

rangesongs

Tuba Edition

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Introduction

Rangesongs develops your high and low ranges by using target notes in a musical context to encourage you to move your air properly. For high notes use intense, fast moving air, and for low notes use a generous amount of slow moving air. Follow these guidelines when playing *Rangesongs*:

1. If you ever feel pain, stop playing immediately and seek help from a medical professional.
2. Do a thorough warm-up before playing *Rangesongs* or start with some of the low songs. Do not begin by playing extremely high without an adequate warm-up.
3. When working in the high register, spend as much time resting as you do playing.
4. Do not proceed to the next higher target note until you are comfortable in the range you are currently working on. Be methodical in your approach and take your time.
5. Mix up your practicing so you sometimes play songs that are easily within your range and other times you challenge yourself to reach target notes that are just out of your range.
6. Each *Rangesong* practice session should last between 15 and 30 minutes and include approximately 10 – 15 songs, alternating between high and low songs. You may wish to include two or three *Rangesong* sessions in any given practice day.
7. Do not strain to reach the high notes. If you find yourself straining, lower your target note by $\frac{1}{2}$ step.
8. The best way to use *Rangesongs* is to alternate between high and low songs.
9. You will make quicker progress if you practice *Rangesongs* daily; however, if you begin to feel too fatigued, take a day off from *Rangesongs*.
10. Don't play high *Rangesongs* on concert days unless you are confident you can play your best after working intensely in the high register.
11. Focus on moving the air properly at all times: intense, fast air for the high notes and generous, slow air for the low notes.

High Range:

For the high range, *Rangesongs* improves your range and endurance systematically by using two strategies:

1. The phrases within each song are specifically composed to build melodically to a designated target note, as in the following example from a song with G-flat as its target:

The image shows a musical staff in bass clef with a tempo marking of quarter note = 72. The key signature has three flats (B-flat, E-flat, A-flat). The melody begins on a middle C (C4) and ascends chromatically through C-sharp, D, D-sharp, E, E-sharp, F, and F-sharp to a G-flat (G4), which is the target note. The final note is a half note G-flat. The dynamic marking is *mp*. A phrasing slur covers the notes from the first C to the final G-flat. A hairpin symbol is positioned below the staff, indicating a crescendo leading to the target note.

If you follow the indicated phrasing and focus on playing musically, you will eventually get stronger and more efficient in the high register because you will learn to generate an intense, fast moving air stream to achieve the high note. The phrasing provides a compelling musical incentive to support the tone with the proper air speed.

NOTE: The title of each song refers to the target note—or highest note in the song—not necessarily the key.

2. The high range portion of *Rangesongs* is organized progressively by target note starting with *f* in the staff and proceeding chromatically up to *f* above the staff. There are five songs for each target note (for a total of 65 songs) and the target note is always the highest note in each song. This organization ensures systematic practicing resulting in gradual improvement. In addition, each song is short, lasting only one minute or slightly longer.

Low Range:

For the low range, *Rangesongs* extends the range downward by $\frac{1}{2}$ steps. There are five songs for each target note starting with pedal G and progressing down to pedal C (for a total of 40 songs). Strive for a resonant, consistent tone in the low register and support the tone with a generous amount of slow moving air.

When you practice generating the air flow necessary for resonant low notes, your high register also benefits. The ability to produce the appropriate intensity and amount of air is the key to extending your range in both directions. When you practice your air flow, your embouchure will develop gradually over time.

NOTE: If you are not able to play the indicated phrases comfortably in the low *Rangesongs*, it is acceptable to speed up the tempo or break the indicated phrasing by adding a breath. Do not strain to squeeze the last bit of air from your body to make the phrases.

G 4

♩ = 108

The musical score is written for a bass clef instrument in 3/4 time and the key of G major (one sharp). The tempo is marked as ♩ = 108. The score consists of ten staves of music, each containing a single melodic line with various dynamics and articulations. The dynamics range from *mp* (mezzo-piano) to *f* (forte), with some passages marked *p* (piano) or *mf* (mezzo-forte). The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, often grouped in beams. Slurs and accents are used to indicate phrasing and emphasis. The score concludes with a final cadence on the tenth staff.

Pedal D-flat 1

♩ = 108

mf

mp *mp*

mp *mf*

p

mf

mf *tempo 1*

mp *mp* *mp*

mf *p*

Detailed description: This musical score is for a piece titled "Pedal D-flat 1". It consists of eight staves of music, all in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked as 108 beats per minute, with a quarter note equal to one beat. The score begins in common time (C) and features a variety of dynamics including *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The music includes slurs, ties, and accents. A change in tempo to *tempo 1* is indicated by a hairpin and a fermata. The time signature changes to 3/4 in the third staff and back to common time in the sixth staff. The piece concludes with a final *p* dynamic.