

# Daily Warm Up Routine and High Note Exercises

Play each slur on a full breath. Use no articulation - breathe and buzz.

## Warm Up Lip Slurs

Tuba

0 2 1 12 23

4 (or 13) 24 (or 123)

Continue back to Bb in reverse. Practice this exercise SLOW. The goal is to keep your tone and sound as even and smooth as possible throughout each slur. Aim for no bumps or bruises. Slide effortlessly from one note to the next.

## Warm Up and Flexibility Lip Slurs

0 2 1 12

23 4 (or 13) 24 (or 123)

0 2 1 12

23 4 (or 13) 24 (or 123)

0 2 1 12

23 4 (or 13) 24 (or 123)

Slurs should be fluid and smooth with no bumps or bruises.

## Lips Slurs for Flexibility

1

0 2 12 23 4 (or 13) 24 (or 123)

Play these with a metronome in strict time, but start slow and gradually increase tempo as you get better at the exercise. Keep the slurs effortlessly smooth. When mastered at a fast tempo, each note will seem to "click" in place.

2

0 2 12 23 4 (or 13) 24 (or 123)

This musical score consists of two main sections, each with four staves of exercises. The first section is in 3/4 time and the second is in 4/4 time. Exercises are grouped by slurs and numbered to indicate fingerings or measure counts.

**Section 1 (3/4 Time):**

- Staff 1: Exercise 0, measures 1-4.
- Staff 2: Exercise 2, measures 1-4; Exercise 1, measures 1-4.
- Staff 3: Exercise 12, measures 1-4.
- Staff 4: Exercise 23, measures 1-4; Exercise 4 (or 13), measures 1-4.

**Section 2 (4/4 Time):**

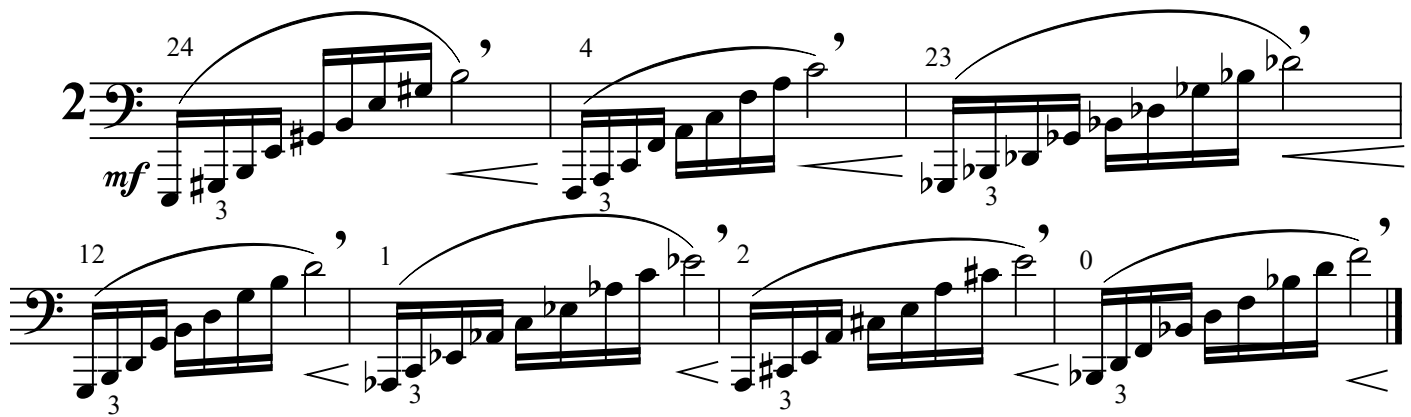
- Staff 1: Exercise 0, measures 1-4; Exercise 5, measures 1-4.
- Staff 2: Exercise 2, measures 1-4; Exercise 1, measures 1-4.
- Staff 3: Exercise 12, measures 1-4; Exercise 23, measures 1-4.
- Staff 4: Exercise 4 (or 13), measures 1-4; Exercise 24 (or 123), measures 1-4.

The exercises involve various fingerings (0, 1, 2, 5) and slurs, indicating specific technical drills for the bass clef.

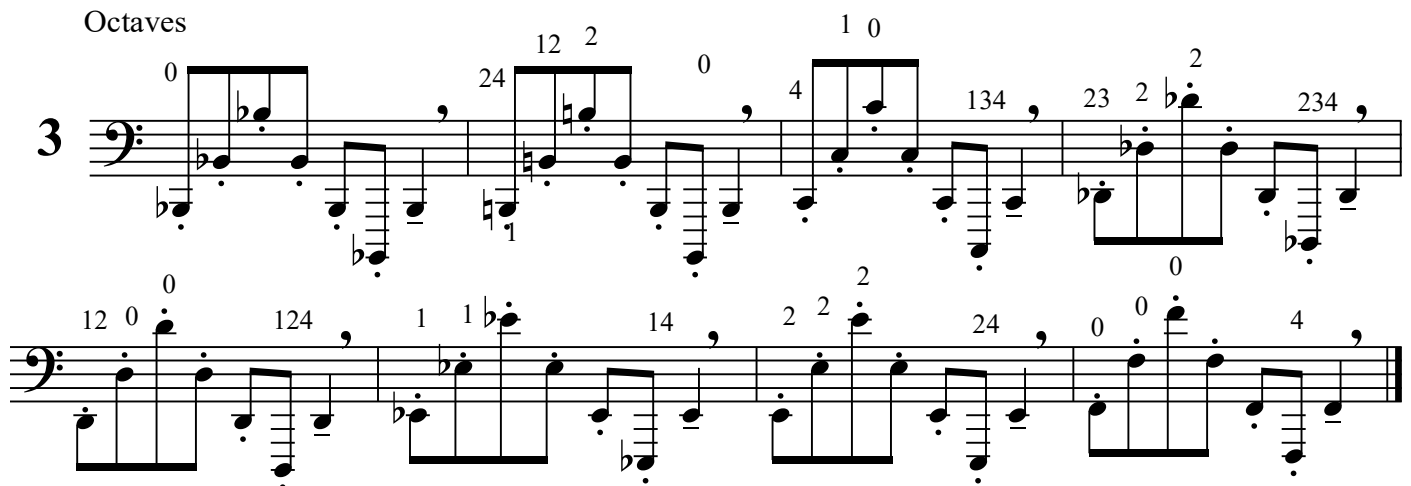
## Range Increasing Exercises

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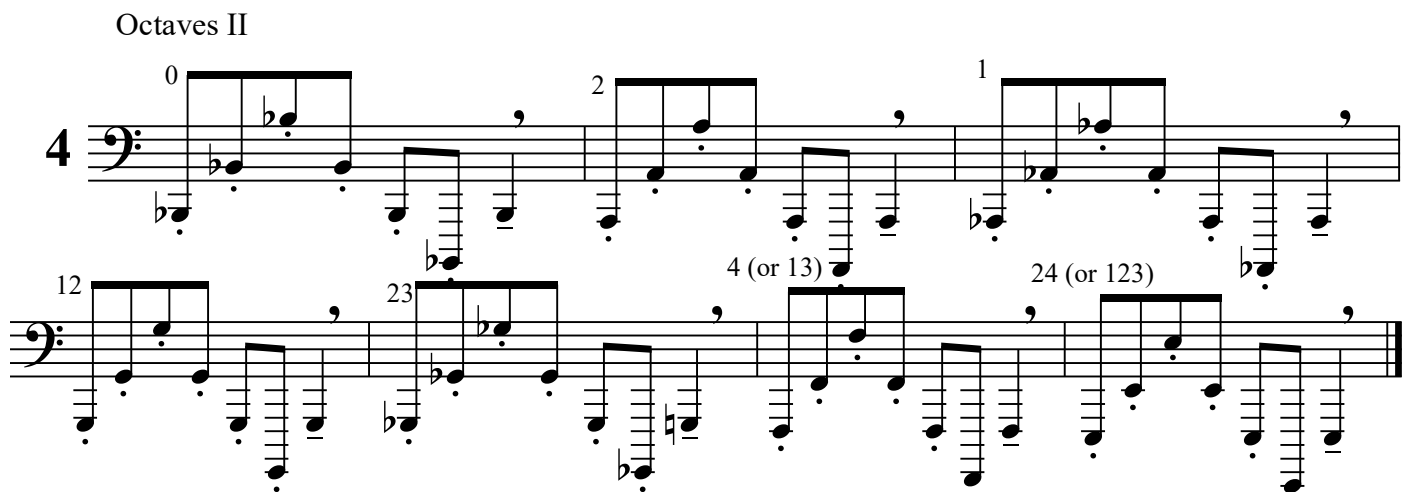
Tips for Exercise 1: Be sure to use the indicated valve combination along with the 3rd valve (where required) to execute the exercise properly. Run through this exercise only once or twice per day at the end of a warm up. The 2nd high note in each group does not need to be articulated if you wish. Play each group on one breath.



Exercise 2 Tips: Use the given valve combinations along with the 3rd valve where required to play the exercise properly. Only go through this exercise once per day as it is very hard on the embouchure. Be sure to crescendo on the highest note, working to blow out all the fuzziness in sound that may occur. Strive for a clear tone on the highest note.

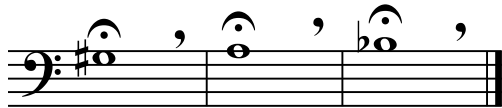


Exercise 3 Tips: Hear each pitch before you play it. Start slow, working for pitch accuracy. Try to make each note sound clear. You will likely start by "squeaking" out the high notes at first. Be persistent and always strive for accurate, clear tones.



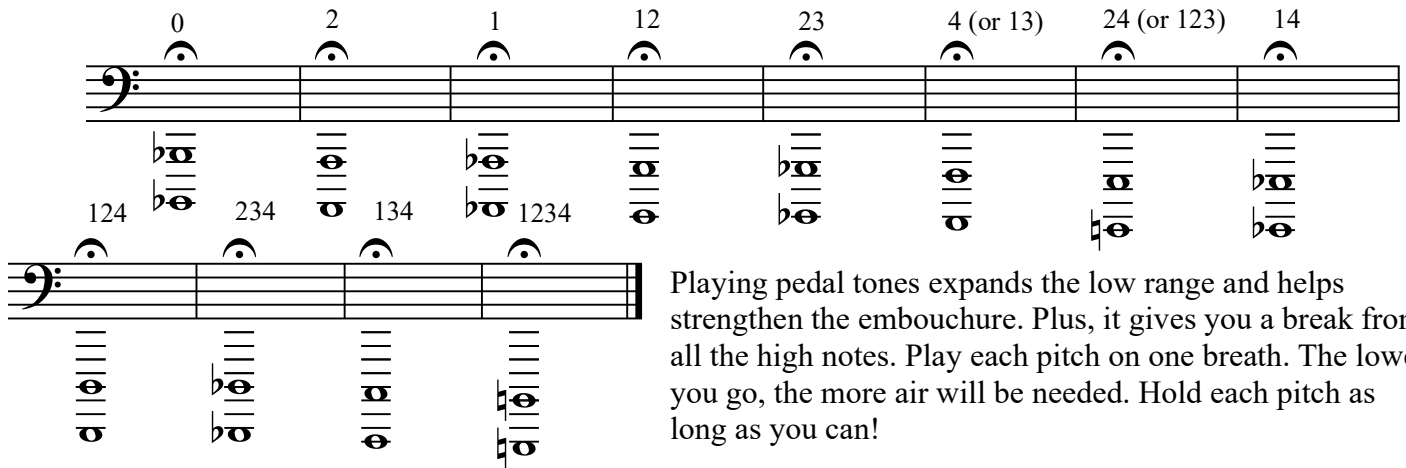
Exercise 4 Tips: Extending into the lower register. Be sure to save enough air to hit the lowest notes. Work to produce a clear, round tone rather than a fluffy puff of air. Add an articulation to help the note speak.

## Long Tones and Range



Play each tone on a full, supported breath and hold as long as you can, trying to keep the sound clear and pure, never pinched or thin. After each note, be sure to REMOVE your lips from the mouthpiece and take the time to take a full breath before playing the next note. For added benefit, add a crescendo to each pitch and try to maintain clarity throughout the dynamic change.

## Pedal Tones



Playing pedal tones expands the low range and helps strengthen the embouchure. Plus, it gives you a break from all the high notes. Play each pitch on one breath. The lower you go, the more air will be needed. Hold each pitch as long as you can!