VICENTE CREMADES
TUBA

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CRUBANK COLOUTU METHOD

E) or BB, BASS (TUBA - SOUSAPHONE)

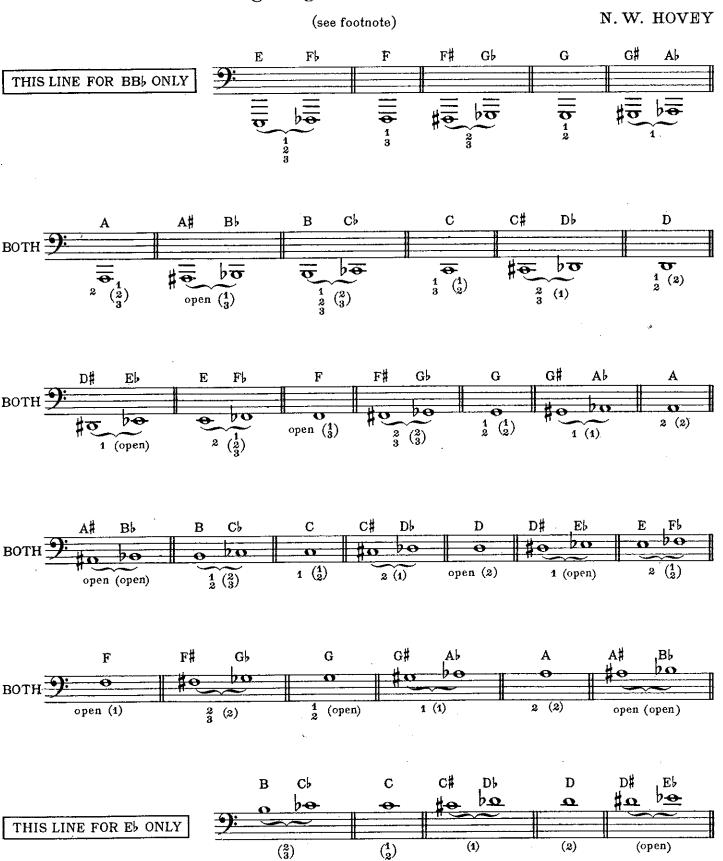
N. W. HOVEY

A FUNDAMENTAL COURSE FOR INDIVIDUAL OR LIKE-INSTRUMENT CLASS INSTRUCTION



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Fingering Chart for Basses

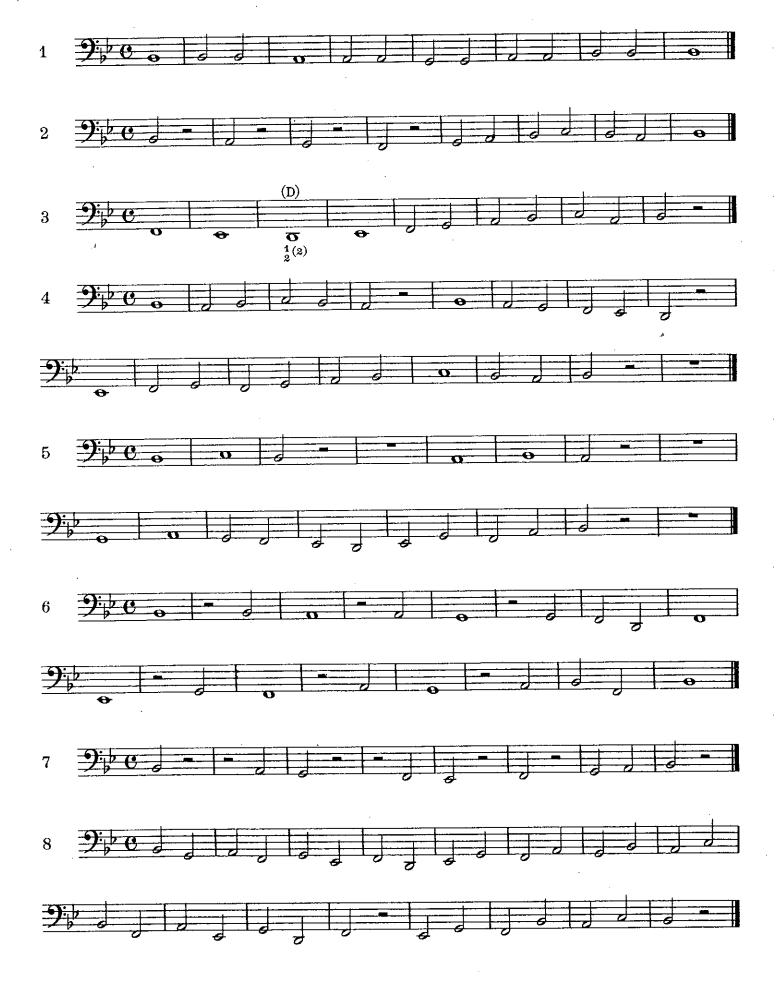


In this chart and under each new note introduced in the following lessons will be found the fingering for both BBb and Eb Bass. The BBb fingering is indicated first, followed by the Eb fingering in parenthesis.

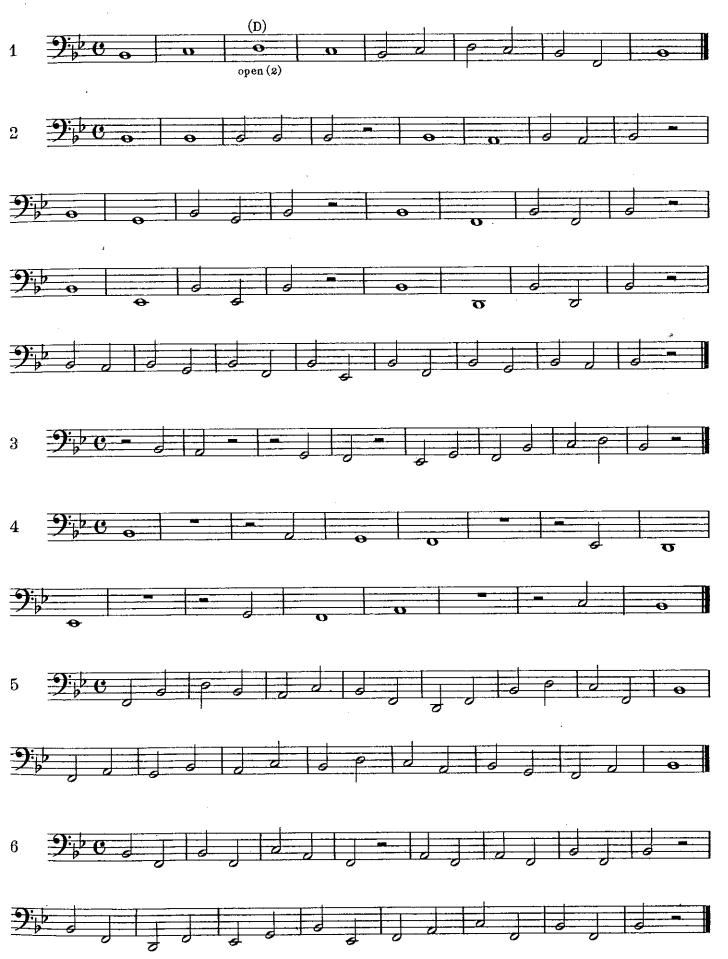
Whole Notes and Rests



Half Notes and Rests



Half Notes and Rests



Quarter Notes and Rests



Quarter Notes and Rests



The sign % indicates that the preceding measure is to be repeated.

Key of Eb

Note: All exercises previous to this lesson have been in the Key of Bb in which B and E are flatted. This lesson introduces the Key of Eb in which B, E, and A are flatted. Form the habit of looking at the key signature before you play each exercise in the following lessons.



The Tie; Dotted Half Notes



Practice softly. Learn to conserve the breath so as to get maximum tone with minimum effort. Practice daily on slow, even, sustained tones.

Three Quarter Time



The sign β is called a "natural". It cancels the effect of the A flat in the key signature, for one measure only. Occasional sharps, flats or naturals not appearing in the key signature are called "accidentals."

Eighth Notes

Rhythmic Patterns to be practiced. Repeat each several times.



Eighth Notes



Eighth Notes



Key of F

(one flat - B)



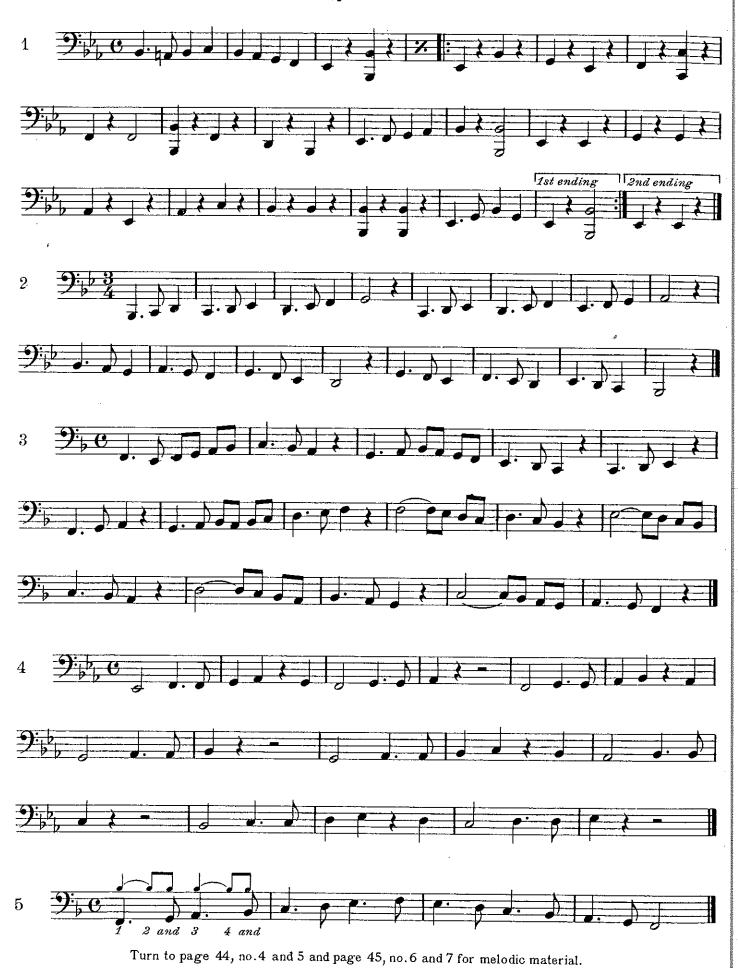
Dotted Quarter Notes

Rhythmic Patterns to be praticed. Repeat each several times.



^{*}Be certain before proceding with lesson 14 that you can recognize and define the Key Signatures you have had thus far, (namely, F Bb and Eb) and have memorized the three major scales.

Dotted Quarter Notes

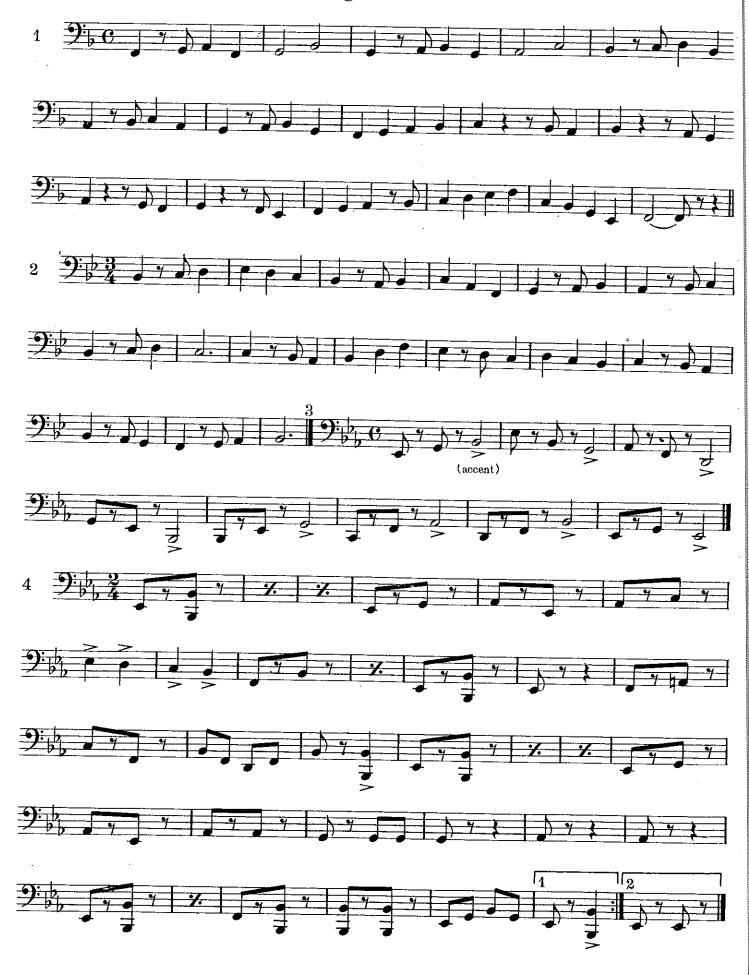


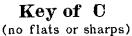
Eighth Rests

Rhythmic Patterns to be practiced. Repeat each several times.



Eighth Rests







If you have memorized four major scales (C, F, Bb, Eb) procede with the next lesson; if not, review lesson 18, No.1, Lesson 13, No.1, Lesson 14, No.7 and Lesson 7, No.1.

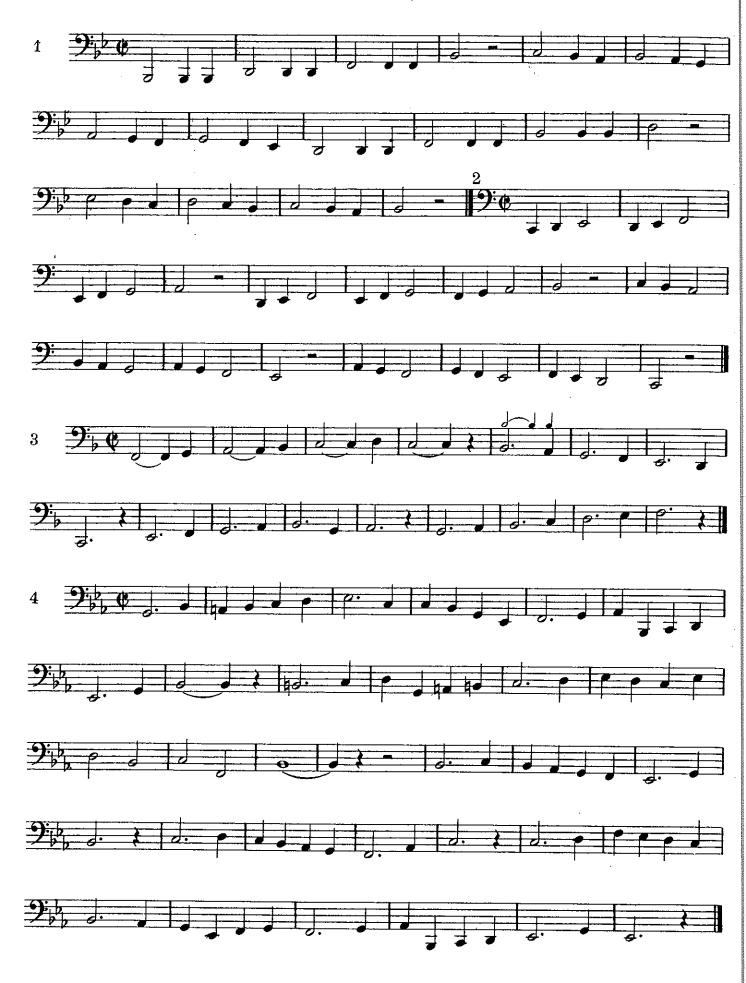
The Slur



Alla Breve (cut time)



Alla Breve



Alla Breve



Key of Ab⋆

(four flats-B,E,A and D)



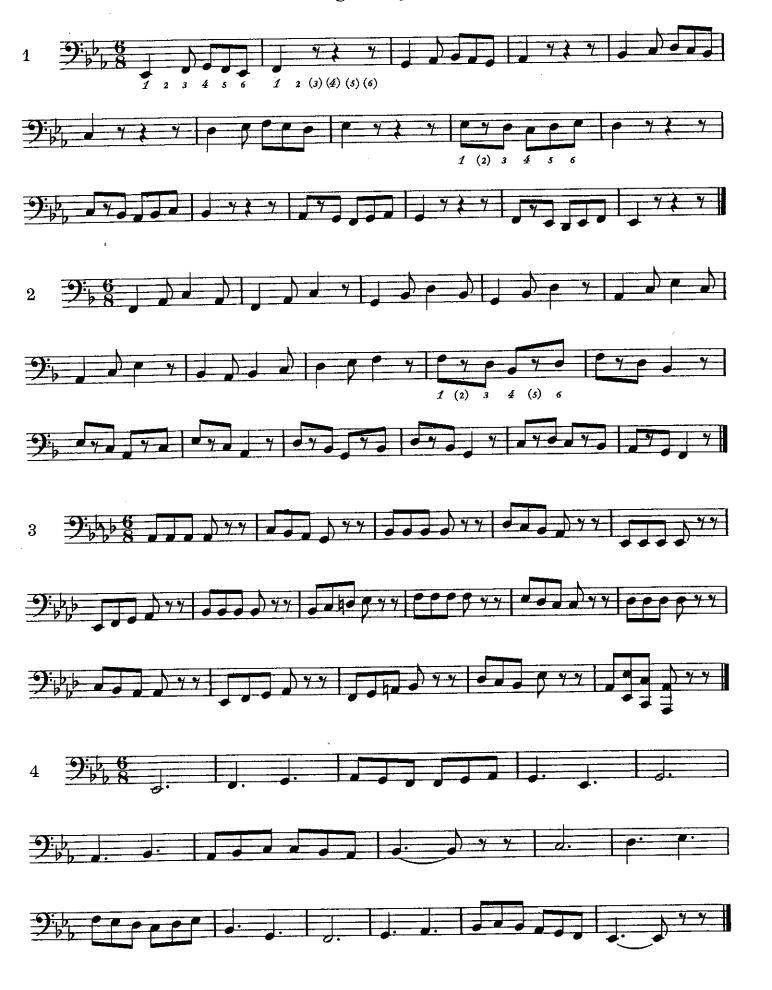
Six-Eight Rhythm

Practice each of the following 6-8 lessons beating six to a measure emphasizing or slightly accenting counts 1 and 4, (1 2 3 4 5 6). Then review each lesson beating two to a measure, so the first beats falls on count one and the second beat on count four.

 $(1 \ 2 \ 3 \ 4 \ 5 \ 6)$ $(1 \ - \ - \ 2 \ - \ -)$



Six-Eight Rhythm



Six-Eight Rhythm



Key of D♭*

(five flats - B, E, A, D and G)



^{*)} After completing this lesson the pupil should know six major scales from memory, namely C, F, Bb, Eb, Ab and Db.

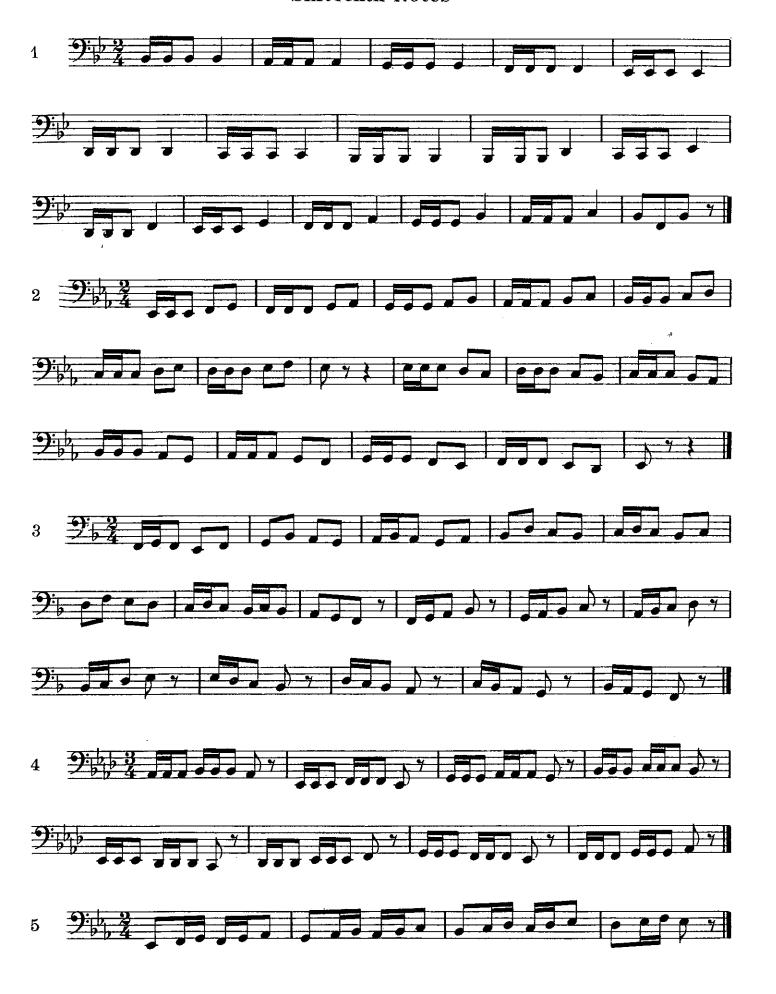
Sixteenth Notes

(see footnote)



Number 1 is a rhythmic exercise. Play both lines and compare. Notice that any eighth note may be replaced by two sixteenths. Invent some rhythmic patterns of your own.

Sixteenth Notes



Sixteenth Notes



2

Key of Gb*

(six flats—B E A D G and C)

(Cb)

(Gb)

(Gb)

(Gb)

refer to lesson 27

^{*)} After completing this lesson the pupil should know seven major scales from memory. (Namely, C, F, Bb, Eb, Ab, Db and Gb)

Dotted Eighth Notes



Dotted Eighth Notes



Additional Rhythms in Alla Breve

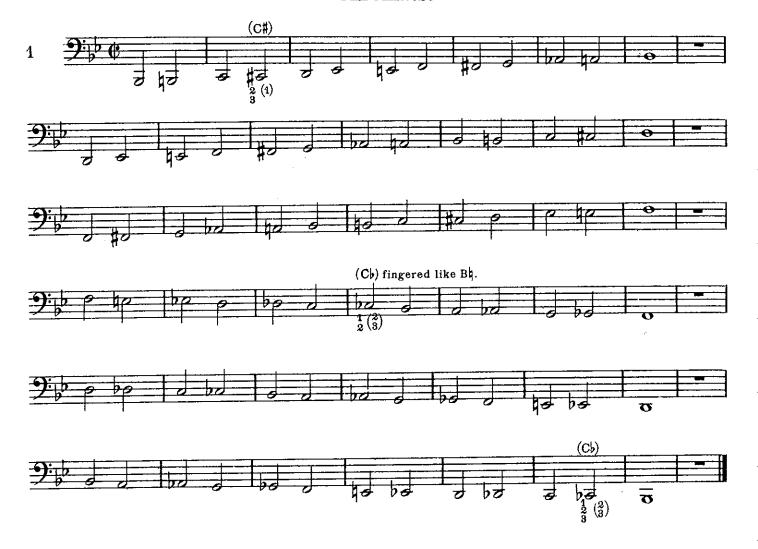


Key of G*

(one sharp-F) (F#) 9:40

^{*)} After completing this lesson the pupil should know eight major scales from memory. (Namely, G, C, F, Bb, Eb, Ab, Db and Gb)

Chromatic



In the following exercise, breathe deeply, play slowly. Keep the crescendo and decrescendo even. Each line should take but one breath.



Chromatic



Key of D[⋆]

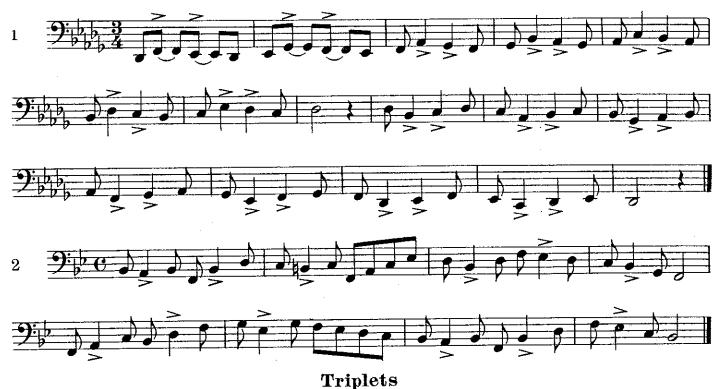
(two sharps-F and C)



*) After completing this lesson the pupil should know nine major scales from memory (namely D, G, C, F, Bb, Eb, Ab, Db, and Gb).



Syncopation



In previous lessons you have divided the quarter note into two equal parts (=) and into four equal parts (=) It may also be divided into three equal parts.



Be certain you play each of the notes in the triplet figure, with equal value. A common error is committed in playing the figure in this way . Do not rush the first two notes.

Intervals

These exercises should be practiced in two ways. First, starting each note with a definite attack and second, slurring from the first note to the second.



Turn to page 48 for melodic material.

Scales for Reference



Melodic Material



