

STUDENT OUTLINE

A. Posture

1. Head and body erect.
2. Chest high, shoulders relaxed, belt line loose.
3. Weight on both feet when standing.
4. Sitting posture same as standing.

B. Holding the Instrument

1. Sitting or standing, mouthpiece must come directly to lips without lowering head.
2. Shoulder strap necessary with upright tuba when standing.
3. Right hand must not support instrument.
4. Thumb ring used only to steady valve fingers.
5. If player is young, bass stand may be used for Sousaphone in sitting position.

C. Breathing

1. Posture is very important.
2. Breathe through corners of mouth. Fill lungs. Expand diaphragm. Do not raise shoulders.
3. Before blowing tone tighten diaphragm muscles to compress air in lungs. Have breath ready in roof of mouth before tonguing tone.

D. Production of Tone

1. Keep lips well apart.
2. Release air stored back of tongue and *keep blowing*. Same action as spitting seed from tongue.
3. Embouchure (lip formation) — tighten corners of mouth and point chin.
4. Tongue position — end of tongue at tip of upper teeth. Syllable Ta or Ti — never Tut.
5. Blow through the horn — never against it or the lips.
6. Always blow out — never hold back the breath.
7. Hear a good tone frequently.
8. A bass tone is mellow and round *at all times* — even in *ff* playing.

E. Technical Development

1. Learn the pattern exercises.
2. Do not neglect the low register.

F. The Language of Music

1. Every exercise and tune is written for a reason. Practice with that reason in mind.
2. Learn the terms, signs, etc.
3. Learn the speed of the metronome marks.
4. Pay attention to dynamics, breath marks, styles of tonguing.
5. Play the duets with your teacher or with a friend in the band.
6. Play the solo before an audience.

G. Care of the Instrument

1. Keep the horn and mouthpiece clean with warm water.
2. Do not dent the horn — it affects blowing and intonation.
3. Keep corks in good shape.
4. Use the right lubricant for valves and slides.
5. Own a good mouthpiece.

PART I

LESSON 1

Count 1-2-3-4 1-2-3-4 Full Breath

1 **F**

Open - No valves 1-2-3-4 1-2-3-4

2

3 1st Valve E Flat

4 (1) (Means use 1st valve)

5 Sol Fa Mi (1/2) (1st and 2nd valves)

6 Breath Mark (1) (1/2) **D**

7 (1) (1/2)

8 (1) (1/2) (1/3)

9 Sol Mi Fa Re (1/3) **C**

10 Key of B \flat (1) (1/2) (1/3) (0) **B \flat**

(0)

Blue Bells of Scotland with Variation

Count 4 1-2-3-4

Musical score for 'Blue Bells of Scotland with Variation' in bass clef, 3/4 time. It consists of five staves. The first staff starts with a 'Count 4 1-2-3-4' and a 'mf' dynamic. The second staff has a '(1/2)' marking. The third staff has a tempo marking '(♩ = 69)' and a '(1/2)' marking. The fourth and fifth staves contain first and second endings, with a '(2/3)' marking in the fourth staff.

Moderato (♩ = 76) Staccato Study

Musical score for 'Staccato Study' in bass clef, 4/4 time. It consists of three staves. The first staff has a tempo marking '(♩ = 76)' and a 'mf' dynamic. The second staff has a '(1/2)' marking and a boxed 'A' section. The third staff has a '(1/2)' marking.

Moderato (♩ = 69) Prayer of Thanksgiving

Musical score for 'Prayer of Thanksgiving' in bass clef, 3/4 time. It consists of two staves. The first staff has a tempo marking '(♩ = 69)' and a 'mf' dynamic. The second staff has a '(1/2)' marking.

A Necessity

Musical score for 'A Necessity' in bass clef, 3/4 time. It consists of one staff with a double bar line and repeat signs.

Breath Study

Musical score for 'Breath Study' in bass clef, 3/4 time. It consists of one staff with dynamic markings: *p* (piano), *ff* (fortissimo), and *p* (piano) repeated three times.

V March

Con Spirito (♩ = 96)

(Count Two)

Pupil 2 *mf*

Teacher *f*

Get a light tone
a bouncing ball

Smoothly (Count Two or Six) Sleep, Baby, Sleep German Folk

p *mf*

Allegro (Fast) Tongueing Pattern

p

Ta-Ta - not Tut - tut

Do this on all chroma tones down to G

LESSON 23
Syncopation

Accents on the Off Beats

Count 1 - 2 - 3 - 4

(♩ = 63) Twice as fast as above

Count 1 and 2 and

Same Thing