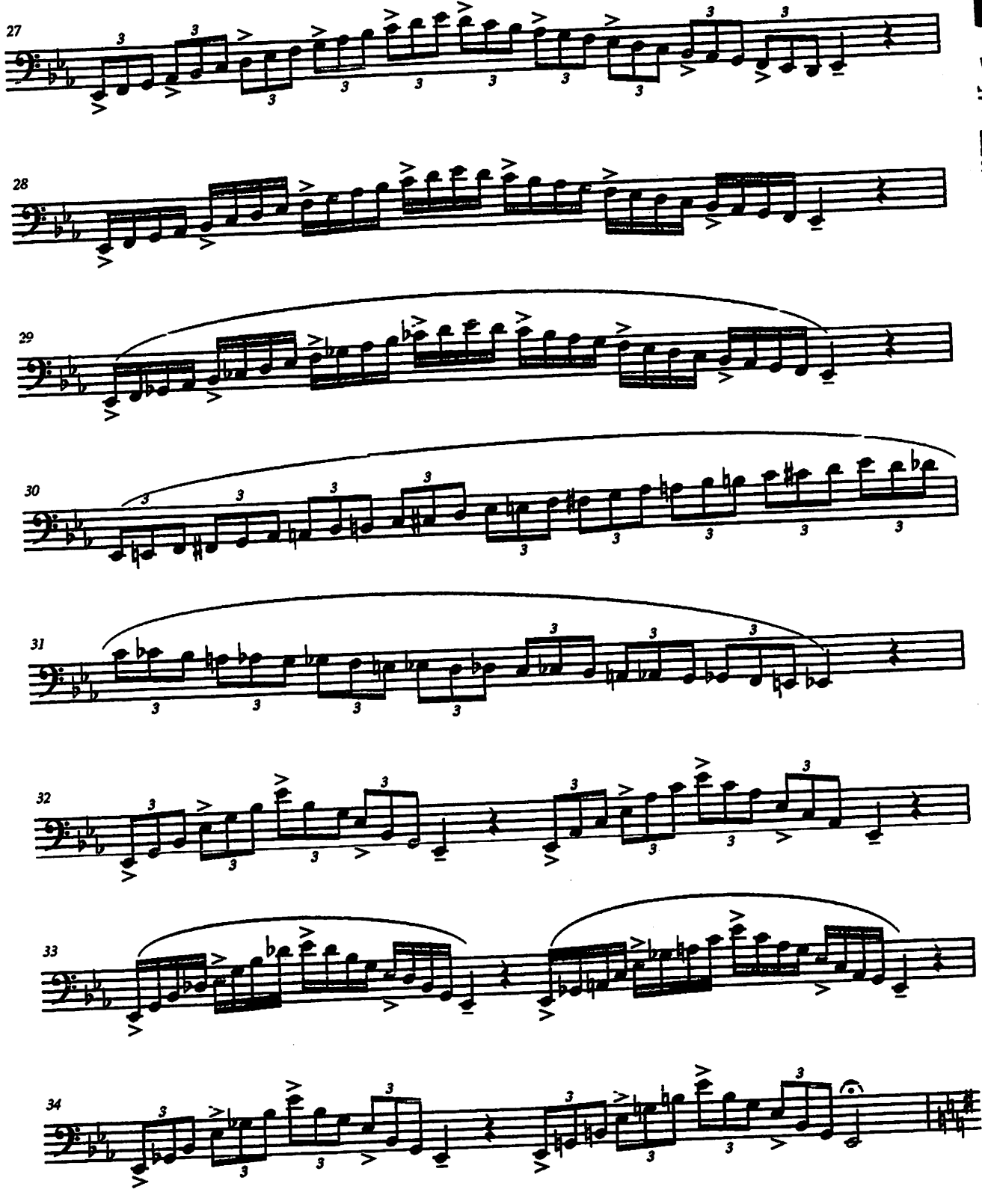
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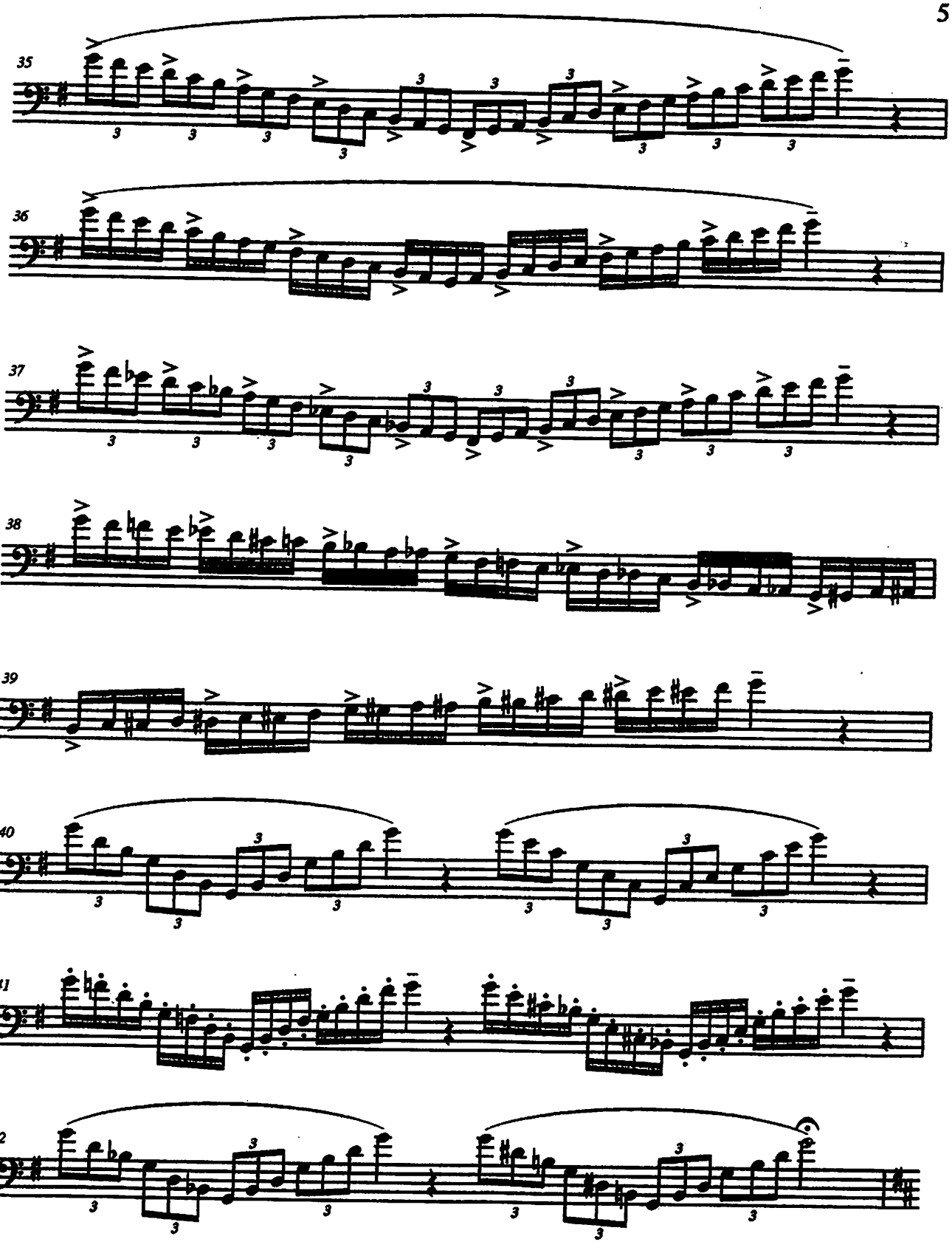
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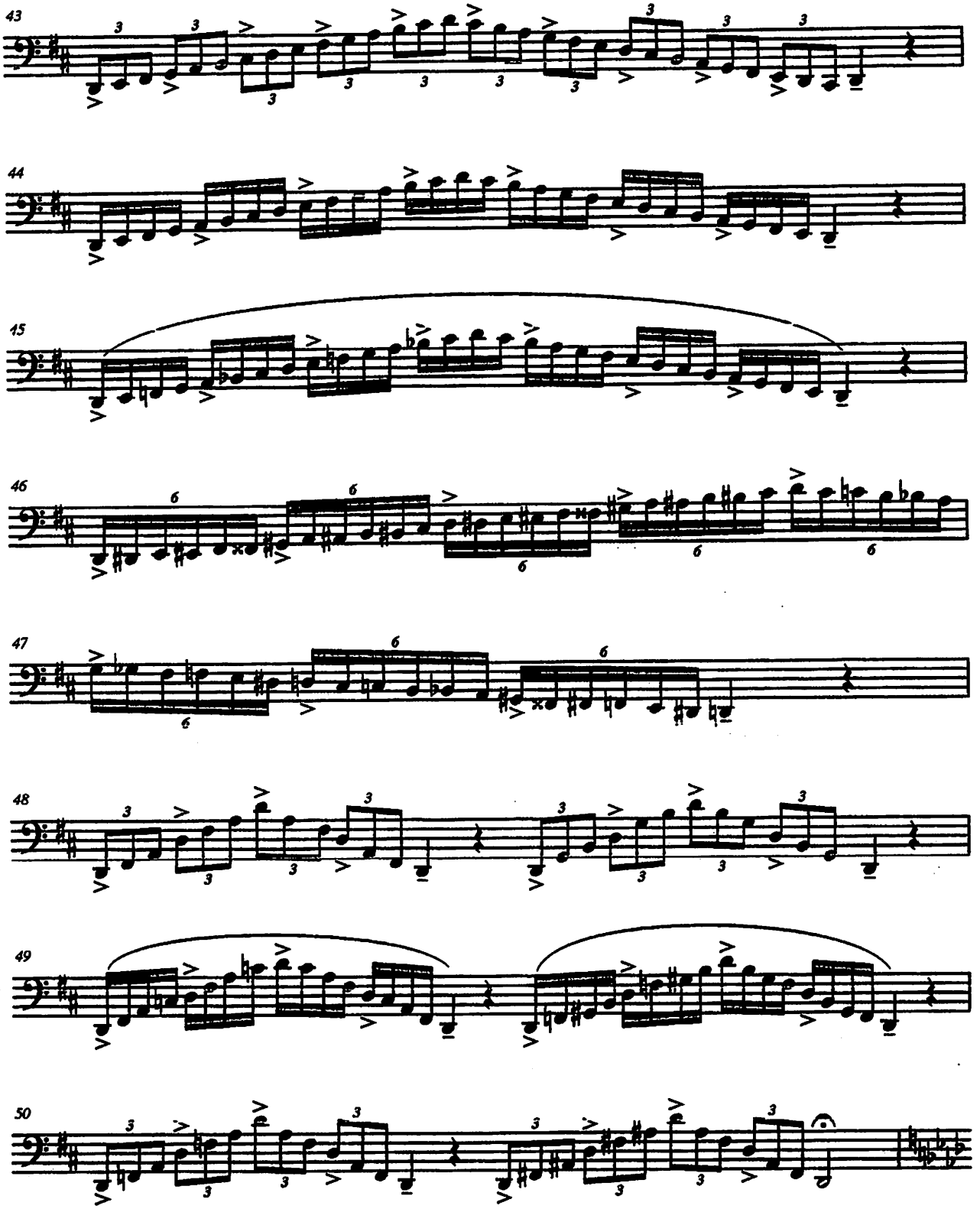
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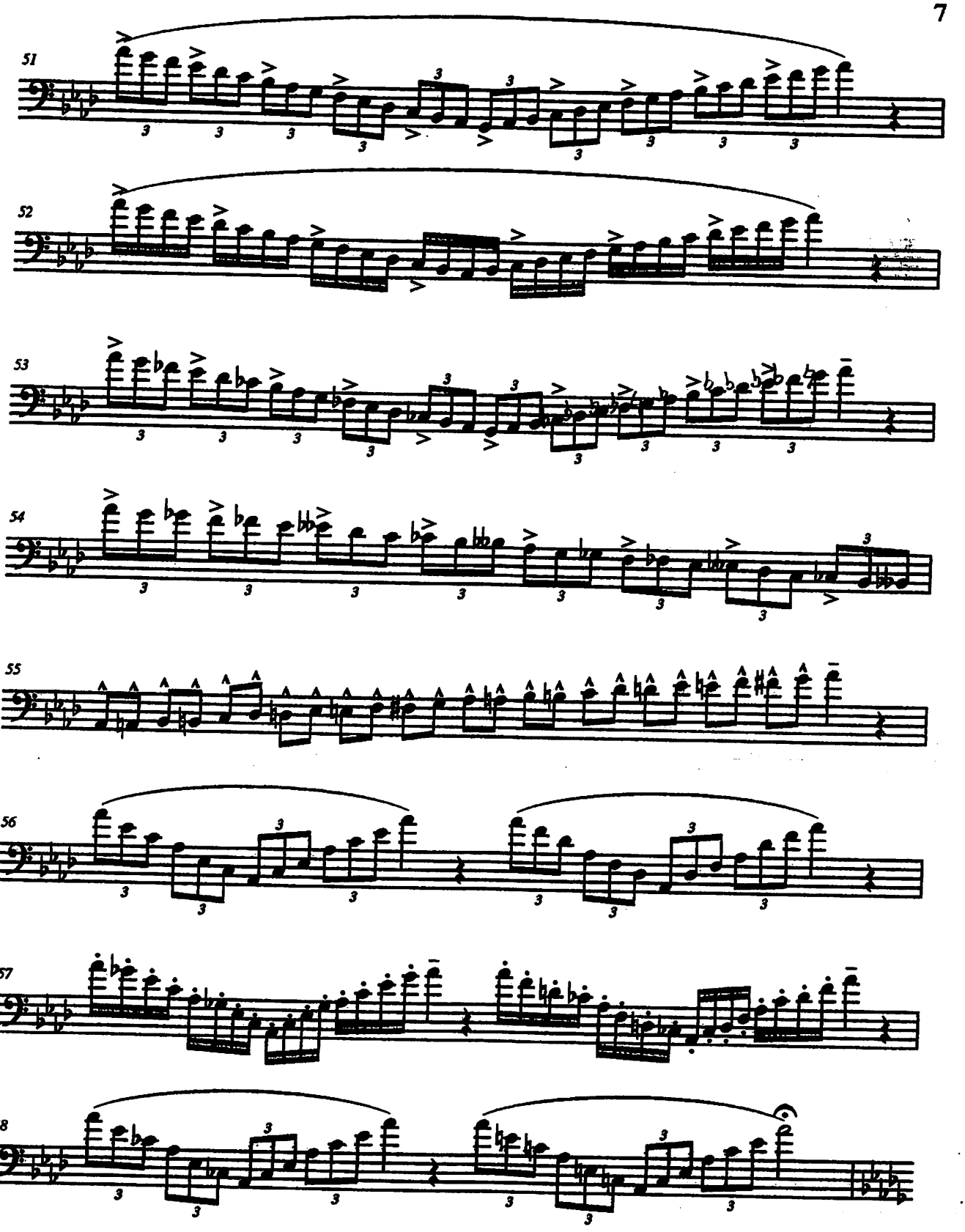
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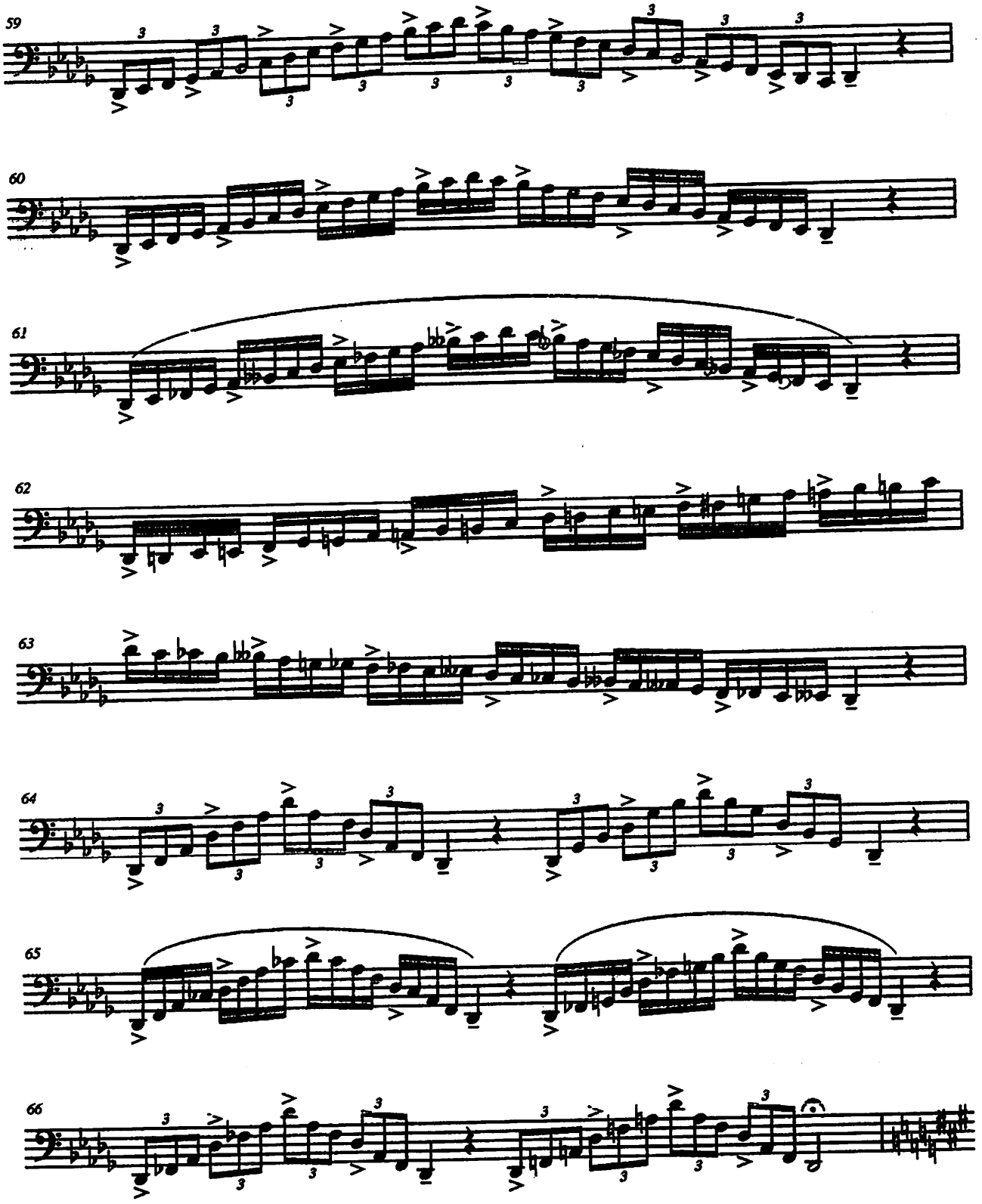
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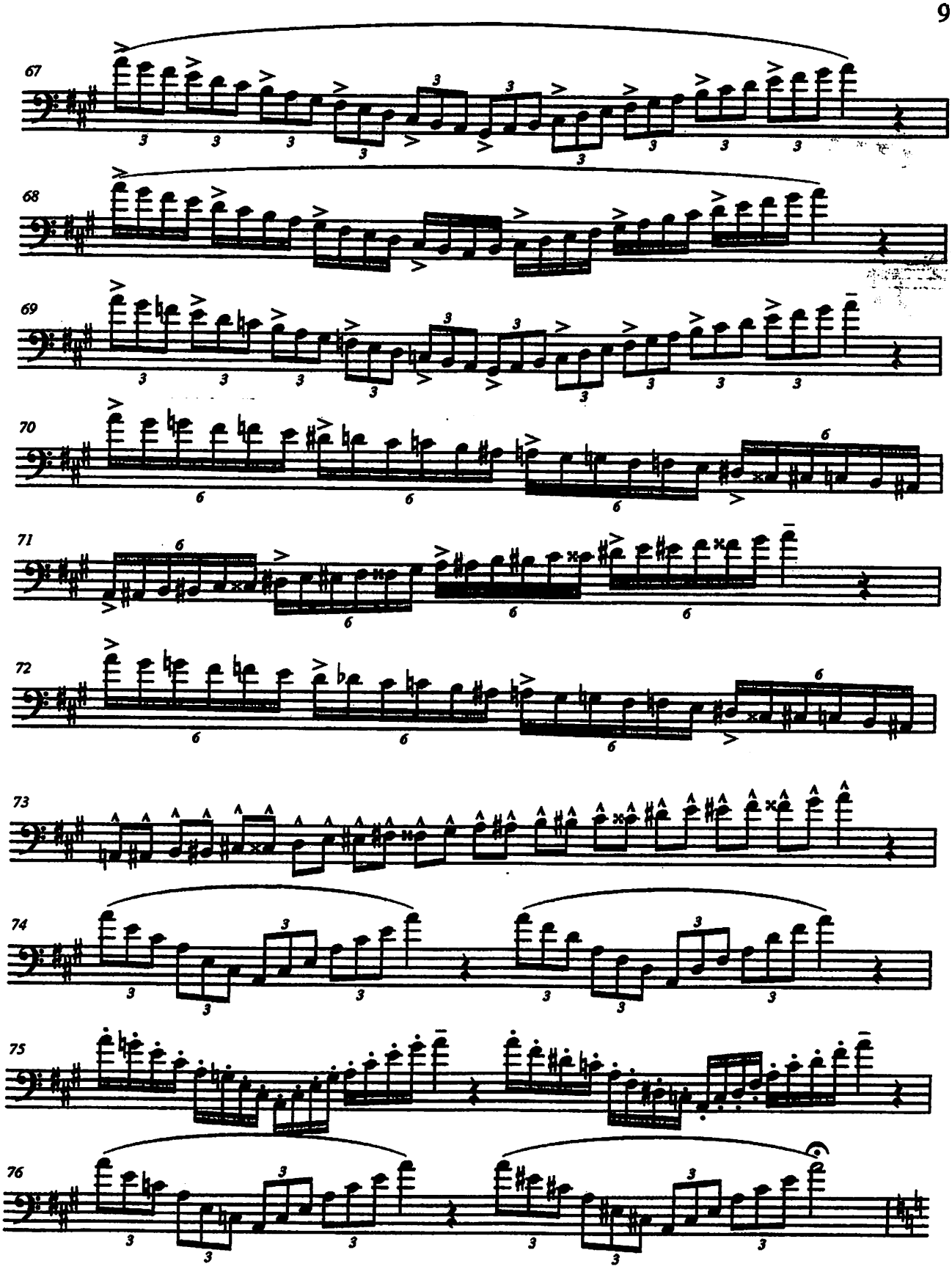
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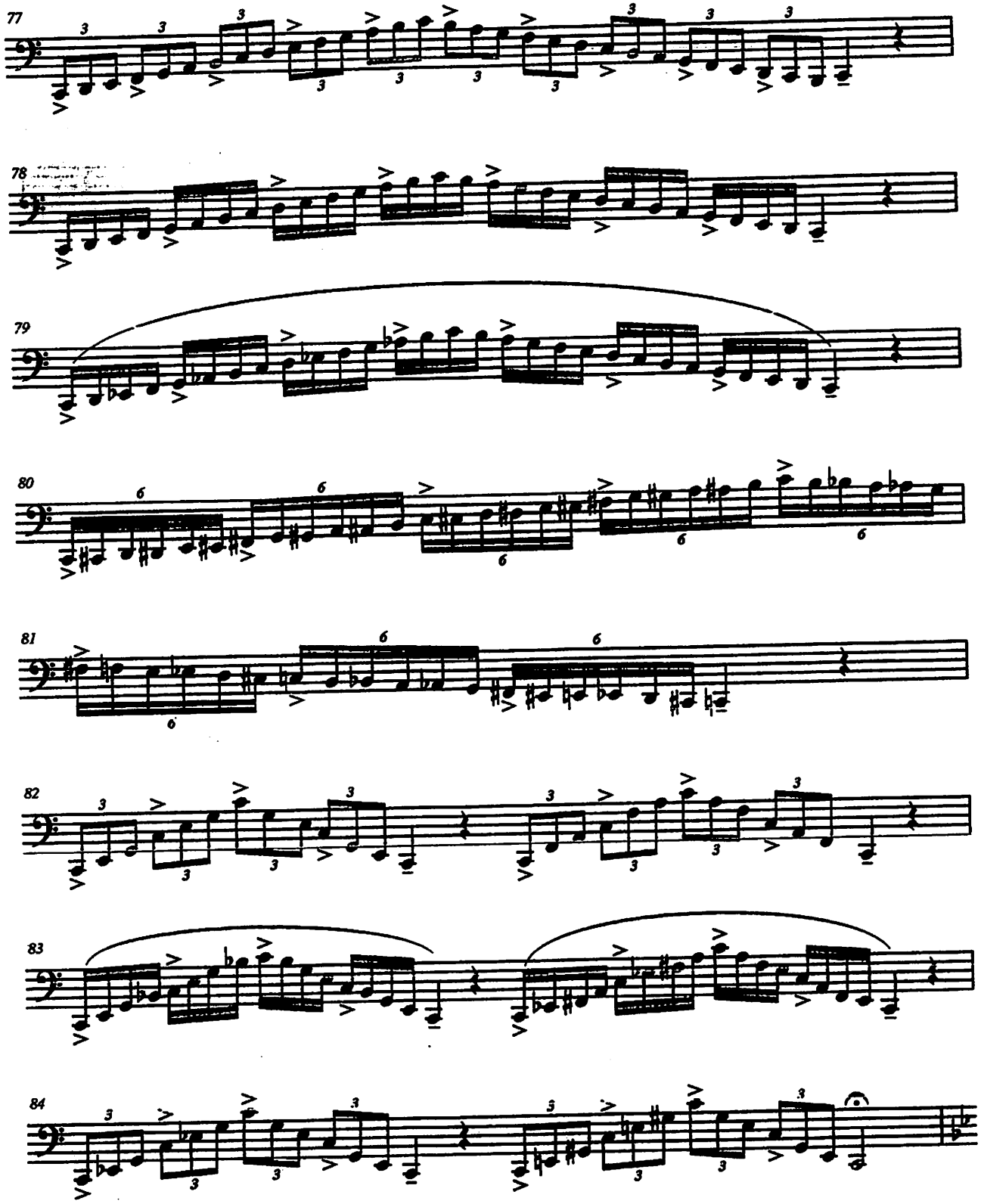
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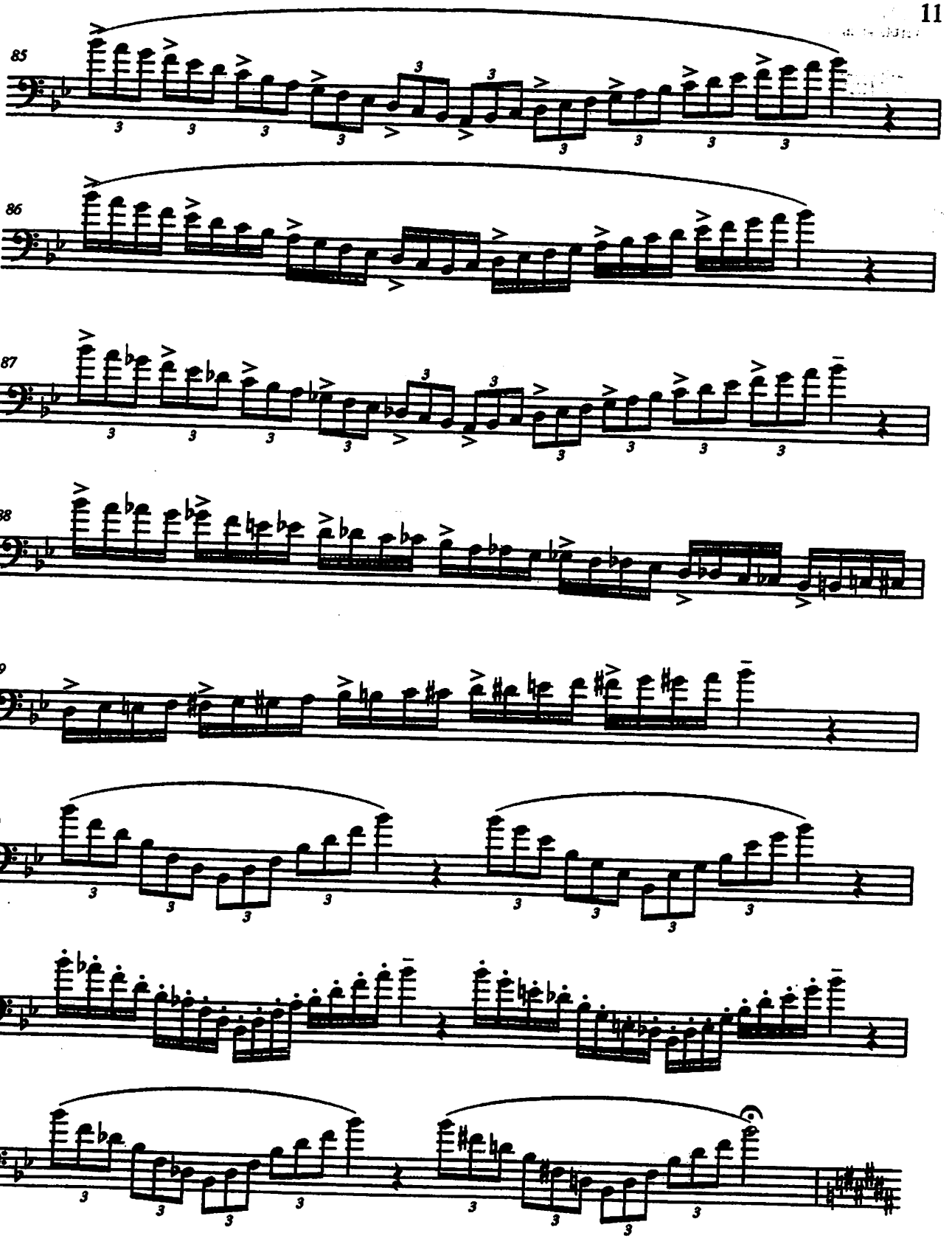
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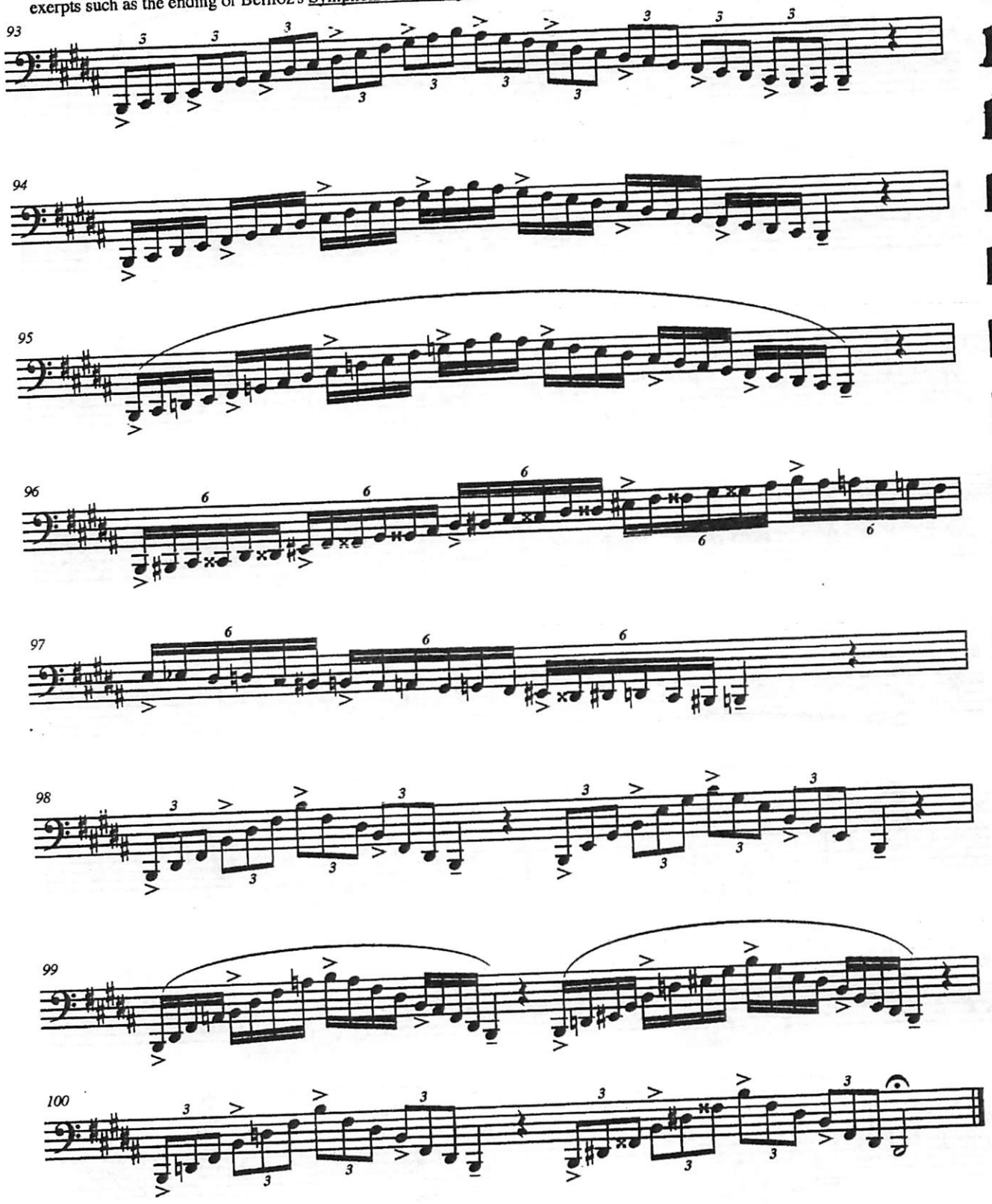
This last exercise should be practiced on the C tuba. Measures 96 and 97 Mimic the technique needed for exerpts such as the ending of Berlioz's Symphonie Fantastique.