

# **INSIDE THE CIRCLE:**

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

*By Matt and Ben Harloff*

**FULL ENSEMBLE CHAPTER**

**TUBA PART**

**INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND**

**FULL ENSEMBLE CHAPTER: TUBA PART**

*by Matt and Ben Harloff*

**TABLE OF CONTENTS**

Breathing Exercises.....Page 3

Long Tones.....Page 4

- 9 Count Tones on F Concert: Page 4
- 9 Count Tones on Bb Concert: Page 4
- 8 Count Tones on F Concert: Page 4
- 8 Count Tones on Bb Concert: Page 5
- Release Exercise on F Concert: Page 5

Stagger Breathing.....Page 6

Flexibility/Scales.....Page 7

- Flexibility Exercise #1: Page 7
- Flexibility Exercise #2: Page 7
- Flexibility Exercise #3: Page 8
- Flexibility Exercise #4: Page 8

Note Length/Shape Exercise.....Page 9

Show Articulation Examples.....Page 11

- Basic 8 Staccato Eighth Notes: Page 11
- Show Articulation Example #1: Page 11
- Show Articulation Example #2: Page 12
- Show Articulation Example #3: Page 12

Tuning Exercises.....Page 14

- Ensemble Fundamental Tuning Exercise: Page 14
- Just Intonation Tuning Exercises: Page 15
  - Bb Major Scale: Page 15
  - Bb Major Chord, F Major Chord, C Major Chord, Eb Major Chord, Ab Major Chord: Page 15
  - G Minor Scale: Page 16
  - G Minor Chord, D Minor Chord, A Minor Chord, C Minor Chord, F Minor Chord: Page 16

Tuning Charts.....Page 17

Chorales.....Page 19

- “O Sacred Head Now Wounded” by JS Bach: Page 19
- “Be Thou My Vision”: Page 19
- “Faith of Our Fathers” by H Hemy: Page 19

Full Volume.....Page 20

- Excerpt #1: Page 20
- Excerpt #2: Page 20
- Excerpt #3: Page 20

# **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.

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: TUBA PART

by Matt and Ben Harloff

# Long Tones

9 Count Tones on F Concert

Two staves of musical notation in bass clef, 2/4 time, with a key signature of one flat (Bb). The first staff contains four measures of music, each with a whole note and a fermata. The notes are F2, Bb2, D3, and F3. The second staff contains five measures of music, each with a whole note and a fermata. The notes are Bb2, D3, F3, Ab3, and C4. The piece concludes with a double bar line.

9 Count Tones on Bb Concert

Two staves of musical notation in bass clef, 2/4 time, with a key signature of two flats (Bb and Eb). The first staff contains four measures of music, each with a whole note and a fermata. The notes are Bb2, Eb3, Gb3, and Bb3. The second staff contains five measures of music, each with a whole note and a fermata. The notes are Eb3, Gb3, Bb3, Db4, and F4. The piece concludes with a double bar line.

8 Count Tones on F Concert

Two staves of musical notation in bass clef, 2/4 time, with a key signature of one flat (Bb). The first staff contains four measures of music, each with a half note and a fermata. The notes are F2, Bb2, D3, and F3. The second staff contains four measures of music, each with a half note and a fermata. The notes are Bb2, D3, F3, and Ab3. The piece concludes with a double bar line.

**INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND**

**FULL ENSEMBLE CHAPTER: TUBA PART**

*by Matt and Ben Harloff*

Long Tones

8 Count Tones on Bb Concert

Two staves of musical notation in bass clef with a key signature of two flats (Bb). The first staff contains four measures, each with a half note and a dotted half note beamed together, with a fermata over the dotted half note. The notes are Bb2, Bb3, Bb4, and Bb5. The second staff contains five measures, each with a half note and a dotted half note beamed together, with a fermata over the dotted half note. The notes are Bb5, Bb6, Bb7, Bb8, and Bb9.

Release Exercise on F Concert

One staff of musical notation in bass clef with a key signature of one flat (F). The staff contains eight measures. The first four measures each have a half note and a dotted half note beamed together, with a fermata over the dotted half note. The notes are F2, F3, F4, and F5. The fifth measure has a whole rest. The sixth measure has a whole note. The seventh and eighth measures each have a half note and a dotted half note beamed together, with a fermata over the dotted half note. The notes are F5, F6, F7, and F8.

# Stagger Breathing Exercises

## Exercise 1A TEMPO: FAST

Exercise 1A is a 4/4 time signature exercise. It begins with a 4-measure phrase marked "4-8 times" and "mp", which crescendos to "f". This is followed by a 4-measure phrase marked "Breathe" and "mp". The exercise concludes with a repeat sign and a final whole note.

Exercise 1B is a 4/4 time signature exercise. It begins with a 4-measure phrase marked "4-8 times" and "f", which decrescendos to "mp". This is followed by a 4-measure phrase marked "Breathe" and "mp". The exercise concludes with a repeat sign and a final whole note.

Exercise 1C is a 4/4 time signature exercise. It begins with a 4-measure phrase marked "4-8 times" and "f", which decrescendos to "mp". This is followed by a 4-measure phrase marked "Breathe" and "mp". The exercise concludes with a repeat sign and a final whole note.

Exercise 1D is a 4/4 time signature exercise. It begins with a 4-measure phrase marked "Breathe" and "mp". This is followed by a 4-measure phrase marked "4-8 times" and "f", which decrescendos to "mp". The exercise concludes with a repeat sign and a final whole note.

## Exercise 2A TEMPO: MODERATE-SLOW

Exercise 2A is a 4/4 time signature exercise. It begins with a 4-measure phrase marked "4-8 times" and "f", which decrescendos to "mp". This is followed by a 4-measure phrase marked "Breathe" and "mp". The exercise concludes with a repeat sign and a final whole note.

Exercise 2B is a 4/4 time signature exercise. It begins with a 4-measure phrase marked "4-8 times" and "f", which decrescendos to "mp". This is followed by a 4-measure phrase marked "Breathe" and "mp". The exercise concludes with a repeat sign and a final whole note.

Exercise 2C is a 4/4 time signature exercise. It begins with a 4-measure phrase marked "4-8 times" and "f", which decrescendos to "mp". This is followed by a 4-measure phrase marked "Breathe" and "mp". The exercise concludes with a repeat sign and a final whole note.

Exercise 2D is a 4/4 time signature exercise. It begins with a 4-measure phrase marked "Breathe" and "mp". This is followed by a 4-measure phrase marked "4-8 times" and "f", which decrescendos to "mp". The exercise concludes with a repeat sign and a final whole note.

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: TUBA PART

by Matt and Ben Harloff

# Flexibility/Scales

Flexibility Exercise #1

Flexibility Exercise #1 consists of three staves of music in bass clef with a key signature of one flat and a common time signature. The exercise features half notes and quarter notes with slurs and rests.

Flexibility Exercise #2

Flexibility Exercise #2 consists of three staves of music in bass clef with a key signature of one flat. The exercise features eighth notes and quarter notes with slurs and rests.

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: TUBA PART

by Matt and Ben Harloff

Flexibility/Scales

Flexibility Exercise #3

Flexibility Exercise #3 consists of three staves of music in bass clef with a key signature of one flat. The first two staves each contain three measures of music, with each measure containing a half note followed by a quarter rest. The notes in the first measure are G2, F2, E2, D2, C2. The notes in the second measure are Bb1, Ab1, Gb1, Fb1, Eb1. The notes in the third measure are D2, C2, Bb1, Ab1, Gb1. The third staff contains three measures: the first measure is identical to the first measure of the first staff; the second measure is a whole note G2; and the third measure is a whole note G2.

Flexibility Exercise #4

Flexibility Exercise #4 consists of three staves of music in bass clef with a key signature of one flat. The first two staves each contain three measures of music, with each measure containing a half note followed by a quarter rest. The notes in the first measure are G2, F2, E2, D2, C2. The notes in the second measure are Bb1, Ab1, Gb1, Fb1, Eb1. The notes in the third measure are D2, C2, Bb1, Ab1, Gb1. The third staff contains three measures: the first measure is identical to the first measure of the first staff; the second measure is a whole note G2; and the third measure is a whole note G2.

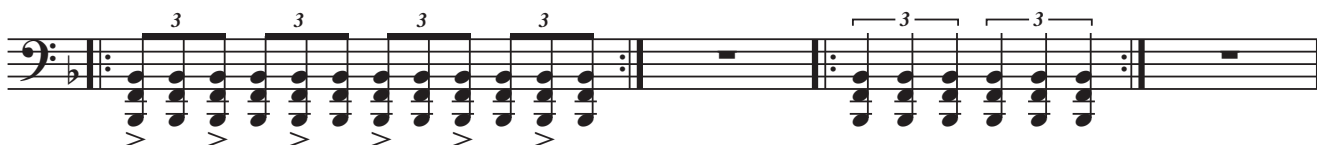
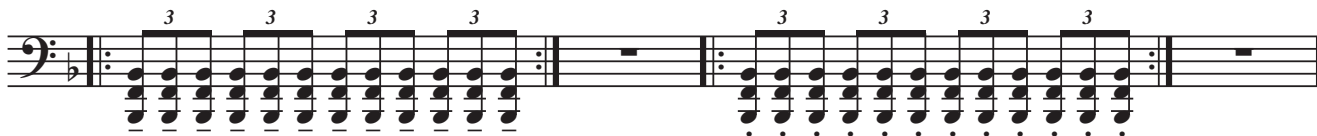
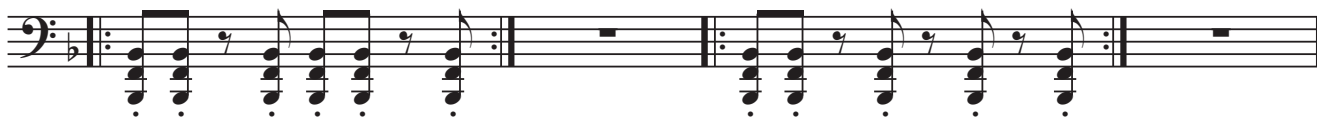
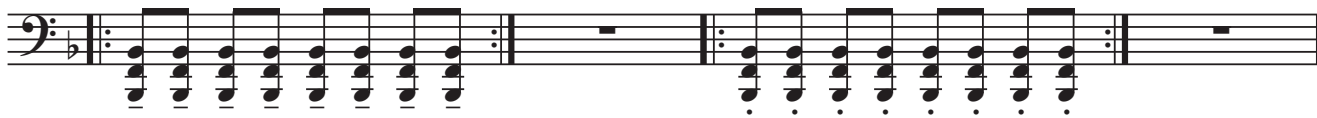
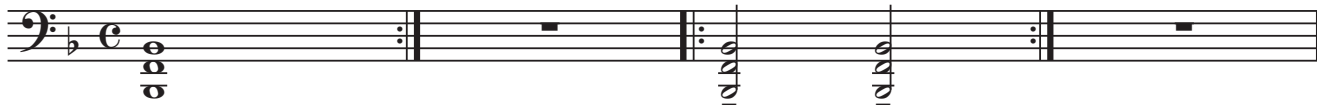


INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: TUBA PART

by Matt and Ben Harloff

# Note Length/Shape Exercise

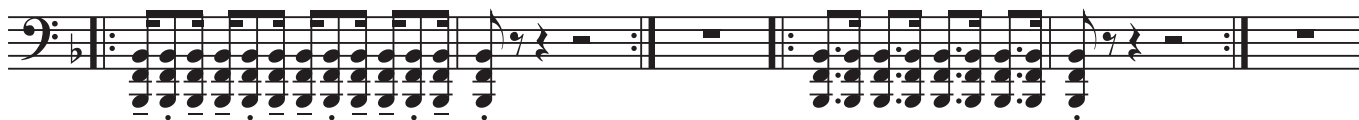


**INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND**

**FULL ENSEMBLE CHAPTER: TUBA PART**

*by Matt and Ben Harloff*

**Note Length/Shape Exercise**



# Show Articulation Examples

## Basic 8 Staccato Eighth Notes

Four staves of music in bass clef, 2/4 time, showing staccato eighth notes. The first staff is in G major (one flat). The second and third staves are in B-flat major (two flats). The fourth staff is in B-flat major (two flats) and ends with a fermata over a whole note chord.

## Show Articulation Example 1

Four staves of music in bass clef, 2/4 time, showing articulation examples. The first staff is in G major (one flat). The second and third staves are in B-flat major (two flats). The fourth staff is in B-flat major (two flats) and ends with a fermata over a whole note chord. Vertical accents (v) are placed under the notes to indicate articulation points.

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: TUBA PART

by Matt and Ben Harloff

Show Articulation Examples

Show Articulation Example 2

Musical score for Show Articulation Example 2, featuring four staves of bass clef notation. The music is in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various articulation marks such as accents, slurs, and breath marks. The first three staves show a sequence of chords and single notes, while the fourth staff concludes with a final chord and a fermata.

Show Articulation Example 3

Musical score for Show Articulation Example 3, featuring three staves of bass clef notation. The music is in a key with one flat (B-flat) and a 4/4 time signature. The notation includes triplets and various articulation marks such as accents, slurs, and breath marks. The first two staves show a sequence of chords and single notes, while the third staff concludes with a final chord and a fermata.

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: TUBA PART

by Matt and Ben Harloff

Show Articulation Examples

First musical staff showing articulation examples. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The staff contains a sequence of chords and notes, with two groups of three notes marked with a '3' and a bracket, indicating triplets. The notes are quarter notes and eighth notes.

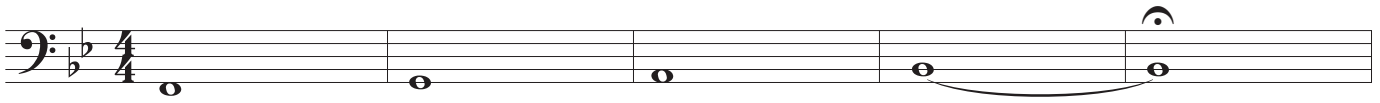
Second musical staff showing articulation examples. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The staff contains a sequence of chords and notes, with two groups of three notes marked with a '3' and a bracket, indicating triplets. The notes are quarter notes and eighth notes.

Third musical staff showing articulation examples. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The staff contains a sequence of chords and notes, with two groups of three notes marked with a '3' and a bracket, indicating triplets. The notes are quarter notes and eighth notes.

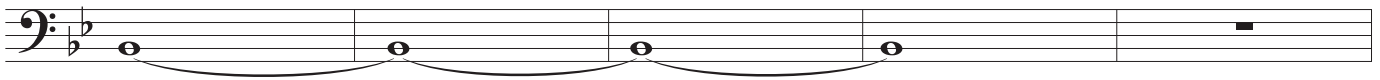
Fourth musical staff showing articulation examples. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The staff contains a sequence of chords and notes, with two groups of three notes marked with a '3' and a bracket, indicating triplets. The notes are quarter notes and eighth notes. The staff ends with a double bar line and a fermata symbol.

# Ensemble Fundamental Tuning Exercise

♩ = 92



A



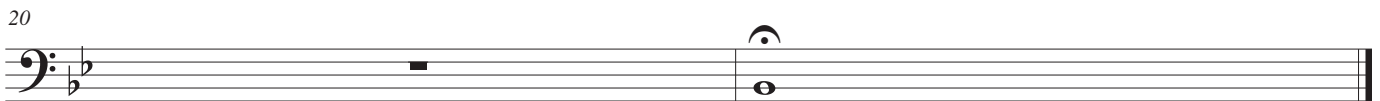
B



C



D



20

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: TUBA PART

by Matt and Ben Harloff

# 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

**INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND**

**FULL ENSEMBLE CHAPTER: TUBA PART**

*by Matt and Ben Harloff*

**Just Intonation Tuning Exercises**

**G Minor Scale**

**G Minor Chord**

**D Minor Chord**

**A Minor Chord**

**C Minor Chord**

**F Minor Chord**



INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: TUBA PART

by Matt and Ben Harloff

# 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.

Bb p\_\_ mf\_\_ ff\_\_ Fix? \_\_\_\_\_

Bb p\_\_ mf\_\_ ff\_\_ Fix? \_\_\_\_\_

Bb p\_\_ mf\_\_ ff\_\_ Fix? \_\_\_\_\_

Bb p\_\_ mf\_\_ ff\_\_ Fix? \_\_\_\_\_

Bb p\_\_ mf\_\_ ff\_\_ Fix? \_\_\_\_\_

Bb p\_\_ mf\_\_ ff\_\_ Fix? \_\_\_\_\_

Bb p\_\_ mf\_\_ ff\_\_ Fix? \_\_\_\_\_

Bb p\_\_ mf\_\_ ff\_\_ Fix? \_\_\_\_\_

Bb p\_\_ mf\_\_ ff\_\_ Fix? \_\_\_\_\_

**INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND**

**FULL ENSEMBLE CHAPTER: TUBA PART**

*by Matt and Ben Harloff*

Tuning Chart

#1 2 3      #1 2 3      #1 2

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

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

1 2 3      1 2 3      #1 2

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

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

1 2 3      #1 2 3      1 2 3      #1 2

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

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

1 2 3      1 2 3      #1 2 3      1 2 3

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

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

#1 2 3      1 2 3      1 2 3      #1 2 3

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

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

1 2 3      #1 2 3      1 2 3      #1 2 3

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

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

INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

FULL ENSEMBLE CHAPTER: TUBA PART

by Matt and Ben Harloff

# 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 a 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 starts with a 3/4 time signature and a key signature of two flats. The melody is written in a bass clef and consists of quarter and eighth notes, with a large slur spanning the first two measures. The second staff continues the melody with similar rhythmic patterns and slurs, 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 begins with a key signature of two flats. The melody is written in a 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.

