

BELLINGHAM MEMORIAL MIDDLE SCHOOL



7TH & 8TH GRADE

CONCERT BAND

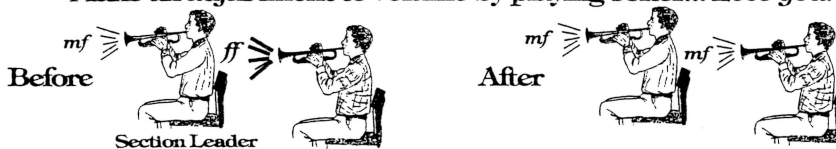
2014 – 2015

TUBA

If you hear yourself.....

Your responsibility for **BALANCE**, **BLEND**, and **INTONATION**!

1. **BALANCE:** If you hear yourself above all others in your section or band...
YOU are OVERPOWERING or OVERBLOWING...
 Make an adjustment to volume by playing softer... *Lose your identity !*



2. **BLEND:** If you still hear yourself and you made the volume adjustment in #1...
YOU are PLAYING WITH POOR TONE QUALITY...
 Make an adjustment with embouchure, breath support, or posture...
 Poor tone quality will not blend with your section or band... *Lose your identity !*



3. **INTONATION:** If you still hear yourself and you made the adjustments to Balance and Blend...
YOU are PLAYING OUT OF TUNE...
 Adjust the length of your instrument... apply 6 step beatless tuning procedure !



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Intonation

6 Step Beatless Tuning Process

The designated tuning pitch (F concert) is played and sustained by section leader =

1. As you play F concert with your section leader, listen for the "beats"... Make an adjustment with the barrel, mouthpiece or slide... *Did the "beats" speed up* *or slow down* ?

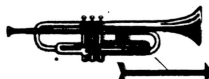
2. If the "beats" are *faster*... You made the wrong move with the barrel, mouthpiece or slide... Adjust the length of your instrument in the opposite direction.

3. If the "beats" became *slower*... You are making the correct move... Continue in this direction until all "beats" are eliminated =

4. If you find yourself "*pinching*" your embouchure to eliminate "beats"... Your instrument is too long, it must be *shortened*.



5. If you find yourself "*relaxing*" your embouchure to eliminate "beats"... Your instrument is too short, it must be *lengthened*.






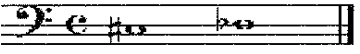


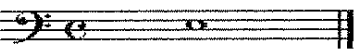
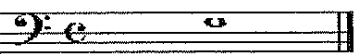

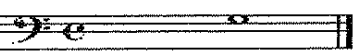


6. When you and your section play the same pitch, without any unnecessary embouchure pressure or relaxation, and you are not able to identify any "*individual sound*" in your section = = You and your section are perfectly in tune and playing with proper balance and blend !

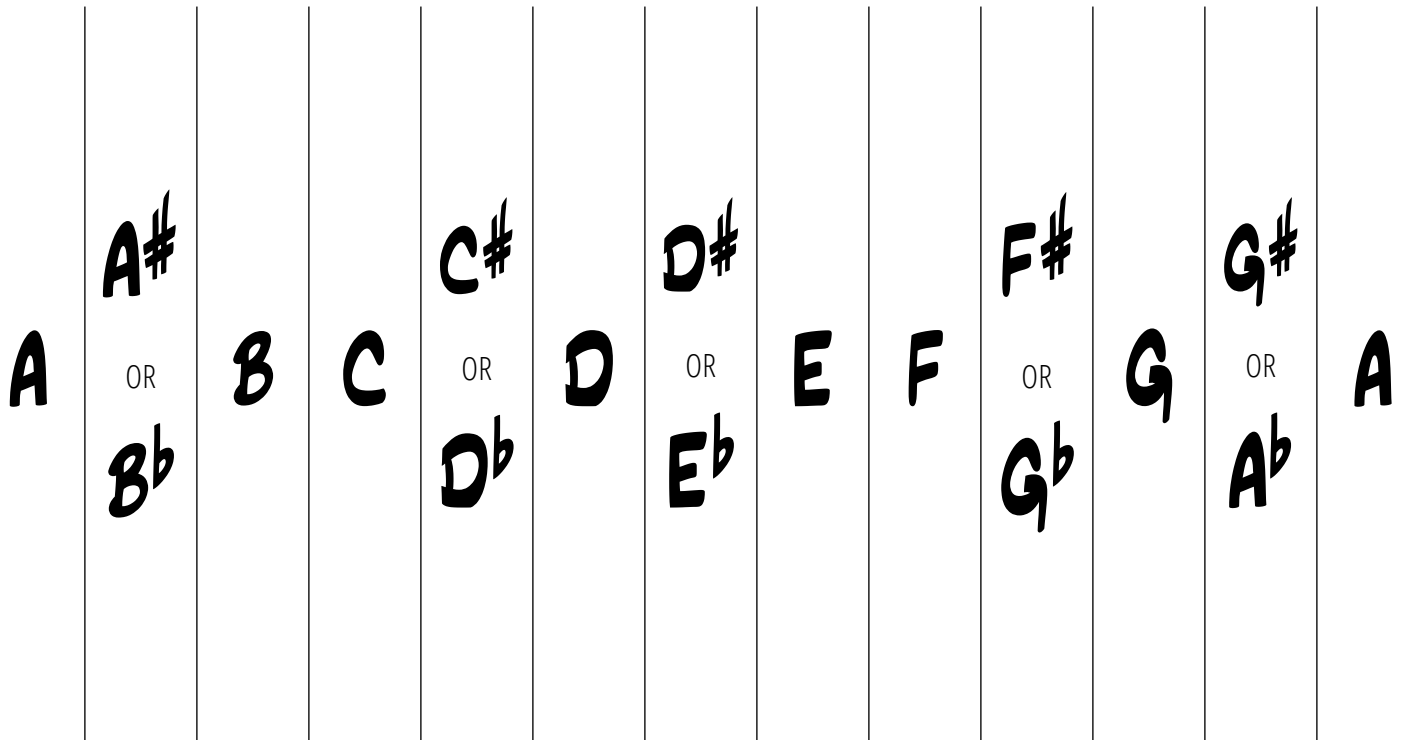
COMMON OUT OF TUNE NOTES

BBb TUBA

(Tubists should manipulate their valve tuning slides, especially first valve, in & out as needed.)

WRITTEN PITCH	TENDENCY	POSSIBLE SOLUTION
<p><i>Bb below staff</i></p> 	Possibly flat	Just be sure that the player does not allow the embouchure to "sag" or be loose.
<p><i>B below staff</i></p> 	Sharp	If the tuba has four valves, play with valves 2 and 4. Be sure that fourth valve slide is extended, typically one or two inches. It may still be necessary to vocalize the pitch down.
<p><i>C below staff</i></p> 	Sharp	If the tuba has four valves, play with 4 th valve alone. Be sure that the fourth valve slide is extended to the point that the C is fairly true. If there are only 3 valves, be sure that the 3 rd valve slide is extended enough to true the note.
<p><i>D below staff</i></p> 	Sharp	This is always a troublesome note. The best solution is for the player to manipulate the first valve slide, extending it when playing that D. Another solution that often works great is to play it with 3 rd valve alone...but the 3 rd valve slide must not be too far out.
<p><i>2nd space C</i></p> 	Flat	Be sure first valve slide is not pulled for this note. If necessary, the note can be played with 1 st and 3 rd valve, but the tone and response might be affected.
<p><i>2nd space C# or Db</i></p> 	Flat	Again, be sure first valve slide is not pulled out. If necessary, the pitch can be raised by fingering it 2 nd and 3 rd valves.
<p><i>3rd line D</i></p> 	Flat	Finger with 1 st and 2 nd valves to raise if the player is not successful vocalizing it up.
<p><i>3rd line D# or Eb</i></p> 	Sharp	Manipulate the first valve slide out, or finger with 1 st & 3 rd valves.
<p><i>3rd space E</i></p> 	Sharp	Vocalize down or finger it with 2 nd and 3 rd valves.
<p><i>4th line F</i></p> 	Sharp	Vocalize down or finger it with 1 st and 2 nd valves.
<p><i>4th line F# or Gb</i></p> 	Sharp if played 2 nd and 3 rd valve. Flat if played 1 st valve alone.	With 2-3 combination, extend 3 rd slide and lip down...OR...possibly play it with 1 st valve alone and lip up.
<p><i>4th space G</i></p> 	Sharp if played 1-2. Flat if played with 2 nd valve only	Experiment with using 3 rd valve alone. Be sure that the 3 rd slide is not too far out.

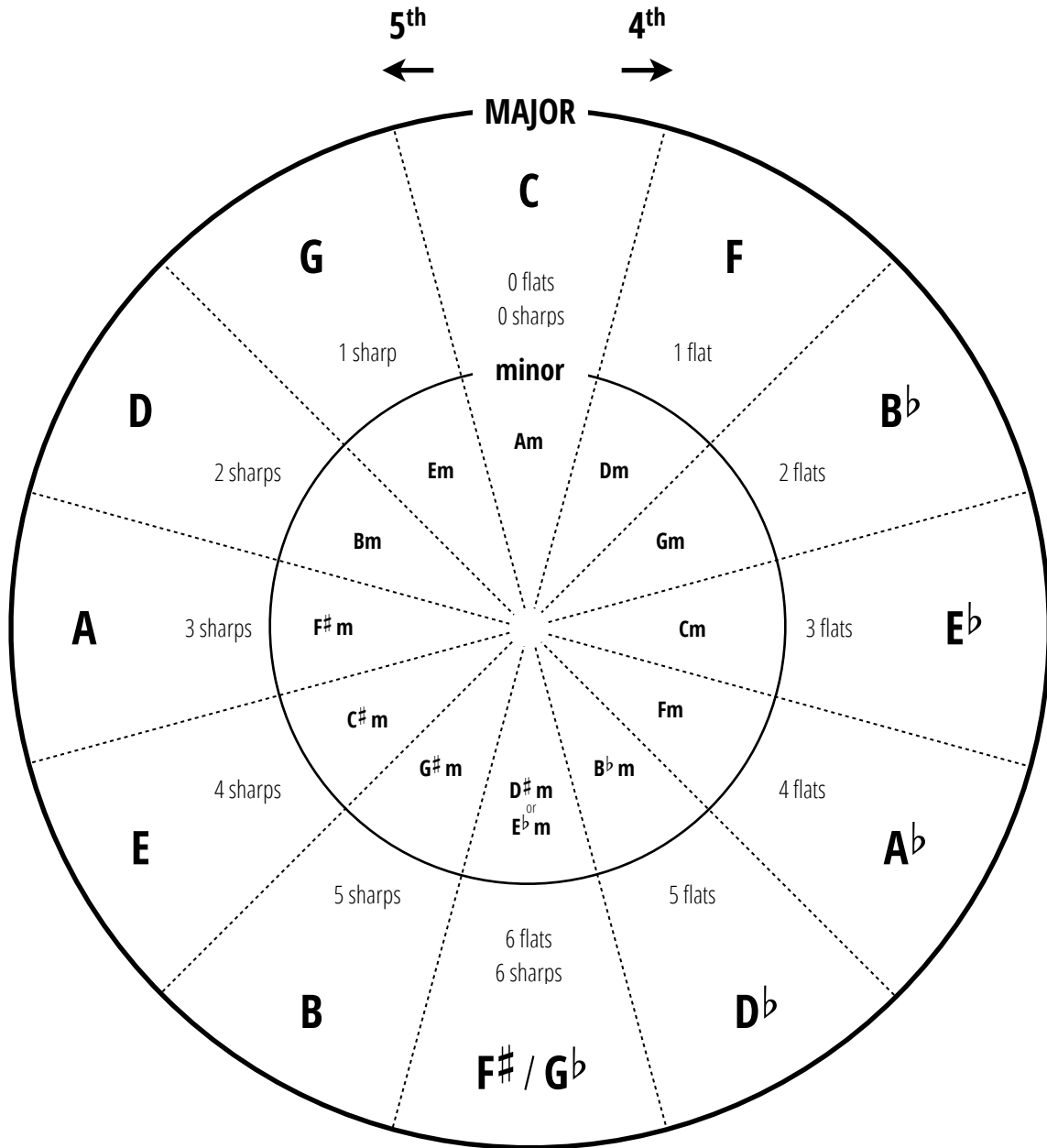
CHROMATIC SCALE




ALWAYS REMEMBER

- The **Chromatic Scale** is when you play every note on the instrument, in order, up or down.
- When **ascending** (going up), use sharps (#).
- When **descending** (going down), use flats (\flat).
- It can start and end on **any** note.

CIRCLE OF 4^{ths} (OR 5^{ths})



MAJOR & MINOR SCALES



CONCERT PITCH	DO	RE	MI	FA	SO	LA	TI	DO
B^b	B^b	C	D	E^b	F	G	A	B^b
E^b	E^b	F	G	A^b	B^b	C	D	E^b
A^b	A^b	B^b	C	D^b	E^b	F	G	A^b
D^b	D^b	E^b	F	G^b	A^b	B^b	C	D^b
G^b	G^b	A^b	B^b	C^b	D^b	E^b	F	G^b
B	B	C[#]	D[#]	E	F[#]	G[#]	A[#]	B
E	E	F[#]	G[#]	A	B	C[#]	D[#]	E
A	A	B	C[#]	D	E	F[#]	G[#]	A
D	D	E	F[#]	G	A	B	C[#]	D
G	G	A	B	C	D	E	F[#]	G
C	C	D	E	F	G	A	B	C
F	F	G	A	B^b	C	D	E	F
B^b	B^b	C	D	E^b	F	G	A	B^b

Tuba

Grand Master Scale (major)

Bb 

Eb 

Ab 

Db 

Gb 

Cb 

E 

A 

D 

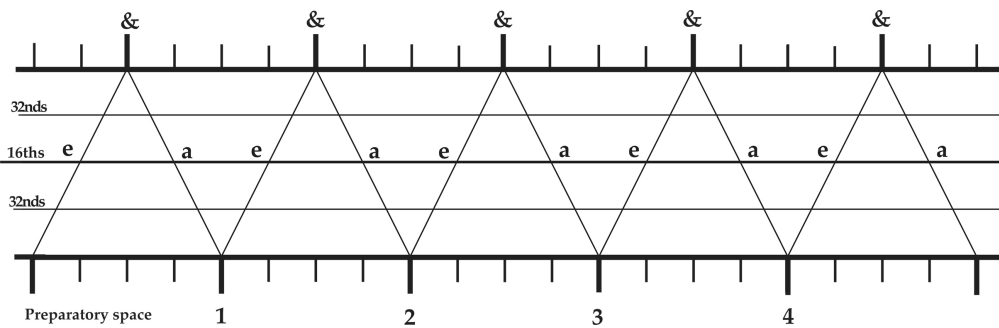
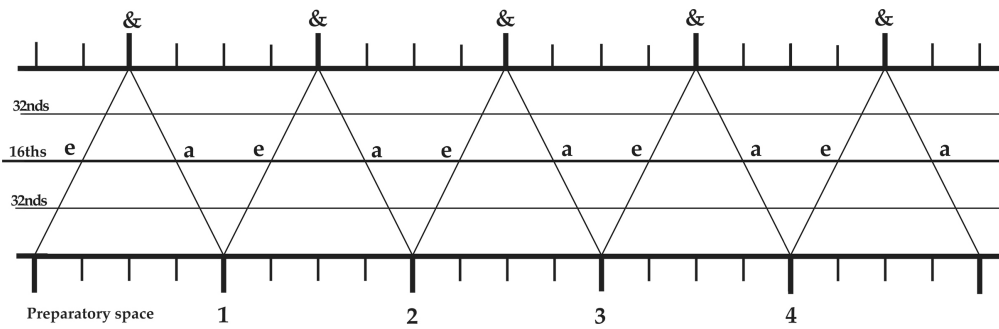
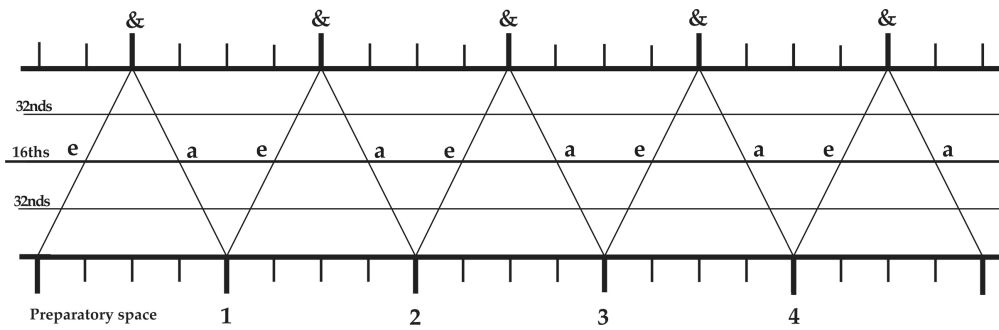
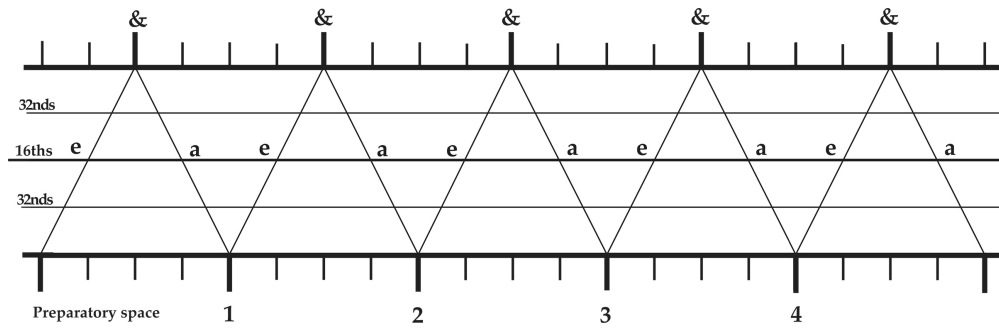
G 

C 

F 

Bb 

The Ruler of Time



LESSON 2

DUPLE | Eighth Notes

♩ = 120

VOCABULARY

1 + 2 3 4

1 2 + 3 4

1 2 3 + 4

1 2 3 4 +

①

②

③

④

⑤

⑥

⑦

⑧

COMBINATION STUDY

SENTENCES

①

②

LESSON 3

VOCABULARY

DUPLE | Eighth Notes | Quarter Rests

♩ = 120

1. Continuous eighth-note runs.

2. Eighth-note runs starting on the second half of the measure.

3. Eighth-note runs followed by quarter rests.

4. Quarter rests followed by eighth-note runs.

5. Quarter rests followed by eighth-note runs, alternating.

6. Eighth-note runs followed by quarter rests, alternating.

7. Quarter rests followed by eighth-note runs, alternating.

8. Quarter rests followed by eighth-note runs, alternating.

COMBINATION STUDY

SENTENCES

1. Quarter rest, eighth-note run, quarter rest, eighth-note run.

2. Eighth-note run, quarter rest, eighth-note run, quarter rest.

LESSON 4

VOCABULARY

TRIPLE | Eighth Notes | Dotted Quarter Notes

♩ = 98

Eight numbered musical staves (1-8) for vocabulary exercises in 6/8 time. Each staff contains four measures of music. Fingerings are indicated by numbers 1 and 2 above notes. Accents are indicated by '+' and 'a' above notes. The exercises are as follows:

- Staff 1: Measure 1: quarter note G4 (1), eighth notes A4 (1), B4 (+), C5 (a), quarter note D5 (2). Measure 2: dotted quarter note E5 (1), eighth note F5 (2). Measure 3: eighth notes G5, A5, B5, quarter note C5. Measure 4: dotted quarter note D5, eighth note E5.
- Staff 2: Measure 1: dotted quarter note G4 (1), eighth note A4. Measure 2: eighth notes B4, C5, quarter note D5 (2), eighth note E5 (+), quarter note F5 (a). Measure 3: dotted quarter note G5 (1), eighth note A5 (2). Measure 4: eighth notes B5, C5, quarter note D5, eighth note E5.
- Staff 3: Measure 1: dotted quarter note G4, eighth note A4. Measure 2: eighth notes B4, C5, quarter note D5, eighth note E5. Measure 3: dotted quarter note F5, eighth note G5. Measure 4: eighth notes A5, B5, quarter note C5, eighth note D5.
- Staff 4: Measure 1: dotted quarter note G4, eighth note A4. Measure 2: eighth notes B4, C5, quarter note D5, eighth note E5. Measure 3: dotted quarter note F5, eighth note G5. Measure 4: eighth notes A5, B5, quarter note C5, eighth note D5.
- Staff 5: Measure 1: eighth notes G4, A4, B4, quarter note C5, eighth note D5. Measure 2: eighth notes E5, F5, quarter note G5, eighth note A5. Measure 3: eighth notes B5, C5, quarter note D5, eighth note E5. Measure 4: eighth notes F5, G5, quarter note A5, eighth note B5.
- Staff 6: Measure 1: dotted quarter note G4, eighth note A4. Measure 2: eighth notes B4, C5, quarter note D5, eighth note E5. Measure 3: eighth notes F5, G5, quarter note A5, eighth note B5. Measure 4: eighth notes C5, D5, quarter note E5, eighth note F5.
- Staff 7: Measure 1: eighth notes G4, A4, B4, quarter note C5, eighth note D5. Measure 2: eighth notes E5, F5, quarter note G5, eighth note A5. Measure 3: eighth notes B5, C5, quarter note D5, eighth note E5. Measure 4: eighth notes F5, G5, quarter note A5, eighth note B5.
- Staff 8: Measure 1: dotted quarter note G4, eighth note A4. Measure 2: eighth notes B4, C5, quarter note D5, eighth note E5. Measure 3: eighth notes F5, G5, quarter note A5, eighth note B5. Measure 4: eighth notes C5, D5, quarter note E5, eighth note F5.

COMBINATION STUDY

SENTENCES

Two musical staves for combination study sentences in 6/8 time. Each staff contains four measures of music.

- Staff 1: Measure 1: eighth notes G4, A4, B4, quarter note C5, eighth note D5. Measure 2: eighth notes E5, F5, quarter note G5, eighth note A5. Measure 3: eighth notes B5, C5, quarter note D5, eighth note E5. Measure 4: eighth notes F5, G5, quarter note A5, eighth note B5.
- Staff 2: Measure 1: dotted quarter note G4, eighth note A4. Measure 2: eighth notes B4, C5, quarter note D5, eighth note E5. Measure 3: eighth notes F5, G5, quarter note A5, eighth note B5. Measure 4: eighth notes C5, D5, quarter note E5, eighth note F5.

LESSON 5

VOCABULARY

TRIPLE | Dotted Quarter Note Rests

♩ = 100

1. $\text{♩} = 100$

2.

3.

4.

5.

6.

7.

8.

COMBINATION STUDY

SENTENCES

1.

2.

LESSON 6

DUPLE | Half Notes

♩ = 135

VOCABULARY

① 

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⑤ 

⑥ 

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⑧ 

COMBINATION STUDY

SENTENCES





LESSON 7

DUPLE | Sixteenth Notes

♩ = 90

VOCABULARY

1 2 e + a 3 4 e + a 1 2 e + a 3 4 e + a

1 e + a 2 3 e + a 4 1 e + a 2 3 e + a 4

1 2 3 4 5 6 7 8

COMBINATION STUDY

SENTENCES

1 2

LESSON 8

VOCABULARY

DUPLE | Tied and Dotted Half Notes

♩ = 120

1. Four measures of a single melodic line with tied half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

2. Four measures of a single melodic line with dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

3. Four measures of a single melodic line with tied half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

4. Four measures of a single melodic line with dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

5. Four measures of a single melodic line with dotted half notes and eighth-note pairs. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

6. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

7. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

8. Four measures of a single melodic line with eighth-note pairs and dotted half notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

SENTENCES

COMBINATION STUDY

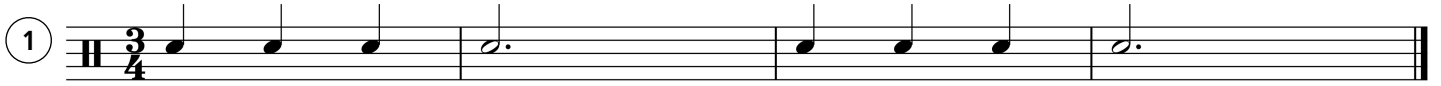
1. A single melodic line with four measures. The notes are G4, A4, B4, C5, D5, E5, F5, G5. The first measure has a dotted half note, the second has a tied half note, the third has eighth-note pairs, and the fourth has eighth-note pairs.

2. A single melodic line with four measures. The notes are G4, A4, B4, C5, D5, E5, F5, G5. The first measure has a dotted half note, the second has eighth-note pairs, the third has eighth-note pairs, and the fourth has eighth-note pairs.

LESSON 9

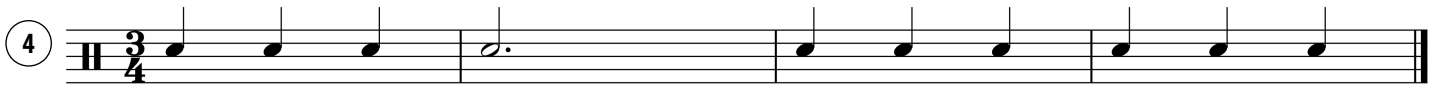
TRIPLE | Half Notes | Dotted Half Notes

♩ = 142

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

LESSON 10

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

①

②

③

④

⑤

⑥

⑦

⑧

LESSON 11

DUPLE | Sixteenth Notes | Eighth Notes

♩ = 88

① 

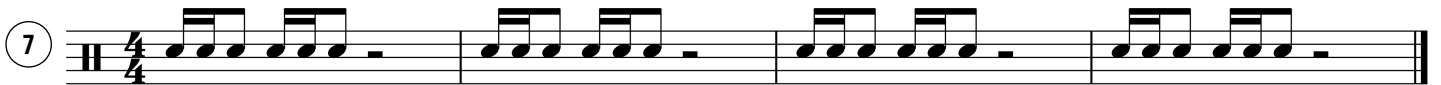
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LESSON 12

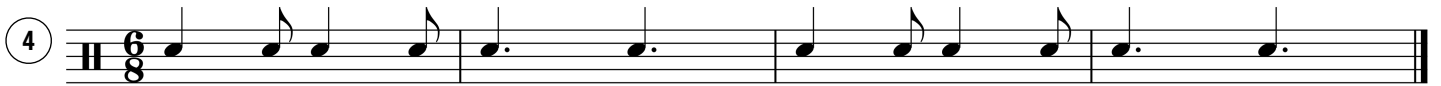
TRIPLE | Eighth Notes | Quarter Notes | Dotted Quarter Notes

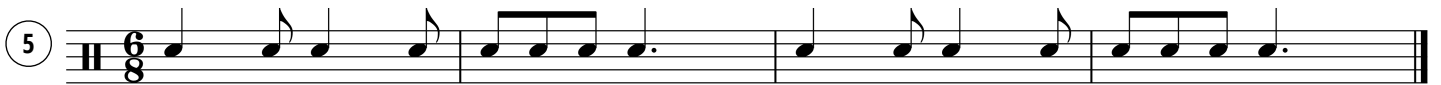
♩. = 100

① 

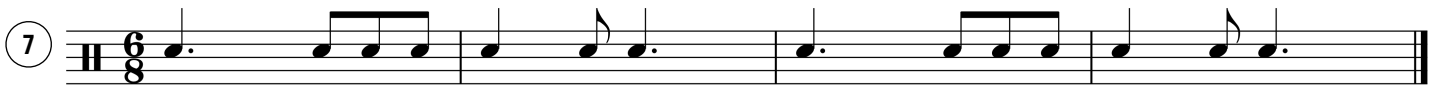
② 

③ 

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⑦ 

⑧ 

LESSON 13

DUPLÉ | Sixteenth Note Combinations

♩ = 88

① 

② 

③ 

④ 

⑤ 

⑥ 

⑦ 

⑧ 

LESSON 14

DUPLE | Dotted Quarter Notes

♩ = 134

①

②

③

④

⑤

⑥

⑦

⑧

Tuba

I. Slurs and Lip Slurs

I. Slurs and Lip Slurs can be played simultaneously with I. Technique Builder

1 ♩ = 80 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Tuba
I. Technique Builder



1 $\text{♩} = 80$ 2 3 4

A

B

5 6 7 8

A

B

9 10 11 12

A

B

13 14 15 16

A

B

Tuba
2. Slurs and Lip Slurs

2. Slurs and Lip Slurs can be played simultaneously with 2. Technique Builder

1 $\text{♩} = 80$ 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Tuba
2. Technique Builder



1 $\text{♩} = 80$ 2 3 4

A

B

Musical notation for measures 1-4. The score is in bass clef with a common time signature. It features two staves, A and B. Measure 1 starts with a key signature of one flat (B-flat). Measures 2 and 3 contain eighth-note patterns. Measure 4 ends with a double bar line.

5 6 7 8

A

B

Musical notation for measures 5-8. The score continues with two staves, A and B. Measures 5 and 6 contain eighth-note patterns. Measures 7 and 8 contain eighth-note patterns. Measure 8 ends with a double bar line.

9 10 11 12

A

B

Musical notation for measures 9-12. The score continues with two staves, A and B. Measures 9 and 10 contain eighth-note patterns. Measures 11 and 12 contain eighth-note patterns. Measure 12 ends with a double bar line.

13 14 15 16

A

B

Musical notation for measures 13-16. The score continues with two staves, A and B. Measures 13 and 14 contain eighth-note patterns. Measures 15 and 16 contain eighth-note patterns. Measure 16 ends with a double bar line.

Tuba
3. Slurs and Lip Slurs

3. Slurs and Lip Slurs can be played simultaneously with 3. Technique Builder

1 $\text{♩} = 80$ 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Tuba
3. Technique Builder



1 $\text{♩} = 80$ 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

FINGERING CHART

TUBA

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Remove the mouthpiece and wipe it clean. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Use the water key to empty water from the instrument. Blow air through it.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Tuba valves occasionally need oiling. To oil your valves, simply:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.

- = Open
- = Pressed down

Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



E

F

F# Gb

G

G# Ab

A

A# Bb

B

FINGERING CHART

TUBA

C

1 2 3

C# D \flat

1 2 3

D

1 2 3

D# E \flat

1 2 3

E

1 2 3

F

1 2 3

F# G \flat

1 2 3

G

1 2 3

G# A \flat

1 2 3

A

1 2 3

A# B \flat

1 2 3

B

1 2 3

C

1 2 3

C# D \flat

1 2 3

D

1 2 3

D# E \flat

1 2 3

E

1 2 3

F

1 2 3

F# G \flat

1 2 3

G

1 2 3

G# A \flat

1 2 3

A

1 2 3

A# B \flat

1 2 3

Tuba Fingering Chart

<i>Lip Setting #8</i> "Octaves"	Bb	A	Ab	G	Gb	F#	F	E	
<i>Lip Setting #7</i> "Sevenths" Notes are very flat.	Ab	G	Gb	F#	F	E	Eb	D	
<i>Lip Setting #6</i> "Fifths"	F	E	Eb	D	Db	C#	C	B	
<i>Lip Setting #5</i> "Thirds"	D	C#	Db	C	B	Bb	A	Ab	G#
<i>Lip Setting #4</i> "Octaves"	Bb	A	Ab	G	Gb	F#	F	E	
<i>Lip Setting #3</i> "Fifths"	F	E	Eb	D	Db	C#	C	B	
<i>Lip Setting #2</i> "Octaves"	Bb	A	Ab	G	Gb	F#	F	E	
<i>Lip Setting #1</i> "Fundamentals"	Bb	A	Ab	G	Gb	F#	F	E	
Fingering:	0	2	1	1-2	2-3	1-3	1-2-3	1-2-3	
						or	or		
						4	2-4		

From the *Intermediate Tuba Method* by Brian Kay