

INSIDE THE CIRCLE:

A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

By Matt and Ben Harloff

WOODWIND CHAPTER

BASSOON PART

2nd Edition

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Mouthpiece Exercises

Please note: All notes are concert pitch
All bassoon mouthpiece exercises require a very loose embouchure

Exercise #1

Exercise #1 is a single staff in bass clef with a common time signature (C). It consists of 12 measures. The first measure contains two eighth notes beamed together. The second measure is a whole rest. The third measure contains two eighth notes beamed together. The fourth measure is a whole rest. The fifth measure contains two eighth notes beamed together. The sixth measure is a whole rest. The seventh measure contains two eighth notes beamed together. The eighth measure is a whole rest. The ninth measure contains two eighth notes beamed together. The tenth measure is a whole rest. The eleventh measure contains two eighth notes beamed together. The twelfth measure contains a quarter note with a fermata.

Exercise #2

Exercise #2 is a single staff in bass clef with a common time signature (C). It consists of 12 measures. The first measure contains two eighth notes beamed together. The second measure contains two eighth notes beamed together with a fermata. The third measure is a whole rest. The fourth measure contains two eighth notes beamed together with a fermata. The fifth measure is a whole rest. The sixth measure contains two eighth notes beamed together with a fermata. The seventh measure is a whole rest. The eighth measure contains two eighth notes beamed together with a fermata. The ninth measure is a whole rest. The tenth measure contains two eighth notes beamed together with a fermata. The eleventh measure contains two eighth notes beamed together. The twelfth measure contains a quarter note with a fermata.

Exercise #3

Exercise #3 consists of two staves in bass clef with a common time signature (C). The first staff has 12 measures: the first measure has two eighth notes beamed together; the second measure is a whole rest; the third measure has two eighth notes beamed together; the fourth measure is a whole rest; the fifth measure has two eighth notes beamed together; the sixth measure is a whole rest; the seventh measure has two eighth notes beamed together; the eighth measure is a whole rest; the ninth measure has two eighth notes beamed together; the tenth measure is a whole rest; the eleventh measure has a sixteenth-note triplet; the twelfth measure is a whole rest. The second staff has 12 measures: the first measure has a sixteenth-note triplet; the second measure is a whole rest; the third measure has a sixteenth-note triplet; the fourth measure is a whole rest; the fifth measure has a sixteenth-note triplet; the sixth measure is a whole rest; the seventh measure has a sixteenth-note triplet; the eighth measure is a whole rest; the ninth measure has a sixteenth-note triplet; the tenth measure is a whole rest; the eleventh measure has a sixteenth-note triplet; the twelfth measure contains a quarter note with a fermata.

Embouchure Development

Exercise #1 - Perfect 4th Low-High

Exercise #1 - Perfect 4th Low-High

Two staves of music in bass clef, 2/4 time, key of B-flat major. The first staff contains 12 measures of eighth-note pairs with rests, starting on G2 and ascending to G4. The second staff contains 12 measures of eighth-note pairs with rests, starting on G3 and ascending to G5. The final note of the second staff is a whole note with a fermata.

Exercise #1a - Perfect 4th Low-High

Exercise #1a - Perfect 4th Low-High

Two staves of music in bass clef, 2/4 time, key of B-flat major. The first staff contains 12 measures of eighth-note pairs with rests, starting on G2 and ascending to G4. The second staff contains 12 measures of eighth-note pairs with rests, starting on G3 and ascending to G5. The final note of the second staff is a whole note with a fermata.

Exercise #2 - Perfect 5th Low-High

Exercise #2 - Perfect 5th Low-High

Two staves of music in bass clef, 2/4 time, key of B-flat major. The first staff contains 12 measures of eighth-note pairs with rests, starting on G2 and ascending to G4. The second staff contains 12 measures of eighth-note pairs with rests, starting on G3 and ascending to G5. The final note of the second staff is a whole note with a fermata.

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Exercise #2a - Perfect 5th Low-High

Exercise #2a consists of two staves of music in bass clef with a key signature of one flat (Bb). The first staff contains eight measures of music, each featuring a pair of eighth notes with a slur and a fermata, followed by a quarter rest. The notes in each measure are: G2, Bb2; A2, C3; Bb2, D3; C3, E3; Bb2, D3; C3, E3; Bb2, D3; C3, E3. The second staff contains eight measures of music, each featuring a pair of eighth notes with a slur and a fermata, followed by a quarter rest. The notes in each measure are: D3, F3; C3, E3; Bb2, D3; C3, E3; Bb2, D3; C3, E3; Bb2, D3; C3, E3.

Exercise #3 - Minor 6th Low-High

Exercise #3 consists of two staves of music in bass clef with a key signature of one flat (Bb). The first staff contains eight measures of music, each featuring a pair of eighth notes with a slur and a fermata, followed by a quarter rest. The notes in each measure are: G2, Bb2; A2, C3; Bb2, D3; C3, E3; Bb2, D3; C3, E3; Bb2, D3; C3, E3. The second staff contains eight measures of music, each featuring a pair of eighth notes with a slur and a fermata, followed by a quarter rest. The notes in each measure are: D3, F3; C3, E3; Bb2, D3; C3, E3; Bb2, D3; C3, E3; Bb2, D3; C3, E3.

Exercise #3a - Minor 6th Low-High

Exercise #3a consists of two staves of music in bass clef with a key signature of one flat (Bb). The first staff contains eight measures of music, each featuring a pair of eighth notes with a slur and a fermata, followed by a quarter rest. The notes in each measure are: G2, Bb2; A2, C3; Bb2, D3; C3, E3; Bb2, D3; C3, E3; Bb2, D3; C3, E3. The second staff contains eight measures of music, each featuring a pair of eighth notes with a slur and a fermata, followed by a quarter rest. The notes in each measure are: D3, F3; C3, E3; Bb2, D3; C3, E3; Bb2, D3; C3, E3; Bb2, D3; C3, E3.

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Exercise #4 - Perfect 4th High-Low

Exercise #4 consists of two staves of music in bass clef with a key signature of one flat (B-flat). The first staff contains 16 measures of music, and the second staff contains 16 measures. The exercise is a sequence of eighth-note pairs with slurs, alternating between a higher and lower pitch to create a perfect fourth interval. The notes are: G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2. The final note of the second staff is a whole note G2.

Exercise #4a - Perfect 4th High-Low

Exercise #4a consists of two staves of music in bass clef with a key signature of one flat (B-flat). The first staff contains 16 measures of music, and the second staff contains 16 measures. The exercise is a sequence of eighth-note pairs with slurs, alternating between a higher and lower pitch to create a perfect fourth interval. The notes are: G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2; G2, F2. The final note of the second staff is a whole note G2.

Exercise #5 - Perfect 5th High-Low

Exercise #5 consists of two staves of music in bass clef with a key signature of one flat (B-flat). The first staff contains 16 measures of music, and the second staff contains 16 measures. The exercise is a sequence of eighth-note pairs with slurs, alternating between a higher and lower pitch to create a perfect fifth interval. The notes are: G2, D2; G2, D2; G2, D2; G2, D2; G2, D2; G2, D2; G2, D2; G2, D2; G2, D2; G2, D2; G2, D2; G2, D2; G2, D2; G2, D2; G2, D2; G2, D2. The final note of the second staff is a whole note G2.

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Embouchure Development

Exercise #5a - Perfect 5th High-Low

Exercise #5a - Perfect 5th High-Low

Two staves of music in bass clef, 2/4 time, key of B-flat major. The first staff contains 8 measures of eighth-note pairs with slurs, alternating between a perfect fifth interval (e.g., G4-F4) and a perfect fourth interval (e.g., F4-E4). The second staff continues the exercise with similar intervals, ending with a whole note G4.

Exercise #6 - Minor 6th High-Low

Exercise #6 - Minor 6th High-Low

Two staves of music in bass clef, 2/4 time, key of B-flat major. The first staff contains 8 measures of eighth-note pairs with slurs, alternating between a minor sixth interval (e.g., G4-F4) and a minor seventh interval (e.g., F4-E4). The second staff continues the exercise with similar intervals, ending with a whole note G4.

Exercise #6a - Minor 6th High-Low

Exercise #6a - Minor 6th High-Low

Two staves of music in bass clef, 2/4 time, key of B-flat major. The first staff contains 8 measures of eighth-note pairs with slurs, alternating between a minor sixth interval (e.g., G4-F4) and a minor seventh interval (e.g., F4-E4). The second staff continues the exercise with similar intervals, ending with a whole note G4.

Fingering Exercises: 4 Note Cells

Pattern A

A2 A3 A4

Pattern B

B2 B3 B4

Pattern C

C2 C3 C4

Pattern D

D2 D3 D4

Pattern E

E2 E3 E4

Pattern F

F2 F3 F4

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Fingering Exercises: 4 Note Cells

Pattern G G2 G3 G4



Pattern H H2 H3 H4



Pattern I I2 I3 I4



Pattern J J2 J3 J4



Pattern K K2 K3 K4



Pattern L L2 L3 L4



Fingering Exercises: 6 Note Cells

Pattern A

A1 A2 A3

Pattern A consists of three measures of music in bass clef, 3/4 time, with a key signature of two flats. Each measure contains a six-note cell: A1 (Bb, C, D, Eb, F, G), A2 (Bb, C, D, Eb, F, G), and A3 (Bb, C, D, Eb, F, G). The notes are beamed together and have a slur above them. Each measure ends with a repeat sign.

A4 A5 A6

Pattern A continues with three more measures: A4 (Bb, C, D, Eb, F, G), A5 (Bb, C, D, Eb, F, G), and A6 (Bb, C, D, Eb, F, G). Each measure contains a six-note cell with a slur above and a repeat sign at the end.

Pattern B

B2 B3

Pattern B consists of two measures of music in bass clef, 3/4 time, with a key signature of two flats. Each measure contains a six-note cell: B2 (Bb, C, D, Eb, F, G) and B3 (Bb, C, D, Eb, F, G). The notes are beamed together and have a slur above them. Each measure ends with a repeat sign.

B4 B5 B6

Pattern B continues with three more measures: B4 (Bb, C, D, Eb, F, G), B5 (Bb, C, D, Eb, F, G), and B6 (Bb, C, D, Eb, F, G). Each measure contains a six-note cell with a slur above and a repeat sign at the end.

Pattern C

C2 C3

Pattern C consists of two measures of music in bass clef, 3/4 time, with a key signature of two flats. Each measure contains a six-note cell: C2 (Bb, C, D, Eb, F, G) and C3 (Bb, C, D, Eb, F, G). The notes are beamed together and have a slur above them. Each measure ends with a repeat sign.

C4 C5 C6

Pattern C continues with three more measures: C4 (Bb, C, D, Eb, F, G), C5 (Bb, C, D, Eb, F, G), and C6 (Bb, C, D, Eb, F, G). Each measure contains a six-note cell with a slur above and a repeat sign at the end.

Pattern D

D2 D3

Pattern D consists of two measures of music in bass clef, 3/4 time, with a key signature of two flats. Each measure contains a six-note cell: D2 (Bb, C, D, Eb, F, G) and D3 (Bb, C, D, Eb, F, G). The notes are beamed together and have a slur above them. Each measure ends with a repeat sign.

D4 D5 D6

Pattern D continues with three more measures: D4 (Bb, C, D, Eb, F, G), D5 (Bb, C, D, Eb, F, G), and D6 (Bb, C, D, Eb, F, G). Each measure contains a six-note cell with a slur above and a repeat sign at the end.

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Fingering Exercises: 6 Note Cells

Pattern E



E1 E2 E3

Three measures of music in bass clef, key signature of two flats. Each measure contains a six-note cell with a slur over the notes. Measure E1 starts on G3, E2 on A3, and E3 on B3. The notes in each cell are: G, A, B, A, G, F.

E4 E5 E6



Three measures of music in bass clef, key signature of two flats. Each measure contains a six-note cell with a slur over the notes. Measure E4 starts on C4, E5 on D4, and E6 on E4. The notes in each cell are: G, A, B, A, G, F.

Pattern F



F1 F2 F3 F4

Four measures of music in bass clef, key signature of two flats. Each measure contains a six-note cell with a slur over the notes. Measure F1 starts on G3, F2 on A3, F3 on B3, and F4 on C4. The notes in each cell are: G, A, B, A, G, F.

F5 F6 F7 F8



Four measures of music in bass clef, key signature of two flats. Each measure contains a six-note cell with a slur over the notes. Measure F5 starts on D4, F6 on E4, F7 on F4, and F8 on G4. The notes in each cell are: G, A, B, A, G, F.

F9 F10 F11 F12



Four measures of music in bass clef, key signature of two flats. Each measure contains a six-note cell with a slur over the notes. Measure F9 starts on A4, F10 on B4, F11 on C5, and F12 on D5. The notes in each cell are: G, A, B, A, G, F.

Pattern G



G1 G2 G3 G4

Four measures of music in bass clef, key signature of two flats. Each measure contains a six-note cell with a slur over the notes. Measure G1 starts on G3, G2 on A3, G3 on B3, and G4 on C4. The notes in each cell are: G, A, B, A, G, F.

G5 G6 G7 G8



Four measures of music in bass clef, key signature of two flats. Each measure contains a six-note cell with a slur over the notes. Measure G5 starts on D4, G6 on E4, G7 on F4, and G8 on G4. The notes in each cell are: G, A, B, A, G, F.

G9 G10 G11 G12



Four measures of music in bass clef, key signature of two flats. Each measure contains a six-note cell with a slur over the notes. Measure G9 starts on A4, G10 on B4, G11 on C5, and G12 on D5. The notes in each cell are: G, A, B, A, G, F.

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Fingering Exercises: 6 Note Cells

Pattern H

Pattern H exercises H2, H3, and H4. Each exercise consists of a six-note cell (G2, A2, B2, C3, D3, E3) with a slur over the notes and repeat signs at the end.

Pattern H exercises H5, H6, H7, and H8. Each exercise consists of a six-note cell (G2, A2, B2, C3, D3, E3) with a slur over the notes and repeat signs at the end.

Pattern H exercises H9, H10, H11, and H12. Each exercise consists of a six-note cell (G2, A2, B2, C3, D3, E3) with a slur over the notes and repeat signs at the end.

Pattern I

Pattern I exercises I2, I3, and I4. Each exercise consists of a six-note cell (G2, A2, B2, C3, D3, E3) with a slur over the notes and repeat signs at the end.

Pattern I exercises I5, I6, I7, and I8. Each exercise consists of a six-note cell (G2, A2, B2, C3, D3, E3) with a slur over the notes and repeat signs at the end.

Pattern I exercises I9, I10, I11, and I12. Each exercise consists of a six-note cell (G2, A2, B2, C3, D3, E3) with a slur over the notes and repeat signs at the end.

Pattern J

Pattern J exercises J2, J3, and J4. Each exercise consists of a six-note cell (G2, A2, B2, C3, D3, E3) with a slur over the notes and repeat signs at the end.

Pattern J exercises J5, J6, J7, and J8. Each exercise consists of a six-note cell (G2, A2, B2, C3, D3, E3) with a slur over the notes and repeat signs at the end.

Pattern J exercises J9, J10, J11, and J12. Each exercise consists of a six-note cell (G2, A2, B2, C3, D3, E3) with a slur over the notes and repeat signs at the end.

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Fingering Exercises: 6 Note Cells

Pattern K



Pattern K consists of four measures (K2, K3, K4) of six-note cells. Each measure contains a six-note ascending scale starting on G4 (G4, A4, B4, C5, D5, E5) with a slur over the notes. The key signature is one flat (Bb).

K5



Pattern K continues with measures K5, K6, K7, and K8. Each measure contains a six-note ascending scale starting on G4 (G4, A4, B4, C5, D5, E5) with a slur over the notes. The key signature is one flat (Bb).

K9



Pattern K concludes with measures K9, K10, K11, and K12. Each measure contains a six-note ascending scale starting on G4 (G4, A4, B4, C5, D5, E5) with a slur over the notes. The key signature is one flat (Bb).

Pattern L



Pattern L consists of four measures (L2, L3, L4) of six-note cells. Each measure contains a six-note ascending scale starting on G4 (G4, A4, B4, C5, D5, E5) with a slur over the notes. The key signature is one flat (Bb).

L5



Pattern L continues with measures L5, L6, L7, and L8. Each measure contains a six-note ascending scale starting on G4 (G4, A4, B4, C5, D5, E5) with a slur over the notes. The key signature is one flat (Bb).

L9



Pattern L concludes with measures L9, L10, L11, and L12. Each measure contains a six-note ascending scale starting on G4 (G4, A4, B4, C5, D5, E5) with a slur over the notes. The key signature is one flat (Bb).

Trill Exercises

Key of Eb Trills

Eb #1

Eb #2

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Trill Exercises

E♭ #3

First system of musical notation for Exercise Eb #3. It consists of a bass clef, a key signature of two flats (B♭ and E♭), and a 3/4 time signature. The melody is a trill exercise starting on G3, moving up stepwise to D4. The first four measures are marked with a '3' below them, indicating triplet eighth notes. The final two measures end with a whole note G3.

Second system of musical notation for Exercise Eb #3. It continues the trill exercise from the first system, with the first four measures marked with a '3' below them. The final two measures end with a whole note G3.

Third system of musical notation for Exercise Eb #3. It continues the trill exercise, with the first four measures marked with a '3' below them. The final two measures end with a whole note G3.

E♭ #4

First system of musical notation for Exercise Eb #4. It consists of a bass clef, a key signature of two flats (B♭ and E♭), and a 3/4 time signature. The melody is a trill exercise starting on G3, moving up stepwise to D4. The first four measures are marked with a '3' below them, indicating triplet eighth notes. The final two measures end with a whole note G3.

Second system of musical notation for Exercise Eb #4. It continues the trill exercise from the first system, with the first four measures marked with a '3' below them. The final two measures end with a whole note G3.

Third system of musical notation for Exercise Eb #4. It continues the trill exercise, with the first four measures marked with a '3' below them. The final two measures end with a whole note G3.

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Trill Exercises

E♭ #5

Exercise Eb #5 consists of three staves of music in bass clef with a key signature of two flats (B♭, E♭). The first staff contains two measures of trills, each marked with a '3' below the notes. The second staff contains two measures of trills, each marked with a '3' below the notes. The third staff contains two measures of trills, each marked with a '3' below the notes, followed by a whole note chord at the end of the exercise.

E♭ #6

Exercise Eb #6 consists of three staves of music in bass clef with a key signature of two flats (B♭, E♭). The first staff contains two measures of trills, each marked with a '3' below the notes. The second staff contains two measures of trills, each marked with a '3' below the notes. The third staff contains two measures of trills, each marked with a '3' below the notes, followed by a whole note chord at the end of the exercise.

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Trill Exercises

Eb #7

Three staves of musical notation in bass clef with a key signature of two flats (Bb, Eb). The first staff contains two measures of trills, each marked with a '3' below the notes. The second staff contains two measures of trills, each marked with a '3' below the notes. The third staff contains two measures of trills, each marked with a '3' below the notes, followed by a whole note G2 at the end of the piece.

Key of F Trills

F #1

Three staves of musical notation in bass clef with a key signature of one flat (Bb). The first staff contains two measures of trills, each marked with a '3' above the notes. The second staff contains two measures of trills, each marked with a '3' above the notes. The third staff contains two measures of trills, each marked with a '3' above the notes, followed by a whole note G2 at the end of the piece.

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Trill Exercises

F #2

Trill Exercise F #2 consists of three staves of music in bass clef with a key signature of one flat. The first staff contains two measures of trills, each marked with a '3' below. The second staff contains two measures of trills, each marked with a '3' below. The third staff contains two measures of trills, each marked with a '3' below, followed by a whole note chord at the end of the exercise.

F #3

Trill Exercise F #3 consists of three staves of music in bass clef with a key signature of one flat. The first staff contains two measures of trills, each marked with a '3' below. The second staff contains two measures of trills, each marked with a '3' below. The third staff contains two measures of trills, each marked with a '3' below, followed by a whole note chord at the end of the exercise.

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Trill Exercises

F #4

Trill Exercise F #4 consists of three staves of music in bass clef with a key signature of one flat. The first two staves feature trills with a '3' below them, and the third staff features a continuous trill pattern.

F #5

Trill Exercise F #5 consists of three staves of music in bass clef with a key signature of one flat. The first two staves feature trills with a '3' below them, and the third staff features a continuous trill pattern.

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Trill Exercises

F #6

Trill Exercise F #6, bass clef, key signature of one flat. The exercise consists of three lines of music. The first line has two measures of trills, each marked with a '3' below. The second line has two measures of trills, each marked with a '3' below. The third line has two measures of trills, each marked with a '3' below, followed by a final measure with a whole note and a fermata.

F #7

Trill Exercise F #7, bass clef, key signature of one flat. The exercise consists of three lines of music. The first line has two measures of trills, each marked with a '3' below. The second line has two measures of trills, each marked with a '3' below. The third line has two measures of trills, each marked with a '3' below, followed by a final measure with a whole note and a fermata.

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Trill Exercises

Trill Eb Major Chord

Musical notation for the Trill Eb Major Chord exercise. It features a bass clef and a key signature of two flats (Bb and Eb). The exercise begins with two whole notes: Eb and Bb. This is followed by a trill exercise marked with a forte 'f' dynamic and a wavy line above the staff. The trill consists of four groups of eighth notes, each group containing a pair of notes (Eb and Bb) that trill together. The exercise concludes with a whole note Eb.

Trill Bb Major Chord

Musical notation for the Trill Bb Major Chord exercise. It features a bass clef and a key signature of two flats (Bb and Eb). The exercise begins with two whole notes: Bb and Eb. This is followed by a trill exercise marked with a forte 'f' dynamic and a wavy line above the staff. The trill consists of four groups of eighth notes, each group containing a pair of notes (Bb and Eb) that trill together. The exercise concludes with a whole note Bb.

Trill F Major Chord

Musical notation for the Trill F Major Chord exercise. It features a bass clef and a key signature of one flat (Bb). The exercise begins with two whole notes: F and Bb. This is followed by a trill exercise marked with a forte 'f' dynamic and a wavy line above the staff. The trill consists of four groups of eighth notes, each group containing a pair of notes (F and Bb) that trill together. The exercise concludes with a whole note F.

Trill C Major Chord

Musical notation for the Trill C Major Chord exercise. It features a bass clef and a key signature of one flat (Bb). The exercise begins with two whole notes: C and Bb. This is followed by a trill exercise marked with a forte 'f' dynamic and a wavy line above the staff. The trill consists of four groups of eighth notes, each group containing a pair of notes (C and Bb) that trill together. The exercise concludes with a whole note C.

Intonation Exercises

Fundamental Tuning Notes

A single musical staff in bass clef with a key signature of two flats (Bb) and a common time signature (C). It contains four measures: the first measure has a whole note G2 with a fermata; the second measure has a whole note F2 with a fermata; the third measure has a whole note E2; and the fourth measure is a whole rest.

Bb Tuning (Equal Temperament)

A musical staff in bass clef with a key signature of two flats (Bb) and a common time signature (C). It contains eight measures, each with a whole note G2 and a fermata. The notes are written on a grand staff (treble and bass clefs) to show the interval between the two staves.

Bb Tuning (Just Intonation)

A musical staff in bass clef with a key signature of two flats (Bb) and a common time signature (C). It contains four measures. The first measure has a whole note G2 with a fermata and a "0" below it. The second measure has a whole note F2 with a fermata and a "+4" below it. The third measure has a whole note E2 with a fermata and a "-14" below it. The fourth measure has a whole note D2 with a fermata and a "-2" below it. The notes are written on a grand staff.

A musical staff in bass clef with a key signature of two flats (Bb) and a common time signature (C). It contains four measures. The first measure has a whole note C2 with a fermata and a "+2" below it. The second measure has a whole note B1 with a fermata and a "-15" below it. The third measure has a whole note A1 with a fermata and a "-12" below it. The fourth measure has a whole note G1 with a fermata. The notes are written on a grand staff.

A musical staff in bass clef with a key signature of two flats (Bb) and a common time signature (C). It contains four measures. The first measure has a whole note F2 with a fermata and a "0" below it. The second measure has a whole note E2 with a fermata and a "5: +2", "3: -14", and "1: 0" below it. The third measure has a whole note D2 with a fermata and a "5: +2", "3: +15", and "1: 0" below it. The fourth measure has a whole note C2 with a fermata. The notes are written on a grand staff.

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

WOODWIND CHAPTER: BASSOON PART (2nd ed.)

by Matt and Ben Harloff

Intonation Exercises

F Tuning (Equal Temperament)

A single staff of music in bass clef with a key signature of one flat (Bb). It contains eight measures, each with a whole note chord. The notes in each measure are: 1) Bb2, F3; 2) Bb2, F3; 3) Bb2, F3; 4) Bb2, F3; 5) Bb2, F3; 6) Bb2, F3; 7) Bb2, F3; 8) Bb2, F3.

F Tuning (Equal Temperament)

A single staff of music in bass clef with a key signature of one flat (Bb). It contains eight measures. Measures 1, 3, 5, and 7 have whole notes with fingerings: 0, +4, -14, and -2 respectively. Measures 2, 4, 6, and 8 are rests.

A single staff of music in bass clef with a key signature of one flat (Bb). It contains eight measures. Measures 1, 3, 5, and 7 have whole notes with fingerings: +2, -15, and -12 respectively. Measures 2, 4, 6, and 8 are rests.

A single staff of music in bass clef with a key signature of one flat (Bb). It contains eight measures. Measures 1, 3, 5, and 7 have whole notes with fingerings: 0, 5: +2, 3: -14, 1: 0, and 5: +2, 3: +15, 1: 0 respectively. Measures 2, 4, 6, and 8 are rests.

Eb Tuning (Equal Temperament)

A single staff of music in bass clef with a key signature of two flats (Bb, Eb). It contains eight measures, each with a whole note chord. The notes in each measure are: 1) Bb2, Eb3; 2) Bb2, Eb3; 3) Bb2, Eb3; 4) Bb2, Eb3; 5) Bb2, Eb3; 6) Bb2, Eb3; 7) Bb2, Eb3; 8) Bb2, Eb3.

Eb Tuning (Just Intonation)

A single staff of music in bass clef with a key signature of two flats (Bb, Eb). It contains eight measures. Measures 1, 3, 5, and 7 have whole notes with fingerings: 0, +4, -14, and -2 respectively. Measures 2, 4, 6, and 8 are rests.

A single staff of music in bass clef with a key signature of two flats (Bb, Eb). It contains eight measures. Measures 1, 3, 5, and 7 have whole notes with fingerings: +2, -15, and -12 respectively. Measures 2, 4, 6, and 8 are rests.

A single staff of music in bass clef with a key signature of two flats (Bb, Eb). It contains eight measures. Measures 1, 3, 5, and 7 have whole notes with fingerings: 0, 5: +2, 3: -14, 1: 0, and 5: +2, 3: +15, 1: 0 respectively. Measures 2, 4, 6, and 8 are rests.

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Intonation Exercises

Ab Tuning (Equal Temperament)

A single musical staff in bass clef with a key signature of two flats (Bb, Eb). It contains eight measures, each with a whole note chord. The notes in each measure are: G2, Bb2, Eb3, Ab3, Gb3, F3, Eb3, Ab3.

Ab Tuning (Just Intonation)

A musical staff in bass clef with a key signature of two flats. It contains four measures of music. The first measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '0' below it. The second measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '+4' below it. The third measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '-14' below it. The fourth measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '-2' below it.

A musical staff in bass clef with a key signature of two flats. It contains four measures of music. The first measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '+2' below it. The second measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '-15' below it. The third measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '-12' below it. The fourth measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '-12' below it.

A musical staff in bass clef with a key signature of two flats. It contains four measures of music. The first measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '0' below it. The second measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '5: +2' below it. The third measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '3: -14' below it. The fourth measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '1: 0' below it.

C Tuning (Equal Temperament)

A single musical staff in bass clef with a key signature of one flat (Bb). It contains eight measures, each with a whole note chord. The notes in each measure are: G2, Bb2, Eb3, Ab3, Gb3, F3, Eb3, Ab3.

C Tuning (Just Intonation)

A musical staff in bass clef with a key signature of one flat. It contains four measures of music. The first measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '0' below it. The second measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '+4' below it. The third measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '-14' below it. The fourth measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '-2' below it.

A musical staff in bass clef with a key signature of one flat. It contains four measures of music. The first measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '+2' below it. The second measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '-15' below it. The third measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '-12' below it. The fourth measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '-12' below it.

A musical staff in bass clef with a key signature of one flat. It contains four measures of music. The first measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '0' below it. The second measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '5: +2' below it. The third measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '3: -14' below it. The fourth measure has a whole note chord with notes G2, Bb2, Eb3, Ab3 and a '1: 0' below it.