

INSIDE THE CIRCLE:

A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

By Matt and Ben Harloff

FULL ENSEMBLE CHAPTER

ALTO SAXOPHONE PART

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TABLE OF CONTENTS

Breathing Exercises.....Page 3

Long Tones.....Page 4

- 9 Count Tones on F Concert: Page 4
- 9 Count Tones on Bb Concert: Page 4
- 8 Count Tones on F Concert: Page 4
- 8 Count Tones on Bb Concert: Page 5
- Release Exercise on F Concert: Page 5

Stagger Breathing.....Page 6

Flexibility/Scales.....Page 7

- Flexibility Exercise #1: Page 7
- Flexibility Exercise #2: Page 7
- Flexibility Exercise #3: Page 8
- Flexibility Exercise #4: Page 8

Note Length/Shape Exercise.....Page 10

Show Articulation Examples.....Page 12

- Basic 8 Staccato Eighth Notes: Page 12
- Show Articulation Example #1: Page 12
- Show Articulation Example #2: Page 13
- Show Articulation Example #3: Page 13

Tuning Exercises.....Page 15

- Ensemble Fundamental Tuning Exercise: Page 15
- Just Intonation Tuning Exercises: Page 16
 - Bb Major Scale: Page 16
 - Bb Major Chord, F Major Chord, C Major Chord, Eb Major Chord, Ab Major Chord: Page 16
 - G Minor Scale: Page 16
 - G Minor Chord, D Minor Chord, A Minor Chord, C Minor Chord, F Minor Chord: Page 16

Tuning Charts.....Page 18

Chorales.....Page 20

- “O Sacred Head Now Wounded” by JS Bach: Page 20
- “Be Thou My Vision”: Page 20
- “Faith of Our Fathers” by H Hemy: Page 20

Full Volume.....Page 21

- Excerpt #1: Page 21
- Excerpt #2: Page 21
- Excerpt #3: Page 21

Breathing Exercises

Breathing Exercise #1: Smooth and Slow

Inhale 8-Exhale 8 (repeats), Inhale 6-Exhale 6 (repeats), Inhale 4-Exhale 4 (repeats)

Breathing Exercise #2: Slow to Fast

Inhale 8-Exhale 8 (repeats), Inhale 7-Exhale 7 (repeats), Inhale 6-Exhale 6 (repeats), 5, 4, 3, 2, 1

Breathing Exercise #3: Fast to Slow

Inhale 1-Exhale 1 (repeats), Inhale 2-Exhale 2 (repeats), Inhale 3-Exhale 3 (repeats), 4, 5, 6, 7, 8

Breathing Exercise #4: Expand In/Contract Out

Inhale 8 Counts, Hold 10 seconds and sip small breaths, Exhale 1 count,
Hiss 10 seconds, Inhale 1 Count, Exhale 1 Count, Relax

Breathing Exercise #5: Dynamic Breathing

Sustain a piano Dynamic level for 4-8 counts, Rest for 4 counts (repeats)
Sustain a Mezzo Forte Dynamic level for 4-8 counts, Rest for 4 counts (repeats)
Sustain a Fortissimo Dynamic level for 4-8 counts, Rest for 4 counts (repeats)

Breathing Exercise #6: Long Tone Exercise

Perform any of the Long Tone Exercises as a breathing exercise.

Breathing Exercise #7: Note Length/Shape Exercise

Perform any of the Note Length/Shape Exercises as a breathing exercise.

Breathing Exercise #8: Show Excerpts

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

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Long Tones

9 Count Tones on F Concert

Two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains four measures of music, each with a half note followed by a quarter rest. The notes are F#4, G4, A4, and B4. The second staff contains five measures of music, each with a half note followed by a quarter rest. The notes are C5, B4, A4, G4, and F#4. The piece concludes with a double bar line.

9 Count Tones on Bb Concert

Two staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff contains four measures of music, each with a half note followed by a quarter rest. The notes are Bb4, C5, D5, and E5. The second staff contains five measures of music, each with a half note followed by a quarter rest. The notes are F#5, E5, D5, C5, and Bb4. The piece concludes with a double bar line.

8 Count Tones on F Concert

Two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains four measures of music, each with a half note followed by an eighth rest. The notes are F#4, G4, A4, and B4. The second staff contains four measures of music, each with a half note followed by an eighth rest. The notes are C5, B4, A4, and G4. The piece concludes with a double bar line.

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Long Tones

8 Count Tones on Bb Concert

Two staves of musical notation for an 8-count exercise on Bb Concert. The first staff contains four measures of music, each with a half note on the treble clef and a half note on the bass clef, both tied across the measure. The notes are G4, F4, E4, and D4. The second staff contains four measures of music, each with a half note on the treble clef and a half note on the bass clef, both tied across the measure. The notes are C4, B3, A3, and G3. The key signature has one sharp (F#).

Release Exercise on F Concert

A single staff of musical notation for a release exercise on F Concert. The staff contains eight measures of music. The first four measures each have a half note on the treble clef and a half note on the bass clef, both tied across the measure. The notes are G4, F4, E4, and D4. The last four measures each have a half note on the treble clef and a half note on the bass clef, both tied across the measure. The notes are C4, B3, A3, and G3. The key signature has one sharp (F#).

Stagger Breathing Exercises

Exercise 1A TEMPO: FAST

Exercise 1A is a 4/4 measure exercise. It begins with a 4-measure phrase marked "4-8 times" and a dynamic of *mp*. The notes are quarter notes on G4, A4, B4, and C5, with a crescendo leading to a *f* dynamic. This is followed by a 4-measure phrase marked "Breathe" with a dynamic of *mp*, consisting of a whole rest. The exercise concludes with a repeat sign and a final whole note on C5.

Exercise 1B is a 4/4 measure exercise. It begins with a 4-measure phrase marked "4-8 times" and a dynamic of *f*. The notes are quarter notes on G4, A4, B4, and C5, with a decrescendo leading to a *mp* dynamic. This is followed by a 4-measure phrase marked "Breathe" with a dynamic of *mp*, consisting of a whole rest. The exercise concludes with a repeat sign and a final whole note on C5.

Exercise 1C is a 4/4 measure exercise. It begins with a 4-measure phrase marked "4-8 times" and a dynamic of *f*. The notes are quarter notes on G4, A4, B4, and C5, with a decrescendo leading to a *mp* dynamic. This is followed by a 4-measure phrase marked "Breathe" with a dynamic of *mp*, consisting of a whole rest. The exercise concludes with a repeat sign and a final whole note on C5.

Exercise 1D is a 4/4 measure exercise. It begins with a 4-measure phrase marked "4-8 times" and a dynamic of *mp*. The notes are quarter notes on G4, A4, B4, and C5, with a crescendo leading to a *f* dynamic. This is followed by a 4-measure phrase marked "Breathe" with a dynamic of *mp*, consisting of a whole rest. The exercise concludes with a repeat sign and a final whole note on C5.

Exercise 2A TEMPO: MODERATE-SLOW

Exercise 2A is a 4/4 measure exercise. It begins with a 4-measure phrase marked "4-8 times" and a dynamic of *f*. The notes are quarter notes on G4, A4, B4, and C5, with a decrescendo leading to a *mp* dynamic. This is followed by a 4-measure phrase marked "Breathe" with a dynamic of *mp*, consisting of a whole rest. The exercise concludes with a repeat sign and a final whole note on C5.

Exercise 2B is a 4/4 measure exercise. It begins with a 4-measure phrase marked "4-8 times" and a dynamic of *f*. The notes are quarter notes on G4, A4, B4, and C5, with a decrescendo leading to a *mp* dynamic. This is followed by a 4-measure phrase marked "Breathe" with a dynamic of *mp*, consisting of a whole rest. The exercise concludes with a repeat sign and a final whole note on C5.

Exercise 2C is a 4/4 measure exercise. It begins with a 4-measure phrase marked "4-8 times" and a dynamic of *f*. The notes are quarter notes on G4, A4, B4, and C5, with a decrescendo leading to a *mp* dynamic. This is followed by a 4-measure phrase marked "Breathe" with a dynamic of *mp*, consisting of a whole rest. The exercise concludes with a repeat sign and a final whole note on C5.

Exercise 2D is a 4/4 measure exercise. It begins with a 4-measure phrase marked "4-8 times" and a dynamic of *mp*. The notes are quarter notes on G4, A4, B4, and C5, with a decrescendo leading to a *f* dynamic. This is followed by a 4-measure phrase marked "Breathe" with a dynamic of *mp*, consisting of a whole rest. The exercise concludes with a repeat sign and a final whole note on C5.

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Flexibility/Scales

Flexibility Exercise #1

Musical score for Flexibility Exercise #1, Alto Saxophone part. The score is written for three parts: A Sx A, A Sx B, and A Sx C. It consists of two systems of three staves each. The key signature is one sharp (F#) and the time signature is common time (C). The first system features a complex melodic line for A Sx A with many accidentals, while A Sx B and A Sx C play simpler accompaniment. The second system continues the exercise, with A Sx A playing a descending scale and A Sx B and A Sx C providing harmonic support.

Flexibility Exercise #2

Musical score for Flexibility Exercise #2, Alto Saxophone part. The score is written for three parts: A Sx A, A Sx B, and A Sx C. It consists of four systems of three staves each. The key signature is one sharp (F#) and the time signature is common time (C). The first system features a complex melodic line for A Sx A with many accidentals, while A Sx B and A Sx C play simpler accompaniment. The second system continues the exercise, with A Sx A playing a descending scale and A Sx B and A Sx C providing harmonic support. The third system continues the exercise, with A Sx A playing a descending scale and A Sx B and A Sx C providing harmonic support. The fourth system concludes the exercise, with A Sx A playing a descending scale and A Sx B and A Sx C providing harmonic support.

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Flexibility/Scales

Flexibility Exercise #3

A Sx A

A Sx B

A Sx C

A Sx A

A Sx B

A Sx C

A Sx A

A Sx B

A Sx C

A Sx A

A Sx B

A Sx C

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Flexibility/Scales

Flexibility Exercise #4

A Sx A

A Sx B

A Sx C

A Sx A

A Sx B

A Sx C

A Sx A

A Sx B

A Sx C

A Sx A

A Sx B

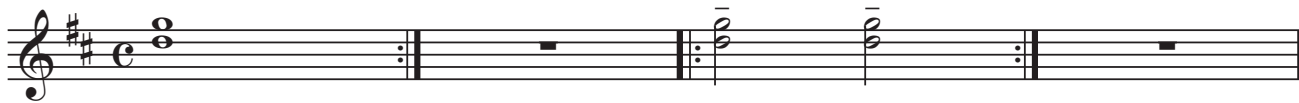
A Sx C

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

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Note Length/Shape Exercise

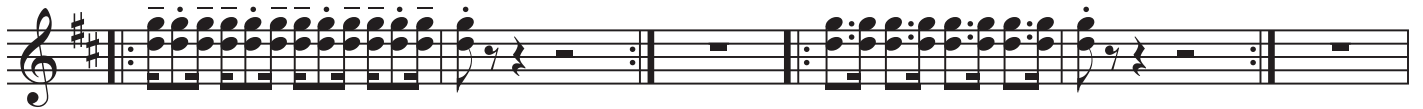


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Note Length/Shape Exercise



Show Articulation Examples

Basic 8 Staccato Eighth Notes

Four staves of music in treble clef, key signature of two sharps (F# and C#), and common time (C). Each staff contains a sequence of eight staccato eighth notes, followed by a whole rest, and then another sequence of eight staccato eighth notes, followed by a whole rest. The notes are: Staff 1: G4, A4, B4, C5, B4, A4, G4, F#4; Staff 2: A4, B4, C5, D5, C5, B4, A4, G4; Staff 3: B4, C5, D5, E5, D5, C5, B4, A4; Staff 4: C5, D5, E5, F#5, E5, D5, C5, B4. The final measure of the fourth staff contains a whole rest followed by a final chord of G4 and B4.

Show Articulation Example 1

Four staves of music in treble clef, key signature of two sharps (F# and C#), and common time (C). Each staff contains a sequence of eight staccato eighth notes with accents (>), followed by a quarter rest, and then another sequence of eight staccato eighth notes with accents, followed by a quarter rest. The notes are: Staff 1: G4, A4, B4, C5, B4, A4, G4, F#4; Staff 2: A4, B4, C5, D5, C5, B4, A4, G4; Staff 3: B4, C5, D5, E5, D5, C5, B4, A4; Staff 4: C5, D5, E5, F#5, E5, D5, C5, B4. The final measure of the fourth staff contains a whole rest followed by a final chord of G4 and B4.

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Show Articulation Examples

Show Articulation Example 2

Musical notation for Show Articulation Example 2, consisting of four staves of music in treble clef with a key signature of one sharp (F#). The music features various articulation marks such as accents (>) and slurs over chords and single notes. The first three staves show rhythmic patterns with eighth and quarter notes, while the fourth staff concludes with a final chord and a fermata.

Show Articulation Example 3

Musical notation for Show Articulation Example 3, consisting of three staves of music in treble clef with a key signature of one sharp (F#). The music features various articulation marks such as accents (>) and slurs over chords and single notes. The first two staves show rhythmic patterns with eighth and quarter notes, while the third staff concludes with a final chord and a fermata.

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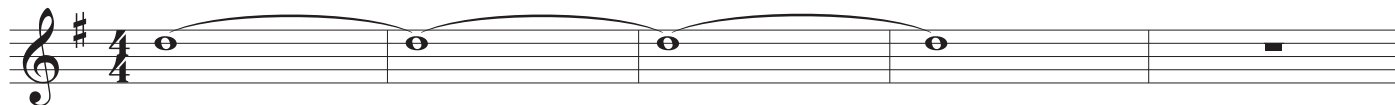
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Show Articulation Examples

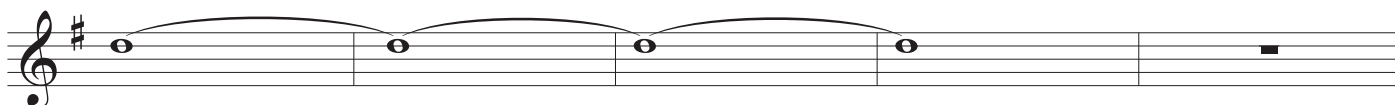


Ensemble Fundamental Tuning Exercise

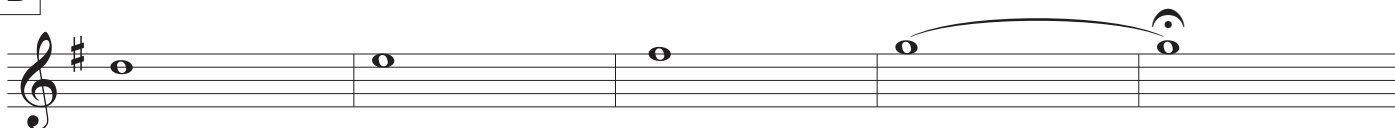
♩ = 92



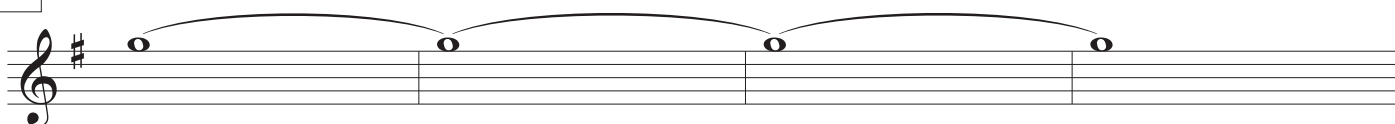
A



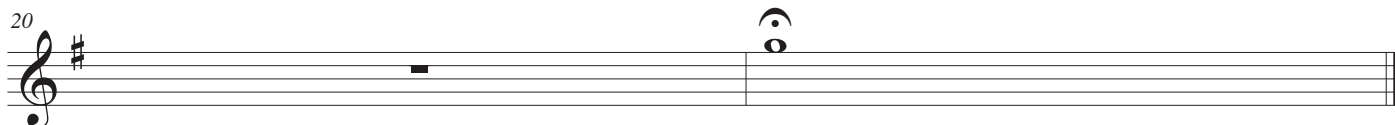
B



C



D



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Just Intonation Tuning Exercises

Bb Major Scale

A Sx A

A Sx B

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

Bb Major Chord

A Sx A

A Sx B

0 -14 +2 0

F Major Chord

A Sx A

A Sx B

0 -14 +2 0

C Major Chord

A Sx A

A Sx B

0 -14 +2 0

Eb Major Chord

A Sx A

A Sx B

0 -14 +2 0

Ab Major Chord

A Sx A

A Sx B

0 -14 +2 0

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

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Just Intonation Tuning Exercises

G Minor Scale

A Sx A

A Sx B

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

G Minor Chord

A Sx A

A Sx B

0 +15 +2 0

D Minor Chord

A Sx A

A Sx B

0 +15 +2 0

A Minor Chord

A Sx A

A Sx B

0 +15 +2 0

C Minor Chord

A Sx A

A Sx B

0 +15 +2 0

F Minor Chord

A Sx A

A Sx B

0 +15 +2 0

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Tuning Chart

Materials: Instrument, tuner and patience.

Tuning Steps:

Step 1: Tune your fundamental pitch to get the instrument in tune. For Alto Sax: F# top of the staff, D on the staff and B on the staff. For Tenor Sax: B on the staff, C on the staff and G 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: Firm-up Embouchure. Loosen Embouchure. 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.

e_1 e_2 e_3

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__

Fix?_____ Fix?_____ Fix?_____

e_1 e_2 e_3 # e_4 e_5

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__

Fix?_____ Fix?_____ Fix?_____

e_3 e_4 # e_5 e_6

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__

Fix?_____ Fix?_____ Fix?_____

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Tuning Chart

p__ mf__ ff__

p__ mf__ ff__

p__ mf__ ff__

Fix?_____

Fix?_____

Fix?_____

p__ mf__ ff__

p__ mf__ ff__

p__ mf__ ff__

p__ mf__ ff__

Fix?_____

Fix?_____

Fix?_____

Fix?_____

p__ mf__ ff__

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p__ mf__ ff__

p__ mf__ ff__

p__ mf__ ff__

p__ mf__ ff__

Fix?_____

Fix?_____

Fix?_____

Fix?_____

p__ mf__ ff__

p__ mf__ ff__

p__ mf__ ff__

p__ mf__ ff__

Fix?_____

Fix?_____

Fix?_____

Fix?_____

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Chorales

O Sacred Head Now Wounded by JS Bach

Two staves of musical notation for the chorale 'O Sacred Head Now Wounded' by JS Bach. The first staff begins with a treble clef, a common time signature (C), and a whole rest. The melody consists of eighth and sixteenth notes, with a long slur over the first two measures. The second staff continues the melody, featuring a sharp sign (F#) and ending with a double bar line.

Be Thou My Vision

Two staves of musical notation for the chorale 'Be Thou My Vision'. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of chords and a long slur. The second staff continues the piece, ending with a double bar line.

Faith of Our Fathers by H Hemy

Two staves of musical notation for the chorale 'Faith of Our Fathers' by H Hemy. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter and eighth notes with a long slur. The second staff continues the melody, ending with a double bar line.

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Full Volume

Excerpt #1

Musical notation for Excerpt #1, Alto Saxophone Part. The excerpt is in 4/4 time and begins with a tempo marking of ♩ = 86-92. The key signature has one sharp (F#). The notation features a series of chords with accents (>) and a dynamic marking of *fff* (fortississimo) that increases to *ffff* (fortissimissimo) over the course of the excerpt.

Excerpt #2

Musical notation for Excerpt #2, Alto Saxophone Part. The excerpt is in 4/4 time and begins with a tempo marking of ♩ = 86-92. The key signature has one sharp (F#). The notation features a series of chords with accents (>) and a dynamic marking of *fff* (fortississimo). The excerpt concludes with a time signature change to 2/4.

Excerpt #3

Musical notation for Excerpt #3, Alto Saxophone Part. The excerpt is in 4/4 time and begins with a tempo marking of ♩ = 92-100. The key signature has one sharp (F#). The notation features a series of chords with accents (>) and dynamic markings of *fff* (fortississimo) and *ffff* (fortissimissimo). The excerpt concludes with a time signature change to 2/4.