

**Peter Ellefson's**  
**“If I only had the time...”**  
**Warm-up**

**August 1999**

**Stretch and Breathe**

Purpose: To allow the body to relax for maximal efficiency through minimal effort and to focus on a quality breath.

Examples- Stretching:

- Relax neck muscles and gently rotate head slowly in a circular motion i.e, chin on chest to right ear on right shoulder to head all the way back to left ear on left shoulder etc.
- Lift and rotate shoulders
- General freeing-up of the upper torso

Breathing:

- Arm raise inhale, arm lower exhale for 4, 5, 6
- Lung capacity in thirds
- Metered walk exercise
- Paper on wall exercise
- Clenched fist inhale

**Buzz**

Purpose: To re-establish connection between brain and chops and to help eliminate “first note funk”.

Examples-

- Memorized tunes A to Z
  - America, Battle Hymn of the Republic, *Carmen*, Deck the Halls, Eine Kleine Nachtmusik, For He's a Jolly Good Fellow etc.

# Buzz (cont.)

- Intervals, arpeggios and scales
- Arnold Jacobs' mouthpiece drill from Hal Leonard Advanced Band Method (Tuba)

## 1 - MOUTHPIECE DRILL-

I have included a page of exercises to be played on the mouthpiece without the Tuba. I believe this type of practice to have many benefits and recommend at least 5 to 10 minutes of playing before starting practice on the Tuba. This practice should include melodies as well as drill forms. Expanding the range, particularly in the high notes, is a great help to the player. Many times he will achieve success on the mouthpiece before he will on the Tuba, thereby making it easier to transfer the new ability to the instrument.

To be played on mouthpiece alone. (as desired on Tuba)

*8va*

a) 



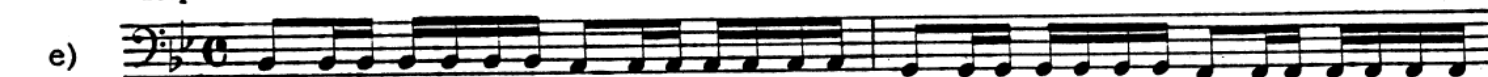
b) 



c) 

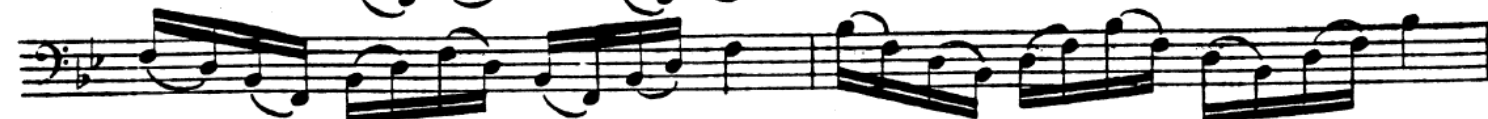
d) 

Stop for breath as needed.

e) 



f) 



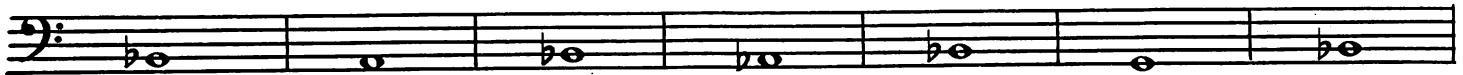
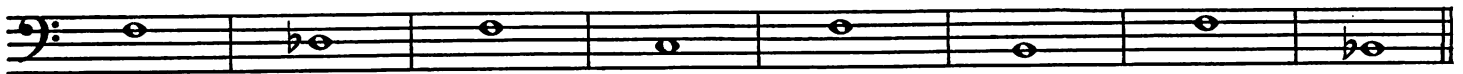
Devise various articulations for (f)

# Sound

Purpose: To establish desired sound, which will be basis for music to follow.

Examples-

- Remington Warm-up



- Jacobs long tone drill from Hal Leonard book listed above

## 2 - TUBA DRILL -

(As desired on mouthpiece alone).

*gva*



descend to



- Rochut, Cimera, Concone (or similar slow melodies)

Andante  $\text{♩} = 76$

**1**

JAROSLAV CIMERA

*mp*

Andante  $\text{♩} = 76$

**12**



# Slurs/Flexibility (cont)

## • Marsteller flexibility studies

4x

17 

18 

19 

20 

21 

22 

## • Blokker flexibility studies









## Articulation

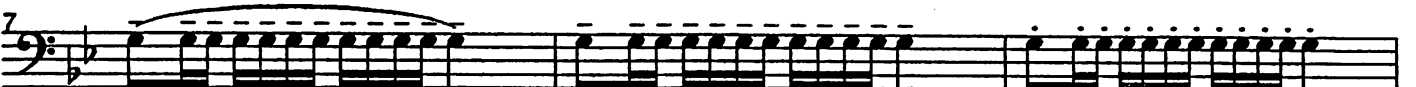
Purpose: To nurture variety of articulation and immediacy of attack.

Example-

- Remington



etc.



etc.

## Articulation (cont)

- Arban (as written and transposed)

Moderato

19

Moderato

20



# Extended Exercises

Purpose: To expand the range and difficulty of the already established fundamentals.

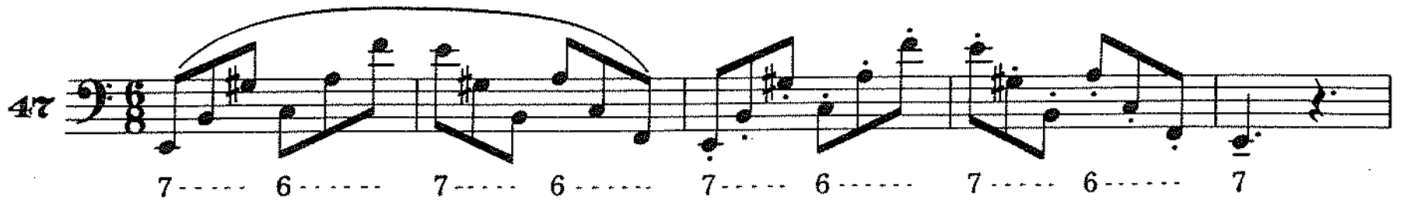
Examples-

- Vernon

The musical score consists of ten staves of music, each featuring a long, sweeping slur that encompasses the entire staff. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is in bass clef and includes a 'gliss.' marking above a series of notes. The subsequent staves are in various clefs (bass and treble) and time signatures (12/8, 4/4, 7/8, 11/8). The music is characterized by its melodic flow and the use of slurs to indicate phrasing or breath control. The final staff ends with a double bar line.

# Extended Exercises (cont)

• Marsteller

47 

*simile al* 

49 



*simile al* 



50 

 *simile al*



## Cool-Down

Purpose: To aid in relaxation of lip and facial muscles to alleviate soreness due to strenuous use. Use before putting the horn away for the day

Example-

- Buddy Baker

### A. LEGATO SCALES AND ARPEGGIOS - WORK FOR AN EASY, RELAXED, VIBRANT SOUND

1.  $\text{♩} = 88$

2.

3.

4.

5.

6.

7.

8.