

# **INSIDE THE CIRCLE:**

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

*By Matt and Ben Harloff*

**FULL ENSEMBLE CHAPTER**

**TROMBONE/BARITONE 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.

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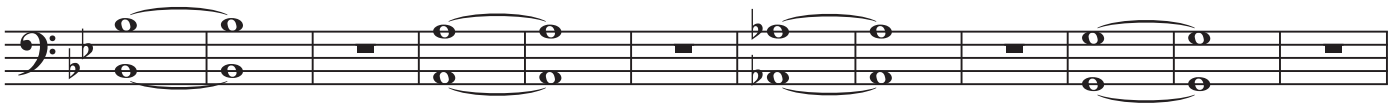
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# Long Tones

9 Count Tones on F Concert



9 Count Tones on Bb Concert



8 Count Tones on F Concert



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**Long Tones**

**8 Count Tones on Bb Concert**

Two staves of musical notation for a trombone/baritone part. The key signature is B-flat major (two flats). The first staff contains four measures of music, each with a half note and a dotted half note, both beamed together. The notes are B-flat, A, G, and F. The second staff contains four measures of music, each with a half note and a dotted half note, both beamed together. The notes are E, D, C, and B-flat. The piece ends with a double bar line.

**Release Exercise on F Concert**

A single staff of musical notation for a trombone/baritone part. The key signature is F major (one flat). The notation consists of a sequence of notes: a half note F, a dotted half note F, a half note G, a dotted half note G, a half note A, a dotted half note A, a whole rest, a half note B, and a dotted half note B. The piece ends with a double bar line.

# Stagger Breathing Exercises

## Exercise 1A TEMPO: FAST

Exercise 1A is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes: C4, D4, E4, F4. The first two measures are marked *mp* and the last two *f*. This phrase is repeated 4-8 times. After a rest, there is a "Breathe" instruction. The exercise concludes with a final quarter note C4 marked *mp*.

Exercise 1B is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes: C4, D4, E4, F4. The first two measures are marked *f* and the last two *mp*. This phrase is repeated 4-8 times. After a rest, there is a "Breathe" instruction. The exercise concludes with a final 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *f*.

Exercise 1C is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes: C4, D4, E4, F4. The first two measures are marked *f* and the last two *mp*. This phrase is repeated 4-8 times. After a rest, there is a "Breathe" instruction. The exercise concludes with a final 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *f*.

Exercise 1D is a 4/4 time signature exercise. It begins with a rest for 4 measures, followed by a "Breathe" instruction. The exercise then consists of a 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *mp*. This phrase is repeated 4-8 times. After a rest, there is a "Breathe" instruction. The exercise concludes with a final 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *mp*.

## Exercise 2A TEMPO: MODERATE-SLOW

Exercise 2A is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *f*. This phrase is repeated 4-8 times. After a rest, there is a "Breathe" instruction. The exercise then consists of a 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *mp*. This phrase is repeated 4-8 times. After a rest, there is a "Breathe" instruction. The exercise concludes with a final 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *f*.

Exercise 2B is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *f*. This phrase is repeated 4-8 times. After a rest, there is a "Breathe" instruction. The exercise then consists of a 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *mp*. This phrase is repeated 4-8 times. After a rest, there is a "Breathe" instruction. The exercise concludes with a final 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *f*.

Exercise 2C is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *f*. This phrase is repeated 4-8 times. After a rest, there is a "Breathe" instruction. The exercise then consists of a 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *mp*. This phrase is repeated 4-8 times. After a rest, there is a "Breathe" instruction. The exercise concludes with a final 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *f*.

Exercise 2D is a 4/4 time signature exercise. It begins with a rest for 4 measures, followed by a "Breathe" instruction. The exercise then consists of a 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *mp*. This phrase is repeated 4-8 times. After a rest, there is a "Breathe" instruction. The exercise then consists of a 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *f*. This phrase is repeated 4-8 times. After a rest, there is a "Breathe" instruction. The exercise concludes with a final 4-measure phrase of quarter notes: C4, D4, E4, F4, marked *mp*.

# Flexibility / Scales

Flexibility Exercise #1

Flexibility Exercise #1 consists of three staves of music in bass clef with a key signature of two flats and a common time signature. The exercise features a sequence of notes with slurs and rests, designed for flexibility training.

Flexibility Exercise #2

Flexibility Exercise #2 consists of four staves of music in bass clef with a key signature of two flats and a common time signature. The exercise features a sequence of notes with slurs and rests, designed for flexibility training.

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Flexibility / Scales

Flexibility Exercise #3





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**Flexibility / Scales**

**Flexibility Exercise #4**



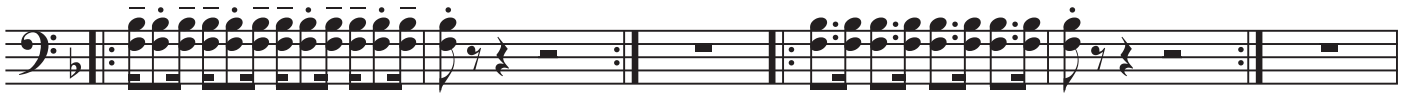


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Note Length / Shape Exercise



# Show Articulation Examples

## Basic 8 Staccato Eighth Notes

Four staves of music in bass clef, 2/4 time, key of B-flat major. Each staff contains a sequence of eight staccato eighth notes, followed by a whole rest. The notes are: G2, Bb2, D3, F3, G3, Bb3, D4, F4. The first three staves show the sequence in a single measure, while the fourth staff shows the sequence in a single measure followed by a whole rest in the next measure.

## Show Articulation Example 1

Four staves of music in bass clef, 2/4 time, key of B-flat major. Each staff contains a sequence of eight staccato eighth notes, followed by a whole rest. The notes are: G2, Bb2, D3, F3, G3, Bb3, D4, F4. The first three staves show the sequence in a single measure, while the fourth staff shows the sequence in a single measure followed by a whole rest in the next measure. The notes are marked with accents (>).

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Show Articulation Examples

Show Articulation Example 2

Musical notation for Show Articulation Example 2, consisting of four staves of music in bass clef with a key signature of one flat. The music features various articulation marks such as accents (>) and slurs over chords and notes.

Show Articulation Example 3

Musical notation for Show Articulation Example 3, consisting of three staves of music in bass clef with a key signature of one flat. The music features articulation marks such as accents (>) and slurs, along with triplet markings (3) under groups of notes.

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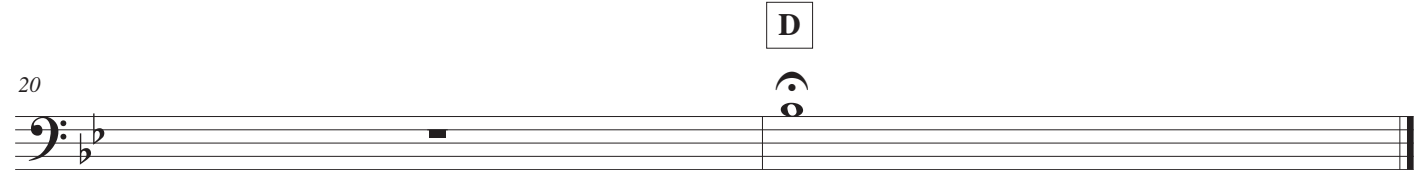
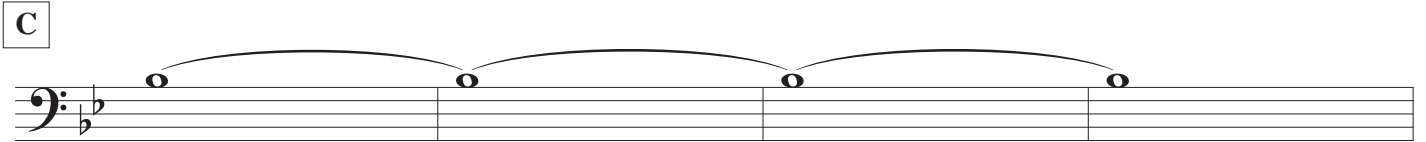
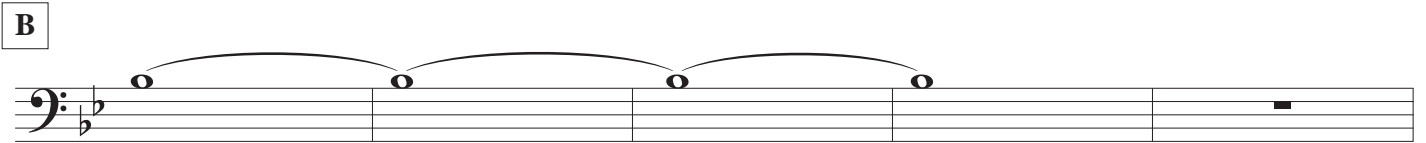
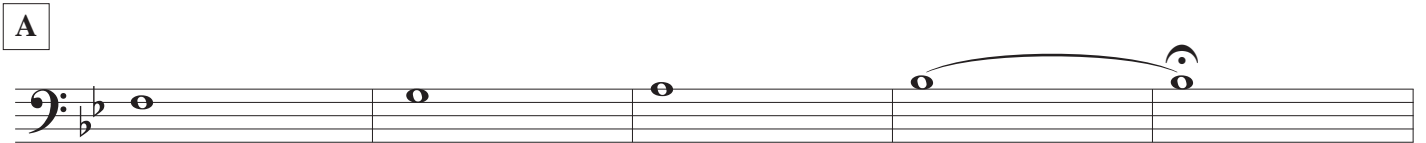
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Show Articulation Examples



# Ensemble Fundamental Tuning Exercise

♩ = 92



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# Just Intonation Tuning Exercises

## Bb Major Scale

Tbn/Bar/Bsn A

Tbn/Bar/Bsn B

## Bb Major Chord

Tbn/Bar/Bsn A

Tbn/Bar/Bsn B

## F Major Chord

Tbn/Bar/Bsn A

Tbn/Bar/Bsn B

## C Major Chord

Tbn/Bar/Bsn A

Tbn/Bar/Bsn B

## Eb Major Chord

Tbn/Bar/Bsn A

Tbn/Bar/Bsn B

## Ab Major Chord

Tbn/Bar/Bsn A

Tbn/Bar/Bsn B



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### Just Intonation Tuning Exercises

#### G Minor Scale

Musical notation for the G Minor Scale exercise. It consists of two staves: Tbn/Bar/Bsn A (top) and Tbn/Bar/Bsn B (bottom). The top staff contains a sequence of notes with fingerings: 0, +4, +15, -2, +2, +14, -4, 0, -4, +14, +2, -2, +15, +4, 0. The bottom staff shows a sustained chord with a slur across all notes.

#### G Minor Chord

Musical notation for the G Minor Chord exercise. It consists of two staves: Tbn/Bar/Bsn A (top) and Tbn/Bar/Bsn B (bottom). The top staff shows four notes with fingerings: 0, +15, +2, 0. The bottom staff shows a sustained chord with a slur across all notes.

#### D Minor Chord

Musical notation for the D Minor Chord exercise. It consists of two staves: Tbn/Bar/Bsn A (top) and Tbn/Bar/Bsn B (bottom). The top staff shows four notes with fingerings: 0, +15, +2, 0. The bottom staff shows a sustained chord with a slur across all notes.

#### A Minor Chord

Musical notation for the A Minor Chord exercise. It consists of two staves: Tbn/Bar/Bsn A (top) and Tbn/Bar/Bsn B (bottom). The top staff shows four notes with fingerings: 0, +15, +2, 0. The bottom staff shows a sustained chord with a slur across all notes.

#### C Minor Chord

Musical notation for the C Minor Chord exercise. It consists of two staves: Tbn/Bar/Bsn A (top) and Tbn/Bar/Bsn B (bottom). The top staff shows four notes with fingerings: 0, +15, +2, 0. The bottom staff shows a sustained chord with a slur across all notes.

#### F Minor Chord

Musical notation for the F Minor Chord exercise. It consists of two staves: Tbn/Bar/Bsn A (top) and Tbn/Bar/Bsn B (bottom). The top staff shows four notes with fingerings: 0, +15, +2, 0. The bottom staff shows a sustained chord with a slur across all notes.

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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 Trombone and Baritone: Bb on top of 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: Trombone: Pull out slide. Pull in slide. Lip up. Lip Down.

Baritone: Lip up. Lip down. Alternate Fingering. Adjust valve slides if possible.

## Tips:

\*Start the chart with the lowest note.

\*When tuning each note, do not adjust the pitch to play in tune. Play the note as natural as possible.

This way you will be receiving your most accurate tendency on each pitch.

\*Each dynamic may have a different pitch tendency. Be patient with each dynamic to get the most accurate tendency.

\*Write +13 if you are sharp 13 cents. Write -10 if you are flat 10 cents. Write 0 if you are in tune.

\*Fix?: On the "Fix?" line write down what you need to do to adjust the pitch and play it in tune. You may want to fill out the entire chart come back later to fill in the "Fix?" line.

\*This sheet may take some time. You may have to complete the full chart in a couple of practice sessions.

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

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

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

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

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

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

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

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

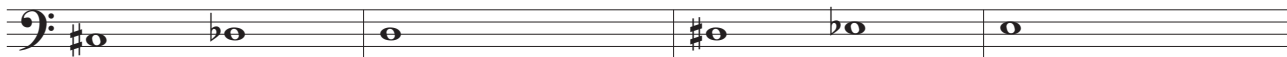
p \_\_\_ mf \_\_\_ ff \_\_\_  
Fix? \_\_\_\_\_

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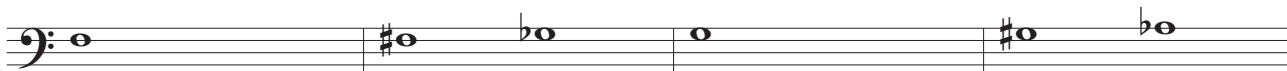
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Tuning Chart



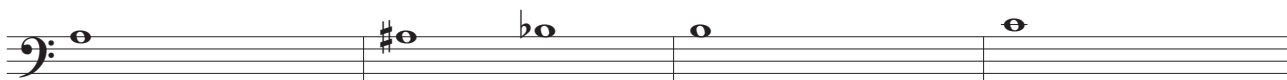
p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_

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



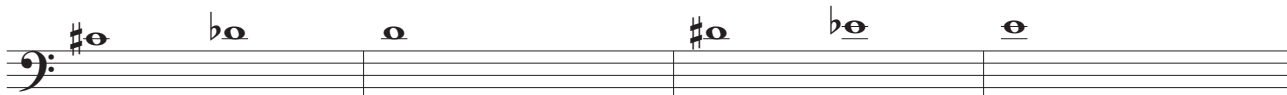
p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_

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



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?\_\_\_\_\_



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?\_\_\_\_\_

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# 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 written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first staff begins with a whole rest followed by a series of eighth and sixteenth notes, some beamed together, and a final half note. The second staff continues with similar rhythmic patterns, including some notes with fermatas.

**Be Thou My Vision**

Two staves of musical notation for the chorale 'Be Thou My Vision'. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first staff features a series of chords and some eighth notes. The second staff continues with similar chordal textures and includes some notes with fermatas.

**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 written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first staff consists of a series of chords and some eighth notes. The second staff continues with similar chordal textures and includes some notes with fermatas.

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# Full Volume

Excerpt #1 ♩=86-92

Musical notation for Excerpt #1, measures 86-92. The excerpt is written in bass clef with a key signature of one flat (B-flat major) and a common time signature (C). It begins with a whole rest, followed by a series of eighth notes with accents and slurs. The dynamics are marked *fff* and *ffff*.

Excerpt #2 ♩=86-92

Musical notation for Excerpt #2, measures 86-92, first line. The excerpt is written in bass clef with a key signature of one flat (B-flat major) and a common time signature (C). It features a series of eighth notes with accents and slurs. The dynamic is marked *fff*.

Musical notation for Excerpt #2, measures 86-92, second line. The excerpt is written in bass clef with a key signature of one flat (B-flat major) and a common time signature (C). It features a series of eighth notes with accents and slurs. The dynamic is marked *ffff*.

Excerpt #3 ♩=92-100

Musical notation for Excerpt #3, measures 92-100, first line. The excerpt is written in bass clef with a key signature of one flat (B-flat major) and a common time signature (C). It features a series of eighth notes with accents and slurs. The dynamic is marked *fff*.

Musical notation for Excerpt #3, measures 92-100, second line. The excerpt is written in bass clef with a key signature of one flat (B-flat major) and a common time signature (C). It features a series of eighth notes with accents and slurs. The dynamic is marked *ffff*.