

# **INSIDE THE CIRCLE:**

## **A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND**

*By Matt and Ben Harloff*

**FULL ENSEMBLE CHAPTER**

**TUBA PART**

*2nd Edition*

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# **Breathing Exercises**

## **Breathing Exercise #1: Smooth and Slow**

Inhale 8-Exhale 8 (repeats), Inhale 6-Exhale 6 (repeats), Inhale 4-Exhale 4 (repeats)

## **Breathing Exercise #2: Slow to Fast**

Inhale 8-Exhale 8 (repeats), Inhale 7-Exhale 7 (repeats), Inhale 6-Exhale 6 (repeats), 5, 4, 3, 2, 1

## **Breathing Exercise #3: Fast to Slow**

Inhale 1-Exhale 1 (repeats), Inhale 2-Exhale 2 (repeats), Inhale 3-Exhale 3 (repeats), 4, 5, 6, 7, 8

## **Breathing Exercise #4: Expand In/Contract Out**

Inhale 8 Counts, Hold 10 seconds and sip small breaths, Exhale 1 count,  
Hiss 10 seconds, Inhale 1 Count, Exhale 1 Count, Relax

## **Breathing Exercise #5: Dynamic Breathing**

Sustain a piano Dynamic level for 4-8 counts, Rest for 4 counts (repeats)  
Sustain a Mezzo Forte Dynamic level for 4-8 counts, Rest for 4 counts (repeats)  
Sustain a Fortissimo Dynamic level for 4-8 counts, Rest for 4 counts (repeats)

## **Breathing Exercise #6: Long Tone Exercise**

Perform any of the Long Tone Exercises as a breathing exercise.

## **Breathing Exercise #7: Note Length/Shape Exercise**

Perform any of the Note Length/Shape Exercises as a breathing exercise.

## **Breathing Exercise #8: Show Excerpts**

Choose an excerpt from your show and perform it as a breathing exercise.

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# Long Tones

9 Count Tones on F Concert

Two staves of musical notation for 9 count tones on F concert. The first staff contains the first four measures, and the second staff contains the remaining five measures. The music is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The notes are: F2 (half), G2 (quarter), Ab2 (quarter), Bb2 (quarter), C3 (half), D3 (quarter), Eb3 (quarter), F3 (quarter), G3 (half).

9 Count Tones on Bb Concert

Two staves of musical notation for 9 count tones on Bb concert. The first staff contains the first four measures, and the second staff contains the remaining five measures. The music is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The notes are: Bb2 (half), C3 (quarter), D3 (quarter), Eb3 (quarter), F3 (half), G3 (quarter), Ab3 (quarter), Bb3 (quarter), C4 (half).

8 Count Tones on F Concert

Two staves of musical notation for 8 count tones on F concert. The first staff contains the first four measures, and the second staff contains the remaining four measures. The music is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The notes are: F2 (half), G2 (quarter), Ab2 (quarter), Bb2 (quarter), C3 (half), D3 (quarter), Eb3 (quarter), F3 (quarter), G3 (half).

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Long Tones

**8 Count Tones on Bb Concert**

Two staves of musical notation for tuba. The first staff contains four measures of music, each with a whole note and a half note beamed together, with a fermata over the whole note. The notes are Bb2, Bb3, Bb4, and Bb5. The second staff contains four measures of music, each with a whole note and a half note beamed together, with a fermata over the whole note. The notes are Bb6, Bb7, Bb8, and Bb9. The final measure of the second staff has a fermata over the whole note Bb9.

**Release Exercise on F Concert**

A single staff of musical notation for tuba. It contains four measures of music, each with a whole note and a half note beamed together, with a fermata over the whole note. The notes are F2, F3, F4, and F5.

# Stagger Breathing Exercises

## Exercise 1A TEMPO: FAST

Musical notation for Exercise 1A in 4/4 time. It features a single note on the staff with a dynamic marking of *mp*. A slur above the note is labeled "4-8 times". The note is followed by a breath mark labeled "Breathe". The dynamic marking changes to *f* for the next note, which is also followed by a breath mark and a return to *mp*. The exercise ends with a repeat sign and a final note.

Musical notation for Exercise 1B in 4/4 time. It features a single note on the staff with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The note is followed by a breath mark and a return to *mp*. The exercise ends with a repeat sign and a final note.

Musical notation for Exercise 1C in 4/4 time. It features a single note on the staff with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The note is followed by a breath mark and a return to *mp*. The exercise ends with a repeat sign and a final note.

Musical notation for Exercise 1D in 4/4 time. It features a single note on the staff with a dynamic marking of *mp*. A slur above the note is labeled "4-8 times". The note is followed by a breath mark and a return to *f*. The exercise ends with a repeat sign and a final note.

## Exercise 2A TEMPO: MODERATE-SLOW

Musical notation for Exercise 2A in 4/4 time. It features a single note on the staff with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The note is followed by a breath mark and a return to *mp*. The exercise ends with a repeat sign and a final note.

Musical notation for Exercise 2B in 4/4 time. It features a single note on the staff with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The note is followed by a breath mark and a return to *mp*. The exercise ends with a repeat sign and a final note.

Musical notation for Exercise 2C in 4/4 time. It features a single note on the staff with a dynamic marking of *f*. A slur above the note is labeled "4-8 times". The note is followed by a breath mark and a return to *mp*. The exercise ends with a repeat sign and a final note.

Musical notation for Exercise 2D in 4/4 time. It features a single note on the staff with a dynamic marking of *mp*. A slur above the note is labeled "4-8 times". The note is followed by a breath mark and a return to *f*. The exercise ends with a repeat sign and a final note.

# Flexibility / Scales

## Flexibility Exercise #1

Flexibility Exercise #1 consists of three staves of music in bass clef with a key signature of two flats and a common time signature. The exercise features a sequence of notes with slurs and rests, including a final whole note on the third line.

## Flexibility Exercise #2

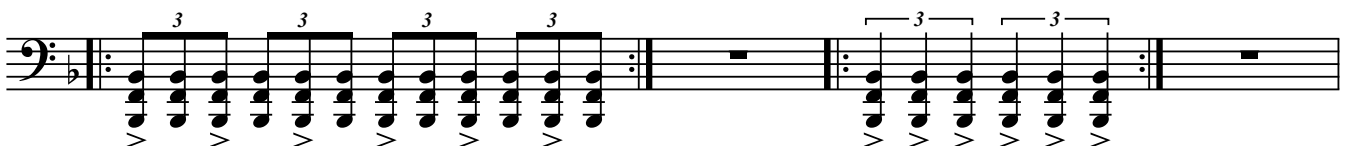
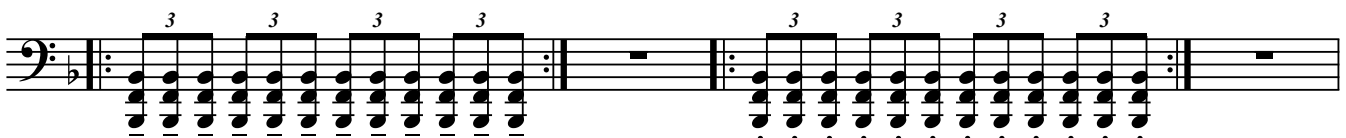
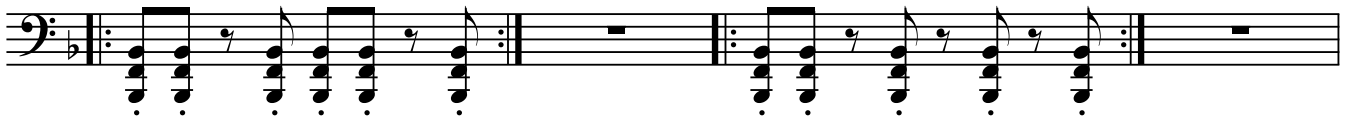
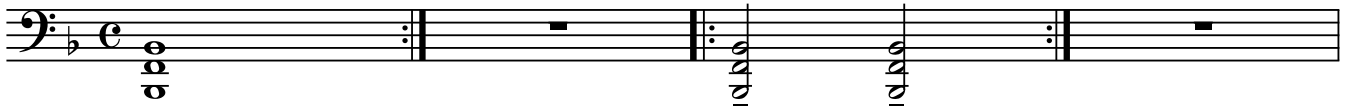
Flexibility Exercise #2 consists of four staves of music in bass clef with a key signature of two flats and a common time signature. The exercise features a sequence of notes with slurs and rests, including a final whole note on the third line.







# Note Length / Shape Exercise

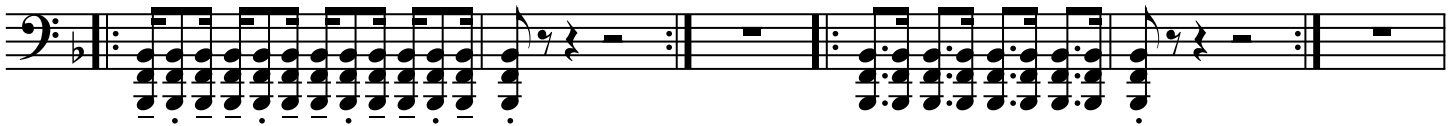
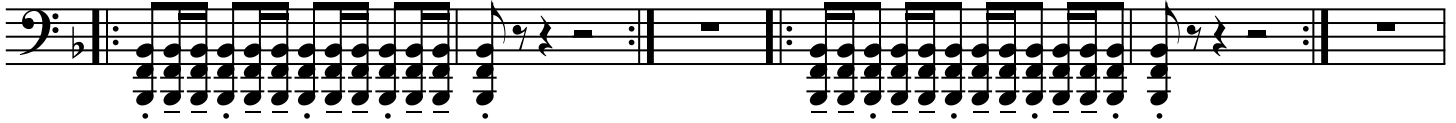


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**Note Length / Shape Exercise**



# Show Articulation Examples

## Basic 8 Staccato Eighth Notes

Four staves of music in bass clef, 2/4 time, key of B-flat major. The first three staves show a sequence of eighth notes in a descending line: G2, F2, E2, D2, C2, B1, A1, G1. The fourth staff shows the same sequence with a fermata over the final G1 note.

## Show Articulation Example 1

Four staves of music in bass clef, 2/4 time, key of B-flat major. The first three staves show a sequence of eighth notes in a descending line: G2, F2, E2, D2, C2, B1, A1, G1. The fourth staff shows the same sequence with a fermata over the final G1 note. Vertical accents (>) are placed under the first note of each eighth note in the first three staves.

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Show Articulation Examples

Show Articulation Example 2

Musical notation for Show Articulation Example 2, consisting of four staves of music in bass clef with a key signature of one flat. The music features a sequence of chords and melodic lines with various articulation marks such as accents and slurs.

Show Articulation Example 3

Musical notation for Show Articulation Example 3, consisting of three staves of music in bass clef with a key signature of one flat. The music features a sequence of chords and melodic lines with various articulation marks, including accents and slurs, and includes triplet markings over the final two staves.

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Show Articulation Examples

The image displays four staves of musical notation for a tuba part, illustrating articulation examples. Each staff begins with a bass clef and a key signature of one flat (B-flat). The notation consists of eighth notes and quarter notes, often grouped into pairs with a '7' above them, indicating a specific articulation technique. The final two staves feature triplet markings (a '3' above a bracket) over groups of three notes, with a 'V' below each note indicating an accent. The fourth staff concludes with a double bar line and a fermata symbol.

# Ensemble Fundamental Tuning Exercise

♩ = 92



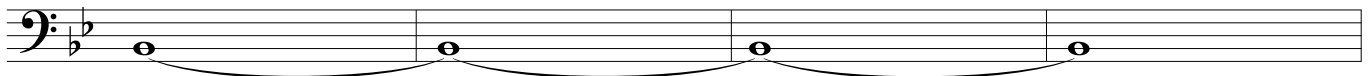
A



B

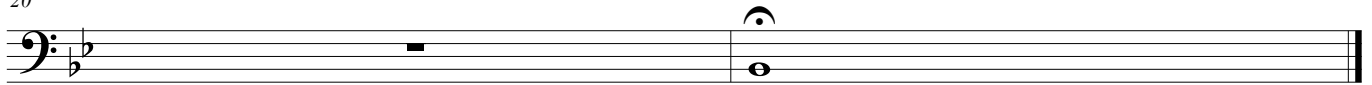


C



D

20



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# Just Intonation Tuning Exercises

**Bb Major Scale**

Tb A

Tb B

**Bb Major Chord**

Tb A

Tb B

**F Major Chord**

Tb A

Tb B

**C Major Chord**

Tb A

Tb B

**Eb Major Chord**

Tb A

Tb B

**Ab Major Chord**

Tb A

Tb B



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**Just Intonation Tuning Exercises**

**G Minor Scale**

This exercise shows the G minor scale for Tuba A and Tuba B. Tuba A plays a single melodic line with notes and fingerings: G (0), A (4), B (15), C (2), D (14), E (4), F (0), G (4), A (14), B (2), C (2), D (15), E (4), F (0). Tuba B plays a harmonic accompaniment with notes and fingerings: G (0), A (0), B (0), C (0), D (0), E (0), F (0), G (0), A (0), B (0), C (0), D (0), E (0), F (0), G (0).

**G Minor Chord**

This exercise shows the G minor chord for Tuba A and Tuba B. Tuba A plays notes and fingerings: G (0), A (15), B (2), C (0). Tuba B plays notes and fingerings: G (0), A (0), B (0), C (0).

**D Minor Chord**

This exercise shows the D minor chord for Tuba A and Tuba B. Tuba A plays notes and fingerings: D (0), E (15), F (2), G (0). Tuba B plays notes and fingerings: D (0), E (0), F (0), G (0).

**A Minor Chord**

This exercise shows the A minor chord for Tuba A and Tuba B. Tuba A plays notes and fingerings: A (0), B (15), C (2), D (0). Tuba B plays notes and fingerings: A (0), B (0), C (0), D (0).

**C Minor Chord**

This exercise shows the C minor chord for Tuba A and Tuba B. Tuba A plays notes and fingerings: C (0), D (15), E (2), F (0). Tuba B plays notes and fingerings: C (0), D (0), E (0), F (0).

**F Minor Chord**

This exercise shows the F minor chord for Tuba A and Tuba B. Tuba A plays notes and fingerings: F (0), G (15), A (2), B (0). Tuba B plays notes and fingerings: F (0), G (0), A (0), B (0).

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# Tuning Chart

**Materials:** Instrument, tuner and patience.

## Tuning Steps:

Step 1: Tune your fundamental pitch to get the instrument in tune. For Tuba: Bb on the staff.

Step 2: Tune the note at a piano dynamic. Write down how many cents out of tune.

Step 3: Tune the note at a mezzo forte. Write down how many cents out of tune.

Step 4: Tune the note at a fortissimo. Write down how many cents out of tune.

Step 5: Experiment how to fix the intonation. Write down ways to place the note in tune.

Repeat Steps 2 through 4 all the way to the highest pitch.

\*\*\*Ways to adjust tuning: Lip up. Lip down. Alternate Fingering. Adjust valve slides if possible.

## Tips:

\*Start the chart with the lowest note.

\*When tuning each note, do not adjust the pitch to play in tune. Play the note as natural as possible.

This way you will be receiving your most accurate tendency on each pitch.

\*Each dynamic may have a different pitch tendency. Be patient with each dynamic to get the most accurate tendency.

\*Write +13 if you are sharp 13 cents. Write -10 if you are flat 10 cents. Write 0 if you are in tune.

\*Fix?: On the "Fix?" line write down what you need to do to adjust the pitch and play it in tune. You may want to fill out the entire chart come back later to fill in the "Fix?" line.

\*This sheet may take some time. You may have to complete the full chart in a couple of practice sessions.

Bass clef, 4/4 time signature. Three staves for notes Bb, B, and B#.

p__ mf__ ff__	p__ mf__ ff__	p__ mf__ ff__	p__ mf__ ff__
Fix? _____	Fix? _____	Fix? _____	Fix? _____

Bass clef. Three staves for notes B, B#, and Bb.

p__ mf__ ff__	p__ mf__ ff__	p__ mf__ ff__	p__ mf__ ff__
Fix? _____	Fix? _____	Fix? _____	Fix? _____

Bass clef. Three staves for notes B#, B, and Bb.

p__ mf__ ff__	p__ mf__ ff__	p__ mf__ ff__	p__ mf__ ff__
Fix? _____	Fix? _____	Fix? _____	Fix? _____

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Tuning Chart

**#1**      **b1**      **1**      **#1**      **b1**

p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_

Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_

**1**      **1**      **#1**      **b1**

p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_

Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_

**1**      **#1**      **b1**      **1**      **#1**      **b1**

p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_

Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_

**1**      **1**      **#1**      **b1**      **1**

p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_

Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_

**#1**      **b1**      **1**      **#1**      **b1**

p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_

Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_

**1**      **#1**      **b1**      **1**

p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_

Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_

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# Chorales

O Sacred Head Now Wounded by JS Bach

Two staves of musical notation for the chorale 'O Sacred Head Now Wounded' by JS Bach. The first staff begins with a common time signature (C) and a key signature of two flats (B-flat and E-flat). The melody is written in bass clef and features a series of eighth and sixteenth notes, with a large slur covering the first two measures. The second staff continues the melody with similar rhythmic patterns and slurs, ending with a double bar line.

Be Thou My Vision

Two staves of musical notation for the chorale 'Be Thou My Vision'. The first staff has a 3/4 time signature and a key signature of two flats. The melody is written in bass clef and consists of quarter and eighth notes, with a large slur spanning the entire first staff. The second staff continues the melody with a similar rhythmic structure and a large slur, ending with a double bar line.

Faith of Our Fathers by H Hemy

Two staves of musical notation for the chorale 'Faith of Our Fathers' by H Hemy. The first staff has a common time signature (C) and a key signature of two flats. The melody is written in bass clef and features a series of quarter and eighth notes, with a large slur covering the first two measures. The second staff continues the melody with similar rhythmic patterns and slurs, ending with a double bar line.

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# Full Volume

Excerpt #1 ♩=86-92

Musical notation for Excerpt #1, Tuba Part. The excerpt is in bass clef, 2/4 time, and B-flat major. It consists of two staves. The first staff contains a quarter rest followed by a quarter note G2, then a half note G2, and a half note G2. The second staff contains a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. The first staff has a *fff* dynamic marking under the first note. The second staff has a *ffff* dynamic marking under the first note.

Excerpt #2 ♩=86-92

Musical notation for Excerpt #2, Tuba Part. The excerpt is in bass clef, 2/4 time, and B-flat major. It consists of two staves. The first staff contains a half note G2, a half note G2, a half note G2, and a half note G2. The second staff contains a half note G2, a half note G2, a half note G2, and a half note G2. The first staff has a *fff* dynamic marking under the first note. The second staff has a *ffff* dynamic marking under the first note.

Excerpt #3 ♩=92-100

Musical notation for Excerpt #3, Tuba Part. The excerpt is in bass clef, 2/4 time, and B-flat major. It consists of two staves. The first staff contains a quarter rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. The second staff contains a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. The first staff has a *fff* dynamic marking under the first note. The second staff has a *ffff* dynamic marking under the first note.