

# **INSIDE THE CIRCLE:**

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

*By Matt and Ben Harloff*

**FULL ENSEMBLE CHAPTER**

**BASSOON 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

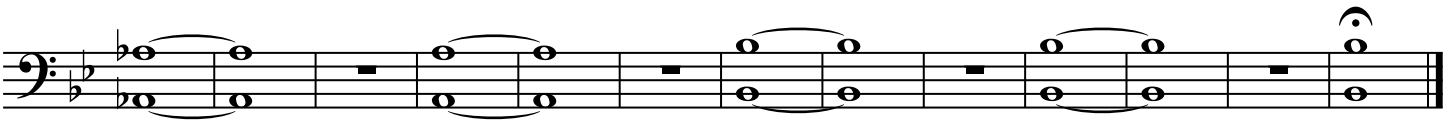
Choose an excerpt from your show and perform it as a breathing exercise.

# Long Tones

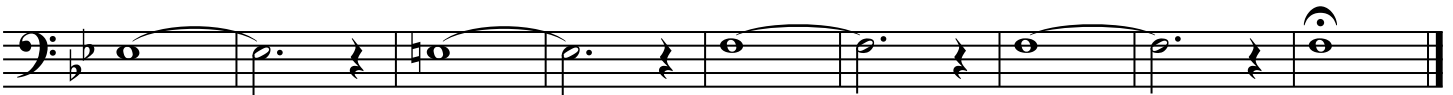
## 9 Count Tones on F Concert



## 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 bassoon in B-flat major. The first staff contains four measures of music, each with a half note and a quarter rest, connected by a slur. The notes are B-flat, D-flat, F, and A-flat. The second staff contains four measures of music, each with a half note and a quarter rest, connected by a slur. The notes are B-flat, D-flat, F, and A-flat. The final note in the second staff has a fermata above it.

**Release Exercise on F Concert**

A single staff of musical notation for bassoon in F major. It consists of eight measures. The first four measures each contain a half note and a quarter rest, connected by a slur. The notes are F, A, C, and E. The fifth measure contains a whole rest. The sixth measure contains a whole note F. The seventh and eighth measures each contain a half note and a quarter rest, connected by a slur. The notes are F and A.

# Stagger Breathing Exercises

## Exercise 1A TEMPO: FAST

Musical notation for Exercise 1A in 4/4 time. It features a single melodic line with a dynamic range from *mp* to *f*. The exercise is marked "4-8 times" and includes a "Breathe" instruction. The notation shows a half note starting on G4, followed by a quarter note on A4, a quarter note on B4, and a half note on C5. The dynamics are *mp* for the first half note, *f* for the quarter notes, and *mp* for the final half note. A repeat sign is present at the end of the exercise.

## Exercise 1B

Musical notation for Exercise 1B in 4/4 time. It features a single melodic line with a dynamic range from *f* to *mp*. The exercise is marked "4-8 times" and includes a "Breathe" instruction. The notation shows a half note starting on G4, followed by a quarter note on A4, a quarter note on B4, and a half note on C5. The dynamics are *f* for the first half note, *mp* for the quarter notes, and *f* for the final half note. A repeat sign is present at the end of the exercise.

## Exercise 1C

Musical notation for Exercise 1C in 4/4 time. It features a single melodic line with a dynamic range from *f* to *mp*. The exercise is marked "4-8 times" and includes a "Breathe" instruction. The notation shows a half note starting on G4, followed by a quarter note on A4, a quarter note on B4, and a half note on C5. The dynamics are *f* for the first half note, *mp* for the quarter notes, and *f* for the final half note. A repeat sign is present at the end of the exercise.

## Exercise 1D

Musical notation for Exercise 1D in 4/4 time. It features a single melodic line with a dynamic range from *mp* to *f*. The exercise is marked "4-8 times" and includes a "Breathe" instruction. The notation shows a half note starting on G4, followed by a quarter note on A4, a quarter note on B4, and a half note on C5. The dynamics are *mp* for the first half note, *f* for the quarter notes, and *mp* for the final half note. A repeat sign is present at the end of the exercise.

## Exercise 2A TEMPO: MODERATE-SLOW

Musical notation for Exercise 2A in 4/4 time. It features a single melodic line with a dynamic range from *f* to *mp*. The exercise is marked "4-8 times" and includes two "Breathe" instructions. The notation shows a half note starting on G4, followed by a quarter note on A4, a quarter note on B4, and a half note on C5. The dynamics are *f* for the first half note, *mp* for the quarter notes, and *f* for the final half note. A repeat sign is present at the end of the exercise.

## Exercise 2B

Musical notation for Exercise 2B in 4/4 time. It features a single melodic line with a dynamic range from *f* to *mp*. The exercise is marked "4-8 times" and includes two "Breathe" instructions. The notation shows a half note starting on G4, followed by a quarter note on A4, a quarter note on B4, and a half note on C5. The dynamics are *f* for the first half note, *mp* for the quarter notes, and *f* for the final half note. A repeat sign is present at the end of the exercise.

## Exercise 2C

Musical notation for Exercise 2C in 4/4 time. It features a single melodic line with a dynamic range from *f* to *mp*. The exercise is marked "4-8 times" and includes two "Breathe" instructions. The notation shows a half note starting on G4, followed by a quarter note on A4, a quarter note on B4, and a half note on C5. The dynamics are *f* for the first half note, *mp* for the quarter notes, and *f* for the final half note. A repeat sign is present at the end of the exercise.

## Exercise 2D

Musical notation for Exercise 2D in 4/4 time. It features a single melodic line with a dynamic range from *mp* to *f*. The exercise is marked "4-8 times" and includes two "Breathe" instructions. The notation shows a half note starting on G4, followed by a quarter note on A4, a quarter note on B4, and a half note on C5. The dynamics are *mp* for the first half note, *f* for the quarter notes, and *mp* for the final half note. A repeat sign is present at the end of the exercise.

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# Flexibility / Scales

Flexibility Exercise #1

Bsn A  
Bsn B  
Bsn C

Bsn A  
Bsn B  
Bsn C

Flexibility Exercise #2

Bsn A  
Bsn B  
Bsn C

Bsn A  
Bsn B  
Bsn C

Bsn A  
Bsn B  
Bsn C

Bsn A  
Bsn B  
Bsn C

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**Flexibility / Scales**

**Flexibility Exercise #3**

Bsn A

Bsn B

Bsn C

Bsn A

Bsn B

Bsn C

Bsn A

Bsn B

Bsn C

Bsn A

Bsn B

Bsn C



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**Flexibility / Scales**

**Flexibility Exercise #4**

Bsn A

Bsn B

Bsn C

Bsn A

Bsn B

Bsn C

Bsn A

Bsn B

Bsn C

Bsn A

Bsn B

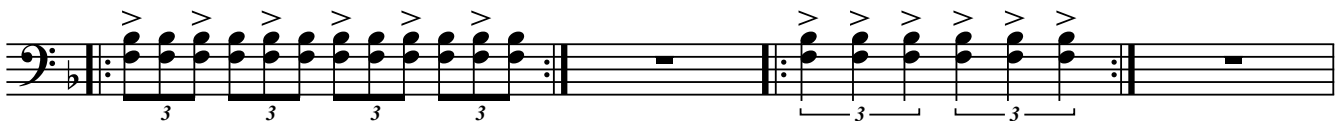
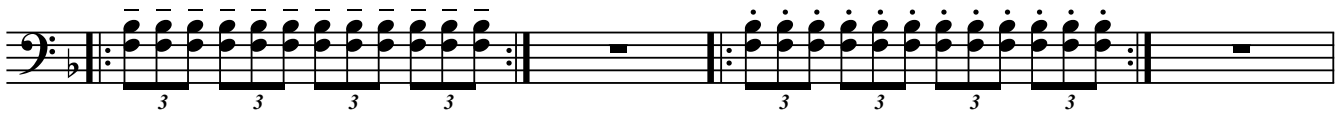
Bsn C

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# Note Length / Shape Exercise

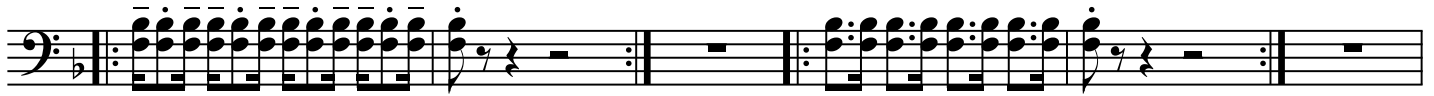
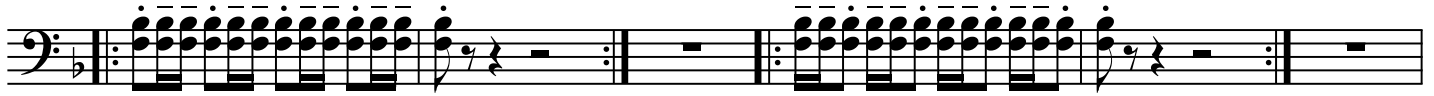


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**Note Length / Shape Exercise**



# Show Articulation Examples

## Basic 8 Staccato Eighth Notes

Four staves of music in bass clef, 2/4 time, showing eighth-note patterns. The first staff is in G major (one flat). The second and third staves are in F major (two flats). The fourth staff is in G major (one flat) and ends with a fermata over a whole note chord.

## Show Articulation Example 1

Four staves of music in bass clef, 2/4 time, showing eighth-note patterns with accents (>) and slurs. The first staff is in G major (one flat). The second and third staves are in F major (two flats). The fourth staff is in G major (one flat) and ends with a fermata over a whole note chord.

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Show Articulation Examples

Show Articulation Example 2

Four staves of musical notation for bassoon. The first three staves show eighth-note chords with accents and slurs, followed by quarter-note chords with accents. The fourth staff shows quarter-note chords with accents and a final chord with a fermata.

Show Articulation Example 3

Three staves of musical notation for bassoon. The first two staves show eighth-note chords with accents and slurs, followed by triplet eighth-note chords with accents. The third staff shows triplet eighth-note chords with accents and a final chord with a fermata.

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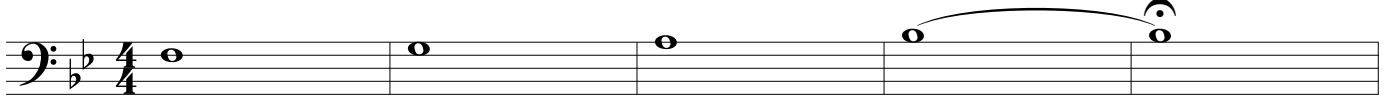
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Show Articulation Examples



# Ensemble Fundamental Tuning Exercise

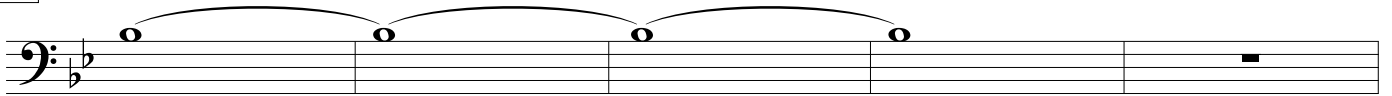
♩ = 92



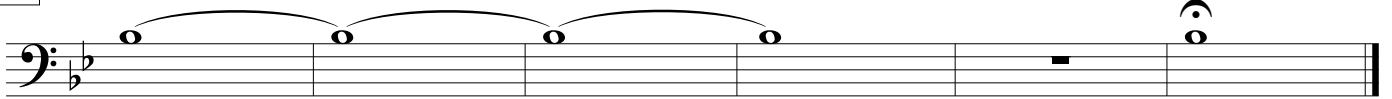
A



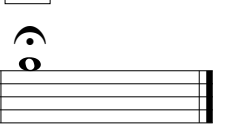
B



C



D



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# Just Intonation Tuning Exercises

## Bb Major Scale

Tbn/Bar/Bsn A

0 +4 -14 -2 +2 -15 -12 0 -12 -15 +2 -2 -14 +4 0

Tbn/Bar/Bsn B

## Bb Major Chord

Tbn/Bar/Bsn A

0 -14 +2 0

Tbn/Bar/Bsn B

## F Major Chord

Tbn/Bar/Bsn A

0 -14 +2 0

Tbn/Bar/Bsn B

## C Major Chord

Tbn/Bar/Bsn A

0 -14 +2 0

Tbn/Bar/Bsn B

## Eb Major Chord

Tbn/Bar/Bsn A

0 -14 +2 0

Tbn/Bar/Bsn B

## Ab Major Chord

Tbn/Bar/Bsn A

0 -14 +2 0

Tbn/Bar/Bsn B



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### Just Intonation Tuning Exercises

**G Minor Scale**

Tbn/Bar/Bsn A

Tbn/Bar/Bsn B

**G Minor Chord**

Tbn/Bar/Bsn A

Tbn/Bar/Bsn B

**D Minor Chord**

Tbn/Bar/Bsn A

Tbn/Bar/Bsn B

**A Minor Chord**

Tbn/Bar/Bsn A

Tbn/Bar/Bsn B

**C Minor Chord**

Tbn/Bar/Bsn A

Tbn/Bar/Bsn B

**F Minor Chord**

Tbn/Bar/Bsn A

Tbn/Bar/Bsn 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 Bassoon: Bb on top of Bass Clef.

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: Firmness of Embouchure. Amount of Reed in Mouth. Vowel Syllables.

Move Jaw Forward or Backward.

## 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.

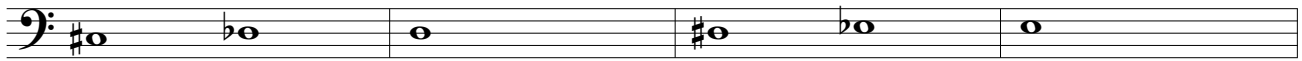
The chart consists of four staves of music in bass clef with a 4/4 time signature. Each staff contains four measures of music. The notes are: Staff 1: Bb, B, Bb, B; Staff 2: B, Bb, B, Bb; Staff 3: B, Bb, B, Bb; Staff 4: B, Bb, B, Bb. Each note is followed by dynamic markings (p, mf, ff) and a 'Fix?' line for adjustments.

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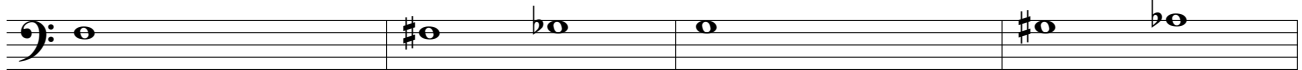
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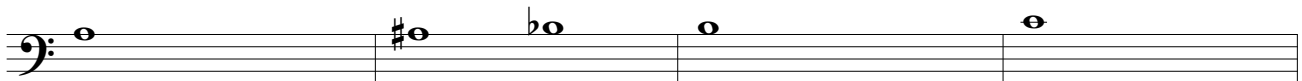
Tuning Chart



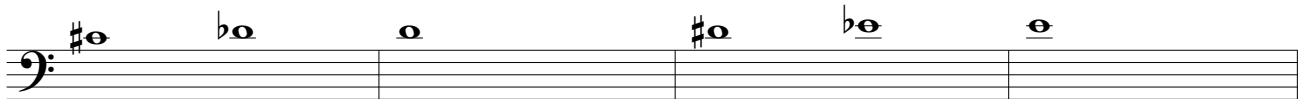
p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_  
 Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_



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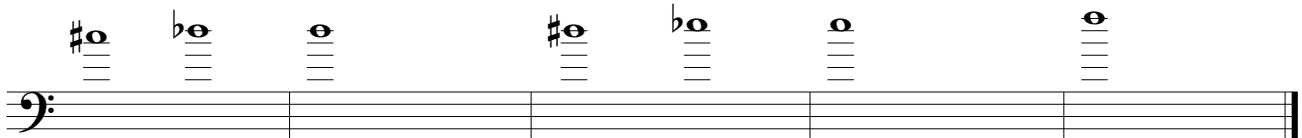
p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_  
 Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_



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\_\_      p\_\_ mf\_\_ ff\_\_  
 Fix? \_\_\_\_\_      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 one flat (B-flat) and a common time signature (C). The first staff begins with a whole rest followed by a series of eighth and sixteenth notes, with a long slur covering the entire piece. The second staff continues the melodic line with similar rhythmic patterns and slurs.

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 one flat (B-flat) and a 3/4 time signature. The first staff features a series of eighth notes and quarter notes, with a long slur. The second staff continues the melody with a mix of quarter and eighth notes, also featuring a long slur.

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 one flat (B-flat) and a common time signature (C). The first staff consists of quarter notes and half notes, with a long slur. The second staff continues the melody with similar rhythmic values and a long slur.

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# Full Volume

Excerpt #1 ♩=86-92

Musical notation for Excerpt #1, measures 86-92. The excerpt is in bass clef, 3/4 time, and B-flat major. It begins with a rest, followed by a quarter note G2 with an accent (>), then a half note G2 with an accent (>) and a slur over the next two notes. The notes are G2, F2, and E2. The dynamic is *fff*. A hairpin crescendo leads to a *ffff* dynamic for the final notes.

Excerpt #2 ♩=86-92

Musical notation for Excerpt #2, first line. The excerpt is in bass clef, 3/4 time, and B-flat major. It begins with a half note G2 with an accent (>) and a slur over the next two notes. The notes are G2, F2, and E2. The dynamic is *fff*. The line ends with a 2/4 time signature change and a whole rest.

Musical notation for Excerpt #2, second line. The excerpt is in bass clef, 3/4 time, and B-flat major. It begins with a half note G2 with an accent (>) and a slur over the next two notes. The notes are G2, F2, and E2. The dynamic is *ffff*. The line ends with a quarter rest and a quarter note G2.

Excerpt #3 ♩=92-100

Musical notation for Excerpt #3, first line. The excerpt is in bass clef, 3/4 time, and B-flat major. It begins with a rest, followed by a quarter note G2 with an accent (>), then a half note G2 with an accent (>) and a slur over the next two notes. The notes are G2, F2, and E2. The dynamic is *fff*. The line ends with a 2/4 time signature change and a whole rest.

Musical notation for Excerpt #3, second line. The excerpt is in bass clef, 3/4 time, and B-flat major. It begins with a half note G2 with an accent (>) and a slur over the next two notes. The notes are G2, F2, and E2. The dynamic is *ffff*. The line ends with a quarter rest and a quarter note G2.