

INSIDE THE CIRCLE:

A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

By Matt and Ben Harloff

FULL ENSEMBLE CHAPTER

ALTO SAXOPHONE PART
2nd Edition

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Breathing Exercises

Breathing Exercise #1: Smooth and Slow

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

Breathing Exercise #2: Slow to Fast

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

Breathing Exercise #3: Fast to Slow

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

Breathing Exercise #4: Expand In/Contract Out

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

Breathing Exercise #5: Dynamic Breathing

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

Breathing Exercise #6: Long Tone Exercise

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

Breathing Exercise #7: Note Length/Shape Exercise

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

Breathing Exercise #8: Show Excerpts

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

Long Tones

9 Count Tones on F Concert

Two staves of musical notation for 9 count tones on F concert. The first staff contains the first eight counts, and the second staff contains the final count. The key signature is one sharp (F#), and the time signature is common time (C). The notes are: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The final note on the second staff has a fermata.

9 Count Tones on Bb Concert

Two staves of musical notation for 9 count tones on Bb concert. The first staff contains the first eight counts, and the second staff contains the final count. The key signature is two flats (Bb), and the time signature is common time (C). The notes are: Bb3 (quarter), C4 (quarter), D4 (quarter), Eb4 (quarter), F4 (quarter), Eb4 (quarter), D4 (quarter), C4 (quarter), Bb3 (quarter). The final note on the second staff has a fermata.

8 Count Tones on F Concert

Two staves of musical notation for 8 count tones on F concert. The first staff contains the first seven counts, and the second staff contains the final count. The key signature is one sharp (F#), and the time signature is common time (C). The notes are: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The final note on the second staff has a fermata.

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Long Tones

8 Count Tones on Bb Concert

Musical notation for 8 Count Tones on Bb Concert. The exercise is written on a single treble clef staff with a key signature of one sharp (F#). It consists of two lines of music. The first line contains four measures of music, and the second line contains four measures. Each measure features a long note (half note) with a slur above it, followed by a quarter rest. The notes are: B4, A4, G4, F#4, E4, D4, C4, and B3. The final note, B3, has a fermata above it.

Release Exercise on F Concert

Musical notation for Release Exercise on F Concert. The exercise is written on a single treble clef staff with a key signature of one sharp (F#). It consists of a single line of music with eight measures. The notes are: B4, A4, G4, F#4, E4, D4, C4, and B3. The first four notes are grouped with a slur above them. The fifth note, E4, has a fermata above it. The sixth measure contains a quarter rest. The seventh and eighth notes, C4 and B3, are also grouped with a slur above them.

Stagger Breathing Exercises

Exercise 1A TEMPO: FAST

Exercise 1A is a 4/4 time signature exercise. It begins with a double bar line and a 4/4 time signature. The first measure contains a half note with a dynamic marking of *mp*. A slur above the staff spans the first two measures, with the instruction "4-8 times" above it. The second measure contains a half note with a dynamic marking of *f*. A breath mark (a vertical line with a horizontal bar) is placed above the staff between the second and third measures, with the word "Breathe" above it. The third measure contains a half note with a dynamic marking of *mp*. The exercise ends with a repeat sign and a final half note with a dynamic marking of *mp*.

Exercise 1B is a 4/4 time signature exercise. It begins with a double bar line. The first measure contains a half note with a dynamic marking of *f*. A slur above the staff spans the first two measures, with the instruction "4-8 times" above it. The second measure contains a half note with a dynamic marking of *mp*. A breath mark is placed above the staff between the second and third measures, with the word "Breathe" above it. The third measure contains a half note with a dynamic marking of *f*. The exercise ends with a repeat sign and a final half note with a dynamic marking of *f*.

Exercise 1C is a 4/4 time signature exercise. It begins with a double bar line. The first measure contains a half note with a dynamic marking of *f*. A slur above the staff spans the first two measures, with the instruction "4-8 times" above it. The second measure contains a half note with a dynamic marking of *mp*. A breath mark is placed above the staff between the second and third measures, with the word "Breathe" above it. The third measure contains a half note with a dynamic marking of *f*. The exercise ends with a repeat sign and a final half note with a dynamic marking of *f*.

Exercise 1D is a 4/4 time signature exercise. It begins with a double bar line. The first measure contains a whole rest with the word "Breathe" above it. A slur above the staff spans the next two measures, with the instruction "4-8 times" above it. The second measure contains a half note with a dynamic marking of *mp*. The third measure contains a half note with a dynamic marking of *f*. A second slur above the staff spans the next two measures, with the instruction "4-8 times" above it. The fourth measure contains a half note with a dynamic marking of *mp*. The exercise ends with a repeat sign and a final half note with a dynamic marking of *mp*.

Exercise 2A TEMPO: MODERATE-SLOW

Exercise 2A is a 4/4 time signature exercise. It begins with a double bar line. The first measure contains a half note with a dynamic marking of *f*. A slur above the staff spans the first two measures, with the instruction "4-8 times" above it. The second measure contains a half note with a dynamic marking of *mp*. A breath mark is placed above the staff between the second and third measures, with the word "Breathe" above it. The third measure contains a half note with a dynamic marking of *f*. A second slur above the staff spans the next two measures, with the instruction "4-8 times" above it. The fourth measure contains a half note with a dynamic marking of *mp*. A breath mark is placed above the staff between the fourth and fifth measures, with the word "Breathe" above it. The exercise ends with a repeat sign and a final half note with a dynamic marking of *mp*.

Exercise 2B is a 4/4 time signature exercise. It begins with a double bar line. The first measure contains a half note with a dynamic marking of *f*. A slur above the staff spans the first two measures, with the instruction "4-8 times" above it. The second measure contains a half note with a dynamic marking of *mp*. A breath mark is placed above the staff between the second and third measures, with the word "Breathe" above it. The third measure contains a half note with a dynamic marking of *f*. A second slur above the staff spans the next two measures, with the instruction "4-8 times" above it. The fourth measure contains a half note with a dynamic marking of *mp*. A breath mark is placed above the staff between the fourth and fifth measures, with the word "Breathe" above it. The exercise ends with a repeat sign and a final half note with a dynamic marking of *f*.

Exercise 2C is a 4/4 time signature exercise. It begins with a double bar line. The first measure contains a half note with a dynamic marking of *f*. A slur above the staff spans the first two measures, with the instruction "4-8 times" above it. The second measure contains a half note with a dynamic marking of *mp*. A breath mark is placed above the staff between the second and third measures, with the word "Breathe" above it. The third measure contains a half note with a dynamic marking of *f*. A second slur above the staff spans the next two measures, with the instruction "4-8 times" above it. The fourth measure contains a half note with a dynamic marking of *mp*. A breath mark is placed above the staff between the fourth and fifth measures, with the word "Breathe" above it. The exercise ends with a repeat sign and a final half note with a dynamic marking of *f*.

Exercise 2D is a 4/4 time signature exercise. It begins with a double bar line. The first measure contains a whole rest with the word "Breathe" above it. A slur above the staff spans the next two measures, with the instruction "4-8 times" above it. The second measure contains a half note with a dynamic marking of *mp*. The third measure contains a half note with a dynamic marking of *f*. A second slur above the staff spans the next two measures, with the instruction "4-8 times" above it. The fourth measure contains a half note with a dynamic marking of *mp*. A breath mark is placed above the staff between the fourth and fifth measures, with the word "Breathe" above it. The exercise ends with a repeat sign and a final half note with a dynamic marking of *f*.

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Flexibility / Scales

Flexibility Exercise #1

Musical score for Flexibility Exercise #1, featuring three systems of staves for Alto Saxophone A (A Sx A), Alto Saxophone B (A Sx B), and Alto Saxophone C (A Sx C). The score is in 4/4 time and G major. The first system contains 8 measures, and the second system contains 8 measures. The A Sx A part features a complex melodic line with many accidentals and slurs. The A Sx B part has a simpler melodic line. The A Sx C part consists of whole notes and rests.

Flexibility Exercise #2

Musical score for Flexibility Exercise #2, featuring three systems of staves for Alto Saxophone A (A Sx A), Alto Saxophone B (A Sx B), and Alto Saxophone C (A Sx C). The score is in 4/4 time and G major. The first system contains 4 measures, and the second system contains 4 measures. The A Sx A part features a complex melodic line with many accidentals and slurs. The A Sx B part has a simpler melodic line. The A Sx C part consists of whole notes and rests.

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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

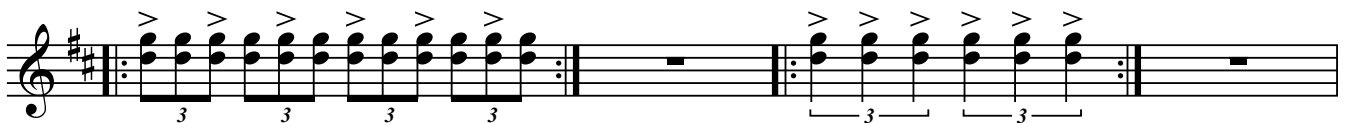
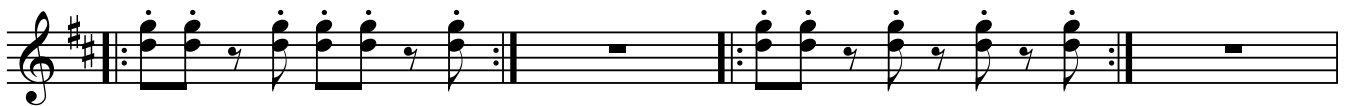
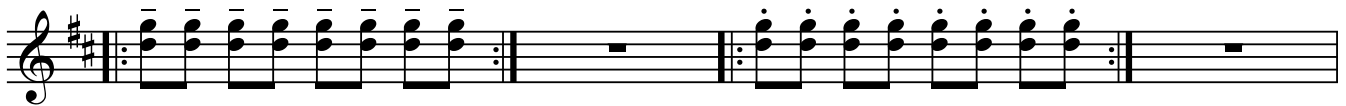
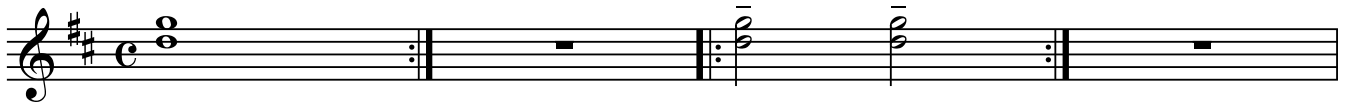
A Sx C

A Sx A

A Sx B

A Sx C

Note Length / Shape Exercise

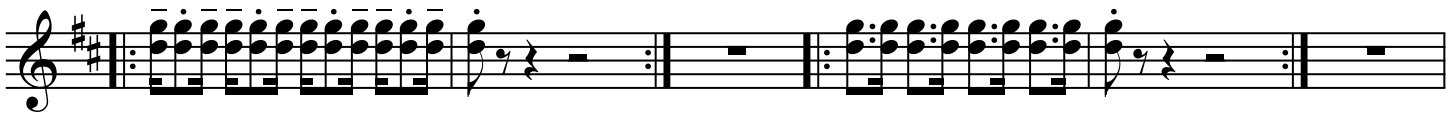


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Note Length / Shape Exercise



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). The first three staves each contain two measures of eighth-note chords, followed by a whole rest. The first staff uses a G4-G#4-A4-B4 chord. The second and third staves use a G4-A4-B4-C5 chord. The fourth staff contains a single measure of eighth-note chords, followed by a whole rest, and ends with a double bar line and a fermata over a whole note chord.

Show Articulation Example 1

Four staves of music in treble clef, key signature of two sharps (F# and C#), and common time (C). The first three staves each contain two measures of eighth-note chords with accents (>) over the notes, followed by a quarter rest. The first staff uses a G4-G#4-A4-B4 chord. The second and third staves use a G4-A4-B4-C5 chord. The fourth staff contains a single measure of eighth-note chords with accents (>) over the notes, followed by a quarter rest, and ends with a double bar line and a fermata over a whole note chord.

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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 two sharps (F# and C#). 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 two sharps (F# and C#). The music features eighth notes with accents (>) and slurs, and includes triplet markings (3) under groups of three notes. The first two staves show rhythmic patterns with eighth notes, while the third staff concludes with a final chord and a fermata.

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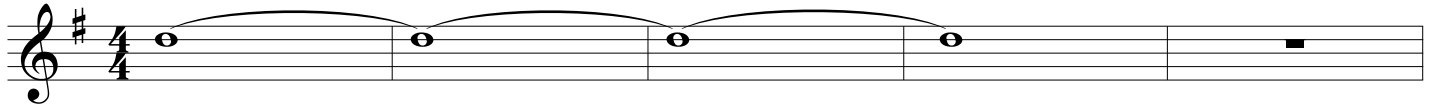
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Show Articulation Examples

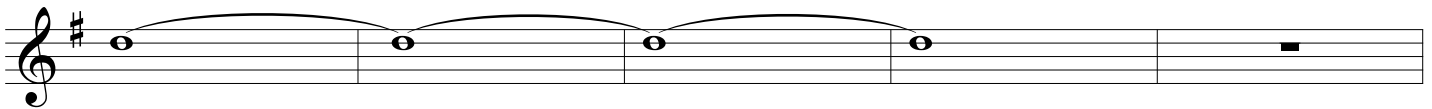


Ensemble Fundamental Tuning Exercise

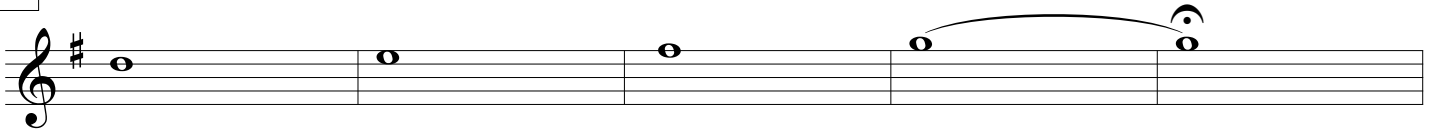
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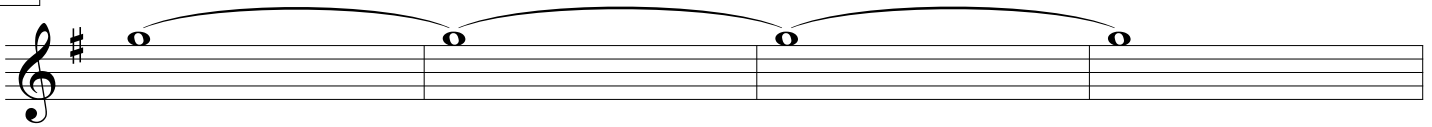
A



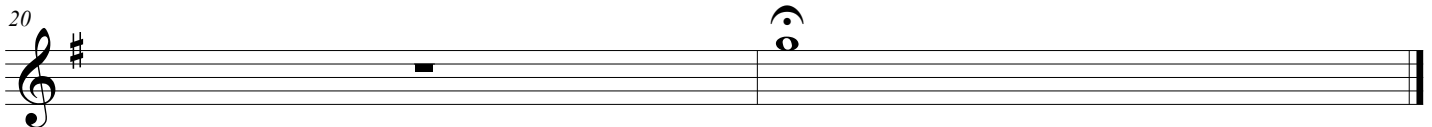
B



C



D



20

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Just Intonation Tuning Exercises

Bb Major Scale

A Sx A

A Sx B

Bb Major Chord

A Sx A

A Sx B

F Major Chord

A Sx A

A Sx B

C Major Chord

A Sx A

A Sx B

Eb Major Chord

A Sx A

A Sx B

Ab Major Chord

A Sx A

A Sx B

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Just Intonation Tuning Exercises

G Minor Scale

A Sx A

A Sx B

G Minor Chord

A Sx A

A Sx B

D Minor Chord

A Sx A

A Sx B

A Minor Chord

A Sx A

A Sx B

C Minor Chord

A Sx A

A Sx B

F Minor Chord

A Sx A

A Sx B

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Tuning Chart

Materials: Instrument, tuner and patience.

Tuning Steps:

Step 1: Tune your fundamental pitch to get the instrument in tune. For 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.

\flat \circ \circ \circ
p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__
Fix? _____ Fix? _____ Fix? _____

\flat \circ \circ # \flat \circ
p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__
Fix? _____ Fix? _____ Fix? _____

\circ \circ # \flat \circ
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__

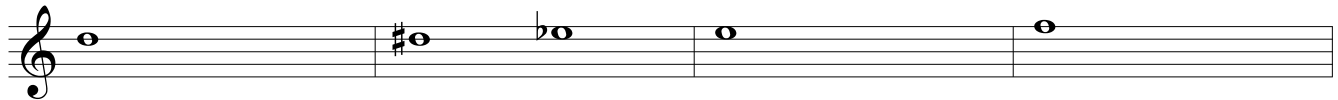
p__ mf__ ff__

Fix? _____

Fix? _____

Fix? _____

Fix? _____



p__ mf__ ff__

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 common time signature (C), and a whole rest. The melody consists of eighth and sixteenth notes, with a long slur covering the first two staves. The second staff continues the melody with similar rhythmic values and a final cadence.

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. The music is primarily chordal, featuring triads and dyads. A long slur spans across both staves, indicating a continuous harmonic accompaniment.

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, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of quarter and eighth notes. A long slur covers the first two staves, indicating a continuous melodic line.

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Full Volume

Excerpt #1 ♩=86-92

Musical notation for Excerpt #1, Alto Saxophone Part. The excerpt is in 4/4 time with a tempo of 86-92. It begins with a whole rest, followed by a quarter note G4 with an accent (>). The next two measures contain eighth notes G4 and A4, each with an accent (>) and a slur. The final measure contains a quarter note G4 with an accent (>). The dynamic starts at *fff* and increases to *ffff* over the second measure.

Excerpt #2 ♩=86-92

Musical notation for Excerpt #2, Alto Saxophone Part. The excerpt is in 4/4 time with a tempo of 86-92. It begins with a whole rest, followed by a quarter note G4 with an accent (>). The next two measures contain eighth notes G4 and A4, each with an accent (>) and a slur. The final measure contains a quarter note G4 with an accent (>). The dynamic starts at *fff* and increases to *ffff* over the second measure.

Excerpt #3 ♩=92-100

Musical notation for Excerpt #3, Alto Saxophone Part. The excerpt is in 4/4 time with a tempo of 92-100. It begins with a whole rest, followed by a quarter note G4 with an accent (>). The next two measures contain eighth notes G4 and A4, each with an accent (>) and a slur. The final measure contains a quarter note G4 with an accent (>). The dynamic starts at *fff* and increases to *ffff* over the second measure.