

# **INSIDE THE CIRCLE:**

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

*By Matt and Ben Harloff*

**BRASS CHAPTER**

**TRUMPET/HORN IN F PART**

*2nd Edition*

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# Tone Development

## Foghorn

$\text{♩} = 72-120$

The Foghorn exercise consists of four staves of music in 4/4 time. The first staff begins with a whole note G2, followed by a whole rest, a whole note G2, and another whole rest. The second staff continues with a half note G2, a whole rest, a half note G2, and a whole rest. The third staff features a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a whole rest, a quarter note B2, a quarter note A2, a quarter note G2, and a whole rest. The fourth staff contains a continuous eighth-note pattern: G2-A2-B2-C3-D3-E3-F3-G3, followed by a whole rest, and then a dotted half note G3.

## Flow Exercise A

$\text{♩} = 92-108$

Flow Exercise A is a 13-measure exercise in 4/4 time, divided into two columns of six measures each, with the final measure (#13) spanning across. Each measure is numbered in a box. The exercise features a variety of rhythmic patterns and articulations:

- Measures #1, #3, #5, #7, #9, #11, and #13 contain eighth-note triplets.
- Measures #2, #4, #6, #8, #10, and #12 contain quarter-note triplets.
- Measures #1, #3, #5, #7, #9, #11, and #13 are marked with a slur and a fermata.
- Measures #2, #4, #6, #8, #10, and #12 are marked with a slur.
- Measures #10 and #12 include a triplet of eighth notes.
- The key signature changes from one flat (Bb) to two flats (Bb, Eb) between measures #6 and #7.
- The key signature changes from two flats (Bb, Eb) to one flat (Bb) between measures #11 and #12.

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Tone Development

Flow Exercise B

#1 ♩ = 72-108

#2

#3

#4

#5

#6

#7

#8

#9

#10

#11

#12

#13

#14

# Embouchure Development

## Bending Exercise A

$\text{♩} = 72-108$  no valve

## Bending Exercise B

$\text{♩} = 72-108$  no valve

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**Embouchure Development**

**Pedal Exercise**

$\text{♩} = 72-100$

The musical score consists of four staves of music. The first staff is in C major and starts with a tempo marking of quarter note = 72-100. The second and third staves are in B-flat major. The fourth staff is in C major. Each staff contains a melodic line with a long slur and a corresponding pedal point line below it. The pedal points are marked with a circled 'p' and a fermata. The first staff has a sharp sign on the second measure of the melodic line. The second and third staves have a flat sign on the second measure. The fourth staff has a circled 'p' above the second measure of the melodic line.

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# Flexibility Exercises

## Flex/Blowing Straight: Low Bb

♩ = 92-120

This exercise consists of seven staves of music in 4/4 time. The tempo is marked as ♩ = 92-120. The first six staves are in treble clef, and the seventh staff is in bass clef. The music features a sequence of eighth-note patterns with various accidentals (sharps, flats, and naturals) and rests, designed to improve flexibility and blowing technique.

## Flex/Blowing Straight: F

♩ = 92-120

This exercise consists of three staves of music in 4/4 time. The tempo is marked as ♩ = 92-120. All staves are in treble clef. The music features a sequence of eighth-note patterns with various accidentals (sharps, flats, and naturals) and rests, designed to improve flexibility and blowing technique.

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Flexibility Exercises

Four staves of musical notation for flexibility exercises. Each staff contains a sequence of notes with various accidentals (sharps, flats, naturals) and rests, connected by a long slur. The notes are primarily eighth and quarter notes, with some half notes. The exercises involve chromatic and diatonic patterns across different keys.

Flex/Blowing Straight: Middle Bb

♩ = 92-120

Seven staves of musical notation for Flex/Blowing Straight: Middle Bb. The tempo is marked as ♩ = 92-120. Each staff contains a sequence of notes with various accidentals (sharps, flats, naturals) and rests, connected by a long slur. The notes are primarily eighth and quarter notes, with some half notes. The exercises involve chromatic and diatonic patterns across different keys.



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Flexibility Exercises

Scale/Flex

#1  $\text{♩} = 72-120$

#2

#3

#4

#5

#6

#7

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Flexibility Exercises

#8

#9

#10

#11

#12

#13

# Multiple Tonguing

## Back of the Tongue

$\text{♩} = 90-120$

## Double Tongue

$\text{♩} = 112-160$

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Multiple Tonguing

**Triple Tongue**

$\text{♩} = 72-120$

The musical score consists of four staves of music, each containing a sequence of triplets. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one flat (Bb). The third staff is in treble clef with a key signature of two flats (Bb, Eb). The fourth staff is in treble clef with a key signature of one flat (Bb). Each triplet is marked with a '3' above it. The music concludes with a final chord on the fourth staff.

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# Fingering Exercises

## Fingering Exercise A

#1

♩ = 88-132



#2



#3



#4



#5



#6



#7



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Fingering Exercises

#8



#9



#10



#11



#12



#13



#14



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Fingering Exercises

Fingering Exercise B

#1 ♩ = 72-108 #2

#3 #4

#5 #6

#7 #8

#9 #10

#11 #12

#13 #14

#15 #16

#17 #18

#19 #20

#21

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Fingering Exercises

Chromatic Exercise

#1 ♩ = 60-132

First system of exercise #1, consisting of two staves. The first staff contains a melodic line with a slur over a series of eighth notes, each marked with a triplet '3'. The second staff contains a bass line with a slur over a series of eighth notes, also marked with a triplet '3'. The exercise is in 2/4 time and covers a chromatic scale from G4 to G5.

Second system of exercise #1, consisting of two staves. The first staff contains a melodic line with a slur over a series of eighth notes, each marked with a triplet '3'. The second staff contains a bass line with a slur over a series of eighth notes, also marked with a triplet '3'. The exercise continues the chromatic scale from G4 to G5.

Third system of exercise #1, consisting of two staves. The first staff contains a melodic line with a slur over a series of eighth notes, each marked with a triplet '3'. The second staff contains a bass line with a slur over a series of eighth notes, also marked with a triplet '3'. The exercise continues the chromatic scale from G4 to G5.

Fourth system of exercise #1, consisting of two staves. The first staff contains a melodic line with a slur over a series of eighth notes, each marked with a triplet '3'. The second staff contains a bass line with a slur over a series of eighth notes, also marked with a triplet '3'. The exercise continues the chromatic scale from G4 to G5.



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Fingering Exercises

#5

Exercise #5 consists of two staves of music. The first staff contains a sequence of eighth notes grouped into six triplets, with a slur over the entire sequence. The second staff continues the sequence with another six triplets of eighth notes, also with a slur over the entire sequence. The notes include various accidentals (sharps, flats, naturals) and the exercise concludes with a whole note rest.

#6

Exercise #6 consists of two staves of music. The first staff contains a sequence of eighth notes grouped into six triplets, with a slur over the entire sequence. The second staff continues the sequence with another six triplets of eighth notes, also with a slur over the entire sequence. The notes include various accidentals and the exercise concludes with a whole note rest.

#7

Exercise #7 consists of two staves of music. The first staff contains a sequence of eighth notes grouped into six triplets, with a slur over the entire sequence. The second staff continues the sequence with another six triplets of eighth notes, also with a slur over the entire sequence. The notes include various accidentals and the exercise concludes with a whole note rest.

#8

Exercise #8 consists of two staves of music. The first staff contains a sequence of eighth notes grouped into six triplets, with a slur over the entire sequence. The second staff continues the sequence with another six triplets of eighth notes, also with a slur over the entire sequence. The notes include various accidentals and the exercise concludes with a whole note rest.

# Range Building

## Range Building Exercise A

♩ = 92-120

Range Building Exercise A consists of four staves of music in 4/4 time. The tempo is marked as ♩ = 92-120. The first staff is in C major, starting on C4 and ascending to G4. The second staff is in B-flat major, starting on B-flat4 and ascending to F5. The third staff is in B major, starting on B4 and ascending to F#5. The fourth staff is in C major, starting on C4 and ascending to G4. Each staff contains two phrases of eighth-note runs, each phrase consisting of two measures of eighth notes followed by a quarter rest. The first phrase of each staff is marked with a slur and a fermata.

## Range Building Exercise B

♩ = 92-120

Range Building Exercise B consists of four staves of music in 4/4 time. The tempo is marked as ♩ = 92-120. The first staff is in C major, starting on C4 and ascending to G4. The second staff is in B-flat major, starting on B-flat4 and ascending to F5. The third staff is in B major, starting on B4 and ascending to F#5. The fourth staff is in C major, starting on C4 and ascending to G4. Each staff contains two phrases of eighth-note runs, each phrase consisting of two measures of eighth notes followed by a quarter rest. The first phrase of each staff is marked with a slur and a fermata.