

Etudes for Tuba Quartet

By Tim Olt and George Palton

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BASIC AND ADVANCED INTONATION EXERCISES

Written by George Palton

Through an increasing level of intervallic and rhythmic difficulty, the exercises can help to develop blend of tone and intonation. In essence, each measure is one exercise. The ensemble (or duo) is divided into parts as the instructor sees fit, and octaves may be transposed as needed. The basic exercises have been transposed into all 12 major keys and focus on the interval of the octave, perfect fifth, major and minor third, major and minor sixth, and perfect fourth. The advanced exercises are in C, and are of increasing difficulty in terms of intervals and rhythms.

BASIC INTONATION EXERCISES IN ROTATION

(Parts may be doubled and part 2 may be played in a lower octave)

1. B \flat Major

Part 1

Part 2

The first system of music shows the beginning of the exercise. Part 1 is written on a single bass clef staff with a key signature of one flat (B-flat major). It consists of five measures of music, each containing a half note followed by a quarter note, with a slur over the pair. The notes are: B-flat, C; B-flat, D; B-flat, E; B-flat, F; B-flat, G. Part 2 is written on a second bass clef staff, also with a key signature of one flat. It consists of five measures of music, each containing a half note followed by a quarter note, with a slur over the pair. The notes are: B-flat, C; B-flat, D; B-flat, E; B-flat, F; B-flat, G.

The second system of music continues the exercise. Part 1 (top staff) has five measures of music with notes: A, B; A, C; A, D; A, E; A, F. Part 2 (bottom staff) has five measures of music with notes: A, B; A, C; A, D; A, E; A, F.

The third system of music continues the exercise. Part 1 (top staff) has five measures of music with notes: G, A; G, B; G, C; G, D; G, E. Part 2 (bottom staff) has five measures of music with notes: G, A; G, B; G, C; G, D; G, E.

The fourth system of music continues the exercise. Part 1 (top staff) has five measures of music with notes: F, G; F, A; F, B; F, C; F, D. Part 2 (bottom staff) has five measures of music with notes: F, G; F, A; F, B; F, C; F, D.

The fifth system of music continues the exercise. Part 1 (top staff) has five measures of music with notes: E, F; E, G; E, A; E, B; E, C. Part 2 (bottom staff) has five measures of music with notes: E, F; E, G; E, A; E, B; E, C.

The sixth system of music concludes the exercise. Part 1 (top staff) has five measures of music with notes: D, E; D, F; D, G; D, A; D, B. Part 2 (bottom staff) has five measures of music with notes: D, E; D, F; D, G; D, A; D, B. The final measure of both parts features a fermata over the notes.

PEDAL POINT STUDIES

Written by Tim Olt

The basic premise of these studies is to begin to develop an ensemble sense of pitch within a set key center. You will notice there is no tempo marking offered. The group should proceed at a pace where the members can properly judge the intervals and make adjustments as needed. It is also beneficial to break these into duos and trios. Try to always maintain an internal sense of the tonic pitch along with the external aural response. When using these studies, skip around and do three or four per practice session. Doing a few well will give much better results than playing through all at once.

PEDAL POINT STUDIES IN ROTATION

1. F Major

Euphonium 1

Euphonium 2

Tuba 1

Tuba 2

Euph. 1

Euph. 2

Tuba 1

Tuba 2

Euph. 1

Euph. 2

Tuba 1

Tuba 2