

Warm Up Packet Foreword:

This is a collection of exercises that I use as a part of my daily routine. Many of these exercises are ones that I did not come up with, and I will reference the original source below. These exercises are also intended to be a “placeholder” of sorts. I don’t always do these specific exercises, however I do exercises similar to them in the order highlighted. (I may not perform exercise “E” every day, but I do perform a fast lip slur pattern everyday). It is important to note that while I did not include any, I also do Breathing and Mouthpiece buzzing exercises before I begin playing. I also like to maintain the same finger patterns regardless of the key of tuba that I am playing, which is why I included versions for BBb, CC, Eb, and F tubas. Whenever a metronome marking is provided, take it. Whenever a metronome marking with a + sign (eg, 60+) is provided, this means that one should strive to gradually increase the tempo of the exercise while periodically returning to a slower tempo.

A: Out of time long tones. These are intended to literally warm up the instrument. I do not play them with a tuner or a metronome. The intonation of the instrument will change as it is brought up to temperature, and I don’t see the point of tuning it before that happens. Play these for as long of a duration that you can while maintaining a full sound.

B: Remington long tone patterns. I call this exercise “Return to Do”, as you are always coming back to the tonic pitch. I perform this entire exercise with a tuning drone set to the first pitch (Bb for BBb tuba, C for CC tuba, etc). Even when it moves to the 5th scale degree in the 7th measure I continue to leave a tonic drone on. This allows the performer to practice tuning an open 5th interval many times.

C: “Studies in Beautiful Sound” - Brass Gym, Pilafian/Sheridan. This is a wonderful exercise that serves two purposes: Maintaining an even sound across the registers and fostering smooth connections during valve exchanges. I often perform this exercise in 2 octaves, though I only included 1 in the packet.

D and D2: Slow lip slurs. These are the basis of all further lip slur patterns. I have found that playing a lip slur from 4th partial to 3rd partial and back (exercise “D”) helps to solidify the descending lip slur early on in the session. After this, performing a lip slur from the 2nd to 3rd partial (exercise “D2”) helps encourage smoother connections throughout the “bread and butter” register of the instrument. If these exchanges are challenging to you try buzzing them on the mouthpiece, then playing them either on the leadpipe (take out your main tuning slide) or by “half-valving” the instrument.

E: Fast lip slurs. This exercise is taken from my professor, Phil Sinder, and I believe that he got it from the late Donald Knaub at the Eastman School of music. Having a fast lip slur activity in your daily routine is crucial to developing one's technique.

F: Clarke technical study #2. This exercise is helpful for developing fast finger technique. I chose not to include all keys of this exercise as it is readily available for free online. I encourage doing this one from memory as I believe it is more beneficial to your learning.

G: Variation on "Control" from the 20 Minute Warm up - Michael Davis. Control is a wonderful exercise for, you guessed it, working on high range control. The original exercise just focuses on quarter note exchanges in the high register, but I like to play them with eighth notes (like written). This is also a great exercise for developing a lip trill, should you gradually increase the tempo.

H: Tonguing. Really any exercise that includes Single, Double, and Triple tonguing can be used in its place. I like this particular rhythmic progression and recommend using an eighth note pulse. This also encourages the development of a 3:2 polyrhythm when playing the eighth note triplets against an eighth note subdivision.

I: Back to letter A. I like this exercise enough to do it again at the end of my warm up! I like to play some low long tones at the end of my warm up as a bit of "cool down". I have found that ending with high register playing leaves me tense and makes playing again later in the day difficult.

BBb Tuba

Warm up packet

As of 2/26/23

Michael J. Kirby III

A

13 measures of half notes with a fermata, starting on Bb and ascending stepwise to Bb.

13 chords corresponding to the notes in staff A.

B

14 measures of eighth notes starting on Bb and ascending stepwise to Bb.

26 measures of a single half note with a fermata on Bb.

C

27 measures of eighth notes starting on Bb and ascending stepwise to Bb.

32 measures of eighth notes starting on Bb and ascending stepwise to Bb.

37 measures of eighth notes starting on Bb and ascending stepwise to Bb.

42 measures of eighth notes starting on Bb and ascending stepwise to Bb.

46 measures of eighth notes starting on Bb and ascending stepwise to Bb.

51 measures of eighth notes starting on Bb and ascending stepwise to Bb.

55 measures of eighth notes starting on Bb and ascending stepwise to Bb.

Musical staff 1: Bass clef, starting with a **D** chord box and a slur over the first six measures.

63 $\text{♩} = 66$

Musical staff 2: Bass clef, starting with a **D2** chord box and fret numbers 0, 2, 1, 12, 23, 4 (or 13), 24 (or 123).

Musical staff 3: Bass clef, continuing the sequence with fret numbers 0, 2, 1, 12, 23, 4 (or 13).

Musical staff 4: Bass clef, continuing the sequence with fret numbers 0, 2, 1, 12, 23, 4 (or 13).

91 **E** $\text{♩} = 75+$ 24 (or 123)

Musical staff 5: Bass clef, starting with an **E** chord box and a slur over the first six measures.

Musical staff 6: Bass clef, starting with fret number 0 and a slur over the first six measures.

Musical staff 7: Bass clef, starting with fret numbers 12 and 23 and a slur over the first six measures.

Musical staff 8: Bass clef, starting with fret number 4 (or 13) and a slur over the first six measures.

Musical staff 9: Bass clef, starting with fret number 24 (or 123) and a slur over the first six measures.

Musical staff 10: Bass clef, starting with an **F** chord box and a slur over the first six measures.

107 $\text{♩} = 100+$

Musical staff 11: Bass clef, starting with an **F** chord box and a slur over the first six measures.

110 (Perform this exercise in the range highlighted below)

G ♩ = 72

113

120

127

134

H ♩ = 60+

141

144

I

147

Warm up packet

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A

Musical notation for section A, consisting of a single staff with a 4/4 time signature and a series of notes with stems pointing up.

B

Musical notation for section B, starting at measure 14, featuring a sequence of eighth and quarter notes.

C

Musical notation for section C, starting at measure 27, featuring a sequence of eighth notes with a slur.

Musical notation for section C, starting at measure 33, featuring a sequence of eighth notes with a slur.

Musical notation for section C, starting at measure 38, featuring a sequence of eighth notes with a slur.

Musical notation for section C, starting at measure 43, featuring a sequence of eighth notes with a slur.

Musical notation for section C, starting at measure 48, featuring a sequence of eighth notes with a slur.

Musical notation for section C, starting at measure 52, featuring a sequence of eighth notes with a slur.

Musical notation for section C, starting at measure 57, featuring a sequence of eighth notes with a slur.

Musical notation for section C, starting at measure 61, featuring a sequence of eighth notes with a slur.

2 **D**

63 ♩ = 66

0 2 1 12 23 4 (or 13) 24 (or 123)

0 2 1 12 23 4 (or 13)

24 (or 123)

91 **E** ♩ = 75+

0 2

1

12 23

4 (or 13)

24 (or 123)

105

F

107 ♩ = 100+

111 (Perform this exercise in the range highlighted below)

G ♩ = 72

113

0 2

119

1 12

126

23

133

4 (or 13) 24 (or 123)

140

H

♩ = 60+

141

Single tongue Double tongue

144

(Perform this exercise in the range highlighted below)

gliss.

Triple tongue

I

147

0 0 b0 0 b0 0 b0 0 0 b0 0 b0 0

E♭ Tuba

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A

14

B

26

27

C

32

37

41

46

51

57

63

2 **D**

63 ♩ = 66

76 **D2** 0 2 1 12 23 4 (or 13) 24 (or 123)

88 0 2 1 12 23 4 (or 13)

E

91 ♩ = 75+

94 0 2

97 1

100 12 23

103 4 (or 13)

105 24 (or 123)

F

107 ♩ = 100+

112 (Perform this exercise in the range highlighted below)

112 *gliss.*

G

♩ = 72

113

0 2

119

1

125

12 23

131

4 (or 13) 24 (or 123)

138

140

H

♩ = 60+

141

Single tongue Double tongue

144

Triple tongue (Perform this exercise in the range highlighted below)

I

147

Single tongue Double tongue

F Tuba

Warm up packet

As of 2/26/23

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A

13

B

14

C

27

33

38

43

47

52

57

D

63

0 2 1 12 23 4 (or 13) 24 (or 123)

$\text{♩} = 66$

2

76

D2

Musical staff for exercise D2, measures 76-88. Bass clef, key signature of two flats. Fingerings: 0, 2, 1, 12, 23, 4 (or 13).

89

Musical staff for exercise D2, measures 89-90. Bass clef, key signature of two flats. A sharp sign is present above the staff.

91 **E** 24 (or 123) ♩ = 75+

Musical staff for exercise E, measures 91-93. Bass clef, key signature of two flats. Fingerings: 0, 2.

94

Musical staff for exercise E, measures 94-96. Bass clef, key signature of two flats. Fingering: 1.

97

Musical staff for exercise E, measures 97-99. Bass clef, key signature of two flats. Fingerings: 12, 23.

100

Musical staff for exercise E, measures 100-102. Bass clef, key signature of two flats. Fingering: 4 (or 13).

103

Musical staff for exercise E, measures 103-104. Bass clef, key signature of two flats. Fingering: 24 (or 123).

105

Musical staff for exercise E, measures 105-106. Bass clef, key signature of two flats.

F

107 ♩ = 100+ (Perform this exercise in the range highlighted below)

Musical staff for exercise F, measures 107-112. Bass clef, key signature of two flats. A range is highlighted below the staff.

G ♩ = 72

Musical staff for exercise G, measures 113-114. Bass clef, key signature of two flats. Fingerings: 0, 2. Circled numbers 9 are present.

119

1

125

12 23

131

4 (or 13) 24 (or 123)

138

141 **H** ♩ = 60+

Single tongue 3 3 3 3 Double tongue

144 (Perform this exercise in the range highlighted below)

Triple tongue 3 3 3 3 3 3 3 3 Allegro

147 **I**

Treble Clef

Warm up packet

As of 2/26/23

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A

C D E F G A B C B A G F E D C

B

14

C

27

33

38

43

48

52

57

61

2 **D**
63 ♩ = 66
0 2 1 12 23 4 (or 13) 24 (or 123)

76 **D2**
0 2 1 12 23 4 (or 13)

89
24 (or 123)

91 **E**
♩ = 75+
0 2

94
1

97
12 23

100
4 (or 13)

103
24 (or 123)

105
F

107 ♩ = 100+ (Perform this exercise in the range highlighted below)

G

♩ = 72

113

0 2

Detailed description: Musical staff 113-118. Treble clef. Measure 113 starts with a whole note G (0). Measures 114-118 contain eighth notes with various accidentals and slurs. Measure 115 has a circled '9'. Measure 118 has a circled '9'.

119

1

Detailed description: Musical staff 119-124. Treble clef. Measure 119 starts with a whole note G# (1). Measures 120-124 contain eighth notes with various accidentals and slurs. Measure 123 has a circled '9'.

125

12 23

Detailed description: Musical staff 125-130. Treble clef. Measure 125 starts with a whole note G (12). Measures 126-130 contain eighth notes with various accidentals and slurs. Measure 128 has a circled '9'. Measure 130 has a circled '9'.

131

4 (or 13) 24 (or 123)

Detailed description: Musical staff 131-136. Treble clef. Measure 131 starts with a whole note Gb (4 or 13). Measures 132-136 contain eighth notes with various accidentals and slurs. Measure 135 has a circled '9'. Measure 136 has a circled '9'.

138

Detailed description: Musical staff 138-140. Treble clef. Measure 138 starts with a whole note Gb (138). Measures 139-140 contain eighth notes with various accidentals and slurs. Measure 139 has a circled '9'.

H

♩ = 60+

141

Single tongue 3 3 3 3 Double tongue

Detailed description: Musical staff 141-143. Treble clef. Measure 141 starts with a whole note G (141). Measures 142-143 contain eighth notes with slurs. Measure 142 has a circled '9'.

144

(Perform this exercise in the range highlighted below)

Triple tongue 3 3 3 3 3 3 3

Detailed description: Musical staff 144-146. Treble clef. Measure 144 starts with a whole note G (144). Measures 145-146 contain eighth notes with slurs. Measure 145 has a circled '9'. Measure 146 has a circled '9'.

I

147

Detailed description: Musical staff 147-152. Treble clef. Measure 147 starts with a whole note G (147). Measures 148-152 contain eighth notes with various accidentals and slurs. Measure 148 has a circled '9'. Measure 152 has a circled '9'.