

# False-note exercises for tuba

## (‘Trumpet fingerings’)

On trombone my main reference on false notes was one of Claude Gordon’s book (Daily Trumpet Routines). With trombone (and trumpet) the false note used is a fifth above the open 1<sup>st</sup> partial. Plus the privileged equivalents of these two notes in two lower octaves.

Without entering discussions about acoustics and their underlying mathematic theories the main false note on low conical brasses appears being a fourth above the open 1<sup>st</sup> partial. Plus the privileged equivalents of these two notes in one lower octave.

Some tuba players use fingered privileged notes to fill the gap between the open 1<sup>st</sup> partial and the lowest fingered derivate of the 2<sup>nd</sup> partial, if they play instruments with 3 valves only. My approach to the false notes has been different, as I mainly have used them for warm-up routines. They demand very open and loose, yet well controlled, functions of embouchure and breathing apparatus. My work with this extreme low range has been of the type outlined in the following music pages, however a series of disclaimers are necessary:

The notation is in ‘trumpet fingerings’ to avoid making dedicated versions for each pitch of low brasses. The fingering indications hint toward a 4-valve instrument, yet the players of instruments with a different number of valves will find relevant fingering substitutions.

I mostly have done these exercises on my Conn 26K and 28K Eb sousaphones, but also a bit on my F and Eb compensating tubas. Hardly ever on my basses in CC or BBb.

I never did all of the exercises in the same session, as they exhaust the breathing apparatus very soon. Main problem for me was about the lungs getting very dry.

As my fairly recent hernia was without pain, I cannot link its cause directly to doing these exercises. Yet I will take no responsibility whatsoever for the potentially damaging effects of doing these exercises. I haven’t started doing these exercises after undergoing hernia surgery.


Still I found it relevant setting up this systematic approach to false notes on low conical brasses. Use it, if you know what you are doing, or get the support of a competent teacher.

Korsør - September 19<sup>th</sup> - 2012

# False-note exercises for tuba


## 'Trumpet' fingerings

1




0 \_\_\_\_\_ 2 \_\_\_\_\_ 1 \_\_\_\_\_ 3 \_\_\_\_\_ 23 \_\_\_\_\_ 4 \_\_\_\_\_

7



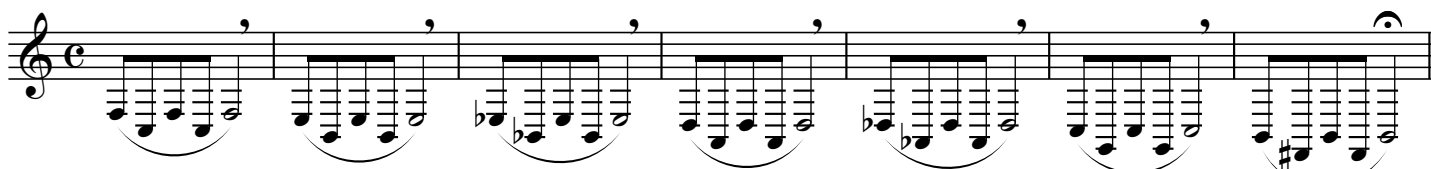
0 \_\_\_\_\_ 2 \_\_\_\_\_ 1 \_\_\_\_\_ 3 \_\_\_\_\_ 23 \_\_\_\_\_ 4 \_\_\_\_\_

13



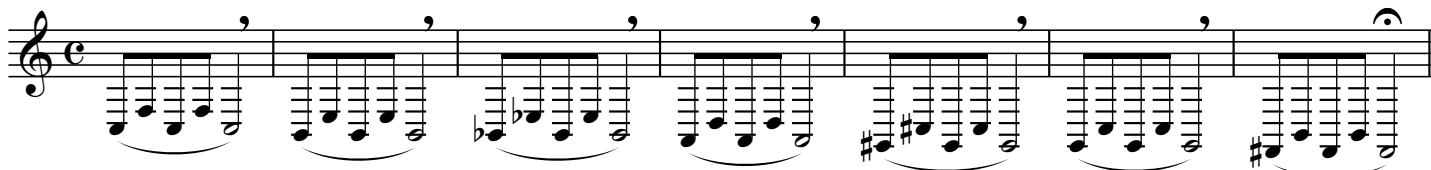
0 4 0 4 0 4 0 4 0 4 2 24 2 24 2 24 2 24 2 24

21



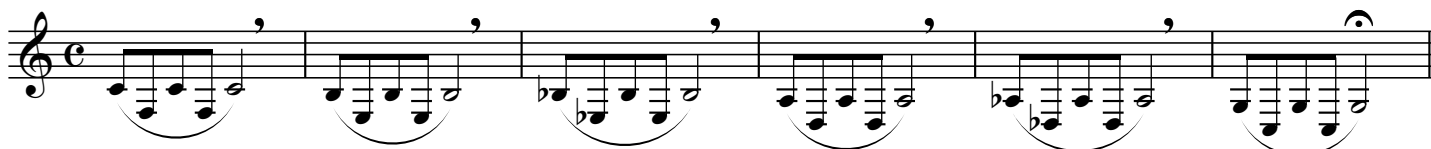
0 \_\_\_\_\_ 2 \_\_\_\_\_ 1 \_\_\_\_\_ 3 \_\_\_\_\_ 23 \_\_\_\_\_ 4 \_\_\_\_\_ 24 \_\_\_\_\_

28



0 \_\_\_\_\_ 2 \_\_\_\_\_ 1 \_\_\_\_\_ 3 \_\_\_\_\_ 23 \_\_\_\_\_ 4 \_\_\_\_\_ 24 \_\_\_\_\_

35



*g<sup>vb</sup>*  
0 \_\_\_\_\_ 2 \_\_\_\_\_ 1 \_\_\_\_\_ 3 \_\_\_\_\_ 23 \_\_\_\_\_ 4 \_\_\_\_\_

Low brasses  
supporting  
false notes  
'at the fourth'

# False-note exercises for tuba

'Trumpet' fingerings

41

Exercise 41: A six-measure exercise in treble clef with a common time signature. The notes are: G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4. A dashed line labeled  $g^{bb}$  is positioned below the staff. Fingerings are indicated below the notes: 0, 2, 1, 3, 23, 4.

46

Exercise 46: A six-measure exercise in treble clef with a common time signature. The notes are: G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4. A dashed line labeled  $g^{bb}$  is positioned below the staff. Fingerings are indicated below the notes: 0 4 0 4 0, 4 0 4 0 4, 2 24 2 24 2, 24 2 24 2 24.

54

Exercise 54: A six-measure exercise in treble clef with a common time signature. The notes are: G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4. Fingerings are indicated below the notes: 0, 2, 1, 3, 23, 4.

59

Exercise 59: A six-measure exercise in treble clef with a common time signature. The notes are: G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4. Fingerings are indicated below the notes: 0, 2, 1, 3, 23, 4.

65

Exercise 65: A seven-measure exercise in treble clef with a common time signature. The notes are: G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4. Fingerings are indicated below the notes: 0, 2, 1, 3, 23, 4, 24.

72

Exercise 72: A seven-measure exercise in treble clef with a common time signature. The notes are: G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4; G4, A4, B4, C5, B4, A4. Fingerings are indicated below the notes: 0, 2, 1, 3, 23, 4, 24.

Low brasses  
supporting  
false notes  
'at the fourth'

# False-note exercises for tuba

'Trumpet' fingerings

78 80

8<sup>vb</sup> 0 \_\_\_\_\_ 2 \_\_\_\_\_ 8<sup>vb</sup> 0 \_\_\_\_\_ 2 \_\_\_\_\_

82

0 \_\_\_\_\_ 2 \_\_\_\_\_ 1 \_\_\_\_\_ 3 \_\_\_\_\_ 23 \_\_\_\_\_ 4 \_\_\_\_\_

87 89

0 \_\_\_\_\_ 0 \_\_\_\_\_