

*Sample pages from:*

Brad Edwards

***The  
Intermediate Tubist***

***Building Blocks  
for Tone and Technique***

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Thanks.

- Brad Edwards  
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## ***Acknowledgements***

This book is an outgrowth of *The Intermediate Trombonist*. Over the years, people (especially Eric Henson) have asked that I make euphonium and tuba versions of the book. Here you go.

I would like to thank Chris Combest and Deanna Swoboda for their valuable input on this book.

Great credit goes to my wife, Martha. She is so patient being a 'book widow' during these time-consuming obsessions; for this I am truly grateful.

## ***Foreword***

You'll enjoy practicing more and improving your skills with *The Intermediate Tubist*. This book is a tremendous addition to the tuba repertoire and is a "must have" for all tuba players.

*The Intermediate Tubist* is a book for teachers and students alike. As with all of Dr. Edwards' materials, this book is well-structured and learner-centered with specific commentary included as a practice guide.

Dr. Edwards has organized the material in *The Intermediate Tubist* to be utilized in context of your daily practice. The exercises are melodic and challenge the tuba player to think in all keys. This is something many tuba players have not yet experienced (though very important!).

The structured lesson plans at the front of the book are perfect for organizing your daily work for consistent improvement and a great way to stay motivated. Consistent practice with the right set of materials is the best way to improve. If you have this book, you're off to a great start!

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Teaching Excellence

## ***About This Book***

*The Intermediate Tubist* is designed to fill a void that exists between beginning books and more advanced materials. Duet parts for 100 of these etudes are available separately from HornbonePress.com.

### ***Daily Warm-Up***

Mouthpiece buzzing, tone/centering, lip slurs, extending the range, rhythmic articulation, smooth legato/fast fingers

### ***Part One: Lip Slurs (20 exercises)***

Lip slurs are essential to embouchure development as well as overall technique. This sequence helps students progress smoothly from easy slurs to more advanced material.

### ***Part Two: Pattern-Building (40 exercises)***

This section explains such fundamentals of music theory as half steps and whole steps in addition to providing scale practice. Many exercises present the same patterns in both familiar and foreign keys.

### ***Part Three: Lyrical Legato (40 etudes, duet parts available)***

These little etudes help students develop a smooth, singing style. Extra exercises go into detail concerning the use of the legato tongue and natural slurs.

### ***Part Four: Varied Articulation (40 etudes, duet parts available)***

These provide practice with some subtleties of articulation including accent, staccato, tenuto, and mixing in legato tonguing as well as natural slurs.

### ***Part Five: Simple Tunes in Multiple Keys***

*(20 tunes, duet parts available)*

These enjoyable little melodies presented in different keys help students develop 'key sense': that ability to think beyond memorized fingerings to an understanding of how to transpose interval content into a less familiar key.

## ***Appendices***

- 1: Even More About Tuning
- 2: Half-Step Lip Bends
- 3: The 4th Valve and More
- 4: Introduction to the CC Tuba
- 5: Developing the High Range
- 6: Developing Chromatic Scale Patterns
- 7: 20 Tips to Get Better
- 8: 10 Practice Tricks that Work

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## *Plan of Study (with page numbers)*

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<b>Unit</b>	<b>Lip Slurs</b>	<b>Pattern-Building</b>	<b>Lyrical Legato</b>	<b>Varied Articulation</b>	<b>Simple Tunes</b>	<b>Concert Pieces (sold separately)</b>
<b>15</b>	#8 (14)	#15 E-flat/E (34)	#15 G (56)	#15 F (Dotted) (81)	#8a Trumpet Tune (103)	
<b>16</b>	#8 (14)	#16 F/F-sharp (34)	#16 G (6/8) (56)	#16 G (Dotted) (82)	#8b Trumpet Tune (103)	#6 Singing – Driving – Dancing
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<b>Unit</b>	<b>Lip Slurs</b>	<b>Pattern-Building</b>	<b>Lyrical Legato</b>	<b>Varied Articulation</b>	<b>Simple Tunes</b>	<b>Concert Pieces (sold separately)</b>
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<b>30</b>	#15 (20)	#30 A (40)	#30 G (16ths) (64)	#30 G (16ths and syncopation) (90)	#15b Old Flag Forever (108)	
<b>31</b>	#16 (21)	#31 E (40)	#31 G (6/8) (64)	#31 A-flat (16ths) (91)	#16a Annie Laurie (108)	
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<b>36</b>	#18 (23)	#36 e/e-flat (43)	#36 G ( to G) (67)	#36 G (7/8) (95)	#18b Skye Boat (110)	#11 Expansive – Carefree
<b>37</b>	#19 (24)	#37 f/f-sharp (43)	#37 e minor (up to G) (67)	#37 C (changing time signatures) (95)	#19a Aida (110)	
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<b>39</b>	#20 (25)	#39 a/a-flat (44)	#39 f minor (up to A-flat) (68)	#39 d (up to A) (96)	#20a Toreador's Song (111)	
<b>40</b>	#20 (25)	#40 b-flat/b (45)	#40 B-flat (up to B-flat) (69)	#40 E-flat (up to B-flat) (97)	#20b Toreador's Song (111)	#12 Wistful – Playful – Joyful

***Notes:***

# Know Your Tuba!

Here are some basic fingerings for the BB-flat tuba. Memorize them.

## Three-valve

0 2 1  $\frac{1}{2}$   $\frac{2}{3}$  0 2 1  $\frac{1}{2}$   $\frac{2}{3}$

$\frac{1}{3}$   $\frac{1}{3}$  0 2 1  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{1}{3}$   $\frac{1}{3}$

## Four-valve

4  $\frac{2}{4}$  4  $\frac{2}{4}$   $\frac{1}{4}$  or  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{1}{3}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{3}{4}$

4  $\frac{2}{4}$  4  $\frac{2}{4}$   $\frac{1}{4}$  or  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{1}{3}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{3}{4}$

## Higher notes

0  $\frac{1}{2}$  1 2 0 1 2 0

$\frac{2}{3}$   $\frac{1}{2}$  1 2 0 2 0

*Some of your notes are naturally out of tune.  
Listen carefully and learn to adjust!*

## Tuning and the Overtone Series

All brass instruments have an overtone series and they are mostly the same everywhere. Here's part of an overtone series for tuba (open, no valves). The marking *8vb* (*octava basso*) means the actual note is one octave lower.

Partials: 1      2      3      4      5      6      7      8

So, you might say that your middle/tuning B-flat is the 4th partial note on your tuba.

Here's part of an overtone series for tuba, 2nd valve.

Partials: 1      2      3      4      5      6      7      8

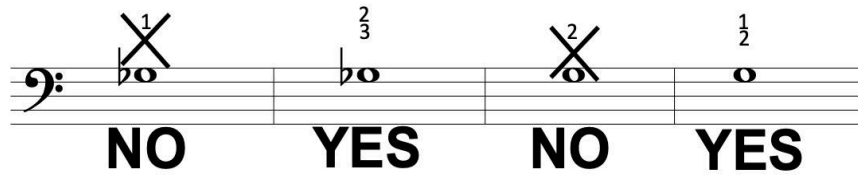
They look similar, don't they?

As you can see, *not all of those partials are in tune!*

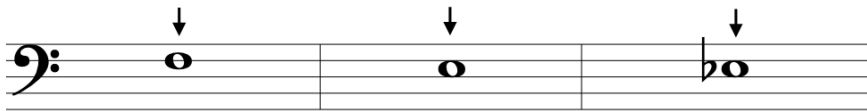
It's not your fault or the manufacturer's fault. You can just blame dumb old acoustics. Your trombone friends have it pretty easy here. They can just move their slides a bit to fix the tuning. But you? Well, you'll have to learn to bend the pitch a bit with your lips. Usually, only a small bend is needed. See Appendix 2, Half-Step Lip Bends, for more practice with this.

**7th partial**

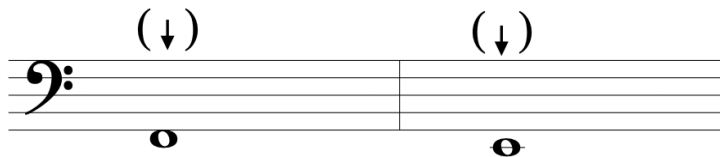
Don't use it. Too flat. Use other fingerings.

**6th partial**

It is sharp so you'll have to lip it down. That's what the little arrows mean. You'll see these arrows here and there throughout the book. I didn't place tuning arrows on *every* 6th partial note, just the longer ones.

**3rd partial**

It might be a little sharp.



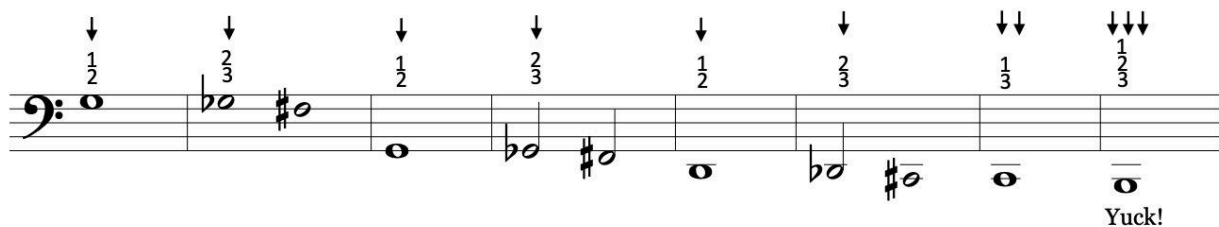
***Your best bet: listen to an in-tune note  
and learn to match it.***

(Tuning drones are handy for this)

**Tuning and Valve Combinations**

More valves = sharper

These fingerings are for a 3-valve tuba.



# Part One: Lip Slurs

Lip slurs are vital! They help you develop control over your embouchure (AHM-bo-sure). Go smoothly from note to note with a steady stream of air. Changes in the position of your lips should be **INSIDE** the rim of the mouthpiece.

According to the lesson plan, each of these 20 slurs will be done across two units. Use the slower tempo during the first unit and strive for the faster tempo during the second. It's fine to choose slower or faster tempos to fit your ability.

♩ = 80-100

#1

simile

(4)  
3

(2)  
4  
3

Following the plan of study? The next etudes are on pages 27 or 28

Remember, when it comes to tuning, every instrument is a little different. Listen carefully (maybe use a tuner).

$\text{♩} = 63-76$

(4)  
1  
3

#11

$\frac{3}{8}$

*simile*

$\frac{1}{2}$

The musical score consists of six staves in bass clef, all in 4/4 time signature. The first staff is marked with a key signature of one sharp (F#) and a tempo of 63-76. The second staff is marked 'simile'. Each staff contains a sequence of notes with slurs and accents, and a downward-pointing arrow above the first measure of each system. The time signatures for the systems are: 4/4, 3/8, 1/2, 3/8, 1/2, and 3/8.

## Part Two: Pattern-Building

Think of a scale as a pattern of whole steps and half steps. Get to know your instrument so well that you can play these patterns without having to write in fingerings. Keep at it every day and you'll have a great understanding of your instrument!

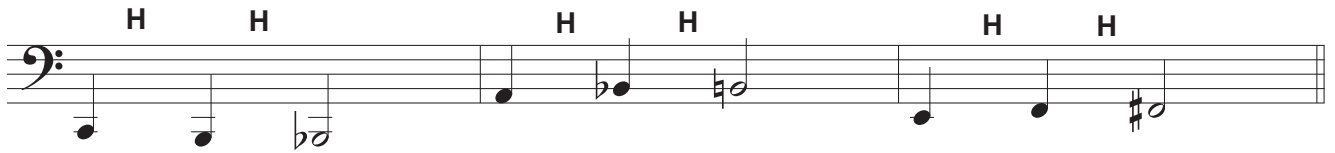
The exercises in this section DO NOT have tempo markings. Choose a speed at which you can play cleanly.

### Half steps (H) and whole steps (W)

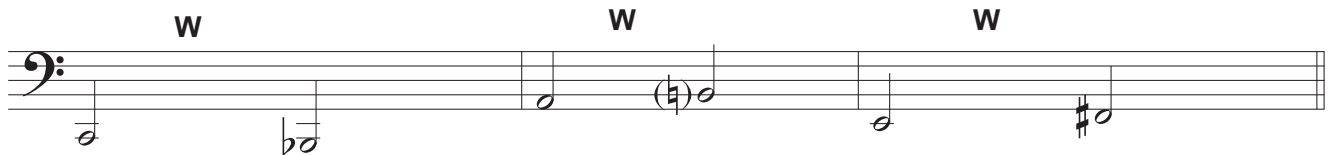
Half steps are the smallest interval. These are all half steps:



Sometimes, half steps involve moving more valves.

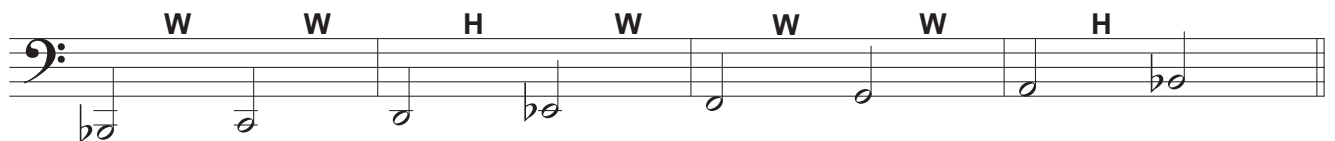


Two half steps add up to a whole step. These are all whole steps:

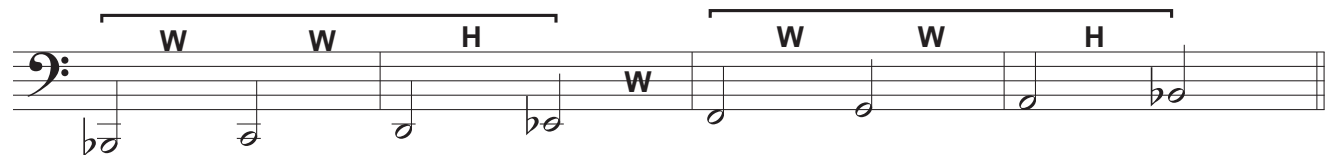


### Major scales and tetrachords

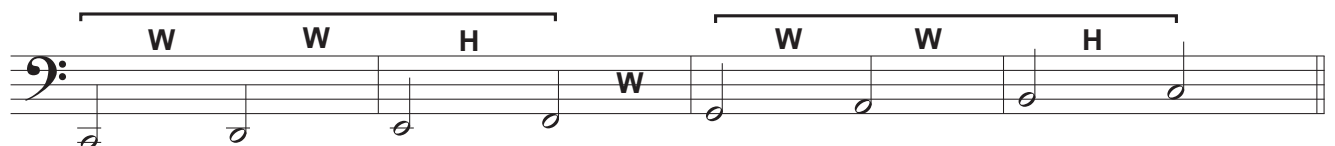
If you think in terms of whole steps and half steps, there is only ONE major scale: W-W-H-W-W-W-H.



Every major scale is made up of the same two tetrachords (4-note groups): W-W-H a whole step apart.



Here's another example (different notes, same intervals):





## Flipping key signatures with tetrachords

Some key signatures are mirror images of each other. By 'flipping' the key signature to its mirror image, the notes all change even though they are on the same lines and spaces.

E-flat major has 3 flats (B $\flat$ , E $\flat$ , A $\flat$ )  
and 4 naturals (F, C, G, D).

E major has four sharps (F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ )  
and three naturals (B, E, A).



### E-flat Major and E Major

#7

### F Major and F-sharp Major

#8

## One-octave major scales with melodic variations

You can get extra practice with these by flipping the keys. For example, the B-flat major example could be played in B major!

### C Major

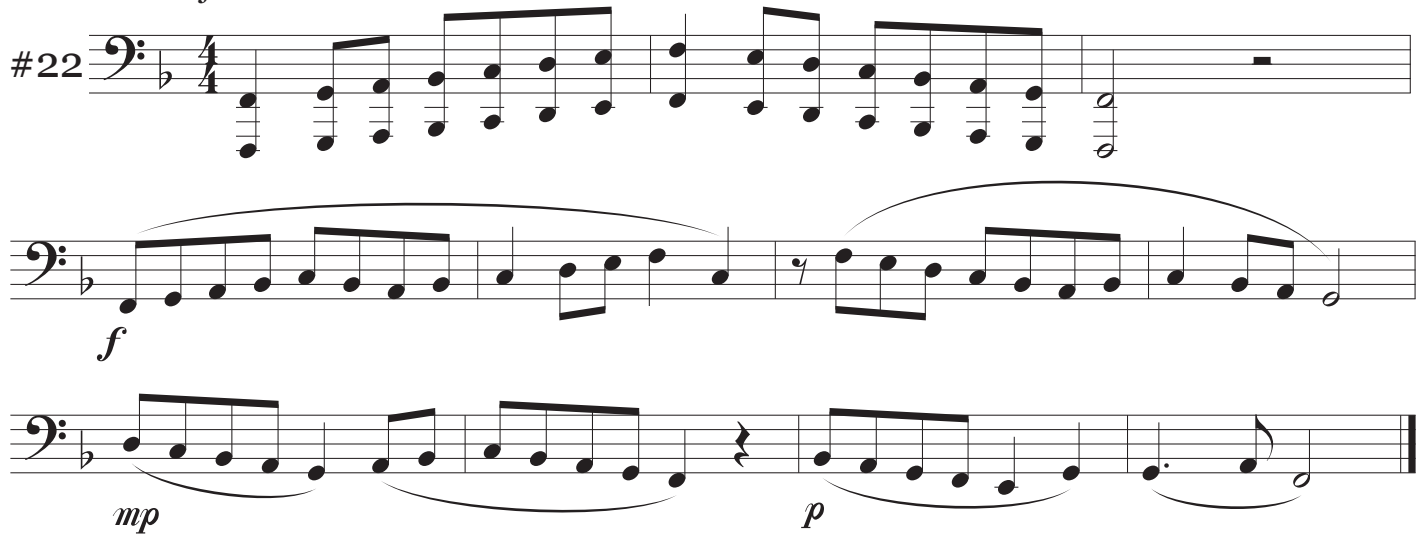
#21



Play either octave.

### F Major

#22



### B-flat Major

#23



# Part Three: Lyrical Legato

There are duet parts available for these etudes. Check out [HornbonePress.com](http://HornbonePress.com) for details.

## Tongued Legato

Usually, valved instruments can just change fingerings with steady air for legato. But every now and then (like on repeated notes or when using a jazz style) we do have to legato tongue. Not a bad skill to have. In the exercises below, you will see a "d" indicating when this light *tongued legato* takes place. Think of a little d, with lots of OOH. Like this: aOOH-aOOH-aOOH.

### Mini-Exercise: Blowing Air, then Buzzing on the Mouthpiece

The "T" symbolizes a "tOH." The "d" stands for a "dOOH" (tongued legato).

Just blow air (no buzzing). Use the back of your hand to feel a steady breeze.

a.  $\text{♩} = 88$  constant air...  $\xrightarrow{\hspace{10em}}$  constant air...  
 T d d d T d d d d d d d d

b.  $\text{♩} = 88$  constant air...  $\xrightarrow{\hspace{10em}}$  constant air...  
 T d d d T d d d d d d d d

Buzz the mouthpiece with steady air blowing against back of the hand.

Moderato ( $\text{♩} = 80$ )  
 constant air...  $\xrightarrow{\hspace{10em}}$  constant air...  
 T d d d T d d d d d d d d

*simile (keep going in the same way)*

Following the plan of study? The next etude is on page 70

## Mini-Exercise: Building up the chromatic scale

The chromatic scale pattern is an essential building block. Repeat this enough that you can do it in your sleep! I wrote this using mostly flats but eventually, you'll have to get used to sharps, too.

$\text{♩} = 76-100+$

Use a "dOOH" syllable. Breathe every other measure if possible.

**Andante** ( $\text{♩} = 72$ )

T d d d      T d d d      *simile (keep going in the same way)*

#2 a. *mp*

*mf*

*p*      *mp*

This uses a mixture of legato tongue and valve-only slurs.

**Andante** ( $\text{♩} = 72$ )

b. *mf*

## Mini-Exercise: Constant air and precise fingering in legato

Really 'hammer' down the valves with authority. Start slowly!

Be alert here!

Moderato (♩ = 84)

#8

*mf* *p* *cresc.*

*mp*

*mf* *f* *mp*

*cresc.* *f* *p*

### Mini-Exercise: 6/8 "In 2"

There are still six 8th notes in each measure but now the beat equals one dotted quarter note. (three 8th notes). These two examples look different but sound the same:

a.  $\text{♩} = 76$

b.  $\text{♩} = 76$

In this example, each note is on the downbeat. What's different? The **length** of the note.

$\text{♩} = 76$

### Two pieces using 6/8 "In 2"

If the meter confuses you, mark in a little line over the beginning of each beat.

Moderato ( $\text{♩} = 76$ )

#27

## Four pieces in minor keys

d minor

Moderato (♩ = 84)

#32

*mp* *mf* *f* *p* *mf* *p*

c minor

Allegretto (♩ = 96)

#33

*mf* *p* *p* *mp* *mf* *mp* *f* *p* *rit.*

## Part Four: Varied Articulation

There are duet parts available for these etudes. Check out [HornbonePress.com](http://HornbonePress.com) for details.

### Mini-Exercise: Blowing and playing

Short/long, loud/soft, high/low, start notes the same way: with an *immediate full sound*.  
 Make sure the air starts moving right away so the lips can vibrate.  
 Think tUH, or thUH (tAH or tOH might also work).

♩ = 60    Breathe in!    Just air:    Play:    Just air:

### Moderato (♩ = 80)

#1a.

### Moderato (♩ = 80)

b.

Following the plan of study? The next etude is on page 98



## Mini-Exercise: Triplet slur grouping

Here are two common ways triplets might be articulated with slurs.

a.

Two measures of triplets in 4/4 time, bass clef, key of B-flat major. The first measure has a slur over the triplet, and the second measure has a slur under the triplet.

b.

Two measures of triplets in 4/4 time, bass clef, key of B-flat major. The first measure has a slur over the triplet, and the second measure has a slur under the triplet.

Andante (♩ = 76)

#9

Two measures of triplets in 2/4 time, bass clef, key of B-flat major. The first measure has a slur over the triplet, and the second measure has a slur under the triplet. Dynamics include *mf* and *mp*.

Two measures of triplets in 2/4 time, bass clef, key of B-flat major. The first measure has a slur over the triplet, and the second measure has a slur under the triplet. Dynamics include *f*.

Two measures of triplets in 2/4 time, bass clef, key of B-flat major. The first measure has a slur over the triplet, and the second measure has a slur under the triplet.

### Mini-Exercise: Some dotted 16th-note rhythms


Once again, 'a' and 'b' will sound the same if you use the given metronome markings.


$\text{♩} = 120$

a. 



$\text{♩} = 60$

b. 



Don't get a 'lazy' 16th note that ends up sounding more like a triplet! This is a common mistake.

Moderato ( $\text{♩} = 80$ )

#15 







## Two pieces in A major

Two versions of this piece are given. They look different but should sound the same.

**Allegretto** (♩ = 108)

#25a.

*mp* *mf*

*p* *cresc.* *f* *rit.*

*mp* *f*

**Allegretto** (♩ = 108)

b.

*mp* *mf*

*p* *cresc.* *f* *rit.*

*mp* *f*

**Moderato** (♩ = 80)

#26

*mf*

*p*

*f* *mf*

*cresc.* *ff*

## Mini-Exercise: Sextuplets

Sextuplets are simply 6 notes per beat. Try practicing line 'a' first at a tempo of ♩ = 156, then at the tempo of ♩ = 52. The notes will go at the same speed. In the example below, 'a' and 'b' will sound the same.

♩ = 156 ♩ = 52

a.

♩ = 156 ♩ = 52

b.

Moderato (♩ = 52)

#33

Allegretto (♩ = 56)

#34

## Part Five: Simple Tunes in Multiple Keys

There are duet parts available for these pieces. Check out [HornbonePress.com](http://HornbonePress.com) for details. Each tune appears in two keys (one more familiar, one less familiar). The Roman numerals above the melody are chord symbols which could be played on piano.

### #1 Come Thou, Almighty King (Hymn tune)

E-flat Major

a.

IV

V

I

V

V7

I

V7

I

I

F Major

b.

IV

V

I

V

V7

I

V7

I

I

## #18 Skye Boat Song (Scottish)

a. B-flat Major I V I IV I V I V I IV I *Fine*

*mf*

vi V IV ii I V vi IV V *D.C. al Fine*

*p*

b. A Major I V I IV I V I V I IV I *Fine*

*mf*

vi V IV ii I V vi IV V *D.C. al Fine*

*p*

## #19 Triumphant March from Aida (Giuseppe Verdi 1813-1901)

a. C Major I V<sup>7</sup><sub>3</sub> I V I V I V *f*

*f*

I V I V I V<sup>7</sup><sub>3</sub> I

V I V I V I V I V I

b. D Major I V<sup>7</sup><sub>3</sub> I V I V I V *f*

*f*

I V I V I V<sup>7</sup><sub>3</sub> I

V I V I V I V I V I

## Appendix 2: Half-Step Lip Bends.

This exercise comes from my colleague, Dr. Deanna Swoboda. Sometimes students struggle to lip pitches down on a BBflat tuba. In the first measure, get the half step with the valves. In the second measure, see if you can get that same half step by bending with the embouchure. You can also use your tuner with a drone to listen for the pitch bend or to visually see if you are bending the pitch. This exercise can also help the tone.

a.

The exercise consists of seven staves of music in bass clef, 4/4 time. Each staff contains four measures of music. Fingerings are indicated by numbers 0, 1, 2 above the notes. Bending instructions are shown as arrows above the notes, with some notes marked with an 'x' to indicate a bent pitch. The key signature has one flat (Bb).

Staff 1: 0 2 0 2 0 | 0 —————>

Staff 2:  $\frac{2}{3}$  0  $\frac{2}{3}$  0 |  $\frac{2}{3}$  —————> |  $\frac{1}{2}$   $\frac{2}{3}$  |  $\frac{1}{2}$  —————>

Staff 3: 1  $\frac{1}{2}$  | 1 —————> | 2 1 | 2 —————>

Staff 4: 0 2 | 0 —————> |  $\frac{1}{2}$  0 |  $\frac{1}{2}$  —————>

Staff 5: 1  $\frac{1}{2}$  | 1 —————> | 2 1 | 2 —————>

Staff 6: 0 2 | 0 —————> | 1 0 | 1 —————>

Staff 7: 2 1 | 2 —————> | 0 2 | 0 —————>

## Appendix 4: Introduction to the CC tuba

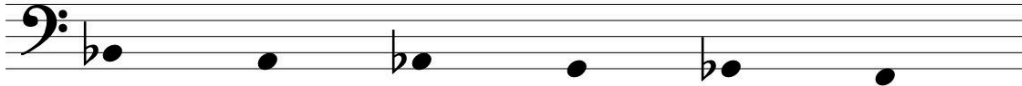
Most young tuba players start out on the BB-flat tuba. Some stay with this instrument throughout their lives. However, the CC tuba, which is pitched a whole step higher, has enough advantages that some students switch to it in high school or college.

Just like the BB-flat tuba, the CC tuba does not transpose. That means that written pitch is the sounding pitch (you can play that written note on a piano and it will sound the same). Compare this to transposing instruments like the B-flat trumpet (pitches are written a whole step higher than sounding) or the F horn (pitches are written a perfect fifth higher than sounding).

What does this mean? You'll just have to retrain your brain. The pattern of fingering stays the same but now that pattern is applied to higher notes. Fun, right?


BB-flat tuba

0      2      1       $\frac{1}{2}$        $\frac{2}{3}$       0



CC tuba


0      2      1       $\frac{1}{2}$        $\frac{2}{3}$       0



The image shows two musical staves in bass clef. The top staff is for BB-flat tuba and the bottom for CC tuba. Both staves show a scale starting on the second line (B) and ending on the second space (B). The notes are B, C, D, E, F, G. Above each note is a fingering number: 0, 2, 1, 1/2, 2/3, 0. The notes are written with a flat sign for the F note.

So, the 4-valve fingerings you used to use with the BBflat tuba now work for this scale:

0    4     $\frac{1}{2}$     1    0     $\frac{1}{2}$     2    0    2     $\frac{1}{2}$     0    1     $\frac{1}{2}$     4    0



The image shows a musical staff in bass clef with a 4/4 time signature. It contains a scale starting on the second line (B) and ending on the second space (B). The notes are B, C, D, E, F, G, A, B. Above each note is a fingering number: 0, 4, 1/2, 1, 0, 1/2, 2, 0, 2, 1/2, 0, 1, 1/2, 4, 0. The notes are written with a flat sign for the F note.

You aren't likely to encounter a 3-valve CC tuba. 4-valve models are quite common. However, it isn't unusual to see a 5-valve or even a 6-valve CC tuba. They get pretty expensive. Why all those extra valves? Well, remember that some lower notes using more valves tend to be out of tune. Basically, more valves means more choices so you can seek out a fingering that is more in tune. This subject gets complicated very quickly and is beyond the scope of an intermediate book.

Here are a few simple melodies to get you started rethinking those fingerings.



## Appendix 6: Developing the Chromatic Scale Patterns

*Focused Repetition* is the best way to drill these sequences into your fingers. Notice when you can hold a finger down between notes. You can also practice these finger sequences silently or even away from the instrument.

### Finger Drills

These may tire out your hand. Give yourself time to rest and build some strength. For a clean legato, you need to really press the valves quickly and decisively. Slam them down, especially pistons.

1     $\frac{1}{2}$      $\frac{2}{3}$

a.

'b1' is for three-valve tubas 'b2' is for four-valve tubas

$\frac{1}{2}$      $\frac{2}{3}$      $\frac{1}{3}$

b1.

$\frac{1}{2}$      $\frac{2}{3}$     4

b2.

$\frac{2}{3}$      $\frac{1}{3}$      $\frac{1}{2}$      $\frac{1}{3}$

c1.

$\frac{2}{3}$     4     $\frac{2}{4}$

c2.

$\frac{1}{3}$      $\frac{1}{2}$      $\frac{1}{3}$     0

d1.

4     $\frac{2}{4}$     0

d2.

"Finger drills. Finger drills. Finger drills are my most fav-rite thing!"

## ***Books for Tuba by Brad Edwards***

*The Intermediate Tubist* (133 pages)

Building blocks for Tone and Technique

*The Melodious Tuba: Besides Bordogni* (142 pages)

60 original etudes, each with a duet part.

*60 Vignettes* (98 pages)

Little character pieces in varied keys. Available for tuba.

*Simply Singing for Winds - Low Bass Clef* (114 pages)

A wellspring of simple melodies to sing, buzz, play.

*Patterns and Snippets - Tuba* (180 pages)

A musical approach to scales and arpeggios.

*Tuning Drone Melodies - bass clef* (134 pages)

Music to be played over tuning drones; for one or more instruments.

### ***Other Books***

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*The Intermediate Trombonist*

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A musical approach to building tone and technique.

*Lip Slurs* (84 pages)

In three sections: slow slurs, fast slurs and lip slur melodies.

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***All books are available through [HornbonePress.com](http://HornbonePress.com)***



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### ***Volume One***

[approximate timings shown in brackets]

- #1 Andante con moto [3:30]
- #2 Allegretto - Andante - Allegro giocoso [3:40]
- #3 Noble - Lyrical [4:00]
- #4 March [3:20]
- #5 Alla Tango [3:40]
- #6 Singing - Driving – Dancing [4:10]
- #7 Scherzando – Tranquillo [3:30]
- #8 Mysterioso – Giocoso [3:40]
- #9 Piacevole – Vigoroso [3:40]
- #10 With Confidence – With Yearning [4:20]
- #11 Expansive – Carefree [3:40]
- #12 Wistful – Playful – Joyful [3:30]

### ***Volume Two***

- #13 Scherzando - Cantabile [3:30]
- #14 Espressivo - Dramatico [4:10]
- #15 Floating – Dancing [4:15]
- #16 Relentless - Wistful – Impish [4:30]
- #17 Impetuoso – Serioso [3:50]
- #18 Grooving – Haunting [4:00]
- #19 Pesante - Scherzando – Waltz [4:00]
- #20 Dream Scene - Chase Scene [4:15]
- #21 Spirited gallop - Woeful lament (Ironic Waltz) [5:10]
- #22 Insistently – Tenderly [4:45]
- #23 Funebre – Imponente [4:45]
- #24 Driving – Dreaming [5:15]

Video recordings available on Youtube.

