

# Tuba (Bass)

# Student

*by Fred Weber and Kenneth Swanson*

## To The Student

Level II of the Belwin "Student Instrumental Course" is a continuation of Level I of this series or may be used to follow any other good elementary instruction book. It is designed to help you become an excellent player on your instrument in a most enjoyable manner. It will take a reasonable amount of work and CAREFUL practice on your part. If you do this, learning to play should be a valuable and pleasant experience.

Please see top of Page 3 for practice suggestions and other comments that should be very helpful.

## To The Teacher

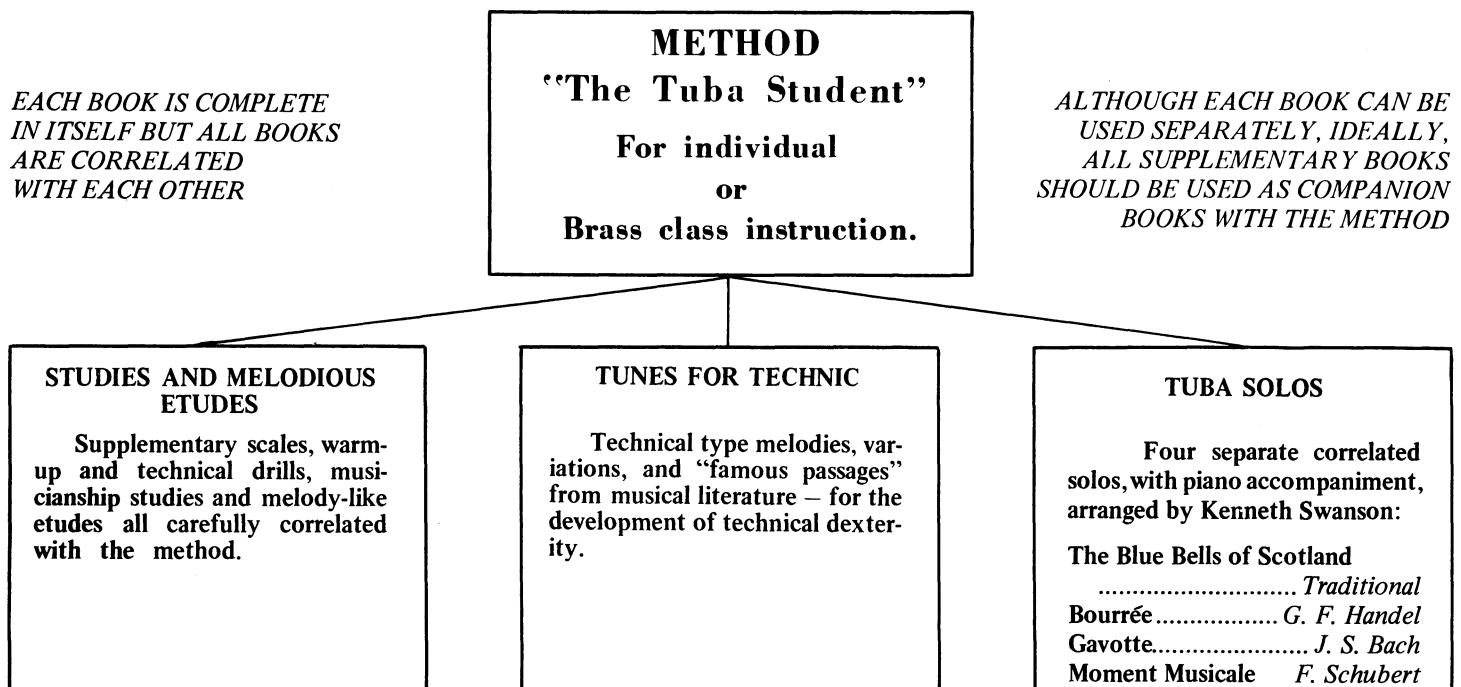
Level II of this series is a continuation of the Belwin "Student Instrumental Course", which is the first and only complete course for individual instruction of all band instruments. Like instruments may be taught in classes. Cornets, Trombones, Baritones and Bases may be taught together. The course is designed to give the student a sound musical background and, at the same time, provide for the highest degree of interest and motivation. The entire course is correlated to the band oriented sequence.

Each page of this book is planned as a complete lesson, however, because some students advance more rapidly than others, and because other lesson situations may vary, lesson assignments are left to the discretion of the teacher.

To make the course both authoritative and practical, most books are co-authored by a national authority of each instrument in collaboration with Fred Weber, perhaps the most widely-known and accepted authority at the student level.

The Belwin "Student Instrumental Course" has three levels: elementary, intermediate, and advanced intermediate. Each level consists of a method and three correlating supplementary books. In addition, a duet book is available for Flute, B $\flat$  Clarinet, E $\flat$  Alto Sax, B $\flat$  Cornet and Trombone. The chart below shows the correlating books available with each part.

The Belwin "STUDENT INSTRUMENTAL COURSE" - A course for individual and class instruction of LIKE instruments, at three levels, for all band instruments.



## CORRELATED TUBA (BASS) SOLOS

Four separate solos, with piano accompaniment, were written specifically for this course. We strongly encourage the use of these solos as supplementary lesson material.

1. BLUE BELLS OF SCOTLAND . . . . . arranged by *KENNETH SWANSON*
2. A BOURREE . . . . . *GEORGE F. HANDEL*
3. A GAVOTTE . . . . . *J. S. BACH*
4. MOMENT MUSICALE. . . . . *F. SCHUBERT*

### Fingering Chart For BB $\flat$ Bass

When two notes are given together on the chart (F $\sharp$  and G $\flat$ ), they are the same tone and, of course, played with the same fingering.

F	F $\sharp$ (G $\flat$ )	G	A $\flat$ (G $\sharp$ )	A	B $\flat$ (A $\sharp$ )	B	
C	D $\flat$ (C $\sharp$ )	D	E $\flat$ (D $\sharp$ )	E	F	F $\sharp$ (G $\flat$ )	G
A $\flat$ (G $\sharp$ )	A	B $\flat$ (A $\sharp$ )	B	C	D $\flat$ (C $\sharp$ )	D	
E $\flat$ (D $\sharp$ )	E	F	F $\sharp$ (G $\flat$ )	G	G $\sharp$ (A $\flat$ )	A	B $\flat$

## A Few Important Practice Suggestions

1. Set a regular practice time and make every effort to practice at this time.
2. ALWAYS practice carefully. Careless practice is a waste of time. Learn to play each line exactly as written. Later there may be times when certain freedoms may be taken.
3. The instrument must always be clean and in good playing condition.
4. The development of careful and accurate playing habits is essential if you are to become a good player. Proper hand, finger, mouth or embouchure, and body position is absolutely necessary for best results. Always keep relaxed.
5. COUNT AT ALL TIMES.

*Remember – Music should be fun but the better player you are the more fun you have. It takes work to become a good player.*

## Daily Warm-Up Studies (FOR BASS ALONE)

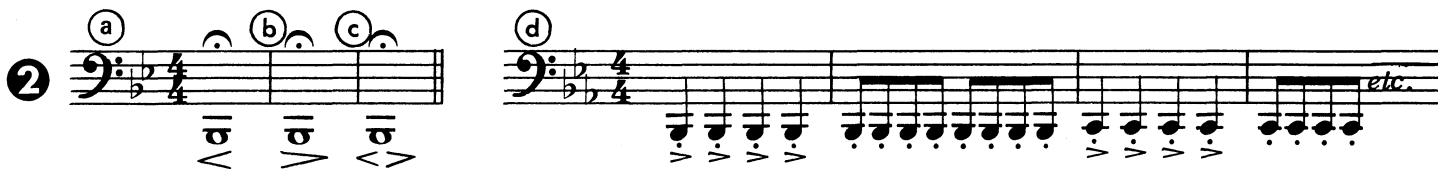
The lines below are intended for use as daily warm-up drill, rhythm and dynamic studies, and for the development of technical proficiency. They should be used as an addition or supplement to the regular lesson assignment.

Use certain lines as a daily routine with changes from time to time as suggested by your teacher.



Use the above tones in the following manner:

1. As long tones – Hold each note as long as comfortable. Listen carefully for your best tone and keep the tone steady.
2. Play each tone using various shadings as indicated in (a), (b), and (c) below. (number 2)
3. Use pattern (d) (number 2 below) on each scale tone – first staccato, then with accents.



LIP SLURS



TONGUING – Use on all tones in line 1.



CHROMATIC SCALE – Use different articulations.



*Also slur entire scale.*

The line below is a REVIEW of the matter of separating or spacing notes. Not separating notes when they should be separated is one of the most common errors made by young players. Separating or spacing notes means there must be a slight rest or silence between each note. This is done by a short stoppage of air between the notes. STACCATO and ACCENT marks usually indicate the notes are to be separated. The style of the piece also determines whether the notes should be separated. When learning to play with separation it will help to play the notes slowly with a rest between each note. Then speed up using the same style of playing.

AS WRITTEN:

AS PLAYED:

①

TONE DIAGRAMS

STACCATO

②

Slow And Fast

③

Count: slow 1 2 3 4 5 6 1 2 3 4 5 6  
fast 1 2 1 2

④

*Our Director*

BIGELOW

⑤

Count: 2 1 2 1