







Daily Routine for CC Tuba and Cimballo, Level 2 (Everett)

4 You may play either the "a" or "b" version of exercise 9, or both versions.

9a. Fingering Exercise ♩ = 120-180+

The musical score for Exercise 9a consists of 12 staves of bass clef music in 4/4 time. Each staff contains two measures of eighth-note patterns, with a fermata at the end of the second measure. The patterns are grouped by a large bracket above the first two staves and smaller brackets below each subsequent staff. The key signature and rhythmic patterns vary across the staves:

- Staff 1: C major, eighth notes ascending and descending.
- Staff 2: D major, eighth notes ascending and descending.
- Staff 3: Bb major, eighth notes ascending and descending.
- Staff 4: C major, eighth notes ascending and descending.
- Staff 5: Bb major, eighth notes ascending and descending.
- Staff 6: C major, eighth notes ascending and descending.
- Staff 7: Bb major, eighth notes ascending and descending.
- Staff 8: C major, eighth notes ascending and descending.
- Staff 9: Bb major, eighth notes ascending and descending.
- Staff 10: C major, eighth notes ascending and descending.
- Staff 11: Bb major, eighth notes ascending and descending.
- Staff 12: C major, eighth notes ascending and descending.

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9b. Fingering Exercise ♩ = 120-180+

The image displays a page of musical notation for a tuba and cimbasso fingering exercise. It consists of 12 staves of music, arranged in three groups of four staves each. Each staff begins with a treble clef and a 4/4 time signature, followed by a bass clef. The notation shows chromatic scales in the bass clef, with notes beamed in groups of four. The scales are: 1) G2, A2, B2, C3; 2) F2, G2, A2, B2; 3) E2, F2, G2, A2. Each staff concludes with a whole rest. A large, faint watermark of a tuba is visible in the background.

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## 6 10. Fingering Exercise ♩ = 120-180+

1-2 3 1-2 3... 3 3 6 6

1-2 3 1-2 3... 3 3 6 6

1-2 3 1-2 3... 3 3 6 6

It is recommended that exercises 11-12 be played in a different key each day, and in different octaves.

## 11. Tonguing Speed: Single Tonguing ♩ = 100-150+

ta (sim.)

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

Either of the triple tonguing patterns can be used in exercise 12. Even better, practice *both* patterns!

## 12. Tonguing Speed: Multiple Tonguing ♩ = 140-250+

ta ta ta ta ta ta ka ta ta ka ta ka ta ka ta ta ka ta ta ka ta ta (sim.)

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

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13. 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.

2-4

4

2-3

1-2

1

2

0

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## 14. Low Range/Fingering Exercise ♩ = 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.

## 15. Low Range Extension: Pedal Tones ♩ = 60-90

1 8 4 8