

Targeted Fundamentals for BB \flat Tuba and Cimballo (Everett)

2 3. Lip Slurs $\text{♩} = 100-120+$

0-----2-----1--

1-----1-2-----2-3--

2-3-----4-----2-4

2-4-----

Detailed description: This exercise consists of five staves of music in 4/4 time. The first four staves feature eighth-note patterns with slurs and fingerings. The first staff has fingerings 0, 2, and 1. The second staff has fingerings 1, 1-2, and 2-3. The third staff has fingerings 2-3, 4, and 2-4. The fourth staff has a fingering of 2-4. The fifth staff continues the eighth-note pattern with a final slur.

4. Fingering Exercise $\text{♩} = 120-180+$

Detailed description: This exercise consists of five staves of music in 4/4 time, each containing slurred eighth-note patterns. The first staff has a key signature of one flat and a sharp sign. The second staff has a key signature of two flats. The third staff has a key signature of one flat. The fourth and fifth staves have a key signature of two flats. Each staff contains four measures of eighth-note runs.

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You may play either the "a" or "b" version of exercise 5, or both versions.

5a. Fingering Exercise ♩ = 120-180+

The image displays a musical score for exercise 5a, consisting of 12 staves of bass clef notation. The score is organized into two groups of six staves each, with a large, faint watermark '1848' visible in the background. Each staff contains a sequence of rhythmic patterns, primarily eighth and sixteenth notes, often grouped with beams. The notation includes various accidentals (sharps, flats, and naturals) and rests. The first staff begins with a 4/4 time signature and a key signature of one flat (B-flat). The patterns are designed to be played at a tempo of 120-180+ beats per minute. The exercise concludes with a final note on each staff, often followed by a fermata or a rest.

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4 5b. Fingering Exercise ♩ = 120-180+

The image displays a page of musical notation for a fingering exercise. It consists of 12 staves of music, arranged in four groups of three staves each. Each staff contains a continuous eighth-note pattern, likely a scale or arpeggio, designed for BB \flat Tuba and Cimbasso. The tempo is marked as ♩ = 120-180+. The notation is in 4/4 time. The first group of three staves starts on B \flat . The second group starts on B. The third group starts on B \flat . The fourth group starts on B. Each staff ends with a whole rest. A large, faint watermark of a tuba is visible in the background.

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6. Fingering Exercise ♩ = 120-180+

Exercise 6 consists of three staves of bass clef music in 4/4 time. Each staff contains a sequence of eighth notes with slurs and fingering numbers (1-2, 3, 1-2, 3..., 3, 3, 6, 6) indicating fingerings for different groups of notes.

7. Upper Range Extension: Harmonic Series Slurs ♩ = 60-120

If you cannot yet reach the highest notes, go as high as you can, extending past your "comfort zone" but not to the point of pain, and continuing to try and reach higher. You are welcome to attempt higher notes and to include or exclude the "non-chord tones" (smaller, in parentheses) at your discretion. For an additional challenge, add lip-trills to some of the higher partials.

Exercise 7 consists of eight staves of bass clef music in 4/4 time. Each staff shows a harmonic series slur with various notes, some marked with parentheses to indicate optional "non-chord tones". Fingering numbers (2-4, 4, 2-3, 1-2, 1, 2, 0) are provided below each staff.

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8. Low Range/Fingering Exercise $\text{♩} = 50-120+$

Begin working on this exercise slowly to ensure fullness of sound. Add speed only as you are able to do so without compromising tone quality.

Exercise 8 consists of four staves of music, each containing two measures of eighth-note patterns. The first staff starts with a key signature of one flat (B \flat) and a 2/4 time signature. The notes are: B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 . The second staff has a key signature of two flats (B \flat , E \flat) and notes: B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 . The third staff has a key signature of two flats (B \flat , E \flat) and notes: B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 . The fourth staff has a key signature of one sharp (F \sharp) and notes: B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 .

9. Low Range Extension: Pedal Tones $\text{♩} = 60-90$

Exercise 9 consists of two staves of music, each containing a sequence of quarter notes. The first staff has a key signature of one flat (B \flat) and a 4/4 time signature. The notes are: B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 . The second staff has a key signature of two flats (B \flat , E \flat) and notes: B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 , B_1 . Dashed lines below the staves indicate an 8vb (octave below) extension.

1 8 4 8