

Veggies

...daily exercises...

Compiled by Patrick Geren

This set of exercises was gathered for any brass player of any ability level to utilize in effort to improve their control and sound. These materials are borrowed from several standard method books used in the brass community and are rooted in the concept of "Song and Wind" by former Chicago Symphony Orchestra Principal Tuba, Arnold Jacobs. Be flexible and creative with these as they may be altered in tonal mode, range, dynamic, tempo, articulation, and even rhythm to fit individual needs. Of course, use of pitch drones will enhance the benefit of these exercises. In addition, the use of drum machine loops in lieu of a traditional metronome may help the emotional and mental engagement aspect as well.

Materials referenced:

- Remington Warm-Up Studies edited by Donald Hunsberger
- Warm-Up Studies by James Stamp
- Lip Flexibilities by Bai Lin
- Technical Studies by Herbert L. Clarke
- Brass Gym by Sam Pilafian and Pat Sheridan
- Daily Drills and Technical Studies by Max Schlossberg
- Mastering the Tuba by Roger Bobo

Long Tones / Airflow

1 ♩ = 120

cont. chromatically...

2 ♩ = 108

Starting on middle ("tuning") B \flat

Starting on F

Starting on low B \flat

3 ♩ = 116

Flexibility / Slurs

1 ♩ = 80

2 ♩ = 116

(2 or 4 count breath)

cont. chromatically...

3 ♩ = 116

(2 or 4 count breath)

cont. chromatically...

4 ♩ = 90

cont. chromatically...

#5-8 may be played with the same articulation style and structure as #4 or as written

5 ♩ = 90

cont. 2,1,12,23,13,123
var. 123,13,23,12,1,2,0

6 ♩ = 90

cont. 2,1,12,23,13,123
var. 123,13,23,12,1,2,0

7 ♩ = 100

cont. 2,1,12,23,13,123
var. 123,13,23,12,1,2,0

8 ♩ = 100

cont. 2,1,12,23,13,123
var. 123,13,23,12,1,2,0

9 ♩ = 90

cont. chromatically...
start on any partial

Dexterity / Chromatics

1 ♩ = 120

2 ♩ = 120

3 ♩ = 160

Articulation

1 ♩ = 110

2 ♩ = 100

3 ♩ = 110

Trombone

4

4 ♩ = 100

Musical notation for exercise 4, bass clef, 4/4 time. It consists of two measures of eighth notes with triplets, followed by a double bar line, and then two more measures of eighth notes with triplets. The tempo is 100 beats per minute.

cont. chromatically...

5 ♩ = 90

Musical notation for exercise 5, bass clef, 4/4 time. It consists of two measures of eighth notes with accents, followed by a double bar line, and then two more measures of eighth notes with accents. The tempo is 90 beats per minute.

cont. chromatically...

6 ♩ = 100

Musical notation for exercise 6, bass clef, 4/4 time. It consists of two measures of eighth notes with accents and triplets, followed by a double bar line, and then two more measures of eighth notes with accents and triplets. The tempo is 100 beats per minute.

cont. chromatically...

7 ♩ = 64

Musical notation for exercise 7, bass clef, 6/8 time. It consists of two measures of eighth notes with accents, followed by a double bar line, and then two more measures of eighth notes with accents. The tempo is 64 beats per minute.

cont. chromatically...

8 ♩ = 90

repeat pattern on all scales

Musical notation for exercise 8, bass clef, 4/4 time. It consists of two measures of eighth notes with accents, followed by a double bar line, and then two more measures of eighth notes with accents. The tempo is 90 beats per minute.

Musical notation for exercise 8 continuation, bass clef, 4/4 time. It consists of two measures of eighth notes with accents, followed by a double bar line, and then two more measures of eighth notes with accents.

9 ♩ = 100

repeat pattern on all scales

Musical notation for exercise 9, bass clef, 4/4 time. It consists of two measures of eighth notes with accents and triplets, followed by a double bar line, and then two more measures of eighth notes with accents and triplets. The tempo is 100 beats per minute.

Musical notation for exercise 9 continuation, bass clef, 4/4 time. It consists of two measures of eighth notes with accents and triplets, followed by a double bar line, and then two more measures of eighth notes with accents and triplets.

10 ♩ = 84

repeat pattern on all scales

Musical notation for exercise 10, bass clef, 4/4 time. It consists of two measures of eighth notes with accents, followed by a double bar line, and then two more measures of eighth notes with accents. The tempo is 84 beats per minute.

11 ♩ = 100

repeat pattern on all scales

Musical notation for exercise 11, bass clef, 4/4 time. It consists of two measures of eighth notes with accents and triplets, followed by a double bar line, and then two more measures of eighth notes with accents and triplets. The tempo is 100 beats per minute.

Range Extension

1 May start on any line and proceed in any order.
♩ = 72-88

F Major

Musical staff for F Major. The exercise consists of two phrases. The first phrase starts on the first line (F4) and ascends stepwise to the first space (C5). The second phrase starts on the first space (C5) and descends stepwise to the first line (F4). A checkmark is placed above the first note of the second phrase. The staff ends with a rest and the instruction "(2 or 4 count breath)".

G♭ Major

Musical staff for G♭ Major. The exercise consists of two phrases. The first phrase starts on the first space (G♭4) and ascends stepwise to the second line (D♭5). The second phrase starts on the second line (D♭5) and descends stepwise to the first space (G♭4). A checkmark is placed above the first note of the second phrase. The staff ends with a rest and the instruction "(2 or 4 count breath)".

G Major

Musical staff for G Major. The exercise consists of two phrases. The first phrase starts on the first space (G4) and ascends stepwise to the second line (D5). The second phrase starts on the second line (D5) and descends stepwise to the first space (G4). A checkmark is placed above the first note of the second phrase. The staff ends with a rest and the instruction "(2 or 4 count breath)".

A♭ Major

Musical staff for A♭ Major. The exercise consists of two phrases. The first phrase starts on the first space (A♭4) and ascends stepwise to the second line (E♭5). The second phrase starts on the second line (E♭5) and descends stepwise to the first space (A♭4). A checkmark is placed above the first note of the second phrase. The staff ends with a rest and the instruction "(etc.)".

A Major

Musical staff for A Major. The exercise consists of two phrases. The first phrase starts on the first space (A4) and ascends stepwise to the second line (E5). The second phrase starts on the second line (E5) and descends stepwise to the first space (A4). A checkmark is placed above the first note of the second phrase.

B♭ Major

Musical staff for B♭ Major. The exercise consists of two phrases. The first phrase starts on the first space (B♭4) and ascends stepwise to the second line (F♭5). The second phrase starts on the second line (F♭5) and descends stepwise to the first space (B♭4). A checkmark is placed above the first note of the second phrase.

B Major

Musical staff for B Major. The exercise consists of two phrases. The first phrase starts on the first space (B4) and ascends stepwise to the second line (F#5). The second phrase starts on the second line (F#5) and descends stepwise to the first space (B4). A checkmark is placed above the first note of the second phrase.

C Major

Musical staff for C Major. The exercise consists of two phrases. The first phrase starts on the first space (C4) and ascends stepwise to the second line (G4). The second phrase starts on the second line (G4) and descends stepwise to the first space (C4). A checkmark is placed above the first note of the second phrase.

D♭ Major

Musical staff for D♭ Major. The exercise consists of two phrases. The first phrase starts on the first space (D♭4) and ascends stepwise to the second line (A♭5). The second phrase starts on the second line (A♭5) and descends stepwise to the first space (D♭4). A checkmark is placed above the first note of the second phrase.

D Major

Musical staff for D Major. The exercise consists of two phrases. The first phrase starts on the first space (D4) and ascends stepwise to the second line (A5). The second phrase starts on the second line (A5) and descends stepwise to the first space (D4). A checkmark is placed above the first note of the second phrase.

E♭ Major

Musical staff for E♭ Major. The exercise consists of two phrases. The first phrase starts on the first space (E♭4) and ascends stepwise to the second line (B♭5). The second phrase starts on the second line (B♭5) and descends stepwise to the first space (E♭4). A checkmark is placed above the first note of the second phrase.

E Major

Musical staff for E Major. The exercise consists of two phrases. The first phrase starts on the first space (E4) and ascends stepwise to the second line (B5). The second phrase starts on the second line (B5) and descends stepwise to the first space (E4). A checkmark is placed above the first note of the second phrase.

F Major

Musical staff for F Major. The exercise consists of two phrases. The first phrase starts on the first space (F4) and ascends stepwise to the second line (C5). The second phrase starts on the second line (C5) and descends stepwise to the first space (F4). A checkmark is placed above the first note of the second phrase.

G♭ Major

Musical staff for G♭ Major. The exercise consists of two phrases. The first phrase starts on the first space (G♭4) and ascends stepwise to the second line (D♭5). The second phrase starts on the second line (D♭5) and descends stepwise to the first space (G♭4). A checkmark is placed above the first note of the second phrase.

G Major

A \flat Major

A Major

B \flat Major

2 ♩ = 116

cont. chromatically...

1

Dynamics

May be used on any note

pp — p — mp — mf — f — ff — ff — f — mf — mp — p — pp

2

♩ = 60

cont. chromatically...

p — f p — f p — f p — f p p — f

3

♩ = 60

cont. chromatically...

f — p f — p f — p f — p f f — p

4

♩ = 60

cont. chromatically...

p sub. f p sub. f p sub. f p sub. f p sub. f

(no cresc.)

5

♩ = 60

cont. chromatically...

f sub. p f sub. p f sub. p f sub. p f sub. p

(no dim.)

6

♩ = 60

cont. chromatically...

fp fp fp fp fp

style variations:

f p f p f p

7 $\text{♩} = 60$ cont. chromatically...

f > p f > p f > p f > p f > p f > p f > p f > p f > p f > p f > p f > p f > p f > p f > p f > p f > p

8 $\text{♩} = 60$ cont. chromatically...

p < f p < f p < f p < f p < f p < f p < f p < f p < f p < f p < f p < f p < f p < f p < f p < f p < f

$\text{♩} = 80$
Articulate the rhythm using "yAH" only

Vibrato

cont. chromatically...

Warm-Down

1 $\text{♩} = 64$

2 $\text{♩} = 64$

3 $\text{♩} = 100$
Starting on F

Starting on Bb

4 $\text{♩} = 100$