

# **INSIDE THE CIRCLE:**

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

*By Matt and Ben Harloff*

**FULL ENSEMBLE CHAPTER**

**TENOR SAXOPHONE PART**

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

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# **Breathing Exercises**

## **Breathing Exercise #1: Smooth and Slow**

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

## **Breathing Exercise #2: Slow to Fast**

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

## **Breathing Exercise #3: Fast to Slow**

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

## **Breathing Exercise #4: Expand In/Contract Out**

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

## **Breathing Exercise #5: Dynamic Breathing**

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

## **Breathing Exercise #6: Long Tone Exercise**

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

## **Breathing Exercise #7: Note Length/Shape Exercise**

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

## **Breathing Exercise #8: Show Excerpts**

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

# Long Tones

9 Count Tones on F Concert

Two staves of musical notation for 9 count tones on F concert. The first staff shows a sequence of notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The second staff shows the same sequence with a fermata over the final F4 note.

9 Count Tones on Bb Concert

Two staves of musical notation for 9 count tones on Bb concert. The first staff shows a sequence of notes: Bb3 (quarter), C4 (quarter), D4 (quarter), Eb4 (quarter), F4 (quarter), Eb4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter). The second staff shows the same sequence with a fermata over the final Bb3 note.

8 Count Tones on F Concert

Two staves of musical notation for 8 count tones on F concert. The first staff shows a sequence of notes: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), F4 (quarter). The second staff shows the same sequence with a fermata over the final F4 note.

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Long Tones

8 Count Tones on Bb Concert

Two staves of musical notation for a tenor saxophone. The first staff is in the key of B-flat major (one flat) and contains eight measures of music. Each measure consists of a half note followed by a quarter rest. The notes are: B-flat, C, D, E-flat, F, G, A, and B-flat. The second staff is in the key of F major (two flats) and contains eight measures of music. Each measure consists of a half note followed by a quarter rest. The notes are: F, G, A, B-flat, C, D, E, and F. The piece concludes with a double bar line.

Release Exercise on F Concert

A single staff of musical notation for a tenor saxophone in the key of F major (two flats). It contains eight measures of music. Each measure consists of a half note followed by a quarter rest. The notes are: F, G, A, B-flat, C, D, E, and F. The piece concludes with a double bar line.

# Stagger Breathing Exercises

## Exercise 1A TEMPO: FAST

Musical notation for Exercise 1A in 4/4 time. It consists of a single staff with a treble clef and a key signature of one flat. The exercise is marked 'TEMPO: FAST'. It begins with a double bar line and a repeat sign. The first measure contains a quarter note on G4, marked *mp*. A slur above the staff covers the next two measures, with '4-8 times' written above it. The second measure contains a quarter note on A4, marked *f*. The third measure contains a quarter note on B4, marked *mp*. A 'Breathe' instruction is placed above the staff between the third and fourth measures. The exercise ends with a repeat sign and a final whole note on G4.

## Exercise 1B

Musical notation for Exercise 1B in 4/4 time. It consists of a single staff with a treble clef and a key signature of one flat. It begins with a double bar line and a repeat sign. The first measure contains a quarter note on G4, marked *f*. A slur above the staff covers the next two measures, with '4-8 times' written above it. The second measure contains a quarter note on A4, marked *mp*. The third measure contains a quarter note on B4, marked *f*. A 'Breathe' instruction is placed above the staff between the third and fourth measures. The exercise ends with a repeat sign and a final whole note on G4.

## Exercise 1C

Musical notation for Exercise 1C in 4/4 time. It consists of a single staff with a treble clef and a key signature of one flat. It begins with a double bar line and a repeat sign. The first measure contains a quarter note on G4, marked *f*. A slur above the staff covers the next two measures, with '4-8 times' written above it. The second measure contains a quarter note on A4, marked *mp*. The third measure contains a quarter note on B4, marked *f*. A 'Breathe' instruction is placed above the staff between the third and fourth measures. The exercise ends with a repeat sign and a final whole note on G4.

## Exercise 1D

Musical notation for Exercise 1D in 4/4 time. It consists of a single staff with a treble clef and a key signature of one flat. It begins with a double bar line and a repeat sign. The first measure contains a whole rest, with 'Breathe' written above it. A slur above the staff covers the next two measures, with '4-8 times' written above it. The second measure contains a quarter note on G4, marked *mp*. The third measure contains a quarter note on A4, marked *f*. A slur above the staff covers the next two measures, with '4-8 times' written above it. The fourth measure contains a quarter note on B4, marked *mp*. The exercise ends with a repeat sign and a final whole note on G4.

## Exercise 2A TEMPO: MODERATE-SLOW

Musical notation for Exercise 2A in 4/4 time. It consists of a single staff with a treble clef and a key signature of one flat. It begins with a double bar line and a repeat sign. The first measure contains a quarter note on G4, marked *f*. A slur above the staff covers the next two measures, with '4-8 times' written above it. The second measure contains a quarter note on A4, marked *mp*. The third measure contains a quarter note on B4, marked *f*. A 'Breathe' instruction is placed above the staff between the third and fourth measures. The exercise ends with a repeat sign and a final whole note on G4.

## Exercise 2B

Musical notation for Exercise 2B in 4/4 time. It consists of a single staff with a treble clef and a key signature of one flat. It begins with a double bar line and a repeat sign. The first measure contains a quarter note on G4, marked *f*. A slur above the staff covers the next two measures, with '4-8 times' written above it. The second measure contains a quarter note on A4, marked *mp*. The third measure contains a quarter note on B4, marked *f*. A 'Breathe' instruction is placed above the staff between the third and fourth measures. The exercise ends with a repeat sign and a final whole note on G4.

## Exercise 2C

Musical notation for Exercise 2C in 4/4 time. It consists of a single staff with a treble clef and a key signature of one flat. It begins with a double bar line and a repeat sign. The first measure contains a quarter note on G4, marked *f*. A slur above the staff covers the next two measures, with '4-8 times' written above it. The second measure contains a quarter note on A4, marked *mp*. The third measure contains a quarter note on B4, marked *f*. A 'Breathe' instruction is placed above the staff between the third and fourth measures. The exercise ends with a repeat sign and a final whole note on G4.

## Exercise 2D

Musical notation for Exercise 2D in 4/4 time. It consists of a single staff with a treble clef and a key signature of one flat. It begins with a double bar line and a repeat sign. The first measure contains a quarter note on G4, marked *mp*. A slur above the staff covers the next two measures, with '4-8 times' written above it. The second measure contains a quarter note on A4, marked *f*. The third measure contains a quarter note on B4, marked *mp*. A 'Breathe' instruction is placed above the staff between the third and fourth measures. The exercise ends with a repeat sign and a final whole note on G4.

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# Flexibility/Scales

Flexibility Exercise #1

T Sx A  
T Sx B  
T Sx C

T Sx A  
T Sx B  
T Sx C

Flexibility Exercise #2

T Sx A  
T Sx B  
T Sx C

T Sx A  
T Sx B  
T Sx C

T Sx A  
T Sx B  
T Sx C

T Sx A  
T Sx B  
T Sx C

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**Flexibility/Scales**

**Flexibility Exercise #3**

T Sx A  
T Sx B  
T Sx C

T Sx A  
T Sx B  
T Sx C

T Sx A  
T Sx B  
T Sx C

T Sx A  
T Sx B  
T Sx C



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**Flexibility/Scales**

**Flexibility Exercise #4**

T Sx A  
T Sx B  
T Sx C



T Sx A  
T Sx B  
T Sx C



T Sx A  
T Sx B  
T Sx C



T Sx A  
T Sx B  
T Sx C

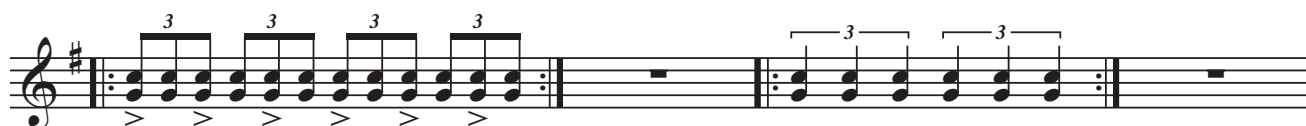
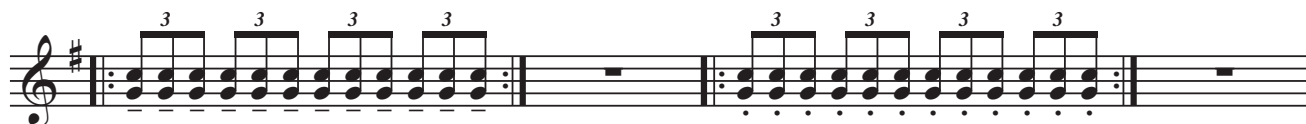
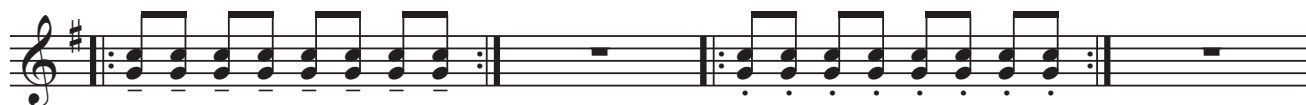
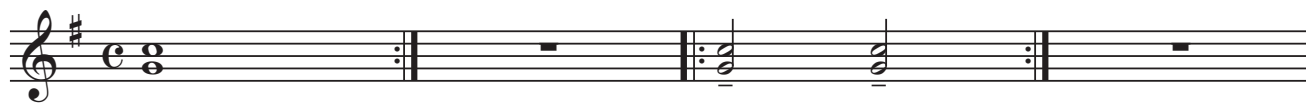


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# Note Length/Shape Exercise

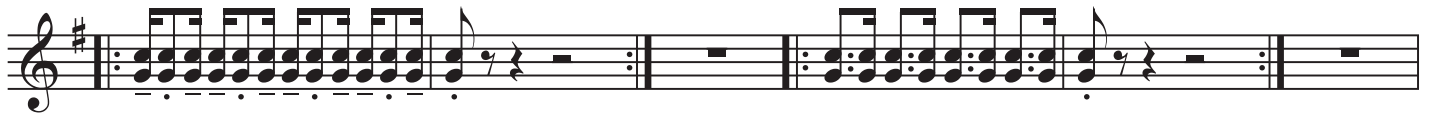


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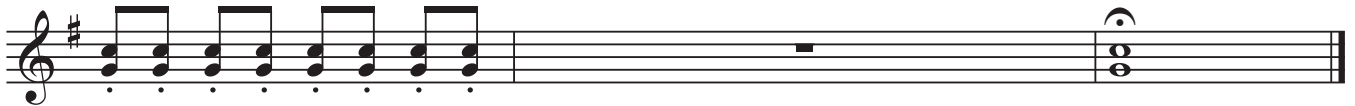
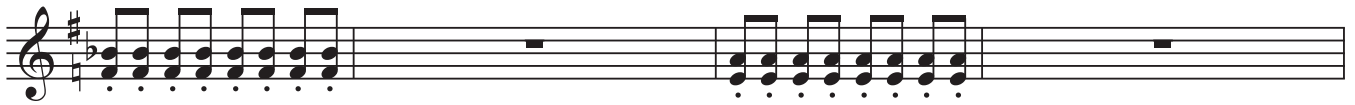
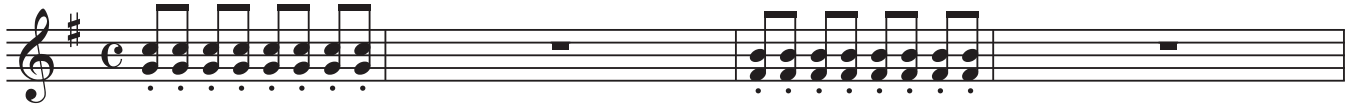
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Note Length/Shape Exercise

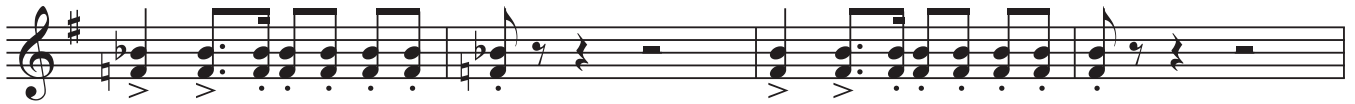


# Show Articulation Examples

## Basic 8 Staccato Eighth Notes



## Show Articulation Example 1



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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 eighth and sixteenth notes, and rests.

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 triplet articulation marks over eighth notes.

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Show Articulation Examples

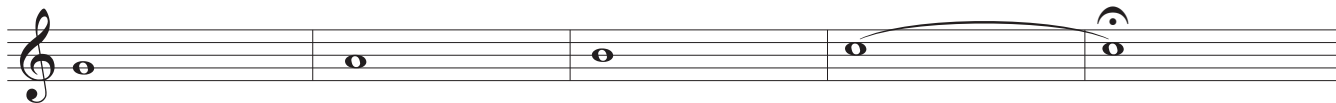


# Ensemble Fundamental Tuning Exercise

♩ = 92



A



B



C



D



20

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# Just Intonation Tuning Exercises

**Bb Major Scale**

T Sx A

T Sx B

**Bb Major Chord**

T Sx A

T Sx B

**F Major Chord**

T Sx A

T Sx B

**C Major Chord**

T Sx A

T Sx B

**Eb Major Chord**

T Sx A

T Sx B

**Ab Major Chord**

T Sx A

T Sx B



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### Just Intonation Tuning Exercises

#### G Minor Scale

T Sx A

T Sx B

Detailed description: This exercise shows the G minor scale for Tenor Saxophone A and B. The Tenor Saxophone A part is written on a treble clef staff with a key signature of one flat (Bb). The notes are G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6. Fingerings are indicated by numbers 0-4. Intonation adjustments are shown as +4 for Ab, +15 for Bb, -2 for C, +2 for D, +14 for Eb, -4 for F, 0 for G, -4 for Ab, +14 for Bb, +2 for C, -2 for D, +15 for Eb, +4 for F, and 0 for G. The Tenor Saxophone B part is written on a bass clef staff with a key signature of one flat (Bb). The notes are G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5. The fingering for the Bb notes is 0.

#### G Minor Chord

T Sx A

T Sx B

Detailed description: This exercise shows the G minor chord for Tenor Saxophone A and B. The Tenor Saxophone A part is written on a treble clef staff with a key signature of one flat (Bb). The notes are G4, Bb4, D5. Fingerings are 0, +15, +2. The Tenor Saxophone B part is written on a bass clef staff with a key signature of one flat (Bb). The notes are G3, Bb3, D4. The fingering for the Bb notes is 0.

#### D Minor Chord

T Sx A

T Sx B

Detailed description: This exercise shows the D minor chord for Tenor Saxophone A and B. The Tenor Saxophone A part is written on a treble clef staff with a key signature of two sharps (D major). The notes are D4, F#4, A4. Fingerings are 0, +15, +2. The Tenor Saxophone B part is written on a bass clef staff with a key signature of two sharps (D major). The notes are D3, F#3, A3. The fingering for the F# notes is 0.

#### A Minor Chord

T Sx A

T Sx B

Detailed description: This exercise shows the A minor chord for Tenor Saxophone A and B. The Tenor Saxophone A part is written on a treble clef staff with a key signature of three sharps (A major). The notes are A4, C#4, E4. Fingerings are 0, +15, +2. The Tenor Saxophone B part is written on a bass clef staff with a key signature of three sharps (A major). The notes are A3, C#3, E3. The fingering for the C# notes is 0.

#### C Minor Chord

T Sx A

T Sx B

Detailed description: This exercise shows the C minor chord for Tenor Saxophone A and B. The Tenor Saxophone A part is written on a treble clef staff with a key signature of one flat (Bb). The notes are C4, Eb4, G4. Fingerings are 0, +15, +2. The Tenor Saxophone B part is written on a bass clef staff with a key signature of one flat (Bb). The notes are C3, Eb3, G3. The fingering for the Eb notes is 0.

#### F Minor Chord

T Sx A

T Sx B

Detailed description: This exercise shows the F minor chord for Tenor Saxophone A and B. The Tenor Saxophone A part is written on a treble clef staff with a key signature of two flats (Bb, Eb). The notes are F4, Ab4, C5. Fingerings are 0, +15, +2. The Tenor Saxophone B part is written on a bass clef staff with a key signature of two flats (Bb, Eb). The notes are F3, Ab3, C4. The fingering for the Ab notes is 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.

A musical staff in 4/4 time with a treble clef. It contains three measures. The first measure has a quarter note with a sharp sign (F#). The second measure has a quarter note with a flat sign (Bb). The third measure has a quarter note with a natural sign (D). Below each note are three dynamic markings: p, mf, and ff. Below each dynamic marking is a blank line for writing. Below each measure is a line labeled "Fix?" followed by a blank line for writing.

A musical staff in 4/4 time with a treble clef. It contains three measures. The first measure has a quarter note with a sharp sign (F#). The second measure has a quarter note with a flat sign (Bb). The third measure has a quarter note with a sharp sign (F#). Below each note are three dynamic markings: p, mf, and ff. Below each dynamic marking is a blank line for writing. Below each measure is a line labeled "Fix?" followed by a blank line for writing.

A musical staff in 4/4 time with a treble clef. It contains three measures. The first measure has a quarter note with a natural sign (D). The second measure has a quarter note with a natural sign (D). The third measure has a quarter note with a sharp sign (F#). Below each note are three dynamic markings: p, mf, and ff. Below each dynamic marking is a blank line for writing. Below each measure is a line labeled "Fix?" followed by a blank line for writing.

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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\_\_\_

p\_\_\_ mf\_\_\_ ff\_\_\_

p\_\_\_ mf\_\_\_ ff\_\_\_

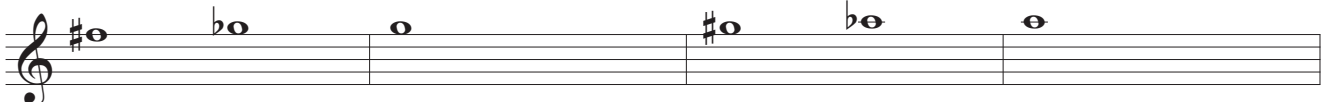
p\_\_\_ mf\_\_\_ ff\_\_\_

Fix?\_\_\_\_\_

Fix?\_\_\_\_\_

Fix?\_\_\_\_\_

Fix?\_\_\_\_\_



p\_\_\_ mf\_\_\_ ff\_\_\_

p\_\_\_ mf\_\_\_ ff\_\_\_

p\_\_\_ mf\_\_\_ ff\_\_\_

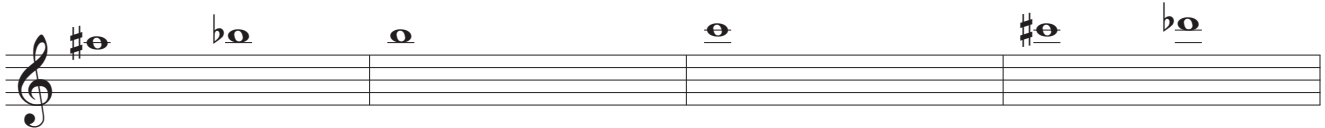
p\_\_\_ mf\_\_\_ ff\_\_\_

Fix?\_\_\_\_\_

Fix?\_\_\_\_\_

Fix?\_\_\_\_\_

Fix?\_\_\_\_\_



p\_\_\_ mf\_\_\_ ff\_\_\_

p\_\_\_ mf\_\_\_ ff\_\_\_

p\_\_\_ mf\_\_\_ ff\_\_\_

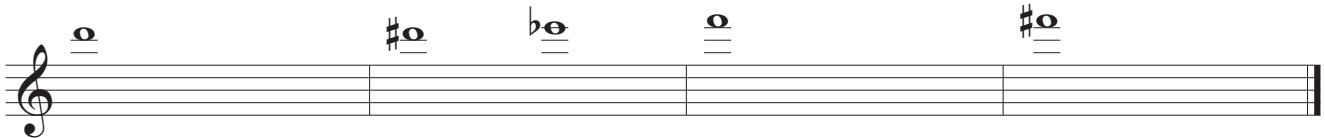
p\_\_\_ mf\_\_\_ ff\_\_\_

Fix?\_\_\_\_\_

Fix?\_\_\_\_\_

Fix?\_\_\_\_\_

Fix?\_\_\_\_\_



p\_\_\_ mf\_\_\_ ff\_\_\_

p\_\_\_ mf\_\_\_ ff\_\_\_

p\_\_\_ mf\_\_\_ ff\_\_\_

p\_\_\_ mf\_\_\_ ff\_\_\_

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 key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single line with various note values and rests. The second staff continues the melody, featuring a key signature change to two flats (B-flat and E-flat) 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 begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody, featuring a key signature change to two sharps (F# and C#) and 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 written in a single line. The second staff continues the melody, featuring a key signature change to two sharps (F# and C#) and ending with a double bar line.

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# Full Volume

Excerpt #1

♩=86-92

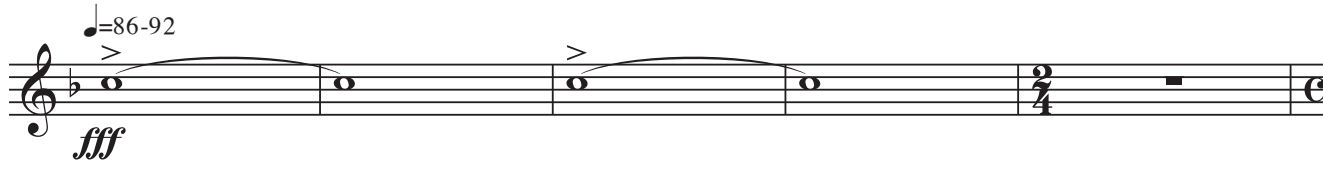


fff ffff

Musical notation for Excerpt #1: A single staff in treble clef with a common time signature. It begins with a quarter rest, followed by a quarter note with an accent (>) and a dynamic marking of *fff*. This is followed by a series of eighth notes with accents, some beamed together, and a final quarter note with an accent. A dynamic marking of *ffff* is placed under the eighth notes. The excerpt ends with a quarter rest.

Excerpt #2

♩=86-92



fff

Musical notation for Excerpt #2: A single staff in treble clef with a common time signature. It starts with a quarter note with an accent (>) and a dynamic marking of *fff*, followed by a half note with an accent. The staff then changes to a 2/4 time signature, with a quarter rest and a common time signature at the end.

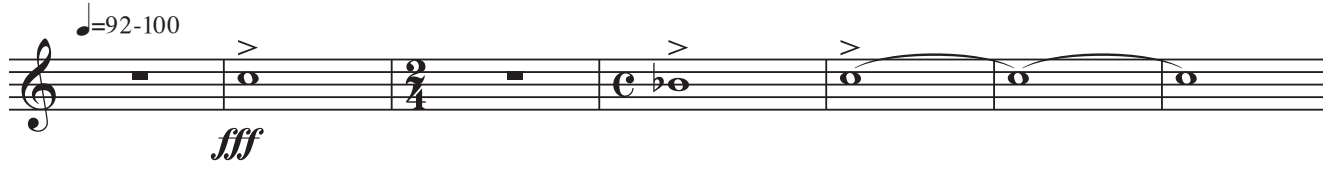


ffff

Musical notation for Excerpt #2 continuation: A single staff in treble clef with a common time signature. It starts with a quarter note with an accent (>) and a dynamic marking of *ffff*, followed by a half note with an accent. The staff then changes to a 2/4 time signature, with a quarter rest and a common time signature at the end.

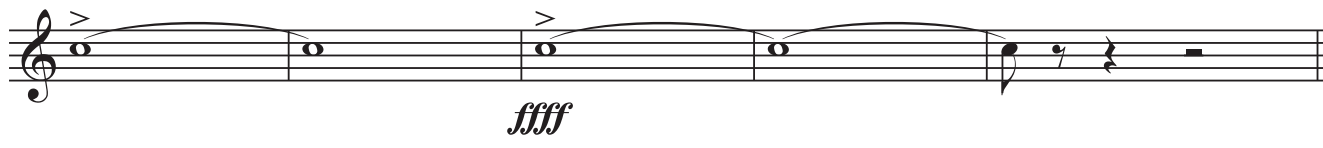
Excerpt #3

♩=92-100



fff

Musical notation for Excerpt #3: A single staff in treble clef with a common time signature. It starts with a quarter rest, followed by a quarter note with an accent (>) and a dynamic marking of *fff*. The staff then changes to a 2/4 time signature, with a quarter rest and a common time signature at the end.



ffff

Musical notation for Excerpt #3 continuation: A single staff in treble clef with a common time signature. It starts with a quarter note with an accent (>) and a dynamic marking of *ffff*, followed by a half note with an accent. The staff then changes to a 2/4 time signature, with a quarter rest and a common time signature at the end.