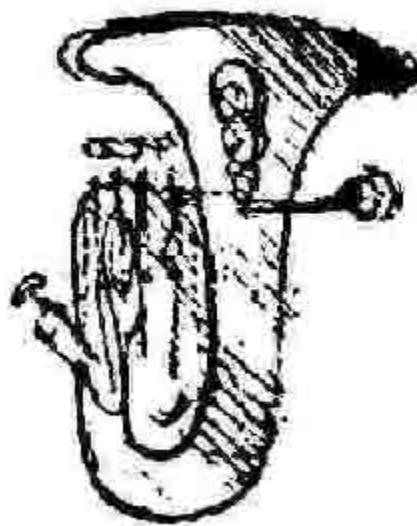


Daily Routine Exercises



for

BBb Tuba

Compiled by
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Long Tone Exercises

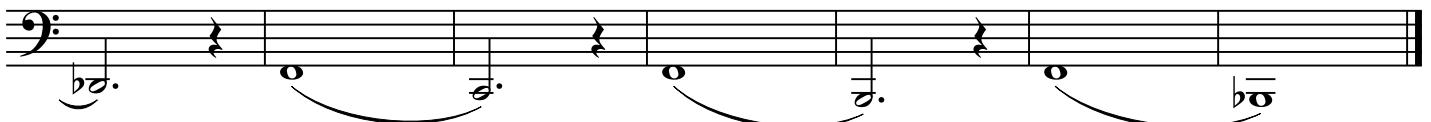
Bb Tuba

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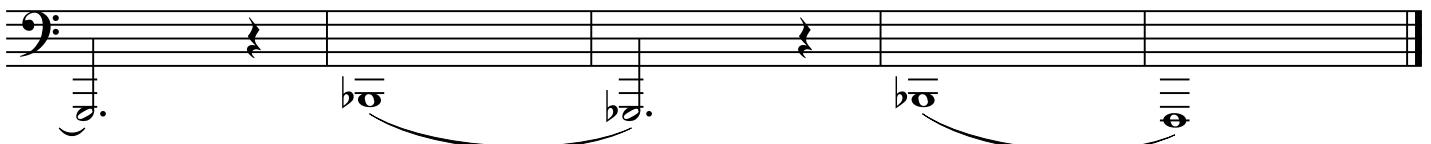
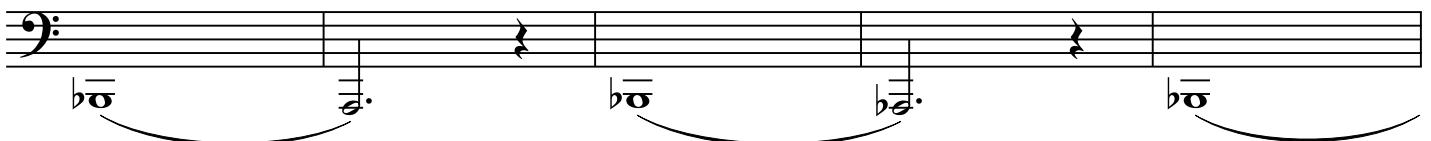
Long Tone 1



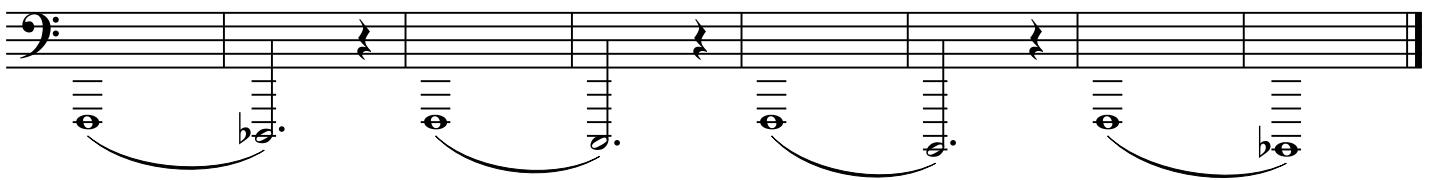
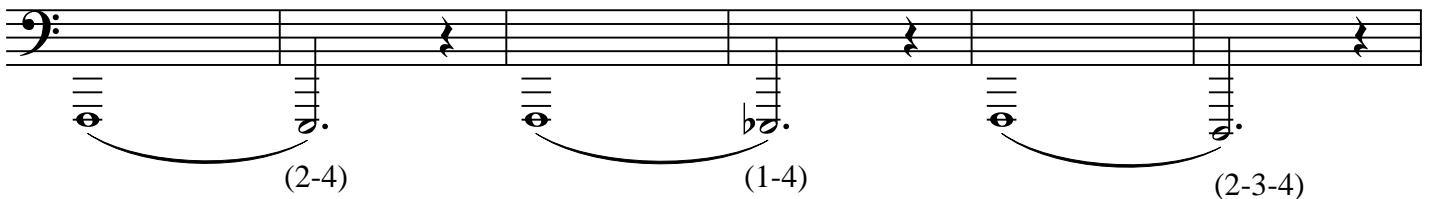
Long Tone 2



Long Tone 3



Long Tone 4



Air Flow Study #1

Bb Tuba

Compiled by J.D. Salas

The music consists of ten staves of sixteenth-note exercises for BBb Tuba. Each staff begins with a bass clef, a common time signature, and a six-line staff. The exercises are divided into measures by vertical bar lines. The first staff starts on C4 and ends on a rest. The second staff starts on D4 and ends on a rest. The third staff starts on E4 and ends on a rest. The fourth staff starts on F4 and ends on a rest. The fifth staff starts on G4 and ends on a rest. The sixth staff starts on A4 and ends on a rest. The seventh staff starts on B4 and ends on a rest. The eighth staff starts on C5 and ends on a rest. The ninth staff starts on D5 and ends on a rest. The tenth staff starts on E5 and ends on a rest. The eleventh staff starts on F5 and ends on a rest. The twelfth staff starts on G5 and ends on a rest. The thirteenth staff starts on A5 and ends on a rest. The fourteenth staff starts on B5 and ends on a rest. The fifteenth staff starts on C6 and ends on a rest. The sixteenth staff starts on D6 and ends on a rest. The seventeenth staff starts on E6 and ends on a rest. The eighteenth staff starts on F6 and ends on a rest. The nineteenth staff starts on G6 and ends on a rest. The twentieth staff starts on A6 and ends on a rest. The twenty-first staff starts on B6 and ends on a rest. The twenty-second staff starts on C7 and ends on a rest. The twenty-third staff starts on D7 and ends on a rest. The twenty-fourth staff starts on E7 and ends on a rest. The twenty-fifth staff starts on F7 and ends on a rest. The twenty-sixth staff starts on G7 and ends on a rest. The twenty-seventh staff starts on A7 and ends on a rest. The twenty-eighth staff starts on B7 and ends on a rest. The twenty-ninth staff starts on C8 and ends on a rest. The thirtieth staff starts on D8 and ends on a rest. The thirty-first staff starts on E8 and ends on a rest. The thirty-second staff starts on F8 and ends on a rest. The thirty-third staff starts on G8 and ends on a rest. The thirty-fourth staff starts on A8 and ends on a rest. The thirty-fifth staff starts on B8 and ends on a rest. The thirty-sixth staff starts on C9 and ends on a rest. The thirty-seventh staff starts on D9 and ends on a rest. The thirty-eighth staff starts on E9 and ends on a rest. The thirty-ninth staff starts on F9 and ends on a rest. The forty-th staff starts on G9 and ends on a rest. The forty-first staff starts on A9 and ends on a rest. The forty-second staff starts on B9 and ends on a rest. The forty-third staff starts on C10 and ends on a rest. The forty-fourth staff starts on D10 and ends on a rest. The forty-fifth staff starts on E10 and ends on a rest. The forty-sixth staff starts on F10 and ends on a rest. The forty-seventh staff starts on G10 and ends on a rest. The forty-eighth staff starts on A10 and ends on a rest. The forty-nine staff starts on B10 and ends on a rest. The fifty staff starts on C11 and ends on a rest.

Air Flow Study #2

B \flat b Tuba

Compiled by J.D. Salas

The image displays six staves of musical notation for B \flat b Tuba. Each staff begins with a bass clef and a key signature of one flat. The music consists of eighth-note patterns. A continuous line is drawn beneath each staff, starting at a higher pitch on the left and curving slightly downwards towards the right. The first staff starts with a common time signature, while the subsequent staves switch between common time and 2/4 time.

Chordal Warm-up #1

Tuba

Skip Gray/ed. Salas

Andante

mf *cantabile*

2007 - Salas

Chordal Warm-up #2

Tuba

Skip Gray/ed. Salas

Cantabile

The musical score consists of six staves of bass clef (Tuba) music. The first staff is in common time, C major (no sharps or flats). The second staff is in common time, B-flat major (two flats). The third staff is in common time, A-flat major (three flats). The fourth staff is in common time, G major (one sharp). The fifth staff is in common time, F major (one sharp). The sixth staff is in common time, E major (two sharps). Each staff begins with a dynamic marking 'mf'. The music is a continuous sequence of notes and rests, with measure lines separating groups of four measures. The notes are primarily eighth and sixteenth notes, with some quarter notes and half notes.

Chordal Warm-up #3

Tuba

Skip Gray/ed. Salas

Molto Cantabile

The sheet music for Tuba consists of eight staves of musical notation. The first staff is in common time (C) and common key. Subsequent staves show increasing complexity in both key signature (from C major to F# major) and time signature (from common time to 12/8). Each staff consists of two measures of eighth-note chords, with slurs indicating sustained notes.

Chordal Warm-up #4

Tuba

Sarabande from *Suite No. 5 (BWV 1011)*

Johann Sebastian Bach
(1685-1750)

The musical score for the Tuba part of the Sarabande from Suite No. 5 (BWV 1011) by Johann Sebastian Bach consists of five staves of music. The music is in common time (indicated by the '3/4' in the first measure). The key signature is two sharps. The score starts at measure 1 and continues through measure 18. The music features continuous eighth-note chords, with various rhythmic patterns and dynamic markings. The bass clef is used throughout. Measure numbers 1, 5, 9, 13, and 18 are explicitly labeled on the left side of the staves.

Lip Slur Exercises #1

Bb Tuba

Compiled by J.D. Salas

The image displays six staves of musical notation for Bb Tuba, arranged vertically. Each staff consists of five horizontal lines. The music is written in common time with a key signature of one flat. The notation includes various note heads (solid black dots) and rests, separated by vertical bar lines. Each staff features a curved line (slur) connecting specific notes or groups of notes, indicating the points of articulation for lip slurs. The slurs are labeled with numbers and letters below the staff:

- Staff 1: "Open" (under the first note), "2" (under the second note), and a double bar line with a "θ" symbol (under the third note).
- Staff 2: "1" (under the first note), "1-2" (under the second note), and a triple bar line with a "θ" symbol (under the third note).
- Staff 3: "2-3" (under the first note), "4 (1-3)" (under the second note), and a triple bar line with a "θ" symbol (under the third note).
- Staff 4: "Open" (under the first note), "2" (under the second note), and a triple bar line with a "θ" symbol (under the third note).
- Staff 5: "1" (under the first note), "1-2" (under the second note), and a triple bar line with a "θ" symbol (under the third note).
- Staff 6: "2-3" (under the first note), "4 (1-3)" (under the second note), and a triple bar line with a "θ" symbol (under the third note).

Lip Slur Exercises #2

Bb Tuba

Compiled by J.D. Salas

A bass clef musical staff with a key signature of one flat. The first two measures show a sequence of eighth notes (B, A, G, F, E, D, C) followed by a sixteenth-note pattern (B, A, G, F, E, D, C). A single curved line spans the entire measure.

A bass clef musical staff with a key signature of one flat. The first two measures show a sequence of eighth notes (B, A, G, F, E, D, C) followed by a sixteenth-note pattern (B, A, G, F, E, D, C). A single curved line spans the entire measure, and the measure number (1-2) is written below it.

A bass clef musical staff with a key signature of one flat. The first two measures show a sequence of eighth notes (B, A, G, F, E, D, C) followed by a sixteenth-note pattern (B, A, G, F, E, D, C). A single curved line spans the entire measure, and the measure number (2-3) is written below it.

A bass clef musical staff with a key signature of one flat. The first two measures show a sequence of eighth notes (B, A, G, F, E, D, C) followed by a sixteenth-note pattern (B, A, G, F, E, D, C). A single curved line spans the entire measure, and the measure number (4 or 1-3) is written below it.

A bass clef musical staff with a key signature of one flat. The first two measures show a sequence of eighth notes (B, A, G, F, E, D, C) followed by a sixteenth-note pattern (B, A, G, F, E, D, C). A single curved line spans the entire measure, and the measure number (1-2) is written below it.

A bass clef musical staff with a key signature of one flat. The first two measures show a sequence of eighth notes (B, A, G, F, E, D, C) followed by a sixteenth-note pattern (B, A, G, F, E, D, C). A single curved line spans the entire measure, and the measure number (2-3) is written below it.

Lip Slur Exercises #3

Bb Tuba

Compiled by J.D. Salas

The image displays six staves of musical notation for Bb Tuba. Each staff begins with a bass clef, followed by a key signature and a time signature of common time (indicated by a 'C'). The notation consists of eighth notes grouped into slurs. The first five staves end with a single eighth note, while the sixth staff ends with a three-quarter note (three eighth notes). Each staff has a curved line underneath it.

Low Register Exercise

Bb Tuba

Compiled by J.D. Salas

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

1 2 3

Upper Register Exercise

Bb Tuba

Compiled by J.D. Salas

The sheet music for Bb Tuba consists of seven staves of exercises. Each staff contains two measures. The first measure of each staff begins with a single note (either a whole note or a half note) followed by a sixteenth-note pattern. The second measure begins with a single note followed by an eighth-note pattern. This pattern repeats for the remaining staves, starting with a single note and then a sixteenth-note or eighth-note pattern. The music is written in common time with a bass clef. Measure 8 concludes with a single note.

Fingering Chart for B-flat Tuba

Professor Skip Gray
University of Kentucky - School of Music

