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.

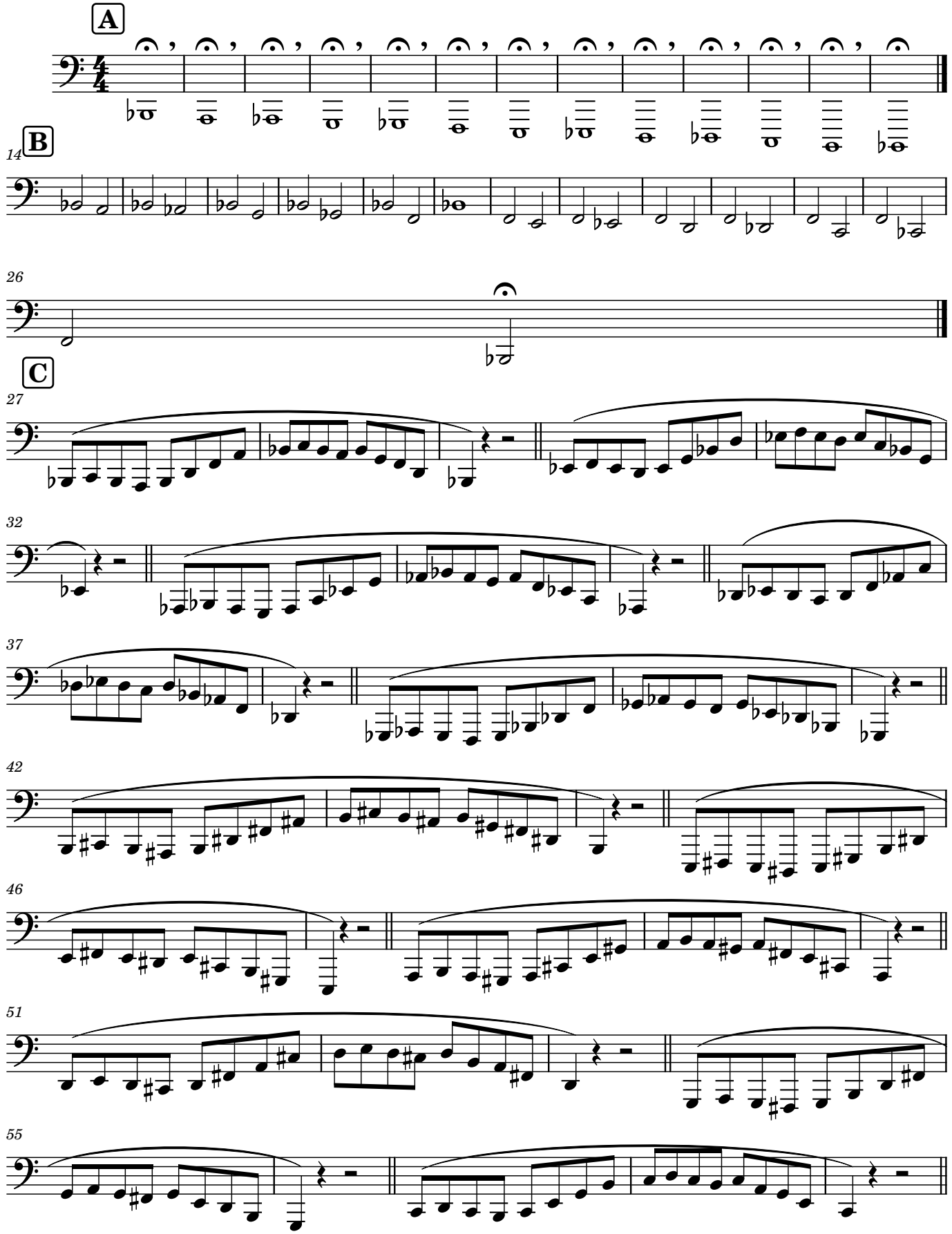
I: Back to letter A. I like this exercise enough to do it again at the end of my warm up! I like to play some low long tones at the end of my warm up as a bit of “cool down”. I have found that ending with high register playing leaves me tense and makes playing again later in the day difficult.

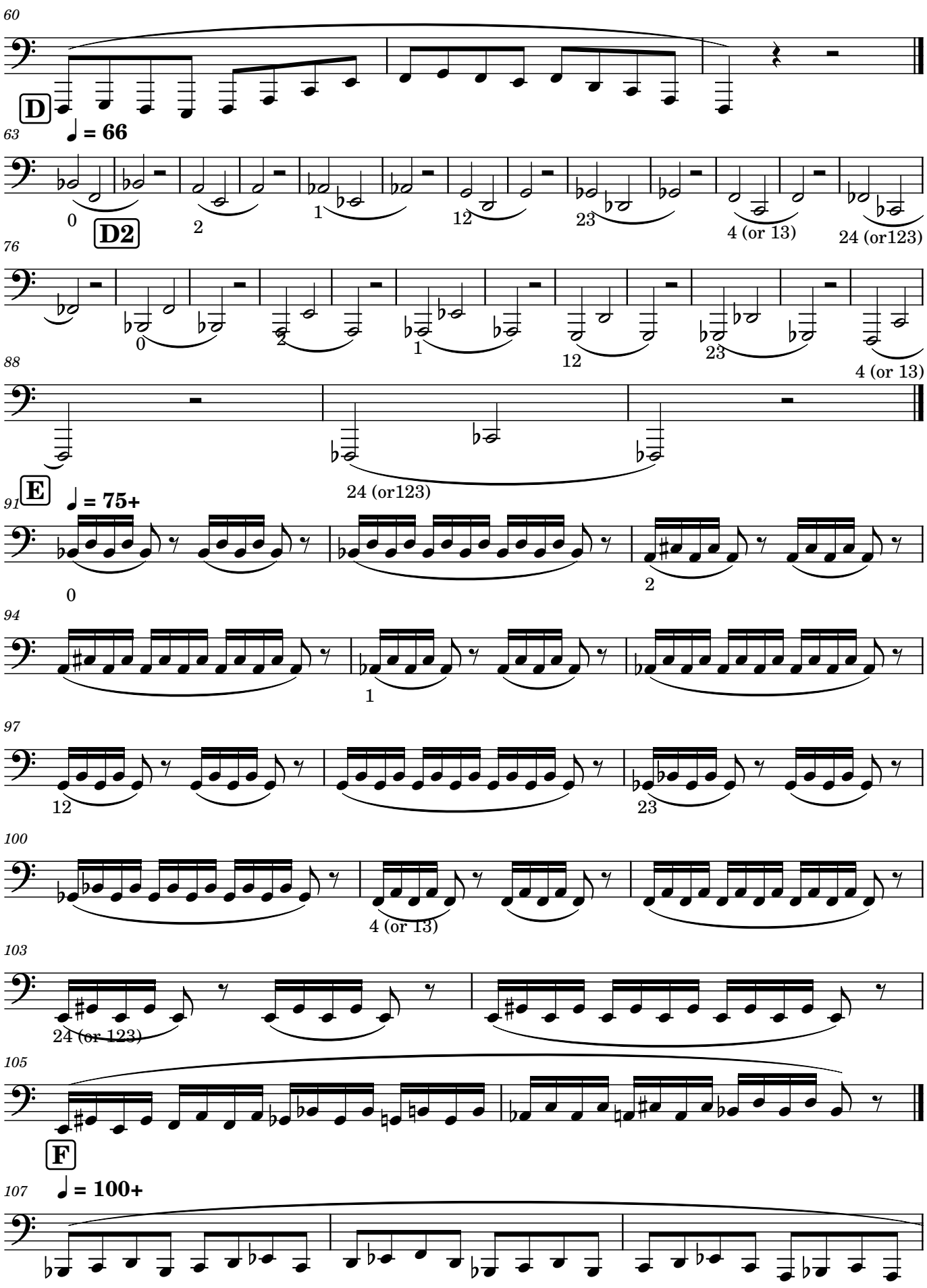
BBb Tuba

Warm up packet

As of 2/26/23

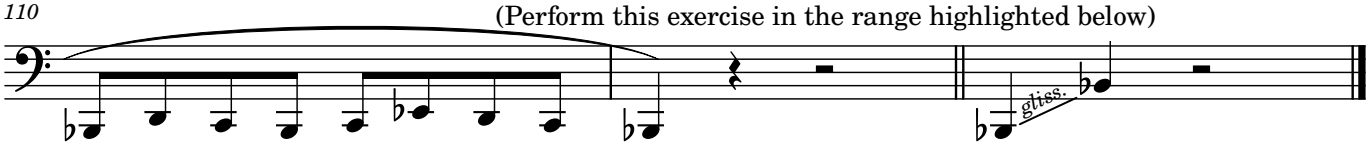
Michael J. Kirby III




60
D
63
♩ = 66
0
D2
2
1
12
23
4 (or 13)
24 (or123)
76
0
2
1
12
23
4 (or 13)
88
24 (or123)
91
E
♩ = 75+
0
2
94
1
97
12
23
100
4 (or 13)
103
24 (or 123)
105
F
107
♩ = 100+

110

(Perform this exercise in the range highlighted below)

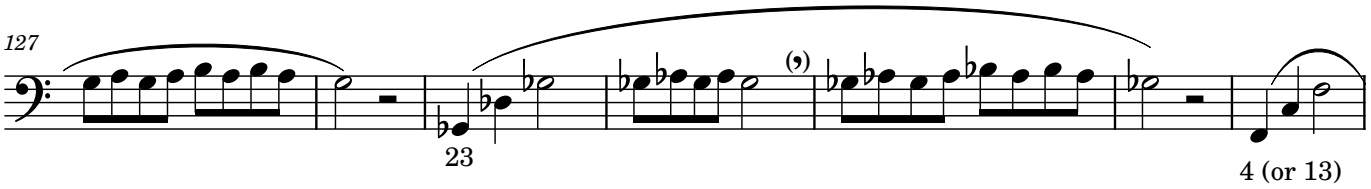


G ♩ = 72

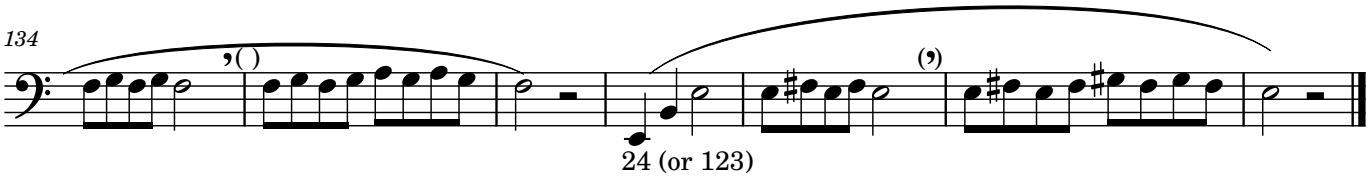
113

120

127

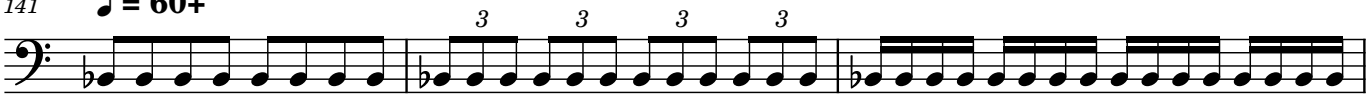


134



H ♩ = 60+

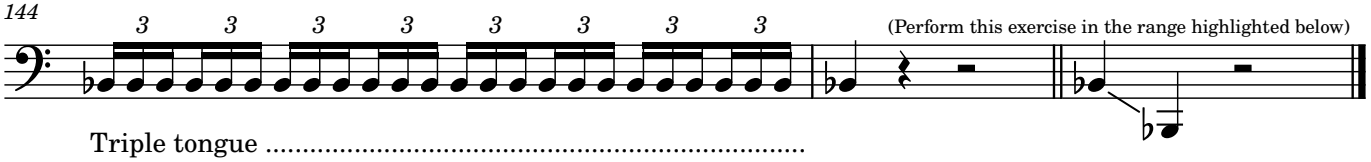
141



Single tongue ..... Double tongue .....

144

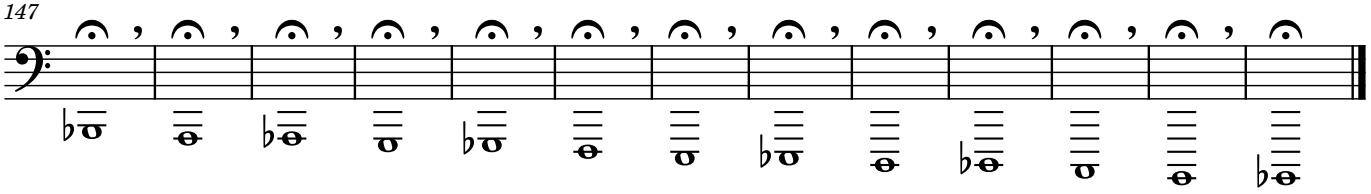
(Perform this exercise in the range highlighted below)



Triple tongue .....

I

147



CC Tuba

Warm up packet

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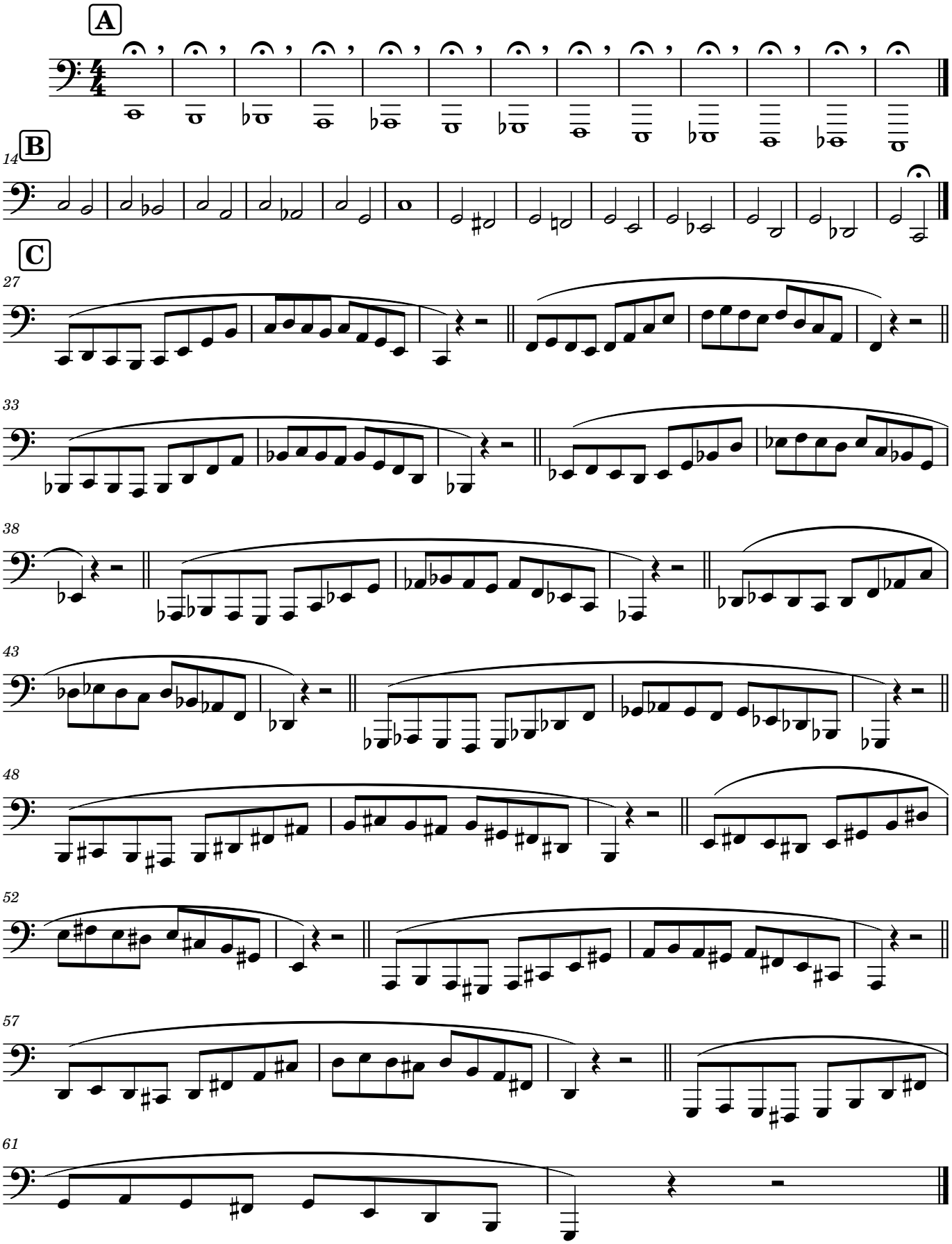
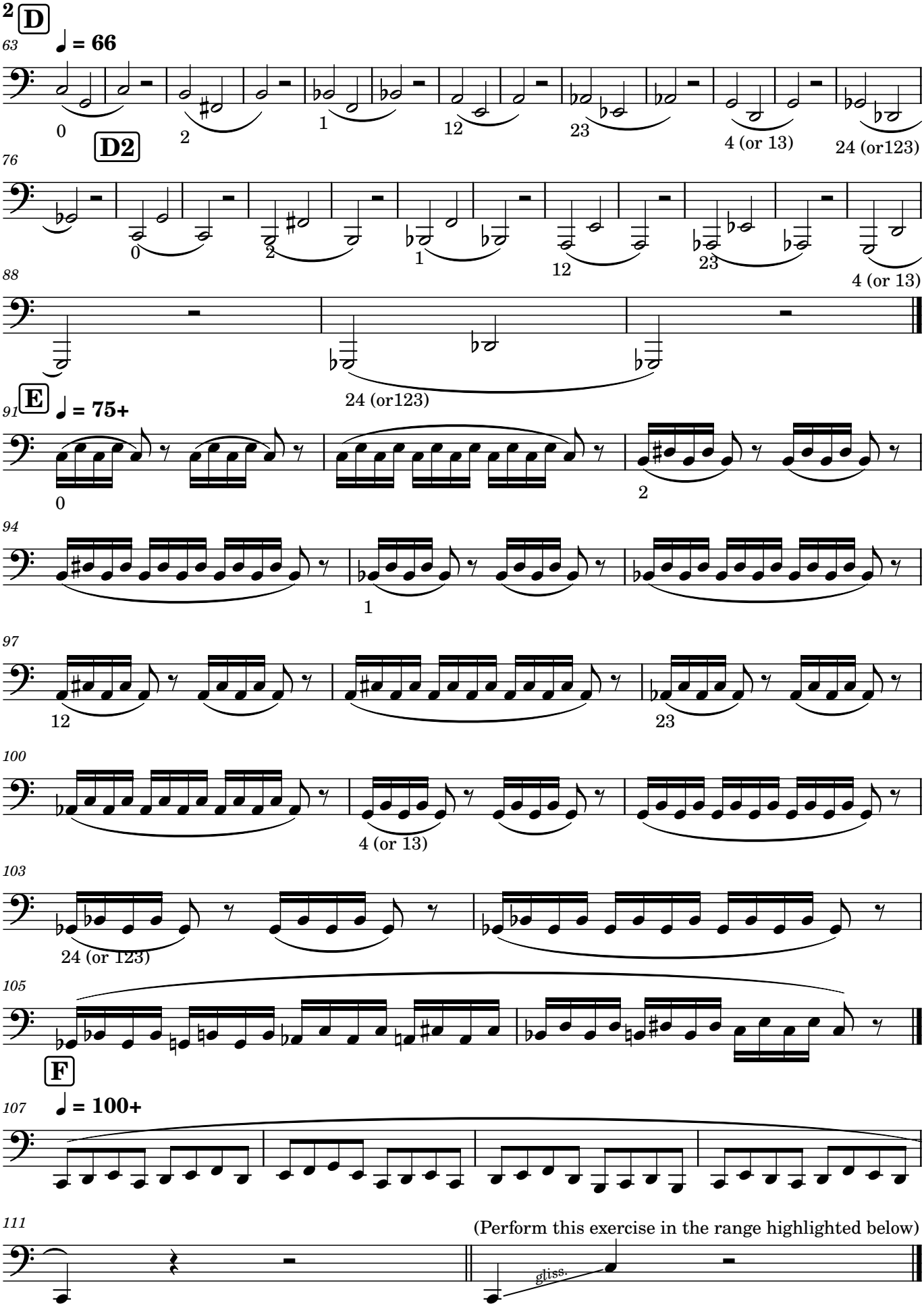


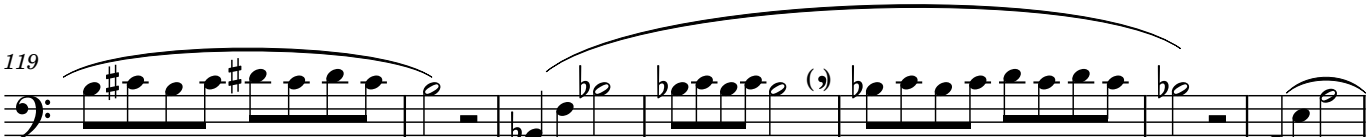

2
D
63
♩ = 66
0
2
1
12
23
4 (or 13)
24 (or123)
D2
76
0
2
1
12
23
4 (or 13)
88
24 (or123)
E
91
♩ = 75+
0
2
94
1
97
12
23
100
4 (or 13)
103
24 (or 123)
105
F
107
♩ = 100+
111
(Perform this exercise in the range highlighted below)
gliss.

G ♩ = 72

113

0 2

119

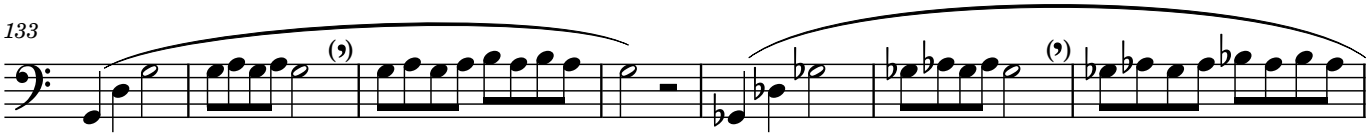


1 12

126

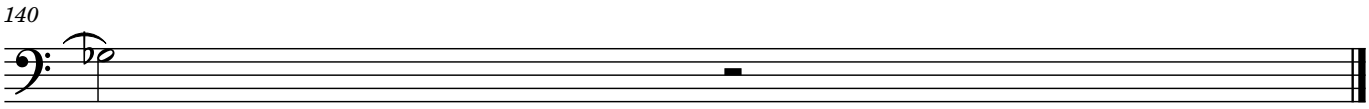
23

133



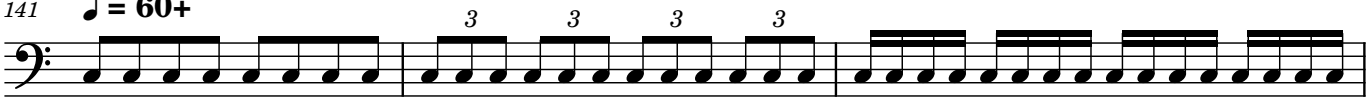
4 (or 13) 24 (or 123)

140



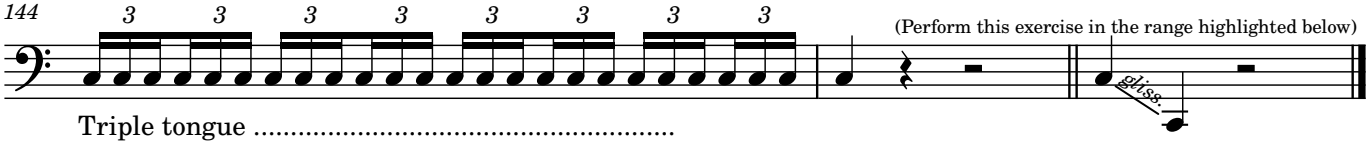
H ♩ = 60+

141



Single tongue ..... Double tongue .....

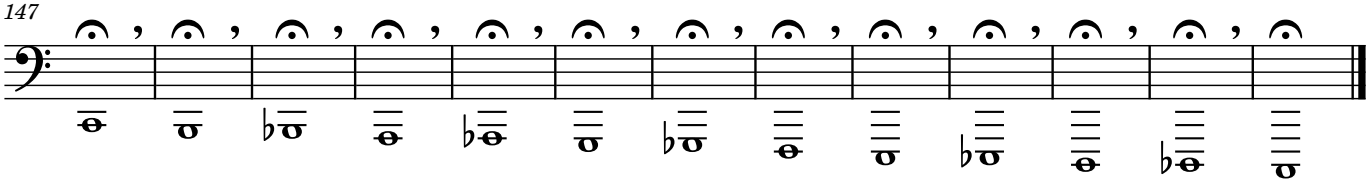
144



Triple tongue .....

I

147



Eb Tuba

Warm up packet

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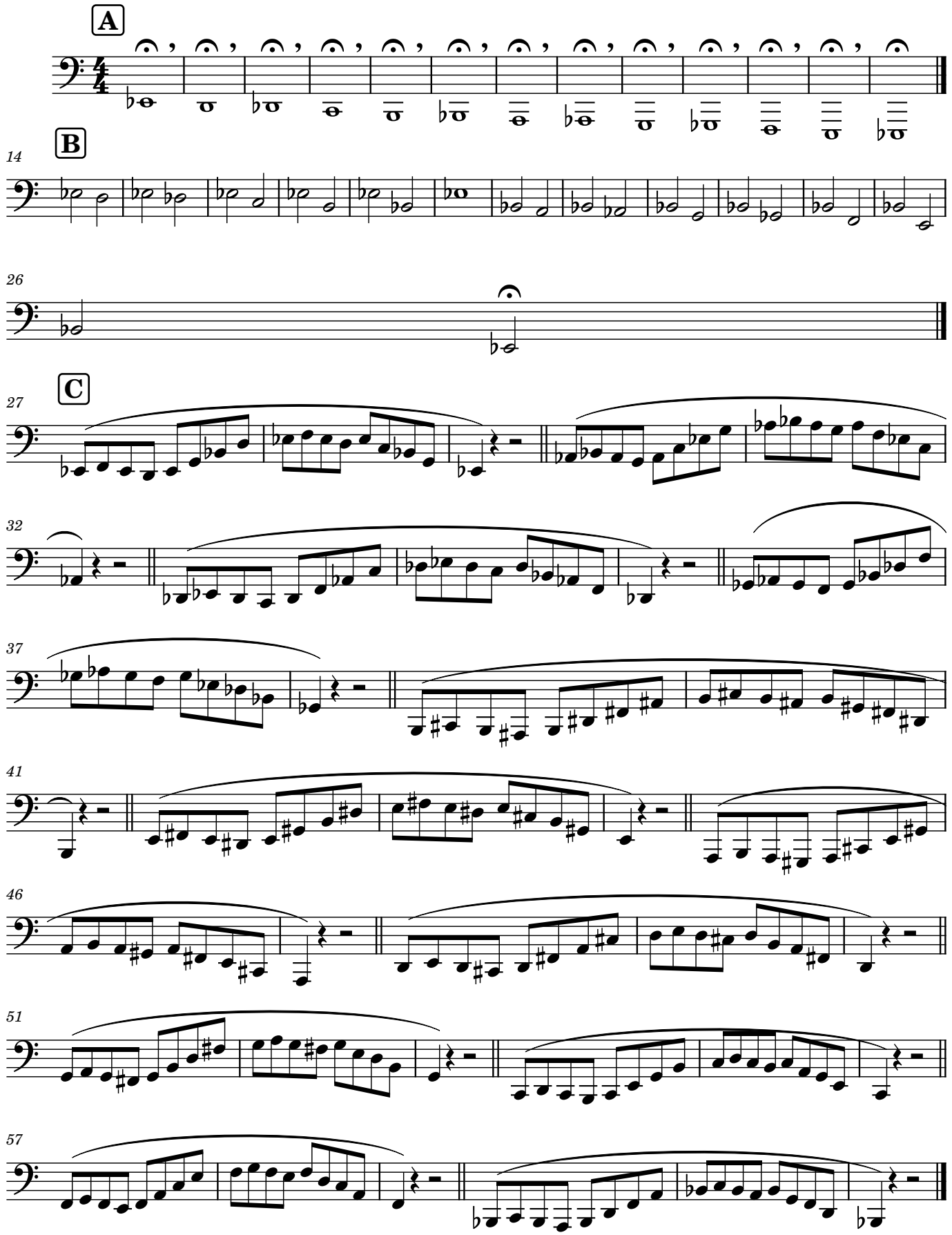


D

63 ♩ = 66

0 2 1 12 23 4 (or 13) 24 (or123)

D2

76

0 2 1 12 23 4 (or 13)

88

24 (or123)

E

91 ♩ = 75+

0 2

94

1

97

12 23

100

4 (or 13)

103

24 (or 123)

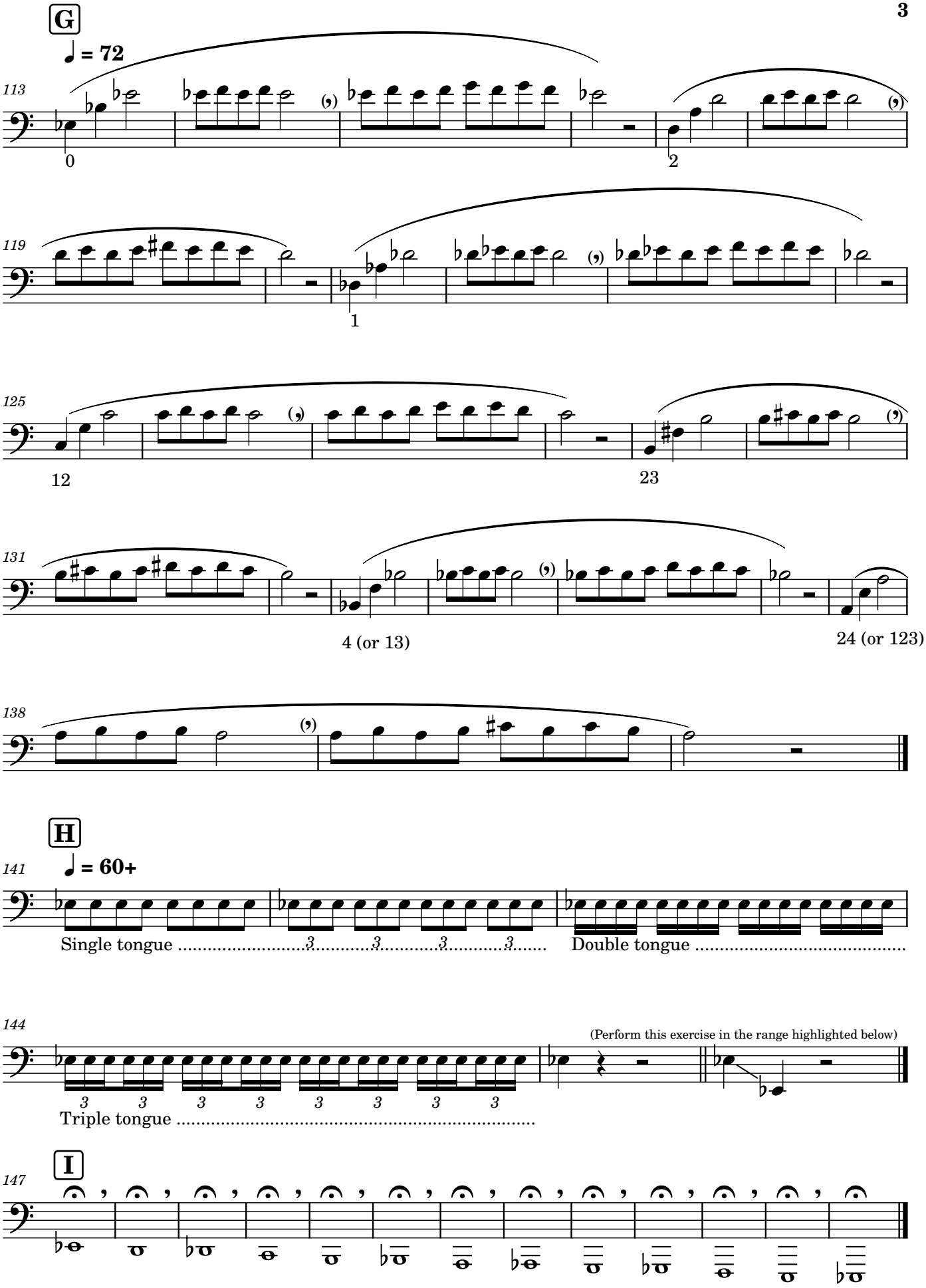
105

F

107 ♩ = 100+

112 (Perform this exercise in the range highlighted below)

gliss.


G
♩ = 72
113
0
2
119
1
125
12
23
131
4 (or 13)
24 (or 123)
138
H
141
♩ = 60+
Single tongue
3
3
3
3
Double tongue
144
(Perform this exercise in the range highlighted below)
3 3 3 3 3 3 3 3
Triple tongue
I
147

F Tuba

Warm up packet

As of 2/26/23

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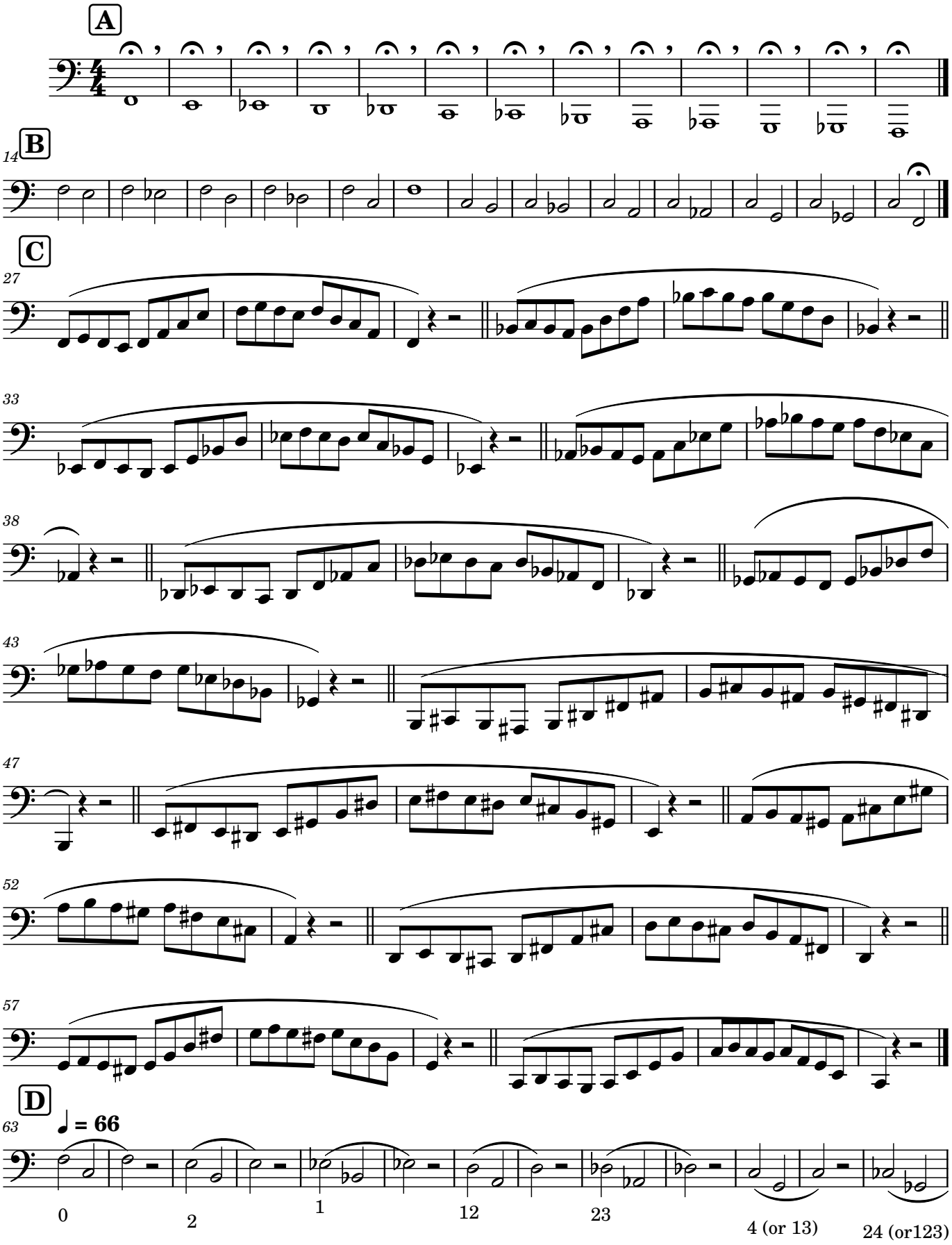


D2

76

0 2 1 12 23 4 (or 13)

89

24 (or123)

E **♩ = 75+**

91

0 2

94

1

97

12 23

100

4 (or 13)

103

24 (or 123)

105

F

♩ = 100+

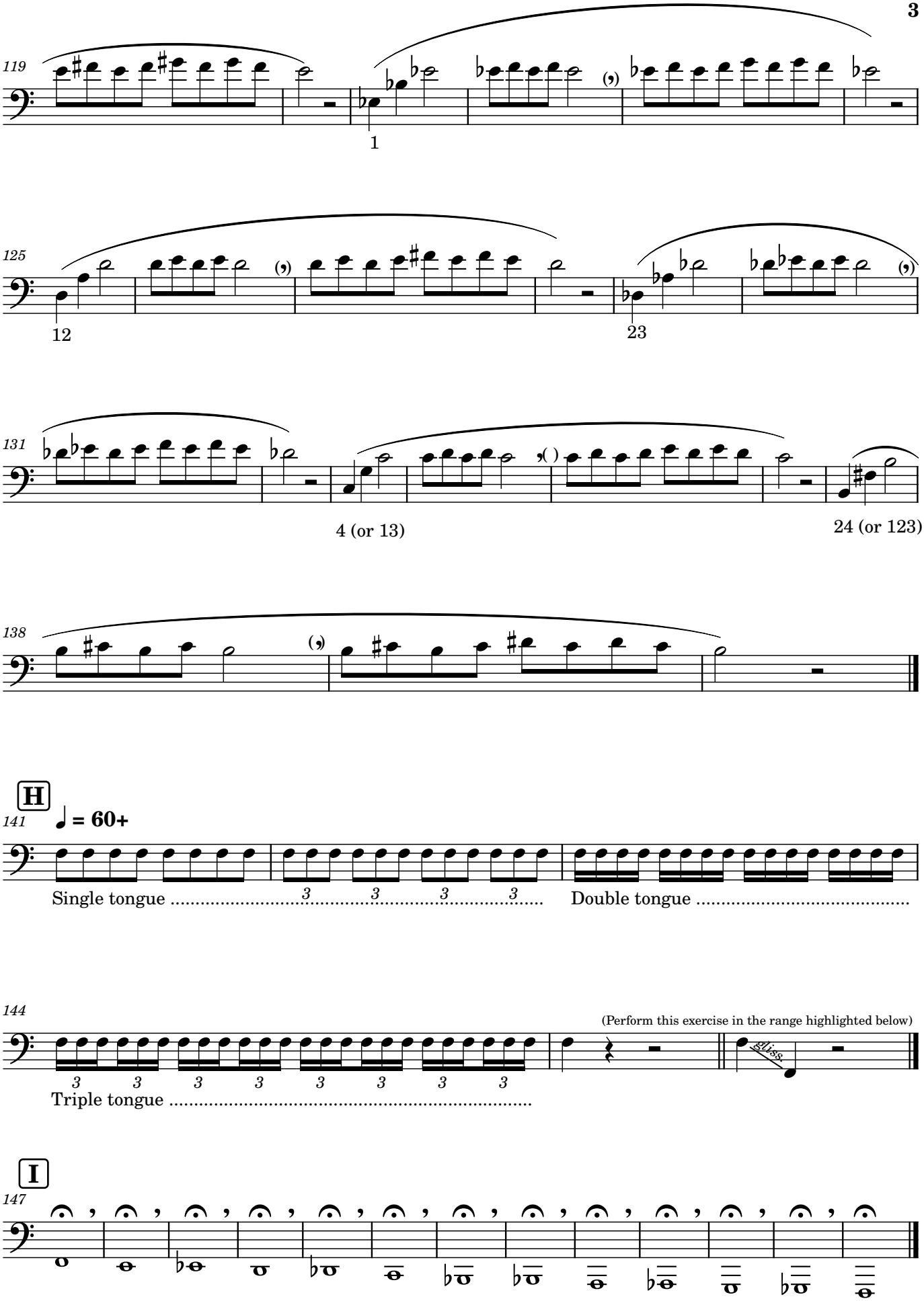
107

(Perform this exercise in the range highlighted below)

G **♩ = 72**

113

0 2


119
1
125
12
23
131
4 (or 13)
24 (or 123)
138
H
141
♩ = 60+
Single tongue
Double tongue
144
(Perform this exercise in the range highlighted below)
Triple tongue
I
147

Treble Clef

Warm up packet

As of 2/26/23

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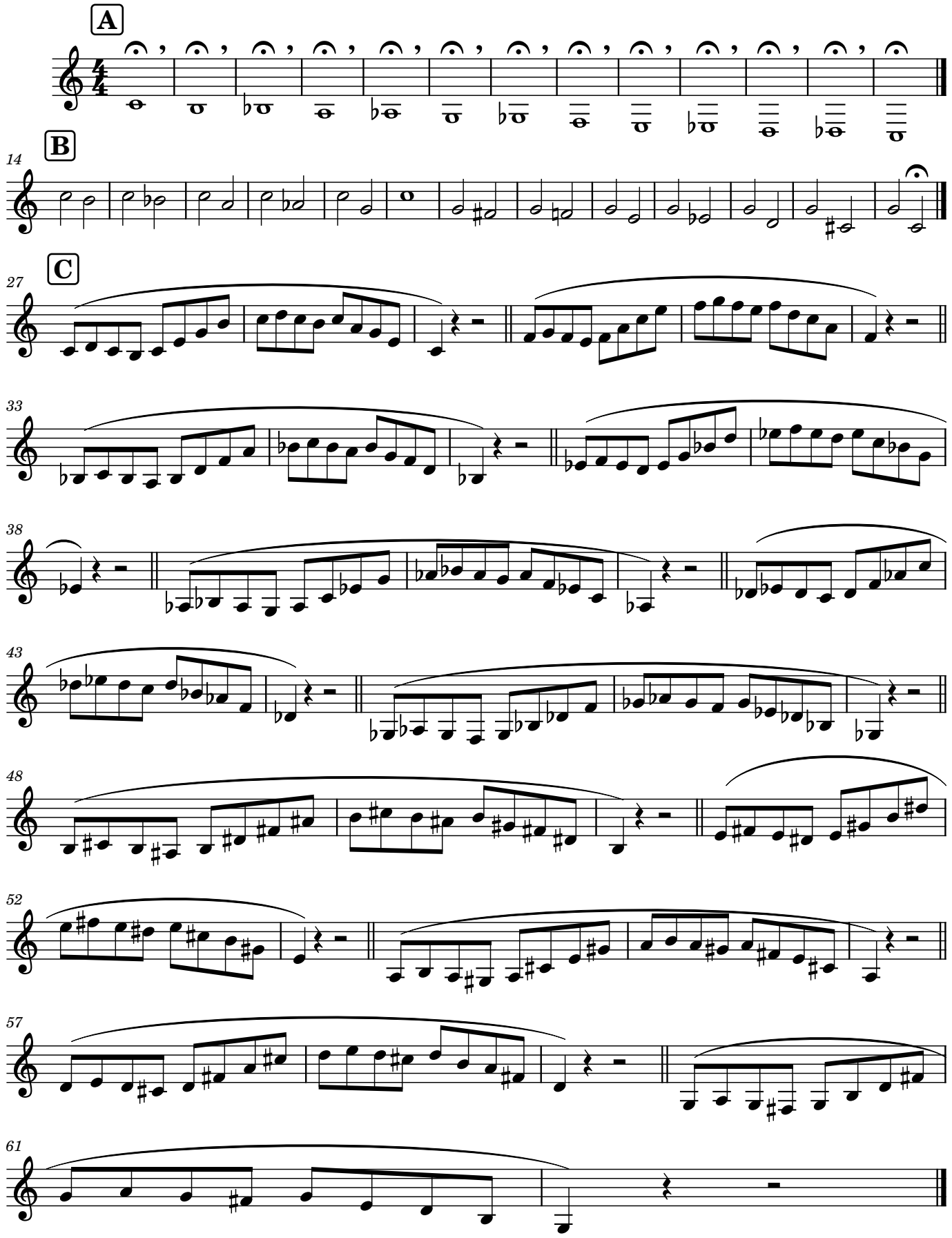

D

63 ♩ = 66

0 2 1 12 23 4 (or 13) 24 (or123)

D2

76

0 2 1 12 23 4 (or 13)

89

24 (or123)

E

91 ♩ = 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

119

1

125

12

23

131

4 (or 13)

24 (or 123)

138

H

141

♩ = 60+

Single tongue .....3.....3.....3.....3..... Double tongue .....

144

(Perform this exercise in the range highlighted below)

3 3 3 3 3 3 3 3

Triple tongue .....

gliss.

I

147