



**THE
EDDIE G**

METHOD

TUBA

"THIS GROUP OF PROGRESSIVELY ARRANGED STUDIES IS
UNIQUELY INNOVATIVE AND POSSESSES BOTH BENEFICIAL
AND ACHIEVABLE GOALS FOR ALL OF US WHO PLAY THE
TUBA. THE EDDIE G METHOD IS NOW A STAPLE OF THE
TUBA CURRICULUM AT OKLAHOMA STATE UNIVERSITY AND
I UNRESERVEDLY RECOMMEND THIS TO ALL TUBA
PLAYERS."

RYAN ROBINSON (HOPEFULLY)

"HOW DID YOU GET MY NUMBER?"- MIKE ROYLANCE

"THE GREATEST METHOD BOOK OF ALL TIME."

-DONALD LITTLE

WE TALKING ABOUT PRACTICE (THE EDDIE G
METHOD)?

-AI



TIME

METHOD BOOK OF THE
YEAR



THE
EDDIE G

METHOD

TUBA

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"Bruckner" Low Range Warm-Up No. 1 for CC Tuba

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College of Music, University of North Texas, www.music.unt.edu

♩ = 72

The musical score is written for a low range tuba in bass clef, common time, and mezzo-forte (*mf*) dynamics. It consists of seven staves, each containing two measures of music. The first measure of each staff features a triplet of eighth notes, and the second measure features a triplet of quarter notes. The notes are: Staff 1: G₂, A₂, B₂, C₃, D₃, E₃; Staff 2: G₂, A₂, B₂, C₃, D₃, E₃; Staff 3: G₂, A₂, B₂, C₃, D₃, E₃; Staff 4: G₂, A₂, B₂, C₃, D₃, E₃; Staff 5: G₂, A₂, B₂, C₃, D₃, E₃; Staff 6: G₂, A₂, B₂, C₃, D₃, E₃; Staff 7: G₂, A₂, B₂, C₃, D₃, E₃.

"Bruckner" Low Range Warm-Up No. 2 for CC Tuba

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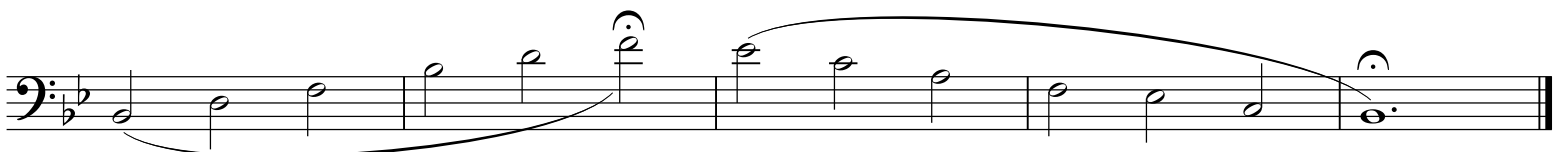
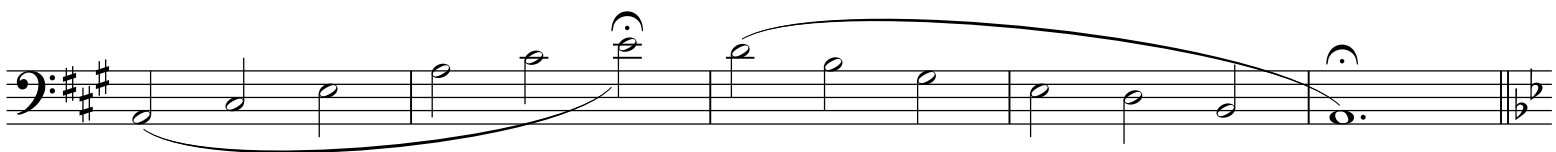
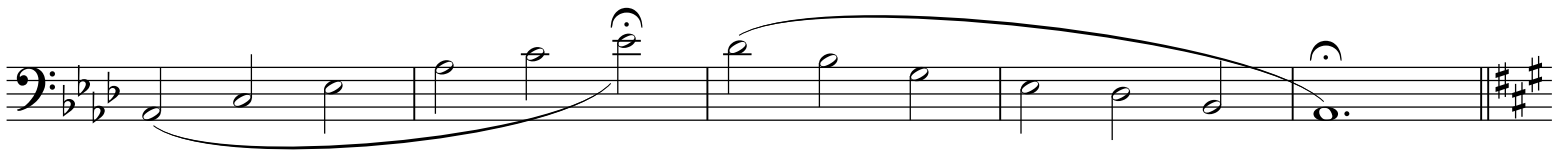
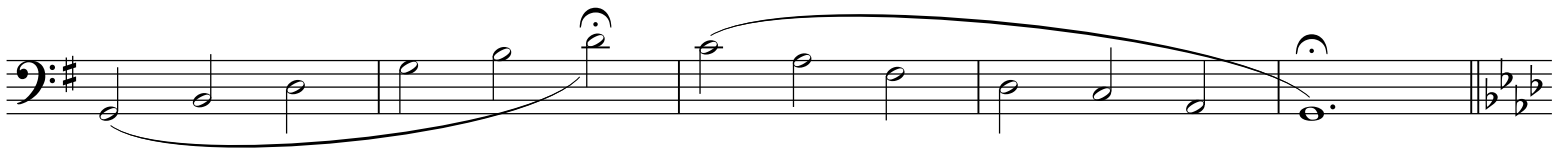
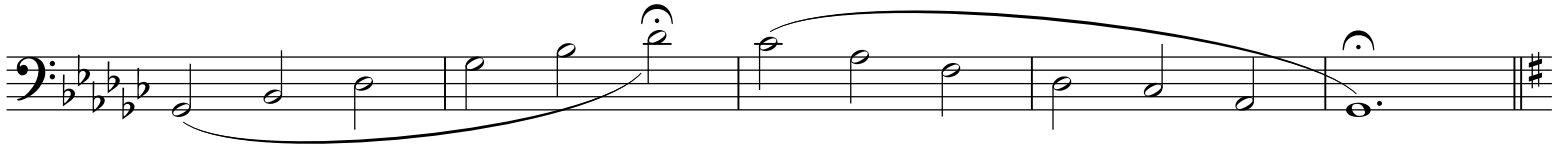
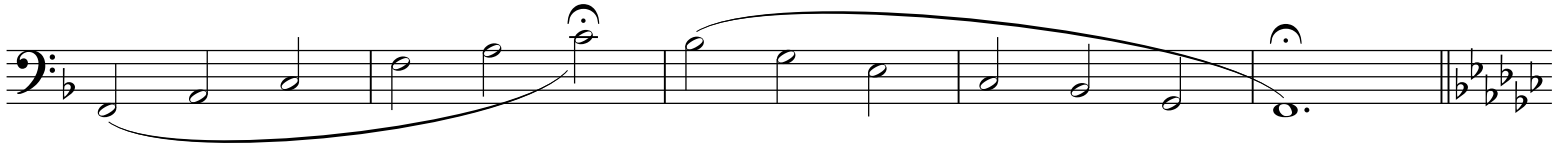
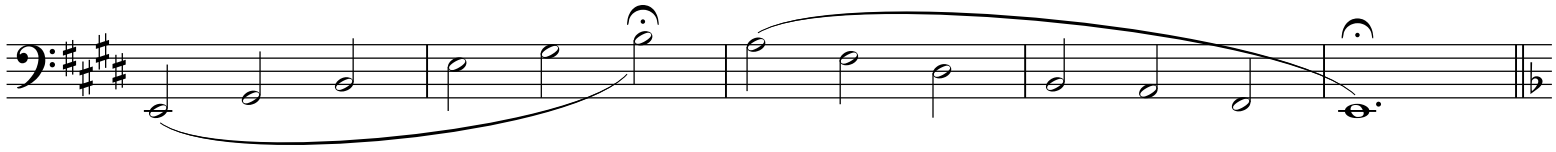
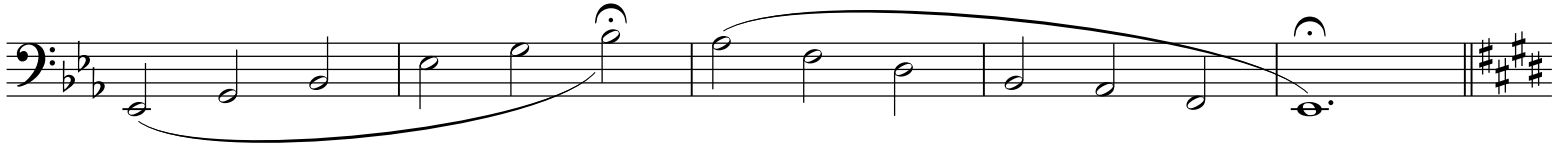
$\text{♩} = 72$

mf

O MADONNA, A "Vocal" Warm-Up for Tuba

Play freely and expressively like a prima donna vocalist.

The image displays a musical score for a tuba warm-up exercise. It consists of ten staves of music, each beginning with a bass clef and a 3/2 time signature. The first staff includes a dynamic marking of *mf*. The music is written in a series of keys: the first two staves are in B-flat major (two flats), the third is in D major (two sharps), and the remaining seven staves progress through various keys including E-flat major, F major, G major, and A major. Each staff features a melodic line with a long, sweeping slur that spans across the measures, and a corresponding accompaniment line of chords. The exercise concludes with a double bar line and repeat dots at the end of each staff.



Experiment with these sequences by starting in different keys and/or octaves and moving up or down in range.

Exercice à l'embouchure

Cet exercice de James Stamp qui se pratique avec l'embouchure seule a été légèrement modifié. Il est excellent pour développer un son clair et centré et favorise une bonne intonation. Ne créez pas de résistance supplémentaire en bloquant la sortie de l'embouchure avec votre poing ou avec un doigt. Pour garantir un maximum de justesse, cet exercice devrait, si possible, être réalisé à l'unisson avec un piano. Je suggère que la partie soit jouée une octave plus haut au piano afin de faciliter la perception de l'intonation. Le tuba ténor (baryton, euphonium) jouera évidemment cet exercice à l'octave supérieure. D'ailleurs chaque fois que cela semblera nécessaire, cet exercice sera et devra être transposé. N'exagérez pas avec cette formule: il suffit de la pratiquer une ou deux fois par jour. La gamme descendante de la dernière mesure n'est peut-être pas tout de suite réalisable; persistez, cela va venir. De toute façon c'est une excellente façon de terminer la séance en se relaxant.

Übung mit dem Mundstück

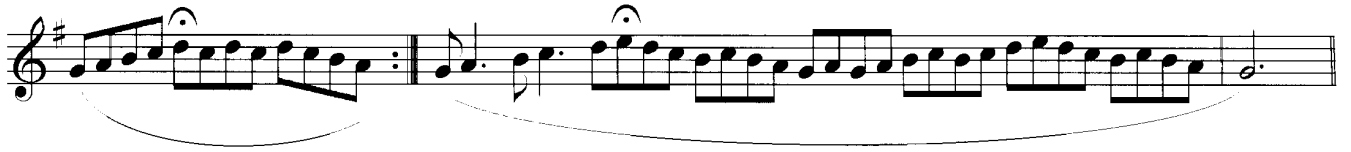
Diese Übung mit dem Mundstück von James Stamp wurde leicht modifiziert. Sie ist ausgezeichnet, um einen klaren und gut zentrierten Ton zu entwickeln, sowie eine gute Intonation. Schaffen Sie keinen Widerstand durch Schliessen des Ausganges des Mundstückes mit der Faust oder einem Finger. Um ein Maximum an Reinheit zu garantieren, sollte diese Übung wenn möglich am Klavier begleitet werden. Ich schlage vor, die Töne eine Oktave höher zu spielen, um das Wahrnehmen der Intonation zu erleichtern. Die Tenortuben (Bariton, Euphonium) spielen diese Übung natürlich eine Oktave höher. Jedesmal, wenn dies nötig erscheint, sollte diese Übung transponiert werden. Übertreiben Sie dennoch nicht: ein oder zweimal täglich genügt. Die absteigende Tonleiter im letzten Takt ist vielleicht am Anfang nicht realisierbar; bleiben Sie dabei, es wird kommen und ist ein ausgezeichnetes Mittel zur Entspannung am Ende der Übung.

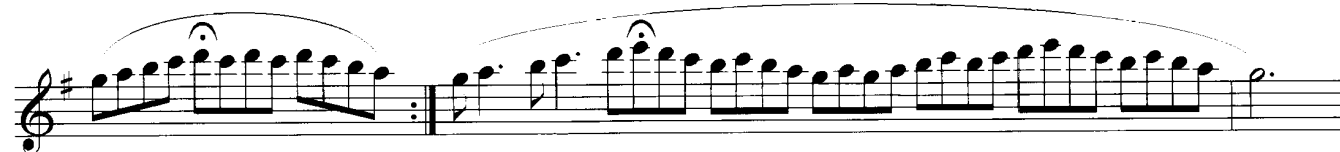
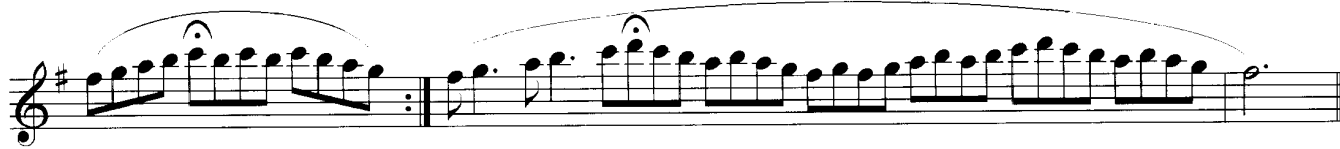
Mouthpiece exercise

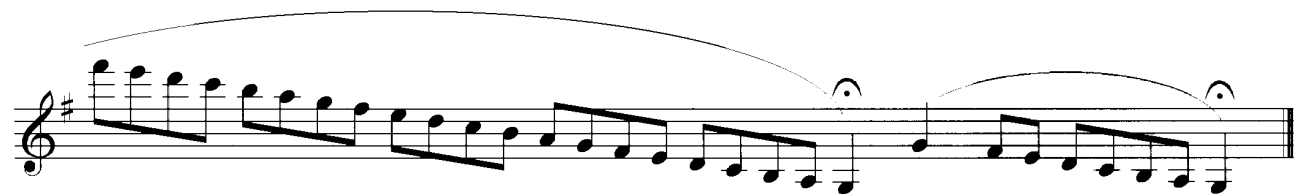
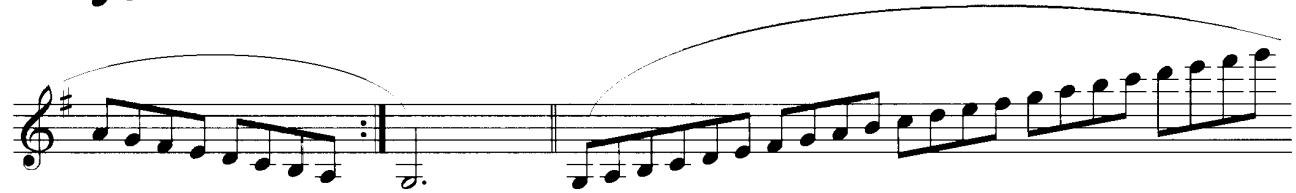
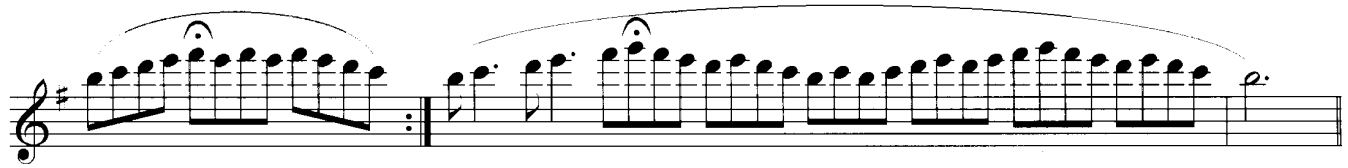
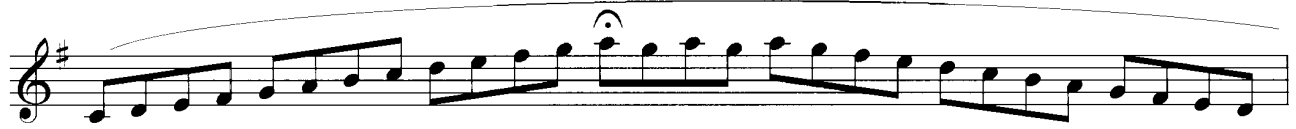
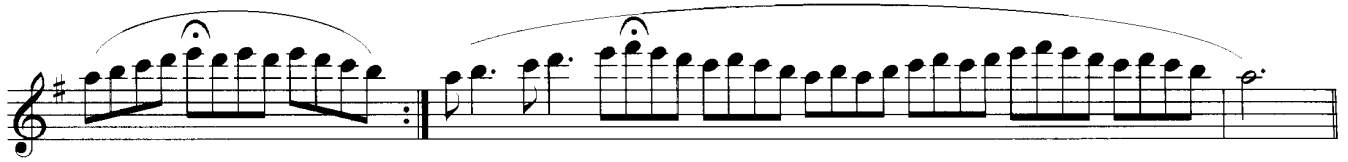
This modified James Stamp mouthpiece exercise is very good for developing a clear centered tone and good accurate intonation. Do not create resistance by blocking the end of the mouthpiece with your fist or a finger. For intonation purposes this should be played, when possible, with piano. I suggest that the piano be played one octave higher than the tuba for better intonation clarity. Tenor tuba (baritone, euphonium) of course will play this exercise up an octave. Anytime it seems appropriate this exercise can and should be transposed. Don't overpractise - once or twice a day is enough. The descending scale in the last measure may not function at first; keep doing it, - it will come and it serves as a good relaxer at the end of the exercise.

to be played with piano one octave higher

The musical score consists of five staves of music in bass clef. Each staff contains two measures of music. The first measure of each staff is an ascending eighth-note scale. The second measure is a descending eighth-note scale. The final measure of the fifth staff is a descending eighth-note scale marked 'Slow'.







gva

BREAK



Drill of the Week #7: Yodeling

As a young tubist, I'd never heard of a lip-trill on the tuba until I read the performance notes in Abe Torchinsky's "Tuba Players Orchestral Repertoire: Volume 2" concerning the Meistersinger Overture. It seems that this technique is often overlooked by tubists around the world. I don't understand why...but here's the solution.

The first thing to clarify for someone learning to lip-trill is that it's not really about learning to "move your lips." Rather, it has more to do with tongue position and speed of the airstream at the aperture. The easiest way to train this skill is by simplifying the process into vowel-sounds.

If you say the vowel "aaahh" out loud, notice what the position of your tongue is. It's generally pretty neutral in your mouth. Neither high or low, nor very far forward. Now say the vowel "eeeeee" out loud. You should immediately notice that the tongue has moved a good bit higher and forward towards the teeth. Now alternate rapidly between those two vowel-sounds out loud, as in "ah-ee-ah-ee-ah-ee-ah-ee" noticing how much the tongue moves. This is the key to mastering the lip-trill on tuba...pretty simple.

Now, to apply this to performing a lip trill, play a middle-upper register note, such as top line 'A' on a CC tuba. While sustaining the 'A', vary your tongue position between those two vowels and notice what the change from "ah" to "ee" does to the airstream. That's right, it speeds it up because of the higher tongue position and resulting restriction. While doing this, you may very likely also "bump" the 'A' up to the 'B' right above it. If not, then make a slight adjustment to the tongue position on the "ee" sound, moving it forward closer to the back of the buzzing lips. This slight exaggeration of the "ee" should get that bump up to the 'B' with no further effort. And there you go, the first step in developing your lip-trill!

As you begin to learn this skill, slowly increase the speed by modulating the rhythm of the changing notes. First 8th notes, then triplets, then 16ths, then sextuplets, etc., etc. Keep in mind that this is simply learning to vary the tongue position by vowel change and NOT speeding up your "lips!!!" I find that most people can change vowels rapidly with little or no effort. That's entirely the point of my approach to teaching the lip-trill. Simplicity.

If you encounter problems at first, experiment with placing the tip of the tongue more forward during the "ee" vowel. This usually helps. I've noticed that the tongue movement between vowels can even seem like a piston movement to a small degree.

Finally, it's important to notice my suggested fingerings for the upper notes "Ab, G, F#, F" since using these fingerings will keep you in the same partial system (assuming CC tuba) as the other notes in the study. This allows you to play a whole-step trill. However, if you use traditional fingerings on these notes, you can still perform the trill. It will just be wider than a whole-step.

DRILL OF THE WEEK #7

Yodeling

Chris Olka/trans. Kimberly Russ

The musical score consists of seven staves of bass clef notation. Each staff begins with a triplet of eighth notes. The first staff has a trill on a whole note. The second staff has a trill on a whole note with a sharp sign. The third staff has a trill on a whole note with a flat sign. The fourth staff has a trill on a whole note with a sharp sign. The fifth staff has a trill on a whole note with a flat sign and includes markings for *2-3 and *1-3 *2-3. The sixth staff has a trill on a whole note with a sharp sign and includes markings for *1-3 and *1-2-3 *1-3. The seventh staff has a trill on a whole note with a sharp sign and includes markings for *2-4 and *1-4 *2-4. The piece concludes with a double bar line.

*See Introduction.

Yodeling

Staff 1: Bass clef. Starts with a triplet of eighth notes (F#, G, A) and another triplet (B, C, D). This is followed by a series of notes with a wavy line above them, marked with a sharp sign and *2-4. The sequence ends with a triplet of eighth notes (B, C, D) and a whole note G.

Staff 2: Bass clef. Starts with a triplet of eighth notes (F, G, A) and another triplet (B, C, D). This is followed by a series of notes with a wavy line above them, marked with *1-3. The sequence ends with a triplet of eighth notes (B, C, D) and a whole note G.

Staff 3: Bass clef. Starts with a triplet of eighth notes (F, G, A) and another triplet (B, C, D). This is followed by a series of notes with a wavy line above them, marked with a flat sign and *2-3. The sequence ends with a triplet of eighth notes (B, C, D) and a whole note G.

Staff 4: Bass clef. Starts with a triplet of eighth notes (F, G, A) and another triplet (B, C, D). This is followed by a series of notes with a wavy line above them. The sequence ends with a triplet of eighth notes (B, C, D) and a whole note G.

Staff 5: Bass clef. Starts with a triplet of eighth notes (F, G, A) and another triplet (B, C, D). This is followed by a series of notes with a wavy line above them. The sequence ends with a triplet of eighth notes (B, C, D) and a whole note G.

Staff 6: Bass clef. Starts with a triplet of eighth notes (F, G, A) and another triplet (B, C, D). This is followed by a series of notes with a wavy line above them, marked with a sharp sign. The sequence ends with a triplet of eighth notes (B, C, D) and a whole note G.

Staff 7: Bass clef. Starts with a triplet of eighth notes (F, G, A) and another triplet (B, C, D). This is followed by a series of notes with a wavy line above them. The sequence ends with a triplet of eighth notes (B, C, D) and a whole note G.

Drill of the Week #10: Jellyfish

I've been working on this drill since the early 1990's when I worked at Walt Disney World. Early on, my main focus was to get the drill up to the fastest tempo I could. No matter how much I worked on it, it never was as smooth as I wanted and I could only play it around the 200 beats per minute (bpm) tempo. It wasn't until the early 2000's when I was in the Seattle Symphony and had learned about how important the concept of visualization was along with a proper understanding of controlled airflow that I was able to break through that 200 bpm threshold.

The first thing to remember when working on this drill is that the main focus is developing flexibility. How many brass players do you hear playing various flexibility studies that sound "notchy" and forced? Most of them in my experience. This is because they are focused on forcing the change of notes by gross movement of the embouchure. In addition, they tend to micromanage the airstream by attempting to blow a different type and speed of air to every single note in the pattern. This was my problem early on and it will be a constant challenge to anyone working on this drill when getting into the faster tempi.

Next, remember to "pre-hear" the pitches of the pattern you are playing. I say this a lot in my teaching but it always bears repeating. HEAR WHAT YOU WANT TO PLAY FIRST!!! Depending on the tempo you are playing this, you may choose to focus on hearing the notes individually at slower tempi and gradually transitioning to mainly hearing the "1" and "5" intervals in the pattern as you progress into the extremely fast tempi. Don't forget to simultaneously "pre-hear" the rhythm as well. Hearing the pitches will do you no good at the faster metronome settings if you aren't also internalizing the rapid rhythm.

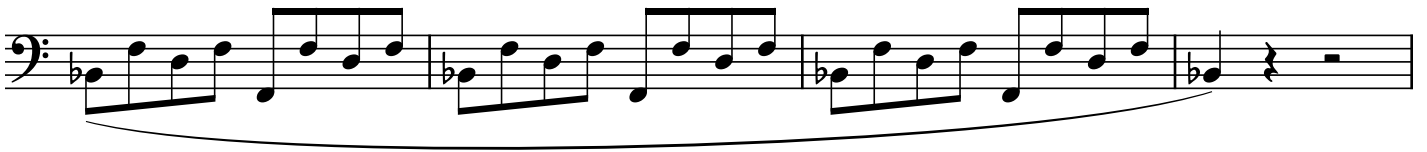
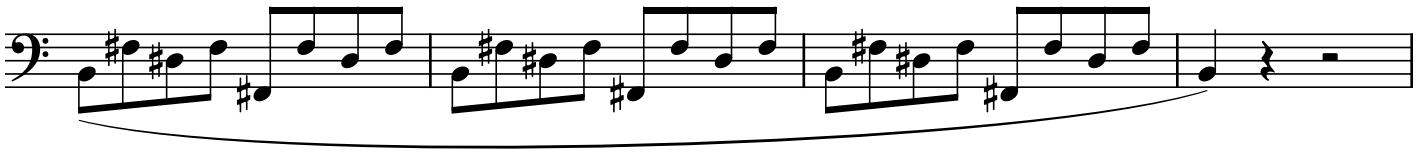
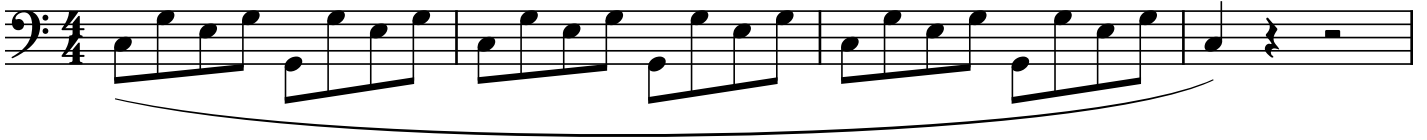
Finally, remember to support the lip-slurs with a steady, supported airstream. Resist the temptation to blow a different size and speed of air to each individual note in the pattern. This will result in a "jerky" airstream and produce note changes that sound notched rather than slurred. Instead, think of blowing the same type of air that you would if you were playing a series of tied whole-notes of the first note of each pattern. In other words, think of playing that first "C" as three whole-notes instead of three measures of eight-notes spread over an octave. This is the only way to produce truly smooth lip-slurs like this drill.

If you follow these two concepts while learning this drill, over time you will start moving the metronome up into the rapid tempi. However, as stated in the video, DO NOT practice this drill everyday. The reason I say this is that the more advanced players that can play these at the faster tempi will inevitably lose track of the focus on good habits in exchange for "chasing the metronome" and start resorting to bad habits and compromises. If you want to play this drill everyday, then at least avoid going to the fastest tempi every day. If you don't play this drill more than once or twice a week, you may well find that the faster tempi will come easier!

DRILL OF THE WEEK #10
Jellyfish

Chris Olka/trans. Kimberly Russ

♩ = 100–200 increasing incrementally



♩ = 200–300 or more increasing incrementally



Jellyfish

The image shows a musical score for the piece 'Jellyfish'. It consists of two staves of music, both in bass clef. The first staff contains a melodic line with a long slur over it, spanning eight measures. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The second staff also contains a melodic line with a long slur, spanning eight measures. The notes are: B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3. The piece ends with a double bar line.

BREAK

Drill of the Week #12: Minor Doo Doo

While seemingly a very simple study, you may find this to be one of the more challenging of my Drills. At its core, the main goal is to learn a new articulation syllable to aid in legato and soft playing. Simply put, you're learning to incorporate the soft "D" syllable into your articulation tool box. For some reason, many brass players (primarily valved brass) only develop the "T" and "K" syllables and stop there. I speculate that this may be because those are the only ones mentioned in the Arban's Studies. Regardless, because I also studied bass trombone in college and had early jazz influences by trombonists Carl Fontana and Frank Rosolino, the "doodle tongue" and virtuosic use of the "D" syllable left an indelible mark on my playing.

The mechanical explanation of the difference between "T, K, and D" in the oral cavity is the position of the tongue and the contact points in the mouth caused by the different syllables. The "T" is the predominantly used articulation for most playing and is characterized by contact with the tip of the tongue in the more forward parts of the mouth, depending on the supporting vowel sound being used (Teeh, Toh, Tooh.) The "K" which is generally used in tandem with the "T" in multiple tonguing passages is noticeably different, in that the wider, back part of the tongue makes contact with the upper rear of the oral cavity. These two syllables work beautifully in various combinations to produce the double and triple tongue articulation and are the foundation of modern brass playing.

However, the "D" syllable is distinguished by its "in-between" nature of using a medium amount of tongue surface contact, coupled with a position in the mouth that is neither too far forward nor too far back. Because of this quality, it does not make an ideal articulation for extremely pointed attacks, but excels in providing a softer perceptible beginning to notes.

When developing your "D" tongue in this drill, you'll need to be mindful of a few things. The first being the use of a steady, supported airstream that the tongue can dip in and out of, rather than a series of puffs of air, chopped up by the tongue as a valve. Learn to accept that clear articulation (regardless of syllable) is a product of a healthy and steady airstream...not the muscular manipulation of the tongue!

The second major focus should be the use of firm corners of the embouchure to isolate the vibrating surfaces of the lips. Firm corners produce supple, vibrating lip tissue. If you don't believe me, try buzzing your mouthpiece while puffing your cheeks! Good luck. The firm corners are even more important when playing at extremely soft dynamics, which this study highlights.

Finally, and I can't say this enough...PRE-HEAR the notes you want to play!!! In the exact same way that you must hear the pitches in your head when singing, you must also hear them when playing. Without the input from your "inner ear," your embouchure simply will not have the necessary information it requires to buzz on pitch. Nowhere is this more obvious than soft playing. When in doubt, adopt my Brass Playing Mantra...Sing it! Buzz it! Play it!

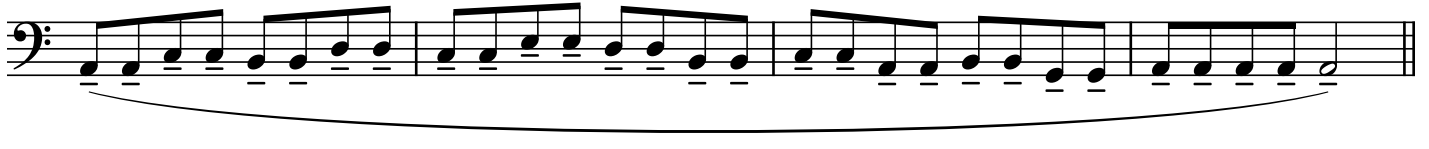
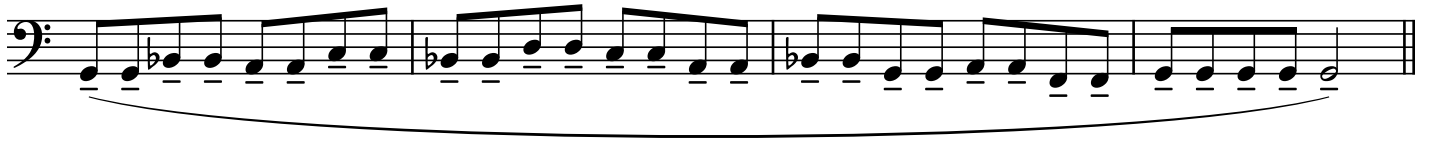
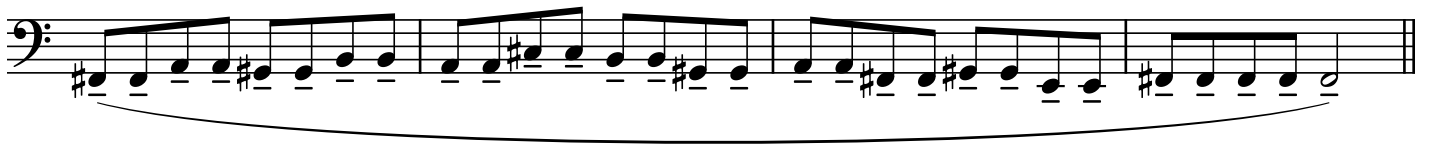
As you work on this, realize that this is one of the best investments in your playing you can make. Loud playing is impressive to brass players...soft brass playing is impressive to EVERYONE else. Prepare to be humbled by this Drill.

DRILL OF THE WEEK #12
Minor Doo-Doo

Chris Olka/ trans. Kimberly Russ

pppp

Minor Doo-Doo





JEAN BAPTISTE ARBAN
(1825-1889)



2.

The image displays a page of musical notation for tuba, consisting of 14 staves. Each staff begins with a bass clef and a common time signature. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The key signatures change across the staves, including natural, one sharp, two sharps, one flat, and two flats. The music is organized into measures, with repeat signs and double bar lines indicating specific sections. The overall piece is a technical exercise for interval flexibility and technique.



Theme
Allegro



The Double Tongue





120 Melodious Etudes

for
Trombone

From the Vocalises of
MARCO BORDOGNI

Book One

Selected and Transcribed by
JOANNÈS ROCHUT

Andante (♩ = 60)

No. 1

Andantino (♩ = 90)

No. 2

Twenty Counterparts

Book One

Duet accompaniments to the Bordogni-Rochut
"Melodious Etudes For Trombone" #1-20

Tom Ervin

Andante (♩ = 60)

No.1

p

ritard - - - -

a tempo

p cresc. cresc.

mf cresc. f (sust.) dim.

p

Andantino (♩ = 90)

No.2

p