

INSIDE THE CIRCLE:

A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

By Matt and Ben Harloff

FULL ENSEMBLE CHAPTER

TRUMPET 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.

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 eight measures, and the second staff contains the final measure. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The key signature has one sharp (F#) and the time signature is common time (C).

9 Count Tones on Bb Concert

Two staves of musical notation for 9 count tones on Bb concert. The first staff contains the first eight measures, and the second staff contains the final measure. The notes are: Bb3 (quarter), C4 (quarter), D4 (quarter), Eb4 (quarter), F4 (quarter), Eb4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter). The key signature has two flats (Bb, Eb) and the time signature is common time (C).

8 Count Tones on F Concert

Two staves of musical notation for 8 count tones on F concert. The first staff contains the first seven measures, and the second staff contains the final measure. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), F4 (quarter). The key signature has one sharp (F#) and the time signature is common time (C).

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Long Tones

8 Count Tones on Bb Concert

Musical notation for 8 Count Tones on Bb Concert. The exercise consists of two staves of music. The first staff contains four measures, each with a half note and a dotted half note. The notes are: Bb (half), Bb (dotted half), Bb (half), and Bb (dotted half). The second staff contains four measures, each with a half note and a dotted half note. The notes are: Bb (half), Bb (dotted half), Bb (half), and Bb (dotted half). The final measure of the second staff has a fermata over the final Bb note.

Release Exercise on F Concert

Musical notation for Release Exercise on F Concert. The exercise consists of a single staff of music with eight measures. The notes are: F (half), F (dotted half), F (half), F (dotted half), F (half), F (dotted half), F (half), and F (dotted half). The final measure has a fermata over the final F note.

Stagger Breathing Exercises

Exercise 1A TEMPO: FAST

Exercise 1A is a musical exercise in 4/4 time with a tempo of FAST. It consists of a single staff with a treble clef and a key signature of one flat. The exercise is divided into two measures. The first measure contains a half note with a dynamic marking of *mp*, followed by a slur over two eighth notes with a dynamic marking of *f*. Above the slur, it says "4-8 times". The second measure contains a half note with a dynamic marking of *mp*, followed by a "Breathe" instruction with a vertical bar and a horizontal line. The exercise ends with a repeat sign and a final note.

Exercise 1B is a musical exercise in 4/4 time with a tempo of FAST. It consists of a single staff with a treble clef and a key signature of one flat. The exercise is divided into two measures. The first measure contains a half note with a dynamic marking of *f*, followed by a slur over two eighth notes with a dynamic marking of *mp*. Above the slur, it says "4-8 times". The second measure contains a half note with a dynamic marking of *f*, followed by a "Breathe" instruction with a vertical bar and a horizontal line. The exercise ends with a repeat sign and a final note.

Exercise 1C is a musical exercise in 4/4 time with a tempo of FAST. It consists of a single staff with a treble clef and a key signature of one flat. The exercise is divided into two measures. The first measure contains a half note with a dynamic marking of *f*, followed by a slur over two eighth notes with a dynamic marking of *mp*. Above the slur, it says "4-8 times". The second measure contains a half note with a dynamic marking of *f*, followed by a "Breathe" instruction with a vertical bar and a horizontal line. The exercise ends with a repeat sign and a final note.

Exercise 1D is a musical exercise in 4/4 time with a tempo of FAST. It consists of a single staff with a treble clef and a key signature of one flat. The exercise is divided into two measures. The first measure contains a "Breathe" instruction with a vertical bar and a horizontal line, followed by a slur over two eighth notes with a dynamic marking of *mp*. Above the slur, it says "4-8 times". The second measure contains a half note with a dynamic marking of *f*, followed by a slur over two eighth notes with a dynamic marking of *mp*. The exercise ends with a repeat sign and a final note.

Exercise 2A TEMPO: MODERATE-SLOW

Exercise 2A is a musical exercise in 4/4 time with a tempo of MODERATE-SLOW. It consists of a single staff with a treble clef and a key signature of one flat. The exercise is divided into two measures. The first measure contains a half note with a dynamic marking of *f*, followed by a slur over two eighth notes with a dynamic marking of *mp*. Above the slur, it says "4-8 times". The second measure contains a "Breathe" instruction with a vertical bar and a horizontal line, followed by a slur over two eighth notes with a dynamic marking of *f*. The exercise ends with a repeat sign and a final note.

Exercise 2B is a musical exercise in 4/4 time with a tempo of MODERATE-SLOW. It consists of a single staff with a treble clef and a key signature of one flat. The exercise is divided into two measures. The first measure contains a half note with a dynamic marking of *f*, followed by a slur over two eighth notes with a dynamic marking of *mp*. Above the slur, it says "4-8 times". The second measure contains a "Breathe" instruction with a vertical bar and a horizontal line, followed by a slur over two eighth notes with a dynamic marking of *f*. The exercise ends with a repeat sign and a final note.

Exercise 2C is a musical exercise in 4/4 time with a tempo of MODERATE-SLOW. It consists of a single staff with a treble clef and a key signature of one flat. The exercise is divided into two measures. The first measure contains a half note with a dynamic marking of *f*, followed by a slur over two eighth notes with a dynamic marking of *mp*. Above the slur, it says "4-8 times". The second measure contains a "Breathe" instruction with a vertical bar and a horizontal line, followed by a slur over two eighth notes with a dynamic marking of *f*. The exercise ends with a repeat sign and a final note.

Exercise 2D is a musical exercise in 4/4 time with a tempo of MODERATE-SLOW. It consists of a single staff with a treble clef and a key signature of one flat. The exercise is divided into two measures. The first measure contains a "Breathe" instruction with a vertical bar and a horizontal line, followed by a slur over two eighth notes with a dynamic marking of *mp*. Above the slur, it says "4-8 times". The second measure contains a half note with a dynamic marking of *f*, followed by a slur over two eighth notes with a dynamic marking of *mp*. 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 treble clef with a common time signature. The first staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, with slurs and accents. The second staff continues the sequence, including a key signature change to one sharp (F#) for the notes G4, A4, B4, C5. The third staff concludes the exercise with a final note on C5 and a double bar line.

Flexibility Exercise #2

Flexibility Exercise #2 consists of four staves of music in treble clef with a common time signature. The first staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, with slurs and accents. The second staff continues the sequence, including a key signature change to one flat (Bb) for the notes C4, D4, E4, F4, G4, A4, B4, C5. The third staff continues the sequence with a key signature change to one sharp (F#) for the notes G4, A4, B4, C5. The fourth staff concludes the exercise with a final note on C5 and a double bar line.

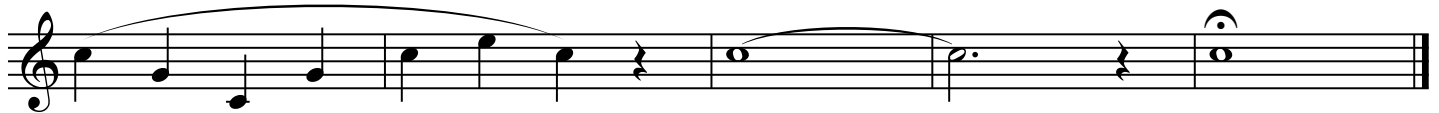
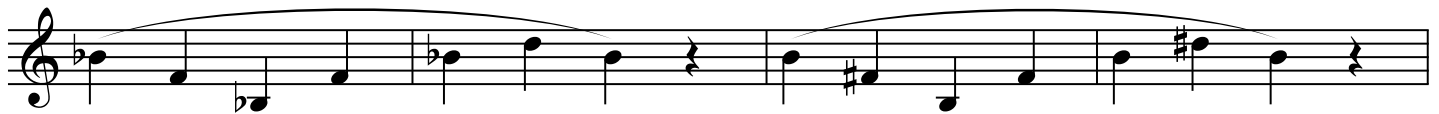
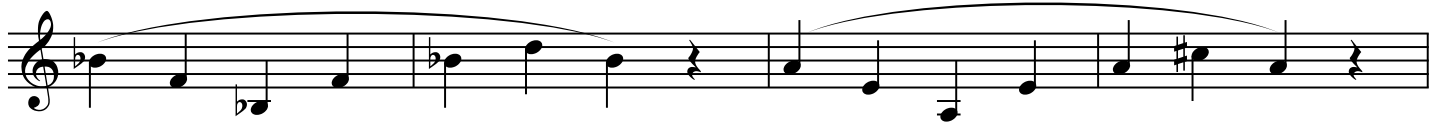
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Flexibility / Scales

Flexibility Exercise #3



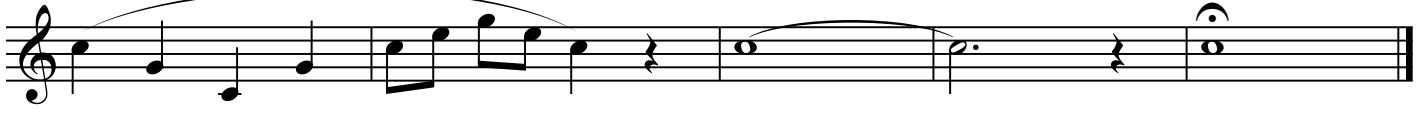
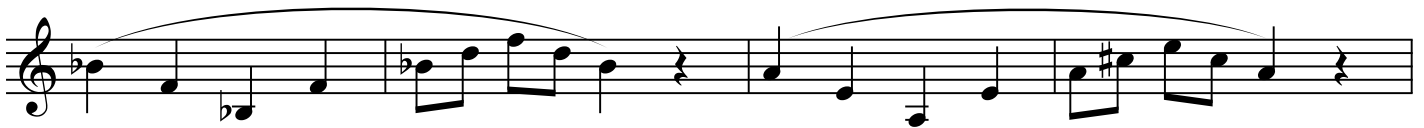
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Flexibility / Scales

Flexibility Exercise #4

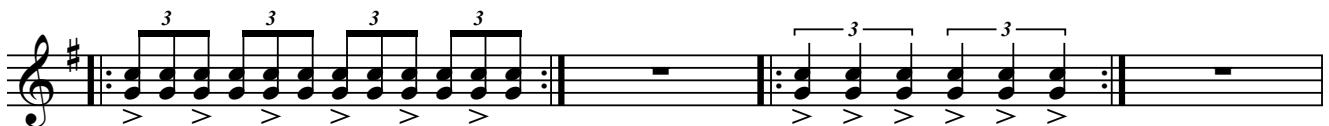
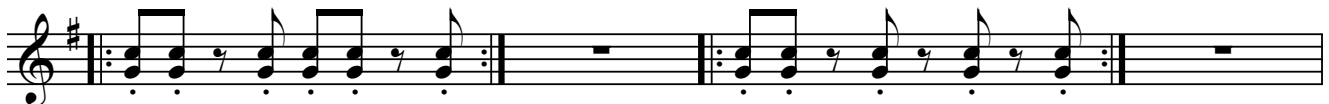
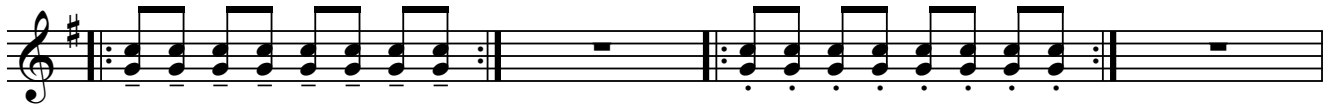
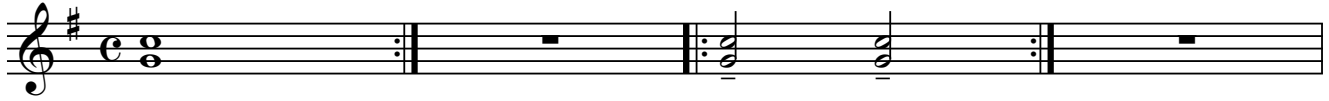


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Note Length / Shape Exercise

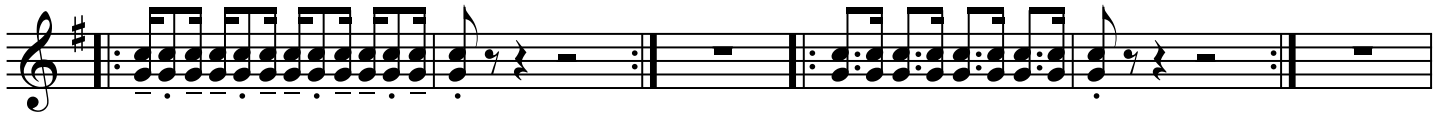
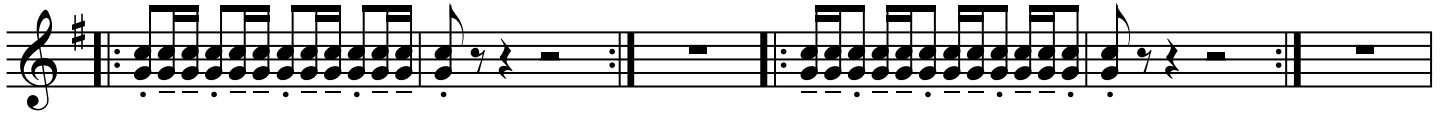


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Note Length / Shape Exercise



Show Articulation Examples

Basic 8 Staccato Eighth Notes

Four musical staves illustrating basic 8 staccato eighth notes. Each staff is in a different key signature and contains two measures of eighth notes followed by a whole rest. The first staff is in G major (one sharp) with notes G4, A4, B4, C5, B4, A4, G4. The second staff is in F major (one flat) with notes F4, G4, A4, B4, A4, G4, F4. The third staff is in D major (two sharps) with notes D4, E4, F#4, G4, F#4, E4, D4. The fourth staff is in C major (no sharps or flats) with notes C4, D4, E4, F4, E4, D4, C4. Each staff ends with a double bar line and a fermata over a whole note chord.

Show Articulation Example 1

Four musical staves illustrating articulation examples. Each staff is in a different key signature and contains two measures of eighth notes followed by a whole rest. The first staff is in G major (one sharp) with notes G4, A4, B4, C5, B4, A4, G4. The second staff is in F major (one flat) with notes F4, G4, A4, B4, A4, G4, F4. The third staff is in D major (two sharps) with notes D4, E4, F#4, G4, F#4, E4, D4. The fourth staff is in C major (no sharps or flats) with notes C4, D4, E4, F4, E4, D4, C4. Each staff has accents (>) under the first and fifth notes of the eighth notes. The first three staves end with a double bar line and a fermata over a whole note chord. The fourth staff ends with a double bar line and a fermata over a whole note chord.

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Show Articulation Examples

Show Articulation Example 2

Four staves of musical notation in G major (one sharp). The music consists of eighth and sixteenth notes, often beamed together. Each note has a downward-pointing 'v' mark below it, indicating a specific articulation. The first three staves end with a quarter rest, while the fourth staff ends with a whole note chord.

Show Articulation Example 3

Three staves of musical notation in G major (one sharp). The music features eighth and sixteenth notes, some beamed together. The final two notes of each staff are grouped as triplets, indicated by a bracket with the number '3' above them. Each note has a downward-pointing 'v' mark below it. The first two staves end with a quarter rest, and the third staff ends with a quarter rest.

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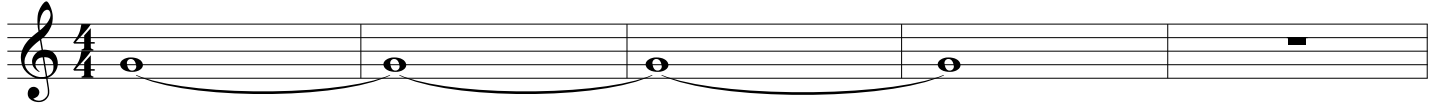
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Show Articulation Examples

The image displays four staves of musical notation for trumpet, illustrating articulation techniques. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth-note chords, with the first three notes of each chord being beamed together. The first two staves feature a sequence of six chords, followed by two triplets of chords, and then a final chord. The third staff follows the same pattern. The fourth staff follows the same pattern but concludes with a final chord that has a fermata above it. Accents (>) are placed under the first note of each chord in the triplet sections. The triplets are indicated by a bracket with the number '3' above them.

Ensemble Fundamental Tuning Exercise

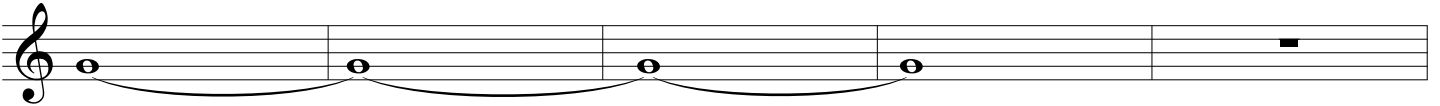
♩ = 92



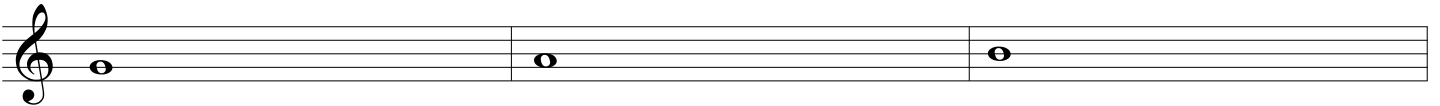
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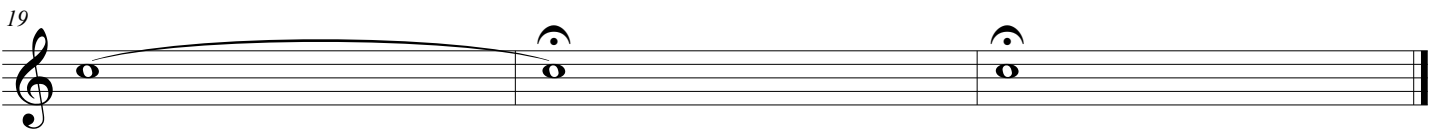
B



C



D



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Just Intonation Tuning Exercises

Bb Major Scale

Tpt A

Tpt B

Bb Major Chord

Tpt A

Tpt B

F Major Chord

Tpt A

Tpt B

C Major Chord

Tpt A

Tpt B

Eb Major Chord

Tpt A

Tpt B

Ab Major Chord

Tpt A

Tpt B

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Just Intonation Tuning Exercises

G Minor Scale

Tpt A

Tpt B

G Minor Chord

Tpt A

Tpt B

D Minor Chord

Tpt A

Tpt B

A Minor Chord

Tpt A

Tpt B

C Minor Chord

Tpt A

Tpt B

F Minor Chord

Tpt A

Tpt B

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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 Trumpet: C 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: Pull out slide. Push in slide. Lip up. Lip down. Alternate Fingering.

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.

The chart consists of five rows of musical staves, each with three measures. The notes are: Row 1: C4, C4, C4; Row 2: D4, D4, D4; Row 3: E4, E4, E4; Row 4: F4, F4, F4; Row 5: G4, G4, G4. Each measure includes dynamic markings (p, mf, ff) and a 'Fix?' line for adjustments.

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Tuning Chart

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

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

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

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

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

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

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

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 music is in G major and common time (C). The first staff begins with a whole rest followed by a quarter rest, then a series of eighth and sixteenth notes. The second staff continues the melody with various note values and rests, ending with a double bar line.

Be Thou My Vision

Two staves of musical notation for the chorale 'Be Thou My Vision'. The music is in D major and 3/4 time. The first staff starts with a quarter note followed by eighth and sixteenth notes. The second staff continues the melody with eighth and sixteenth notes, 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 music is in D major and 2/4 time. The first staff begins with a quarter note followed by eighth notes. The second staff continues the melody with eighth and sixteenth notes, ending with a double bar line.

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Full Volume

Excerpt #1

♩=86-92

Musical notation for Excerpt #1, featuring a trumpet staff in common time (C). The piece begins with a rest, followed by a series of chords marked with accents (>) and dynamic markings of *fff* and *ffff*. The chords are primarily triads and dyads, with some including a fourth. The notation includes slurs and ties across measures.

Excerpt #2

♩=86-92

Musical notation for Excerpt #2, featuring a trumpet staff in common time (C). The piece begins with a rest, followed by a series of chords marked with accents (>) and dynamic markings of *fff* and *ffff*. The chords are primarily triads and dyads, with some including a fourth. The notation includes slurs and ties across measures.

Excerpt #3

♩=92-100

Musical notation for Excerpt #3, featuring a trumpet staff in common time (C). The piece begins with a rest, followed by a series of chords marked with accents (>) and dynamic markings of *fff* and *ffff*. The chords are primarily triads and dyads, with some including a fourth. The notation includes slurs and ties across measures.