

# **INSIDE THE CIRCLE:**

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

*By Matt and Ben Harloff*

**WOODWIND CHAPTER**

**DIRECTOR'S SCORE**  
*2nd Edition*

# TABLE OF CONTENTS

	Director's Page	Student's Page
<b>Mouthpiece Exercises</b>	<b>Page 3</b>	<b>Page 3</b>
<b>Embouchure Development</b>	<b>Page 7</b>	<b>Page 4</b>
-Exercise #1-Perfect 4th, Low-High:	Page 9	Page 4
-Exercise #1a-Perfect 4th, Low-High:	Page 10	Page 4
-Exercise #2-Perfect 5th, Low-High:	Page 11	Page 4
-Exercise #2a-Perfect 5th, Low-High:	Page 12	Page 5
-Exercise #3-Minor 6th, Low-High:	Page 13	Page 5
-Exercise #3a-Minor 6th, Low-High:	Page 14	Page 5
-Exercise #4-Perfect 4th, High-Low:	Page 15	Page 6
-Exercise #4a-Perfect 4th, High-Low:	Page 16	Page 6
-Exercise #5-Perfect 5th, High-Low:	Page 17	Page 6
-Exercise #5a-Perfect 5th, High-Low:	Page 18	Page 7
-Exercise #6-Minor 6th, High-Low:	Page 19	Page 7
-Exercise #6a-Minor 6th, High-Low:	Page 20	Page 7
<b>Fingering Exercises</b>	<b>Page 21</b>	<b>Page 8</b>
-4 Note Cells-Patterns A-L:	Page 23-28	Page 8-9
-6 Note Cells-Patterns A-L:	Page 24-38	Page 10-13
<b>Trill Exercises</b>	<b>Page 39</b>	<b>Page 14</b>
-Key of Eb Trills:	Page 41	Page 14
-Key of F Trills:	Page 48	Page 17
-Trill Eb and Bb Major Chord:	Page 55	Page 21
-Trill F and C Major Chord:	Page 56	Page 21
<b>Intonation Exercises</b>	<b>Page 57</b>	<b>Page 22</b>
Fundamental Tuning Notes:	Page 59	Page 22
Bb Tuning (Equal Temperament):	Page 59	Page 22
Bb Tuning (Just Intonation):	Page 60	Page 22
F Tuning (Equal Temperament and Just Intonation):	Page 61	Page 23
Eb Tuning (Equal Temperament and Just Intonation):	Page 62	Page 23
Ab Tuning (Equal Temperament and Just Intonation):	Page 64	Page 24
C Tuning (Equal Temperament and Just Intonation):	Page 65	Page 24
<b>Glossary</b> -for "Quick Comments for Students"	<b>Page 67</b>	

# WOODWIND CHAPTER

## Mouthpiece Exercises

### Exercise Objectives

- Focus on strengthening muscles to improve quality of sound.
- Work the approach to the method of articulation and quality of sound as students articulate.
- Students will work on matching tone quality as well as matching pitch.
- Students will work on flexibility within intonation.
- Focus on getting control of different dynamic levels.
- Students will work on starting and stopping the note at the same time.

### Instruction Notes

- Every note that you see is concert pitch. It is recommended that you have a piano OR use some method of an electronic tone so students can work to match pitch.
- Each of the instruments, except bass clarinet, have different notes:
  - Flute Closed Head Joint: Low A (regular)-High E (over-blown)
  - Flute Open Head Joint: A above staff (regular)-High A (over-blown)
  - Clarinet: F# (with barrel)-C (without barrel)
  - Bass Clarinet: F (without neck)
  - Alto Sax: Ab (with neck)-A (without neck)
  - Tenor Sax: E (with neck)-G (without neck)
  - Baritone Sax: E (with neck)-Eb (without neck)
- This exercise should be played at a loud dynamic level.
- Because you are dealing with the same note, you have flexibility with the exercise. Repeat each phrase as many times as you like. Choose from a 9 count phrase, 8 count phrase or articulation exercise. Create your own exercise using rhythms of the show you are currently working on. Options are endless. What is important is working on matching quality of sound, pitch, method of articulation and starting and stopping the tone together.

## QUICK COMMENTS FOR STUDENTS

"More air"

"Keep lower lip steady-don't let anything bounce"

"Play loud but stay relaxed"

"Take a full count to breathe and release with a short breath in"

"Play within your trio"

"Keep 2/3 of the hole open" (Flute only)

"Focus aperture" (Flute only)

"Flat, hard-rubber like chin" (Clarinet only)

"Firm corners of the mouth" (Clarinet only)

"Keep corner of the mouth in" (Saxes and bass clarinets only)

## Visual Component

- The exercises in this chapter were not written to be put on the move. If students become comfortable enough with any of the exercises, adding the visual component would be a great idea. Do as much or as little as you can on the move.
- The more students play and move, the better they will become. Repetition is extremely important. Simply repeating exercises multiple times will give students ample opportunity to figure things out.
- The more instruction students receive, the better they will become. If you don't have a large staff or a staff at all, you can rely on the older members to help the younger members.
- It is very important to have a consistent approach to applying music fundamentals to visual fundamentals. They need to work together seamlessly. It is recommended that when you start breathing, you also start moving to take the first step. Think of the music and visual technique working together instead of against each other.
- Refer to the Visual Sheets at the back of the Full Ensemble Chapter. Keep in mind that you do not have to do complicated visual exercises. You could simply march across the football field, track, parking lot or sidewalk. Then maybe the next time go backwards.

# Mouthpiece Exercises

Exercise #1

Musical score for Exercise #1, featuring woodwind parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The score is in common time (C) and includes a performance instruction: *very loose embouchure*. The exercise consists of five measures of music, with each instrument playing a specific melodic line.

Exercise #2

Musical score for Exercise #2, featuring woodwind parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The score is in common time (C) and includes a performance instruction: *very loose embouchure*. The exercise consists of five measures of music, with each instrument playing a specific melodic line.

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Mouthpiece Exercises

Exercise #3

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

# WOODWIND CHAPTER

## Embouchure Development

### Exercise Objectives

- Focus on strengthening muscles to improve quality of sound.
- Students will work on embouchure control through range extensions.
- Students will work on matching tone quality.
- Students will work on matching and controlling pitch.
- Students will work on quality of air speed.

### Instruction Notes

- Make sure students are taking a full count breath before they play. Also, remind students to use the full count rest to breathe.
- Flute low range should maintain volume. Remind students to pull lower jaw back (or in).
- Clarinet embouchure must remain the same with fast warm air.
- If you hear a gap in the sound it is a result of:
  - Weak/slow air
  - Fingers/pads not sealing
  - Movement of embouchure between notes

### **QUICK COMMENTS FOR STUDENTS**

"More air"

"No space between notes"

"Move fingers quickly, but not fast"

"Keep embouchure steady"

"Blow through and between each note"

"Faster air"

"Keep air consistent, let fingers do the work"

"Take the full count to breathe and take in more air"

"Stay relaxed"

## **Visual Component**

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- The more instruction students receive, the better they will become. If you don't have a large staff or a staff at all, you can rely on the older members to help the younger members.
- It is very important to have a consistent approach to applying music fundamentals to visual fundamentals. They need to work together seamlessly. It is recommended that when you start breathing, you also start moving to take the first step. Think of the music and visual technique working together instead of against each other.
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# Embouchure Development

Student Page 4

Exercise #1 - Perfect 4th Low-High

Use Right Hand 1st for Bb

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### Embouchure Development

#### Exercise #1a - Perfect 4th Low-High

Musical score for Exercise #1a, measures 1-8. The score is for a marching band woodwind section and includes parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The key signature is one flat (Bb) and the time signature is 4/4. The exercise is titled "Exercise #1a - Perfect 4th Low-High". A specific instruction for the Flute part reads "Use Right Hand 1st for Bb". The music consists of eighth-note patterns with slurs and ties, alternating between a lower and higher pitch to develop embouchure control.

Musical score for Exercise #1a, measures 9-16. This section continues the woodwind parts from the previous system. The parts for Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone are shown. The exercise concludes with a final measure in each part, marked with a double bar line and repeat dots.

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### Embouchure Development

#### Exercise #2 - Perfect 5th Low-High

Use Right Hand 1st for Bb

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

This system contains the first eight measures of the exercise. The Flute part includes a performance instruction: "Use Right Hand 1st for Bb". The score is for a marching band woodwind section, including parts for Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone.

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

This system contains the final measures of the exercise, ending with a double bar line. The notation continues for all woodwind parts, including the saxophones.

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### Embouchure Development

#### Exercise #2a - Perfect 5th Low-High

Use Right Hand 1st for Bb

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Embouchure Development

Exercise #3 - Minor 6th Low-High

Fl *Use Right Hand 1st for Bb*

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

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## WOODWIND CHAPTER: DIRECTOR'S SCORE (2nd ed.)

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### Embouchure Development

#### Exercise #3a - Minor 6th Low-High

Use Right Hand 1st for Bb

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

This block contains the first eight measures of the exercise. It features eight staves for woodwinds: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The exercise consists of eighth-note patterns with slurs and accents. A specific instruction for the Flute part reads "Use Right Hand 1st for Bb".

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

This block contains the final eight measures of the exercise, measures 9 through 16. It continues the same woodwind parts as the first block. The notation includes slurs, accents, and dynamic markings. The exercise concludes with a double bar line and repeat dots at the end of each staff.

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### Embouchure Development

#### Exercise #4 - Perfect 4th High-Low

Use Right Hand 1st for Bb

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

The first system of the score consists of eight staves for woodwind instruments: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The music is in 2/4 time and features a sequence of eighth notes with slurs, alternating between a higher and lower pitch (Perfect 4th High-Low). The Flute part includes a specific instruction: "Use Right Hand 1st for Bb".

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

The second system continues the musical exercise for the same eight woodwind instruments. The notation follows the same pattern of eighth notes with slurs, alternating between high and low notes. The system concludes with a double bar line and repeat dots.

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## WOODWIND CHAPTER: DIRECTOR'S SCORE (2nd ed.)

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#### Exercise #4a - Perfect 4th High-Low

Musical score for Exercise #4a - Perfect 4th High-Low, measures 1-8. The score is for a marching band and includes parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The key signature is one flat (Bb) and the time signature is 4/4. The flute part includes the instruction "Use Right Hand 1st for Bb". The exercise consists of a sequence of eighth notes and quarter notes, with a perfect fourth interval between the high and low notes in each measure.

Musical score for Exercise #4a - Perfect 4th High-Low, measures 9-16. This section continues the exercise from the previous page, maintaining the same instrumentation and key signature. The flute part includes a double bar line and repeat sign at the end of measure 16. The exercise consists of a sequence of eighth notes and quarter notes, with a perfect fourth interval between the high and low notes in each measure.





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#### Exercise #5a - Perfect 5th High-Low

Musical score for Exercise #5a - Perfect 5th High-Low, measures 1-7. The score is written for a woodwind ensemble with parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The key signature is one flat (Bb) and the time signature is 4/4. The flute part includes the instruction "Use Right Hand 1st for Bb". The exercise consists of a sequence of perfect fifth intervals, alternating between high and low registers across the woodwind sections.

Musical score for Exercise #5a - Perfect 5th High-Low, measures 8-14. This section continues the sequence of perfect fifth intervals from the previous system, ending with a double bar line and repeat dots. The instrumentation and key signature remain the same.

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#### Exercise #6 - Minor 6th High-Low

Flute (Fl) part includes the instruction: *Use Right Hand 1st for Bb*

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WOODWIND CHAPTER: DIRECTOR'S SCORE (2nd ed.)

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Embouchure Development

Exercise #6a - Minor 6th High-Low

Musical score for Exercise #6a - Minor 6th High-Low, measures 1-8. The score is for a marching band and includes parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The flute part includes the instruction "Use Right Hand 1st for Bb". The exercise consists of a sequence of eighth-note pairs with a minor 6th interval, alternating between high and low registers across the instruments.

Musical score for Exercise #6a - Minor 6th High-Low, measures 9-16. This section continues the exercise from the previous block, maintaining the same instrumentation and key signature. It concludes with a double bar line and repeat signs at the end of each staff.

# WOODWIND CHAPTER

## Fingering Exercises

### Exercise Objectives

- Focus on technical flexibility and evenness of finger technique.
- Students will work on challenging fingering patterns.
- Students will become more aware of the distance between keys.
- Focus on the quality of sound while playing the different fingering patterns.

### Instruction Notes

- This exercise is set up so that you don't have to play each exercise at every rehearsal. Pick one pattern a week, or a pattern that will help play your music better. Repeat each pattern as needed. You can also vary the tempo. Work to go as fast as the students are able to.
- Clarinets should only use 1 pinky at a time. Lead with the right pinky when available.
- Flutes should be aware of right hand thumb position. Flute lays on side of thumb. Thumb should sit "under" the flute so that pads of fingers cover pads of keys.
- Flutes use thumb Bb unless otherwise noted.
- Patterns F - End are all customizable. You can add accidentals to notes to address individual technique concerns. Also, use different fingerings for the same note when possible.
- Play extremely slow to identify and eliminate issues.
- The possibilities of this exercise are endless. Feel free to experiment with the different cells OR add your own cell to help students handle difficult fingering passages.
- Another great exercise is to change the rhythm. There are endless rhythmic possibilities in both the 4-note and 6-note cells. Don't be afraid to switch the rhythm.

## QUICK COMMENTS FOR STUDENTS

"More air"

"Keep embouchure still and even"

"Relax your hands"

"Move your fingers from the third knuckle"

"Keep air consistent, let fingers do the work"

"Take the full count to breathe and take in more air"

"Stay relaxed"

### Visual Component

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### Fingering Exercises: 4 Note Cells

**Pattern C**

C2 C3 C4

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

*Use fork fingerings for F#*

*Keep thumb on thumb rest and lightly touch Octave Key*

*Use alternate F#... also with Octave Key*

*Keep thumb on thumb rest and lightly touch Octave Key*

**Pattern D**

D2 D3 D4

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

*Use right hand side Bb key*

*Also with Octave Key*

*Also with Octave Key*



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

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Fingering Exercises: 4 Note Cells

**Pattern E**

E2      E3      E4

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

*Keep fingers close to keys, and thumb on thumb rest*

*Also with Octave Key*

*Keep fingers close to keys, and thumb on thumb rest*

Detailed description: This block contains the musical notation for Pattern E, measures E2 through E4. It features eight staves for woodwind instruments: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The notation includes notes with slurs and dynamic markings. Specific performance instructions are provided for the Alto and Tenor Saxophones.

**Pattern F**

F2      F3      F4

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

*Also with Octave Key*

*Also with Octave Key*

*Also with Octave Key*

Detailed description: This block contains the musical notation for Pattern F, measures F2 through F4. It features the same eight woodwind staves as Pattern E. The notation includes notes with slurs and dynamic markings. Performance instructions for the saxophones are repeated.

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Fingering Exercises: 4 Note Cells

Pattern G

G2 G3 G4

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

Also with Octave Key

Also with Octave Key

Pattern H

H2 H3 H4

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

Also with Octave Key

Also with Octave Key





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# Fingering Exercises: 6 Note Cells

Student Page 10

**Pattern A**

A2      A3      A4      A5      A6

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

Use ONLY side Bb ... also with Octave Key

Also without Octave Key

Use ONLY side Bb ... also with Octave Key

**Pattern B**

B2      B3      B4      B5      B6

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

Use alternate F#... also with Octave Key

Use alternate F#... also with Octave Key

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Fingering Exercises: 6 Note Cells

**Pattern C**      C2      C3      C4      C5      C6

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

*Use fork F#*  
*Use fork F#*  
*Use alternate F#... also without Octave Key*

**Pattern D**      D2      D3      D4      D5      D6

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

*Use right hand side Bb*  
*Also with Octave Key*  
*Also with Octave Key*

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

WOODWIND CHAPTER: DIRECTOR'S SCORE (2nd ed.)

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Fingering Exercises: 6 Note Cells

Pattern E

E2 E3 E4 E5 E6

Fl  
Use regular 4-5 F# or alternate 3-5

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx  
Also without Octave Key

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## WOODWIND CHAPTER: DIRECTOR'S SCORE (2nd ed.)

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### Fingering Exercises: 6 Note Cells

**Pattern F**

F2 F3 F4 F5 F6

Fl *Keep right hand down between F & Bb*

Ob

Bsn

Cl

B Cl

A Sx *Also with Octave Key*

T Sx *Also with Octave Key*

B Sx *Also with Octave Key*

F7 F8 F9 F10 F11 F12

Fl *Keep right hand down between F & Bb*

Ob

Bsn

Cl

B Cl

A Sx *Also with Octave Key*

T Sx

B Sx *Also with Octave Key*



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Fingering Exercises: 6 Note Cells

Pattern G

G2 G3 G4 G5 G6

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

*Also with Octave Key*

*Also with Octave Key*

G7 G8 G9 G10 G11 G12

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

*Also with Octave Key*

*Also with Octave Key*

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Fingering Exercises: 6 Note Cells

Pattern H

H2 H3 H4 H5 H6

Fl

Ob

Bsn

Cl

B Cl

A Sx  
*Also with Octave Key*

T Sx

B Sx  
*Also with Octave Key*

H7 H8 H9 H10 H11 H12

Fl

Ob

Bsn

Cl

B Cl

A Sx  
*Also with Octave Key*

T Sx

B Sx  
*Also with Octave Key*

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### Fingering Exercises: 6 Note Cells

Pattern 1

12 13 14 15 16

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

*Also without Octave Key*

17 18 19 110 111 112

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

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Fingering Exercises: 6 Note Cells

Pattern J

J2 J3 J4 J5 J6

J7 J8 J9 J10 J11 J12

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

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WOODWIND CHAPTER: DIRECTOR'S SCORE (2nd ed.)

by Matt and Ben Harloff

Fingering Exercises: 6 Note Cells

Pattern K

K2 K3 K4 K5 K6

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

Also without Octave Key

K7 K8 K9 K10 K11 K12

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

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Fingering Exercises: 6 Note Cells

Pattern L

L2 L3 L4 L5 L6

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

Also without Octave Key

L7 L8 L9 L10 L11 L12

Fl

Ob

Bsn

Cl

B Cl

A Sx

T Sx

B Sx

# WOODWIND CHAPTER

## Trill Exercises

### Exercise Objectives

- Focus on even speed of the fingers.
- Students will focus on controlling the tone quality during the trill.
- Students will focus on intonation during the trill.

### Instruction Notes

- The exercise is set up to break down both notes of the trill. Students will begin slowly and then rhythmically speed up. Try to stay with the correct rhythm and work to go as fast as students are able to.
- Make sure the approach of both breathing and supporting through the phrase stays consistent.
- You can practice these exercises, but make sure you also create exercises of the trills that are in your show. Use this exercise as a guide.
- Make sure the students are using the trill keys.

### **QUICK COMMENTS FOR STUDENTS**

"More air"

"Keep embouchure still and even"

"Relax your hands"

"Keep fingers close to the keys"

"Keep fingers ON the keys" (Saxophones only)

"Don't bite as you play faster"

"Stay relaxed"

## **Visual Component**

- The exercises in this chapter were not written to be put on the move. If students become comfortable enough with any of the exercises, adding the visual component would be a great idea. Do as much or as little as you can on the move.
- The more students play and move, the better they will become. Repetition is extremely important. Simply repeating exercises multiple times will give students ample opportunity to figure things out.
- The more instruction students receive, the better they will become. If you don't have a large staff or a staff at all, you can rely on the older members to help the younger members.
- It is very important to have a consistent approach to applying music fundamentals to visual fundamentals. They need to work together seamlessly. It is recommended that when you start breathing, you also start moving to take the first step. Think of the music and visual technique working together instead of against each other.
- Refer to the Visual Sheets at the back of the Full Ensemble Chapter. Keep in mind that you do not have to do complicated visual exercises. You could simply march across the football field, track, parking lot or sidewalk. Then maybe the next time go backwards.



# Trill Exercises

Key of Eb Trills

Eb #1

Flute (Fl) part: *Left hand is glown*

Instrument parts: Fl, Ob, Bsn, Cl, B Cl, A Sx, T Sx, B Sx

The first system consists of eight staves, each with a treble clef (except for Bassoon which has a bass clef). The key signature is two flats (Bb and Eb). The time signature is common time (C). The music features a series of trills, with the first four measures of each staff containing a trill starting on the first note of the scale. The trills are marked with a '3' and a slur. The second four measures of each staff contain a trill starting on the second note of the scale, also marked with a '3' and a slur. The trills are repeated in the second system.

Instrument parts: Fl, Ob, Bsn, Cl, B Cl, A Sx, T Sx, B Sx

The second system continues the trill exercises for the same eight instruments. It follows the same structure as the first system, with trills starting on the first and second notes of the scale, marked with a '3' and a slur. The trills are repeated in the second system.

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Trill Exercises

**E♭ #2**

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Trill Exercises

**E♭ #3**

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

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Trill Exercises

**E♭ #4**

The image displays a musical score for ten woodwind instruments: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The score is titled "Trill Exercises" and is for the key of E-flat major (Eb #4). It is divided into two systems. The first system shows the initial trill exercise, with each instrument part starting with a triplet of notes. The second system shows a more complex, faster trill exercise, with each instrument part starting with a triplet of notes. The score is written in 4/4 time and includes a key signature of one flat (Bb).

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Trill Exercises

Trill Exercises

Flute (Fl) and Oboe (Ob) parts include a key signature change to E-flat major (Eb #5) at the beginning of the first system.

The score consists of two systems of music for eight woodwind instruments: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The key signature is E-flat major (Eb #5). The first system shows the initial trill exercises with triplet markings. The second system shows more complex trill exercises with multiple triplet markings and dynamic markings like 'mf' and 'f'.

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Trill Exercises

Eb #6

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Trill Exercises

Fl #7

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Trill Exercises

Key of F Trills

F #1

The first system of musical notation contains eight staves, each representing a different woodwind instrument: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Bass Saxophone (B Sx). Each staff begins with a treble clef and a key signature of one flat (F major). The music consists of a series of trills, with each trill marked with a '3' to indicate a triplet. The trills are grouped into two measures per instrument, with a slur over each group. The first measure of each group contains four trills, and the second measure contains four trills. The trills are written in a way that they appear to be eighth notes, though they are likely sixteenth notes in reality.

The second system of musical notation continues the trill exercises for the same eight instruments as the first system. The notation is more dense, with many more trills per measure. Each trill is still marked with a '3' for a triplet. The trills are grouped into two measures per instrument, with a slur over each group. The first measure of each group contains eight trills, and the second measure contains eight trills. The trills are written in a way that they appear to be eighth notes, though they are likely sixteenth notes in reality.



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Trill Exercises

F #2

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

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Trill Exercises

F #3

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Trill Exercises

F #4

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

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Trill Exercises

F #5

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Trill Exercises

F #6

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

Fl  
Ob  
Bsn  
Cl  
B Cl  
A Sx  
T Sx  
B Sx

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Trill Exercises

The image displays a musical score for woodwind instruments, titled "Trill Exercises". The score is organized into two systems. The first system includes parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). Each part begins with a treble clef and a key signature of one flat (B-flat). The Flute part is marked with a box containing "F #7". The music consists of trill exercises, with groups of notes beamed together and a "3" below them, indicating triplets. The second system continues the exercises and concludes with a double bar line and a repeat sign (two dots) on the right side of each staff.

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Trill Exercises

Trill Eb Major Chord

Musical score for the Trill Eb Major Chord exercise. The score is arranged for a marching band with the following parts: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The key signature is two flats (Bb major). The exercise begins with a chordal introduction for each instrument. The main section consists of a continuous trill exercise for the woodwinds (Fl, Ob, Cl, B Cl, A Sx, T Sx) and a rhythmic pattern for the saxophones (B Sx). The trill exercise is marked with a 'tr' symbol and a wavy line above the notes. The saxophone part consists of a steady eighth-note rhythm.

Trill Bb Major Chord

Musical score for the Trill Bb Major Chord exercise. The score is arranged for a marching band with the following parts: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The key signature is two flats (Bb major). The exercise begins with a chordal introduction for each instrument. The main section consists of a continuous trill exercise for the woodwinds (Fl, Ob, Cl, B Cl, A Sx, T Sx) and a rhythmic pattern for the saxophones (B Sx). The trill exercise is marked with a 'tr' symbol and a wavy line above the notes. The saxophone part consists of a steady eighth-note rhythm.

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Trill Exercises

Trill F Major Chord

Musical score for Trill F Major Chord exercise. The score is for a marching band and includes parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The key signature is one flat (Bb). The exercise consists of a 4-measure introduction followed by a 16-measure trill section. The trill section features a complex rhythmic pattern of eighth notes with a trill (tr) marking above the notes. The introduction shows the initial notes for each instrument: Flute (F4, A4), Oboe (F4, A4), Bassoon (F3, A3), Clarinet (F4, A4), Bass Clarinet (F3, A3), Alto Saxophone (F4, A4), Tenor Saxophone (F4, A4), and Baritone Saxophone (F3, A3).

Trill C Major Chord

Musical score for Trill C Major Chord exercise. The score is for a marching band and includes parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The key signature is one sharp (F#). The exercise consists of a 4-measure introduction followed by a 16-measure trill section. The trill section features a complex rhythmic pattern of eighth notes with a trill (tr) marking above the notes. The introduction shows the initial notes for each instrument: Flute (C4, E4), Oboe (C4, E4), Bassoon (C3, E3), Clarinet (C4, E4), Bass Clarinet (C3, E3), Alto Saxophone (C4, E4), Tenor Saxophone (C4, E4), and Baritone Saxophone (C3, E3).



# WOODWIND CHAPTER

## Intonation Exercises

### Exercise Objectives

- Students will focus on tuning their fundamental tuning notes.
- Students will work on tuning various notes in an equal temperament setting.
- Students will learn what their responsibilities are in adjusting notes so they can be played in tune.
- Students will work on tuning chords and having different responsibilities in the chord.
- Focus on great quality of sound in different parts of the register.

### Instruction Notes

- Students need to get in the habit of making sure their fundamental tuning note(s) are in tune. The beginning of the exercise breaks down the fundamental note(s). Directors should encourage students to have their own tuner and spend time with that tuner.
- In tuning the fundamental pitches: set embouchure in the same spot as the Mouthpiece Exercises.
- There are examples of five different keys. Keep in mind that you can play this exercise in any key, especially if it applies to a key that you have in your show music. This is only a guide.
- Flutes: when possible, use a mirror to see 2/3 of the tone hole open when you are tuning the fundamental notes.
- The first part of each key breaks down each note of the major scale. Students need to work on getting each note in tune, and understanding what they need to do to the note to play it in tune.
- The second part of each key works on each interval of the major scale. Separate the students in two groups. Have group A play the upper note while group B sustains the root. Then switch.
- The final part is playing the major and minor chord of the key. Divide students so that each note is played; make sure to have students switch notes.
- Play these exercises at different dynamic levels. The pitch tendencies may be different with each dynamic.
- Finally, it is very important to teach and review the interval and chord tendencies with students.

## QUICK COMMENTS FOR STUDENTS

"More air"

"Listen down"

"Know the tendencies of your instrument and how it relates to the intonation of the group"

"Stay relaxed"

### Visual Component

- The exercises in this chapter were not written to be put on the move. If students become comfortable enough with any of the exercises, adding the visual component would be a great idea. Do as much or as little as you can on the move.
- The more students play and move, the better they will become. Repetition is extremely important. Simply repeating exercises multiple times will give students ample opportunity to figure things out.
- The more instruction students receive, the better they will become. If you don't have a large staff or a staff at all, you can rely on the older members to help the younger members.
- It is very important to have a consistent approach to applying music fundamentals to visual fundamentals. They need to work together seamlessly. It is recommended that when you start breathing, you also start moving to take the first step. Think of the music and visual technique working together instead of against each other.
- Refer to the Visual Sheets at the back of the Full Ensemble Chapter. Keep in mind that you do not have to do complicated visual exercises. You could simply march across the football field, track, parking lot or sidewalk. Then maybe the next time go backwards.

# Intonation Exercises

Student Page 22

## Fundamental Tuning Notes

Musical score for Fundamental Tuning Notes, featuring staves for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The score shows fundamental tuning notes for each instrument across four measures. The Flute and Oboe parts are in G major (one sharp), while the Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone parts are in Bb major (two flats). The Clarinet part includes specific intonation instructions: "Adjust at the Middle of the Clarinet" (Measure 1), "Adjust at the Barrel" (Measure 2), "Adjust at the Bell" (Measure 3), and "Adjust at the Middle of the Clarinet" (Measure 4).

## Bb Tuning (Equal Temperament)

Musical score for Bb Tuning (Equal Temperament), featuring staves for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The score shows Bb tuning notes for each instrument across eight measures. The Flute and Oboe parts are in G major (one sharp), while the Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone parts are in Bb major (two flats).

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Intonation Exercises

Bb Tuning (Just Intonation)

The first system of musical notation contains eight staves, each representing a different woodwind instrument. From top to bottom, the staves are labeled: Fl (Flute), Ob (Oboe), Bsn (Bassoon), Cl (Clarinet), B Cl (Bass Clarinet), A Sx (Alto Saxophone), T Sx (Tenor Saxophone), and B Sx (Baritone Saxophone). The music is written in a key signature of two flats (Bb) and a 2/4 time signature. Each staff begins with a whole rest, followed by a series of chords and intervals. The notation includes various accidentals (flats and naturals) and dynamic markings such as *f* and *ff*. The exercises are designed to help students achieve accurate intonation for the Bb instrument family.

The second system of musical notation continues the intonation exercises for the woodwind instruments. It follows the same layout as the first system, with staves for Fl, Ob, Bsn, Cl, B Cl, A Sx, T Sx, and B Sx. The key signature remains Bb and the time signature is 2/4. The notation includes various accidentals and dynamic markings like *f* and *ff*. This system provides further practice for the Bb instrument family, focusing on specific intervals and chord voicings to refine intonation skills.

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### Intonation Exercises

**F Tuning (Equal Temperament)**

This musical score is for the F Tuning (Equal Temperament) exercise. It consists of eight staves, one for each woodwind instrument: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The key signature is one flat (B-flat major or F minor). The score is organized into eight measures. Each measure contains a single note for every instrument, forming a chord. The notes are: Flute (F4), Oboe (F4), Bassoon (F3), Clarinet (F4), Bass Clarinet (F4), Alto Saxophone (F4), Tenor Saxophone (F4), and Baritone Saxophone (F4). The notes are written as half notes with stems pointing up.

**F Tuning (Just Intonation)**

This musical score is for the F Tuning (Just Intonation) exercise. It consists of eight staves for the same woodwind instruments as the first score. The key signature is one flat. The score is organized into eight measures. Each measure contains a single note for every instrument, forming a chord. The notes are: Flute (F4), Oboe (F4), Bassoon (F3), Clarinet (F4), Bass Clarinet (F4), Alto Saxophone (F4), Tenor Saxophone (F4), and Baritone Saxophone (F4). The notes are written as half notes with stems pointing up. The score includes various musical notations such as slurs, ties, and dynamic markings (p, mp, mf, f) to guide the performer's intonation and phrasing.

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Intonation Exercises

Musical score for Intonation Exercises, measures 1-8. The score is for a marching band and includes parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The music consists of a sequence of chords and intervals for each instrument, with some parts featuring slurs and ties. The first measure is a whole rest for all instruments. The second measure contains a series of chords and intervals. The third measure is a whole rest. The fourth measure contains a series of chords and intervals. The fifth measure is a whole rest. The sixth measure contains a series of chords and intervals. The seventh measure is a whole rest. The eighth measure contains a series of chords and intervals.

Eb Tuning (Equal Temperament)

Musical score for Eb Tuning (Equal Temperament). The score is for a marching band and includes parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The music consists of a sequence of chords and intervals for each instrument, with some parts featuring slurs and ties. The first measure is a whole rest for all instruments. The second measure contains a series of chords and intervals. The third measure is a whole rest. The fourth measure contains a series of chords and intervals. The fifth measure is a whole rest. The sixth measure contains a series of chords and intervals. The seventh measure is a whole rest. The eighth measure contains a series of chords and intervals.

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Intonation Exercises

E♭ Tuning (Just Intonation)

The first system of musical notation includes parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The music is in E-flat major and 2/4 time. It consists of eight measures. The first measure is a whole rest for all instruments. The second measure contains a half-note chord. The third measure contains a half-note chord. The fourth measure contains a half-note chord. The fifth measure contains a half-note chord. The sixth measure contains a half-note chord. The seventh measure contains a half-note chord. The eighth measure contains a half-note chord. The notes in the chords are: Flute (C4, E4, G4), Oboe (C4, E4, G4), Bassoon (C3, E3, G3), Clarinet (C4, E4, G4), Bass Clarinet (C4, E4, G4), Alto Saxophone (C4, E4, G4), Tenor Saxophone (C4, E4, G4), and Baritone Saxophone (C3, E3, G3).

The second system of musical notation includes parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The music is in E-flat major and 2/4 time. It consists of eight measures. The first measure is a whole rest for all instruments. The second measure contains a half-note chord. The third measure contains a half-note chord. The fourth measure contains a half-note chord. The fifth measure contains a half-note chord. The sixth measure contains a half-note chord. The seventh measure contains a half-note chord. The eighth measure contains a half-note chord. The notes in the chords are: Flute (C4, E4, G4), Oboe (C4, E4, G4), Bassoon (C3, E3, G3), Clarinet (C4, E4, G4), Bass Clarinet (C4, E4, G4), Alto Saxophone (C4, E4, G4), Tenor Saxophone (C4, E4, G4), and Baritone Saxophone (C3, E3, G3).

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

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### Intonation Exercises

Ab Tuning (Equal Temperament)

Musical score for Ab Tuning (Equal Temperament) for the woodwind section. The score is written for eight parts: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The key signature is three flats (B-flat major/D-flat minor). The score consists of eight measures, each containing a whole note chord. The chords are: Measure 1: F major (F, A, C); Measure 2: G major (G, B, D); Measure 3: A major (A, C, E); Measure 4: B-flat major (B-flat, D, F); Measure 5: C major (C, E, G); Measure 6: D major (D, F, A); Measure 7: E-flat major (E-flat, G, B-flat); Measure 8: F major (F, A, C). Each instrument part has a single note corresponding to its part in the chord.

Ab Tuning (Just Intonation)

Musical score for Ab Tuning (Just Intonation) for the woodwind section. The score is written for eight parts: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The key signature is three flats (B-flat major/D-flat minor). The score consists of eight measures, each containing a whole note chord. The chords are: Measure 1: F major (F, A, C); Measure 2: G major (G, B, D); Measure 3: A major (A, C, E); Measure 4: B-flat major (B-flat, D, F); Measure 5: C major (C, E, G); Measure 6: D major (D, F, A); Measure 7: E-flat major (E-flat, G, B-flat); Measure 8: F major (F, A, C). Each instrument part has a single note corresponding to its part in the chord, with some notes having accidentals to indicate just intonation.



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Intonation Exercises

Musical score for Intonation Exercises, featuring parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The score is written in 2/4 time and includes various intonation exercises across multiple measures.

C Tuning (Equal Temperament)

Musical score for C Tuning (Equal Temperament), featuring parts for Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The score is written in 2/4 time and includes various intonation exercises across multiple measures.

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### Intonation Exercises

C Tuning *(Just Intonation)*

The first system of musical notation contains eight staves, each representing a different woodwind instrument: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). Each staff begins with a treble clef (except for the Bassoon, which uses a bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The music consists of a series of chords and intervals designed for intonation exercises, with notes often beamed together in groups. The first measure of each staff shows a whole note chord, followed by a series of eighth-note chords and intervals.

The second system of musical notation continues the woodwind parts from the first system, featuring the same eight instruments: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sx), Tenor Saxophone (T Sx), and Baritone Saxophone (B Sx). The notation is consistent with the first system, including clefs, key signature (one sharp), and time signature (2/4). The exercises continue with various chordal and intervallic patterns across the woodwind section.

# WOODWIND CHAPTER

## Glossary

### for “Quick Comments for Students”

**“More air”**: Can be applied to the inhale and exhale. Take in “MORE AIR” on the inhale, or support the note by using “MORE AIR” on the exhale. Other related comments, “Move your air”, “Take a full breath”.

**“Keep lower lip steady - don’t let anything bounce”**: When articulating, many students will move their lower lip. This negatively affects tone, pitch and articulation. Watch the lower lip/jaw and make certain it remains in the same place.

**“One-Motion Air”**: Defined as the inhale and exhale being connected. The air never stops moving, it is either going in or going out. Analogies are: when you see a violinist playing, the bow never stops moving, or just like a baby when they breathe. The air never stops moving. Other related comments: “Never stop your air - your air is either going in or out”, “Take a full breath”, “Don’t stop the air between the inhale and exhale”.

**“Take a full count to breathe and release with a short breath in”**: The breathing technique always stays the same no matter what exercise. Take the full count(s) to breathe, give direction and crescendo to the short breath in for the release.

**“Listen to your trios”**: In most cases students are in some sort of line, whether in warm-up arcs, Circle Drill, Box Drill, or the drill of the show, students are standing next to other students. What forms a trio is the student plus the player to their left and right. Try to establish a habit where each student is constantly listening to their trio.

**“Keep 2/3 of the hole open”**: Flutes - 2/3 of the tone hole should be visible. Keeping this in check will help projection and production of tone. Use of a mirror is recommended.

**“Focus aperture”**: If a flute sound or pitch is inconsistent across the span of the flute, the aperture may be too open and/or changing positions too drastically. While there are changes to air direction that might result in the aperture moving, the aperture hole should appear very similar throughout the exercise.

**“Flat, hard-rubber like chin”**: Clarinets - when the lower lip and chin muscles are properly engaged, the result is a chin that feels similar to an inflated tire. Have students touch the skin between their lower lip and chin to feel this.

**“Firm corners of the mouth”**: Clarinets - the clarinet embouchure requires that all “sides” of the embouchure remain engaged. If a tone is pinched or thin, this may be a sign of the lower lip putting too much pressure on the reed. Engaging the corners and the upper lip will help open up tone by balancing pressure.

**“Keep corners of the mouth in”**: Saxophones - make sure the corners of the mouth are NOT drawn back, but are drawn forward, as if saying the word, “VOH”.

**“No space between the notes”**: Woodwind players have a tendency to decrease their air when they change fingerings. Within the exercises of 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup>'s, students must focus on keeping air constant throughout each note change.

**“Move fingers quickly, but not fast”**: Quick motion of the fingers is important to precise technique. Each note should be a deliberate finger motion. Going from one whole note to the next requires quick motion.

**“Blow through and between each note”**: Woodwind players have a tendency to decrease their air when they change fingerings. Within the exercises of 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup>'s, students must focus on keeping air constant throughout each note change.

**“Faster air”**: When the clarinet crosses the break (2<sup>nd</sup> space A to 3<sup>rd</sup> line B), the instrument length jumps from about 6 inches (A) to the entire length of the instrument (B). The air must be fast enough on the (A) to get through the entirety of the clarinet.

**“Keep air consistent, let fingers do the work”**: Do not change the air that goes into the instrument because the technique gets more difficult. Instead, think of air as playing whole notes, fully supported, while fingers do the work of the difficult technique.

**“Stay relaxed”**: Experience no strain or tension. One of the most important parts of playing a musical instrument is to stay relaxed. The more this is reinforced, the better. For clarinets, this does not refer to functionality of embouchure formation. Clarinet lips need tension to create a thin lower lip, firm corners and pointed chin. You will hear clarinets relaxing incorrectly when the tone spreads, or uncharacteristic squeaks/squawks appear. If this becomes an issue, refer clarinets to the Mouthpiece Exercises and direct them to focus on relaxing their throats and oral cavities.

**“Keep embouchure still and even”:** Embouchure and jaw should not move when articulating notes or changing registers.

**“Relax your hands”:** There should be no tension in the hands. It takes little strength to close a key, and even less to open one. Fingers should have a gentle curve.

**“Move your fingers from the third knuckle”:** Many woodwinds have extra motion in their 1<sup>st</sup> and 2<sup>nd</sup> knuckles, which forms bad habits. When the player focuses on moving from the third knuckle, they use the strongest possible muscle and gain consistency throughout their instrument at all speeds. (Count knuckles ascending from the fingertip).

**“Keep fingers close to the keys”:** Clarinets and open holed flutes - fingers should only slightly raise above the keys when they are not being pressed (less than inch above). If fingers extend too far, this negatively affects consistency and speed of technique, as well as pitch.

**“Keep fingers ON the keys”:** Sax - the best technique is to keep the fingers on the keys. Any time fingers leave the keys, it is wasted motion. Keep the left thumb on the thumb rest, and lightly touch the octave key. Keep the pinky fingers on the spatula keys.

**“Don’t bite as you play faster”:** Clarinet and sax - as finger speed increases, the weak embouchure may lose control of the mouthpiece and reed. The result is a lip that “grabs” to control the mouthpiece and reed. Students must keep their embouchure properly engaged throughout. Typically, the upper lip and right thumb need to engage more.

**“Listen down”:** Listen to the lowest instrument in the woodwind family of your ensemble for proper balance of the entire woodwind section.

**“Know the tendencies of your instrument and how it relates to the intonation of the group”:** Woodwind instruments are extremely inconsistent between brands and models. A group of 10 clarinets could have 10 different pitch tendencies.