

Wind Band Method

version 2.16.16

Make the best sound you have ever made!

Lewis Norfleet

Tuba

♩=66-72

Long Tones

Breathe out for 1 and in for 1 before each sound

1

Exercise 1 consists of three staves of music in 4/4 time. Each staff contains a long tone exercise. The first staff starts with a whole note G2, followed by a whole note F2, and then a whole note E2. The second staff starts with a whole note D2, followed by a whole note C2, and then a whole note B1. The third staff starts with a whole note A1, followed by a whole note G1, and then a whole note F1. Each note is held for the duration of the measure.

2

♩=66-72

Exercise 2 consists of three staves of music in 4/4 time. Each staff contains a long tone exercise. The first staff starts with a whole note G2, followed by a whole note F2, and then a whole note E2. The second staff starts with a whole note D2, followed by a whole note C2, and then a whole note B1. The third staff starts with a whole note A1, followed by a whole note G1, and then a whole note F1. Each note is held for the duration of the measure.

3

♩=66-72

Exercise 3 consists of three staves of music in 4/4 time. Each staff contains a long tone exercise. The first staff starts with a whole note G2, followed by a whole note F2, and then a whole note E2. The second staff starts with a whole note D2, followed by a whole note C2, and then a whole note B1. The third staff starts with a whole note A1, followed by a whole note G1, and then a whole note F1. Each note is held for the duration of the measure.

♩=100-110

4 Breathe out for 2 and in for 2 before each sound
Stir all

Exercise 4 consists of eight staves of music in 4/4 time. Each staff contains a long tone exercise. The first staff starts with a whole note G2, followed by a whole note F2, and then a whole note E2. The second staff starts with a whole note D2, followed by a whole note C2, and then a whole note B1. The third staff starts with a whole note A1, followed by a whole note G1, and then a whole note F1. The fourth staff starts with a whole note E2, followed by a whole note D2, and then a whole note C2. The fifth staff starts with a whole note B1, followed by a whole note A1, and then a whole note G1. The sixth staff starts with a whole note F1, followed by a whole note E1, and then a whole note D1. The seventh staff starts with a whole note C1, followed by a whole note B0, and then a whole note A0. The eighth staff starts with a whole note G0, followed by a whole note F0, and then a whole note E0. Each note is held for the duration of the measure.

♩=100-110

5

Musical score for section 5, measures 1-8. The score consists of eight staves, each with a bass clef and a key signature of one flat (B-flat). The music features a melodic line with a long, sweeping slur over the first seven measures, ending with a fermata. The accompaniment consists of chords and single notes. The tempo is marked as ♩=100-110.

♩=100-110

6

Musical score for section 6, measures 1-8. The score consists of eight staves, each with a bass clef and a key signature of one flat (B-flat). The music features a melodic line with a long, sweeping slur over the first seven measures, ending with a fermata. The accompaniment consists of chords and single notes. The tempo is marked as ♩=100-110.

Tuba

7

Musical notation for section 7, measures 1-6. Each measure contains a single bass clef staff with a long, sweeping melodic line that descends from the beginning of the section to the end. The notes are connected by a long slur, and the dynamics appear to be a crescendo followed by a decrescendo. The notes are mostly quarter and eighth notes.

8

Woodwinds & basses, play all slurred, legato, staccato or add an articulation scheme.

Musical notation for section 8, measures 1-8. Each measure contains a single bass clef staff with a long, sweeping melodic line that descends from the beginning of the section to the end. The notes are connected by a long slur, and the dynamics appear to be a crescendo followed by a decrescendo. The notes are mostly quarter and eighth notes. A tempo marking $\text{♩} = 100-140 + \text{♩}$ is present above the first measure.

Woodwinds & basses, play all slurred, legato, staccato or add an articulation scheme.

9 ♩=100-140+

Musical score for measures 9-10, featuring ten staves of music. Each staff begins with a bass clef and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, mostly beamed together, with a long slur over the first half of each staff. The notes generally move in a descending or slightly ascending pattern. The tempo marking is ♩=100-140+.

10 ♩=100-140+
should be played without repeats unless 140+ bpm

Musical score for measures 10-19, featuring ten staves of music. Each staff begins with a bass clef and a key signature of one flat. The music continues with eighth and sixteenth notes, similar to the previous section. The first half of each staff is slurred. The second half of each staff contains more complex rhythmic patterns, including some triplets and sixteenth-note runs. The tempo marking is ♩=100-140+, with a note that it should be played without repeats unless 140+ bpm. At the end of each staff, there is a dynamic marking: p , mf , f , ff , ff , ff , ff , ff , ff , and ff .

Tuba

Play all slurred, legato, staccato or add an articulation scheme.

11 ♩=84-116

Exercise 11 consists of seven staves of music in bass clef with a 6/8 time signature. The music features a series of eighth-note patterns that change across the staves, including slurs and various articulation marks.

12 ♩=100-140

Exercise 12 consists of seven staves of music in bass clef with a 4/4 time signature. The music features a series of eighth-note patterns with long slurs spanning across the staves, indicating a legato or slurred performance style.

Tuba

13 $\text{♩} = 100-140$

Musical score for exercise 13, consisting of seven staves of music. Each staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a single melodic line across all staves, featuring a series of eighth and sixteenth notes with a long, sweeping slur over the entire passage. The tempo is marked as quarter note = 100-140.

14 $\text{♩} = 100-140$

Musical score for exercise 14, consisting of eight staves of music. Each staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a single melodic line across all staves, featuring a series of eighth and sixteenth notes with a long, sweeping slur over the entire passage. The tempo is marked as quarter note = 100-140. The final staff concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

Play all slurred, legato, staccato or add an articulation scheme.

15 $\text{♩} = 66-100$



First staff of music for exercise 15, featuring a bass clef, a key signature of one flat, and a 4/4 time signature. The melody consists of eighth notes.



Second staff of music for exercise 15, continuing the eighth-note melody.



Third staff of music for exercise 15, continuing the eighth-note melody.



Fourth staff of music for exercise 15, continuing the eighth-note melody.



Fifth staff of music for exercise 15, continuing the eighth-note melody. A handwritten note above the staff reads: "Hand pass into all keys and various octaves".

16 Variation 1



First staff of music for exercise 16 Variation 1, featuring a bass clef, a key signature of one flat, and a 4/4 time signature. The melody consists of quarter notes.

Variation 2



Second staff of music for exercise 16 Variation 2, continuing the quarter-note melody.

Variation 3



Third staff of music for exercise 16 Variation 3, continuing the quarter-note melody.

Variation 4



Fourth staff of music for exercise 16 Variation 4, continuing the quarter-note melody.

Variation 5



Fifth staff of music for exercise 16 Variation 5, continuing the quarter-note melody.

Variation 6



Sixth staff of music for exercise 16 Variation 6, continuing the quarter-note melody.

Tuba

17 ♩=60-as fast as possible

Exercise 17 consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in bass clef for the remainder of the exercise. The piece features a complex rhythmic pattern of eighth and sixteenth notes, with some slurs and accents. The tempo is marked as ♩=60, and the instruction is to play 'as fast as possible'.

18

Exercise 18 consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in bass clef for the remainder of the exercise. The piece features a complex rhythmic pattern of eighth and sixteenth notes, with some slurs and accents. The tempo is marked as ♩=60, and the instruction is to play 'as fast as possible'.

19 ♩=60-as fast as possible

Exercise 19 consists of seven staves of music. Each staff begins with a bass clef and a key signature of two flats (B-flat and E-flat). The music is written in a rhythmic pattern of eighth notes, with a tempo marking of ♩=60 and the instruction 'as fast as possible'. The notes are arranged in a sequence that moves across the staff, often involving slurs and ties, creating a continuous, flowing line. The first staff contains 16 measures, and the subsequent staves continue the pattern, with the final staff ending with a double bar line.

20

Exercise 20 consists of four staves of music. Each staff begins with a bass clef and a key signature of two flats (B-flat and E-flat). The music is written in a rhythmic pattern of eighth notes, similar to exercise 19. The notes are arranged in a sequence that moves across the staff, often involving slurs and ties, creating a continuous, flowing line. The first staff contains 16 measures, and the subsequent staves continue the pattern, with the final staff ending with a double bar line.

Tuba

21 ♩=60-as fast as possible

Exercise 21 consists of seven staves of music. The first staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a tempo marking of ♩=60-as fast as possible. The music is written in a single melodic line. The second staff continues the melodic line. The third staff continues the melodic line. The fourth staff continues the melodic line. The fifth staff continues the melodic line. The sixth staff continues the melodic line. The seventh staff continues the melodic line and ends with a double bar line.

22

Exercise 22 consists of four staves of music. The first staff begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a tempo marking of ♩=60-as fast as possible. The music is written in a single melodic line. The second staff continues the melodic line. The third staff continues the melodic line. The fourth staff continues the melodic line and ends with a double bar line.

23 =slow to as fast as possible (no mistakes before speeding up)
Major Scale Pattern

24 ♩=slow to as fast as possible (no mistakes before speeding up)
Harmonic Minor Scale Pattern

The image displays ten staves of musical notation for a tuba. Each staff contains a sequence of notes representing a harmonic minor scale pattern. The notes are written in a bass clef. The patterns are as follows:

- Staff 1: Ascending scale starting on G2, ending on G3.
- Staff 2: Ascending scale starting on F2, ending on F3.
- Staff 3: Ascending scale starting on E2, ending on E3.
- Staff 4: Ascending scale starting on D2, ending on D3.
- Staff 5: Ascending scale starting on C2, ending on C3.
- Staff 6: Ascending scale starting on B1, ending on B2.
- Staff 7: Ascending scale starting on A1, ending on A2.
- Staff 8: Ascending scale starting on G1, ending on G2.
- Staff 9: Descending scale starting on G3, ending on G2.
- Staff 10: Descending scale starting on F3, ending on F2.

25

Exercise 25 consists of three staves of music in bass clef. The key signature has two flats (B-flat and E-flat). The first staff begins with a treble clef and a key signature change to two flats. The music is a continuous eighth-note pattern with some rests and slurs.

26 ♩=60-120

Exercise 26 consists of ten staves of music in bass clef. The tempo marking is ♩=60-120. The key signature has two flats. The music is a continuous eighth-note pattern with some rests and slurs. The first staff begins with a treble clef and a key signature change to two flats.

♩=66-100

27 Major Scales

Bb Major

A musical staff in bass clef showing the Bb Major scale. The notes are Bb, C, D, Eb, F, G, Ab, Bb, ascending and then descending.

Eb Major

A musical staff in bass clef showing the Eb Major scale. The notes are Eb, F, G, Ab, Bb, C, D, Eb, ascending and then descending.

Ab Major

A musical staff in bass clef showing the Ab Major scale. The notes are Ab, Bb, C, D, Eb, F, G, Ab, ascending and then descending.

Db Major

A musical staff in bass clef showing the Db Major scale. The notes are Db, Eb, F, G, Ab, Bb, C, Db, ascending and then descending.

Gb Major

A musical staff in bass clef showing the Gb Major scale. The notes are Gb, Ab, Bb, C, D, Eb, F, Gb, ascending and then descending.

B Major

A musical staff in bass clef showing the B Major scale. The notes are B, C#, D#, E, F#, G#, A, B, ascending and then descending.

E Major

A musical staff in bass clef showing the E Major scale. The notes are E, F#, G#, A, B, C#, D, E, ascending and then descending.

A Major

A musical staff in bass clef showing the A Major scale. The notes are A, B, C#, D, E, F#, G, A, ascending and then descending.

D Major

A musical staff in bass clef showing the D Major scale. The notes are D, E, F#, G, A, B, C, D, ascending and then descending.

G Major

A musical staff in bass clef showing the G Major scale. The notes are G, A, B, C, D, E, F#, G, ascending and then descending.

C Major

A musical staff in bass clef showing the C Major scale. The notes are C, D, E, F, G, A, B, C, ascending and then descending.

F Major

A musical staff in bass clef showing the F Major scale. The notes are F, G, A, Bb, C, D, E, F, ascending and then descending.

28 ♩=66-100
Natural Minor Scales (b3, b6, b7)

The image displays 12 musical staves for tuba, organized into six pairs. Each pair represents a natural minor scale. The scales are: 1. D minor (D, E, F, G, A, Bb, C, D), 2. E minor (E, F, G, A, B, C, D, E), 3. F minor (F, G, Ab, Bb, C, D, Eb, F), 4. G minor (G, Ab, Bb, C, D, Eb, F, G), 5. A minor (A, B, C, D, E, F, G, A), and 6. B minor (B, C, D, E, F, G, A, B). Each staff shows the ascending and descending lines of the scale with appropriate accidentals (flats for b3, b6, b7).

♩=66-100
29 Harmonic Minor Scales (b3, b6)

The image displays ten staves of musical notation, each representing a different harmonic minor scale. Each staff begins with a bass clef and a common time signature. The scales are written in a sequence of eighth notes, with the first six staves showing the ascending and descending forms of the scales. The seventh and eighth staves show the ascending and descending forms of the scales with a key signature of one sharp (F#). The ninth and tenth staves show the ascending and descending forms of the scales with a key signature of two sharps (F# and C#). The notation includes various accidentals (sharps, flats, and naturals) to indicate the specific notes of each scale.

Chromatic Scales

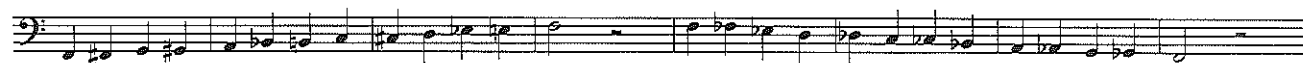
30



31



32



33



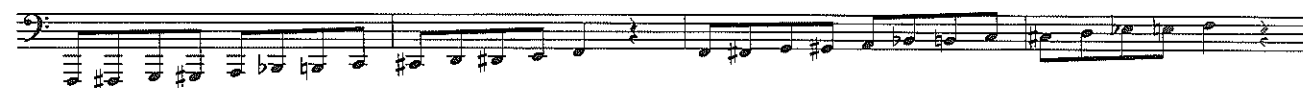
34



35



36



37



38

♩=66-100

Exercise 38 consists of six staves of music in bass clef. The first staff begins with a treble clef and a 2/8 time signature. The music is a continuous eighth-note pattern with various accidentals (sharps, flats, naturals) across the six staves. The pattern is complex, involving many accidentals and some triplets.

39

Exercise 39 consists of six staves of music in bass clef. The music is a continuous eighth-note pattern with various accidentals (sharps, flats, naturals) across the six staves. The pattern is complex, involving many accidentals and some triplets.

40

Two staves of musical notation for Tuba. The top staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The bottom staff begins with a bass clef and the same key signature. Both staves contain a sequence of notes and rests, including some beamed eighth notes and a final measure with a fermata.