

WORKING ZONE

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If you have questions or comments please feel free to contact us:

workingzonetuba@gmail.com

Scan the QR code for the online material of Working Zone: scales presented in a different way, fully developed intervals and extra exercises that couldn't fit in the book.

This is an evolving digital content, so check the updates regularly.



<http://workingzone.fennica.digital/>

FOREWORD

When I started playing tuba as a youngster, I was unmotivated and lacked interest in scale practicing.

It took quite a long time, before I started to understand the meaning and the importance of scales in music. The following list is the sum of things I learned during the years...

FIVE REASONS TO PRACTICE SCALES:

1. For a musician, it is essential to have a good sense of internal time. One of the best ways to improve this is to practice scales. With and without a metronome.
2. Most music is made of scales, they are like building blocks. Scale practicing will help you not only to understand scales, but also other things like chords, key signatures, modulations and how everything is connected.
3. It will help you to improve intonation, articulation, fingering technique and equalize tone quality, throughout the whole register.
4. Your sight-reading skills will get better.
5. You will get material for improvisation.

(This list could probably go on forever, but at this very moment I feel that this is enough...) In addition to scales, this book also covers two other important subjects: intervals and chords. I want to emphasize two things about practicing the material in this book.

Firstly, consider everything as music. Always prefer playing music instead of playing just notes. Secondly, be patient, start slowly and gradually go for faster tempo.

I am grateful for having this opportunity to write this foreword and "Toolbox" for this book. My former students Lauri and Nicolas have done a great job and *Working Zone* is a valuable addition to existing books on scales, intervals, chords and tuba playing.

Finally, scale, interval and chord practicing does not have to be your most favorite thing to do, but the importance of it should not be underestimated. And you never know, maybe after a while when you get more into it, you may accidentally even start to like it! Anyway, that is what happened to me...



PETRI KESITALO

Principal tuba, Helsinki Philharmonic Orchestra
Teacher of tuba, Sibelius Academy
Helsinki, 24.11.2018

INTRODUCTION

“Working Zone” is the area where you make personal progress. In “Working Zone” the things you practice are not too difficult or too easy, but they are challenging enough. Regular, dedicated and focused practicing in the “Working Zone” will improve your playing skills.

The idea for this book has evolved over time. We got inspiration from our teacher Petri Keskitalo, from masterclasses and from brass and music literature. We wanted to gather, combine and clearly explain, what in our opinion are the most important things to practice. We both had the same idea, but not the energy to make it alone. So we are grateful for having achieved this book together!

Find your “Working Zone” daily. Work there slowly and systematically. Be patient. Focus on practicing the things you really need to. Try always to be aware why you are doing what you are doing.

Finally, we are very grateful to Petri Keskitalo for helping us to finalize and correct a certain amount of things. Also a special thanks to Miika Jämsä, Teemu Salmi, Annika Granlund, Jenna Karjalainen, Jari Eskola and people in Fennica Gehrman, Paul Aksman, Niklas Larsson, Liisa Ohtonen and our wives Marjo and Saara for the support.

Lauri Nicolas

HOW TO USE THIS BOOK?

The written music is basic material. It is meant to be practiced as written and with variations. These variations can be found on the separate page titled “Patterns”.

Keep the “Patterns” page next to the book to remind you of playing with various:

- articulations
- dynamics
- rhythms
- tonguings (single, double, triple)
- octaves
- tone colors

Examples on how to use the “Patterns” page can be found on pages 14-15 (scales), on pages 70-71 (intervals) and on pages 112-113 (Patterns, more directions and examples). Examples of patterns are just a rough idea of what you can do. You can and should also create your own patterns.

In order to be versatile and to feel comfortable playing high, low, pp, ff, and master various articulations, it is very important to keep challenging yourself during your daily practice. Practice the same thing as long as you can stay focused. The day you switch to “auto-pilot” is the time to do something differently. Everything in this book is also meant to be played on your whole range. Transpose it one, two or three octaves lower and higher!





CHAPTER 1

DAILY PRACTICE

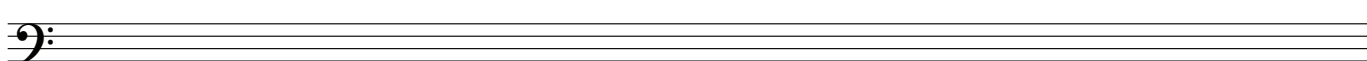
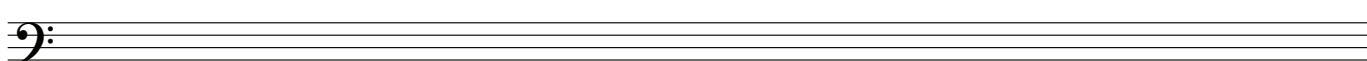
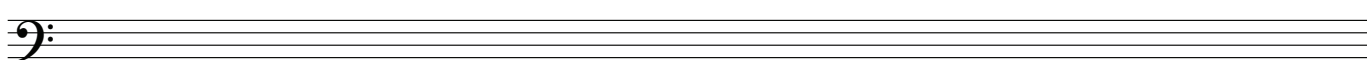
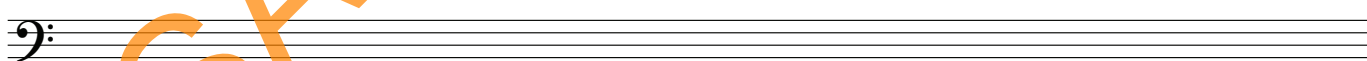
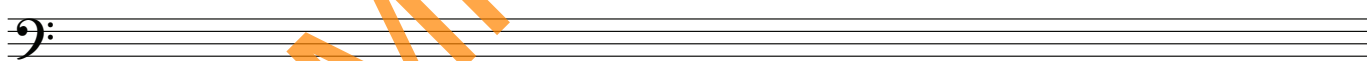
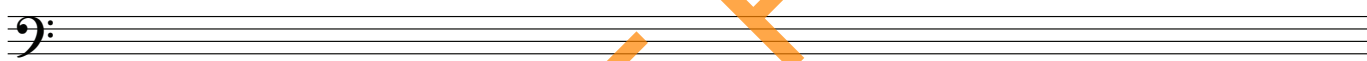
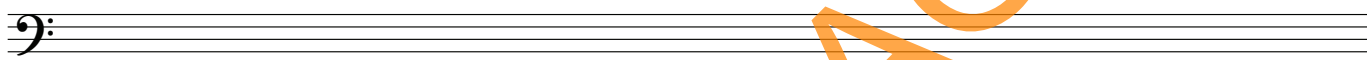
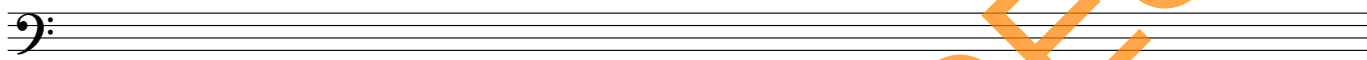
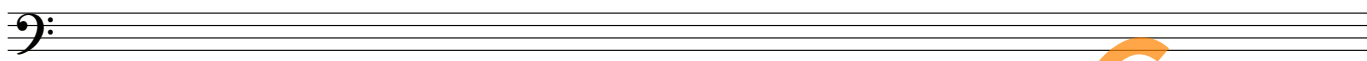
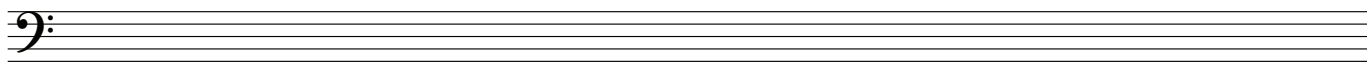
Daily practice from the Blazhevich book is good for focusing on sound, intonation and dynamic control. One starting from F and one from Bb. Go with the one that fits your needs.

You do not have to play the full page. Practice to the point you feel is necessary. When you notice you are not improving anymore, or you do not sound anymore quite like you should, just stop. Get at it again tomorrow.

Aim for different things when you are in your "comfort zone" and when you get inside the "Working Zone". Use the "Patterns" page for various articulations, dynamics or effects. Practice crescendos starting from pianississimo up to forte in your "comfort zone" range and then try to expand it to your "Working Zone".

Some things need more time before you get them right and others work immediately. Remember to be patient.

NOTES / OWN SCALES / INTERVALS / PATTERNS



SAMPLE PAGES

DAILY PRACTICE

Blazhevich

The musical score consists of 11 staves of music in bass clef. The first seven staves feature a sequence of eighth notes with stems pointing up, followed by a series of chords. The eighth staff contains a sequence of chords. The ninth staff contains a sequence of chords. The tenth staff contains a sequence of chords. The eleventh staff contains a sequence of chords. The final staff features a sequence of chords with dynamics markings: *sfz ppp*, *fff*, and *ppp*.

CHAPTER 2

SCALES

The seemingly large amount of scales (one a week) is there to keep basic practice diverse. The scales were selected at random. You can learn them by heart if you like, but you don't have to. Use the "Patterns" page to make variations and practice basic rhythms or tonguing exercises just as shown on pages 14 & 15.

Sticking to "One scale a week" will force you to stay acute during scale practice. Enjoy different harmonics, challenge your solfeggio, sight-reading and fingering abilities, or practice the one you need to get familiar with. Practice them up and down to your "Working Zone"!

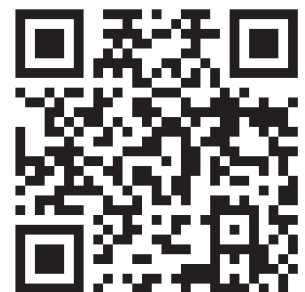
For more scales:

Herman Rechberger -
 "Scales and modes around the world"
 - Fennica Gehrman
 or ianring.com/musictheory/scales



	1	2	3	4	5	6	7	8	9	10	11	12
English	C	C#	D	E♭	E	F	F#	G	A♭	A	B♭	B
German	C	Cis	D	Es	E	F	Fis	G	As	A	B	H
Latin	Do	Do#	Re	Mi♭	MI	Fa	Fa#	Sol	Lab	La	Si♭	Si

	#	♭
English	"sharp"	"flat"
German	"-is"	"-s"
Latin	"dièse"	"bemole"



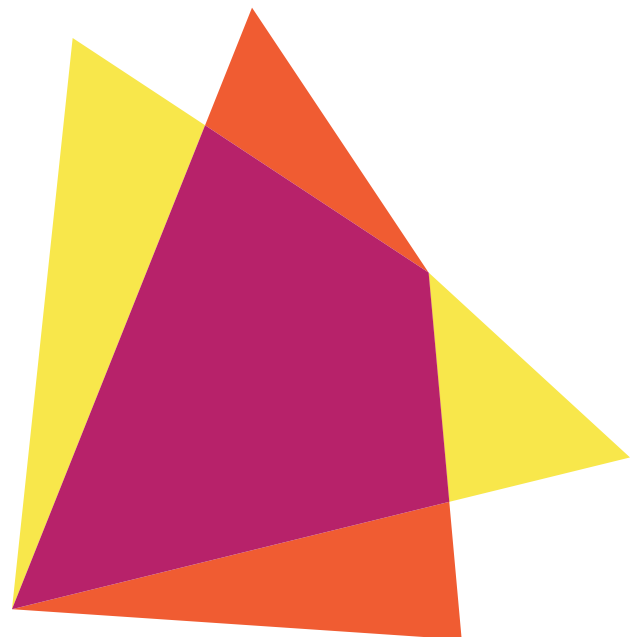
Latin is for Italian, French, Spanish etc.
 pronunciation of # and ♭ changes slightly.

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LIST OF SCALES

- | | |
|--|---|
| 12 Explanations for scale practice | 48 3. mode of Jazz minor /
Lydian Augmented |
| 14 Augmented Inverse /
Six Tone Symmetrical | 49 4. mode of Jazz minor / Overtone
scale / Lydian Dominant / Acoustic |
| 15 Asian / Hungarian minor Inverse | 50 5. mode of Jazz minor / Major-minor /
Hindu |
| 16 Balinese / Pelog | 51 6. mode of Jazz minor /
minor Locrian / Half Diminished |
| 17 Bebop Dominant | 52 7. mode of Jazz minor / Altered /
Super Locrian |
| 18 Blues | 53 minor Pentatonic |
| 19 Chromatic | 54 minor Romani |
| 20 Diminished Blues $\flat 9$ | 55 Neapolitan Major |
| 21 Dromos Houseini | 56 Nine Tone |
| 22 Eight Tone Spanish /
Spanish Phrygian | 57 Petrushka |
| 23 Enigmatic | 58 Prokofiev |
| 24 Half-Whole Step / Octatonic /
Dominant Diminished | 59 Prometheus (Scriabin) |
| 25 Harmonic Major / Ethiopian | 60 Prometheus Neapolitan |
| 26 Harmonic minor | 61 Shostakovich |
| 27 2. mode of Harmonic minor /
Locrian Natural | 62 Tritone / Raga Indupriya /
Messiaen Truncated Mode 2 |
| 28 3. mode of Harmonic minor /
Ionian Augmented | 63 Two-Semitone Tritone /
Messiaen Mode 5 |
| 29 4. mode of Harmonic minor /
Altered Dorian / Romanian minor | 64 Whole-Half Step / Diminished |
| 30 5. mode of Harmonic minor /
Phrygian Dominant / Spanish Romani | 65 Whole Tone |
| 31 6. mode of Harmonic minor /
Aeolian Harmonic | |
| 32 7. mode of Harmonic minor /
Ultralocrian/Superlocrian Diminished | |
| 33 Kokin-joshi / Hexatonic In-sen | |
| 34 Leading Whole Tone | |
| 35 Lydian minor | |
| 36 Major / 1st mode of Major / Ionian | |
| 37 2nd mode of Major / Dorian | |
| 38 3rd mode of Major / Phrygian | |
| 39 4th mode of Major / Lydian | |
| 40 5th mode of Major / Mixolydian | |
| 41 6th mode of Major / Aeolian /
Natural minor | |
| 42 7th mode of Major / Locrian | |
| 43 Major Augmented | |
| 44 Major Locrian | |
| 45 Major Pentatonic | |
| 46 1st mode of Jazz minor /
Melodic minor | |
| 47 2. mode of Jazz minor /
Mela Natakapriya | |

SAMPLE PAGES



BEPOP DOMINANT

The image displays a musical score for 'Bebop Dominant', consisting of 15 staves of music in bass clef. Each staff is labeled with a chord name: C, G, D, A, E, B, Cb, F#, Gb, C#, Db, Ab, Eb, Bb, and F. The music is written in a style characteristic of bebop, with complex rhythmic patterns and chromaticism. A large, diagonal orange watermark reading 'SAMPLE PAGES' is overlaid across the center of the page.

EIGHT TONE SPANISH / SPANISH PHRYGIAN

The image displays a musical score for the Eight Tone Spanish / Spanish Phrygian scale, presented in bass clef across 15 staves. The staves are labeled with their respective starting notes: C, G, D, A, E, B, C \flat , F \sharp , G \flat , C \sharp , D \flat , A \flat , E \flat , B \flat , and F. Each staff contains a sequence of notes representing the scale, with various accidentals (sharps, flats, and naturals) and some notes marked with an 'x' to indicate specific alterations. A large, diagonal watermark reading 'SAMPLE PAGES' is overlaid across the center of the page.

NINE TONE

The image displays a musical score for a 'NINE TONE' exercise. It consists of 15 staves, each representing a different chord. The chords are: C, G, D, A, E, B, C_b, F[#], G_b, C[#], D_b, A_b, E_b, B_b, and F. Each staff begins with a bass clef and contains a sequence of notes, primarily eighth and sixteenth notes, with various accidentals (sharps, flats, and naturals). A large, semi-transparent orange watermark with the text 'SAMPLE PAGES' is oriented diagonally from the bottom-left to the top-right, covering the central portion of the score.

CHAPTER 3

INTERVALS

Include also the intervals in your daily practice. When you are practicing an excerpt or a solo piece etc. and you notice you have trouble with a specific interval, for example minor 6th, you can work on with all the minor 6th interval exercises found in this book. This method will serve you better, than practicing exclusively the “troublesome” interval within an excerpt or a solo piece. With the intervals, start small and go big. Use a tuner and expand the range and dynamics to your “Working Zone”.

SAMPLE PAGES

FOR EXTRA
MATERIAL:



<http://workingzone.fennica.digital/>

EXPLANATIONS FOR THE INTERVAL EXERCISES

In these exercises you should aim for minimizing the movement of mouthpiece, embouchure and facial muscles.

Start with the minor 2nds and practice gradually to your maximum range.

Then move on and practice on Major 2nd, minor 3rds etc.

For the ex. 1-4 you should practice with a tuner in order to control your intonation.

Vary dynamics and articulations!

pp ff ff pp pp ff etc...

The exercise 5-8 is an interval pile up. The final result is this (Your maximum ambitus): Remember to aim for minimum movements, smoothness and stay relaxed.

Proceed like this :

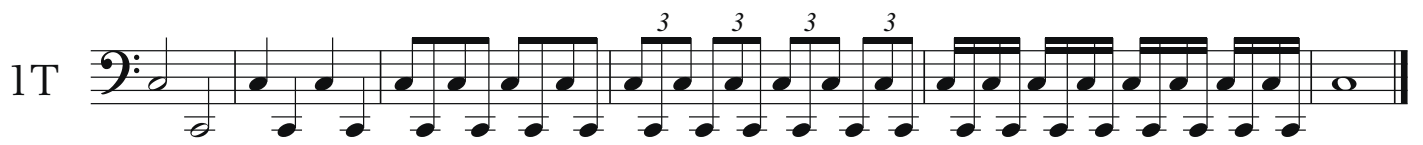
Exercise 1A: Play the lowest note you can and pile up two intervals (the one you currently practice). Keep playing this until you get to the highest note you can reach.

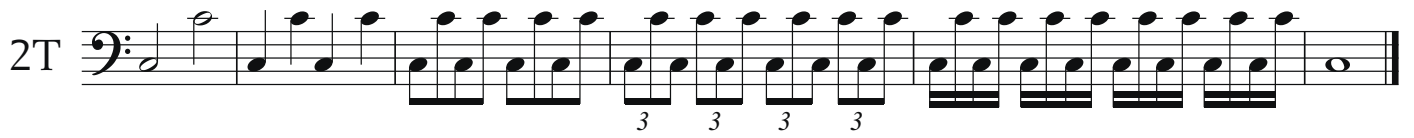
etc.

Exercise 1B: Play the highest note you can attack cleanly and pile down two intervals. Keep playing until you get to the lowest note you can reach.

etc.

Repeat example 1A & 1B by piling up 3, 4, 5, etc. intervals until you reach your maximum ambitus

1T 

2T 

3T 



4T 



5T 



6T 



I have not failed. I've just found 10,000 ways that won't work. - T. A. Edison

CHAPTER 5

EXTRAS

Extras include aspects of playing that can be very helpful. This chapter was mainly written to make you aware of these aspects. References are included for more information.

Extras include:

- breathing exercises
- buzzing
- lip trills
- word about false pedals, multiphonics and circular breathing
- chords and arpeggios for additional intonation practice challenges.

You can use chords and arpeggios to make sure that your intonation works in the full range. Transpose them into your full ambitus. These will also test your solfeggio abilities. Practice for example one row a day, one column a day or in diagonals!

FOR EXTRA
MATERIAL:



<http://workingzone.fennica.digital/>

BUZZING

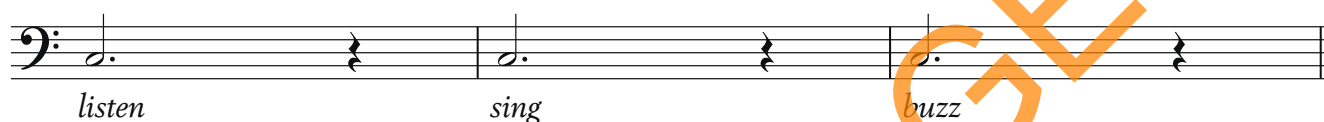
Remember that buzzing is an exercise! Do it if you want to do it.

Use these exercises to check your mouthpiece placement embouchure changes or find weak spots in your solfeggio.

Be aware that buzzing is a way to see how your lips work mechanically and it's not intended to be used as an all-around playing aid.

NOTE!

Be sure to blow through the mouthpiece in the same way as with the instrument. Don't make the sound by pressing lips together to make the buzzing sound louder. Use a 30 cm long garden hose to make buzzing more natural.



Make sure that you follow the instructions above. Always concentrate on the blowing rather than the lips.

Do the exercises in this book by:

1. Singing in your mind or playing with the piano
2. Singing
3. Buzzing

BE SURE ALWAYS TO MASTER EVERYTHING BEFORE YOU MOVE ON.

You can buzz anything you want, but if you need more help, play along with a CD, check out these:

- **Sam Pilafian & Patrick Sheridan:** The Brass Gym - Focus on Music
- **Alessandro Fossi:** To Buzz - Academia
- **James Thompson:** The Buzzing Book - Editions Bim
- **Roger Bobo:** Mastering the tuba - Editions Bim

Page 58. Nine Tone scale "4x16th, *ff*, single tonguing articulation, Bruckner sound "

etc.

Page 18. Balinese scale "1 breath, slow, *p*, legato, soft bordogni style"

etc.

Page 42. Mixolydian scale "4 down, triple tonguing, light and focus on clarity"

etc.

Page 80. Perfect 4th "cresc to the lower note, *p* to *ff*, with accent, big, dark & wide sound"

etc.

Page 84. Perfect 5th "from the bottom, 6 up, *ff* to *pp*, legato vocalizing style"

etc.

Page 76. minor 3rd "Single tonguing, comfortable dynamic, focus on clarity"

etc.

Page 78. Major 3rd "double tonguing, focus on clarity"

etc.

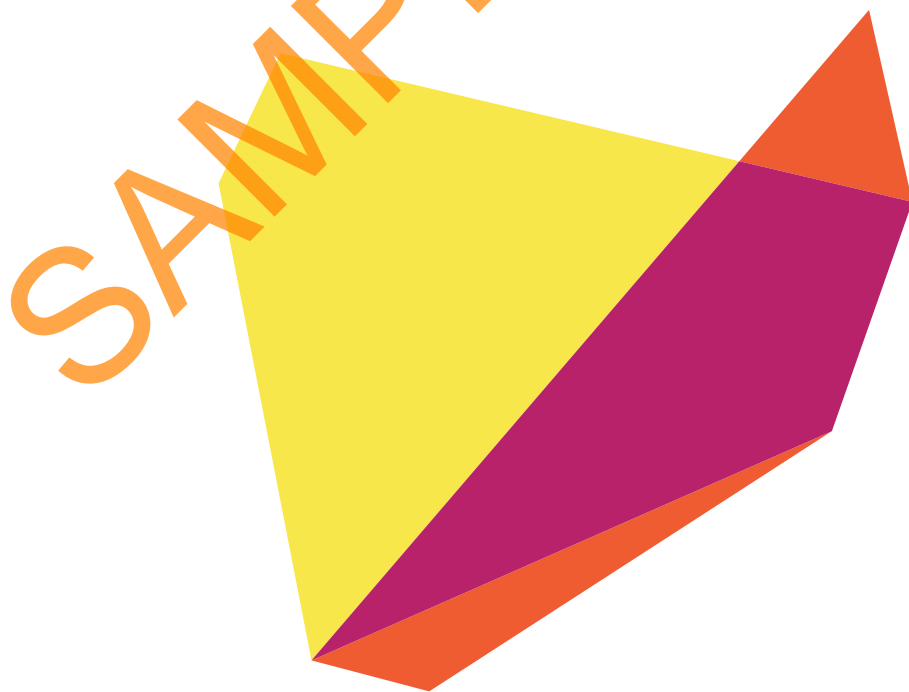
etc.

CHAPTER 6

FINGERINGS

As you might have noticed, tubas are built in many various ways and there are four main root tones for the instruments. The differences compared to other brass instruments are that the tuba part is usually written in C and the only that changes is the fingerings between the instruments while the sounding tones remain the same. Multiple fingering combinations exist for each tone and these charts will help you explore and find all the possible combinations of your own instrument(s).

The sound should always come first. Choose the fingering that helps you to produce the best possible sound, while listening to the tuning and the relationship to other tones around it.



Fingering Chart for Non-Compensated 4 Valves B \flat Tuba

	0	2	1	12 3	23	4 13	24 123	124 34	234	134	1234
P. 16											
P. 15 -12 cents											
P. 14 -31 cents											
P. 13 +41 cents											
P. 12 +2 cents											
P. 11 -49 cents											
P. 10 -14 cents											
P. 9 +4 cents											
P. 8											
P. 7 -31 cents											
P. 6 +2 cents											
P. 5 -14 cents											
P. 4											
P. 3 +2 cents											
P. 2											
P. 1											

SAMPLE PAGES