Inside the Circle:

A Proven Method for a Successful Marching Band

By Matt and Ben Harloff

FULL ENSEMBLE CHAPTER

Director's Score

2nd Edition

FOREWARD

YOU and YOUR students just hit the jackpot, and it will be boldly evident the instant you begin integrating the proven techniques that serve as the cornerstones to Matt and Ben Harloff's priceless contribution: INSIDE THE CIRCLE: A Proven Method for a Successful Marching Band.

We all know there is no substitute for "time on task," but it is critically important to bring the best pedagogy available to the learning forum, and - frankly - you have it your hands. This is far more than another set of warm-up exercises or chop-builders; it is a sequential blueprint certain to open up new landscapes of possibilities to every serious musician, from the aspiring young beginner to the most advanced artist.

Having witnessed the extraordinary success of the various ensembles under the tutelage of the Harloff's, it is ever-apparent they are master educators and innately gifted musicians in their own right. INSIDE THE CIRCLE: A Proven Method for a Successful Marching Band represents the fruition of many years of personal discipline and spirited discovery; it is the outcome of countless hours of hands-on-research in the ongoing quest to find the certain pathway-to-excellence. Mission accomplished.

I'm always a proponent of substantive curriculum (the message) for it is authored by those who have made-the-journey, and those who continue to seek the next level of quality in everything they do. Without question, Matt and Ben Harloff (the messengers) are at the forefront of the band world, and their caring-sharing spirit is vividly threaded throughout the following pages.

CONGRATULATIONS to YOU for taking a positive step forward that will benefit your students, your ensemble, and your entire music program. Satisfaction guaranteed!

-Dr. Tim Lautzenheiser

TABLE OF CONTENTS

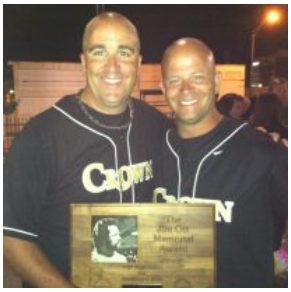
	Director's Page	Wind Student's Page	Percussion Student's Page
Biographies	**Page 4**		
Introduction	**Page 5**		
Breathing Exercises	**Page 7**	**Page 3**	
Long Tones	**Page 12**	**Page 4**	**Page 3**
-9 Count Tones on F Concert:	Page 16	Page 4	Page 3
-9 Count Tones on Bb Concert:	Page 17	Page 4	Page 3
-8 Count Tones on F Concert:	Page 18	Page 4	Page 4
-8 Count Tones on Bb Concert:	Page 19	Page 5	Page 4
-Release Exercise on F Concert:	Page 20	Page 5	Page 5
-Lone Tones Percussion Score	Page 21		
Stagger Breathing	**Page 24**	**Page 6**	
Flexibility/Scales	**Page 27**	**Page 7**	**Page 6**
-Flexibility Exercise #1:	Page 30	Page 7	Page 6
-Flexibility Exercise #2:	Page 32	Page 7	Page 6
-Flexibility Exercise #3:	Page 35	Page 8	Page 7
-Flexibility Exercise #4:	Page 39	Page 9	Page 8
-Flexibility/Scales Percussion Score	Page 43		
Note Length/Shape Exercise	**Page 50**	**Page 10**	**Page 9**
-Note Length/Shape Exercise Percussion Score	Page 57		
Show Articulation Examples	**Page 59**	**Page 12**	**Page 11**
-Basic 8 Staccato Eighth Notes:	Page 61	Page 12	Page 11
-Show Articulation Example #1:	Page 62	Page 12	Page 11
-Show Articulation Example #2:	Page 63	Page 13	Page 12
-Show Articulation Example #3:	Page 64	Page 13	Page 12
-Show Articulation Percussion Score	Page 66		
Tuning Exercises	**Page 70**	**Page 15**	
-Ensemble Fundamental Tuning Exercise:	Page 74	Page 15	
-Just Intonation Tuning Exercises:	Page 75	Page 16	
-Bb Major Scale:	Page 75	Page 16	
-Major Chords: Bb, F, C, Eb, Ab	Page 76	Page 16	
-G Minor Scale:	Page 77	Page 17	
-Minor Chords: G, D, A, C, F	Page 78	Page 17	
Tuning Charts	**Page 79**	**Page 18**	
Chorales	**Page 82**	**Page 20**	
-"O Sacred Head Now Wounded" by JS Bach:	Page 84	Page 20	
-"Be Thou My Vision":	Page 87	Page 20	
-"Faith of Our Fathers" by H Hemy:	Page 89	Page 20	
Full Volume	**Page 91**	**Page 21**	**Page 14**
-Excerpt #1:	Page 93	Page 21	Page 14
-Excerpt #2:	Page 94	Page 21	Page 14
-Excerpt #3:	Page 95	Page 21	Page 15
-Full Volume Percussion Score	Page 96		
Visual Exercises	**Page 103**		
-Box Drill:	Page 103		
-Circle Drill:	Page 107		
-Tracking Drill:	Page 107		
Acknowledgements	**Page 114**		
Glossary-for "Quick Comments for Students"	**Page 116**		

BIOGRAPHIES

MATT HARLOFF

After graduating from Indiana University in 1996 with a Bachelor's Degree in Music Education, Matt Harloff was appointed the Assistant Band Director for the Avon Band Department in Avon, Indiana. He earned a Master's Degree in Education from the University of Indianapolis in 2001.

Matt is the Assistant Director for all five concert bands at Avon High School. The Avon Concert Bands consistently receive superior ratings at the Indiana State School Music Association Organizational Contests. The Avon High School Wind Symphony consistently performs at the Indiana State Concert Band Championships, and was awarded the 2012 State Concert Band Champion. Matt is the Director of the Avon Brass Choir and led the Avon Trumpet Choir at the 2012 Indiana Music Education Association Conference. He is the Assistant Director of the Avon Marching Black and Gold. This group has won nine state championships, are consistent Bands of America Grand National Finalists and were Grand National Champions in 2008, 2009 and 2010.



In 2003, Matt joined Carolina Crown Drum and Bugle Corps as the Brass Caption Head. Matt, with the support of management, a committed staff and talented members, has built the Crown Brass to be one of the elite programs in the country. The Carolina Crown Brass Section has won the Jim Ott Memorial Award for High Brass three times in 2009, 2011 and 2012. Matt was a brass instructor for The Cadets in 1998, 1999 and 2002. He was a performing member of The Star of Indiana Drum and Bugle Corps from 1989-1995 and served as the drum major in 1993.

Matt is a native of Mt. Pleasant, Iowa. He is very proud of his musical family; his father Bill and brother Ben are also band directors. Matt's most important job is helping raise his two beautiful children, Tyson and Shaelyn. Matt is married to his wonderful wife Susie, who shares his passion for the happiest place on earth: Walt Disney World.

BEN HARLOFF

Ben Harloff has two degrees from Indiana University: Trumpet Performance and Music Education. While at IU Ben studied trumpet with Edmund Cord, Stephen Burns, John Rommel and Dominic Spera. He had the privilege to play in Ray Cramer's Wind Ensemble and Dominic Spera's final Indiana University Jazz Band. Ben completed a Master's Degree in conducting from Southern Oregon University in 2008.

When he was twelve years old, Ben's drum corps career began with the Phantom Regiment Cadets. Ben marched Star of Indiana from 1990 to 1993 at which time he had an opportunity to perform under an incredible instructional staff, including Star's Brass Caption Head Donnie Van Doren. He also performed with Star of Indiana's Brass Theater where he had the privilege of working with the prestigious Canadian Brass.

Ben was one of the trumpet soloists in both the original London and New York casts of the show "Blast!", which was the 2001 recipient of the Tony Award for "Best Special Theatrical Event" and also won the 2001 Emmy Award for "Best Choreography."

Since 1999 Ben has been teaching drum corps including The Cadets, Magic of Orlando, Crossmen, Syracuse Brigadiers, Blue Knights, Troopers, Minnesota Brass, and Blue Stars. He continues to be a proud brass staff instructor for Carolina Crown.

Ben was a band director at Clay Middle School in Carmel, Indiana for two years and at Eastview High School in Apple Valley, Minnesota for three years. Since 2008, Ben has been a band director in the Wayzata school district in Wayzata, Minnesota.

Ben has been judging marching band competitions and arranging for marching bands since 2000. He also has an instructional DVD called, "Release Your Sound." The DVD is written for high school and college brass musicians and can be purchased at thecrownstore.com.

Ben lives in Minneapolis, Minnesota with his wife Cindy and daughter Avabelle.

INTRODUCTION

Welcome to INSIDE THE CIRCLE: A Proven Method for a Successful Marching Band. It is an honor that you have chosen this book as a means to help your marching band. It is our hope you can benefit from these exercises, ideas and methods to help your students perform at the highest level and have a much more enjoyable experience. We have been blessed to have been taught by some of the best teachers in the marching band/drum corps activity. One of the most important lessons we have learned is: a consistent technique foundation is vital to the success of any musical ensemble. The purpose of this marching band method book is to share the foundation we have learned and researched. The ultimate goal is for students to have a positive learning experience that results in high level performance.

Before we go any further, what is the source of the INSIDE THE CIRCLE? When we marched with Star of Indiana, we did a lot of visual and music technique sessions where the brass section would stand in a circle. We brought that idea to the Carolina Crown Brass Section and noticed it did a lot more than simply teach fundamentals. Being in a circle allows students to have one single focus: the Center of the Circle. This circle minimizes distraction and has become a tradition the brass members embrace with pride. So much pride, in fact, today there are rules about who is allowed inside the circle. The reason there is pride among members of the circle is because this is where we all get stronger. It is the "locker room" of our program where the blood, sweat and tears come to fruition. It is the training place where each student pushes himself/herself to achieve a greatness unknown before the experience. What happens inside the circle is a training program that teaches, reteaches and reinforces a consistent technique program which gives students the skills necessary to perform at the highest level. This book shares with you the technique program we teach inside our circle.

This book is separated into three different chapters: Full Ensemble Chapter, Brass Chapter and the Woodwind Chapter.

The Full Ensemble Chapter focuses on creating a consistent technique approach to the full ensemble. We cannot stress enough the importance of having a consistent approach to the fundamentals. The book also gives an easy to comprehend fundamental program certain to advance your ensemble along the musical journey. It is jam-packed with many different fundamental sections strategically placed for maximum results: Breathing Exercises, Long Tones, Stagger Breathing, Flexibility/Scales, Note Length/Shapes Exercises, Show Articulation Exercises, Intonation Exercises, Chorales and Volume Exercises. While it may seem overwhelming, you do not have to concentrate on every single exercise in this book. You can select any area of focus to enhance any aspect of the ensemble. For example, if one day there needs to be more attention placed on intonation, structure your technique rehearsal to spend more time on the Intonation Exercises. The next day might be an articulation focus day and so on. This book is designed to support you and your students, and we hope it simplifies things for you (the teacher) and for your students. The exercises you choose to work on from this chapter are written to be memorized so you can work on them on the marching band field.

The idea behind the Brass and Woodwind Chapters was created because brass and woodwind instruments have specific needs that are hard to focus on within Full Ensemble Exercises. The Brass and Woodwind Chapters are more focused on the development of the individual players, more so than the development of the ensemble. When individual players are stronger, the ensemble will be stronger. Think of the Brass and Woodwind Chapters as a private lesson method book, but your private lesson is with an entire section. These exercises were not written to be memorized. We use these exercises during the beginning of the year as well as indoor rehearsals. This offers students a longer and more focused technique session. Even though you are highlighting the individual needs, it is very important to continue to stay consistent with the full ensemble technique program.

Within each chapter you will find many different fundamental sections from which to choose. Each section has objectives and instructional notes to help you understand the technique program and how to properly execute that program. You will also find a feature called "Quick Comments for Students". If you are like us, sometimes you may not know what to say, or you are so focused on one thing you might ignore other technique issues. "Quick Comments for Students" is a feature designed to help give the director things to say, or critical reminders for students. If you are having one of those days where your mind is on some urgent responsibility and you still have a rehearsal, you can simply do the exercises, say everything in the "Quick Comments for Students" boxes and if applied, your students will get better.

Another important feature of this book (and a huge part of our program) is adding a visual component to your exercises. We have a quote we use: "It doesn't count unless you are on the move." What it means is, you might sound great standing still, but unless you are sounding great while marching, it doesn't count. This book gives you exercises, as well as a technique program, to support students to combine playing and moving. This book is NOT a visual technique book, it is a technique book where you work the music fundamentals while marching.

We hope this book is user-friendly and beneficial to you and your program. Another philosophical saying we often use is "keep it simple." This book is filled with an immense amount of information. We sincerely trust Inside the Circle: A Proven Method for a Successful Marching Band will support you and your students in achieving a higher level of performance, on and off the marching band field.

Matt and Ben Harloff

FULL ENSEMBLE CHAPTER

Breathing Exercises

Exercise Objectives

- To strengthen students' diaphragm and lungs so they can support playing their instruments.
- Students will understand how to breathe with proper lung technique.
- Students will stay relaxed while using as much air as possible.
- While breathing, students will never stop their air. The air will be one motion, either going in or out.
- Students will be able to expand and contract their lungs properly.
- When students breathe, their inhale and exhale will be consistent and even.

Instruction Notes

- Students should do at least some light stretching before doing these exercises. They should stretch out the neck, shoulders, back and sides. This is to allow natural upper body movement when breathing.
- These exercises should be performed either with free blowing air or with a breathing tube, or maybe through their instrument.
- There are many philosophies about what parts of the upper body should move or not move during breathing. If you simply keep in mind that the breathing should be natural and not forced, the correct upper body parts will move or not move.
- Students should always concentrate on being relaxed when doing these breathing exercises and when playing their instruments. If they have any tension in their body, you will hear that tension in their sound.
- As students inhale, remind them to stay relaxed but to also take in as much air as is comfortable. Students should always take full and relaxed breaths.
- **One-Motion Air**: One-Motion Air is simply defined as the air never stopping, your air is either going in or out. Just like a bow being played on a violin, or how a baby breathes. A good habit to get into is having the air in constant motion. There are exercises, some in this book, that have students hold their breath. These exercises are strength and expanding exercises only. The basic technique of breathing is staying relaxed and never stopping your air.

Exercises

#1 Slow and Smooth

- This is a good exercise to get the air moving and to increase the students' awareness.
- Watch for any tension, as the students may tense up as they inhale.
- Air should be even and smooth on both the inhale and exhale.

#2 Slow To Fast

- This is a great exercise for students to control the speed not only on the exhale but also the inhale.
- Make sure students are not adding tension when the timing gets faster.
- Make sure students are using the same relaxed breathing technique for both the fast and slow tempos.

#3 Fast To Slow

- This is a great exercise for students to control the speed not only on the exhale but also the inhale.
- Students may have a hard time controlling the air as the tempo becomes slower.
- Make sure students are using the same relaxed breathing technique for both the fast and slow tempos.

#4 Expand In/Contract Out

- During this exercise students should be uncomfortable. If they are not uncomfortable, they aren't doing the exercise correctly.
- Emphasize that students really expand and contract their lungs.
- Watch students carefully as some may become light headed.

#5 Dynamic Breathing

- This is a good exercise to relate to show excerpts. If you are performing a soft flow, then students should relate to a soft part of the show: mezzo forte, fortissimo, etc.
- One way to emulate a Fortissimo without an instrument or breathing tube, is to have students hiss. They will feel the firmness in the diaphragm.

#6 Long Tone Exercise

- Have students perform Long Tone Exercises as a Breathing Exercise. This will strengthen the control students have over their air.

#7 Note Length/Shape Exercise

- Have students perform the Note Length/Shape Exercises as a Breathing Exercise. This will help ensure that students are using the correct air for each of the articulations.

#8 Show Excerpts

- These exercises are ones that you create from your marching band show. They can be any part of the show whether it is fast, slow, lyrical or technical.
- This is also a great way to save chops. You can practice air exercises all day and the students' embouchures will not become fatigued. These are great for pre-show warm-ups.

QUICK COMMENTS FOR STUDENTS

"Stay relaxed"
"No tension in your body"
"Release all the tension"
"Let the body move naturally"
"Take full relaxed breaths"
"One-Motion Air"

Visual Component

- These exercises were not written to be put on the move.
- Arrange students in a formation where they have enough space to stretch out their arms. Have them surround the instructor and face in as they do the exercises.

Breathing Tubes

There are many different kinds of breathing tubes available. Here is one option that can be purchased from any hardware store. There are different sizes that you can experiment with. You may want the tuba players to have a larger breathing tube and the clarinets to have a smaller one. The great thing about this tube is that you can change the resistance to make it relevant to each instrument. This tube is simply a PVC pipe with an adjustable valve.

Open Resistance

Closed Resistance

Proper Embouchure Tube Technique

Flute

Clarinet

Saxophone

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.

FULL ENSEMBLE CHAPTER

Long Tones

Exercise Objectives

- Students will match timing and quality of the breath.
- Students will start the note at the same time, having a consistent approach to the method of articulation.
- Students will end the note at the same time, having a consistent approach to the method of release.
- Students will strengthen muscles within the embouchure to improve quality of sound.
- Students will understand and listen for an open and relaxed quality of sound.
- Students will listen to blend their quality of sound and volume to their specific section and entire wind ensemble.
- Students will train their ears to hear intonation inconsistencies and adjust the pitch to play in tune.
- Students will understand and listen for all aspects of the Long Tone objective while they are marching.

Instruction Notes

- The Long Tone Exercises are extremely important for the overall quality of sound of the ensemble. They are simple yet effective in achieving the tone quality that you are striving for. The more you stress to your students to have an open, dark quality of sound with as little tension as possible, the better they will sound.
- Encourage students to listen down. This will help the balance of the ensemble as well as the quality of sound of the individuals.
- Check their embouchure as they play. There should be no tension or pinching. The embouchure should be relaxed and open.
- It is important to work both the 9 and 8 count phrases. In a marching show, the student will encounter both kinds of phrases.
- **Attacks**: It is VERY important to have a consistent approach to the beginning of the note and it all starts with the initiation of the breath. A simple yet effective technique to entering together is breathing together. We recommend breathing 1 full count before you enter. For example, if the music is in 4/4 time and the band enters on count 1, the students should start the breath on count 4. If students have their embouchure set and use that full count to breathe, using the One-Motion Air

technique, they will enter together every time. Due to faster tempos, you might have to use more than 1 count to breathe. As long as the start of the breath is defined, and the students are using the full count(s) to breathe, you will see great results in the beginning of the note. This technique of starting a note is applied to every exercise in this book. This defined breathing/One-Motion technique can easily coordinate with the visual component.

- Make sure you have defined a consistent approach to the articulation. We recommend starting the note using the "D" syllable. The "D" syllable offers clarity to the articulation without over articulating. There are certainly different styles of music that may require a different way to start the note. In that case you may have to work out and define that specific way of starting the note. Regardless, what never changes is the One-Motion Air and using the full count(s) to breathe.
- **Releases**: All too often the ends of phrases and/or releases are not a focus in a technique rehearsal. The way you end a note or phrase is as important as starting the note or phrase. Just like the attack, it is important to have a consistent approach to the end of the note or phrase. We recommend taking a short breath in to release the note. This technique stays consistent with the One-Motion Air technique as well as gives better resonance to the sound as the band releases. It is very important to teach supporting the note to the breath of the release. This can be applied to any kind of release. For example, at the end of an opener when the band is playing full, supporting and giving direction to the breath of the release will create clarity and a great sonority to the release. Maybe there is a phrase in a lyrical section that needs to come down to the softest level before the band releases. Supporting that note to the breath of the release is very important to the phrase, quality of sound and intonation.
- Overall, it cannot be stressed enough to have a consistent approach to the technique of starting and stopping the note or phrase. And, approaching the end of the phrase with the same intensity as the beginning of the phrase.
- Training students to listen to their trios is important in matching sound, volume, articulation, etc. A students' trio is the student, plus the person on their right and the person on their left. Stress to your students to match quality of sound within their trios.
- This might be kind of an odd statement, but make sure that EVERYONE is playing. For whatever reason, there are times students just simply don't play. Maybe they are scared to make a mistake OR scared during a difficult drill move. They need to be taught, and a tradition needs to be created, that the worst mistake is to not play.
- Before the percussion section begins to play, make sure you define the following important details. Students need to stand and hold their equipment uniformly. Sticks

should always be held the same way, and be brought to playing position and back to attention together. See glossary if you need more information on percussion grip.

- Percussion parts for the Long Tone Exercises breakdown basic independent single beats, accents, as well as the flam tap rudiment. See glossary for definitions for the cymbal positions.
- PLEASE NOTE: The musical score repeats the last phrase which is there to work with the Box and Circle Drill. If you are NOT marching during the exercise, there is no need to play the last phrase twice.
- Don't be afraid to sample sections, individuals, or small groups to make sure everyone understands the quality of sound that you want, as well as the strength and support needed to play these exercises well on the move. Find one of your strong players or sections to model the exercise. This will give the younger players something to aspire to.
- PLEASE NOTE: The horn part throughout the exercises in this book were purposefully written to sound down a 4th. The reason for this is so the horn players can play in a more comfortable range as they warm-up and focus on the fundamentals.

QUICK COMMENTS FOR STUDENTS

"Open, dark sound"
"No tension with your embouchure – DON'T PINCH"
"Take the full count(s) to breathe"
"Listen down"
"Breathe DAH - use the "D" syllable"
"Give direction to the breath of the release"
"Match tone quality within your trios"
"The worst thing you could do is not play"
"Maintain your grip"
"Keep fingers on the stick"

*****Review*****

"Take full, relaxed breaths" "More air"
"Air doesn't stop-it's going in or out" "Do it again"

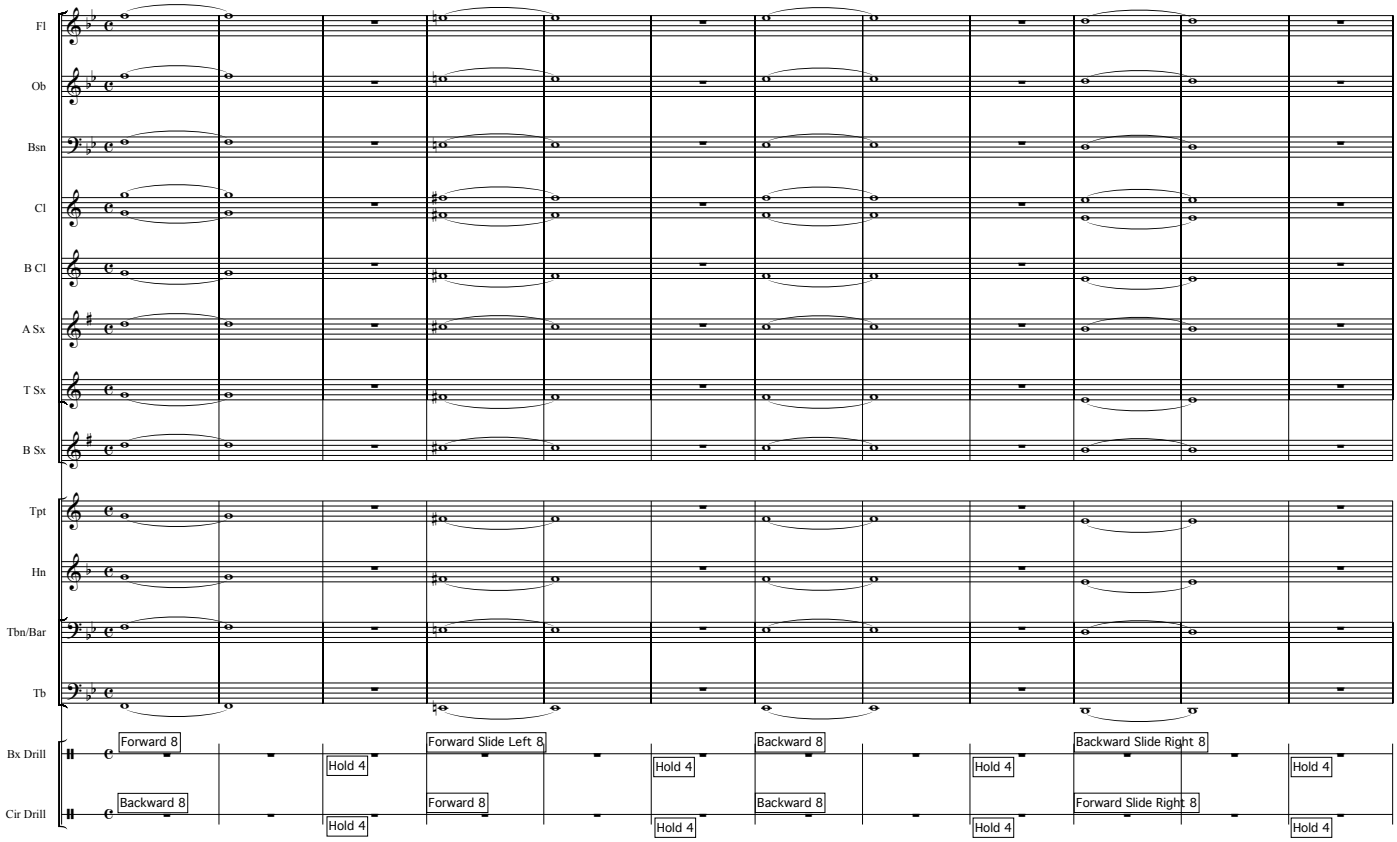
Visual Component

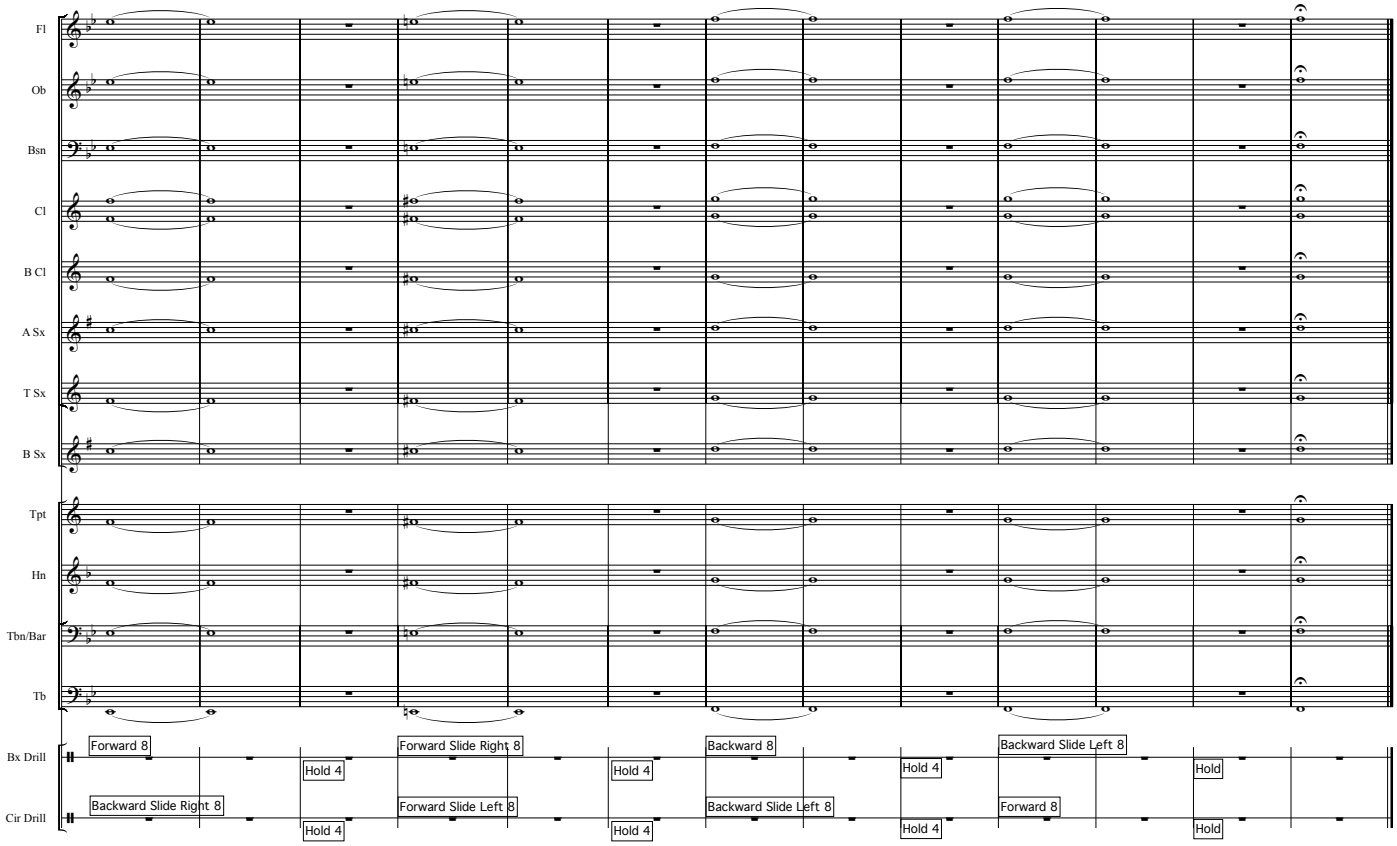
- The more students play and move, the better they will become. Repetition is extremely important. Simply repeating exercises multiple times will give students ample opportunity to figure things out.
- The more instruction students receive, the better they will become. If you don't have a large staff or a staff at all, you can rely on the older members to help the younger members.
- It is 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.
- Mark-Time: Marking time is a way to develop the technique of linking the music and visual technique without moving. There are many different styles of marking time. It is important to choose a style and make sure that it is consistent from student to student. A simple, yet effective Mark-Time style is slightly bend the knee to raise the heel up to the ankle bone, then bring the foot back down and switch feet. The front of the foot will remain on the ground. The heel hitting the ground should be at each down beat. What is VERY important is to coordinate the musical technique with the visual technique. For example, the initiation of the Mark-Time should be exactly the same time as the initiation of the breath.
- Step-Outs: A Step-Out is two steps in any direction to start an exercise OR simulate a direction change in the drill. For example, if you are playing "9 count tones on F Concert" you start the exercise by taking two full steps in any direction, and then come back to your spot in the warm up formation and continue to Mark-Time. Don't forget to coordinate the initiation of the step with the breath. One of the most difficult things to do in marching band, believe it or not, is going from not moving at all to moving. The transfer of the body weight can be challenging, especially at the faster tempo. Adding Step-Outs to exercises and applying Step-Outs to drill changes can be a great way to train students to handle the first step from a halt, or into a direction change.
- One rule that everyone should live by in the marching band world: It doesn't count unless it is on the move. That means that you might be able to play the music incredibly well, but if you cannot play it on the move, then it doesn't count.
- The 9 and 8 count phrases work very well with either a Box Drill or Circle Drill. Please refer to the visual sheets at the end of this chapter for instructions on the Box and Circle Drill, as well as visual Quick Comments for Students. You will also find Box and Circle Drill instructions on the music score.
- Another visual option is Tracking. Tracking can also be done with the Long Tone Exercises as well. There are no notes on the musical score for Tracking, but you can refer to the visual sheets at the end of the chapter for instructions.

Long Tones

Wind's Page 4
Percussion Page 3

9 Count Tones on F Concert

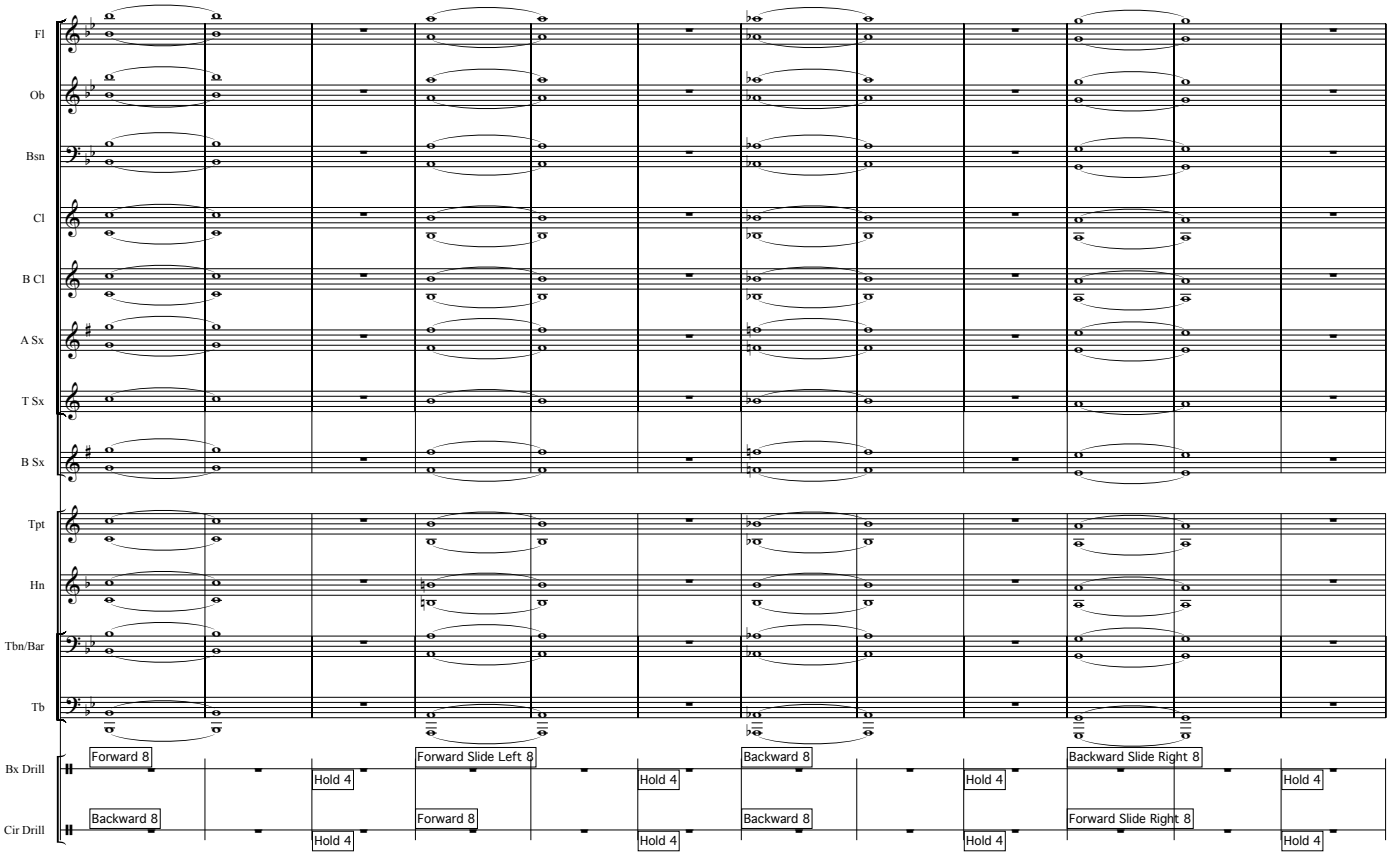


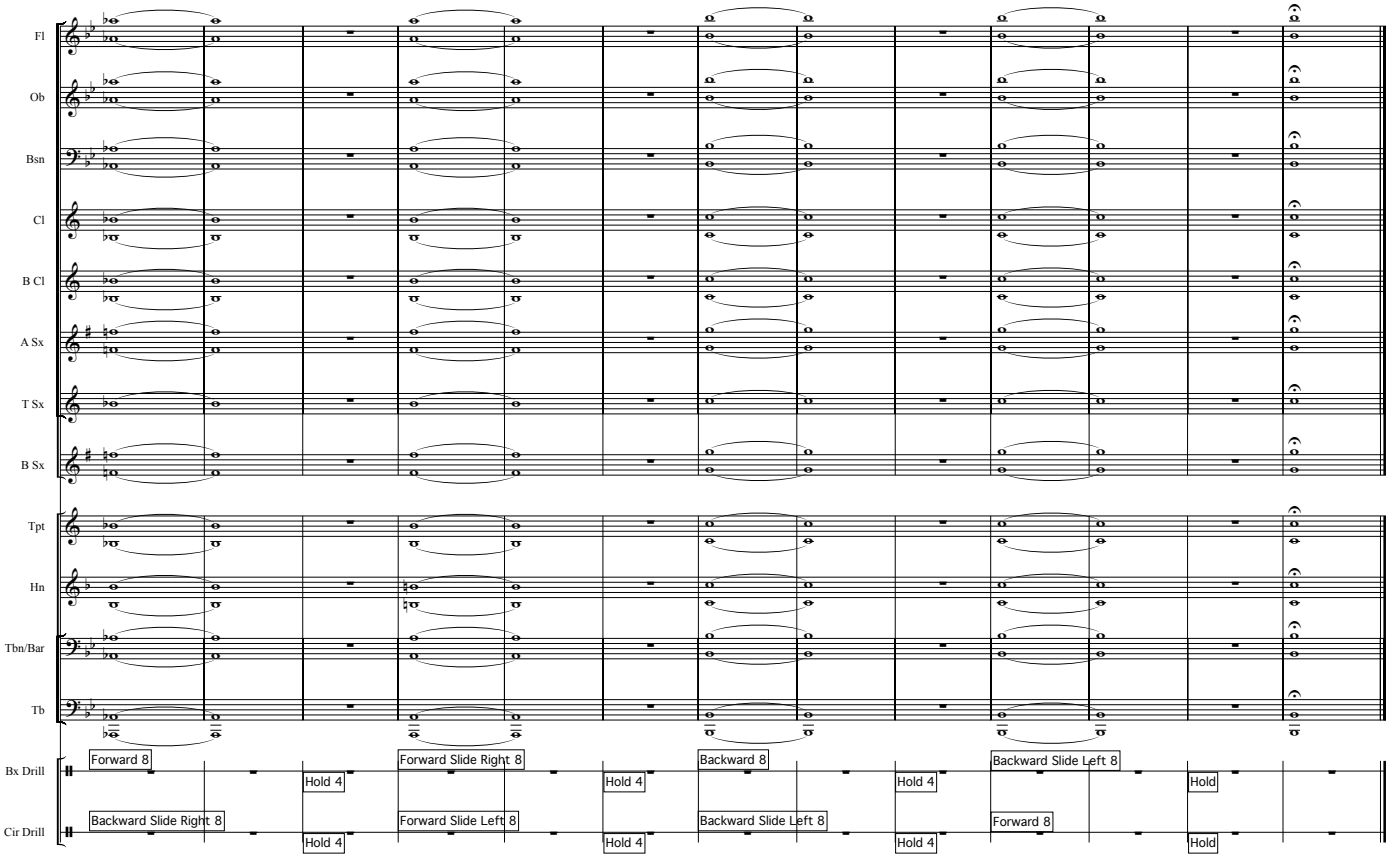


Long Tones

Wind's Page 4
Percussion Page 3

9 Count Tones on Bb Concert

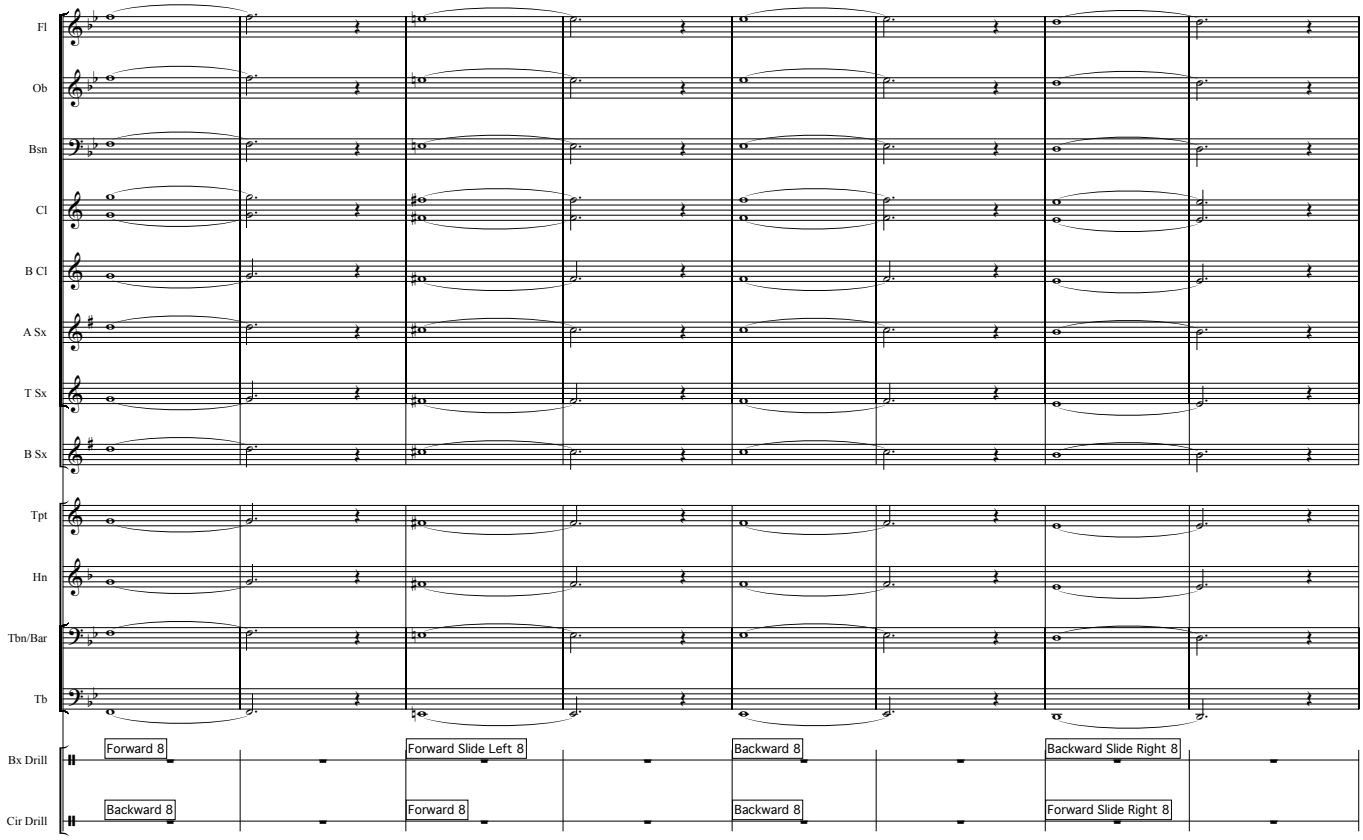


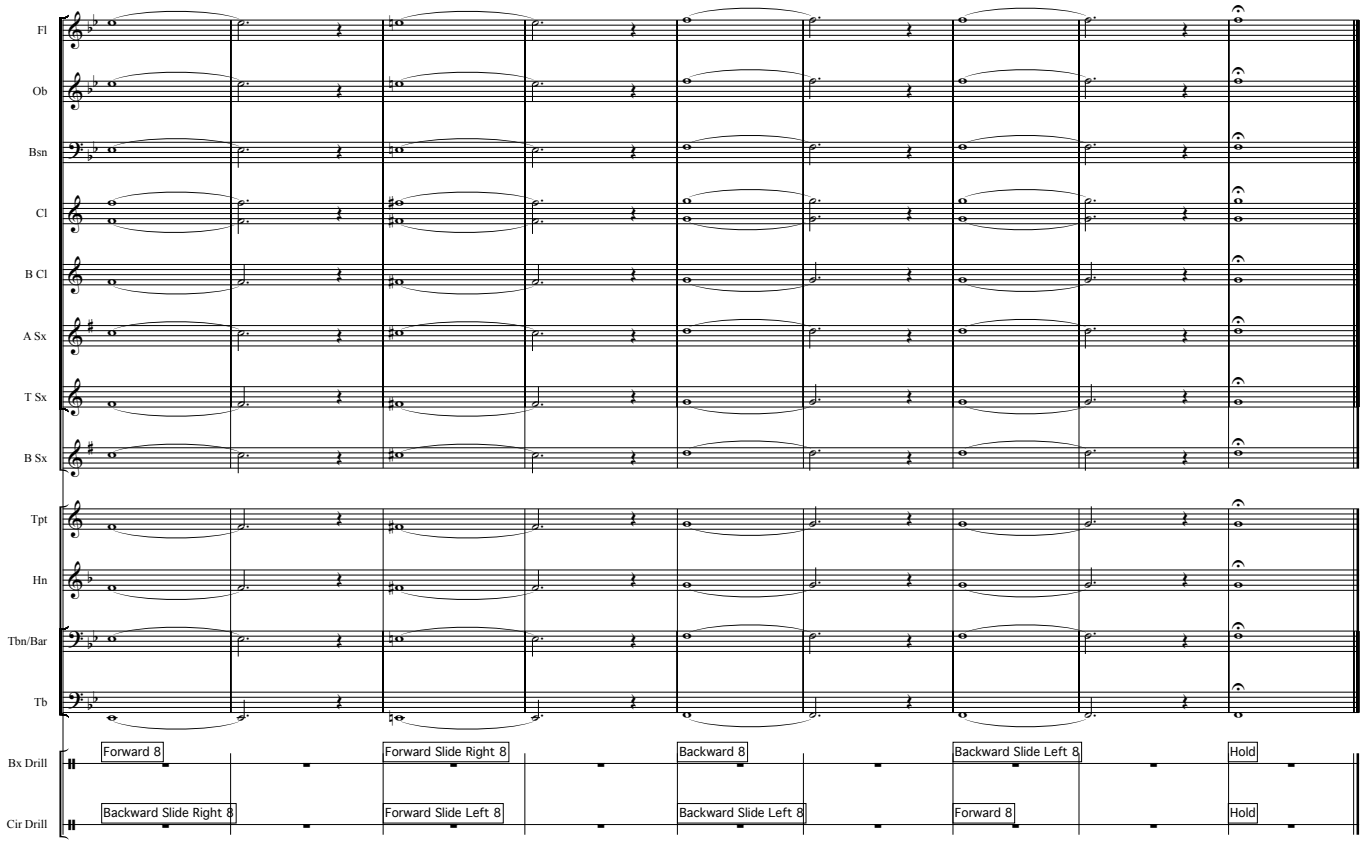


Long Tones

Wind's Page 4
Percussion Page 4

8 Count Tones on F Concert

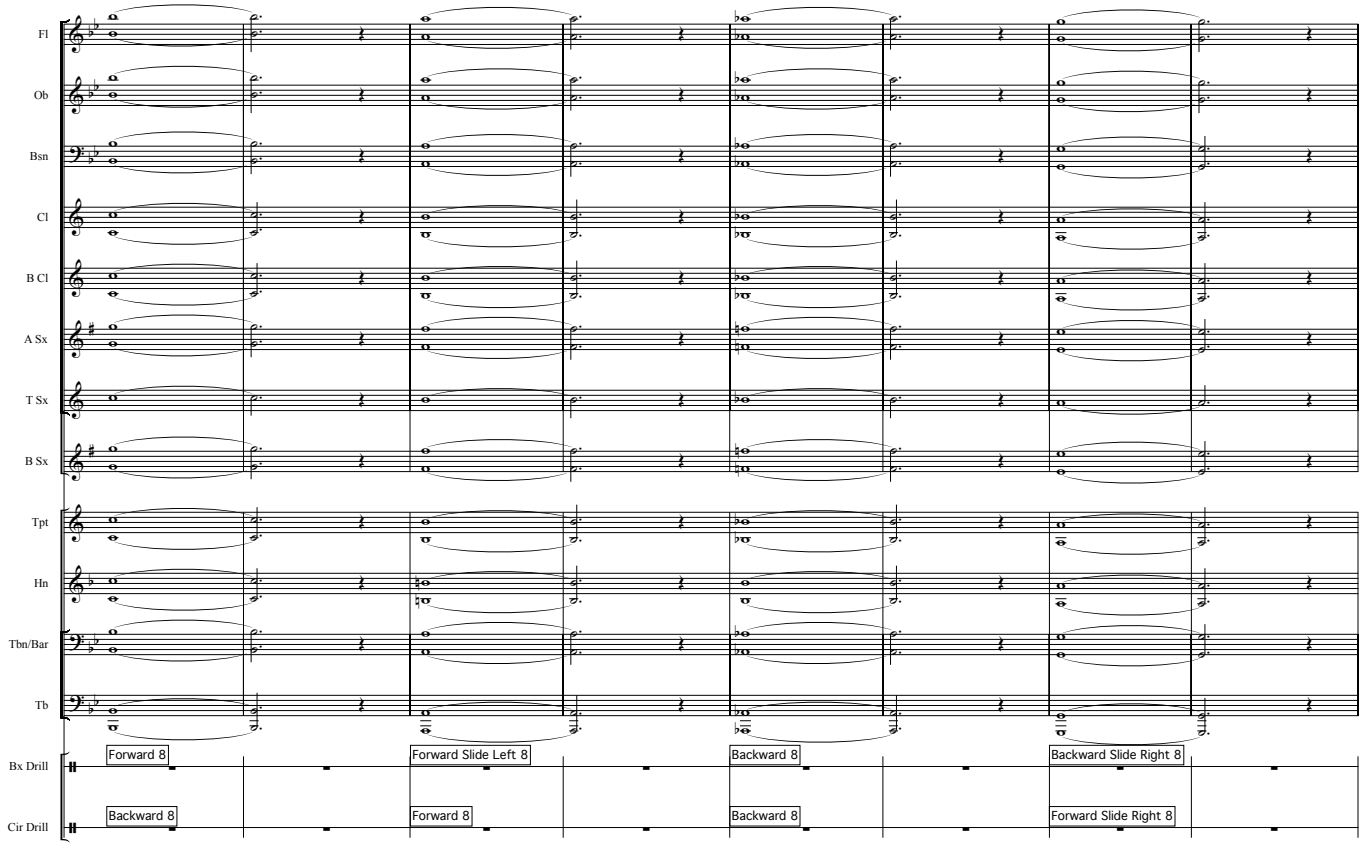


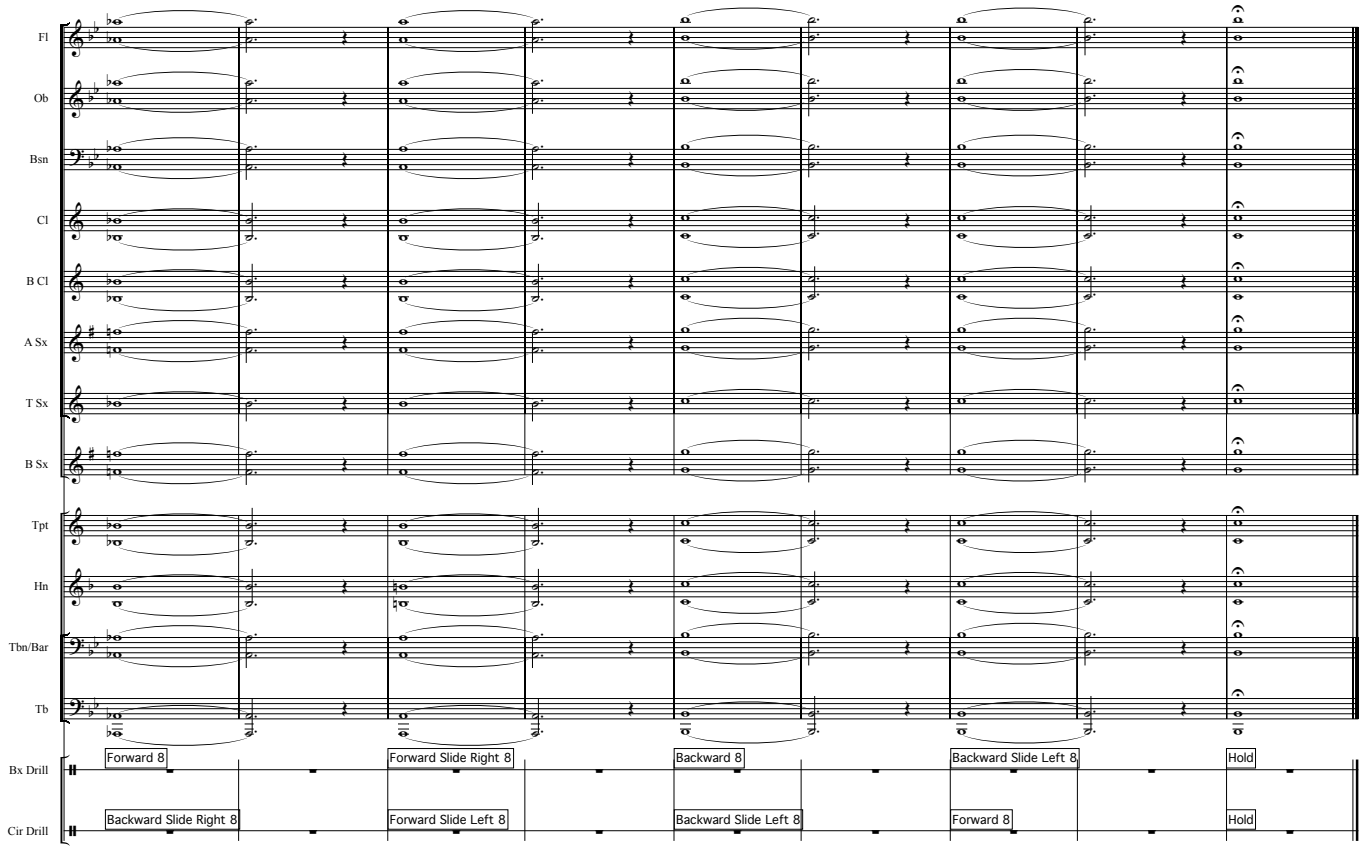


Long Tones

Wind's Page 5
Percussion Page 4

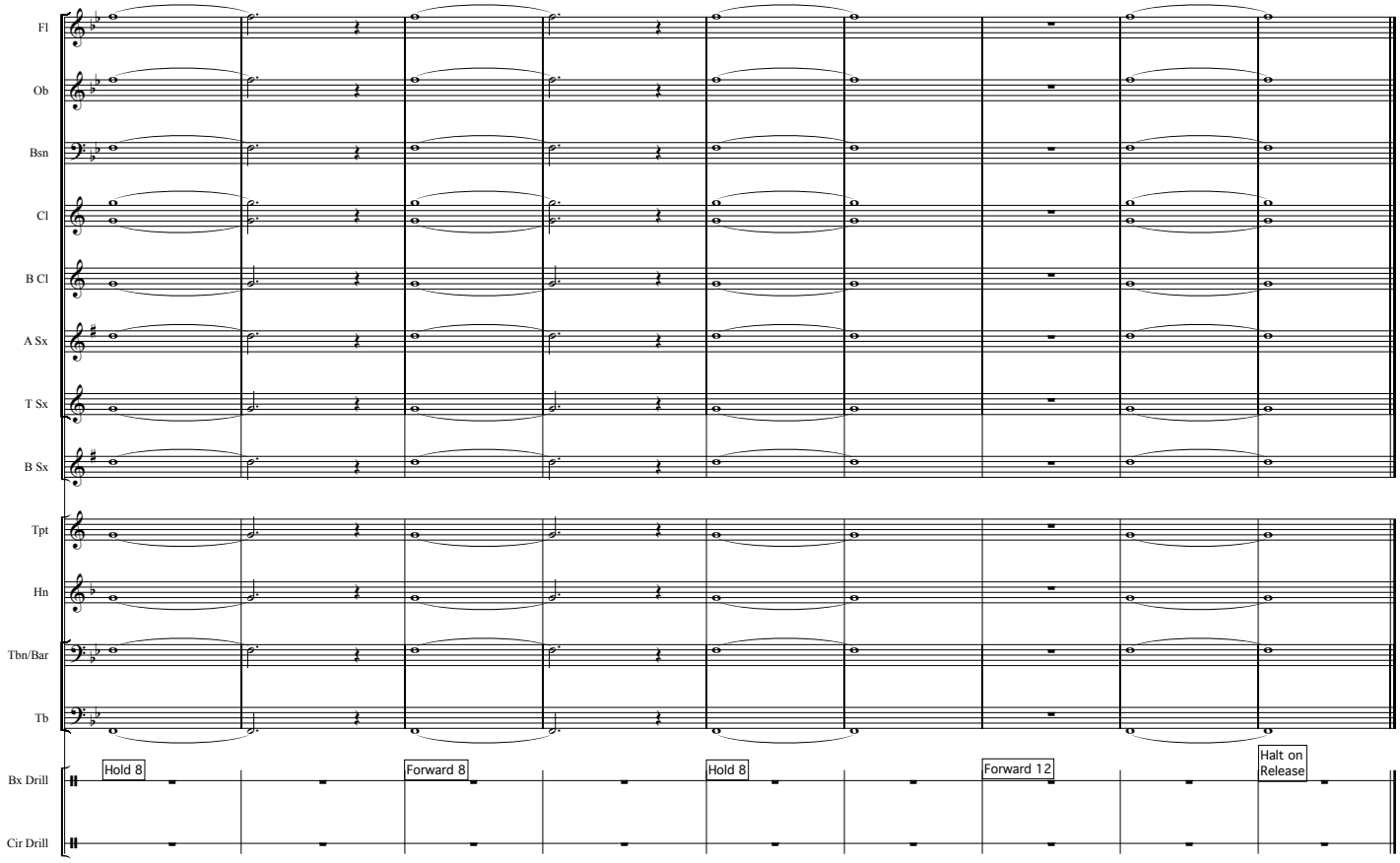
8 Count Tones on Bb Concert





Long Tones

Wind's Page 5
Percussion Page 5

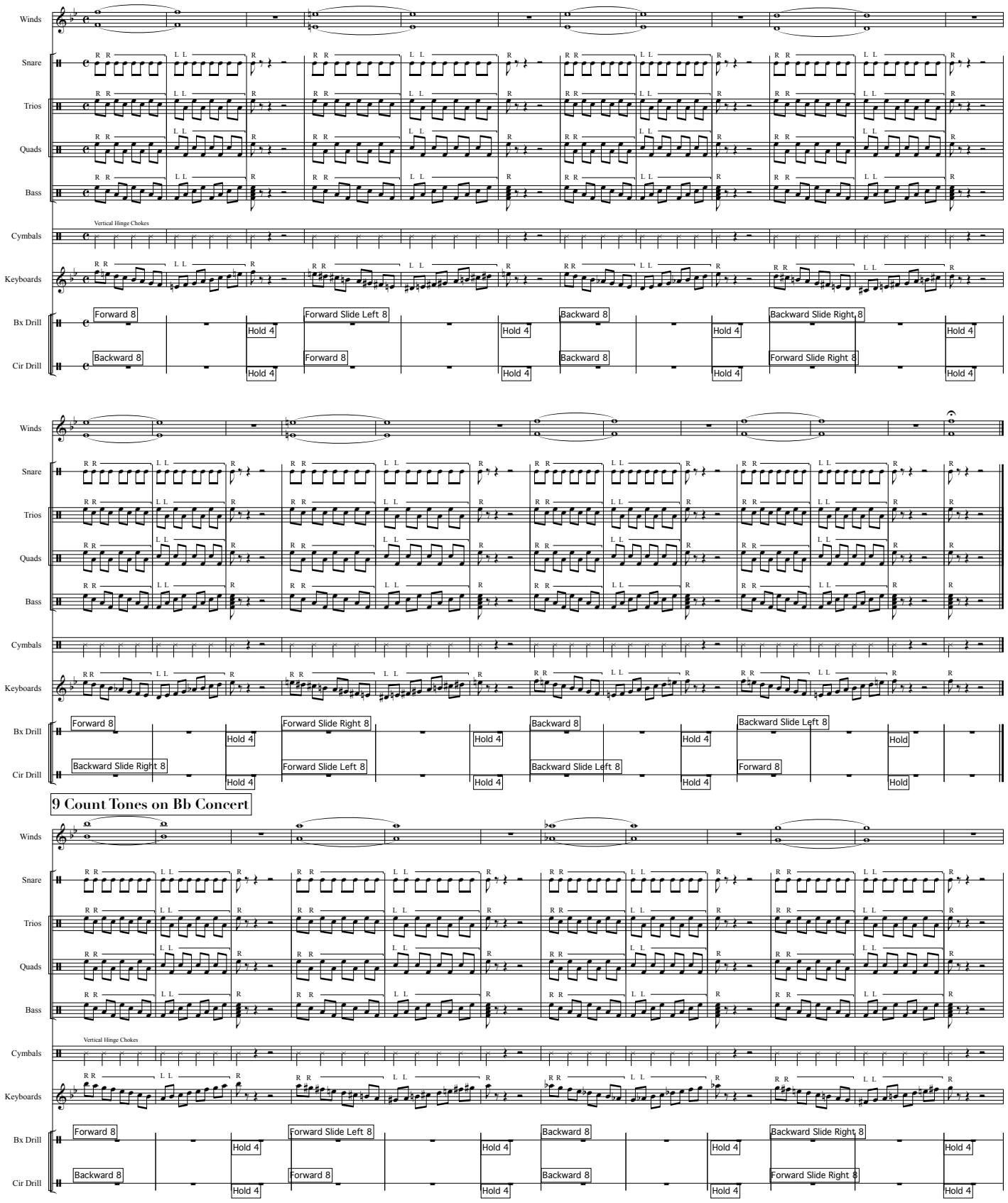


by Matt and Ben Harloff

Long Tones

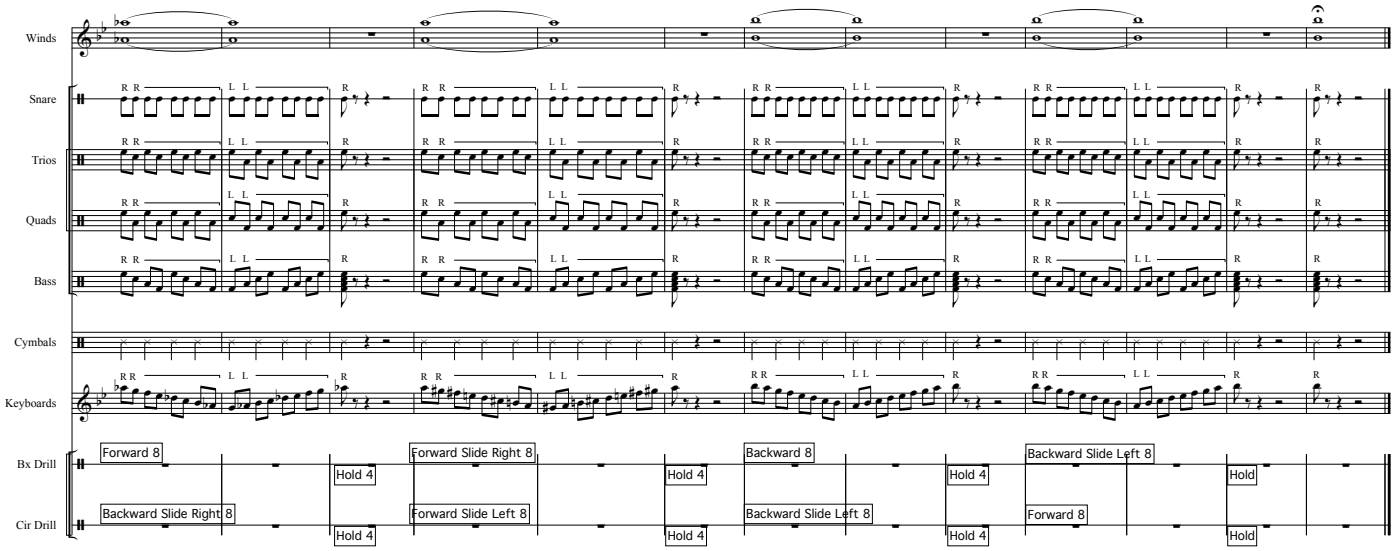
Percussion Score

Wind's Page 4
Percussion Page 3



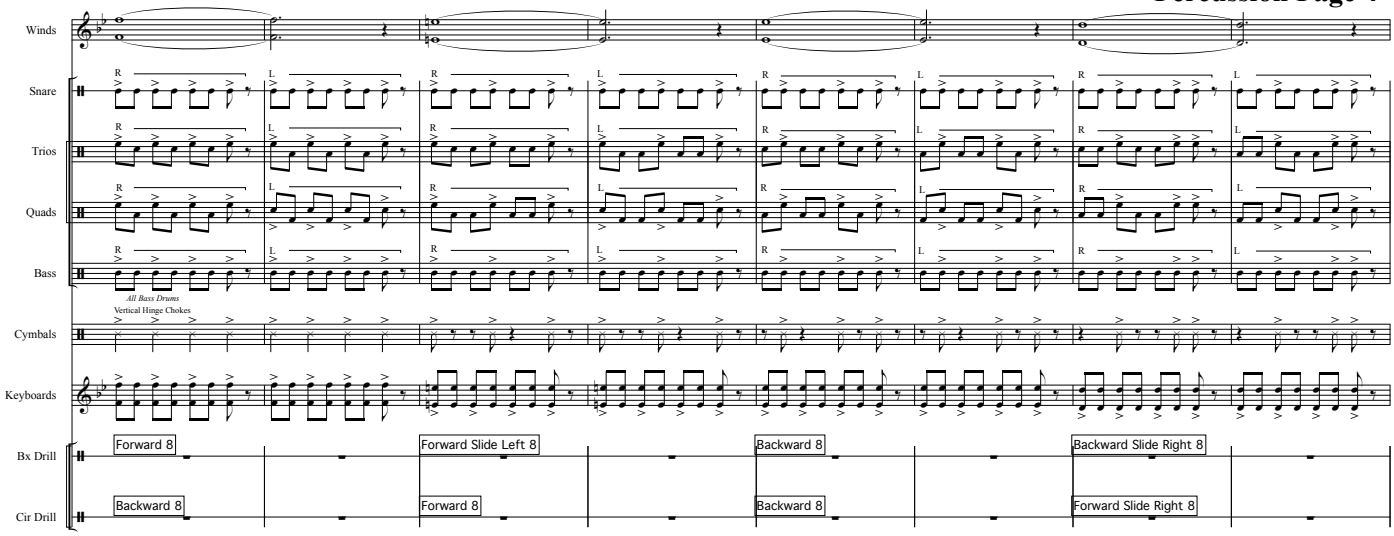
by Matt and Ben Harloff

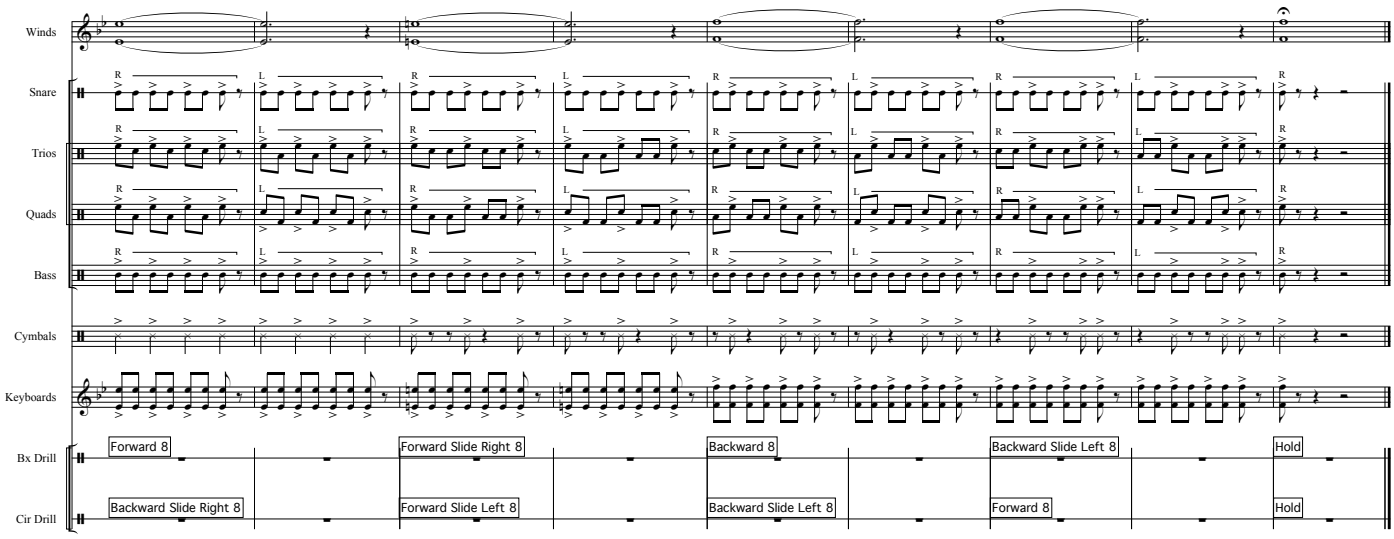
Long Tones - Percussion Score



8 Count Tones on F Concert

Wind's Page 4
Percussion Page 4

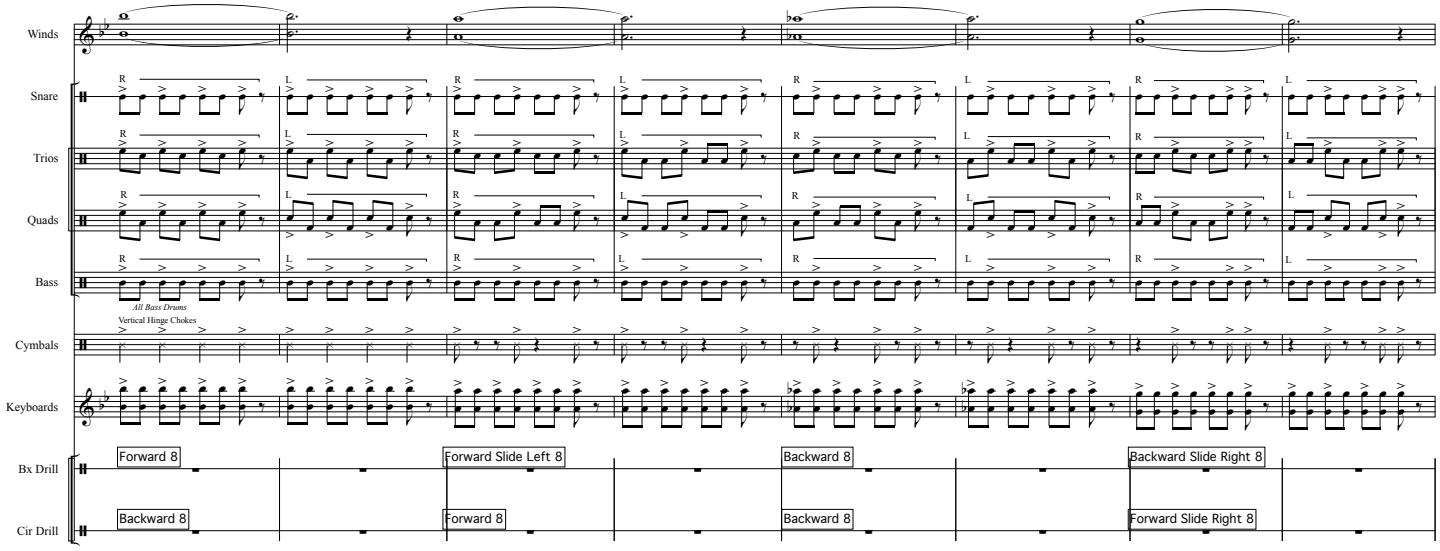


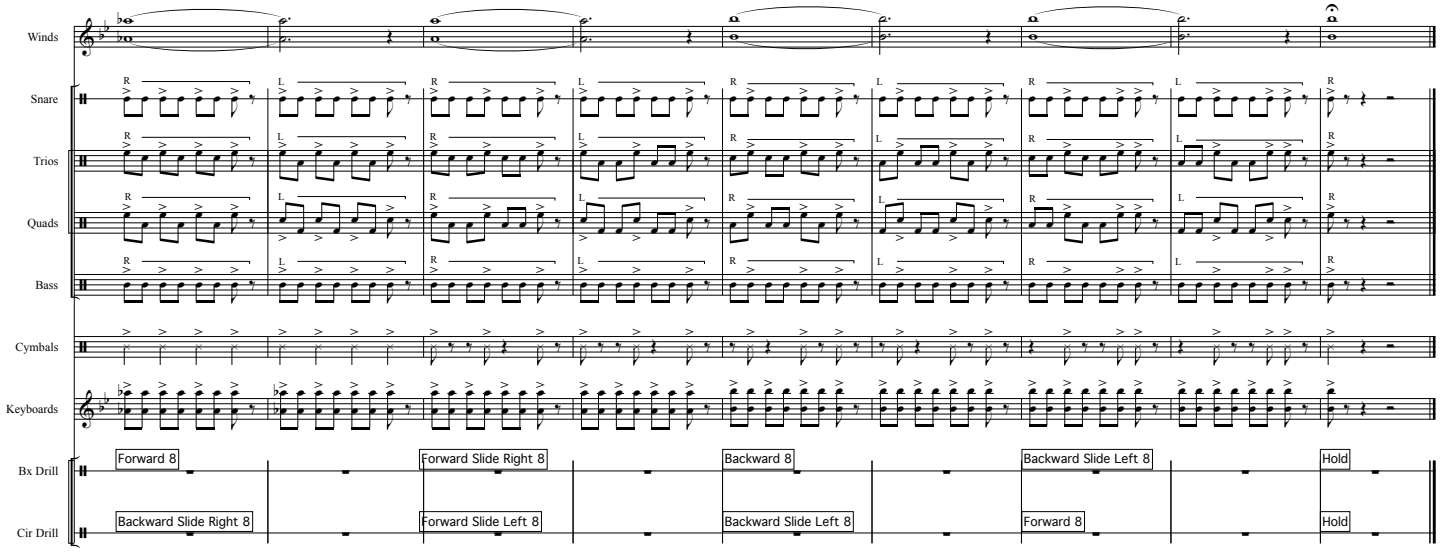


Long Tones - Percussion Score

Wind's Page 5
Percussion Page 4

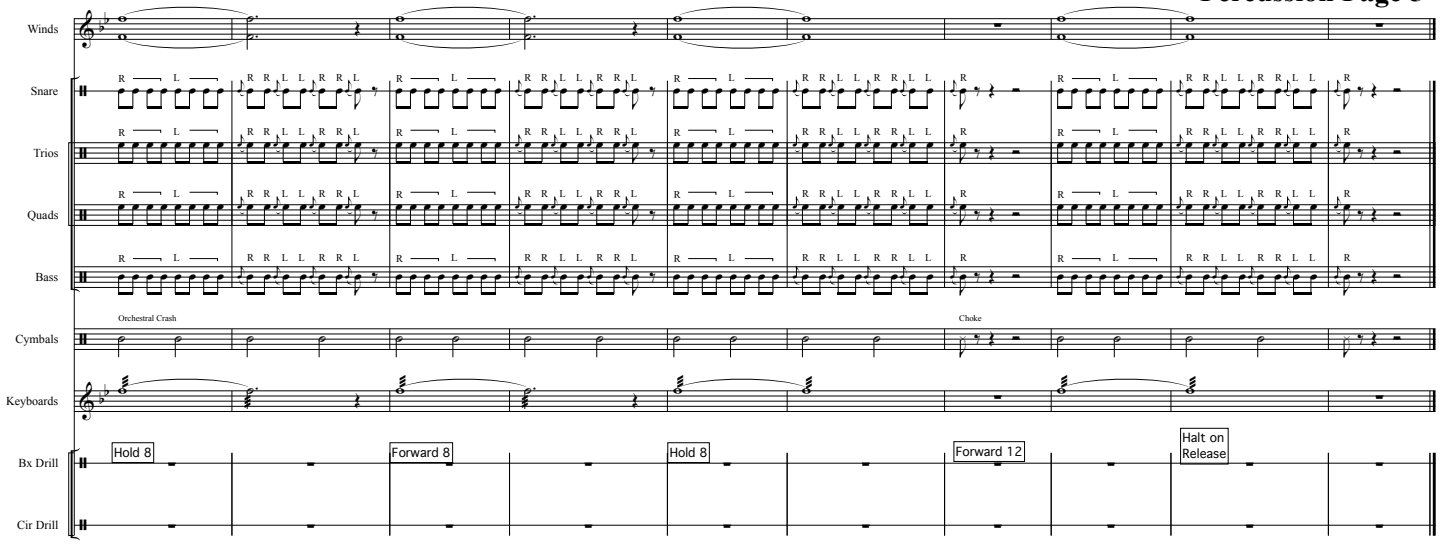
8 Count Tones on Bb Concert





Release Exercise on F Concert

Wind's Page 5
Percussion Page 5



FULL ENSEMBLE CHAPTER

Stagger Breathing

Exercise Objectives

- The overall objective is to not hear the performers breathe during any phrase that calls for music without breaks.
- Students will understand how to sneak in and sneak out of an ensemble and perform this skill.
- Students will develop their consistency of intonation and tone quality during the sneaking out and in process.
- Students will match dynamics, tone quality and intonation of the musicians around them as they sneak out and in.

Instruction Notes

- The first step of the exercise is to match the technique of sneaking out and sneaking in to the ensemble. Break down each line and have everyone play exercise 1A, then 1B, etc. Listen for an even decrescendo/crescendos. Work to support the tone quality and intonation throughout the exercise. It is important for students to understand and perform the proper technique of sneaking out and sneaking back in.
- Step two is separating the group into four smaller groups (A, B, C, and D). Assign a letter to each student, setting it up so that students are never standing next to the same letter. Have all group A's play the A line, group B's play the B line, etc. You will want to switch so each student has an opportunity to breathe in a different place. The goal for this exercise is to not hear anyone breathe. Stay patient. This will take some time to master.
- Play this exercise on a unison pitch or chord. Start with Concert F or Bb.
- If you hear holes in the sound, this means that the students are not performing their part correctly.
- Make sure students understand how much they need to decrescendo down to before they take a breath.
- Make sure students do not change pitch as they decrescendo and crescendo.
- Decide whether you want students to re-articulate when they re-enter. Some ensembles teach the band to do an air attack so you will not have such an explosive entrance.

- When re-entering after the breath, students will not always have to enter at a pianissimo. If the ensemble is playing at a fortissimo dynamic, then students can probably re-enter at a mezzo-forte dynamic level without being heard. If they re-enter at a softer level, it will take too much time to crescendo back.
- The "sneak out-breath-then sneak back in" process should take as little time as possible. We need as many players playing as possible.
- You can use this process during moments of your show. If you have a sustained chord, have the students go into the drill form, then have them count down the lines- A, B, C and D. We don't want students next to each other breathing at the same time. After listening, you many need to go into three groups rather than four. Use your professional judgement.
- Don't be afraid to sample sections, individuals, or small groups to make sure everyone understands the method of sneaking out and sneaking back in.

QUICK COMMENTS FOR STUDENTS

"Do not change pitch as you sneak out and in"
"Do not change your sound as you sneak out and in"
"Sneak out, take a quick deep breath, and sneak back in"
"Crescendo back up to the dynamic of the ensemble"

*****Review*****

"Keep an open sound" "Listen to your trios"
"Take a full breath" "More air"
"Do not pinch" "Again"

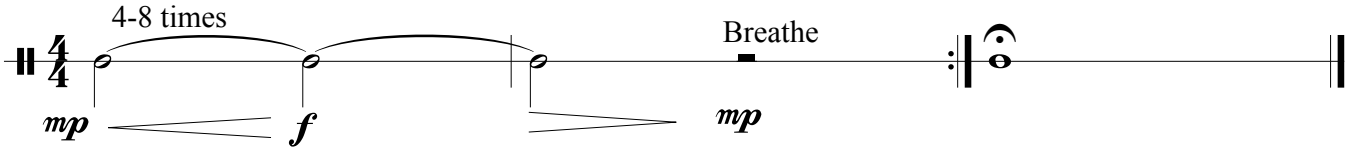
Visual Component

- This exercise was not written to be put on the move.

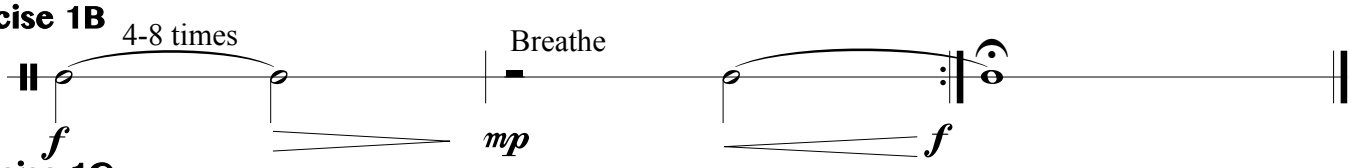
Stagger Breathing Exercises

Wind's Page 6

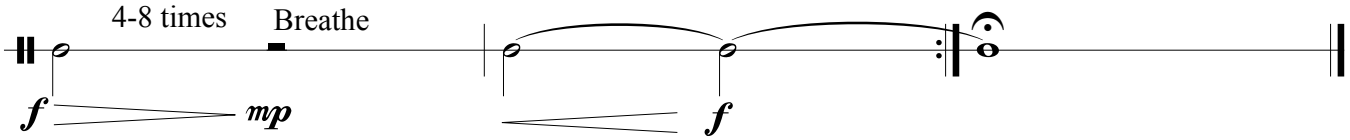
Exercise 1A TEMPO: FAST



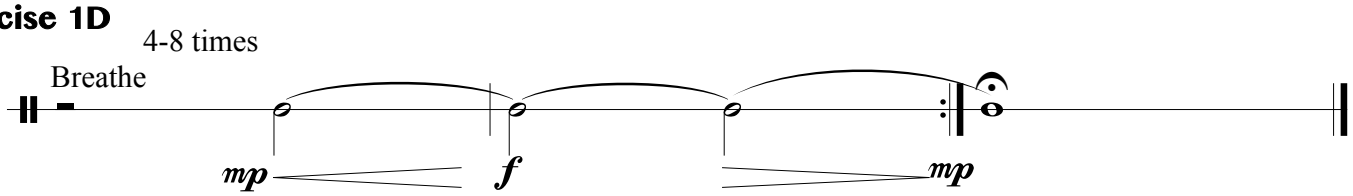
Exercise 1B



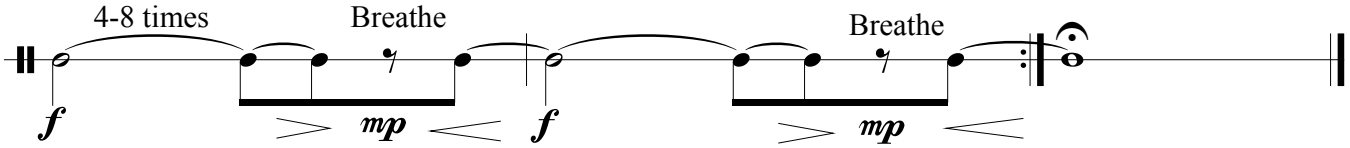
Exercise 1C



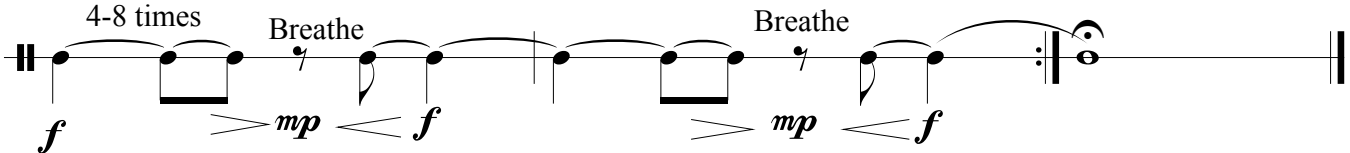
Exercise 1D



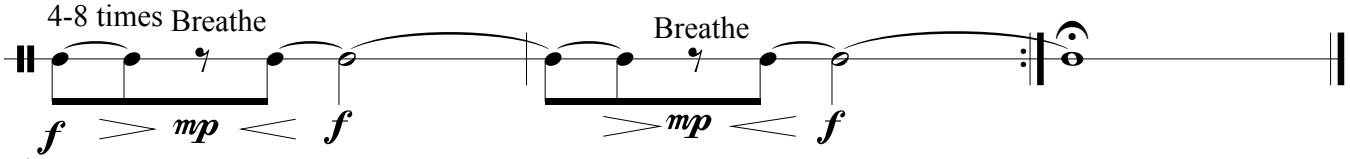
Exercise 2A TEMPO: MODERATE-SLOW



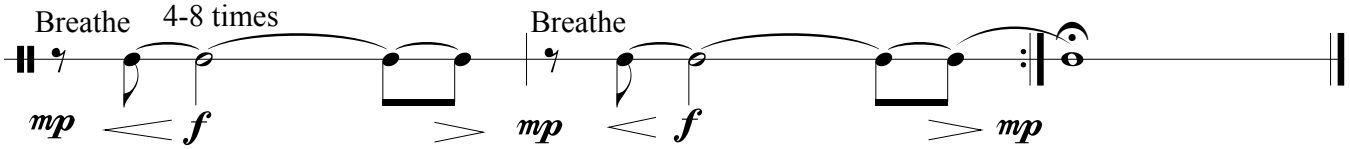
Exercise 2B



Exercise 2C



Exercise 2D



FULL ENSEMBLE CHAPTER

Flexibility/Scales

Exercise Objectives

- Woodwind students will develop better control and strength within the technique of fingering.
- Brass students will develop flexibility and strength to expand their range.
- Students will understand, match and listen for a full, open and relaxed quality of sound throughout the different registers.
- Students will match volume throughout the register.
- Students will connect the notes to play them as smooth as possible.
- As the students play each phrase, their embouchure will move as little as possible and not pinch.
- Every breath will be deep and full. Students will use as much air as possible, all while staying relaxed.
- Students will start and end each phrase together, while matching the method of articulation, as well as the method of release.
- Students will understand how to play in time, keep a steady beat and subdivide.

Instruction Notes

- These exercises are very important in developing proper technique. There are four exercises to choose from and are written so that you can combine the exercises. For example, the brass could play Flexibility Exercise 3 while the woodwinds play 1. This helps because the woodwinds will take longer to memorize the exercises than the brass. What is important is to keep the technique consistent and simple.
- The woodwind part has been separated into three different parts (A, B, and C). You have the choice as to what you want your woodwind section to work on. The exercise is designed for any combination of exercises. For example, exercise 1 and 2 could have half of the woodwind section on the A part, while the other half is on the B part. In exercise 3 and 4, no one is playing the A part. Half of the woodwind section is playing the B part while everyone else is playing the C part. The options are endless. Again, what is important is to keep everything simple and the technique consistent.
- Play only the exercises you want to. You don't have to learn and memorize all of the exercises. Work and memorize only the ones you want to play.

- Be aware of the students' embouchures. The embouchure should move as little as possible. The air should do the work, not the embouchure.
- Make sure the woodwinds are using proper fingerings especially during the chromatic exercises. Stress to relax their hands, move the fingers quickly, but not fast.
- The brass players should strive to have the same sound on each note. They should think out and forward rather than up and down.
- The approach of the phrase and the air should be that of a Long Tone Exercise.
- As you work on the exercise, make sure all of the notes are speaking with the same quality of sound and volume. Higher notes tend to be thin and strident, low notes tend to not be supported. Tell students to stay relaxed and use more air.
- Flexibility/Scale Exercises are a great way to train students to subdivide in an effort to play together. Subdividing means to divide into smaller musical parts, and training students to divide the tempo into small parts can help them play better together. Another very important component of playing together is making sure the feet are moving together. Whether marking time or playing any of the Drill Exercises, the feet must move at the same time. The students must use the feet as a timing device and play to that timing device. See the Visual Sections for more detail.
- Percussion exercises for the Flexibility Exercise breakdown double beats as well as triplet and triplet rolls. Make sure to stress to students to keep the inner beats down, drive to count one and always play with their feet. Also … keep reminding them to play from the wrist.
- Don't be afraid to sample sections, individuals, or small groups to make sure everyone understands the technique of the slurs and/or scales, as well as the technique to play these exercises well on the move.

QUICK COMMENTS FOR STUDENTS

"Let the air do the work - not the embouchure"
"Blow air as if the phrase is a long tone"
"Blow straight through the horn, not up and down"
"Relax hands"
"Move fingers quickly but not fast"
"Air stays consistent, let the fingers do the work"
"Play together-subdivide"
"Keep your inner beats down"
"Drive to count 1"

"Use your feet to help subdivide"
*****Review*****
"One-Motion Air" "Relax" "More air"
"Take a short breath for the release" "Play with your trio"
"Don't pinch" "The worst thing you could do is not play"
"Take a full count to breathe" "Again"
"Give direction to the release" "Listen down"
"Maintain your grip" "Keep your fingers on the stick"

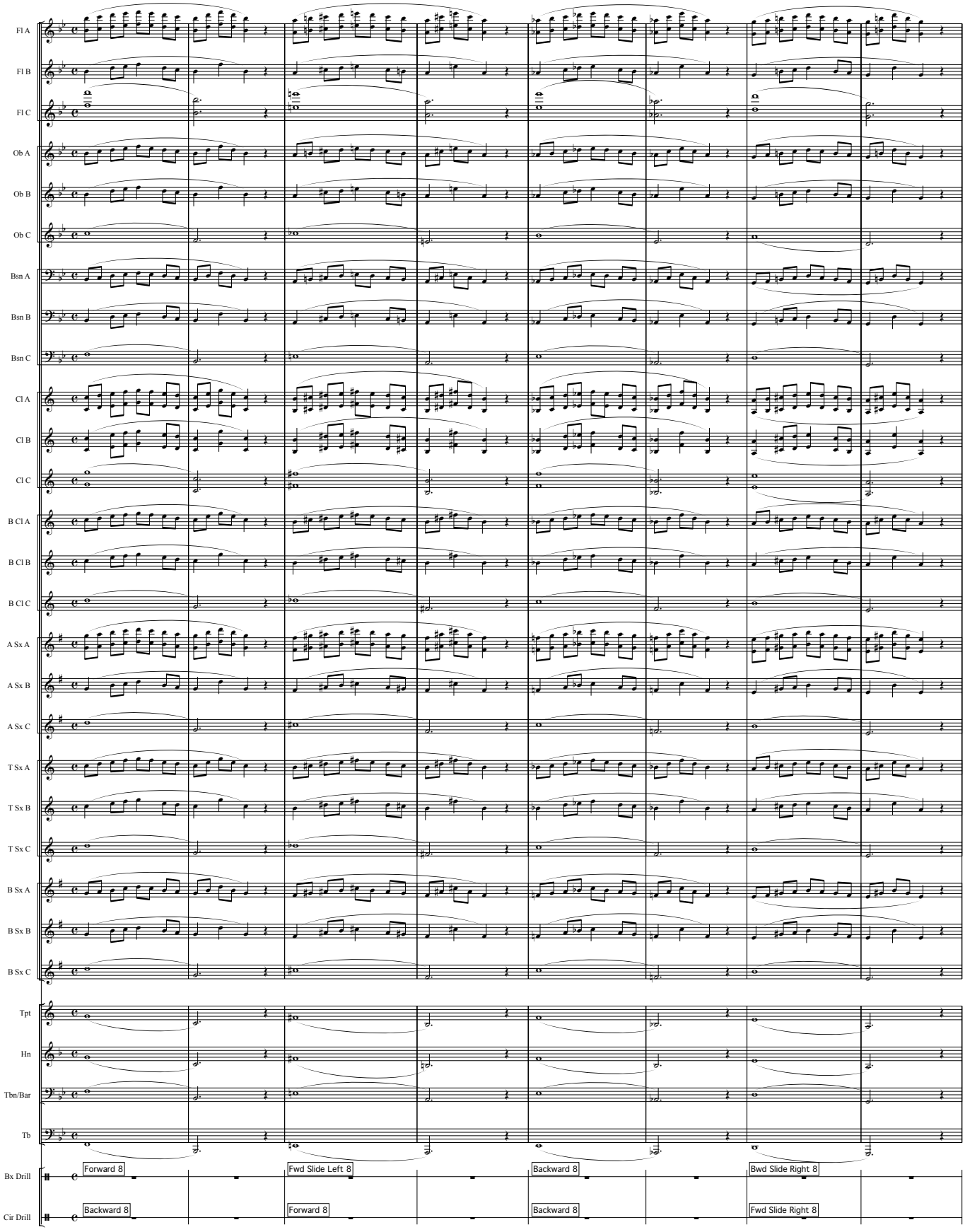
Visual Component

- 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.
- One rule that everyone should live by in the marching band world: It doesn't count unless it is on the move. That means that you might be able to play the music incredibly well, but if you cannot play it on the move, then it doesn't count.
- If you feel more comfortable to start with Step-Outs and marking time, then that is OK. Applying the technique of music and visual together is very important.
- All Flexibility/Scale Exercises are 8 count phrases and work very well with either a Box Drill or Circle Drill. Please refer to the Visual Sheets at the end of this chapter for instructions of the Box and Circle Drill as well as visual Quick Comments for Students. You will also find Box and Circle Drill instructions on the music score.
- Another visual option is Tracking. Tracking can also be done with the Flexibility/Scale Exercises as well. There are no notes on the musical score for Tracking, but you can refer to the Visual Sheets at the end of the chapter for instructions.

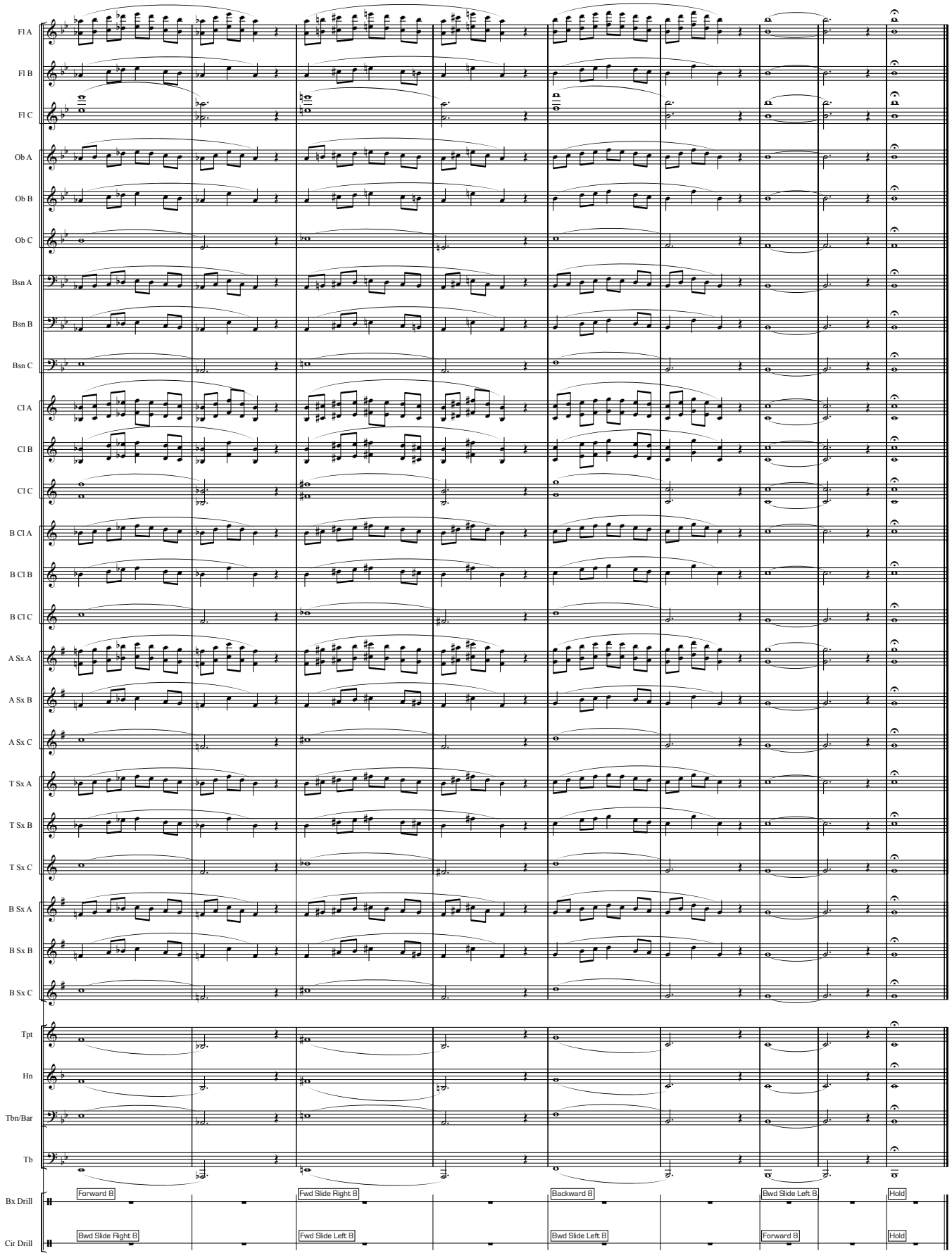
Flexibility / Scales

Wind's Page 7
Percussion Page 6

Flexibility Exercise #1



Flexibility / Scales

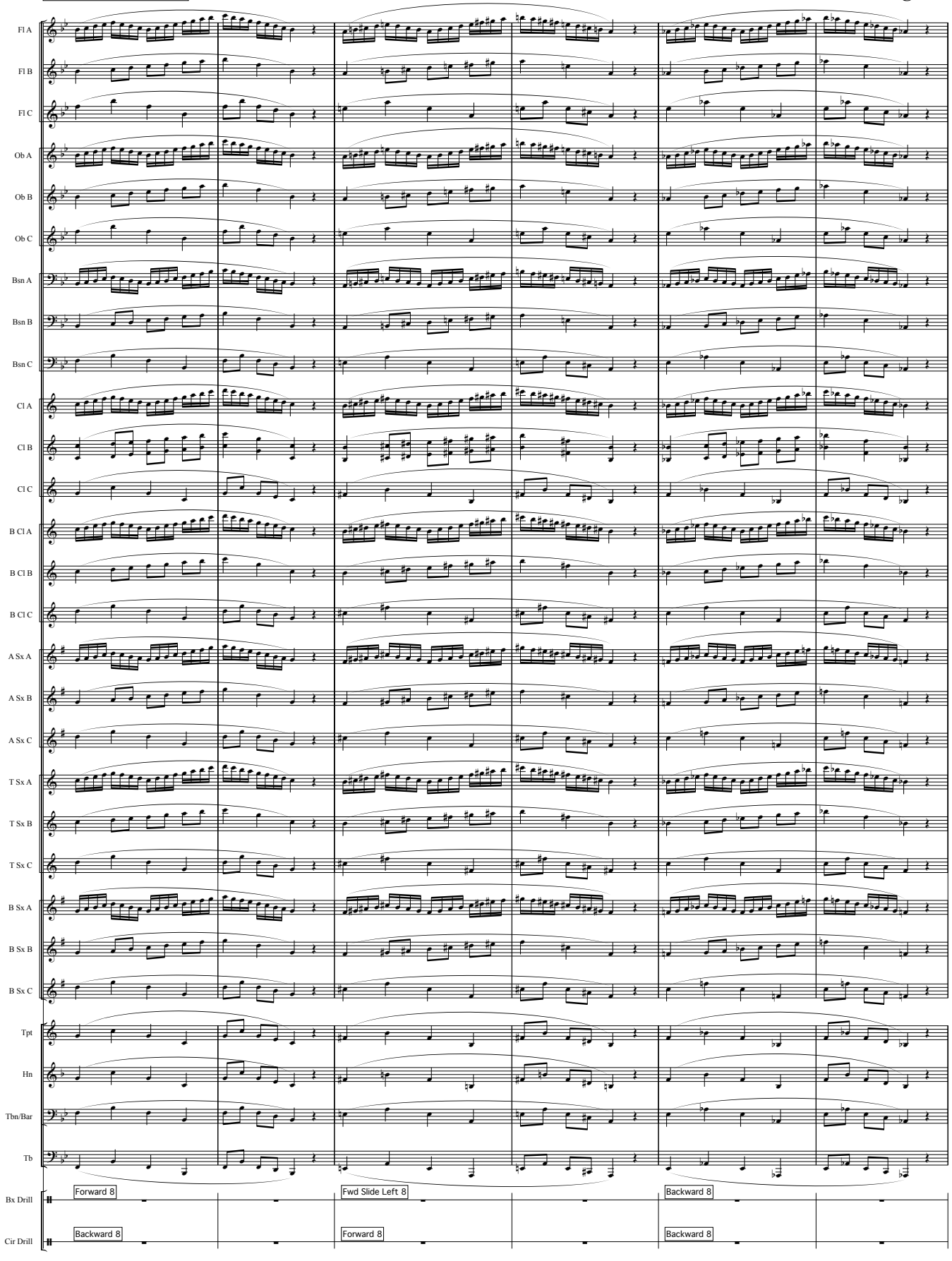


by Matt and Ben Harloff

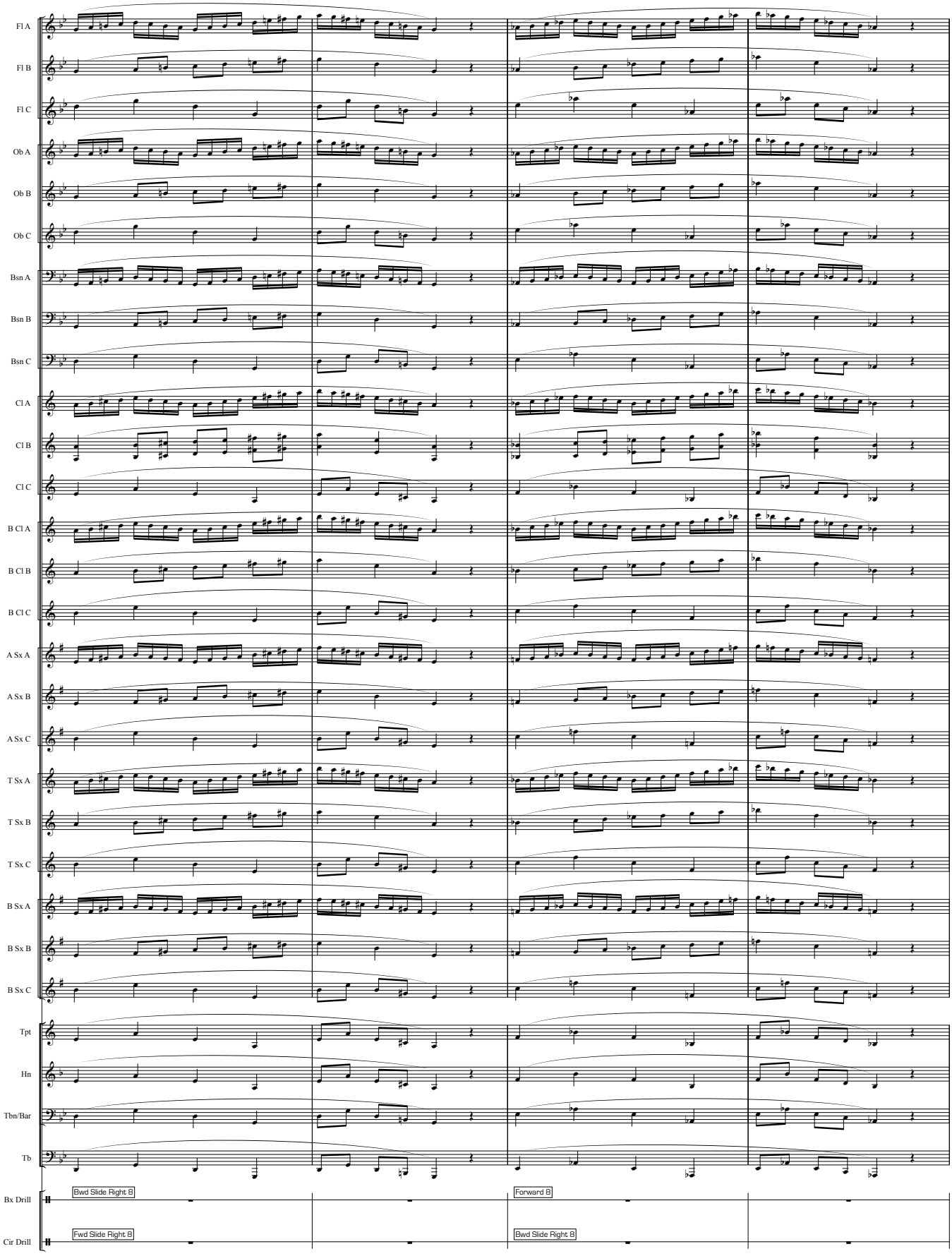
Flexibility / Scales

Wind's Page 7
Percussion Page 6

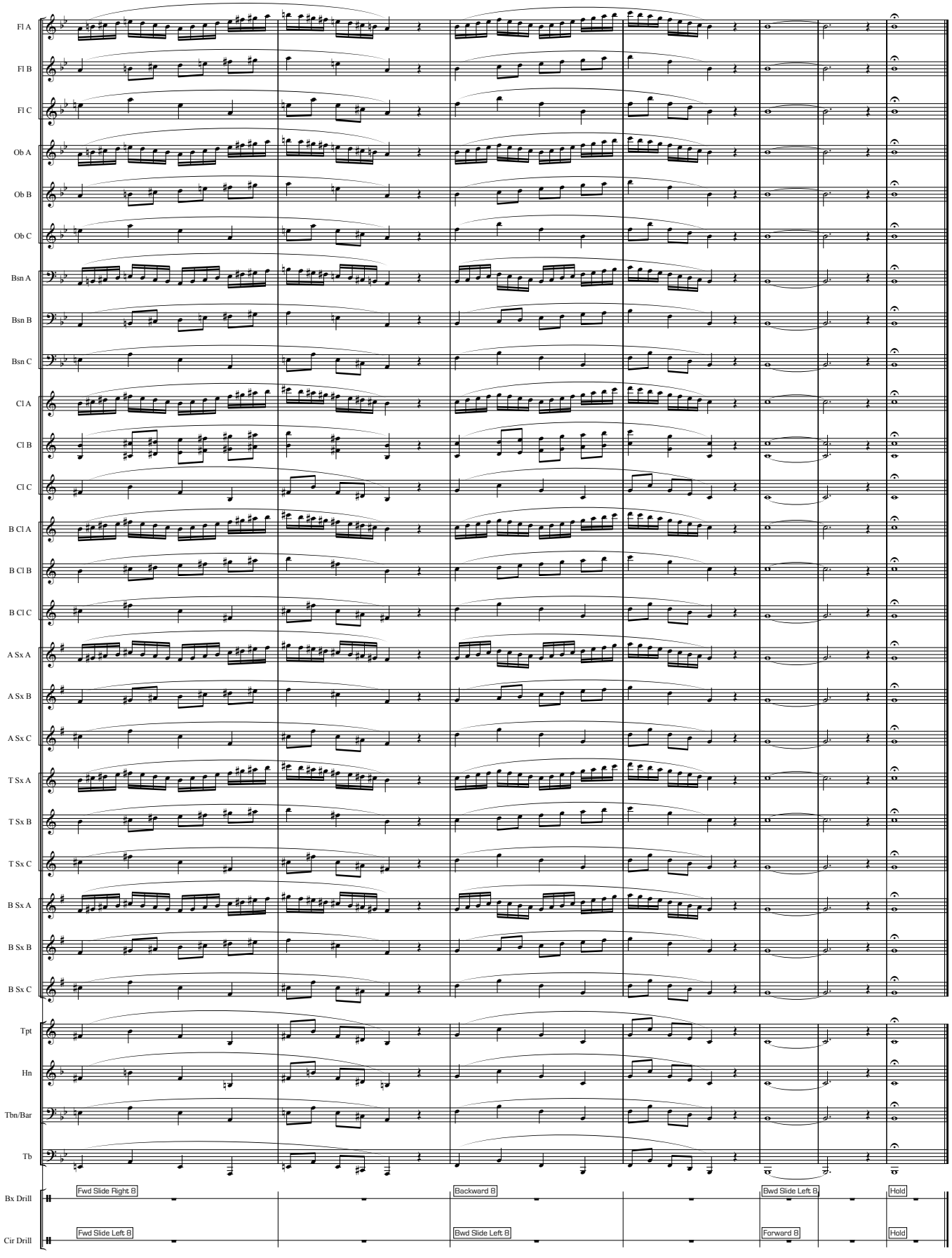
Flexibility Exercise #2



Flexibility / Scales



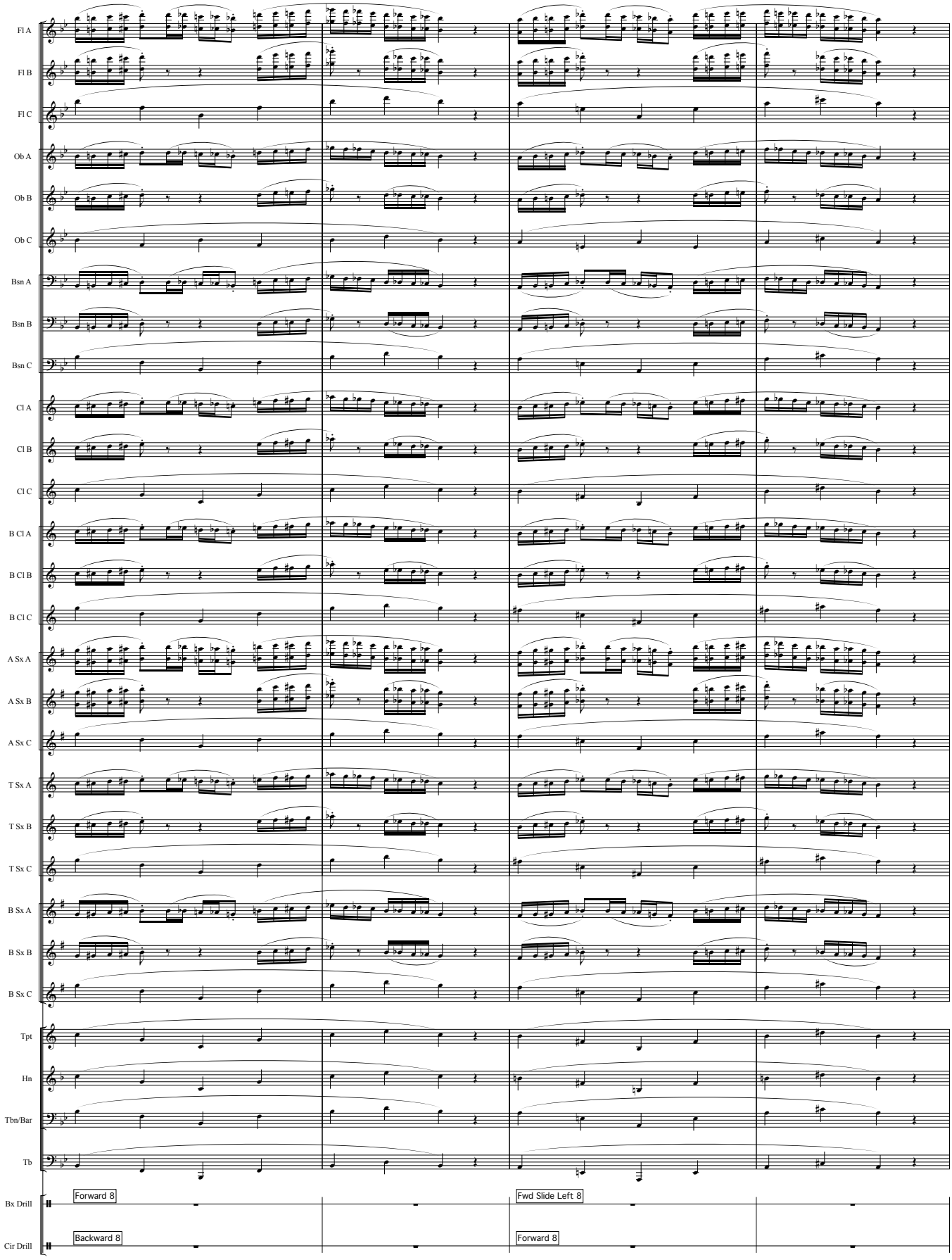
Flexibility / Scales



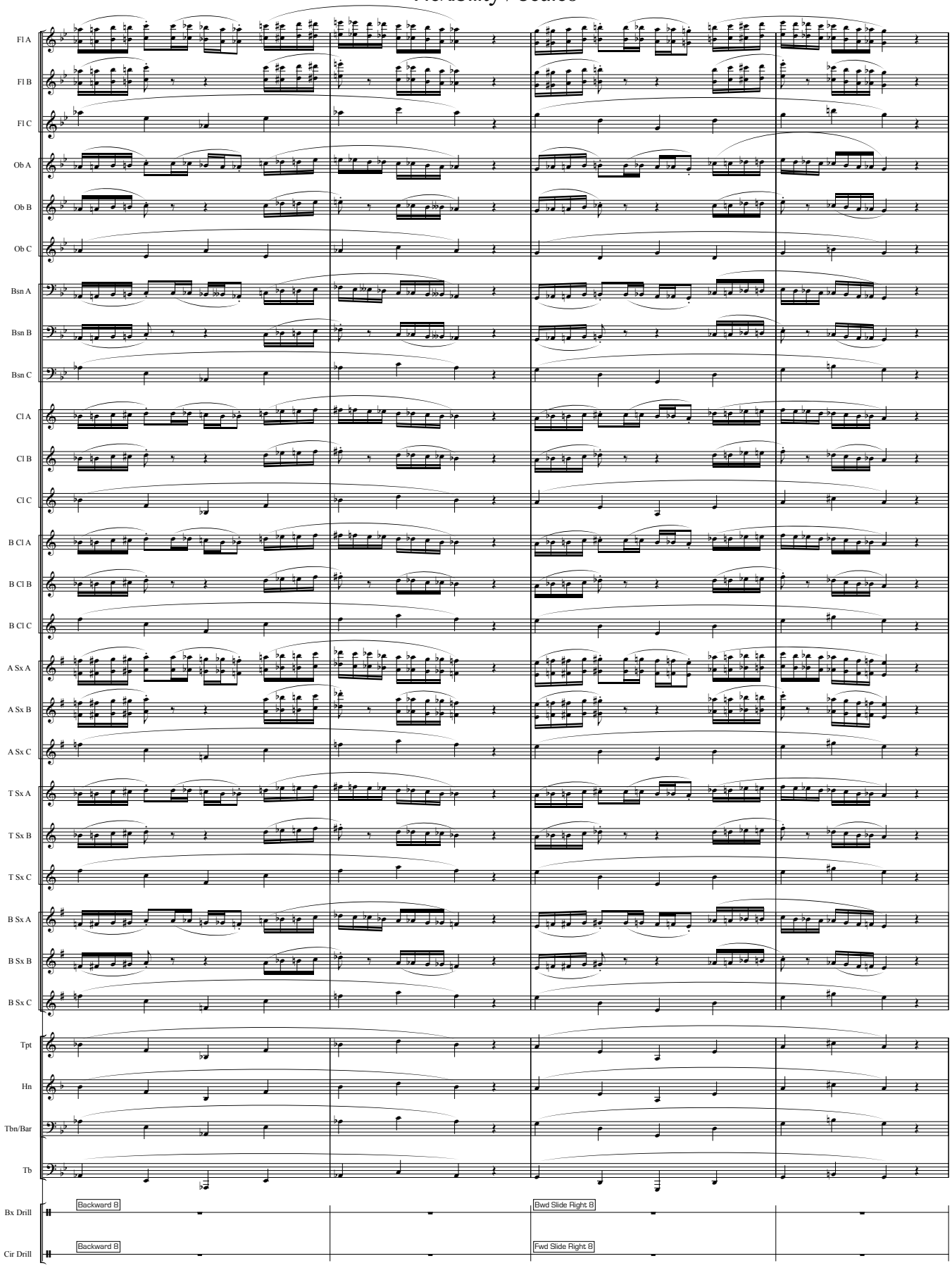
Wind's Page 8
Percussion Page 7

Flexibility Exercise #3

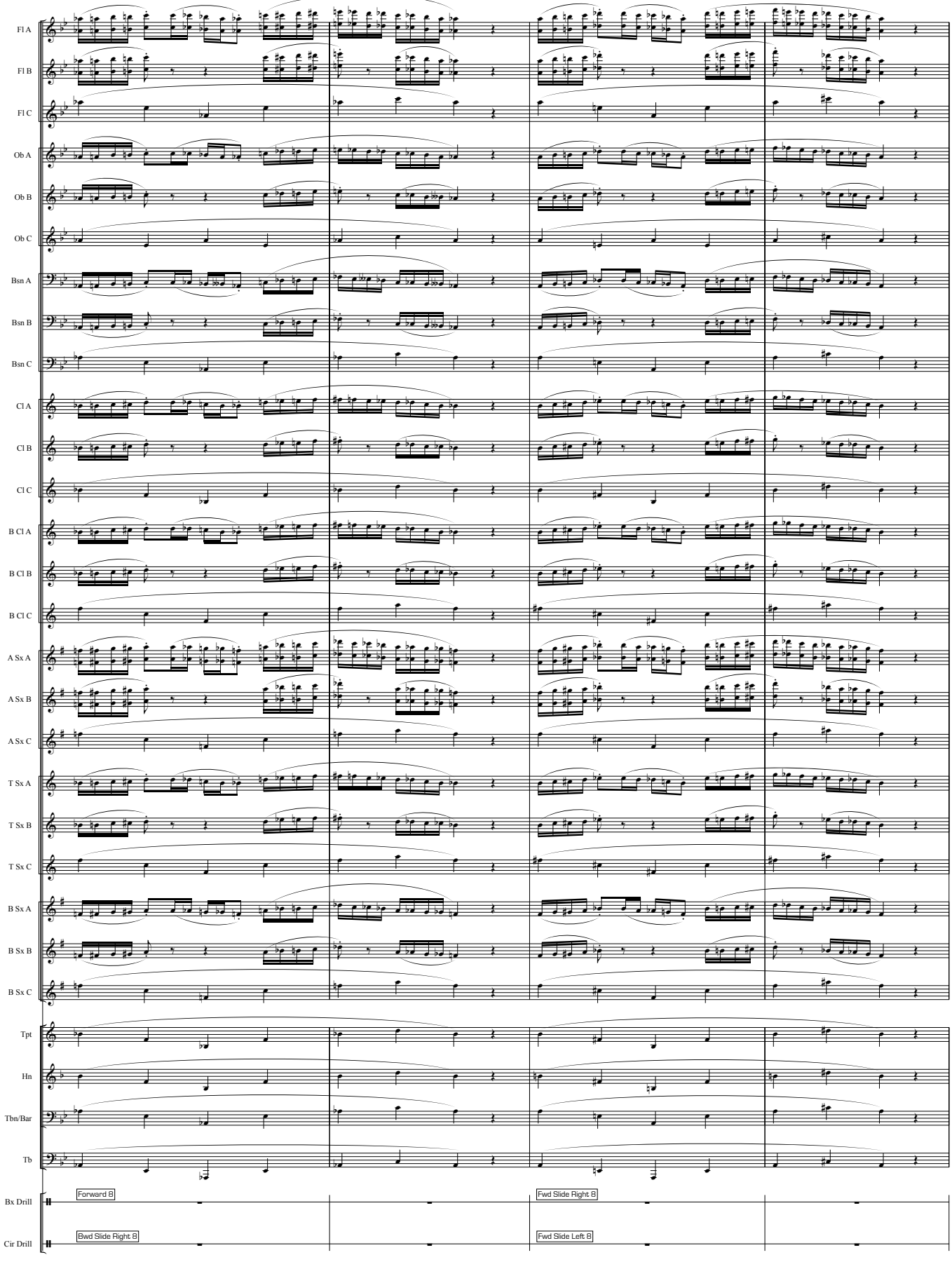
Flexibility / Scales



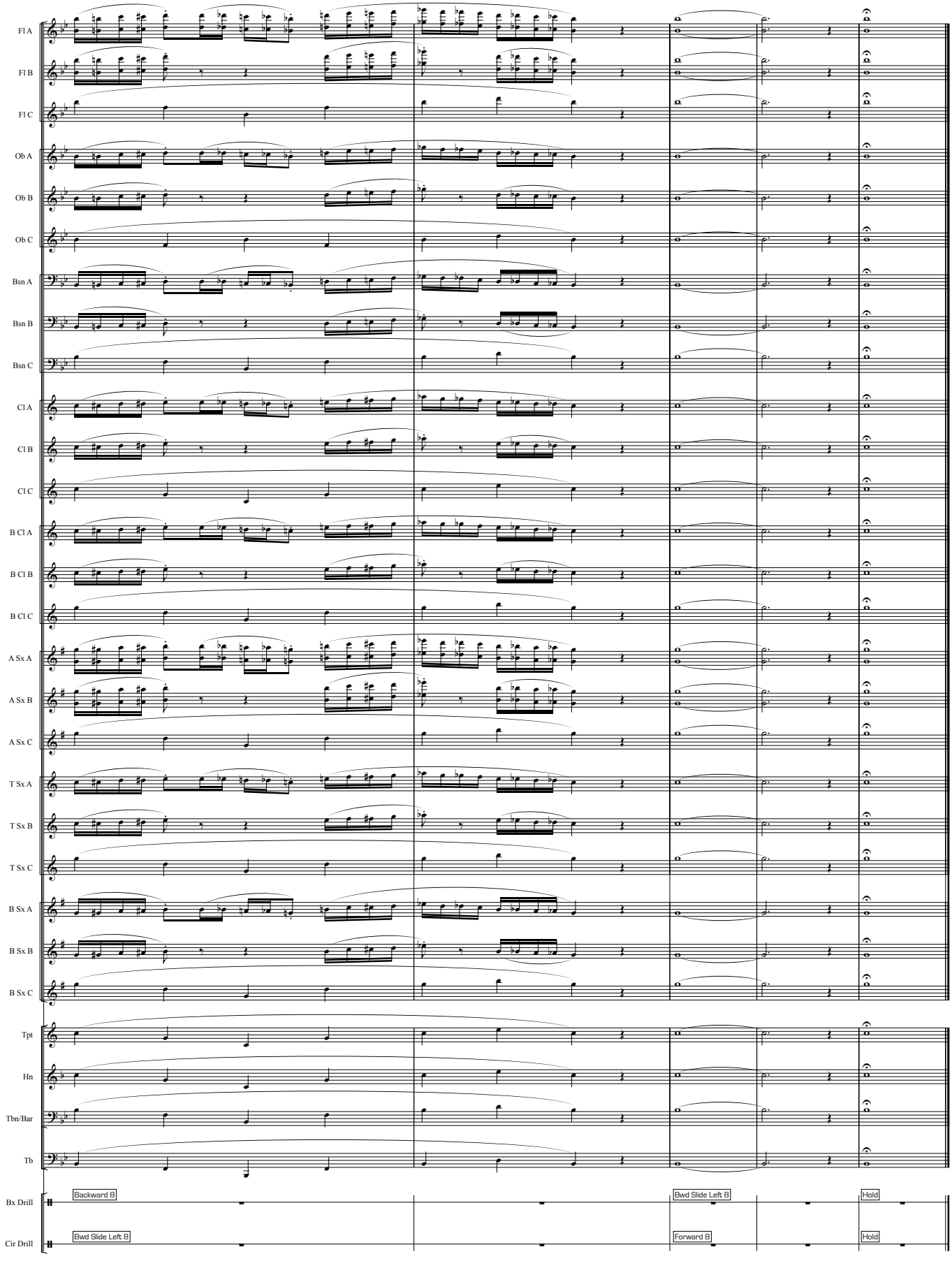
Flexibility / Scales



Flexibility / Scales



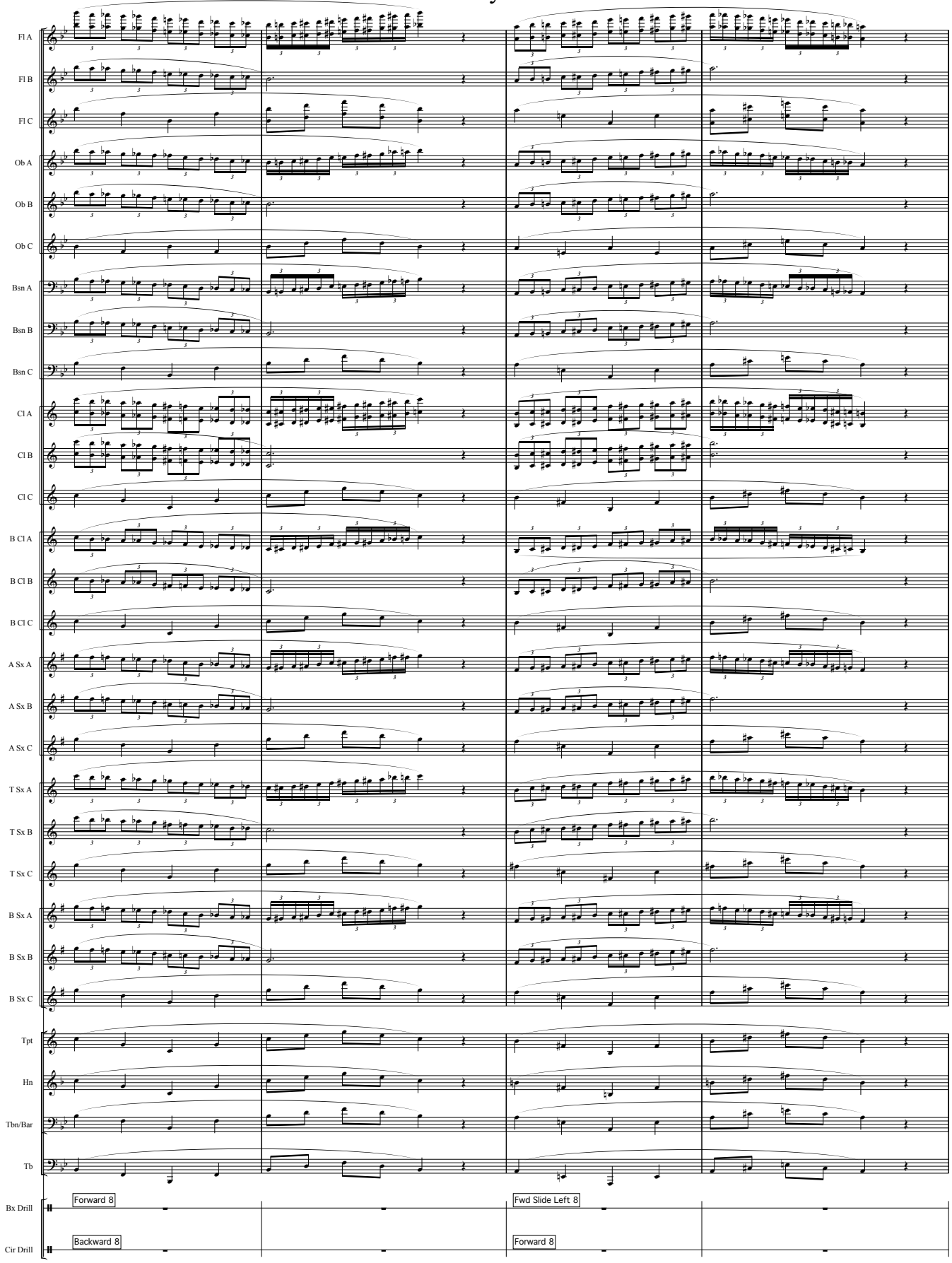
Flexibility / Scales



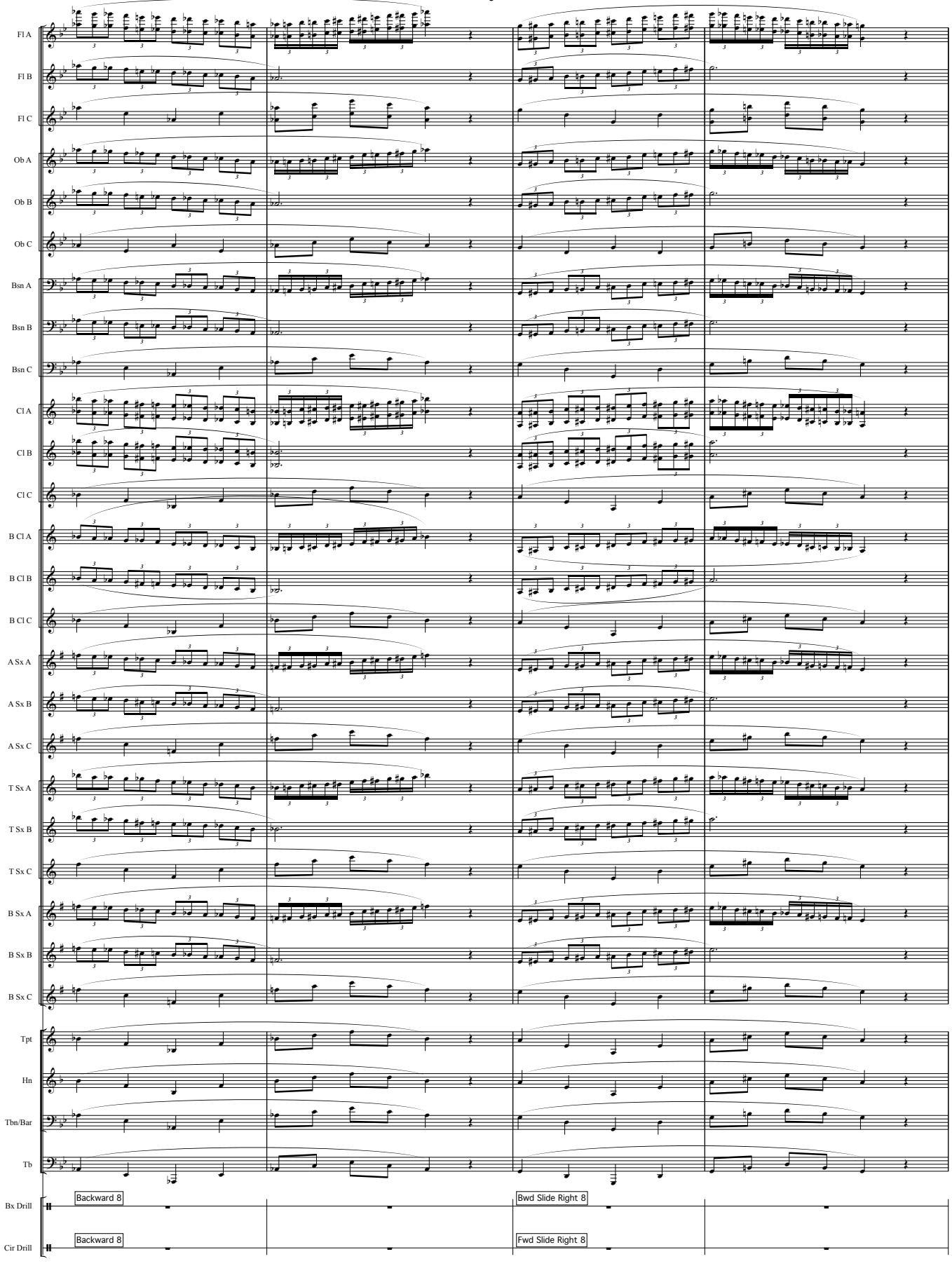
Wind's Page 9
Percussion Page 8

Flexibility Exercise #4

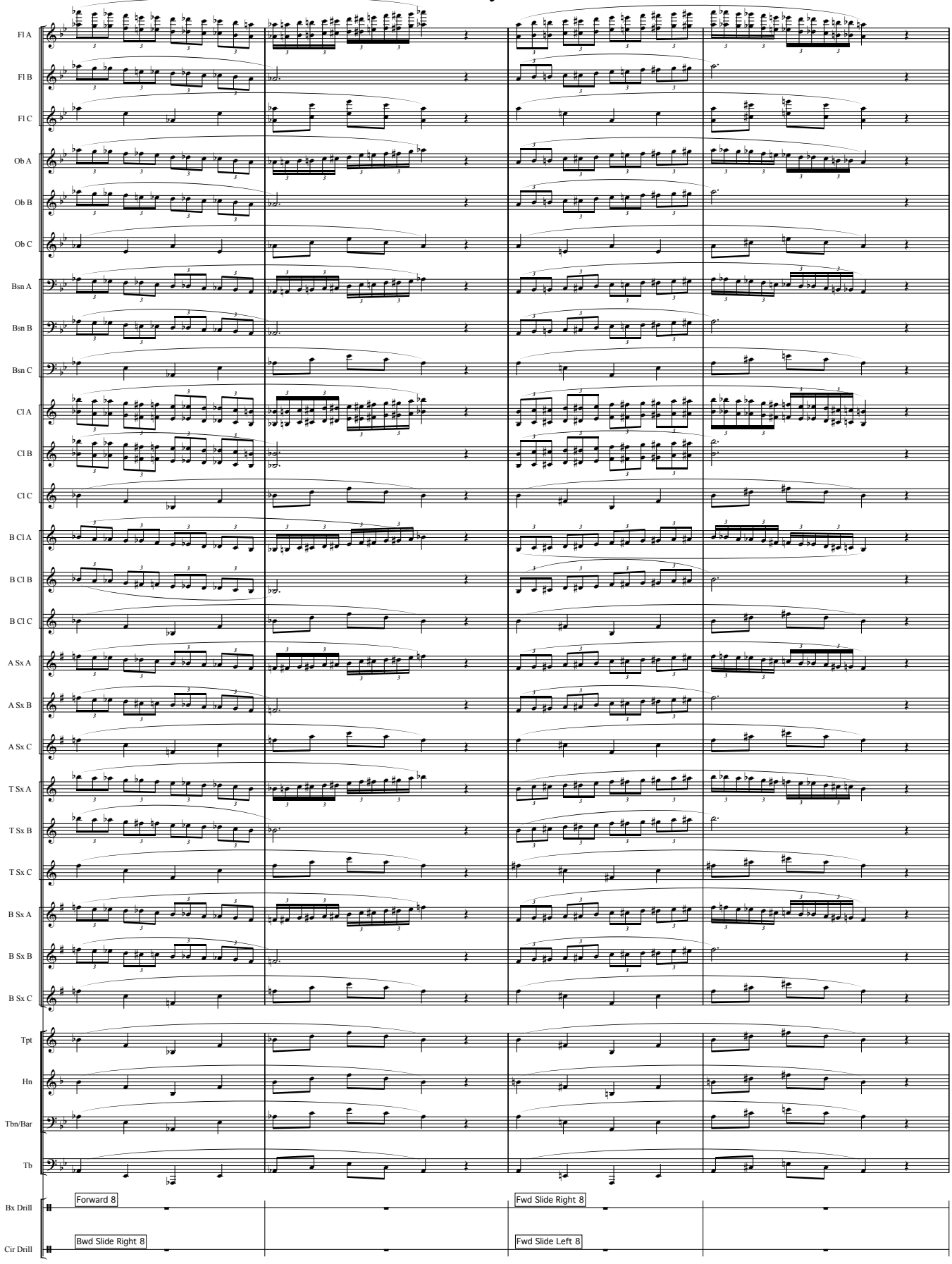
Flexibility / Scales



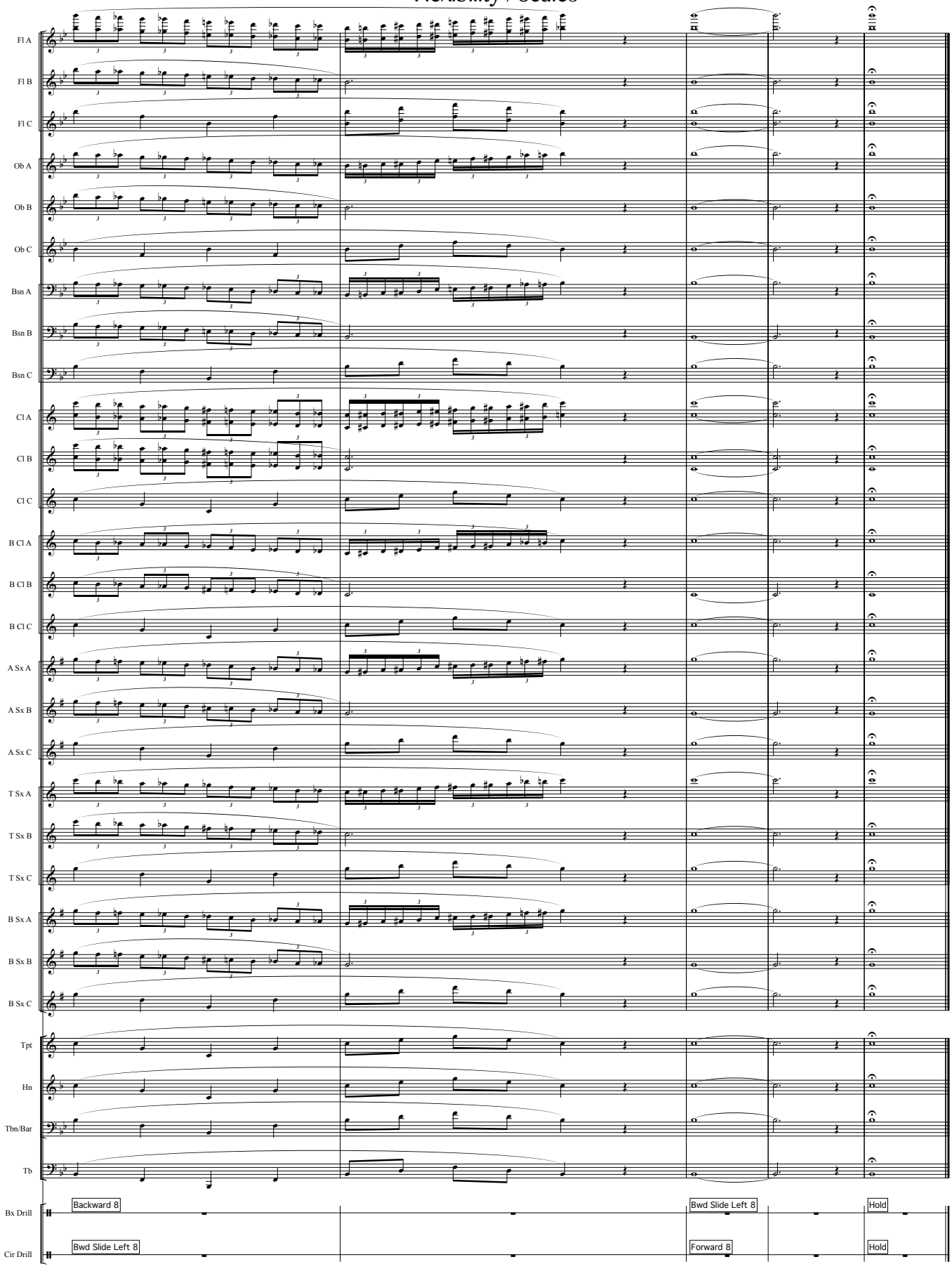
Flexibility / Scales



Flexibility / Scales



Flexibility / Scales

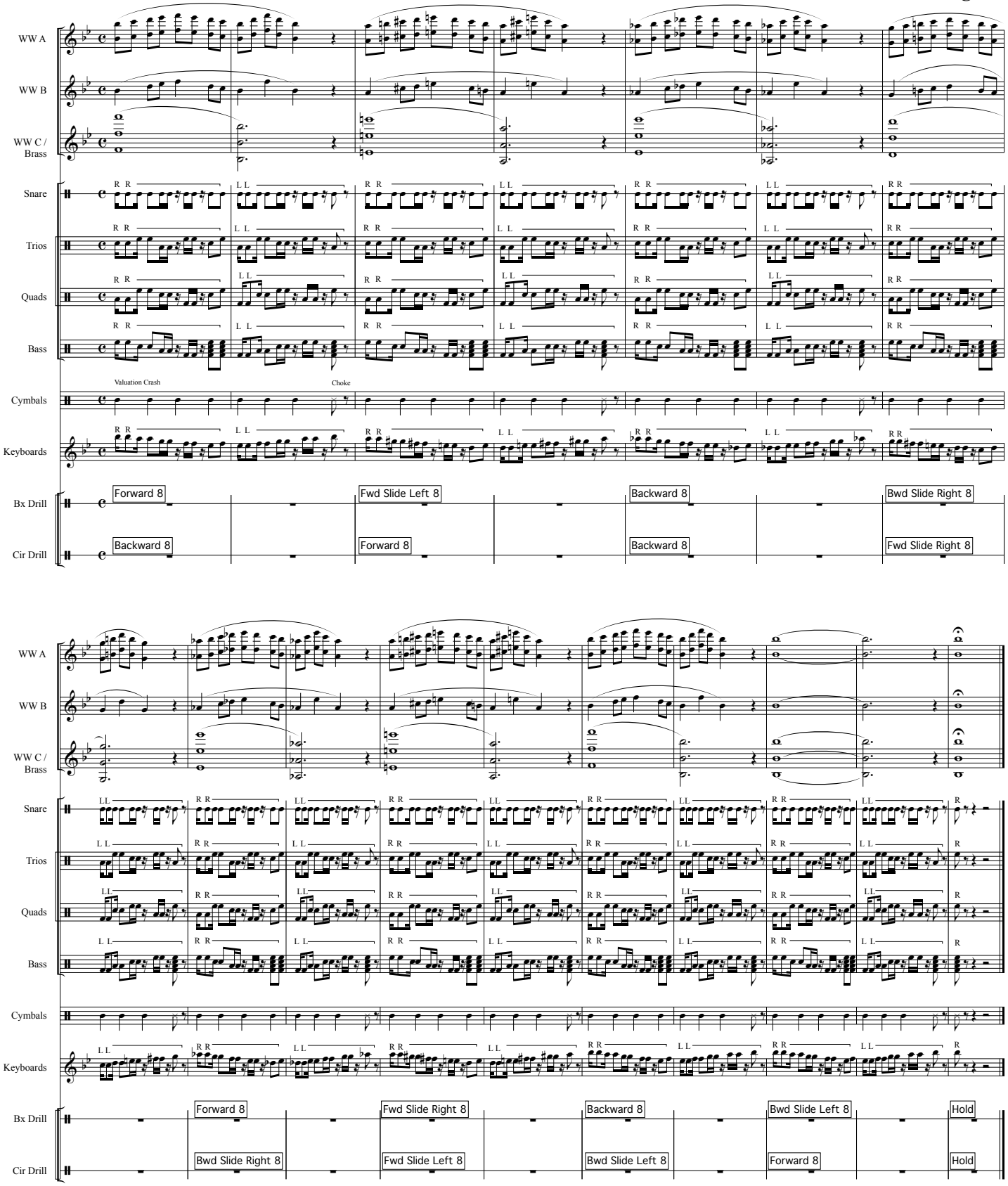


Flexibility / Scales

Percussion Score

Flexibility Exercise #1

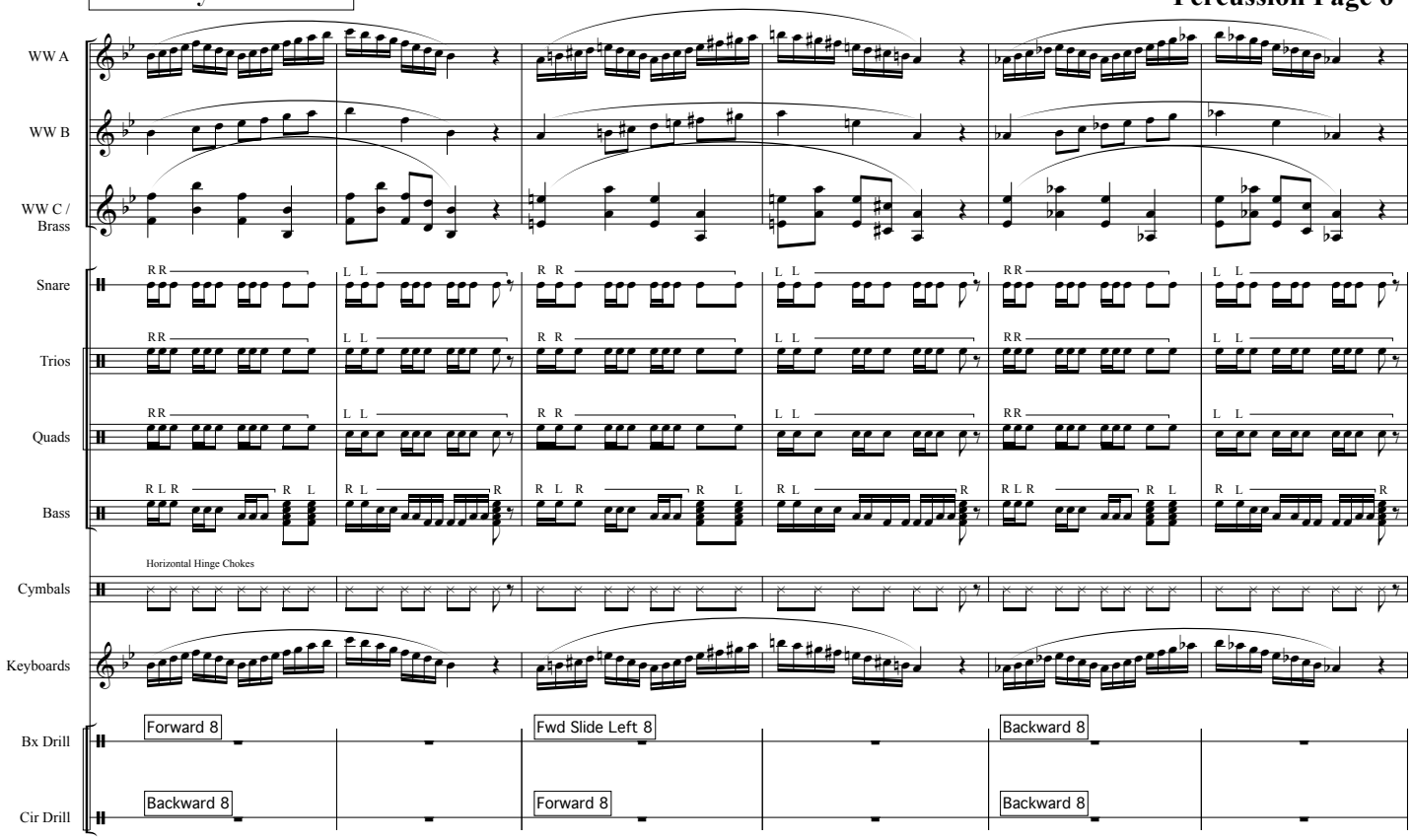
Wind's Page 7
Percussion Page 6

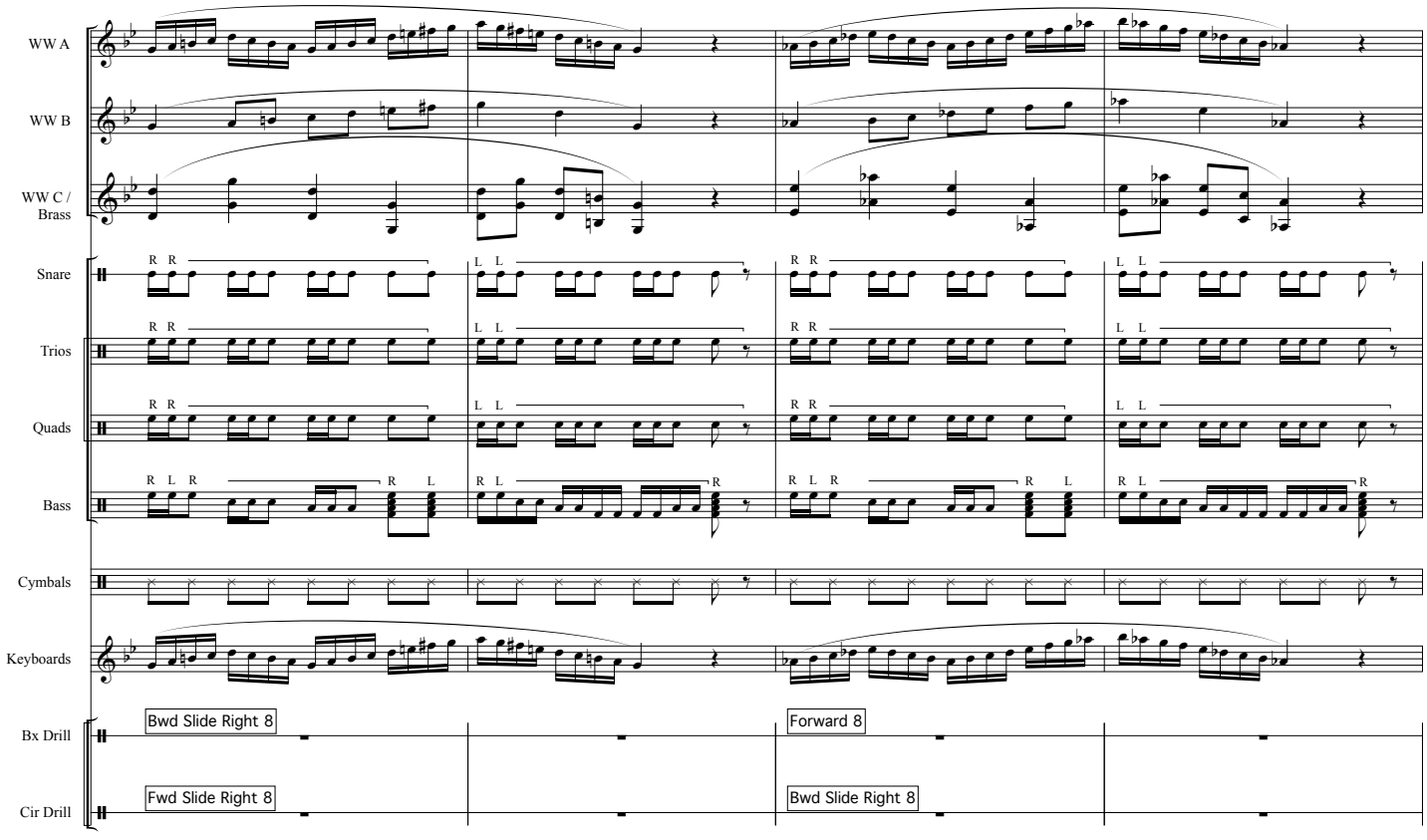


Flexibility / Scales - Percussion Score

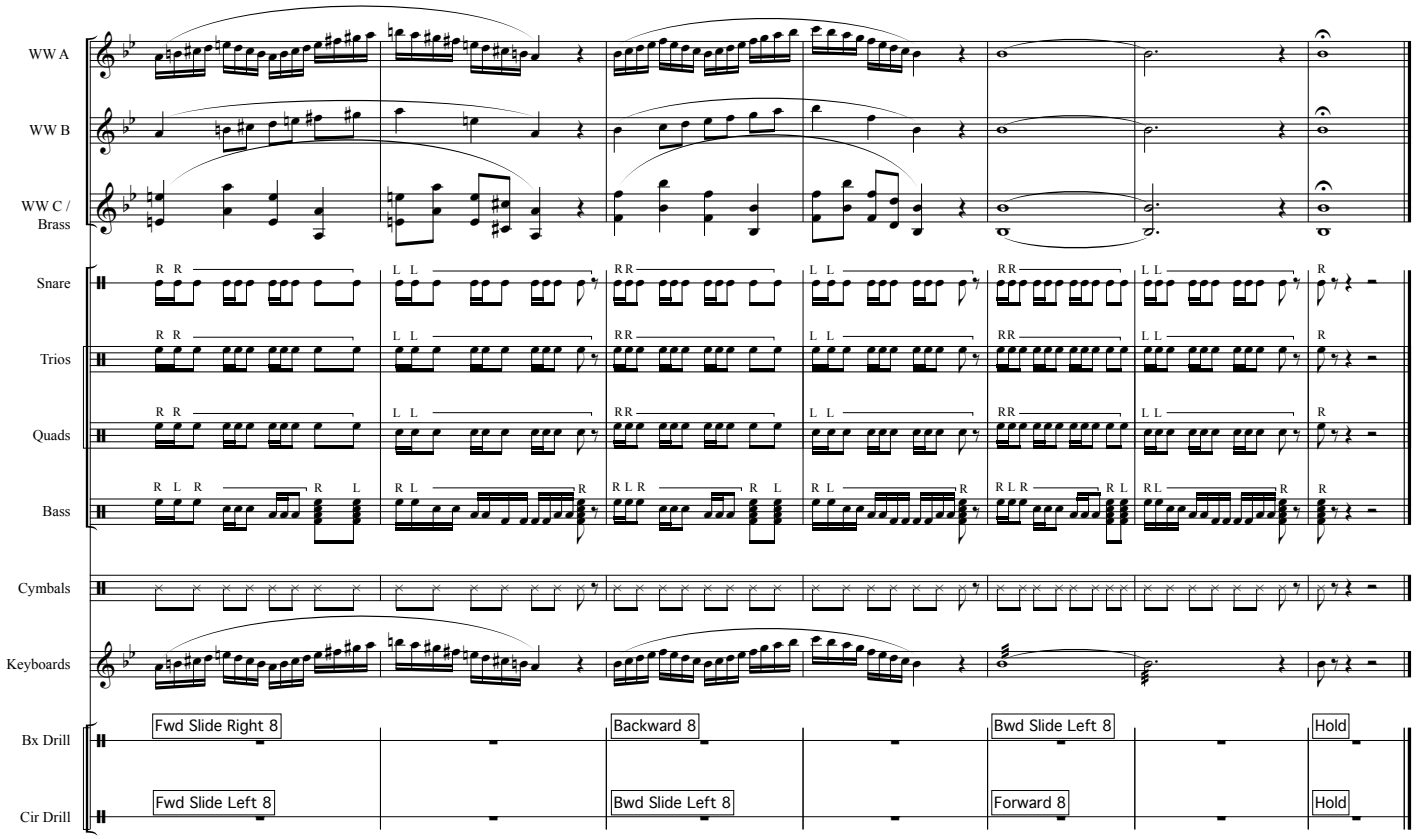
Wind's Page 7
Percussion Page 6

Flexibility Exercise #2



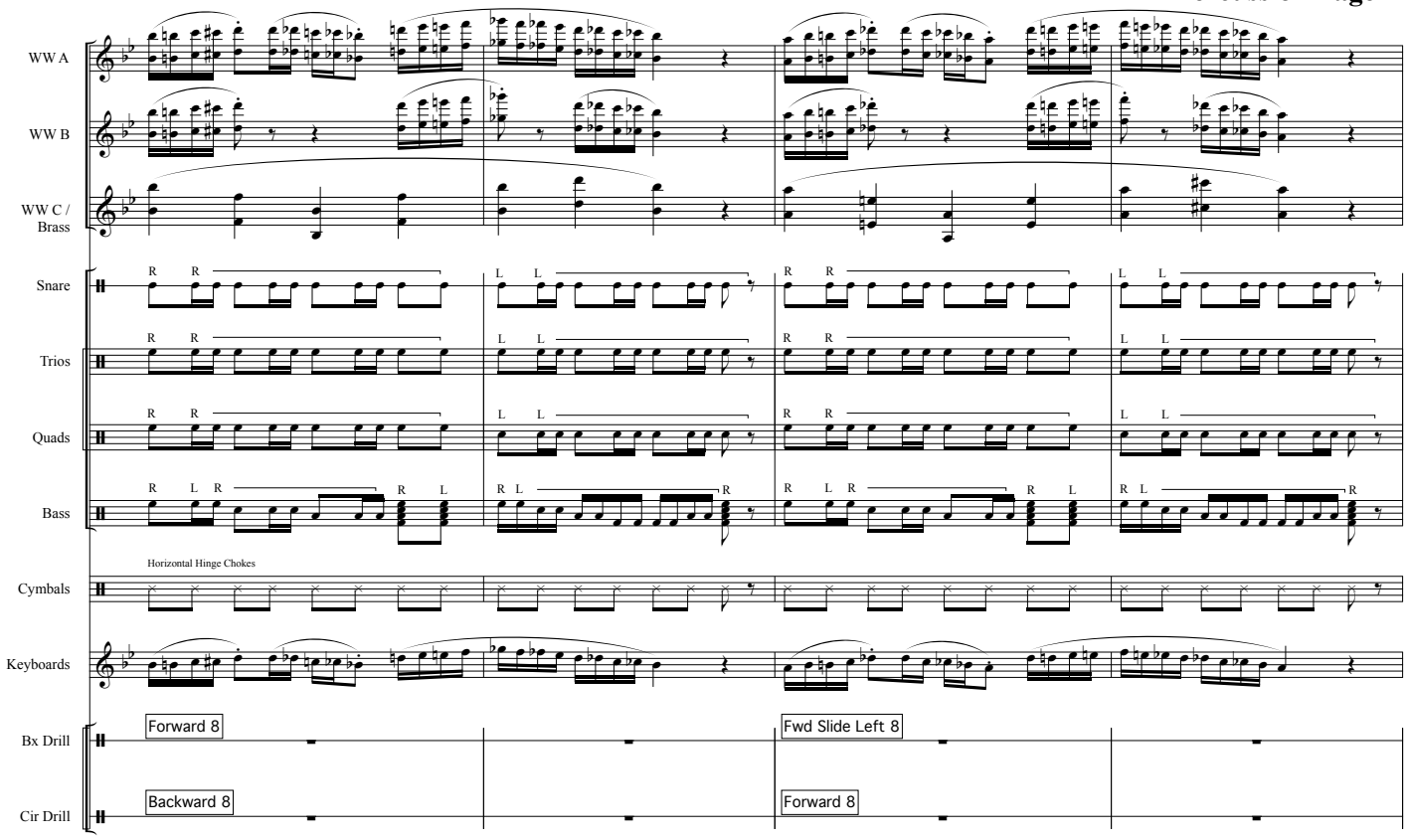


Flexibility / Scales - Percussion Score

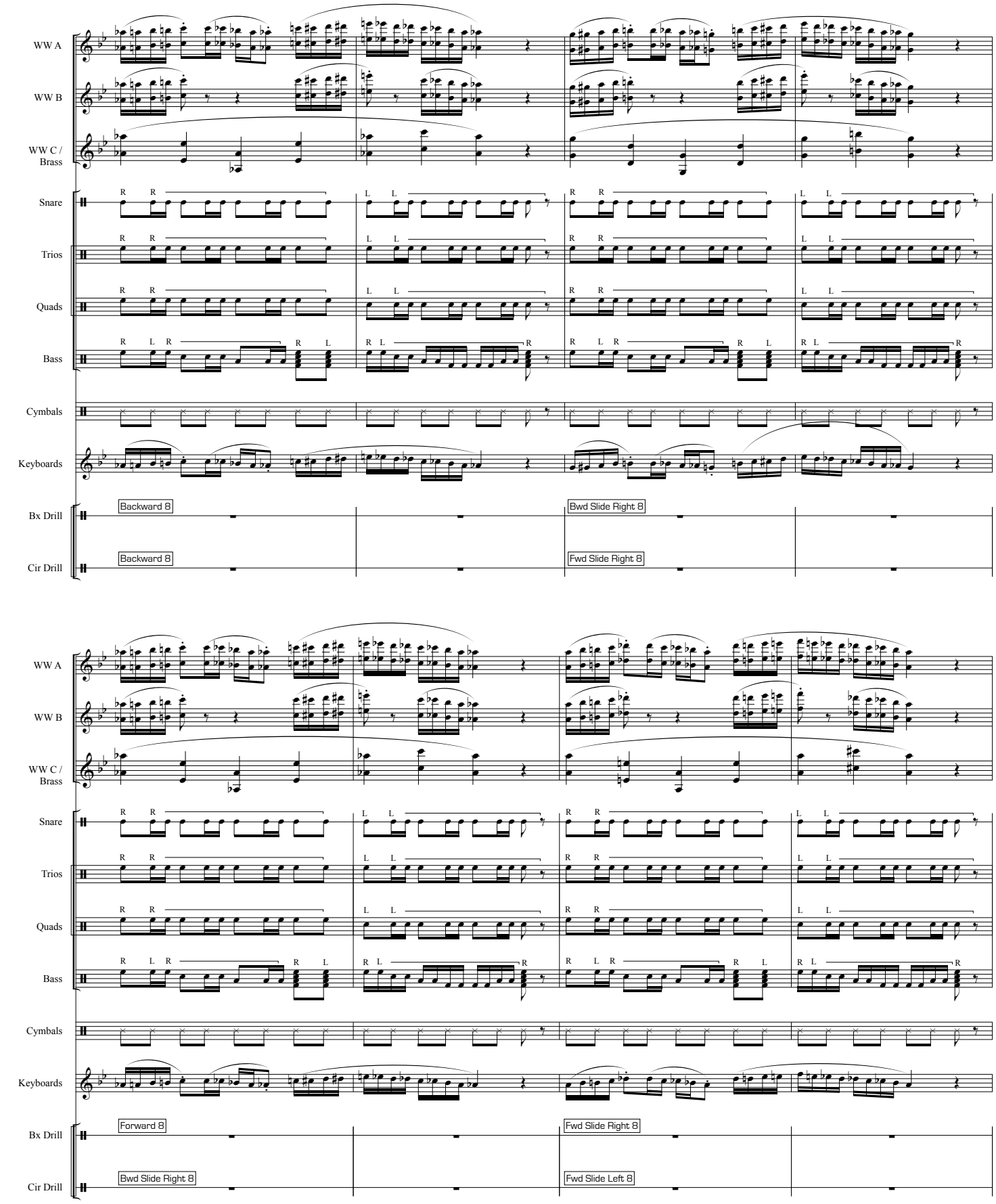


Flexibility Exercise #3

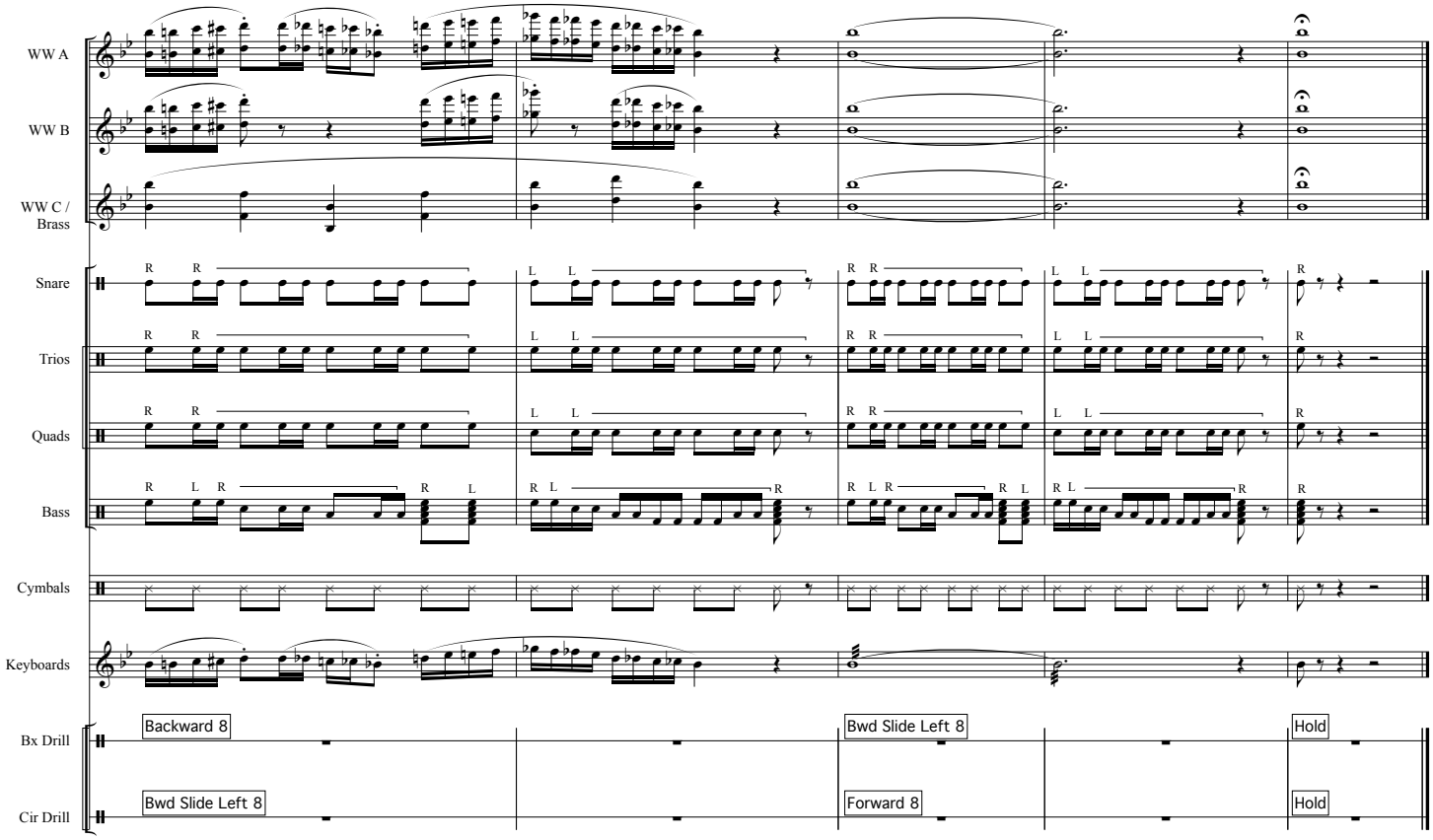
Wind's Page 8
Percussion Page 7



Flexibility / Scales - Percussion Score

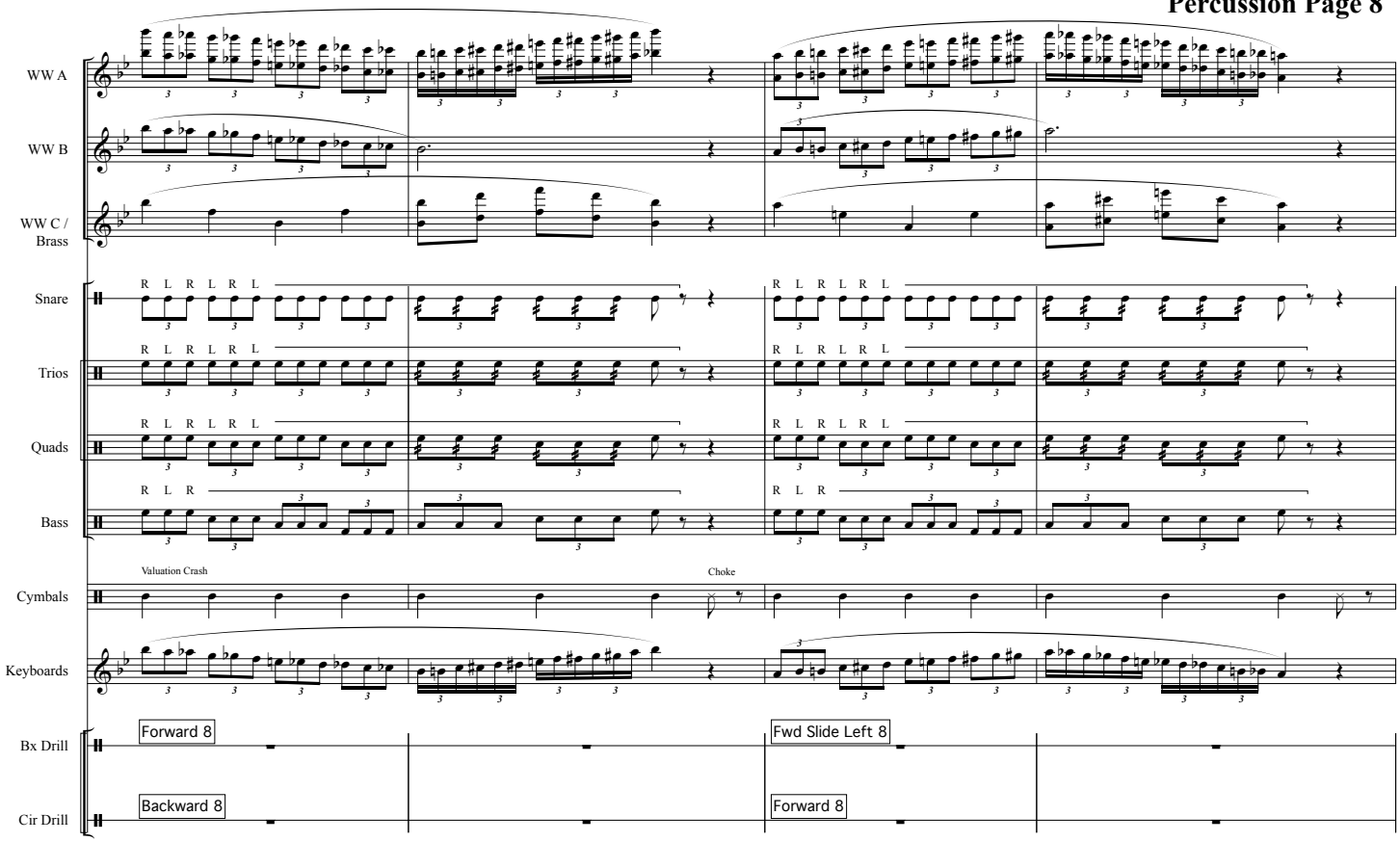


Flexibility / Scales - Percussion Score

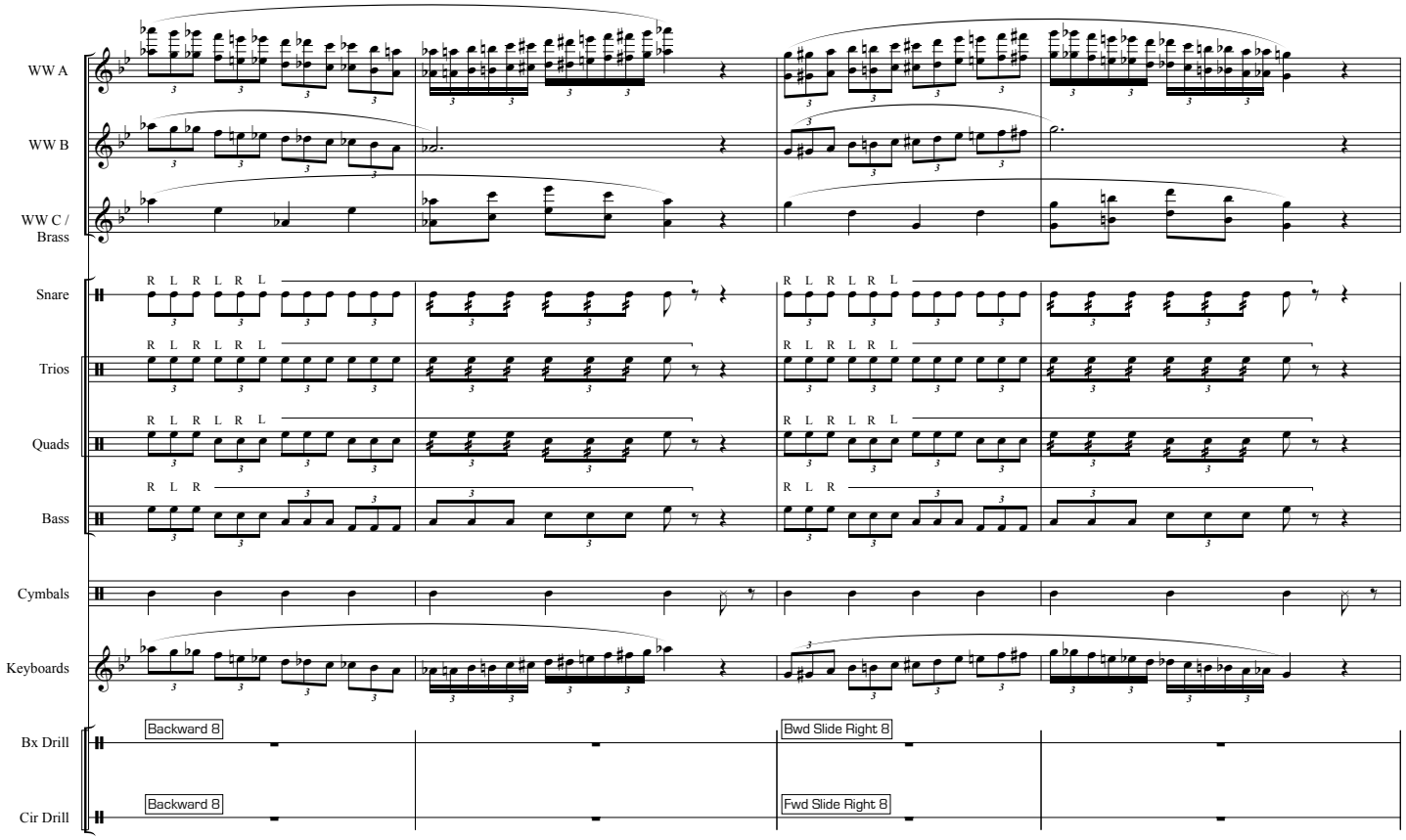


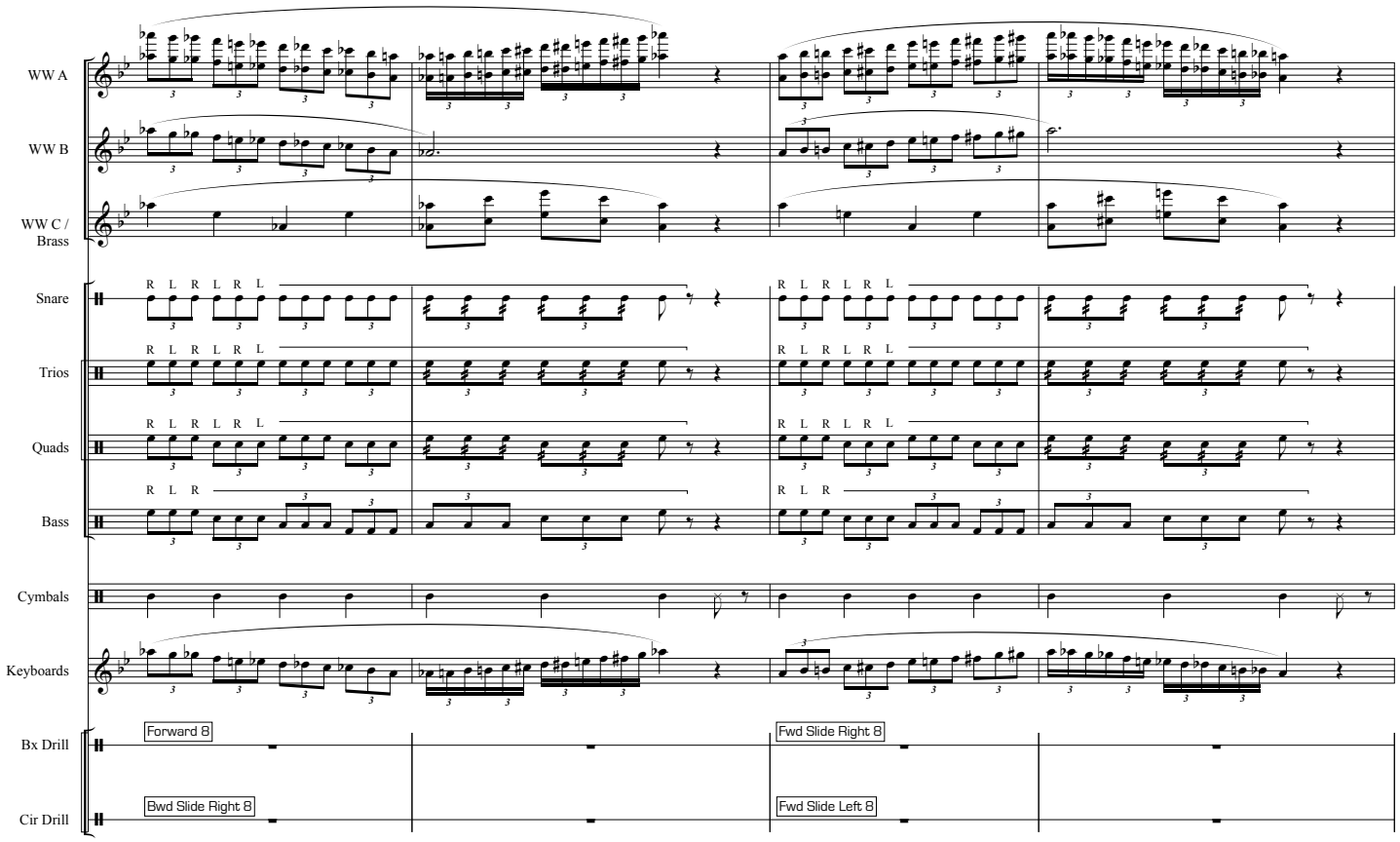
Flexibility Exercise #4

Wind's Page 9
Percussion Page 8

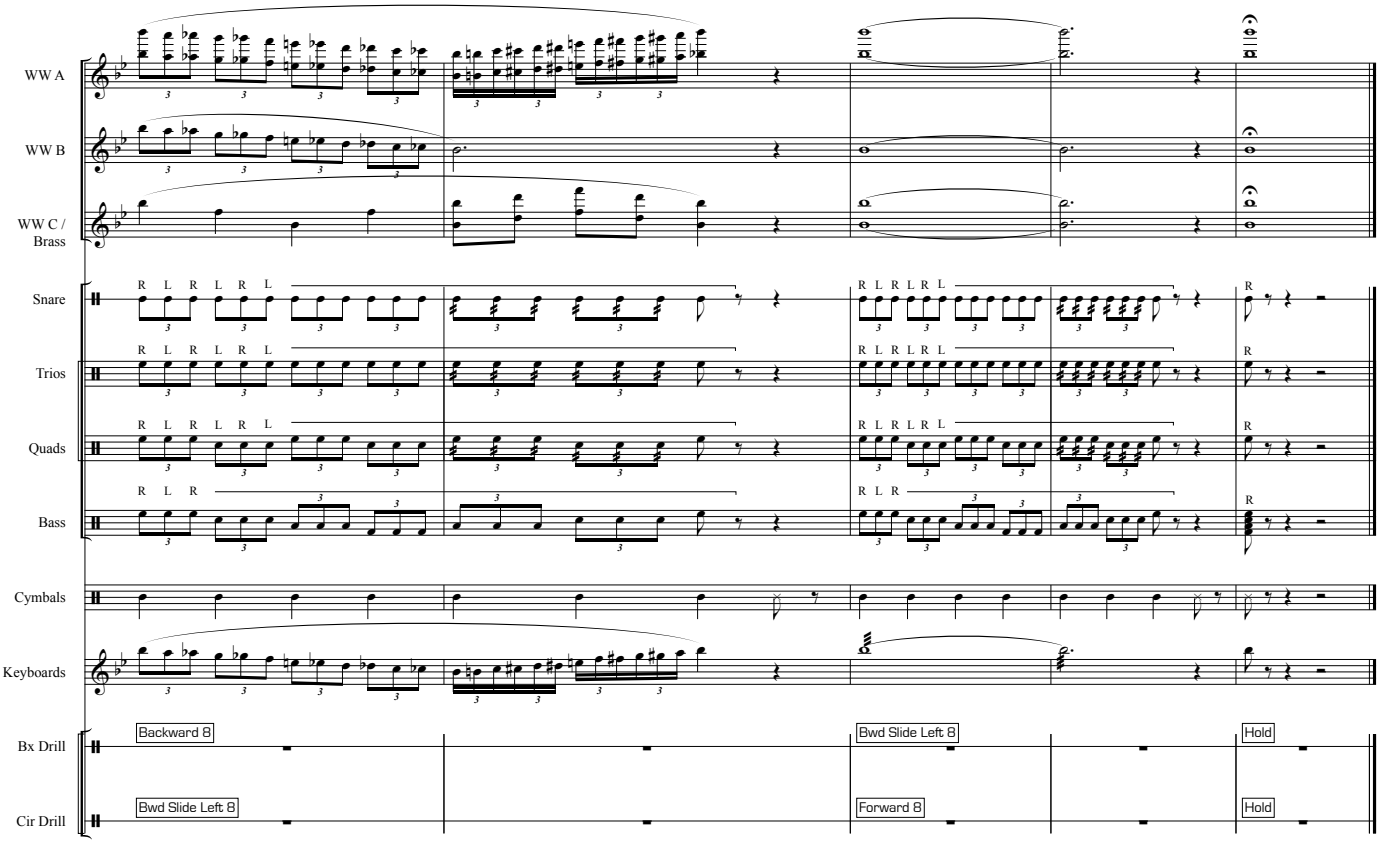


Flexibility / Scales - Percussion Score





Flexibility / Scales - Percussion Score



FULL ENSEMBLE CHAPTER

Note Length/Shape Exercise

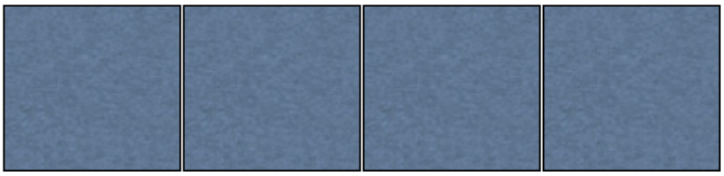
Exercise Objectives

- Students will start each note at the same time and match the method of articulation.
- Students will release each note at the same time and match the method of release to each note.
- Students will understand the different lengths to each articulation and match the lengths of each note.
- Students will understand the different shapes of certain articulations and match the defined shape.
- Students will understand articulations including: legato, staccato and accents.
- Students will perform even rhythms including: whole notes, half notes, quarter notes, eighth notes, sixteenth notes and triplets.

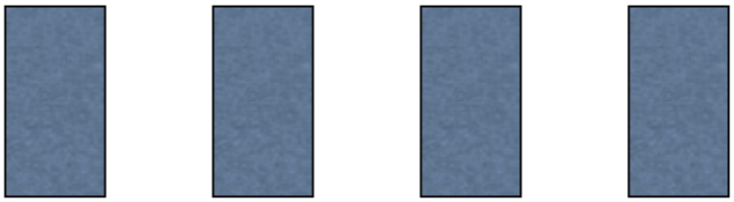
Instruction Notes

- This exercise breaks down the most common rhythms and articulations in music. If you find a different rhythm or articulation that will require some attention, you are encouraged to add that rhythm and/or articulation to this exercise. You don't have to work on every measure in this exercise. Pick and choose the ones that you would like to develop. What is important is that you use only what you need. Keep the technique consistent and simple.
- You can perform this exercise on any unison pitch, open 5th chord or a chord in your show.
- Play each repeated measure as many times as you need. Just call out the next rhythm when you are ready to move on.
- Make sure that the students are always using the full count(s) to breathe and the air is in constant motion.
- Make sure the tone quality is nice and full on all of the articulations.
- Basic articulation markings: There are many different kinds of articulation markings and it is impossible to go over each and every one of them. But there are three basic articulation markings that you will find in most, if not all, marching band arrangements:

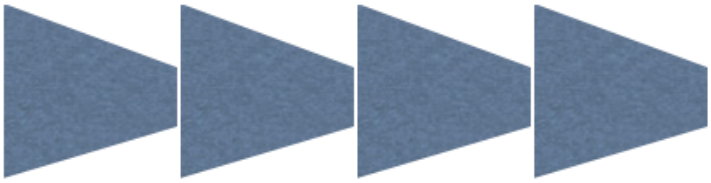
- Legato: A smooth, flowing manner, without breaks. The key part of that definition is - without breaks. Use your air to blow through the legato notes, and the tongue will interrupt the air for a split second to add definition to the beginning of the legato note. Another way to explain legato notes: full length quarter notes that touch whatever comes after the note (that could be another note or a rest). See visual illustration:



- Staccato: Detached or separated. Staccato notes are separated, but how far? A simple definition to the staccato, which is easy to understand, is that the staccato note is half of the valued note. For example, a staccato quarter note is an eighth note followed by an eighth rest. It is highly unlikely you will see a staccato whole note, but if you ever do, it would be defined as a half note followed by a half rest. See visual illustration:



- Accent: Emphasis placed on a particular note. There are three characteristics to an accent. 1) The front of the note is slightly louder. Make sure the air makes the beginning of the note louder, not a hard tongue. 2) The notes touch. In your basic accent, the accent is a full length note, which means that the notes touch. 3) There is a slight decay, which means the note gets softer at the end of the note. The accent should have a round sound to it, like a beach ball bouncing on the sidewalk. See visual illustration:



- Regardless of the kind of articulation, the students must shoot for a light approach with the tongue.
- Make sure that the rhythms are played together and that they are even.
- Percussion parts for the Note Length Exercise are the most common rudiments such as: flam, flam taps, single drag tap, paradiddles, 5 stroke roll, open stroke roll, single stroke roll, flam accent, triple stroke roll and basic rhythmic check patterns. Keep reminded them to play to the feet and keep the elbows relaxed.
- Don't be afraid to sample sections, individuals, or small groups to make sure everyone understands the method of articulation, method of release, note length and shape.

QUICK COMMENTS FOR STUDENTS

"Keep a light tongue"
"Match note lengths"
"Even rhythms"
"Full sound on every note"
"It isn't just the tongue, you need tone"
"Listen to the center"
"Don't overbalance the center"
"Don't rush"
"Don't slow down"

*****Review*****

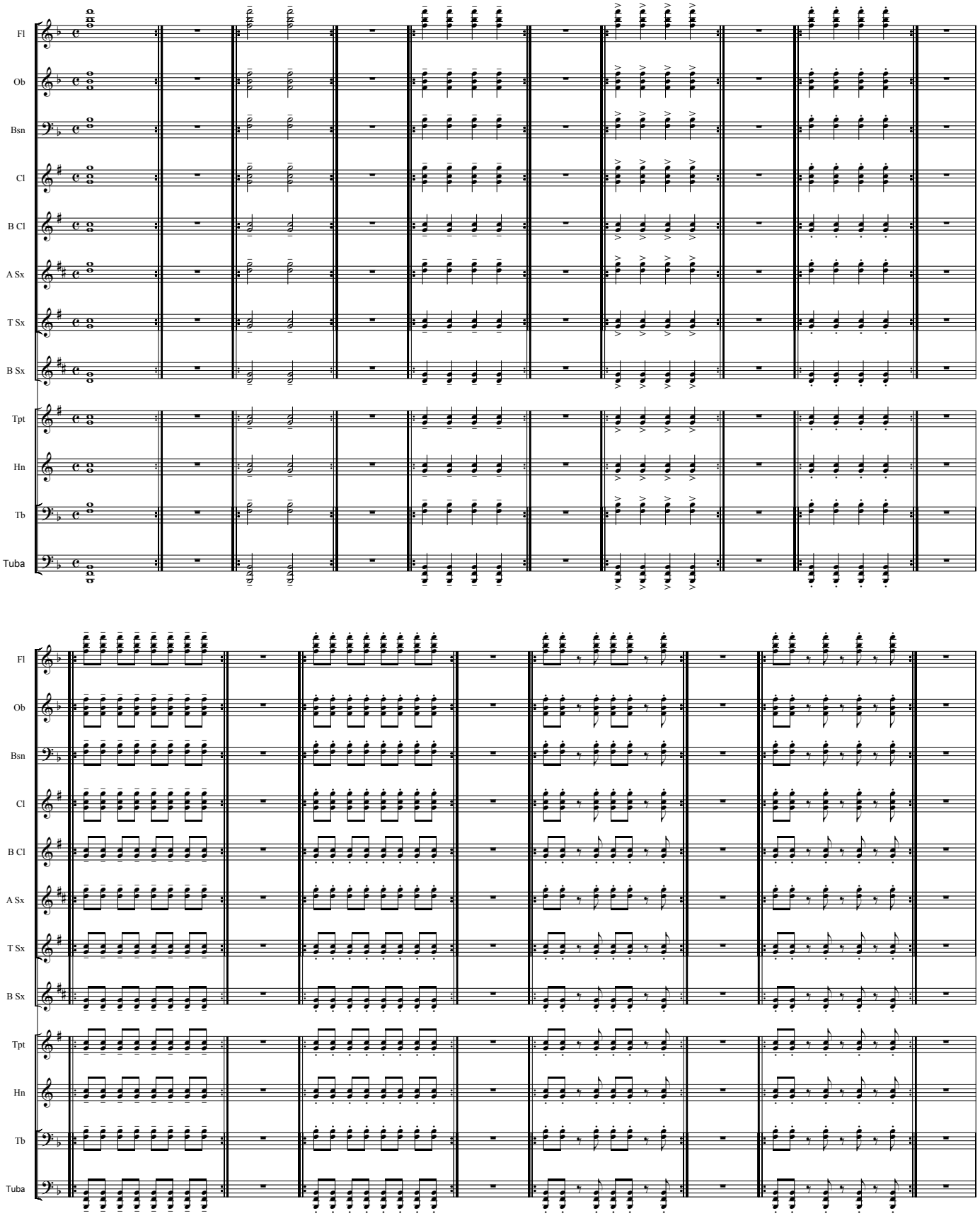
"Listen to your trios and match lengths of notes"
"Take a deep, full breath" "Subdivide and play to your feet"
"Use the 'D' syllable" "Keep embouchure relaxed"
"Again" "Keep your inner beats down" "Keep fingers on the stick"

Visual Component

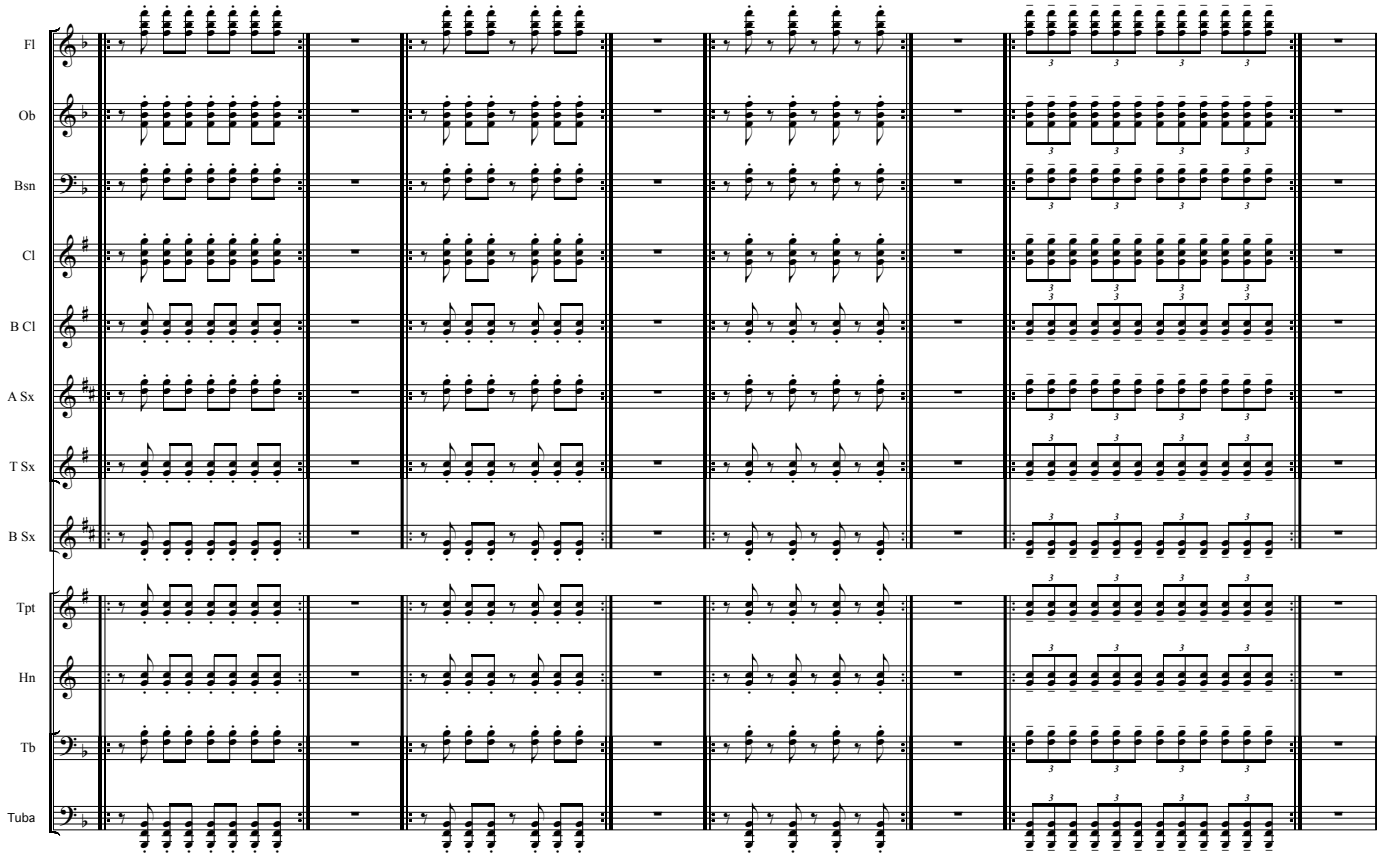
- The more students play and move, the better they will become. Repetition is extremely important. Simply repeating exercises multiple times will give students ample opportunity to figure things out.
- The more instruction students receive, the better they will become. If you don't have a large staff 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.
- One rule that everyone should live by in the marching band world: It doesn't count unless it is on the move. That means that you might be able to play the music incredibly well, but if you cannot play it on the move, then it doesn't count.
- You will not find any visual notes on the score, however there are visual options you can use for the show articulation exercises. Refer to the visual sheets at the end of the chapter for Box Drill, Circle Drill and Tracking visual exercise ideas.

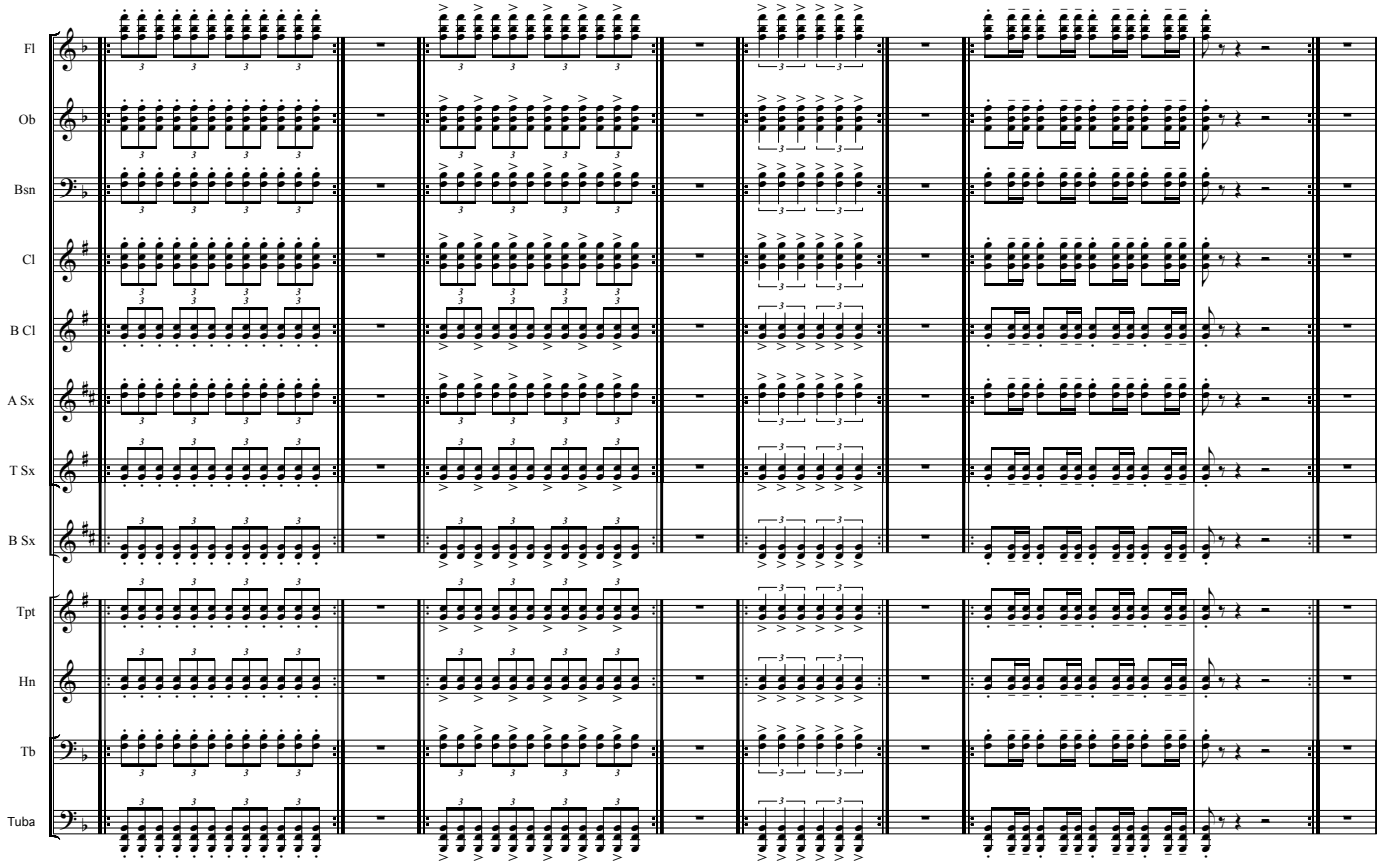
Note Length / Shape Exercise

Wind's Page 10
Percussion Page 9

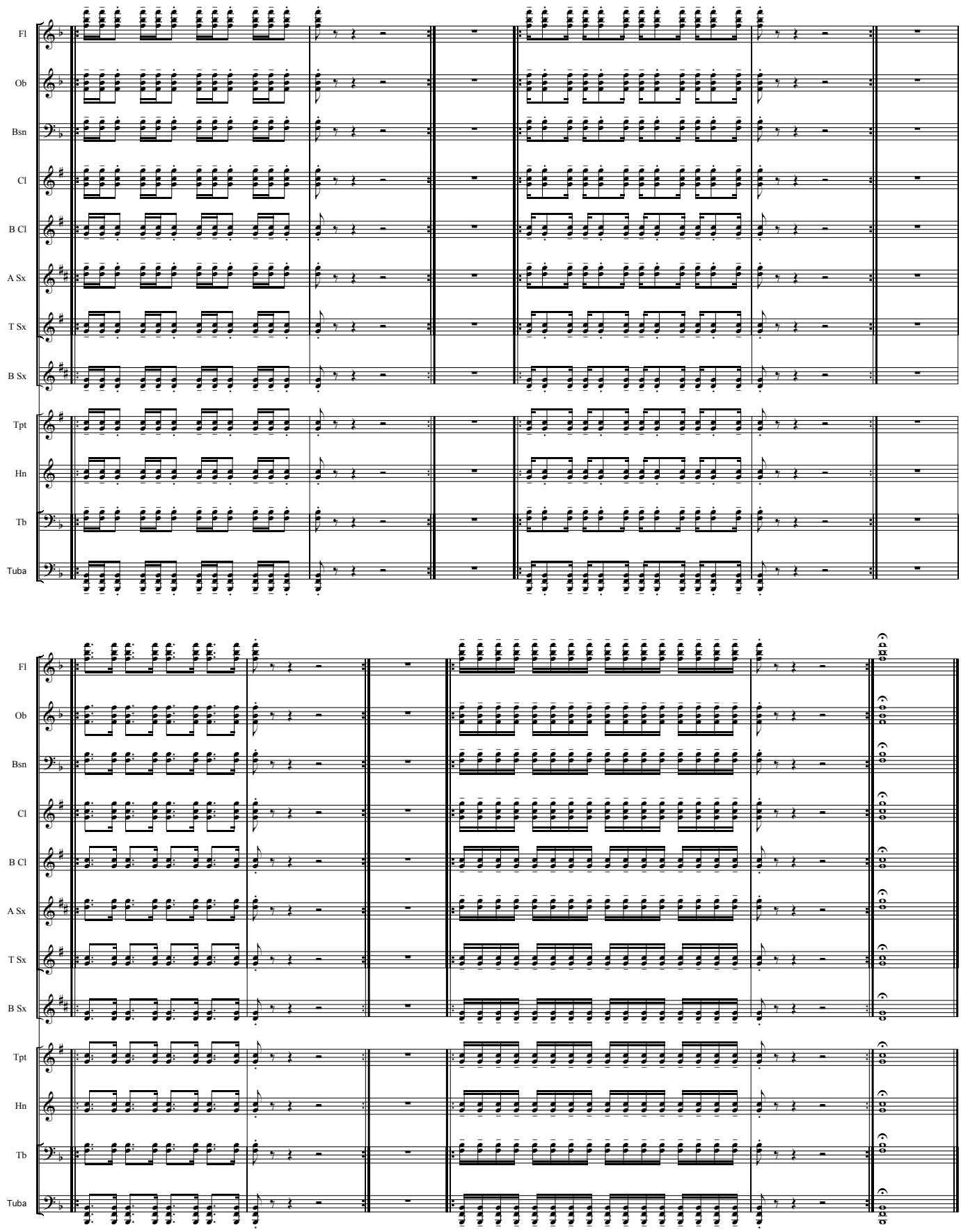


Note Length / Shape Exercise





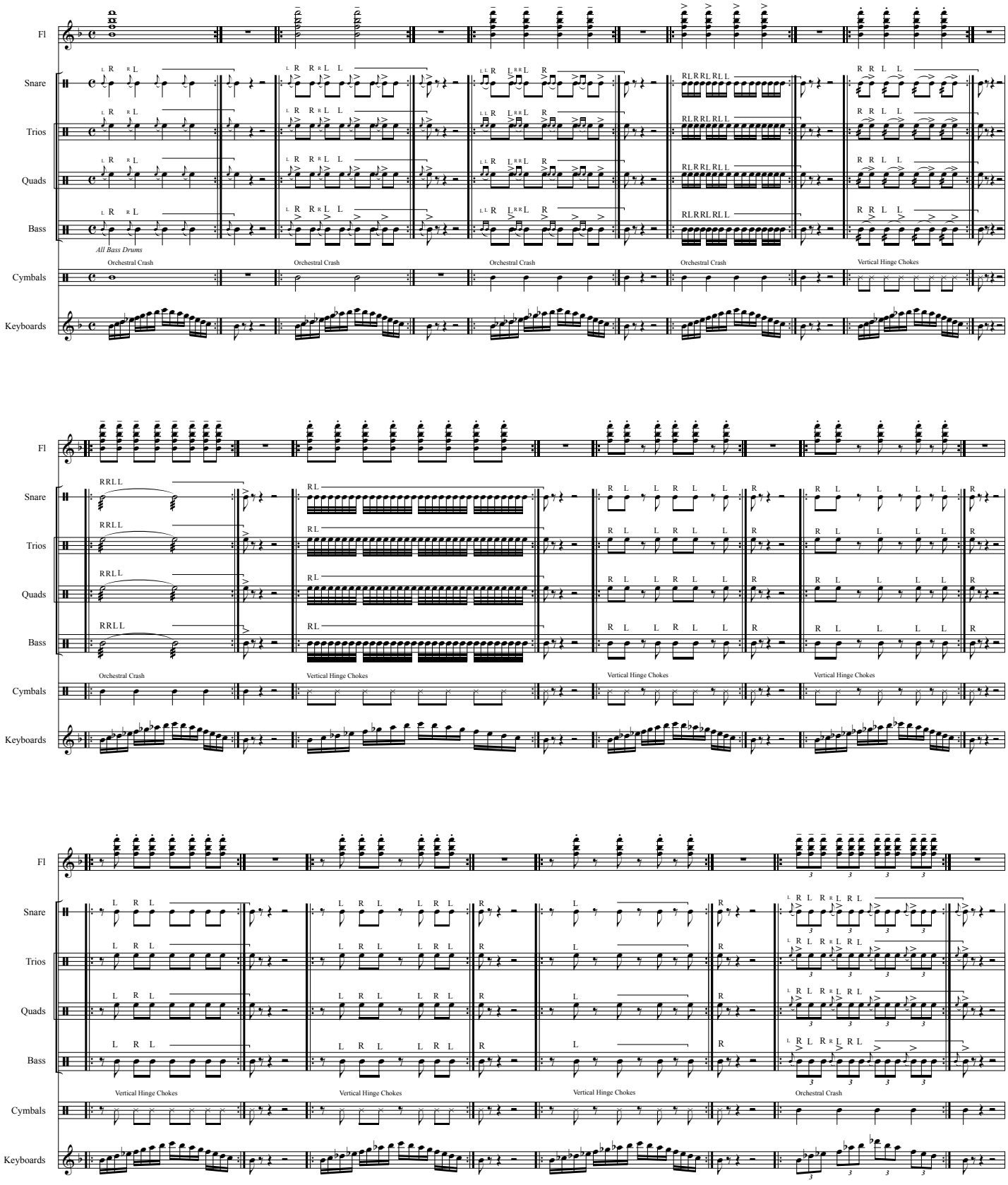
Note Length / Shape Exercise



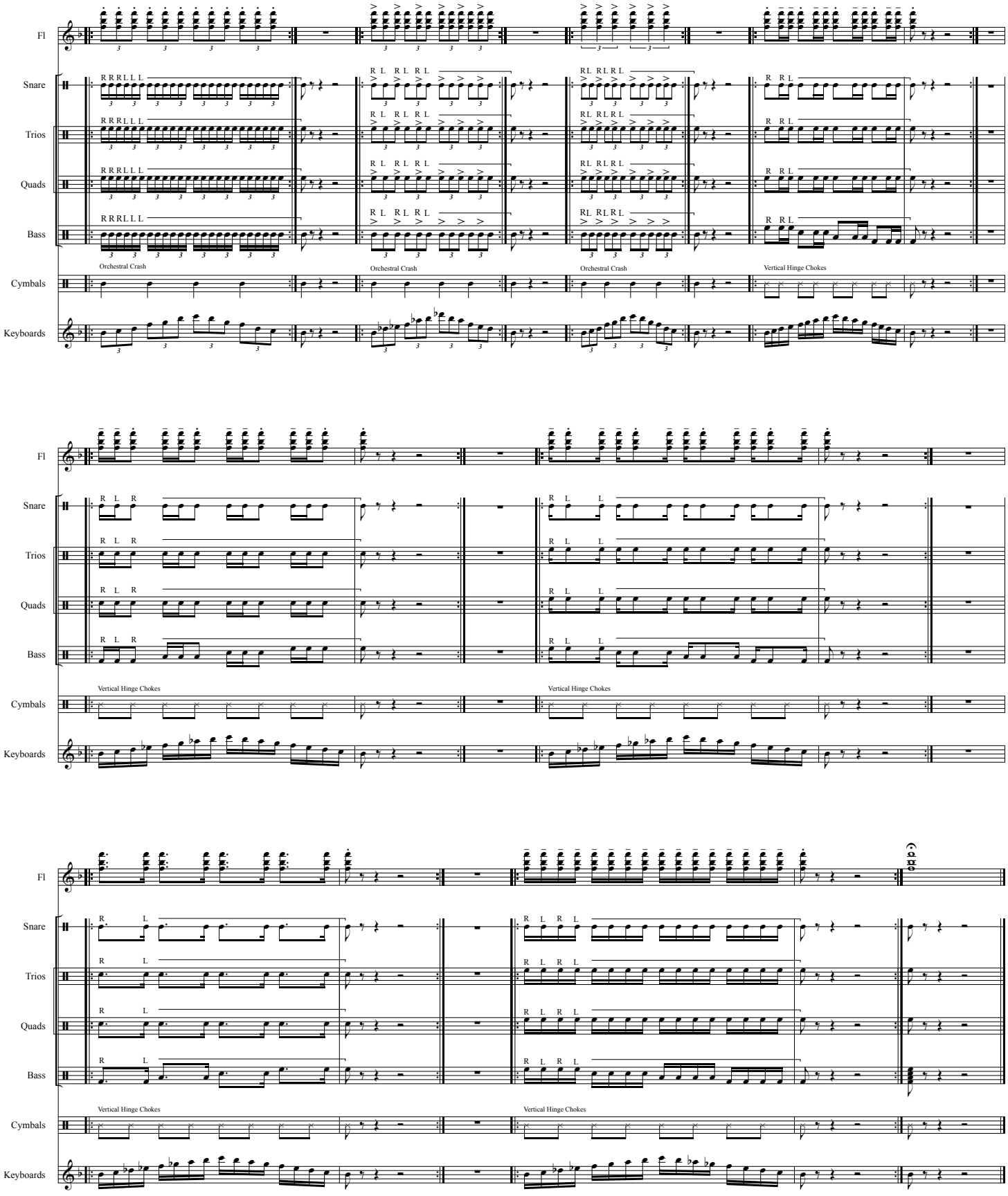
Note Length / Shape Exercise

Wind's Page 10
Percussion Page 9

Percussion Score



Note Length / Shape Exercise - Percussion Score



FULL ENSEMBLE CHAPTER

Show Articulation Examples

Exercise Objectives

- The overall objective of these exercises is to break down and isolate articulation excerpts from your show.
- Using rhythms from your show music, students will understand the technique of the specific articulation and be able to match the note lengths and shapes within each section and within the ensemble.

Instruction Notes

- The following exercises are show articulation exercises that have been written and used by a real ensemble using their show excerpts.
- You are more than welcome to play these exercises, but the overall objective is to show you that you can take rhythm examples from your show music and create exercises similar to these.
- You can perform these exercises on any unison pitch, open 5th chord, or a difficult chord from your show.
- Make sure that the students are still using proper playing technique like taking nice full breaths.
- Make sure the tone quality is nice and full on all of the articulation. The tendency for the short articulations is to pinch and tighten the tone quality.
- If you were to create your own show articulation exercises, the percussion would play what they have written for that specific part of the show. The percussion parts for these examples were written as basic rhythmic check patterns that match the rhythm the winds are playing. Whether you work on these exercises or create your own, make sure the percussion is listening to the center and is using a full wrist turn. For example, make sure they are the full wrist motion when they are playing.
- Don't be afraid to sample sections, individuals, or small groups to make sure everyone understands the method of articulation, method of release, note length and shape of the show excerpt.

QUICK COMMENTS FOR STUDENTS

"Apply the method of articulation to the show music"
"Apply note length and style to the show music"
"Full wrist turn"

*****Review*****

"Relax - no tension" "Warm, dark sound" "Take a full breath"
"Match note lengths" "Full sound on every note" "More air"
"Even rhythms" "Subdivide" "Again"
"Don't rush" "Don't slow down" "Use your feet to subdivide"

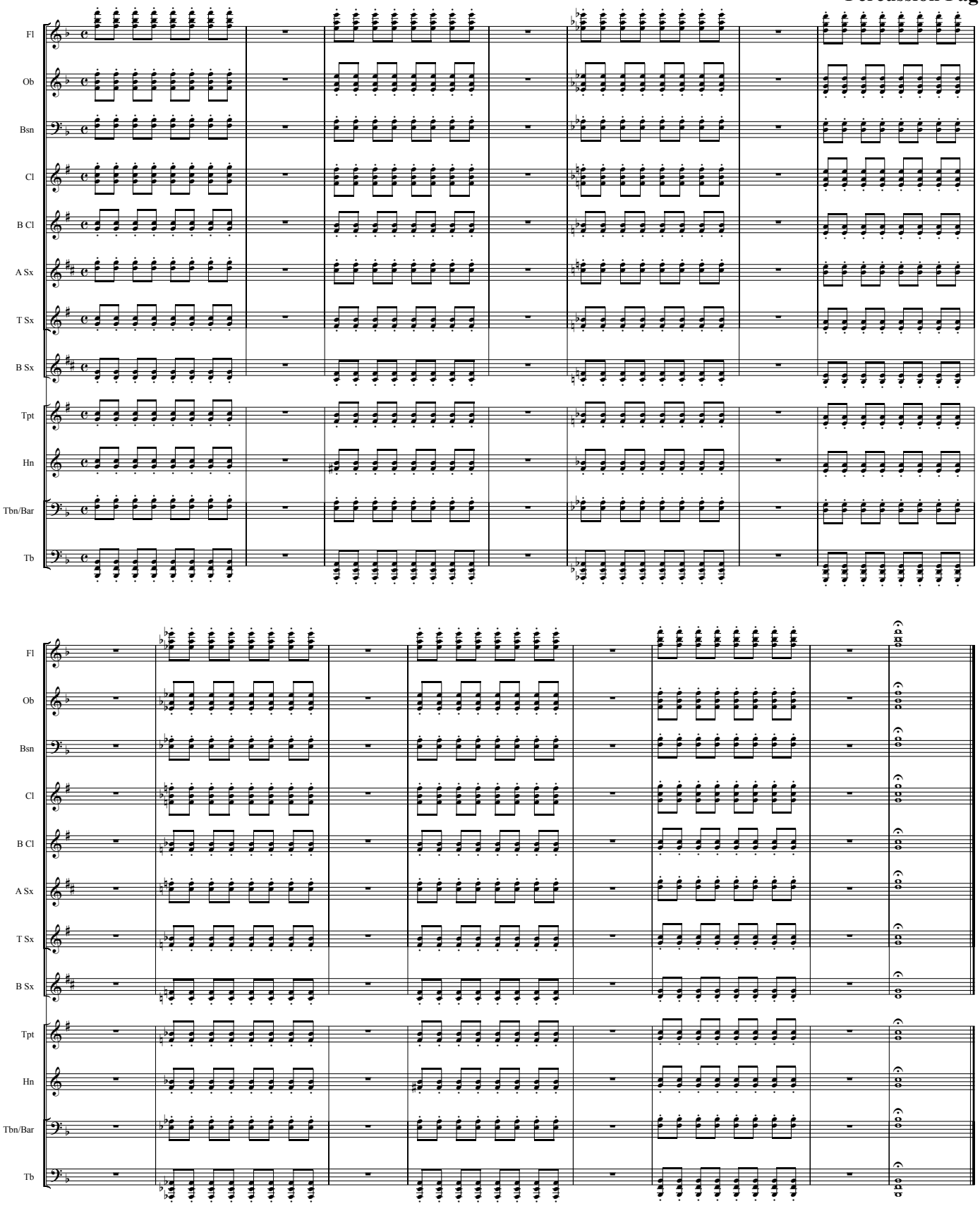
Visual Component

- 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.
- You will not find any visual notes on the score, however there are visual options you can use for the show articulation exercises. Refer to the Visual Sheets at the end of the chapter for Box Drill, Circle Drill and Tracking Visual Exercise ideas.

Show Articulation Examples

Wind's Page 12
Percussion Page 11

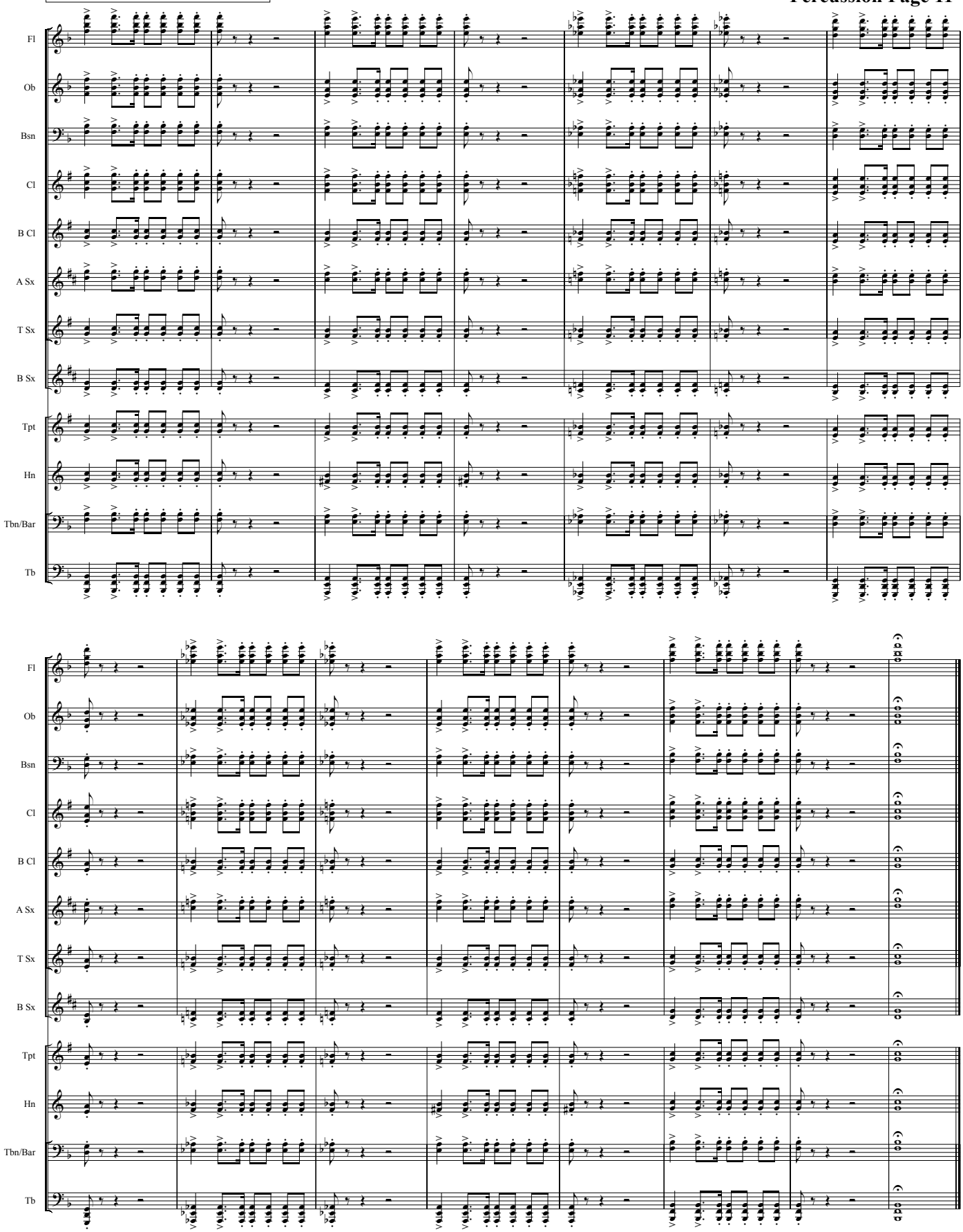
Basic 8 Staccato Eighth Notes



Show Articulation Examples

Show Articulation Example 1

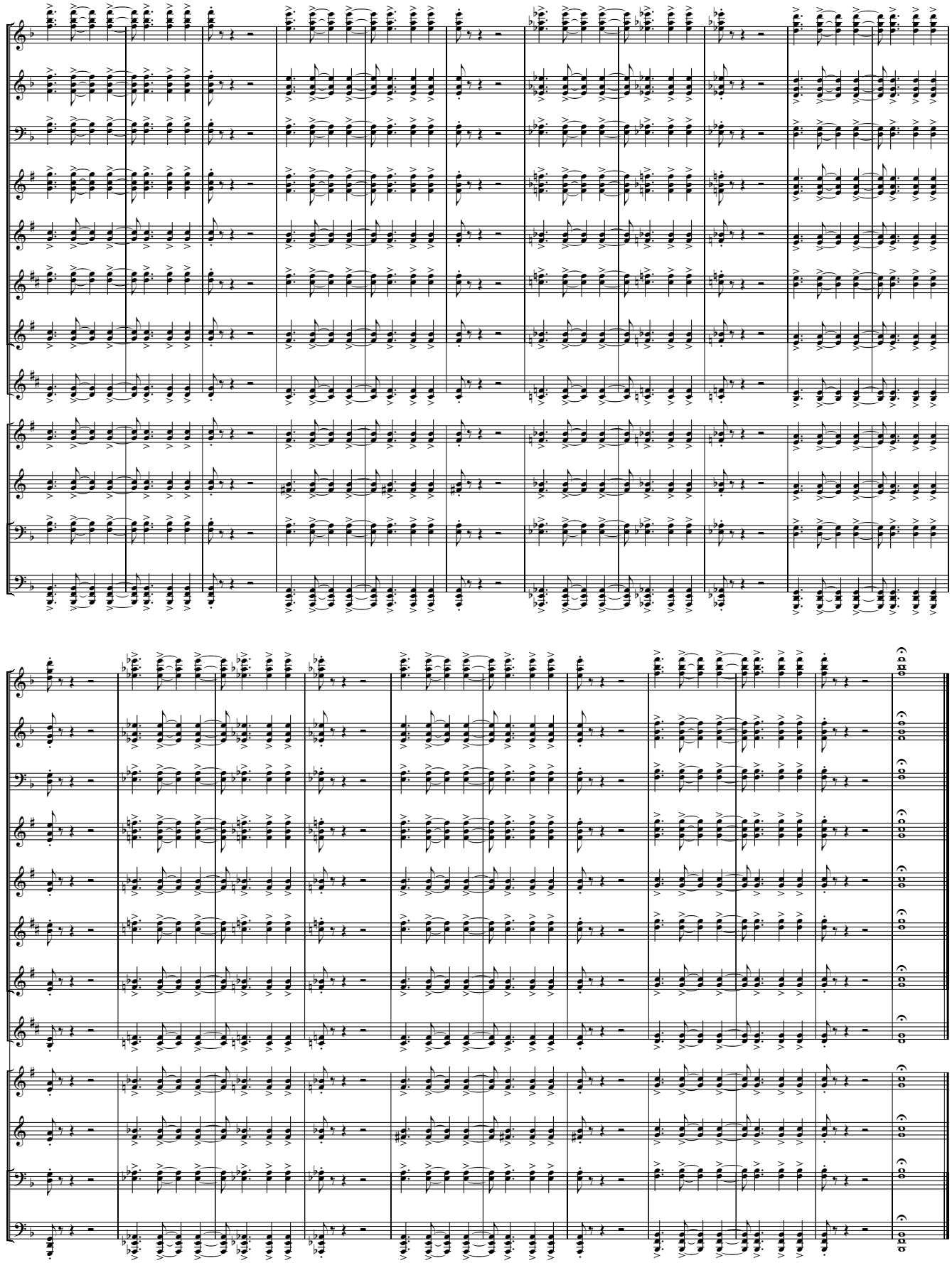
Wind's Page 12
Percussion Page 11



Show Articulation Examples

Show Articulation Example 2

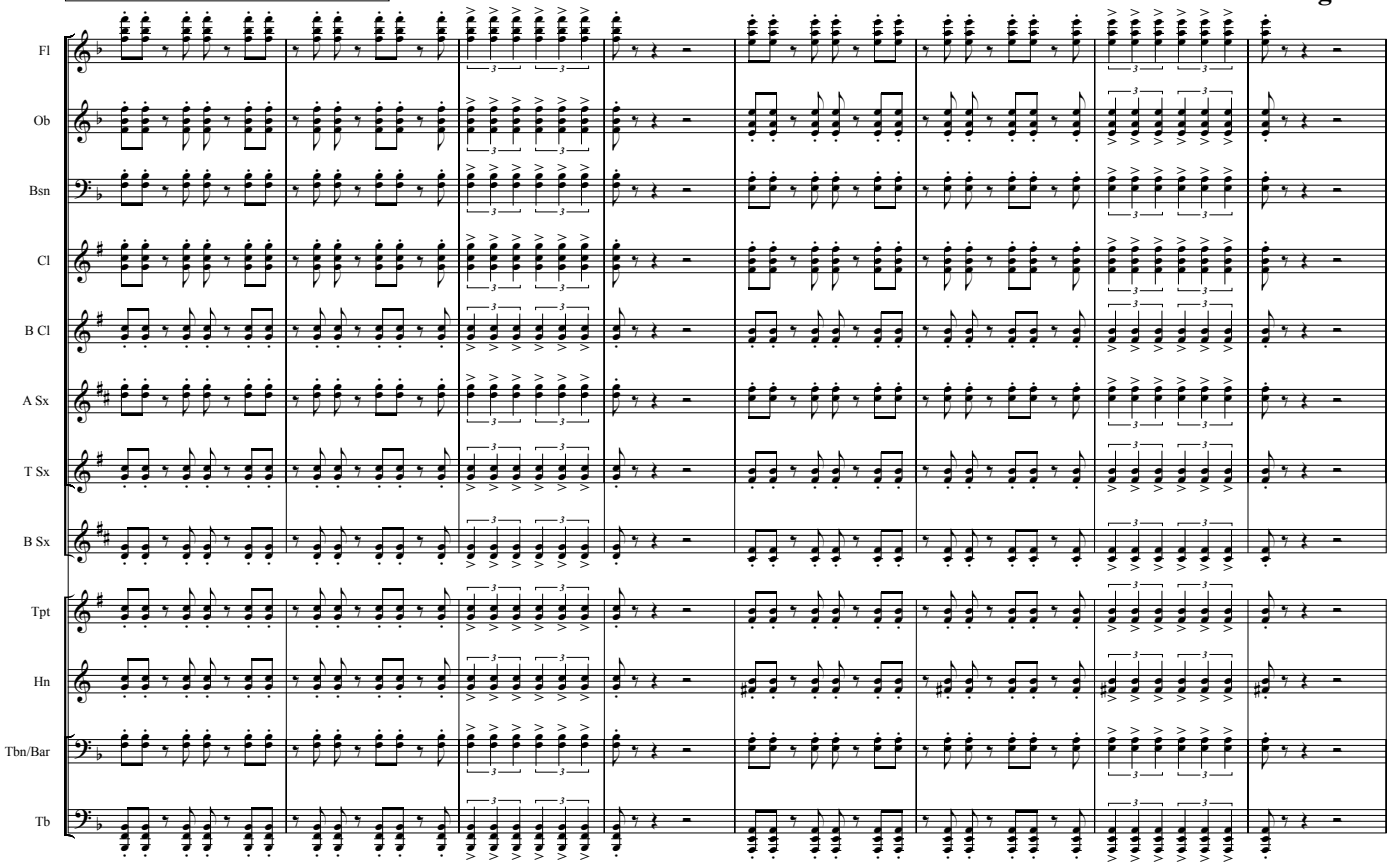
Wind's Page 13
Percussion Page 12

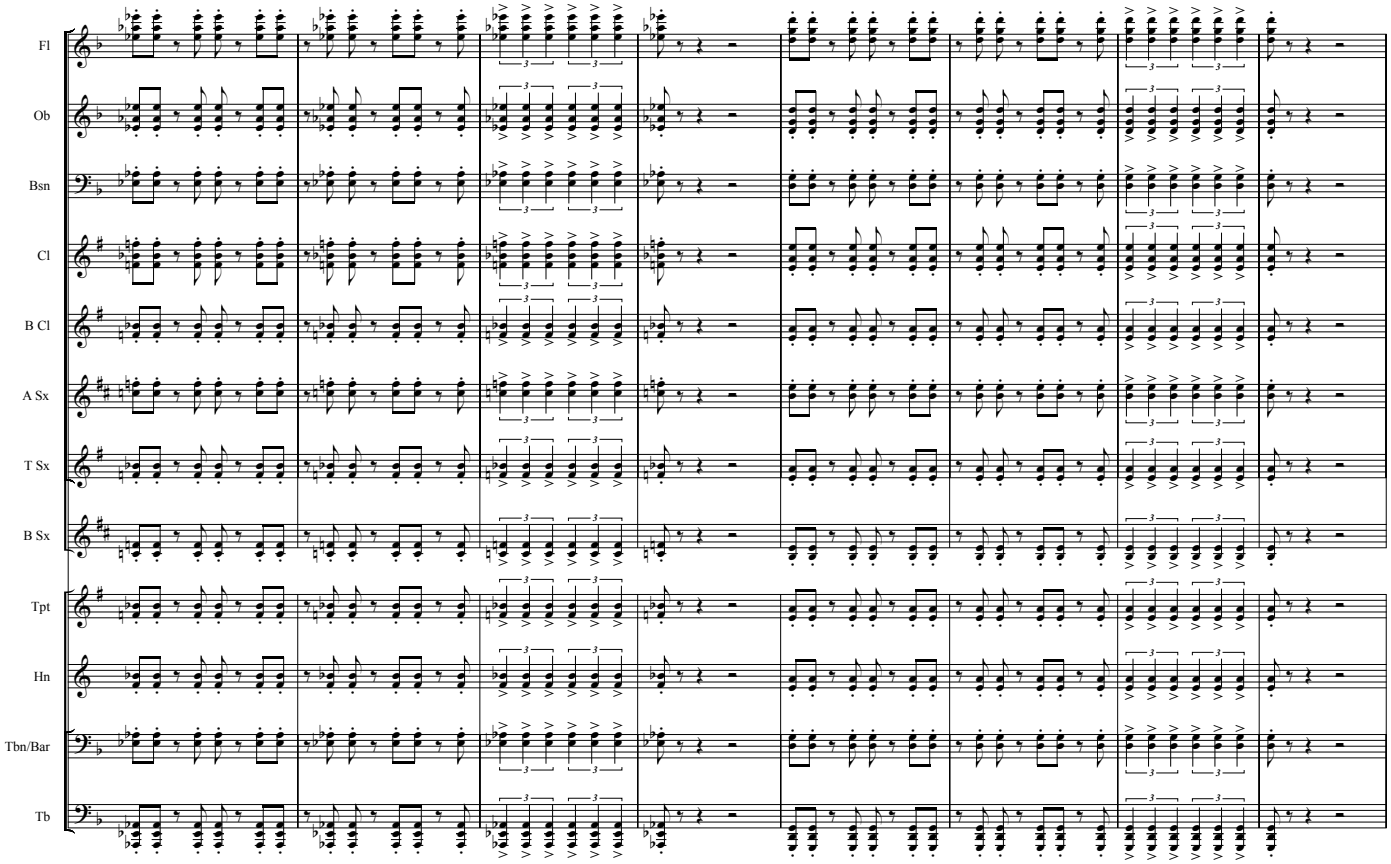


Show Articulation Examples

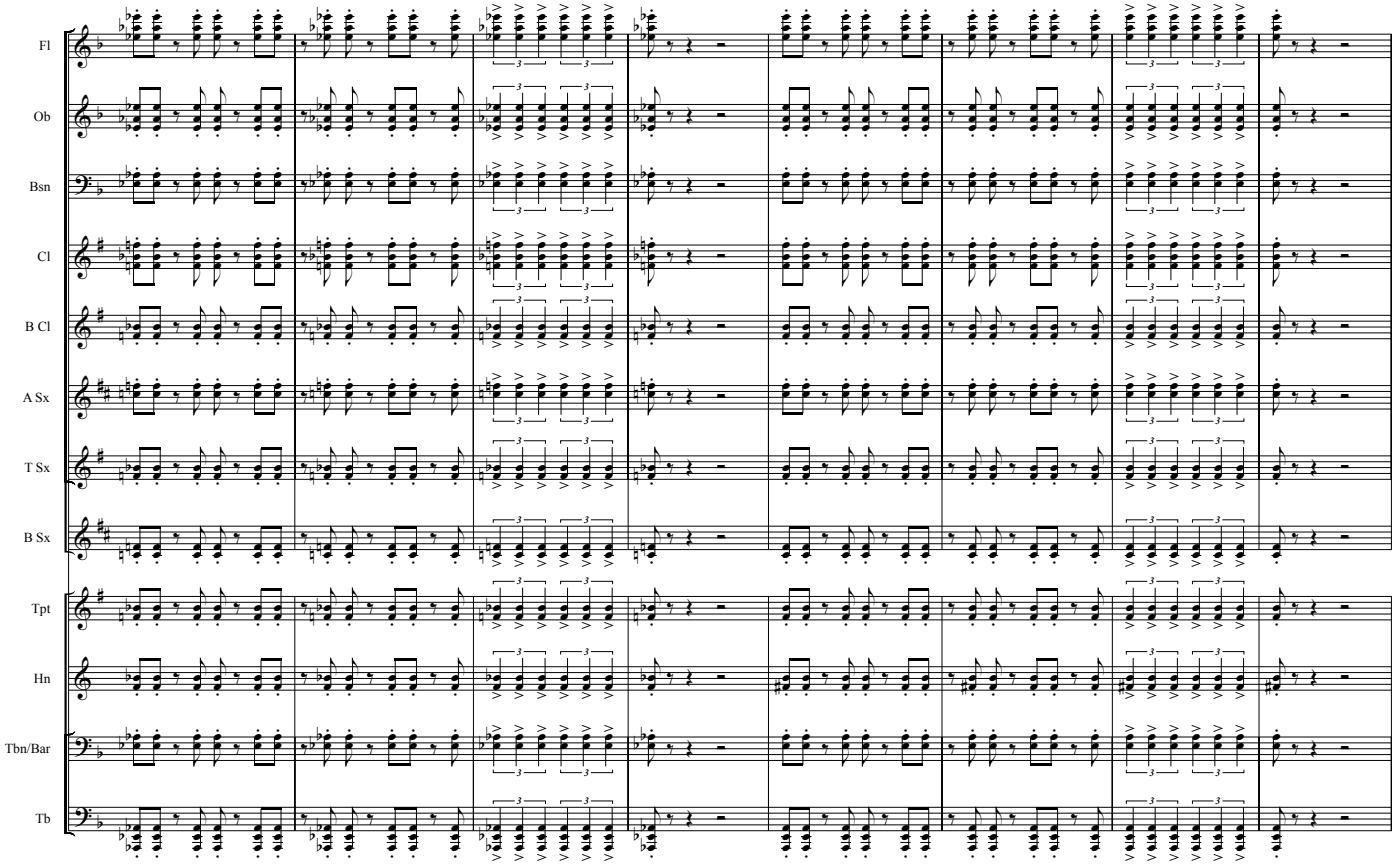
Wind's Page 13
Percussion Page 12

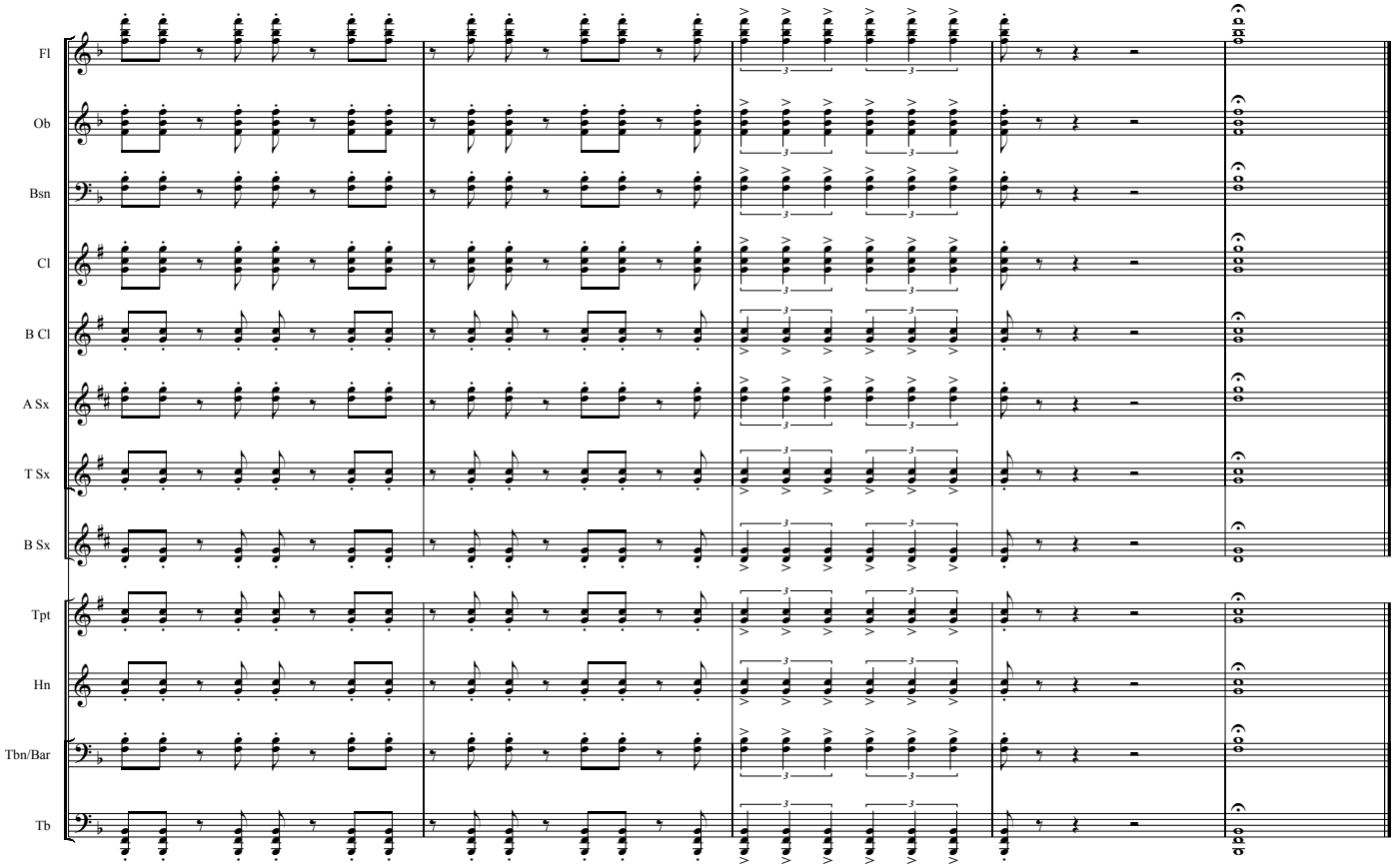
Show Articulation Example 3





Show Articulation Examples



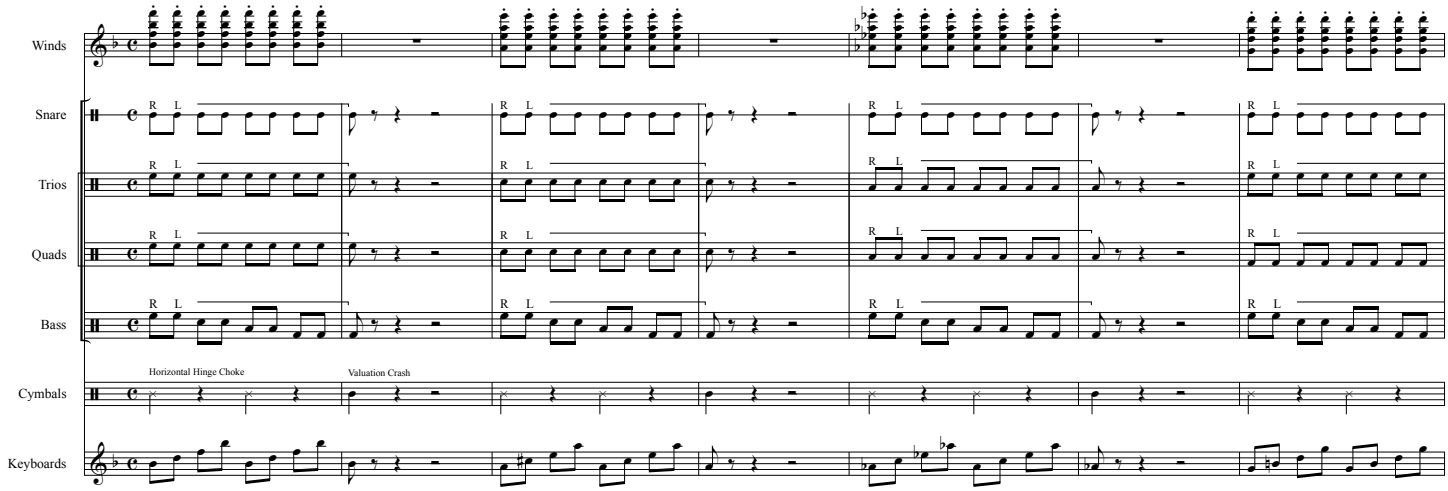


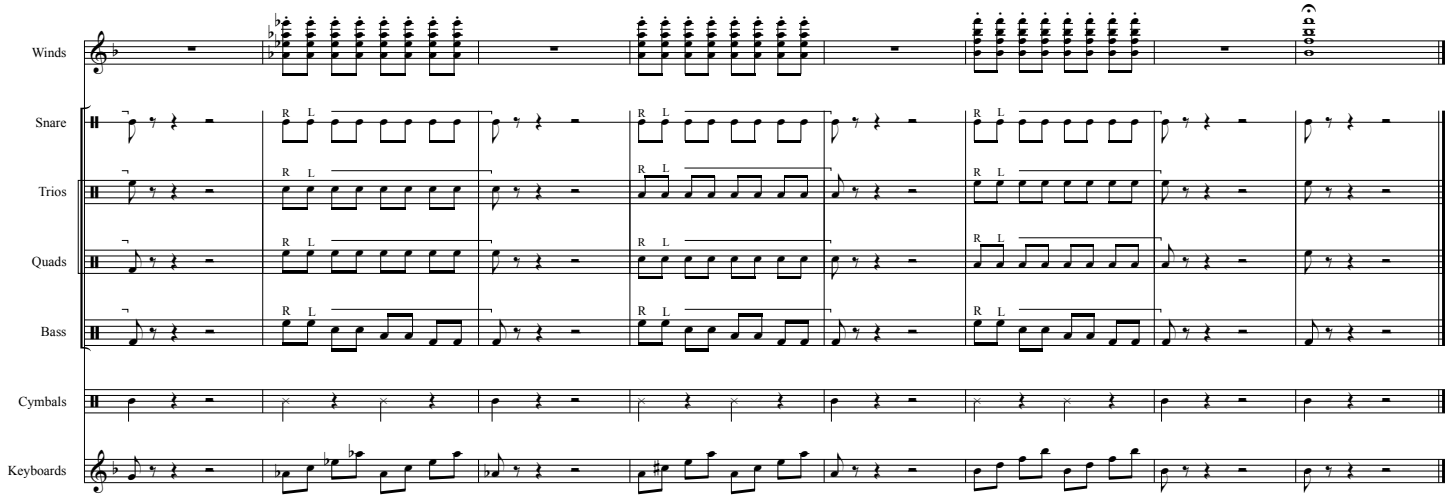
Show Articulation Examples

Percussion Score

Wind's Page 12
Percussion Page 11

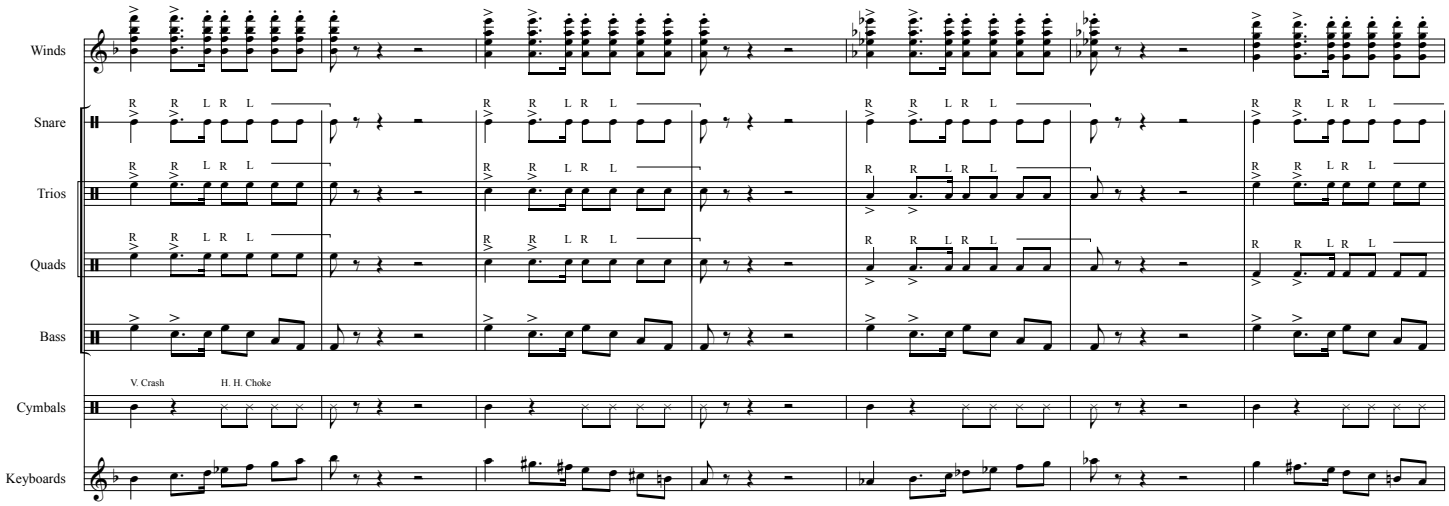
Basic 8 Staccato Eighth Notes



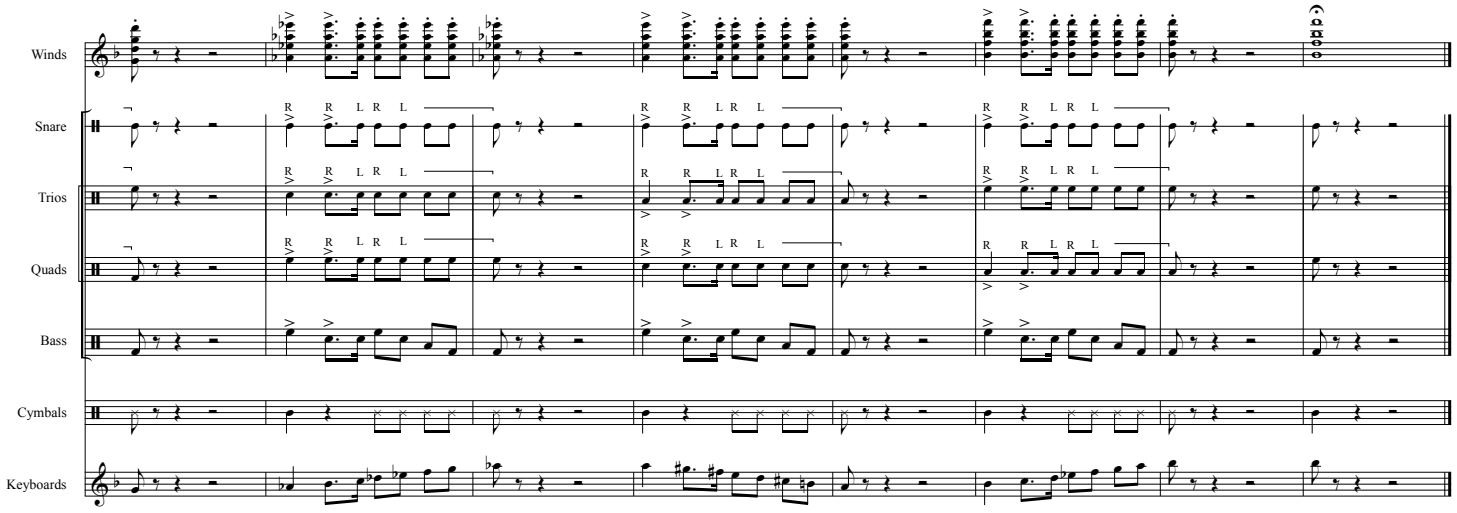


Wind's Page 12
Percussion Page 11

Show Articulation Example 1

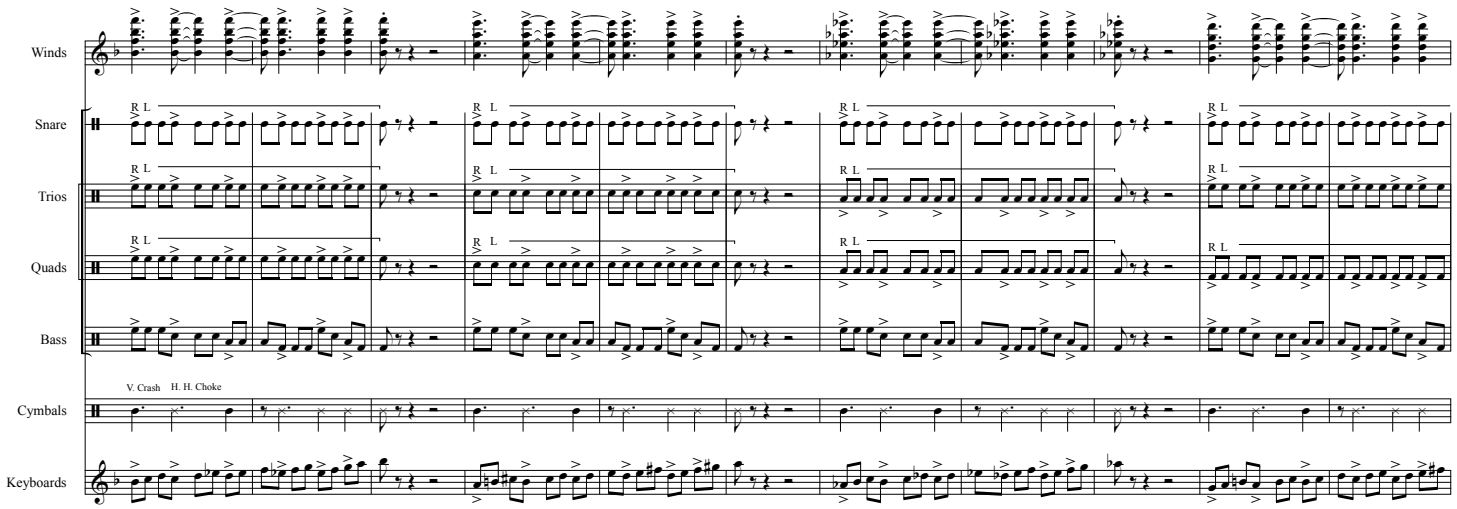


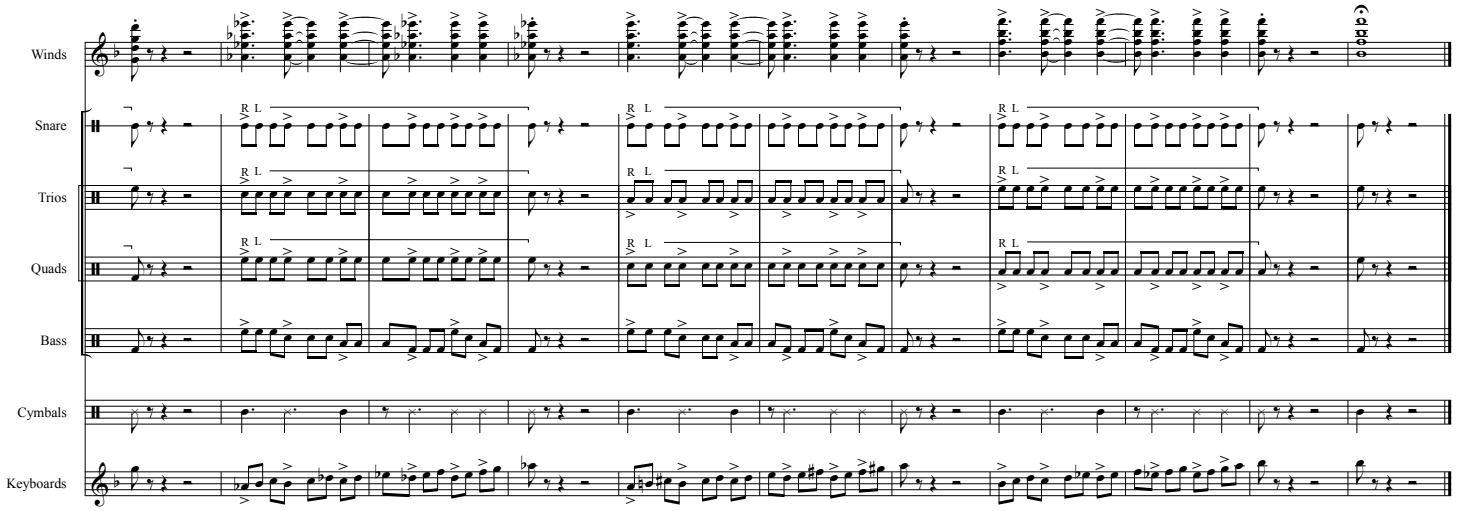
Show Articulation Examples - Percussion Score



Show Articulation Example 2

Wind's Page 13
Percussion Page 12

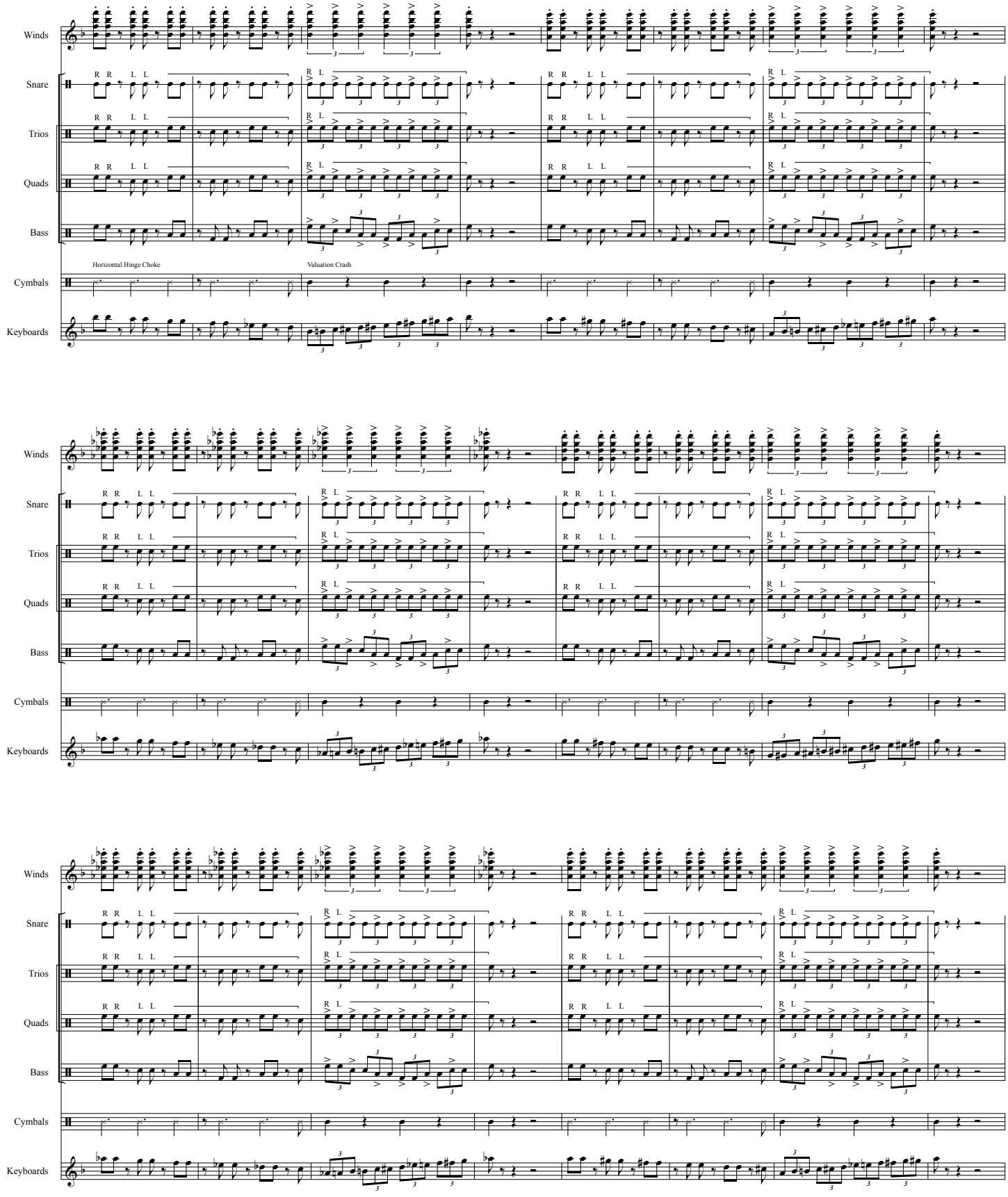




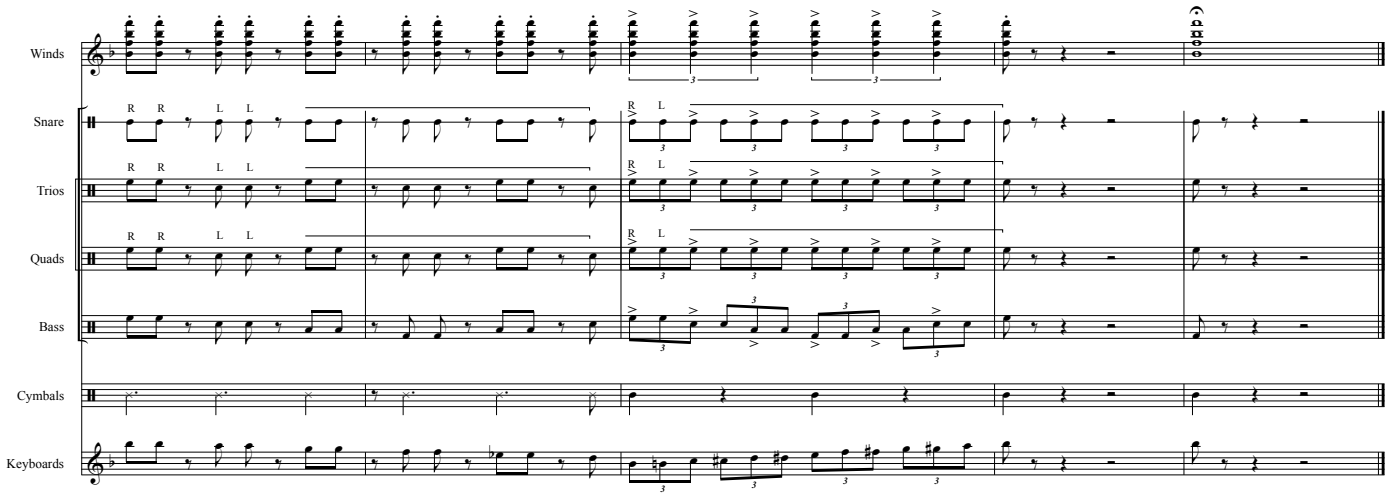
Show Articulation Examples - Percussion Score

Wind's Page 13
Percussion Page 12

Show Articulation Example 3



Show Articulation Examples - Percussion Score



FULL ENSEMBLE CHAPTER

Tuning Exercises

Exercise Objectives

- Students will have a better understanding of playing in tune within an ensemble.
- Students will study and learn how to tune specific intervals in a major and minor scale using Just Intonation.
- Students will study and learn how to tune specific major and minor chords as it relates to Just Intonation.

Instruction Notes

- One of the hardest yet most important lessons for students to learn is how to play in tune. The following basic exercises work on students playing their instruments in tune and playing intervals and chords in tune. Keep in mind that this is only the "tip of the iceberg". Learning how to play in tune is a life long journey. Patience is most certainly needed. You will be amazed by how much the students will be able to apply this information to other ensembles by simply being more aware of all components of intonation.
- Step 1: Have students tune their fundamental pitch(s) with a tuner (most ensembles choose either A440 or A442).
  - Flutes: A above the staff
  - All Clarinets: C below the staff / G on the staff / C on the staff / G above the staff
    - Refer to the Woodwind Chapter: Intonation Exercises to see what part of the clarinet needs adjustments to play in tune.
  - Alto Sax: F# on top of the staff / D on the staff / B on the staff
  - Tenor Sax: B on the staff / C on the staff / G on the staff
  - Bari Sax: B on the staff / F# on top of the staff / F# at the bottom of the staff
  - Trumpet: C on the staff
  - Horn: C on the staff
  - Trombone/Baritone: Bb on top of the staff
  - Tuba: Bb on the staff
- Step 2: Play the Ensemble Fundamental Tuning Exercise
  - This is a great exercise to double check the intonation of each section. When you go through the exercise, there are times when certain sections play by

themselves. This will provide a chance to expose specific sections to see if they are in tune. You may need to re-tune certain sections.

- Tell the students to listen for the "beats" in the sound and adjust to make the "beats" go away. Remember, the faster the beats are, the farther away they are from being in tune.
- It is also important to stress that to play in tune, you must also play in tone. The students need to work to match tone quality as well as to match pitch.

- Step 3: Just Intonation Tuning Exercise
  - Just Intonation involves the usage of frequency ratios based on integer proportions as found in the harmonic series. A piano is tuned at equal temperament, in which each pitch is the same distance apart. Just Intonation, or Pure Intonation, adjusts the pitches to a certain key or chord to sound perfectly in tune.
  - Every instrument has a Part A and a Part B. You may choose many different combinations of who plays A or B. Here are some examples that you could use:
    - All students play A. All students play B.
    - Count down the line A's and B's so there is an equal amount of instruments playing both parts.
    - Brass play A, Woodwinds play B. Woodwinds play A, Brass play B.
    - Low voices play B, High voices play A. High voices play A, Low voices play B.
  - The numbers below each pitch represent the intonation adjustment needed to play the note in tune according to Just Intonation.
  - Play any of the written exercises. If your marching band show has any other keys or chords, use these exercises as a model and play in those keys. For example, if your opener is in the key of F# major, then practice the first scale exercise in F#.
  - If students are looking at a tuner, tell the students playing the root to play perfectly in tune, and tell the students playing the scale that the tuner should coordinate with the numbers below the scale notes.
  - Never forget the technique of breathing and achieving an open, dark quality of sound. To play in tune, you must play in tone.
- Step 4: Pitch Tendency
  - Another very important thing to consider when working on intonation is pitch tendency. Every note on every instrument has a tendency to be either flat, sharp or in tune. Every student plays differently, which will change all of those tendencies. And, every brand of instrument plays differently which will also cause different tendencies. While working on these exercises, be as patient and as detailed as possible. There are many challenges in having an ensemble play in tune: tuning the instruments, mastering and understanding Just Intonation,

becoming aware of equipment tendencies and knowing the tendencies of each performer. Good Luck. To help in this process see the Tuning Chart Chapter.

- Tuning doesn't just stop with the wind players. It is very important to tune the percussion equipment. If you do not know how to tune the battery percussion, you should find someone who does know how to tune a percussion section and bring them in 3 or 4 times a year.

Just Intonation Chart

Interval	Adjustment
Unison	0
Minor Second	Raise 12
Major Second	Raise 4
Minor Third	Raise 15
Major Third	Lower 14
Perfect Fourth	Lower 2
Tritone	Raise 3
Perfect Fifth	Raise 2
Minor Sixth	Raise 14
Major Sixth	Lower 15
Minor Seventh	Lower 4
Major Seventh	Lower 12
Octave	0

QUICK COMMENTS FOR STUDENTS

"To play IN-TUNE, you must also play IN-TONE"
"What are your pitch tendencies"
"Listen for intonation beats and get rid of them"
"Use your ears"
"Lower the Major 3rd 14 cents"
"Raise the Minor 3rd 15 cents"
"Raise the 5th 2 cents"

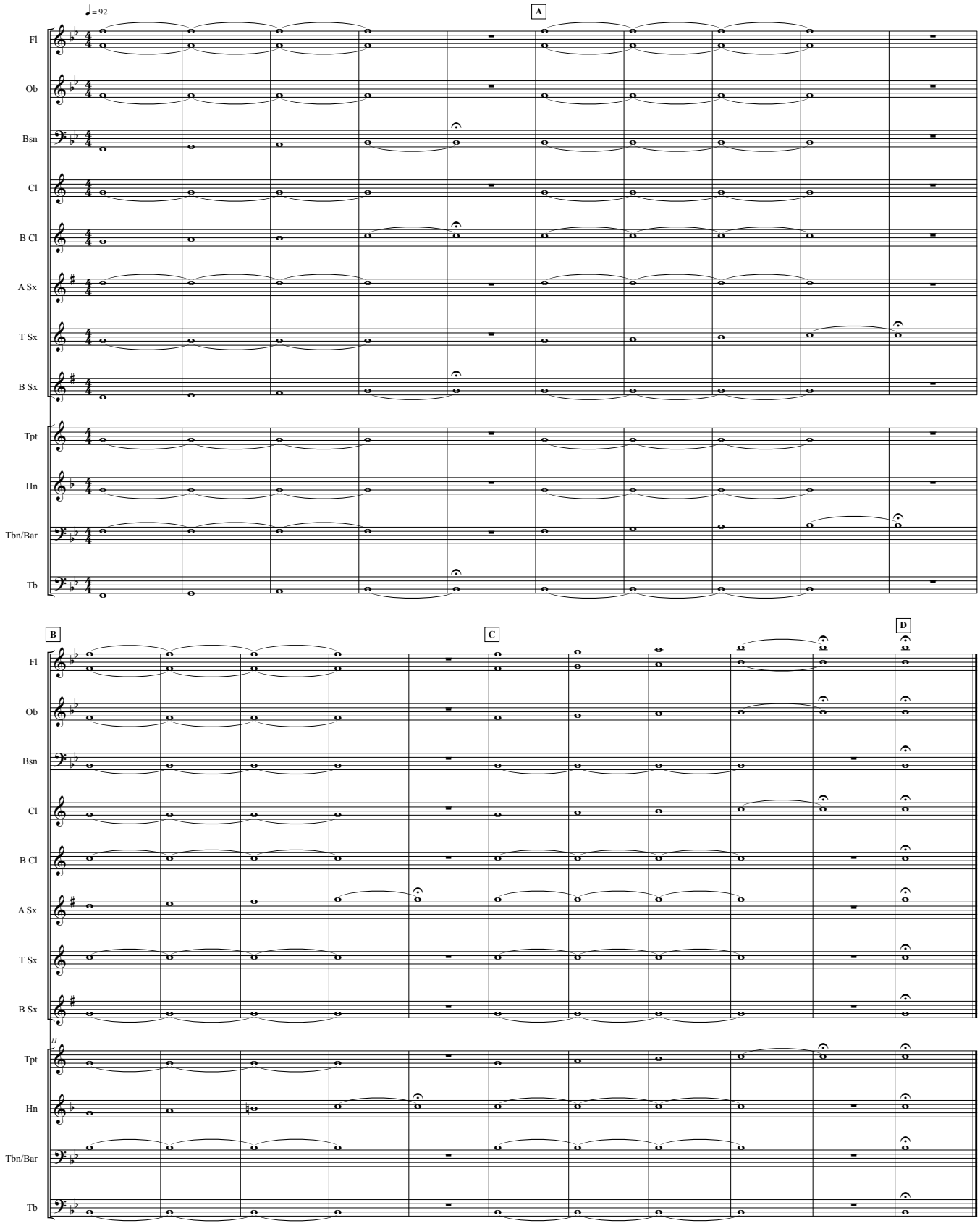
*****Review*****

"No tension" "Warm, dark sound" "Take a full breath"
"One-Motion Air" "Listen down" "More air"
"Match tone and pitch with your trios"

Visual Component:

- This exercise was not written to be put on the move.

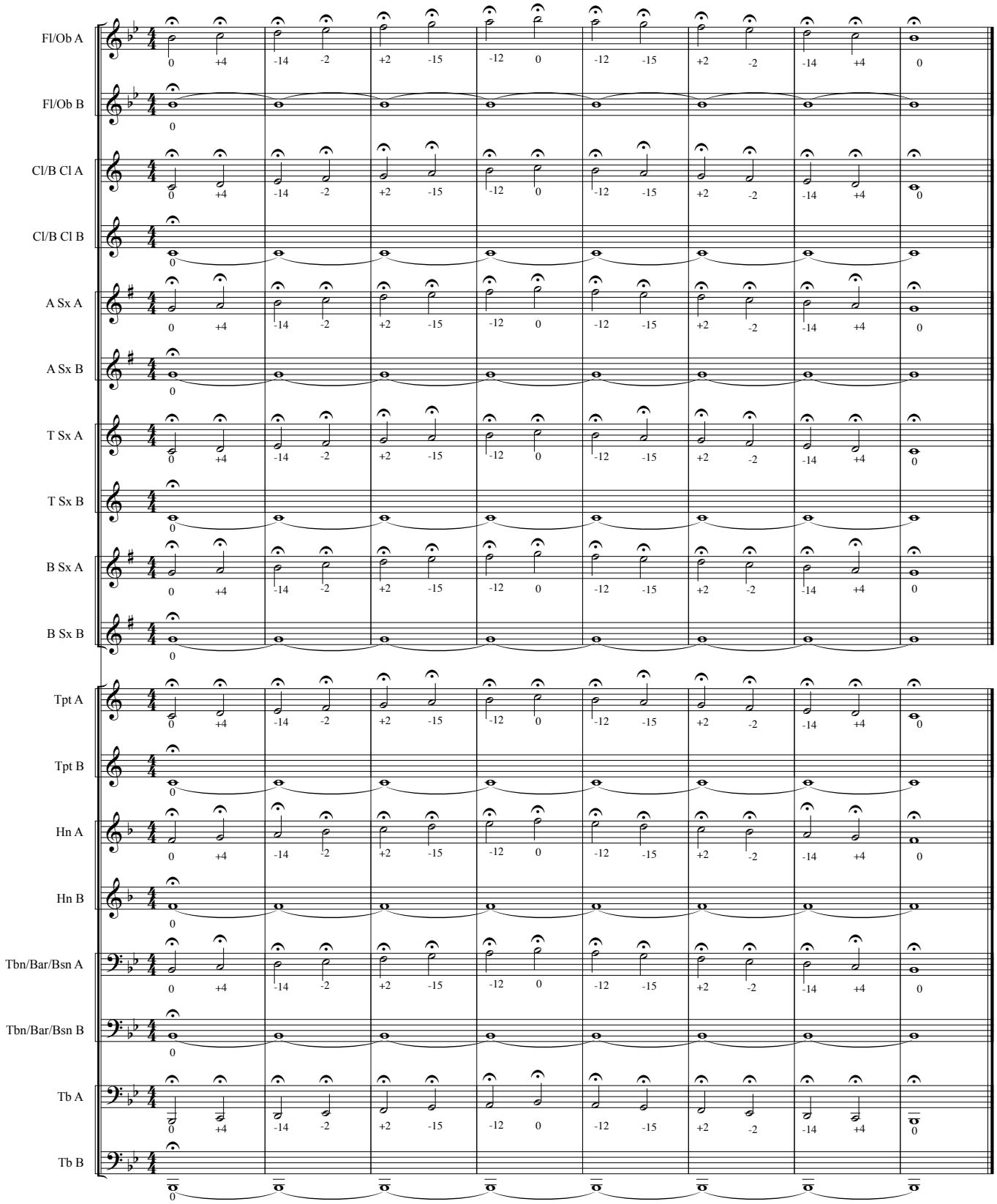
Ensemble Fundamental Tuning Exercise



Just Intonation Tuning Exercises

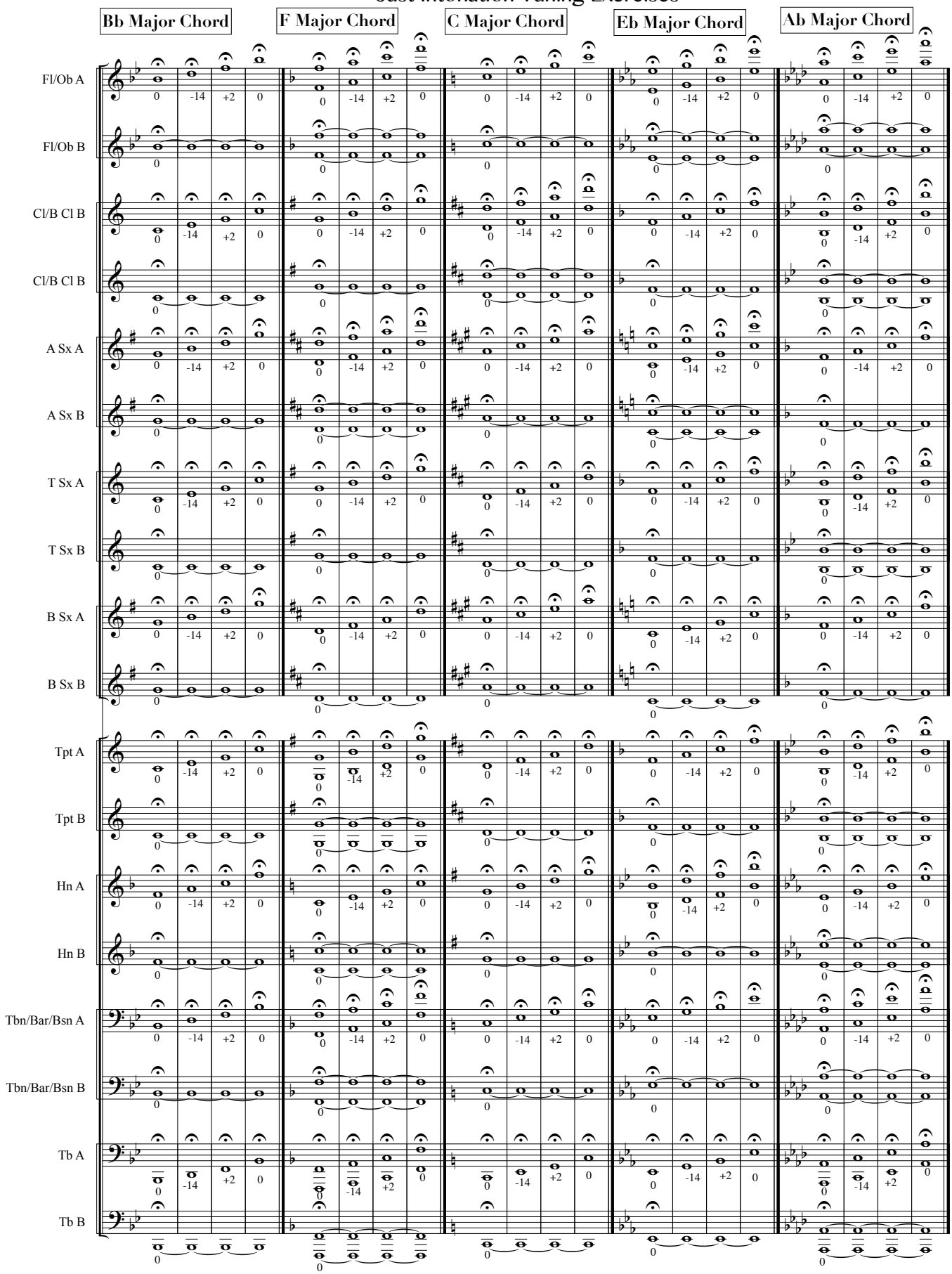
Bb Major Scale

Wind's Page 16



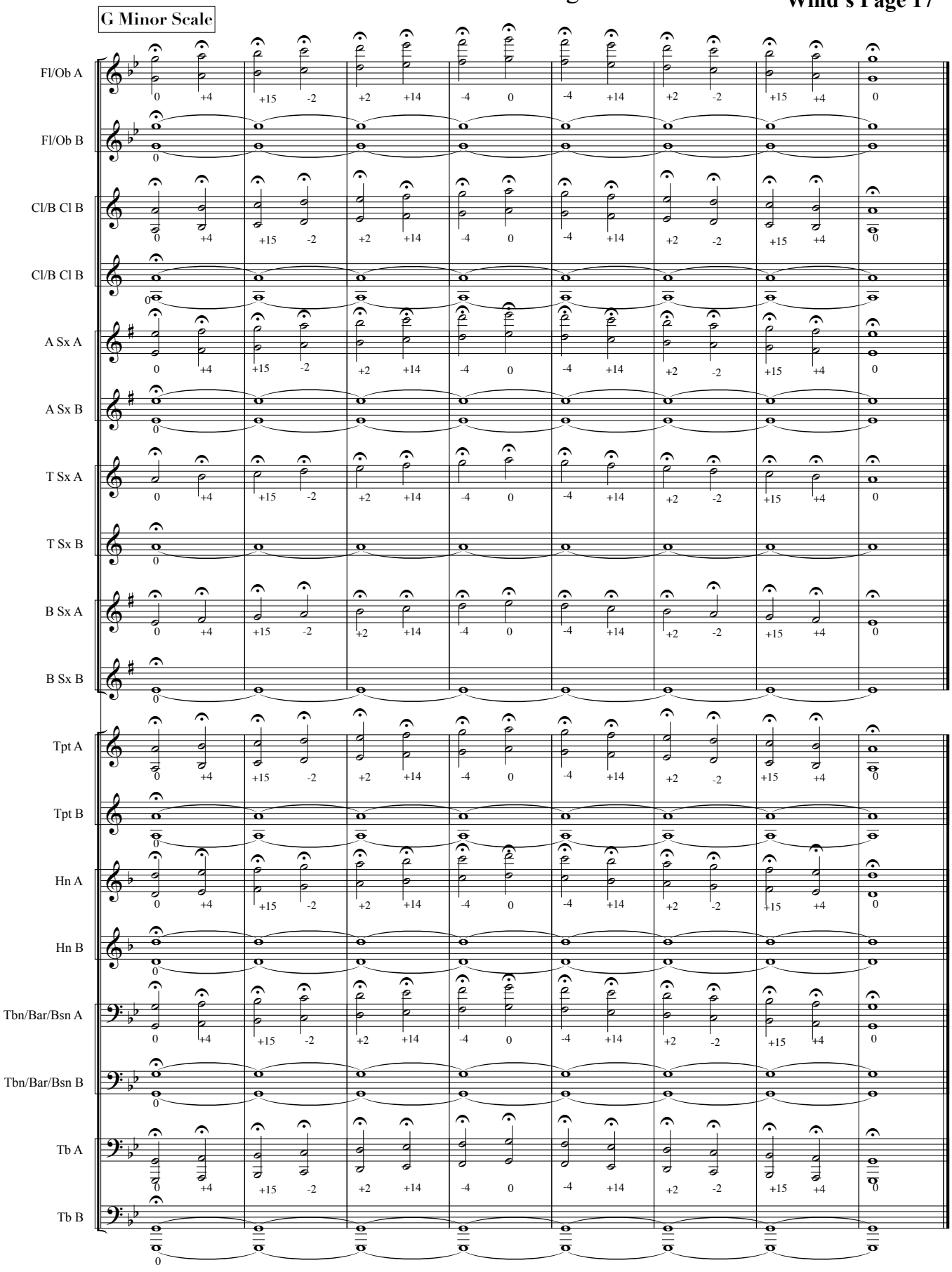
©H2KSOUND

Just Intonation Tuning Exercises



Just Intonation Tuning Exercises

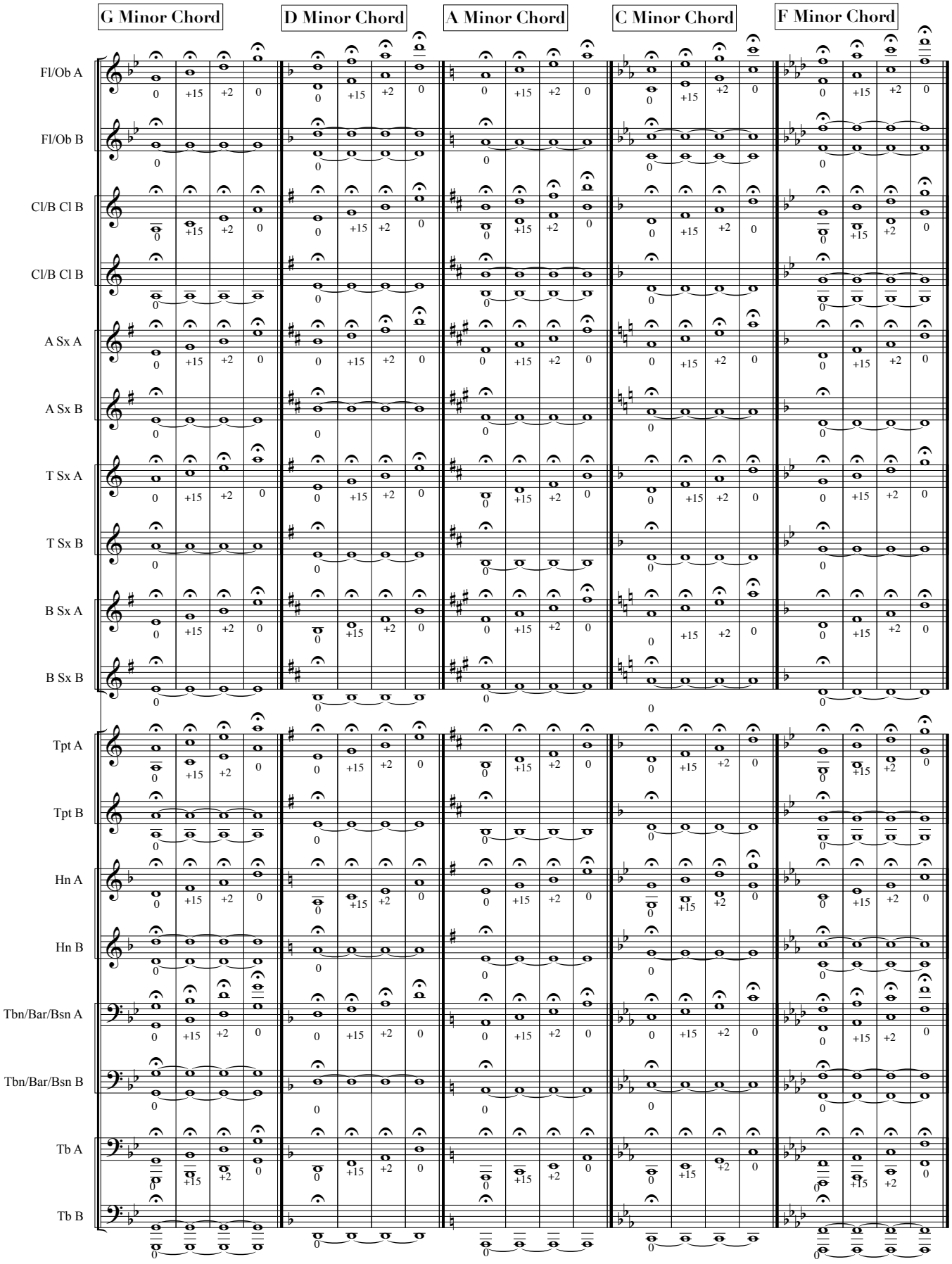
Wind's Page 17



by Matt and Ben Harloff

Wind's Page 17

Just Intonation Tuning Exercises



FULL ENSEMBLE CHAPTER

Tuning Charts

Exercise Objectives

- Students will have a better understanding of playing their instrument in tune.
- Students will study and learn pitch tendencies of their specific instrument.
- Students will learn their own pitch tendencies as a player.
- Students will discover what adjustments are needed to play each note in tune.
- Students will study how dynamics can play a role in pitch tendencies.

Instruction Notes

- This exercise is perfect for students to really understand their instrument and what they need to do to each note to play in tune.
- Have students read the instructions carefully and fill out their chart. Have them keep their chart with them at all times to refer to when the band is working on show excerpts. You will be able to ask the students, "What is your pitch tendency on that note?" or "How can you adjust that note to play in tune?" They should know the answers. This is not a quick process. Encourage students to take it seriously. They should take their time and collect accurate data.
- You can do one of two things. Make this an assignment and have a due date for when the tuning charts are due, or have each student go out one at a time during rehearsal to fill out the chart.
- It will be up to the director or instructor to decide if the students should turn the charts in. If the director would like to review the charts, make sure the charts get back to the students so they can refer to the chart throughout the season.
- One thing to tell the students: make sure they play to the center of the instrument, keep the air as steady as possible and then check the tuner. When they play, it should feel comfortable. Then they will see where they are with the tuner.
- It is recommended that students fill out these sheets multiple times during the season.

QUICK COMMENTS FOR STUDENTS

"Play to the center of your instrument"
"Play comfortably, then check tuner"
"Take your time"
"Keep your air steady"

*****Review*****

"Take a deep, full breath""Use your ears"
"Warm, dark sound" "More air"
"No tension in the embouchure"

Visual Component

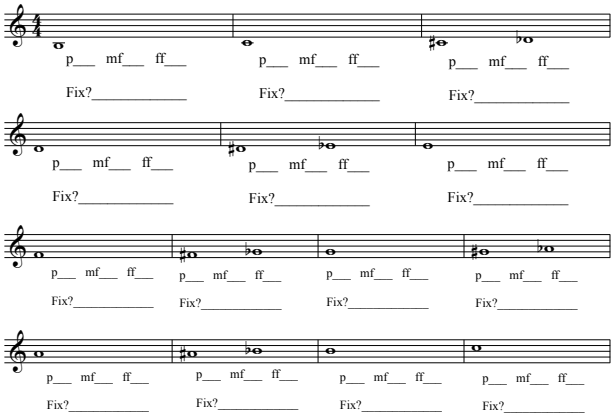
- This exercise was not written to be put on the move.

Tuning Chart

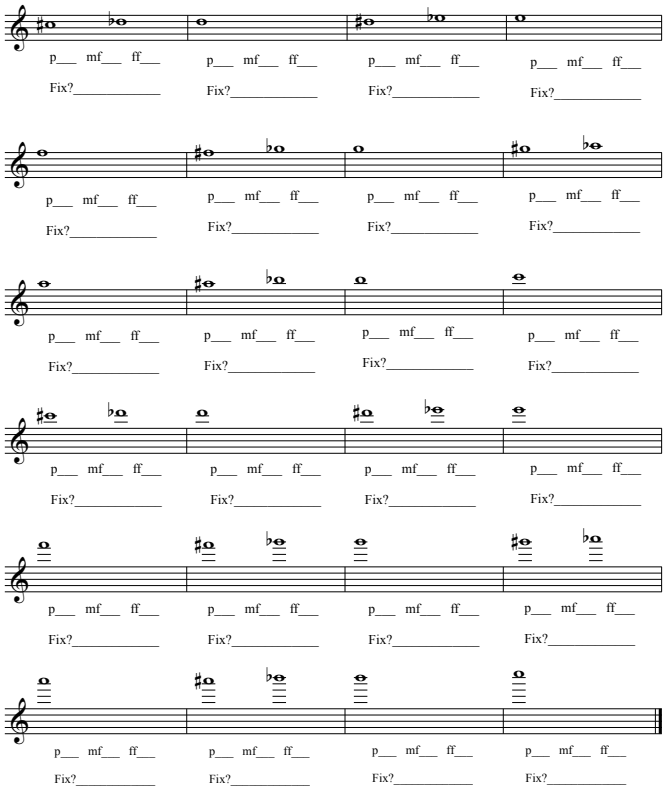
Materials: Instrument, tuner and patience.

Tuning Steps:
Step 1: Tune your fundamental pitch to get the instrument in tune. For Flute: A above the staff.
For Piccolo: A in 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: Piccolo/Flute: Roll out. Roll in. Alternate Fingering.

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.



Tuning Chart

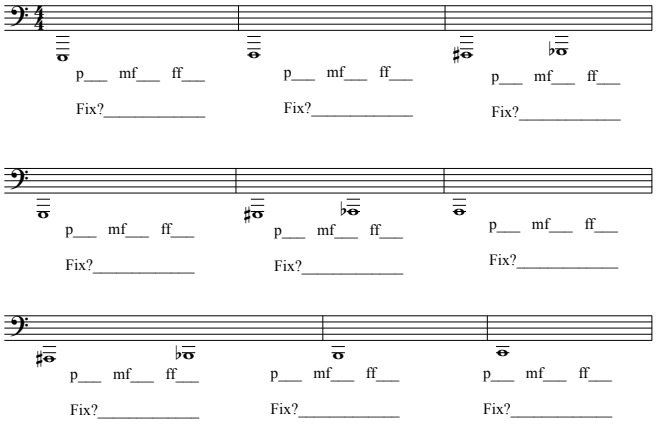


Tuning Chart

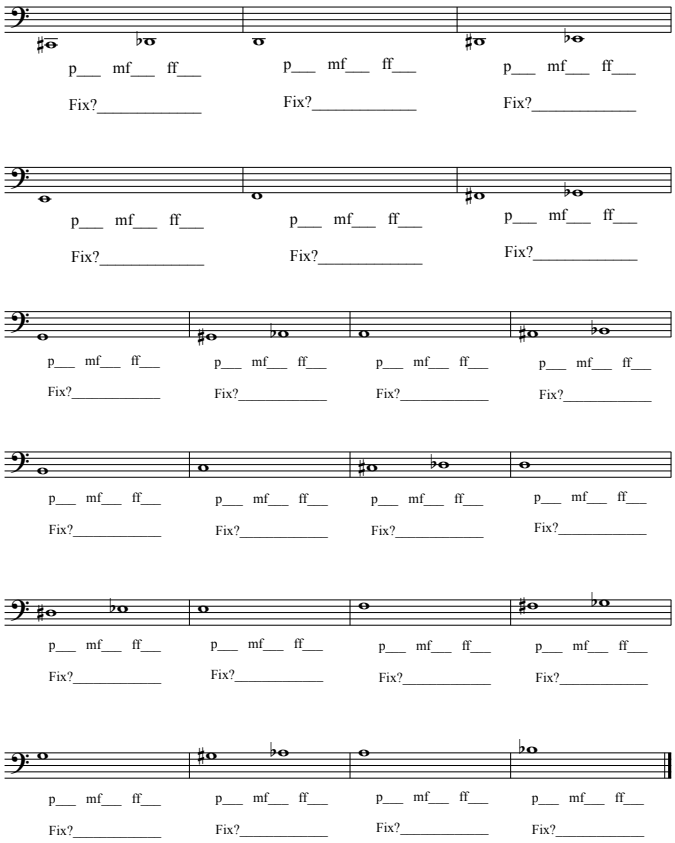
Materials: Instrument, tuner and patience.

Tuning Steps:
Step 1: Tune your fundamental pitch to get the instrument in tune. For Tuba: Bb on 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: 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.



Tuning Chart



FULL ENSEMBLE CHAPTER

Chorales

Exercise Objectives

- Overall objectives: lyrical responsibilities, tone quality, balance and blend, intonation, phrasing and dynamics.
- Students will focus on musical components such as phrasing, balance and blend and dynamics within an ensemble setting.
- Students will use the three different Chorales to continue to develop quality of sound and intonation.
- Students will develop their ears playing these Chorales.

Instruction Notes

- There are three different Chorales written in three different keys:
  - "O Sacred Head Wounded" is in the key of Eb Major.
  - "Be Thou My Vision" is in the key of F Major.
  - "Faith of Our Fathers" is in the key of Bb Major.
- Break down as many chords as possible and teach the students where to place each pitch according to Just Intonation. Strive to play each note perfectly in tune.
- Feel free to add appropriate dynamics and tempo changes.
- You are welcome to play all of the Chorales or just focus on one. What is important is that you keep it simple and focus on keeping the technique consistent.
- Reinforce to the students to listen to their trio and get inside the sound of their trio.
- During the performance season, instead of focusing on these Chorales, you could choose a section of your show that is lyrical to work on while warming up.
- Don't be afraid to sample sections, individuals, or small groups to make sure everyone understands musical responsibilities such as dynamics, phrasing, tone quality, and intonation.

QUICK COMMENTS FOR STUDENTS

"Play every note perfectly in tune"

*****Review*****

"Stay relaxed" "No tension" "Use warm sound"
"Listen down" "Listen to your trio" "One-Motion Air"
"Direction to releases" "Take a short breath on the release"

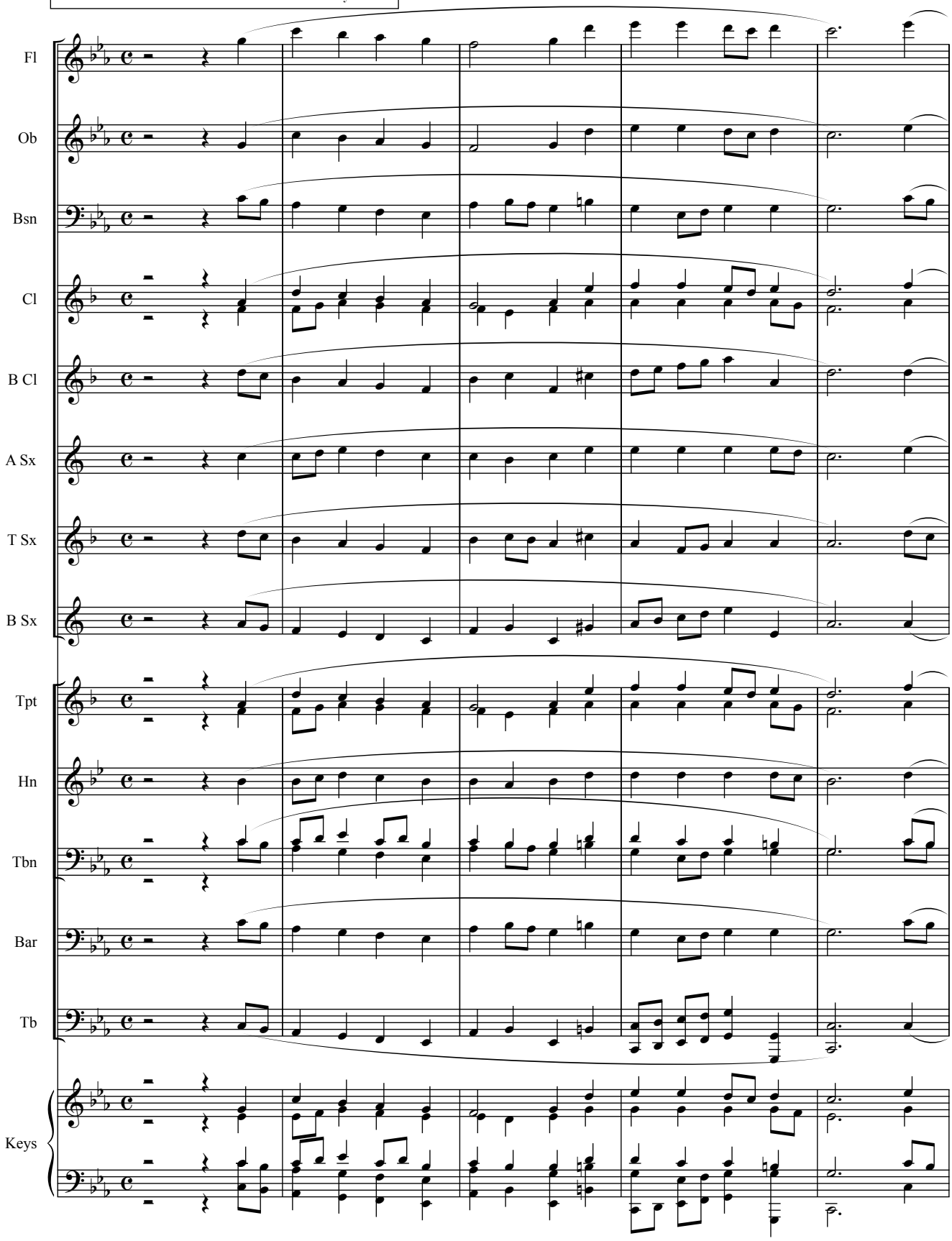
Visual Component

- This exercise was not written to be put on the move.

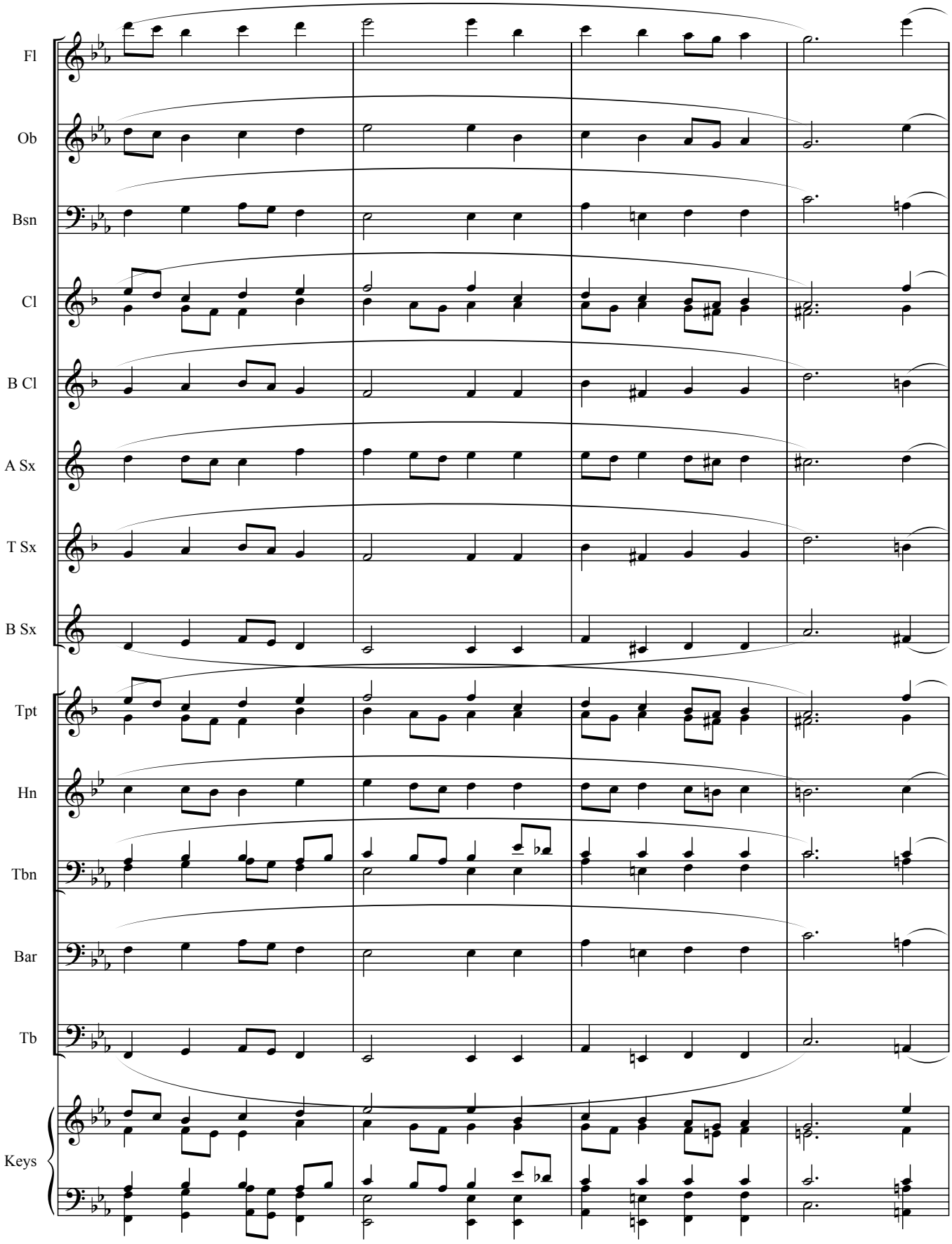
Chorales

Wind's Page 20

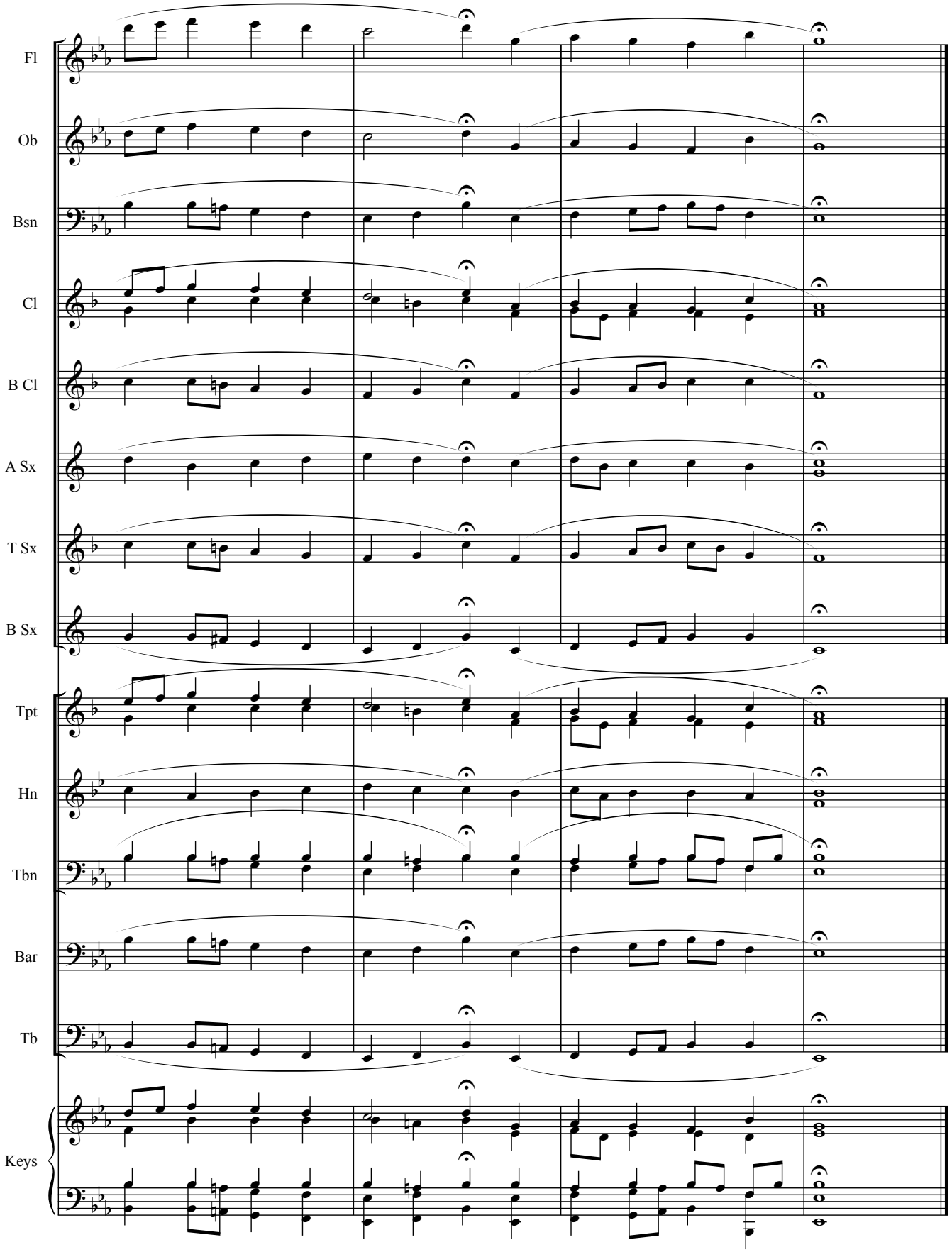
O Sacred Head Now Wounded by JS Bach



Chorales



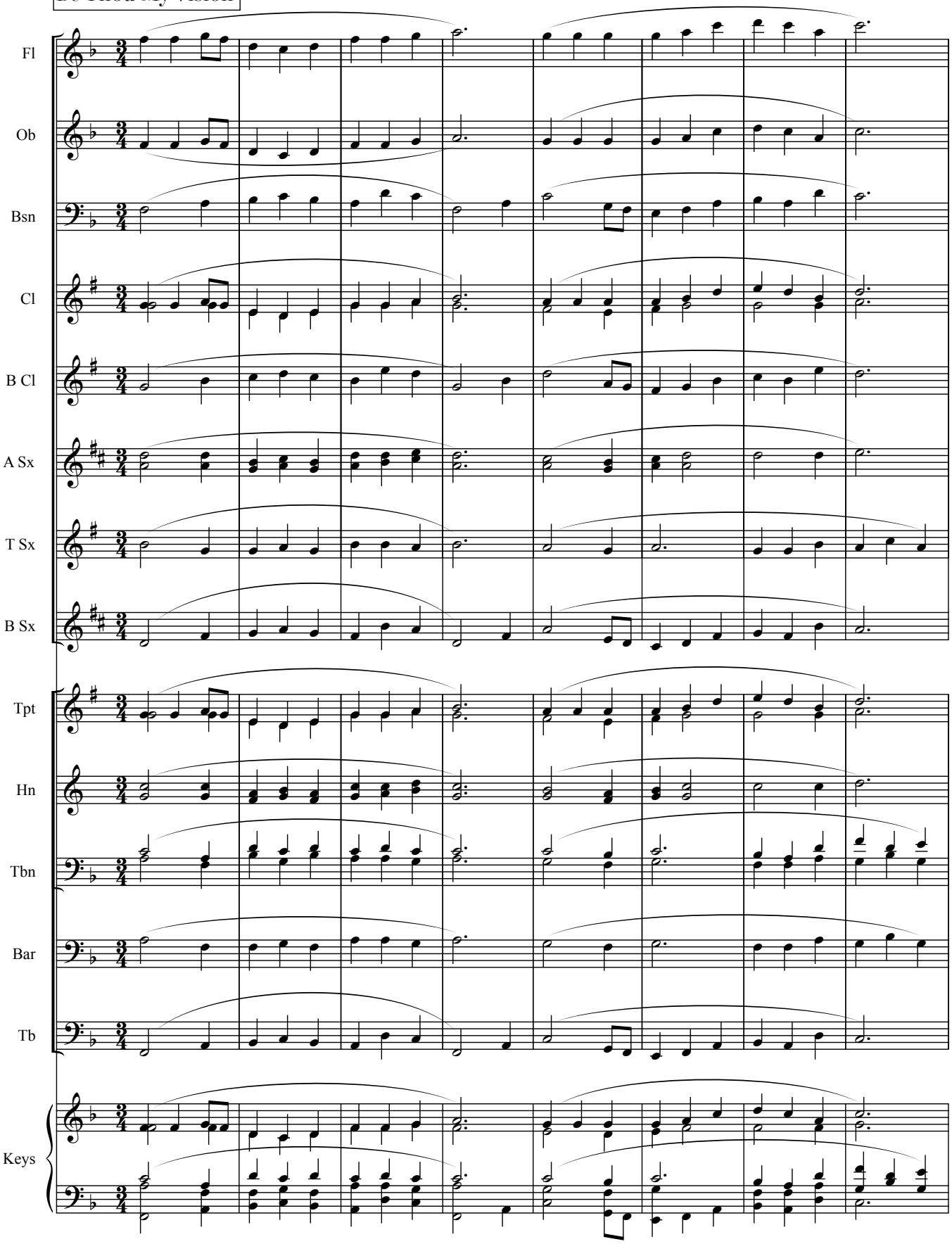
Chorales



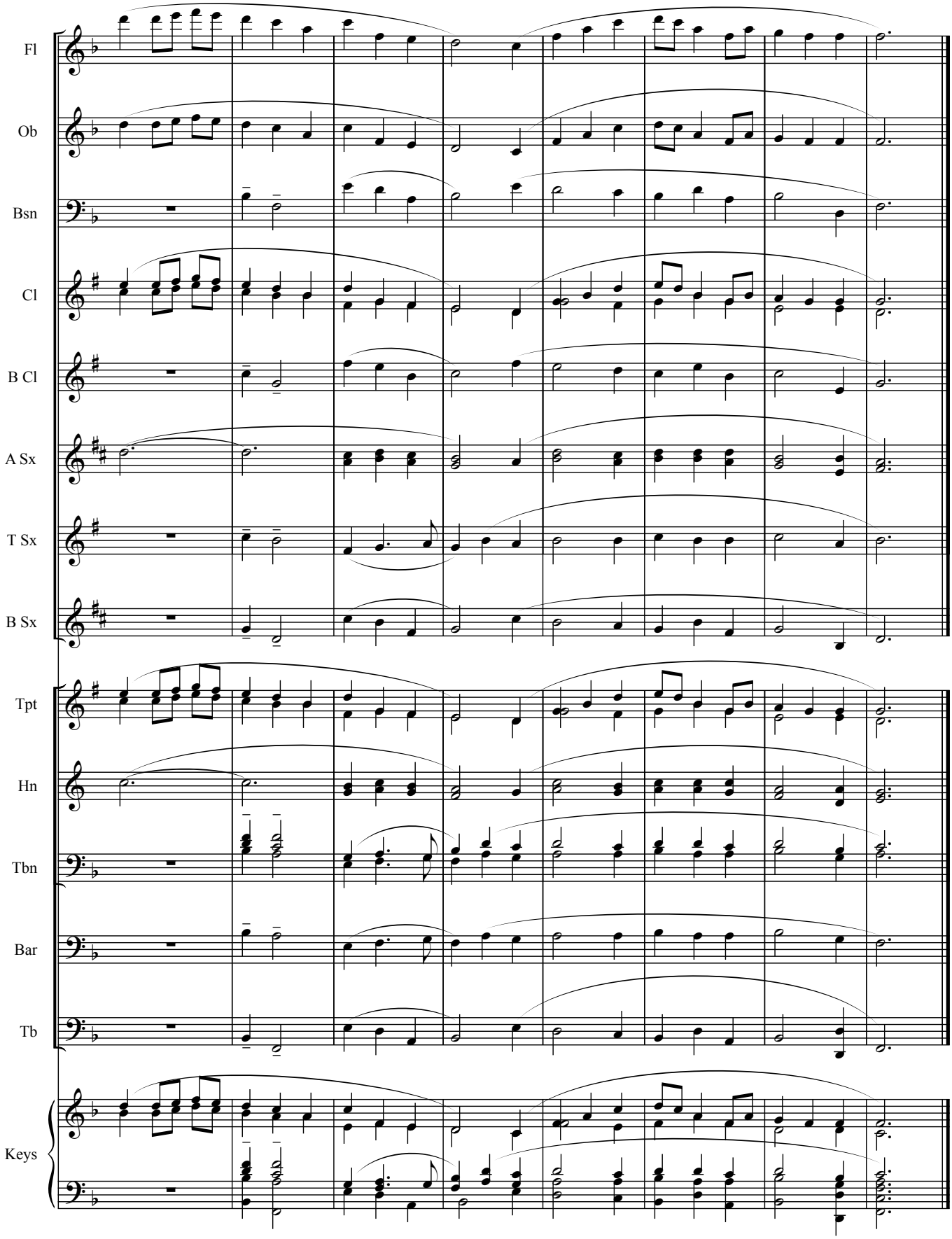
Chorales

Wind's Page 20

Be Thou My Vision



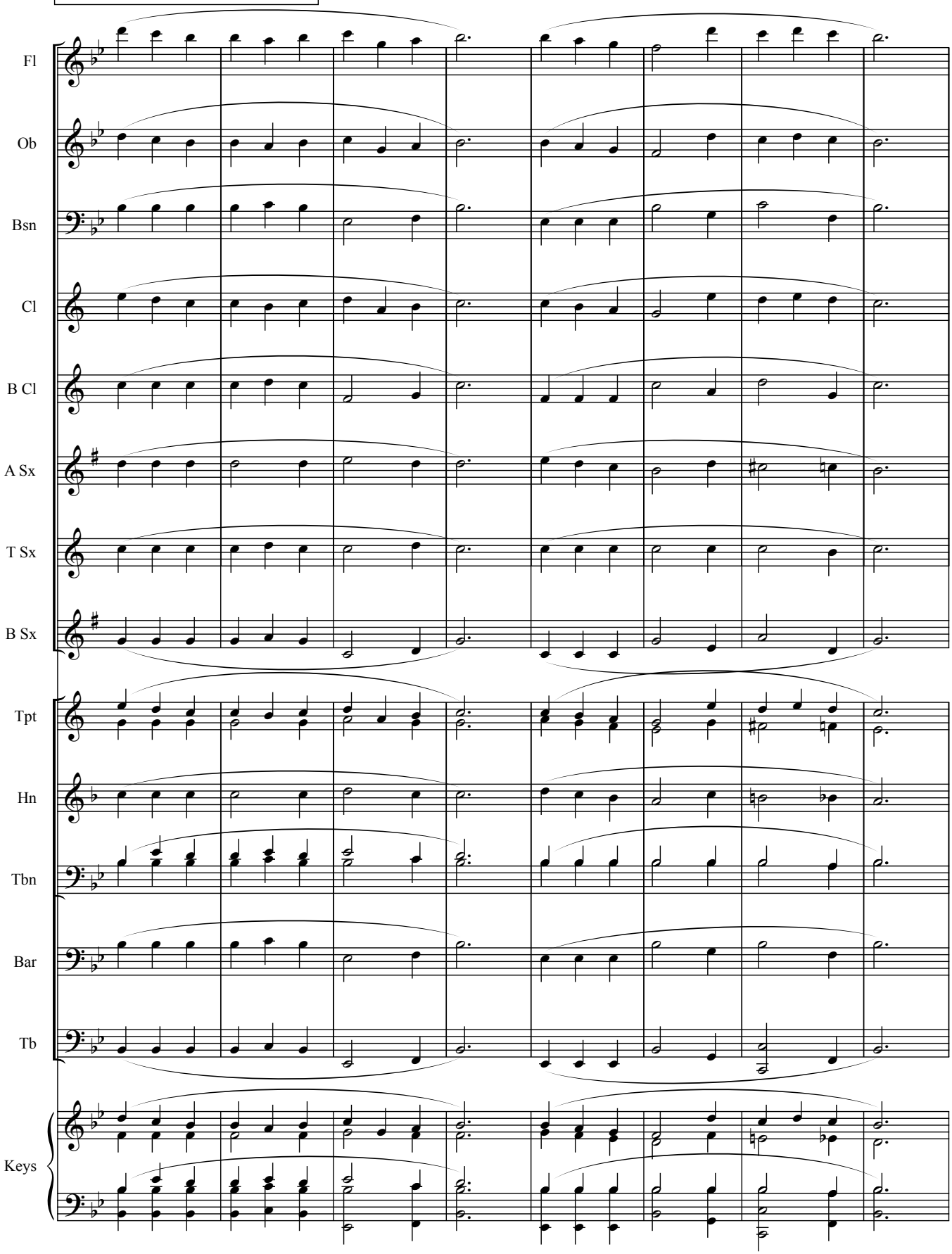
Chorales



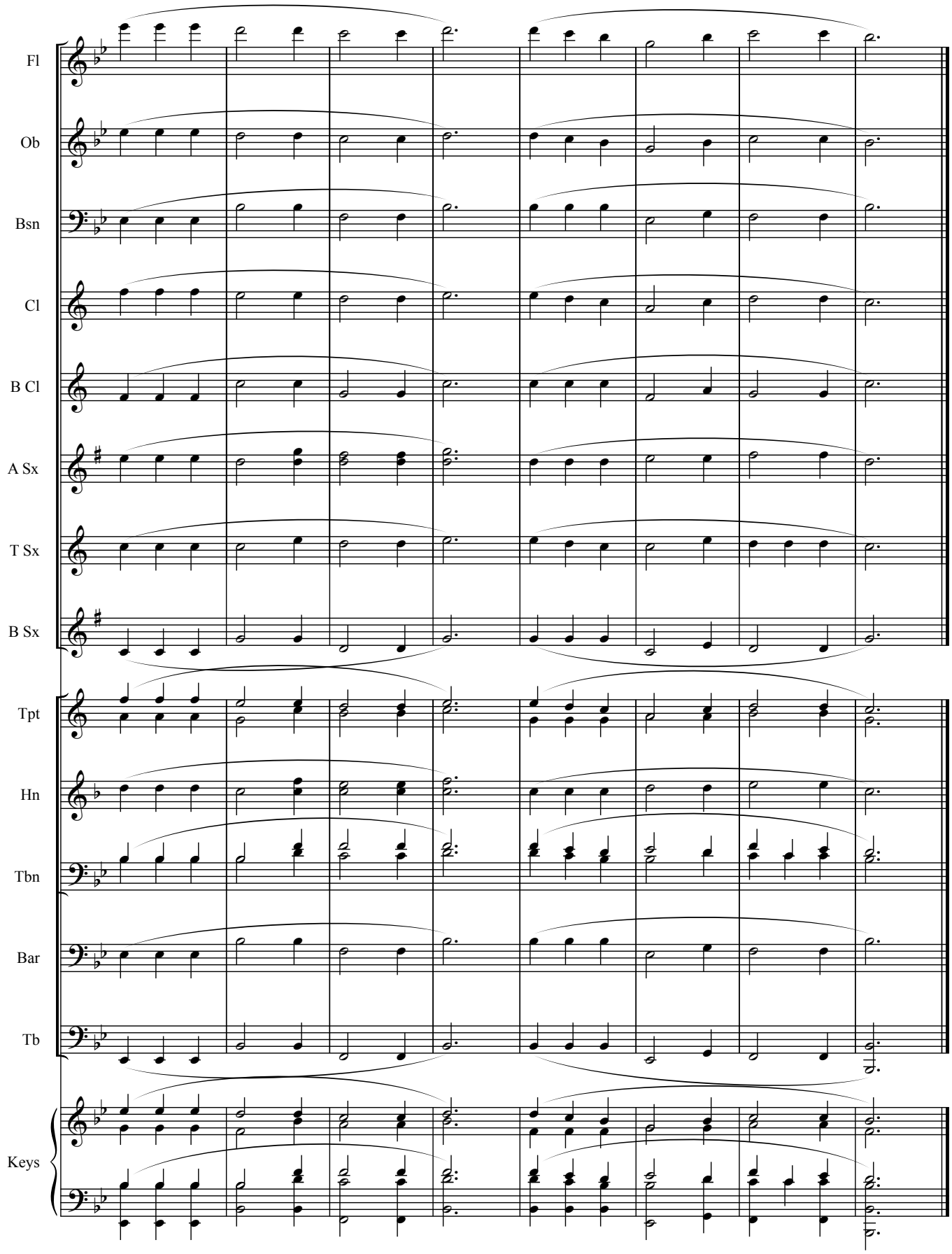
Faith of Our Fathers by H Hemy

Chorales

Wind's Page 20



Chorales



FULL ENSEMBLE CHAPTER

Full Volume Exercises

Exercise Objectives

- The overall objective is to get the best sound possible at the loudest dynamic possible.
- Students will focus on contributing at the same level, which means everyone is playing at the same volume.
- Students will maintain the proper breathing technique by taking deep full breaths.
- Students will listen for proper balance and blend at a full volume level.
- Students will stay relaxed and minimize pressure and tension to the embouchure when playing at a full volume level.
- Students will listen for proper intonation at a full volume level.
- Students will expand their dynamic range.

Instruction Notes

- You are more than welcome to play the exercises in this section. This is merely an example of a Full Volume Exercise that has been taken from actual show music. The hope is that you create your own exercises from your own show.
- Tone quality is very important when playing loud. You will play louder if the tone is more open and relaxed.
- Make sure students are still taking nice full breaths. They will have to understand that they need to breathe more often and maintain proper breathing technique.
- Don't be afraid to sample sections, individuals, or small groups to make sure everyone is matching the same volume. You will be amazed how much louder the ensemble will be by having ALL students match the volume of your strongest players. The ensemble will not sound loud with only the strong players playing louder, they will sound loud by everyone matching the same dynamic.
- Don't be afraid to experiment with your students going beyond what is an acceptable quality of sound. The goal is to expand the dynamic range of your students, and to know how far they can go. For example, choose one of the Full Volume Exercises and have the students play as loud as they can. You will find that some students are blasting while others think they are blasting, but are not even close to getting that strident sound. Tell the students who are getting that strident sound to back off just

a bit, and tell the others to use more air. Getting comfortable playing loud is part of the challenge.

- The only way that an exercise like this will be played at full volume is if it is played perfectly in tune. Break these chords down to teach your students what to listen for and who to listen to.
- If you want to create your own Full Volume Exercises from your show and have the percussion participate, you might have to play the music as written. The exercises in this book have been adjusted from what was written and we have written a percussion part to go along with that. Regardless if it is your own exercise or the full volume exercises in this book, when you work on playing loud with the percussion, remind them not to over-play and to stay relaxed.

QUICK COMMENTS FOR STUDENTS

"Equal contribution"
"Play louder"
"The more in tune you play the louder you will sound"
"Don't over play"

*****Review*****

"Stay relaxed" "No tension" "Warm sound"
"Listen to your trios" "More air" "Open sound"
"Listen down" "Sneak out and sneak in"
"Don't overbalance the center" "Maintain your grip"

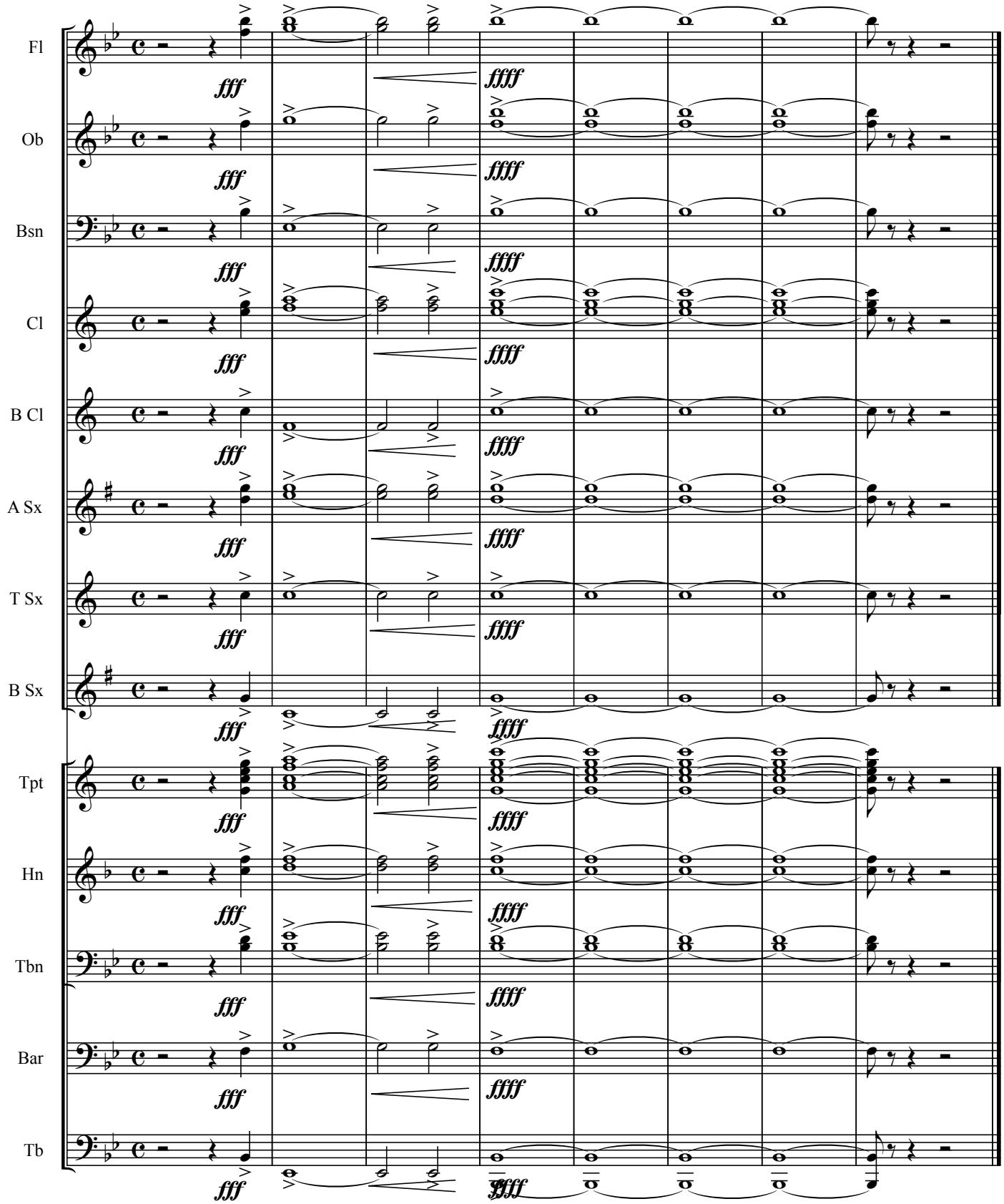
Visual Component

- This exercise was not written to be put on the move.

Full Volume

Excerpt #1 ♩=86-92

Wind's Page 21
Percussion Page 14

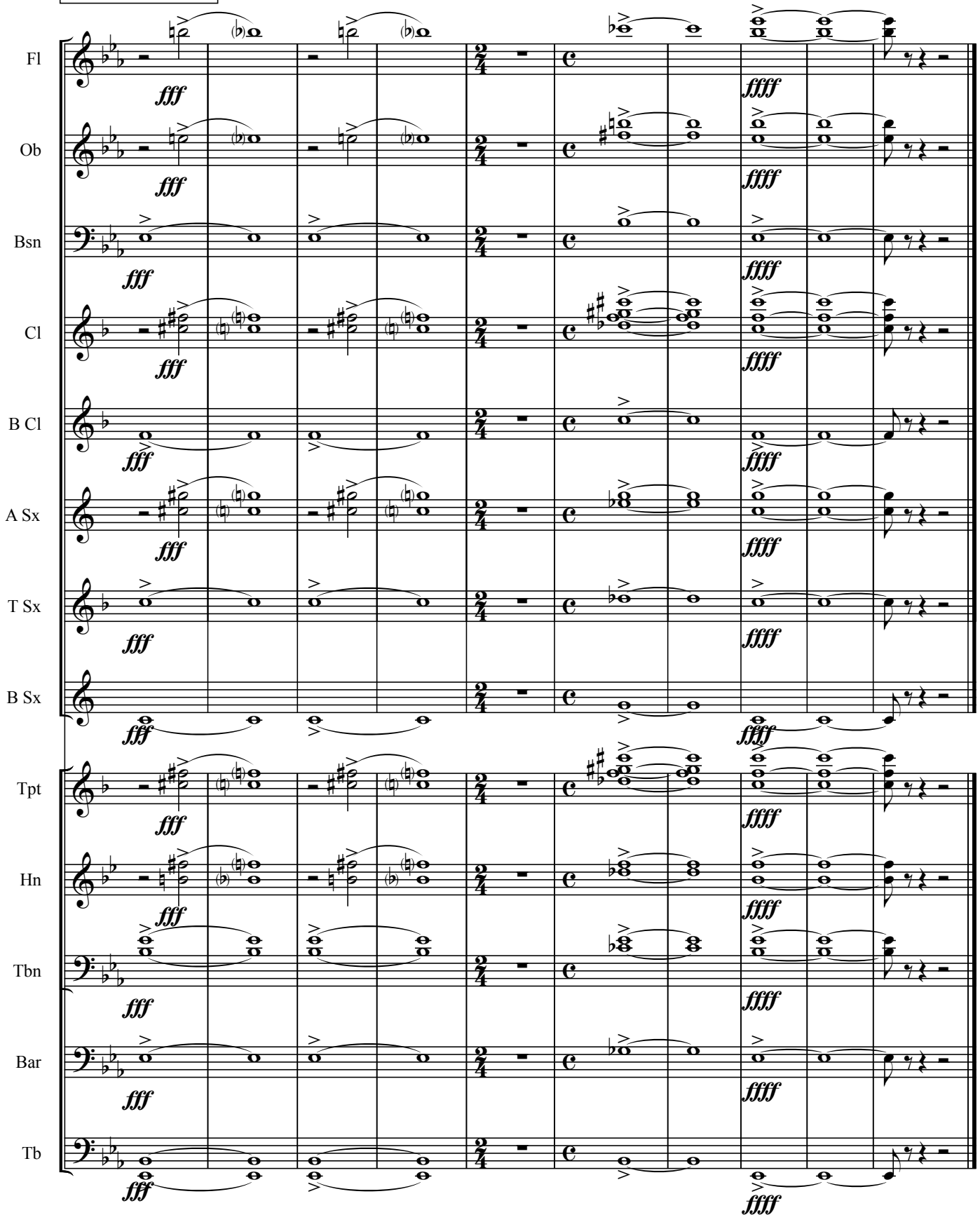


Full Volume

Wind's Page 21
Percussion Page 14

Excerpt #2

♩=86-92

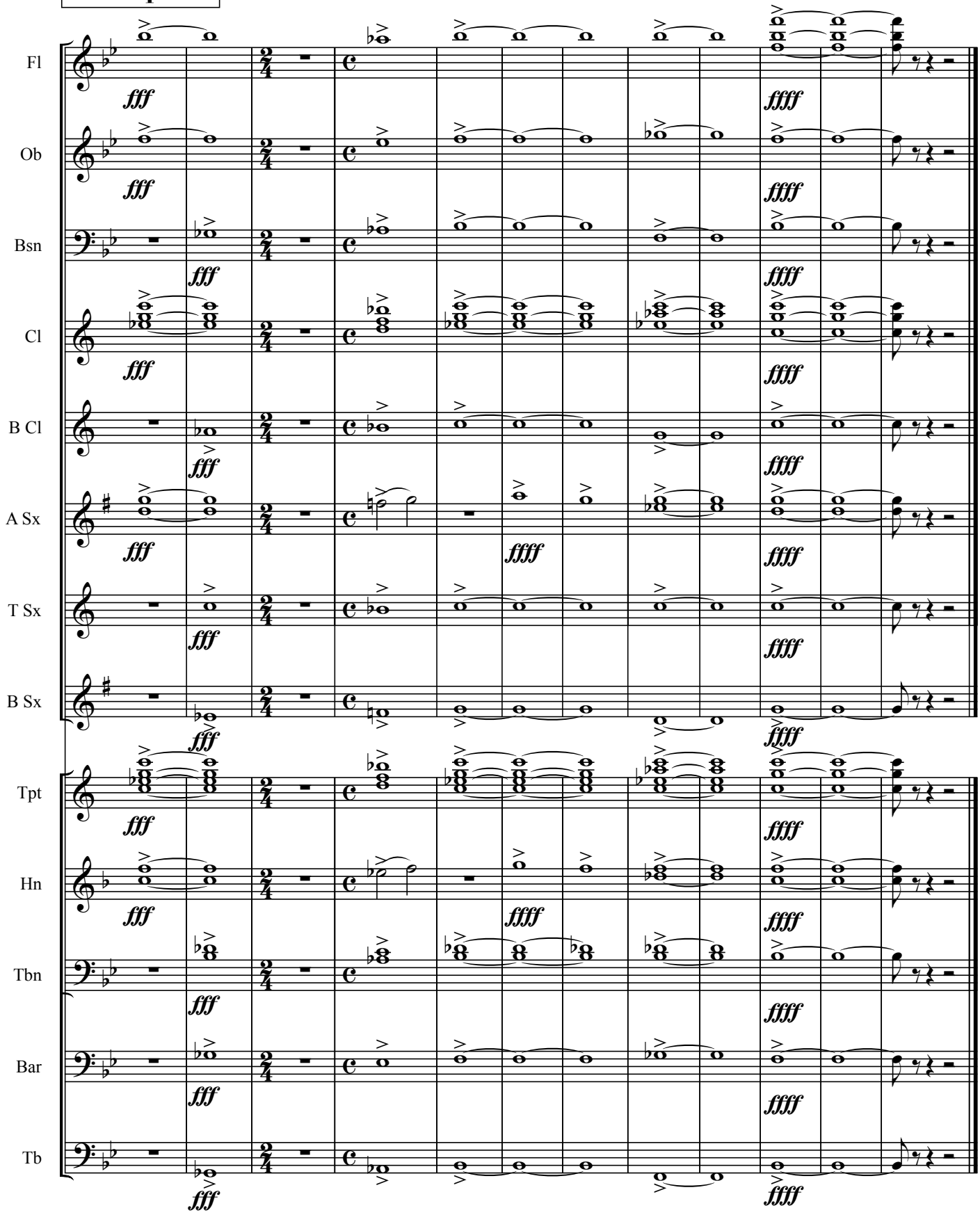


Full Volume

Wind's Page 21
Percussion Page 15

Excerpt #3

♩=92-100

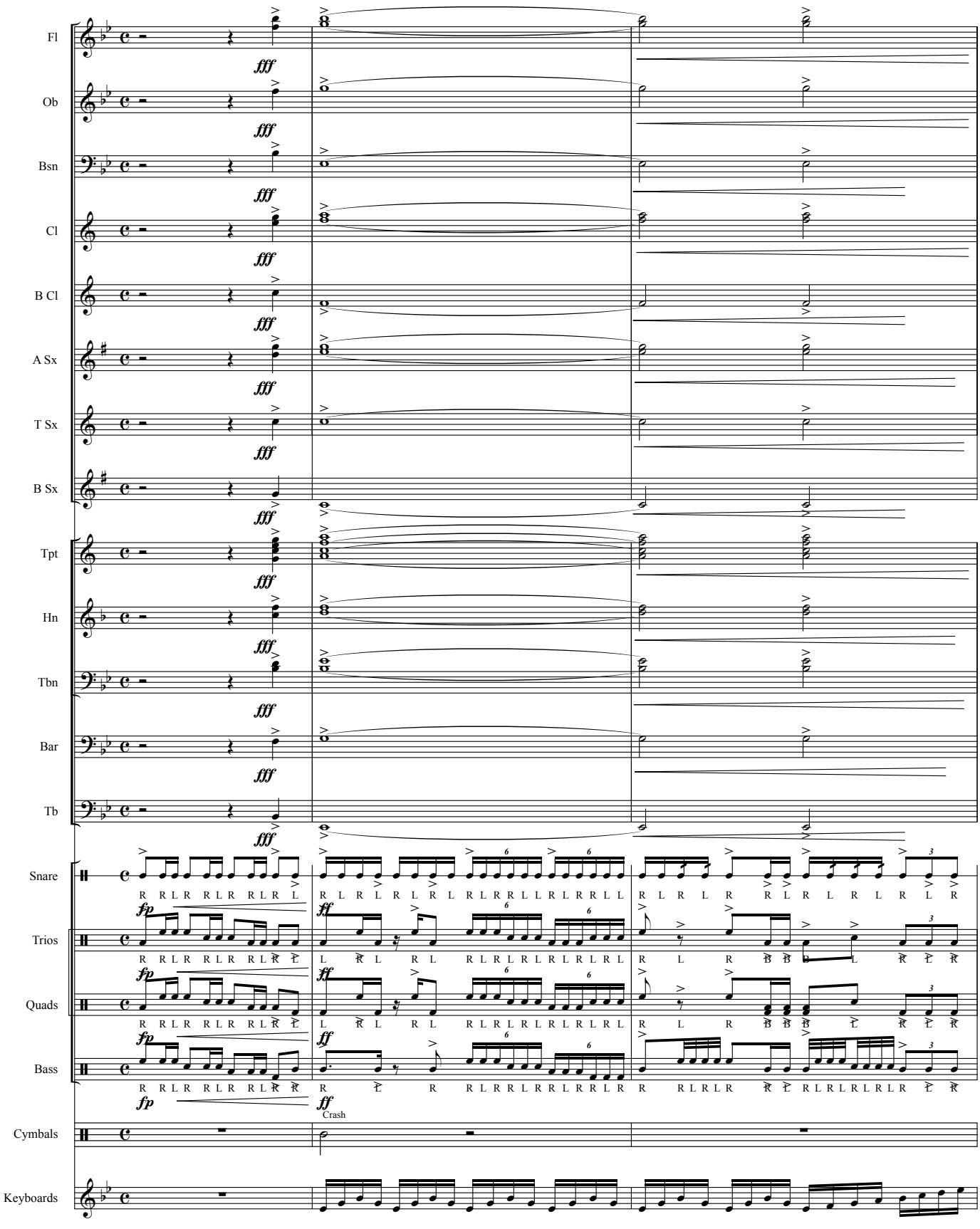


Full Volume

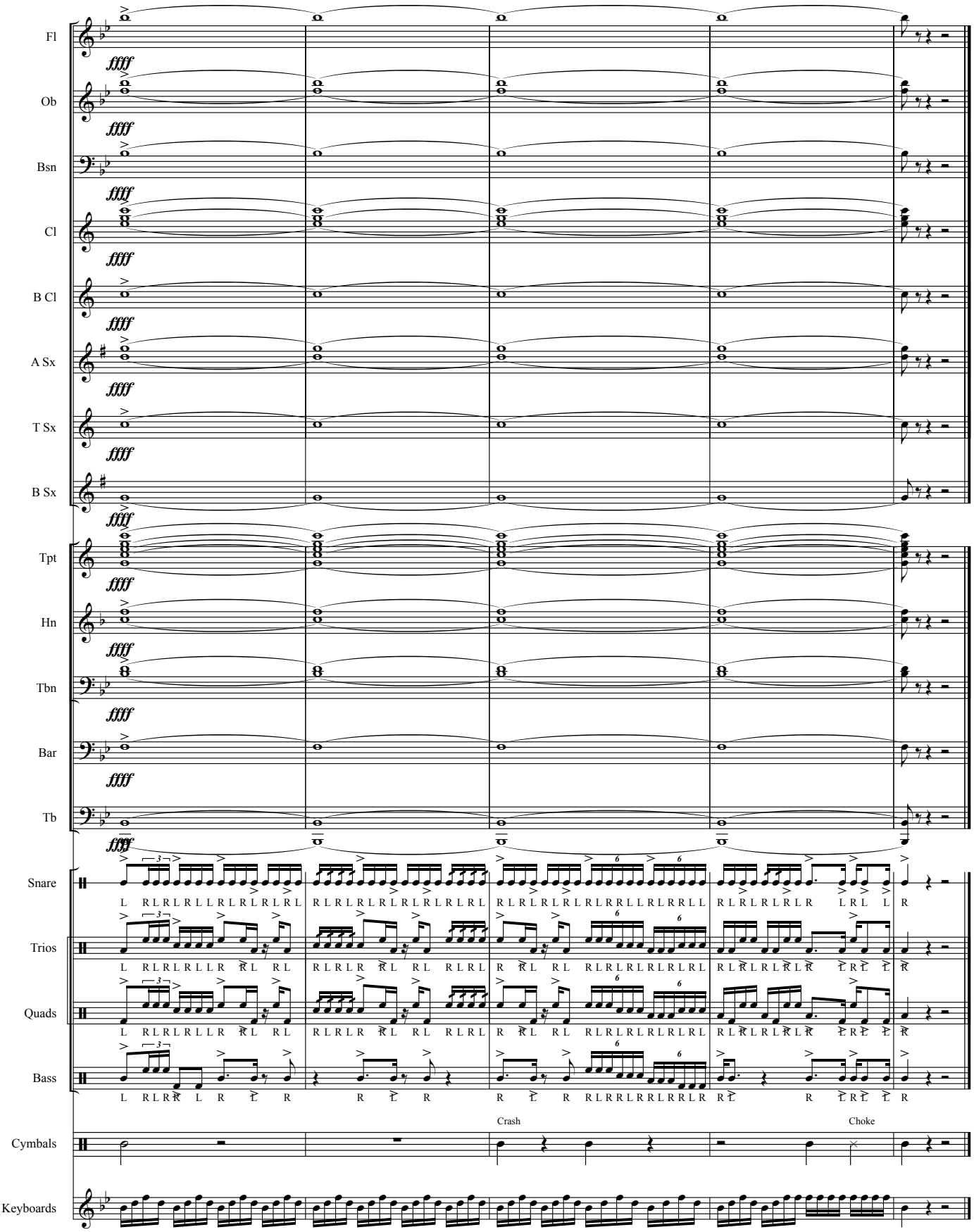
Percussion Score

Excerpt #1 ♩=86-92

Wind's Page 21
Percussion Page 14



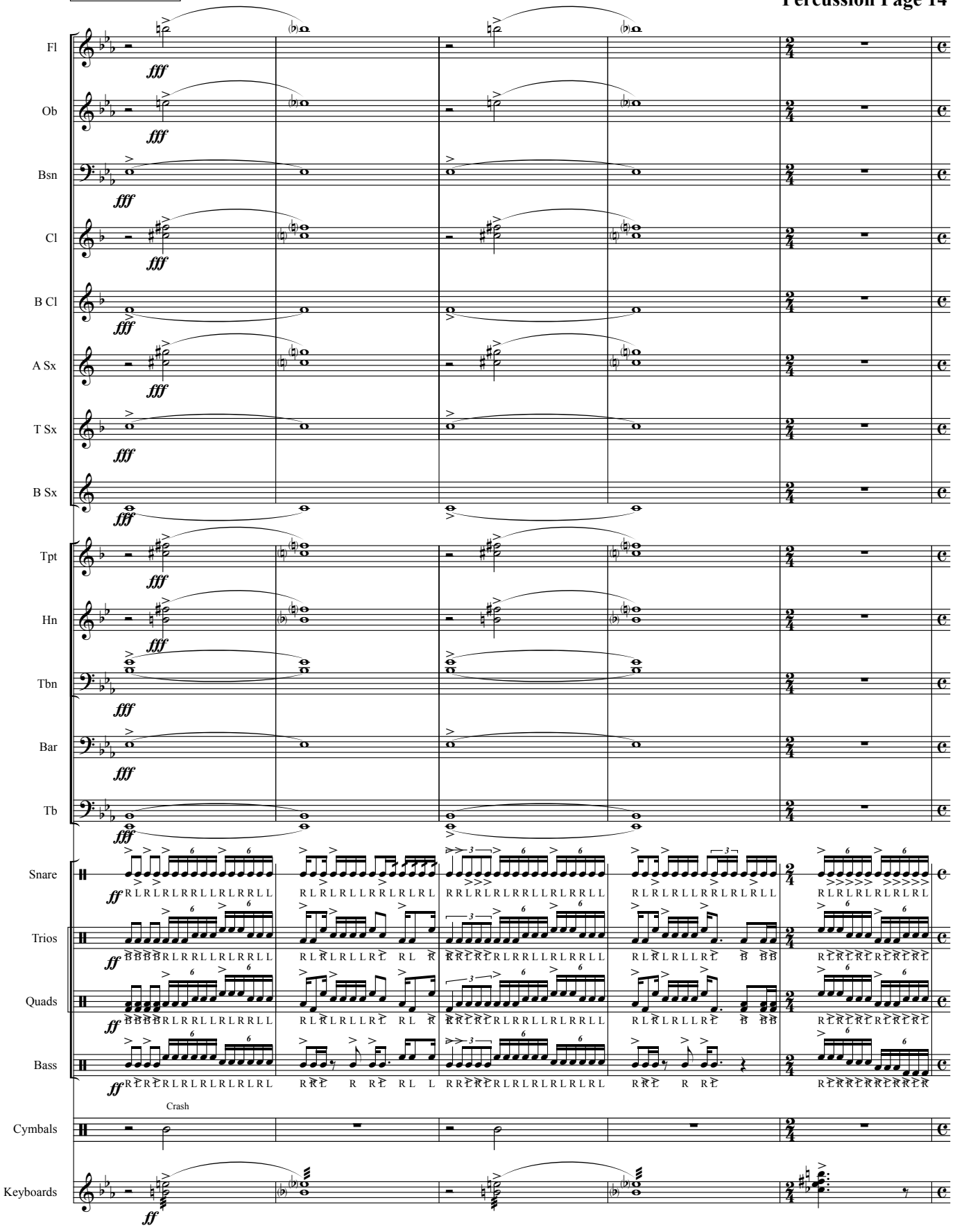
Full Volume - Percussion Score



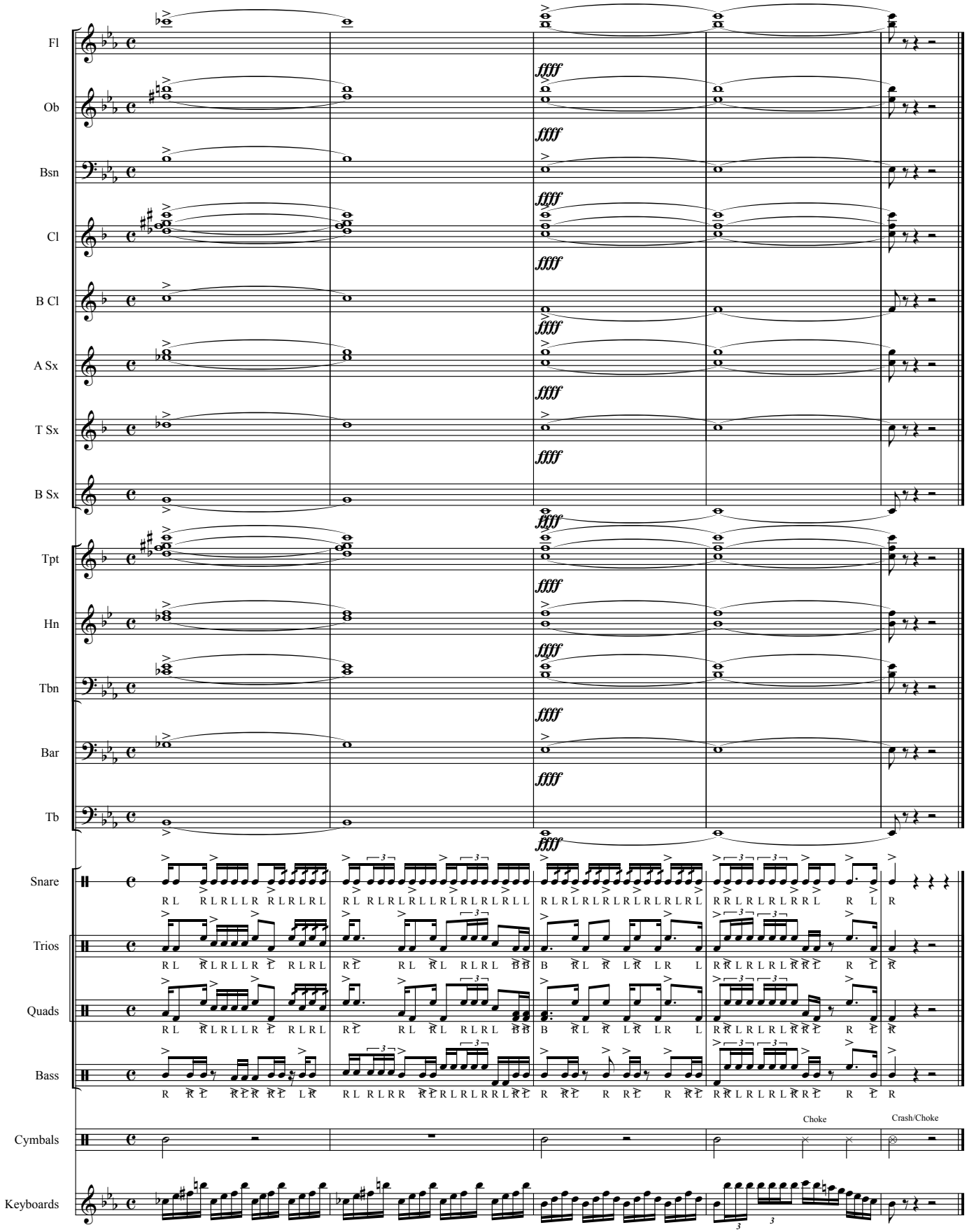
Full Volume - Percussion Score

Excerpt #2 ♩=86-92

Wind's Page 21
Percussion Page 14



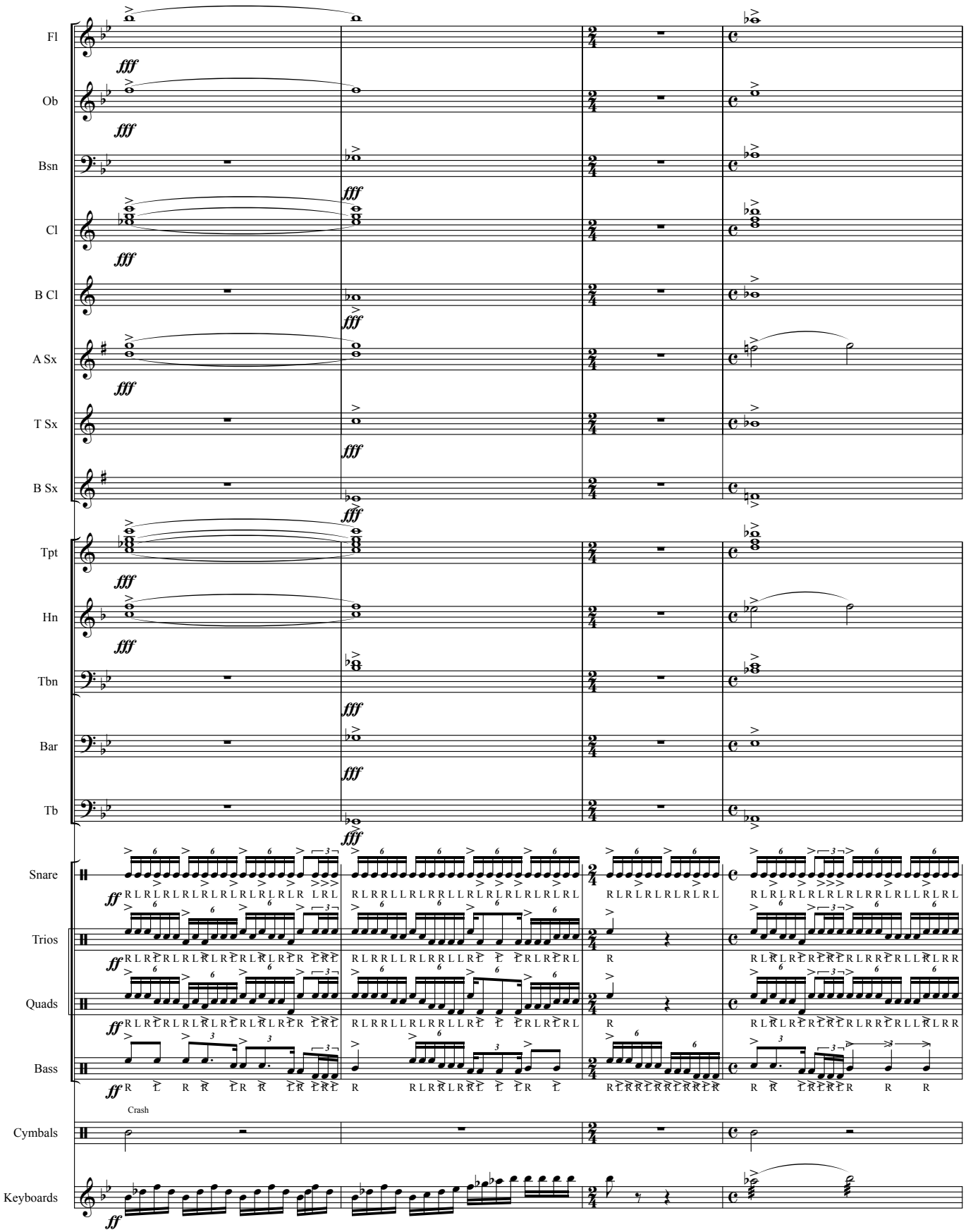
Full Volume - Percussion Score



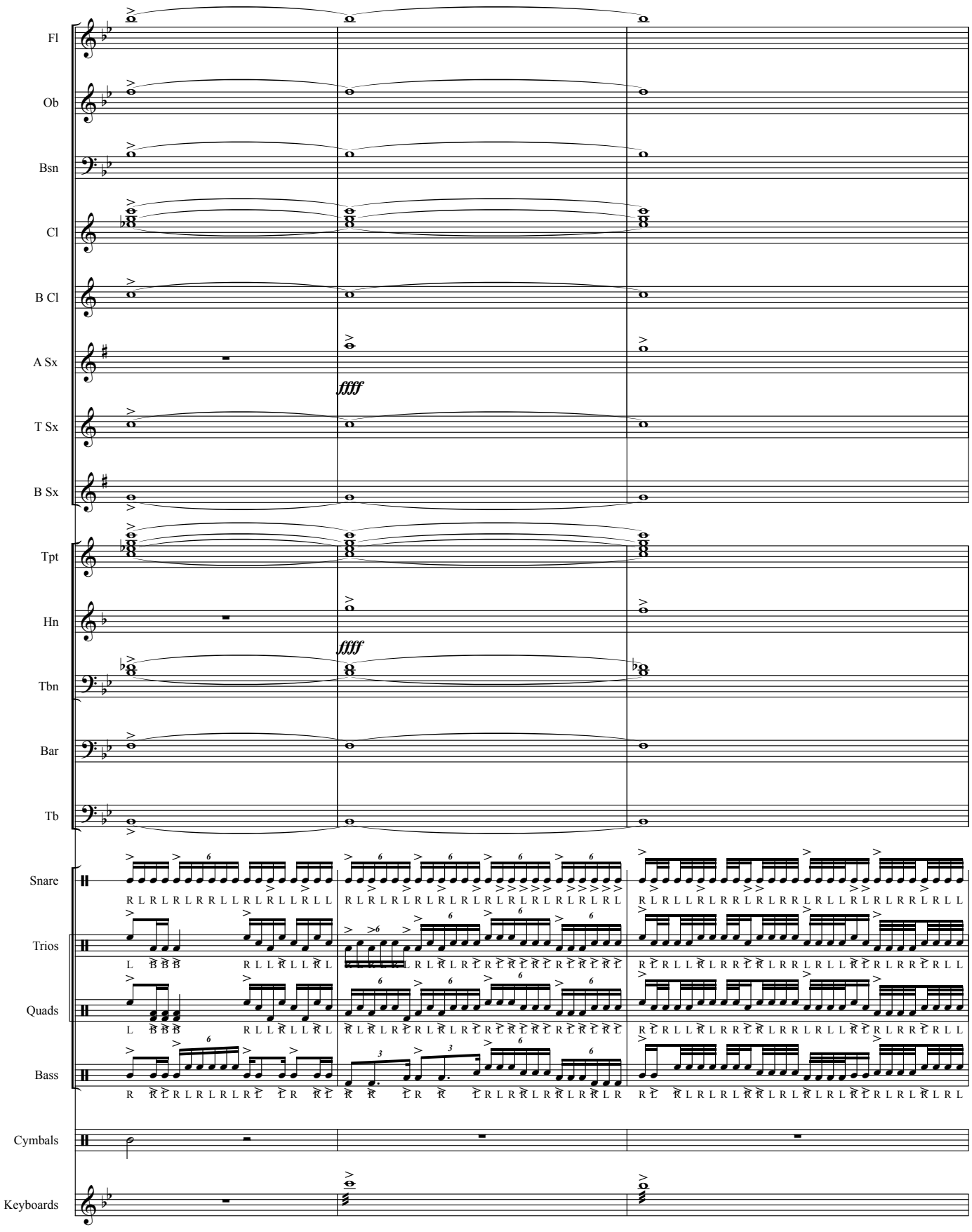
Full Volume - Percussion Score

Excerpt #3 ♩=92-100

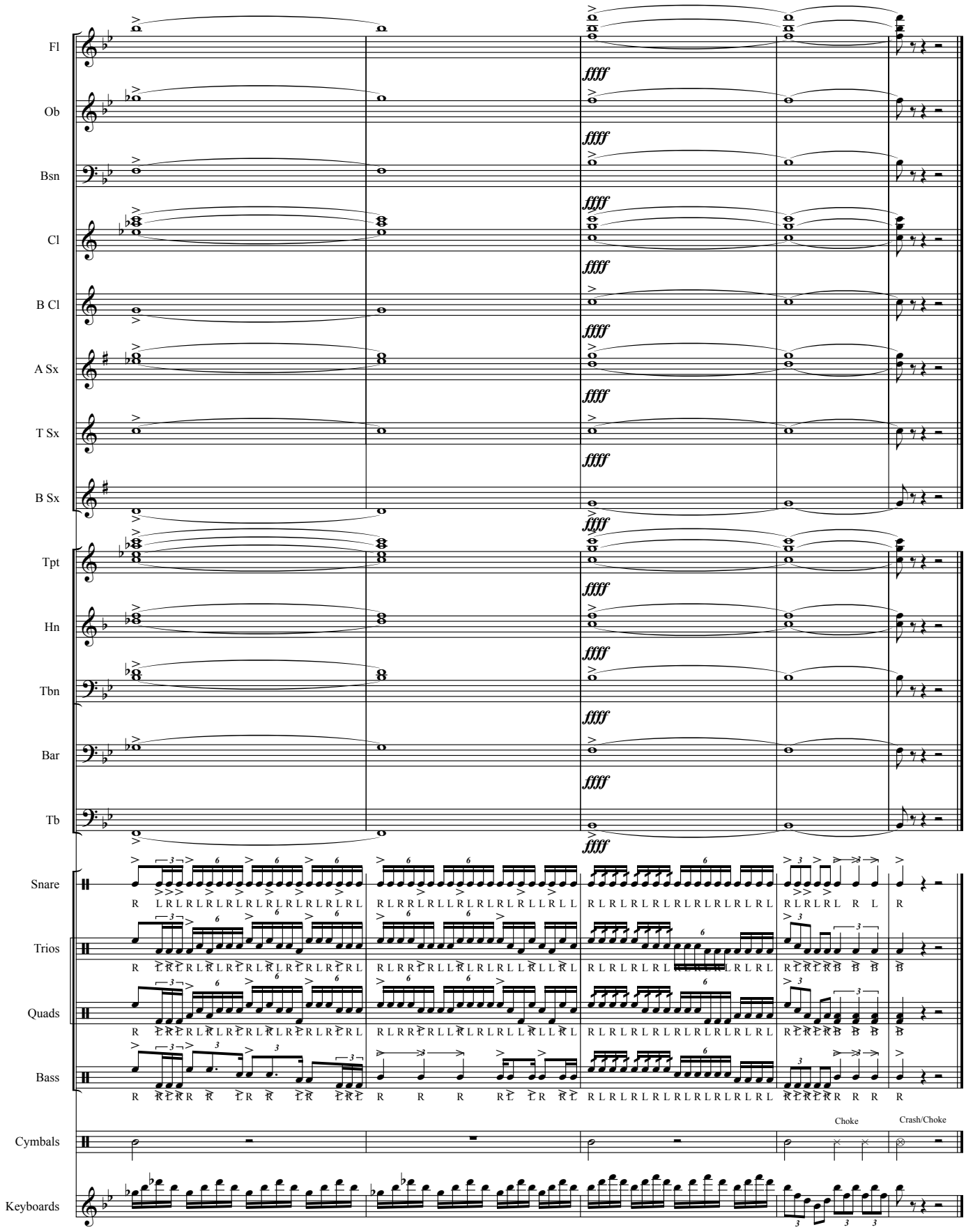
Wind's Page 21
Percussion Page 15



Full Volume - Percussion Score



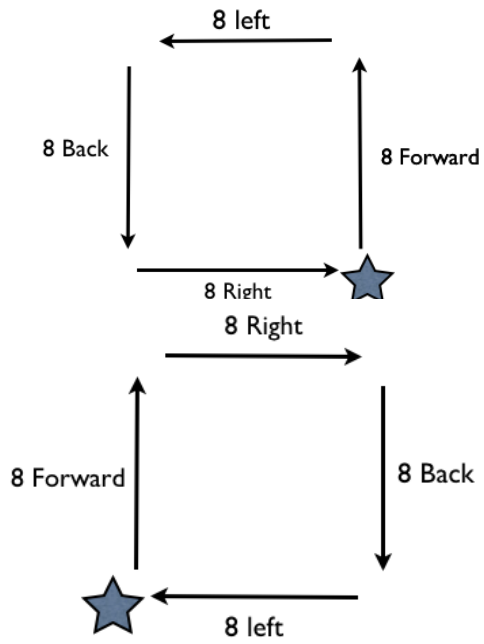
Full Volume - Percussion Score



FULL ENSEMBLE CHAPTER

Visual Page

Box Drill



Exercise Objectives

- The main objective of the Box Drill is to focus and develop skills on marching while playing at the same time.
- Students will improve marching and playing while also developing right angle direction changes.
- Students will improve marching and playing while also developing their slide technique.

Instruction Notes

- The Box Drill is a great exercise to work on the technique of playing and moving at the same time. Students can work on every variation of traditional marching band marching, as well as expressive body movement that your show might require. The box is set up so that students can practice in a straight line setting. It is highly recommended that you change the order of the box so that there is a rotation of students who are in the front row. It is common to use a metronome with this drill exercise, however you could also use a conductor who is standing on a podium.
- Basic Box Drill Etiquette:
  - Everyone faces the same direction-that could be the front or back of the field, or even the end zones.
  - Students need to make sure the lines are straight by looking forward and to the center, right, or left.
  - It is important that students in the front horizontal row have a consistent interval from left to right. It is also important that the students in the vertical line who you have assigned as the dress point line, have a consistent interval front to back.
  - Make sure students understand that they should be directly behind the person in front of them, and that they should be connecting their shoulders left to right to form a straight line.
  - Make sure you define the direction and level of all the horn angles.

- When you set up the box, there are options for the instructor. The bigger the box, the more challenging it is. It is recommended to start at a 4 step interval left to right and 4 step distance front to back. This can mean arranging the students on or splitting the yard line. The band could be in sections or mixed instrumentation. You could also use the order of a specific drill set that happens to be a box.
- Regular Box Drill: the diagram on the previous page is the regular Box Drill. It is also the Box Drill exercise you will find in the music of the Long Tones and Flexibility/ Scale Exercises in this chapter.
- Box Drill Variations: you can adjust the regular Box Drill to match other exercises in this book. For example, simply going forward 8 and then backward 8 could work perfectly for the Note Length Exercises. Show Articulation Exercises might need slight count adjustments in the Box Drill-all counts are 12 instead of 8. Another idea is to use a count structure from the drill and apply it to the Box Drill. For example, letter D to E in your opener is 5 different drill sets with a count structure of 12 counts, 8 counts, 8 counts, 12 counts and 10 counts. You can play that part of the drill in the Box Drill: Forward 12 / Forward Left Slide 8 / Backward 8 / Backward Right Slide 12 / Forward 10 / Hold. Reset and repeat.
- Expressive Movement: sometimes your marching band show requires the students to perform expressive body movement while playing. The box can act as a perfect form to have your students work on the fundamentals of playing their instrument while doing the expressive movement. You might have to open the box up, or even simply tell the students to "make sure they have enough room". As soon as they are set, you can have them play anything: Long Tones, Flexibility/Scale Exercises, any articulation or show excerpt while the students are doing their expressive body movements.
- Don't be afraid to sample sections, individuals, or small groups to make sure everyone is matching and contributing at the same level of tone quality, volume, or matching musical components. Don't be afraid to use a conductor instead of a metronome.

QUICK COMMENTS FOR STUDENTS

"Use your eyes to keep the lines straight"
"Drive your feet-keep your feet in time"
"Play to your feet"
"Use the proper marching technique"
"Drive your feet through the direction changes"
"Don't change your sound when you change to the slide"
"Get the feet out of the sound"
"Put the music to your feet"
"Relax-minimize the tension in your body"
"Minimize the pressure against your embouchure"
"Keep a nice open sound as you march"
"Match horn angles"
"Stop bouncing"
"Again"

Music Component

- 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.
- In terms of timing, everything has to be applied to the tempo of the feet. Whether the students receive the tempo from the drum major's hands or the drum line that is right behind them, they need to put their feet right with that tempo. If this happens, students simply play their individual musical part with their feet.

- Full Ensemble Chapter Exercises
  - Certain Breathing Exercises: use the regular Box Drill OR create a variation of your own.
  - Long Tone Exercises: regular Box Drill, notes are made in the music of the Long Tones Exercises.
  - Flexibility/Scales Exercises: regular Box Drill, notes are made in the music of the Flexibility/Scales Exercises.
  - Note Length/Shape Exercises: create a Box Drill variation for the Note Length/ Shape Exercise.
  - Show Articulation Exercises: create a Box Drill variation for any Show Articulation Exercises you create.

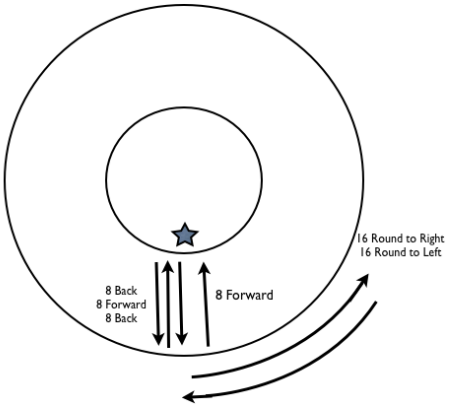
- Brass Chapter Exercises
  - Foghorn: 4 different boxes if you perform the full exercise.
  - Bending Exercise A: 2 boxes with each side being 12 counts.
  - Multiple Tonguing Exercises: 2 boxes if you perform the full exercise. You will need to repeat the last phrase.
  - Range Builder Exercises: 2 boxes if you perform the full exercise. You will need to repeat the last phrase.

- Woodwind Chapter Exercises
  - Embouchure Exercises: create a Box Drill variation for any Embouchure Exercise.
  - Fingering Exercises: create a Box Drill variation for any Fingering Exercise.
  - Trill Exercises: create a Box Drill variation for any Trill Exercise.

FULL ENSEMBLE CHAPTER

Visual Page

Circle Drill



Exercise Objectives

- The main objective is to focus and develop skills of marching and playing at the same time.
- Students will improve marching and playing together while developing forward and backward direction changes.
- Students will improve marching and playing together while developing their slide technique using a rounded path.

Instruction Notes

- The Circle Drill is one of the best exercises to work the technique of playing and moving at the same time. Students can work on every variation of traditional marching as well as expressive body movement that your show might require. The circle is designed to have a central focus to make it easy to dress and for students to concentrate. The instructors can see every student and the students can see each other when in the circle formation. You can simply point at the Senior that looks and sounds great, and have that student be the example for everyone. Finally, you can use a metronome or a conductor.
- Basic Circle Drill Etiquette
  - If possible, paint or mark the circle on your rehearsal field to save time.
  - Everyone faces the center of the circle.
  - Everyone should be equal distance to the center of the circle.
  - Make sure there is an even distance from student to student.
  - Make sure students understand that their shoulders should be connected and that connection is what creates the shape of the circle.
- There are options when you set up the circle. Size: the bigger the circle, the more challenging it is. It is recommended to start small and expand throughout the year. Order: the band could be in sections or mixed instrumentation. You could also use the order of a specific drill set and put the circle in that order.

- Regular Circle Drill: the diagram on the previous page is the regular Circle Drill. It is also the Circle Drill Exercise you will find in the music of the Long Tones and Flexibility/Scale Exercises.
- Circle Drill Variations: you can adjust the regular Circle Drill to match other exercises in this book. For example, simply going out 8 and then in 8 could work perfectly for the Note Length Exercises. Show Articulation Exercises might need slight count adjustments in the Circle Drill-all counts are 12 instead of 8. Another idea is to use a count structure from the drill and apply it to the Circle Drill. For example, letter D to E in your opener is 5 different drill sets with a count structure of 12 counts, 8 counts, 8 counts, 12 counts and 10 counts. You can play that part of the drill in the Circle Drill: Out 12 / In 8 / Out 8 / Right Slide 12 / Left Slide 10 / Hold. Reset and Repeat.
- Expressive Movement: sometimes your marching band show requires students to perform expressive body movement while playing. The circle can act as a perfect form to have your students work on the fundamentals of playing their instrument while doing the expressive movement. You might have to open the circle up, or tell the students to "make sure you have enough room". As soon as they are set, you can have them play anything: Long Tones, Flexibility/Scale Exercises, any articulation or show excerpt, while the students are doing their expressive body movements.
- Don't be afraid to sample sections, individuals, or small groups to make sure everyone is matching and contributing at the same level of tone quality, volume, or matching musical components. Don't be afraid to use a conductor instead of a metronome.

QUICK COMMENTS FOR STUDENTS

"Make sure your focus is toward the middle of the circle"
"Keep an even interval to the people around you"
"Don't change your sound when you change to the slide"
"Get the feet out of the sound"
"Relax-minimize the tension in your body"
"Minimize the pressure against your embouchure"
"Get your feet in time and drive your feet through the direction changes"
"Play to your feet"
"Keep a nice open sound as you march"

"Match horn angles"
"Put the music to your feet"
"Use the proper marching technique"
"Stop bouncing"
"Again"

Music Component

- 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.
- Full Ensemble Chapter Exercises
  - Certain Breathing Exercises: use the regular Circle Drill or create a variation of your own.
  - Long Tone Exercises: regular Circle Drill, notes are made in the music of the Long Tones Exercises.
  - Flexibility/Scales Exercises: regular Circle Drill, notes are made in the music of the Flexibility/Scales Exercises.
  - Note Length/Shape Exercises: create a Circle Drill variation for the Note Length/ Shape Exercise.
  - Show Articulation Exercises: create a Circle Drill variation for any Show Articulation Exercise you create.
- Brass Chapter Exercises
  - Foghorn: Out 8 / In 8 continuous or create different count structures to incorporate the full Circle Drill Exercise.
  - Bending Exercises: Out 12 / In 12 continuous or create different count structures to incorporate the full Circle Drill Exercise.
  - Flex/Blowing Straight: Low Bb Out 16 / In 16 continuous or create different count structures to incorporate the full Circle Drill Exercise.

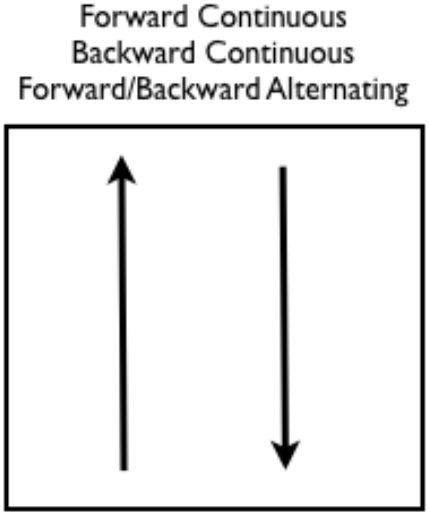
- Flex/Blowing Straight: F Out 20 / In 2 continuous or create different count structures to incorporate the full Circle Drill Exercise.
- Flex/Blowing Straight: Middle Bb Out 16 / In 16 continuous or create different count structures to incorporate the full Circle Drill Exercise.
- Multiple Tonguing Exercises: Out 8 / In 8 continuous or create different count structures to incorporate the full Circle Drill Exercise.
- Fingers Exercise B: Out 8 / In 8 continuous or create different count structures to incorporate the full Circle Drill Exercise.
- Range Builder A: Out 12 / In 12 continuous or create different count structures to incorporate the full Circle Drill Exercise.
- Range Builder B: Out 8 / In 8 continuous or create different count structures to incorporate the full Circle Drill Exercise.

- Woodwind Chapter Exercises
  - Embouchure Exercises: create a Circle Drill variation for any Embouchure Exercise.
  - Fingering Exercises: create a Circle Drill variation for any Fingering Exercise.
  - Trill Exercises: create a Circle Drill variation for any Trill Exercise.

FULL ENSEMBLE CHAPTER

Visual Page

Tracking



Exercise Objectives

- The main objective is to focus and develop skills of marching and playing at the same time.
- Students will improve marching and playing while developing forward or backward marching technique.

Instruction Notes

- Tracking is a great visual exercise that can be applied to any musical exercise or excerpt. There is flexibility to make it simple to teach and understand so the students can focus on the technique of playing and moving well at the same time.
- The options are endless. You could put your ensemble in any form: a block of any size, a few long lines (woodwinds on the 40 yard line, brass on the 35 yard line, percussion on the 30 yard line all facing the end zone) or another set up that works for your group. The count structure should fit the musical phrase, rehearsal markings OR counts of the drill sets. You could have students go forward, backward or any variation of a slide.
- Step 1: choose an exercise or show excerpt that you want to track. For example, Flexibility/Scale Exercise #2, or the 3 measure rhythm starting in measure 24 of the closer or letter B to C of the opener.
- Step 2: put your ensemble in a form of your choice. For example, a block or a few straight lines on a yard line, or a form of your choice that works best for you.
- Step 3: teach the exercise. For example, Flexibility/Scale Exercise #2 could be go forward the first three phrases and then backward until the exercise is over. Or play the 3 measure rhythm on a concert Bb starting in measure 24 of the closer, followed by a measure rest, then repeat. Do that 4 times in a row doing a backward slide, OR play letter B to C of the opener followed by 1 measure of rest 4 times in a row going backward.

QUICK COMMENTS FOR STUDENTS

"Get the feet out of the sound"
"Relax-minimize the tension in your body"
"Minimize the pressure against your embouchure"
"Get your feet in time"
"Put the music to your feet"
"Keep a nice open sound as you march"
"Match horn angles"
"Use your eyes to keep the lines straight"
"Use the proper marching technique"
"Again"

Music Component

- 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.
- Full Ensemble Chapter
  - Certain Breathing Exercises: any count structure or direction.
  - Long Tone Exercises: any count structure or direction.
  - Flexibility/Scales Exercises: any count structure or direction.
  - Note Length/Shape Exercises: any count structure or direction.
  - Show Articulation Exercises: any count structure or direction.

- Brass Chapter Exercises
  - Foghorn: any count structure or direction.
  - Bending Exercises: any count structure or direction.
  - Flex/Blowing Straight Exercises: any count structure or direction.
  - Multiple Tonguing Exercises: any count structure or direction.
  - Range Building Exercises: any count structure or direction.

- Woodwind Chapter Exercises
  - Embouchure Exercises: any count structure or direction.
  - Fingering Exercises: any count structure or direction.
  - Trill Exercises: any count structure or direction.

FULL ENSEMBLE CHAPTER

Acknowledgements

Dr. Tim Lautzenheiser: It is without question an honor to call Dr. Tim not only a colleague, but a dear friend. Dr. Tim has been an important factor in motivating us to find ways to positively affect music students and teachers. Thank you for your guidance, suggestions and confidence.

Donnie Van Doren: Every great athlete credits that one coach who made an impact on their career. For us, that coach is Donnie Van Doren. He taught us lessons in methods, approach and the quest for continuing to evolve. Thank you for your guidance and always being an amazing example.

Michael Klesch: An enormous thank you goes to one of our best friends and partner. Michael is another person we look up to. We have worked together for a long time and we continue to learn from Michael.

Thom Hannum: It is a pleasure to add Thom Hannum to our long list of incredible mentors. Thom has been generous and extremely helpful in guiding us with the information needed to implement the percussion section to our program.

Josh Ellis: Josh is a band director and a clarinet specialist who wrote many of the woodwind exercises in the woodwind chapter of this book. Anyone who is interested in a clarinet specialist or a guest clinician, please contact Josh. He is an incredible educator and is great with not only students but also with helping teachers: jellis.band@gmail.com.

Karl Hartman: Karl is a private lesson instructor and a saxophone specialist. Karl came up with many ideas and wrote many of the woodwind exercises in the woodwind chapter of this book. Karl has arranged a number of saxophone ensemble pieces and is an incredible educator. If you are interested in Karl's

arrangements, or bringing him in as a saxophone specialist or guest clinician, please contact Karl. kfhartman@hotmail.com.

Cheryl Wilkerson: Cheryl is a private lesson instructor and a flute specialist. Thank you Cheryl for your help with the woodwind chapter.

Jay Webb: Jay is the director of bands at Avon High School and a member of the WGI Hall of Fame. Jay is one of our best friends and has been a huge influence in our lives. Jay is one of the best music educators in the country and is incredible with students and future teachers. If you are interested in having Jay as a writer, guest clinician or guest conductor, please contact him: jmwebb@avon-schools.org.

Barry Hudson: Barry is another teacher who we refer to as someone who made a difference in our careers. Barry taught us when we were members of "Star of Indiana". His high standards and ability to teach the importance of team work will forever be a part of our teaching approach. We continue to work with Barry and learn from him every time we are with him.

Mark Harting: Mark is the Vice President of Music Travel Consultants and a great friend. We can't thank Mark enough for his guidance, motivation and confidence in us.

Carolina Crown: Thank you past and present members, administration and brass staff. You are all directly part of the philosophies and ideas in this book. Thank you for the support and trust, but more importantly the friendship and memories that will last a lifetime.

Harloff Family: Our parents, Bill and Dona, our wives, Susie and Cindy and our children, Tyson, Shaelyn and Avabelle. Every second we spent away from you working on this book was for you. We love you very much and thank you for your continued support.

FULL ENSEMBLE CHAPTER

Glossary

for "Quick Comments for Students"

Breathing Exercises:

"**Stay relaxed**": Experience no strain or tension. One of the most important parts of playing a musical instrument is to stay relaxed. The only way students are able to achieve a full characteristic sound is if they are relaxed. The more you reinforce this, the better.

"**No tension**": Students need to relax every muscle in the body to ensure the sound is as open and as warm as possible.

"Let the body move naturally": The body should always move as it was intended to move. This will ensure natural breathing.

"Take full, relaxed breaths": It is very important that students stay relaxed but also take in as much air as is comfortable. Although it is possible to take in too much air, in most cases, students will have to be encouraged to take in more air.

"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 a violinist plays, the bow never stops moving, or when a baby breathes, their stomach never stops moving. Other related comments: "Never stop your air, your air is either going in or out".

Long Tone Exercises:

"Open, dark sound": Achieving an open and dark sound requires warm air and an open and relaxed embouchure. Constantly reminding students to listen for an open and dark sound will help them achieve this sound as well as improve their

ears. Other related comments: "Keep an open sound", "Use a warm sound", "Keep a nice open sound as you march".

"No tension with your embouchure - DON'T PINCH": To achieve the best possible sound, the embouchure must not have any tension and students should not pinch their lips together.

"Take full count(s) to breathe": When you take a full count(s) to breathe, you are using the full duration of the defined count(s) to inhale.

"Listen down": Encourage your students to listen down to the lowest voice will help in the quality of sound as well as the ensemble sonority.

"Breathe DAH - use the 'D' syllable": Breathe "DAH" refers to many things: 1) one-motion air, 2) using the full count(s) to inhale, 3) no space between the inhale and exhale, and 4) using the syllable 'D' as the method of articulation.

"Give direction to the release": This refers to the clarity of the end of the phrase or note. Some might say embellish, or even crescendo to the release. Giving direction is very similar but adds a bit more focus to the support of the end of the phrase.

"Listen to your trios": In most cases, students are in some sort of a line, whether they are in warm-up arcs, circle drill, box drill or the drill to the show. Students are standing next to other students. What forms a trio is a student plus the player to their left and right. Try to establish a habit where each student is constantly listening to their trio. Other related comments: "Listen to your neighbors and match tone quality", "Listen to the people next to you", "Play within your trio", "Listen to your neighbors", "Listen to your trio", "Get inside your trio".

"The worst thing you could do is not play": There are times when students are afraid to play and therefore simply do not play. Maybe they are scared to be embarrassed, scared to make a mistake or just too uncomfortable while moving to play. The more you can establish a tradition and pride in the fact that everyone is playing, the stronger the band will be. The worst mistake is not to play.

"Again": Sometimes the best thing you can do for students is to simply repeat an exercise or excerpt. They need enough repetition to figure things out and become comfortable with what they are doing. Then, more specific comments will be needed to help them get to the next level.

Stagger Breathing Exercises:

"Don't change the pitch or sound as you sneak out and in": The comment means that as students decrescendo to sneak out they need to make sure the quality of sound and pitch stays the same. As they sneak back in, they need to make sure that when they start the pitch, they are immediately in tune and in tone with the ensemble even though they enter at a soft dynamic level.

"Sneak out, take a quick breath and sneak back in": This is the definition of sneak out and sneak back in which, if done properly, will help create an ensemble sound where it doesn't sound like students are taking breaths.

"Crescendo back up to the dynamic of the ensemble": After the student has taken a quick breath, they need to sneak back in and crescendo up to the same dynamic that the ensemble is playing at.

Flexibility/Slur Exercises:

"Let air do the work, not embouchure": Air is the driving force through lip slur and scale exercises. The embouchure must stay relaxed and not constrict or get in the way of the air flow.

"Blow air as if the phrase is a long tone": Encourage students to think of the slur or scale exercise as one phrase, not a group of many different notes. Students shouldn't play note to note. They should blow through like a long tone.

"Blow straight through the horn, not up and down": As students play phrases that cover an extended range, they sometimes blow up or down into the

mouthpiece. This causes many intonation and tone issues and will also affect endurance.

"Relax Hands": Anytime a student has a phrase where their fingers must move at a fast rate, the hands should stay relaxed in order to master the correct timing and clarity.

"Move fingers quickly but not fast": Fast can sometimes be interpreted as tense and out of control. Encouraging students to have quick fingers will help with clarity and staying relaxed through the phrase.

"Air stays consistent, let the fingers do the work": This comment will be geared more toward the woodwinds. Air supports the sound and the fingers do the work on moving note to note.

"Play together-subdivide": Subdivide means to divide into smaller parts. Training students to divide the tempo into small parts can help them to play better together. Defining the appropriate subdividing rhythm, and then reminding students to subdivide, will help with the overall timing of the exercise or excerpt.

Note Length/Shape Exercises:

"Keep a light tongue": This refers to the method of articulation. This will help with clarity and timing of all articulations.

"Match note lengths": The note length is the distance from when the note starts to when it ends. This is a great quick reminder for the students to make sure the timing and distance of the note is equal. They tend to only think about the beginning of each note and not the end.

"Even rhythms": This refers to the timing and space of the rhythms. The rhythmic pattern must be even.

"Full sound on every note": This can be applied to any exercise. Every note in the phrase needs to have a full sound. The sound should never change.

"It isn't just the tongue-you need tone": It is not enough to tongue well or fast. You need air or tone behind the tongue to make the sounds of the instrument. The focus is always to have the warmest quality of sound.

Show Articulation Exercises:

"Apply the method of articulation to the show music": When you break down a rhythm of the show, students are then responsible to apply that method of articulation to the show music. Break down how to articulate each note, then apply that lesson to the show music.

"Apply note length and style to the show music": When you break down a rhythm of the show, students are then responsible to apply that note length and style to the show music. Break down the lengths and shapes of the notes, then apply that lesson to the show music.

Tuning Exercises:

"To play IN-TUNE, you must also play IN-TONE": Part of the challenge of playing in tune is matching tone quality. In order for an ensemble to sound in tune, they must match tone quality from player to player.

"What are your tendencies": This comment is found in the intonation section and refers to the intonation tendencies of the instrument, the student and the tendencies of the chord tone. Asking this question from time to time will help remind students to constantly be thinking about where to place each pitch.

"Listen for intonation beats and get rid of them": When a note or chord is out of tune, you and the students should hear beats or waves in the sound. The faster the beats or waves, the more out of tune the ensemble or section is. Have the students listen for the waves or beats and try to get rid of them.

"Use your ears": Telling students to use their ears helps them focus more on what they are listening to: intonation, quality of sound, method of articulation and clarity of the release. Students need to constantly be told to use their ears.

"Lower the 3rd 14 cents": This comment is found in the Intonation Section and refers to the tuning of the major third. In order to play the major third in tune, it needs to be 14 cents flat. Cents refers to the numbers on the tuner. If your students are tuning the major third, it should read on the tuner as 14 cents flat.

"Raise the 5th 2 cents": This comment is found in the Intonation Section and refers to the tuning of the perfect fifth. In order to play the perfect fifth in tune it needs to be 2 cents sharp. Cents refers to the numbers on the tuner. If your students are tuning the perfect fifth it should read on the tuner as 2 cents sharp.

Tuning Chart:

"Play to the center of your instrument": When you work on tuning the instrument, it is important that you play naturally and to the center of the horn. This is where you will receive the richest sound and play the most in tune.

"Play comfortably, then check the tuner": When students tune the fundamental(s) note they need to play naturally and comfortably, then check the tuner. This will ensure that the student is not adjusting the pitch to place the note in tune with the tuner.

"Take your time": This can be applied to any section in this book, but mostly is it applied to the intonation section. Working on tuning is a long process. Students must be patient and persistent.

"Keep your air steady": When students play their air must be stable. This will help the tone of the note stay focused.

Chorales:

"Play every note perfectly in tune": This comment is easy to understand yet hard to execute. Constantly reminding students to play in tune and have the highest expectation of intonation is very important. If students are not thinking about playing each note in tune, they will play out of tune.

Full Volume Exercises:

"Equal contribution": This refers to everyone playing and everyone playing at the same level. If the band has a note written at a double forte, every member of the band is responsible for playing that note double forte. Quite often groups will have students playing at triple forte with others at mezzo piano. Every member needs to contribute at the same level for the band to sound the way they should.

"Play louder": This comment is found in the full volume section. When you work on playing loud, there will be some students who will simply need to play louder. Make sure they are doing it properly. Simply telling them to play louder will keep them focused on the task at hand.

"The more in tune you play, the louder you will sound": It is a proven fact that playing in tune adds volume. As you work on playing louder, the students need to constantly be aware of the intonation. Play in tune first, then play loud.

Box Drill Exercises:

"Use your eyes to keep the lines straight": This comment is found in the Box Drill Section and is a quick visual comment you can say to the students. The tendency for the eyes is to be looking down. Constantly reminding the students to use their eyes to keep the lines straight will help keep the lines straight, as well as create good habits to keep their eyes looking up.

"Drive your feet / keep your feet in time": This can be applied to any exercise that you use your feet, whether actually moving or marking time. Drive your feet

refers to staying on top of the beat and not having lazy feet. Keep your feet in time refers to moving your feet with the correct tempo.

"Drive your feet through the direction changes": One of the most challenging visual responsibilities is changing directions. Telling students to drive their feet through the direction changes will help in the timing.

"Don't change your sound when you change to a slide": A slide is when the upper body is facing to the front while the lower body is moving and pointing left or right. Students need to support their upper body and use more air to make sure that the sound does not change on the direction change.

"Get the feet out of the sound": Feet in the sound refers to when a band is marching and you hear a bouncing in the sound. That bouncing is caused by a lack of support from the upper body as small bursts of air goes through the instrument when the feet hit the ground. Students need to stand up as tall as possible to get the feet out of the sound. Other related comments: "Stop Bouncing"

"Minimize the pressure against your embouchure": Some pressure is needed when you play an instrument regardless, if you are moving or not. The objective is to minimize the amount of pressure against the embouchure. Try to use as little as possible.

"Match horn angles": Horn angles are the direction and height which the instrument faces. Flutes, clarinets and saxes need to match the direction and height of their individual instruments. Brass need to match the height of the bell. There also needs to be a point where all instruments point toward. For example, a common fixed point is the direction of the press box. If all students point their instrument or upper body to the direction of the press box, you will have matched horn angles. Define and look for the direction of the instruments, as well as the height of the instruments. Remind students to match those angles.

Circle Drill Exercises:

"Make sure the focus is toward the middle of the circle": This comment is found in the Circle Drill Section and refers to the point that all students should point to when in a circle. Students need to face the middle of the circle in addition to using the middle of the circle to help make the form correct.

"Keep an even interval to the people around you": The interval is the space between students. The goal is to have a consistent and even space from player to player during an exercise. You could also tell students to keep an even interval within your trios.

"Keep a nice open sound as you march": Another quick, easy comment as students are marching and playing, is to remind them to think about their sound as they march.

"Use proper marching technique": There are many different ways to march. Whatever technique your band chooses, it is very important to make sure that all students are consistent with that technique. As long as the technique has been defined, simply reminding students from time to time could go a long way. If all students are using the proper technique, they will sound better.

Percussion Concepts:

Championship Concepts for Marching Percussion: For those directors that need some extra in depth definition of percussion technique, we want to recommend that you buy Thom Hannum's Championship Concepts for Marching Percussion Book. The book goes into great detail different grips, rudiments, and approach to playing all marching percussion. An incredible book that will help all directors.

Chokes: A cymbal choke refers to the cymbal vibrations ending, or being choked. This book breaks down 2 basic kinds of chokes: Vertical Hinge Choke: The cymbals are lined up vertically. Keeping the edge closes to the stomach

together, open the outer edge and then quickly close the cymbals creating a "chick" kind of sound. Horizontal Hinge Choke: is the same as vertical except the cymbals are lined up horizontally.

Orchestral Crash: With the cymbals in the orchestra position, set as an angle directly in front of the upper body, move the cymbals away from each other and then strike them together using the flam concept, the bottom of the cymbal will hit first then the top part of the cymbal. Move the cymbals away from each other and go back to the orchestral position.

Valuation Crash: With the cymbals in the vertical open position, quickly bring the cymbals together with the bottom edges touching first followed by the top edges. Move the cymbals away from each other and go back to the vertical open position. The duration of the note should reflect the value of that note … to dampen the cymbal crash, simply bring the cymbals against the body.

Percussion Comments:

"Maintain your grip": It is important to have a consistent approach to holding sticks. Reinforce that consistent approach and make sure students are always holding the stick properly.

"Keep your fingers on the stick": Sometimes students take their fingers off the stick. Keeping fingers on the stick adds control and helps the sound of the drum.

"Keep your inner beats down": Inner beats refer to the notes that are in between the accented notes. When students play inner beats, the stick height should be lower. Keep inner beats down means to keep the stick height lower on unaccented notes.

"Drive to count 1": Another way to work on finishing phrases and maintain tempo. Some rhythms are fast and require students to drive to count one to finish the measure.

"Use your feet to help subdivide": Subdividing is important and using the feet to help subdivide more complex rhythms will help. Encourage students to fit the music to their feet.

"Listen to the center": Each member of the percussion section needs to listen to the center of the line. Whether in the battery section or front ensemble, students need to listen to the center person. It is important that the center student is a strong player.

"Don't over balance the center": Students need to be careful not to over balance the center. It is important to listen and match not only timing, but also volume from the center player.

"Don't rush": Simple comment for percussion to maintain tempo and not speed up.

"Don't slow down": Simple comment for percussion to maintain tempo and not slow down.

"Full wrist turn": Refers to the way the percussionist uses their wrist for each stroke. Make sure students use a full wrist turn for each stroke.

"Don't over play": Believe it or not, percussionists can over-play. Working on playing loud is important, but be careful not to over-play.