

Routine I

Compiled by Jeremy Lewis

1: Breathing

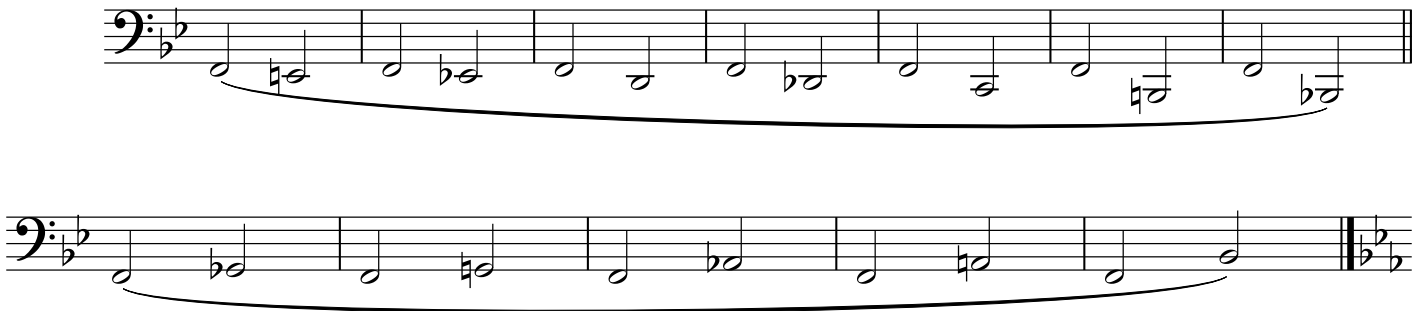
2: Buzzing (from The Buzzing Book by James Thompson)

Tuba



The first section of the routine consists of two staves of music in bass clef, 2/4 time. The first staff contains a sequence of notes: G2 (quarter), F2 (quarter), G2 (half), G2 (quarter), F2 (quarter), G2 (half), G2 (quarter), F2 (quarter), G2 (half), G2 (quarter), F2 (quarter), G2 (half). The second staff continues with notes: G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half). The word "gliss." is written above the first three notes of the second staff, with a slur underneath.

3: Long Tones



The Long Tones section consists of two staves of music in bass clef, 2/4 time. The first staff contains a sequence of notes: G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half). The second staff continues with notes: G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half). The notes are grouped with a large slur underneath.

4: Range



The Range section consists of three staves of music in bass clef, 2/4 time. The first staff starts in bass clef and ends with a key signature change to C major (no sharps or flats). It contains a sequence of notes: G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half). The second staff starts in C major and ends with a key signature change to B-flat major (two flats). It contains a sequence of notes: G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half). The third staff starts in B-flat major and ends with a key signature change to B-flat major. It contains a sequence of notes: G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half), G2 (quarter), G2 (quarter), G2 (half).



5: Chromatic (from The Complete Method for Cornet by Jean-Baptiste Arban)

The exercise consists of six staves of music in bass clef, each with a key signature of one flat (B-flat). The first staff begins with a chromatic scale starting on G2 and ascending to G3. The second staff continues the chromatic scale from G3 down to G2. The third staff shows a chromatic scale starting on F2 and ascending to F3. The fourth staff continues the chromatic scale from F3 down to F2. The fifth staff shows a chromatic scale starting on E2 and ascending to E3. The sixth staff continues the chromatic scale from E3 down to E2. Each staff contains two measures of music, with slurs indicating the continuous nature of the chromatic movement.

6: Flexibility
A

The exercise consists of four staves of music in bass clef, each with a key signature of one flat (B-flat). The first staff contains two measures of music, with a slur under the first measure and a dynamic marking of mf below the staff. The second staff contains two measures of music, with a slur under the first measure and a dynamic marking of mf below the staff. The third staff contains two measures of music, with a slur under the first measure and a dynamic marking of mf below the staff. The fourth staff contains two measures of music, with a slur under the first measure and a dynamic marking of mf below the staff. The exercise focuses on flexibility through slurs and dynamic markings.

B

Section B consists of four staves of music. The first three staves each contain two measures of music, while the fourth staff contains one measure. The music is written in bass clef with a key signature of two flats (B-flat major). It features eighth and sixteenth notes, often beamed together, with various accidentals (sharps and naturals) and slurs.

C

Section C consists of four staves of music. The first three staves each contain two measures of music, while the fourth staff contains one measure. The music is written in bass clef with a key signature of two flats (B-flat major). It features eighth and sixteenth notes, often beamed together, with various accidentals (sharps and naturals) and slurs.

D

Section D consists of three staves of music. Each staff contains two measures of music. The music is written in bass clef with a key signature of two flats (B-flat major). It features eighth and sixteenth notes, often beamed together, with various accidentals (sharps and naturals) and slurs.

Following is an exercise in single tongue velocity. It needs to be approached as if you were training for a sprinting event, not an endurance event.
 Directions: Start in a comfortable key (not always F) at a tempo which matches your maximum single tongue speed (100%). Repeat the exercise at 50% tempo, 100%, 60%, 100%, 70%, 100%, 80%, 100%, 90%, 100%, and 105%. Repeat the last two (100% and 105%) consecutively four times.
 Vary the keys which you play this exercise from day to day.
 When this begins to feel easy you may increase yours starting tempo by 5 beats per minute.

7: Articulation