

INSIDE THE CIRCLE:

A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

By Matt and Ben Harloff

FULL ENSEMBLE CHAPTER

BARITONE 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 measures, and the second staff contains the final measure. 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 in 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 measures, and the second staff contains the final measure. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notes are: Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), F5 (quarter), Eb5 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter). The final note in 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 measures, and the second staff contains the final measure. 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), F4 (quarter). The final note in 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 two staves in treble clef with a key signature of one sharp (F#). The first staff contains four measures of music, and the second staff contains four measures. Each measure consists of a half note followed by a quarter rest, with a slur over the half note. The notes are: Bb (first staff), Bb (second staff), Bb (third staff), Bb (fourth staff), Bb (fifth staff), Bb (sixth staff), Bb (seventh staff), and Bb (eighth staff).

Release Exercise on F Concert

Musical notation for Release Exercise on F Concert. The exercise is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of eight measures. The first four measures each contain a half note followed by a quarter rest, with a slur over the half note. The notes are: F (first measure), F (second measure), F (third measure), and F (fourth measure). The fifth measure contains a quarter rest. The sixth measure contains a quarter note. The seventh measure contains a half note followed by a quarter rest, with a slur over the half note. The eighth measure contains a half note.

Stagger Breathing Exercises

Exercise 1A TEMPO: FAST

Exercise 1A is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes, marked *mp* and *f*, with a slur and the instruction "4-8 times" above. This is followed by a 4-measure phrase of quarter notes, marked *mp*, with a slur and the instruction "Breathe" above. The exercise ends with a repeat sign and a final whole note.

Exercise 1B is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes, marked *f*, with a slur and the instruction "4-8 times" above. This is followed by a 4-measure phrase of quarter notes, marked *mp*, with a slur and the instruction "Breathe" above. The exercise ends with a repeat sign and a final whole note.

Exercise 1C is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes, marked *f*, with a slur and the instruction "4-8 times" above. This is followed by a 4-measure phrase of quarter notes, marked *mp*, with a slur and the instruction "Breathe" above. The exercise ends with a repeat sign and a final whole note.

Exercise 1D is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes, marked *mp*, with a slur and the instruction "4-8 times" above. This is followed by a 4-measure phrase of quarter notes, marked *f*, with a slur and the instruction "Breathe" above. The exercise ends with a repeat sign and a final whole note.

Exercise 2A TEMPO: MODERATE-SLOW

Exercise 2A is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes, marked *f*, with a slur and the instruction "4-8 times" above. This is followed by a 4-measure phrase of quarter notes, marked *mp*, with a slur and the instruction "Breathe" above. The exercise ends with a repeat sign and a final whole note.

Exercise 2B is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes, marked *f*, with a slur and the instruction "4-8 times" above. This is followed by a 4-measure phrase of quarter notes, marked *mp*, with a slur and the instruction "Breathe" above. The exercise ends with a repeat sign and a final whole note.

Exercise 2C is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes, marked *f*, with a slur and the instruction "4-8 times" above. This is followed by a 4-measure phrase of quarter notes, marked *mp*, with a slur and the instruction "Breathe" above. The exercise ends with a repeat sign and a final whole note.

Exercise 2D is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes, marked *mp*, with a slur and the instruction "4-8 times" above. This is followed by a 4-measure phrase of quarter notes, marked *f*, with a slur and the instruction "Breathe" above. The exercise ends with a repeat sign and a final whole note.

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Flexibility / Scales

Flexibility Exercise #1

B Sx A

B Sx B

B Sx C

B Sx A

B Sx B

B Sx C

Flexibility Exercise #2

B Sx A

B Sx B

B Sx C

B Sx A

B Sx B

B Sx C

B Sx A

B Sx B

B Sx C

B Sx A

B Sx B

B Sx C

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Flexibility / Scales

Flexibility Exercise #3

B Sx A

B Sx B

B Sx C

B Sx A

B Sx B

B Sx C

B Sx A

B Sx B

B Sx C

B Sx A

B Sx B

B Sx C

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Flexibility / Scales

Flexibility Exercise #4

B Sx A

B Sx B

B Sx C

B Sx A

B Sx B

B Sx C

B Sx A

B Sx B

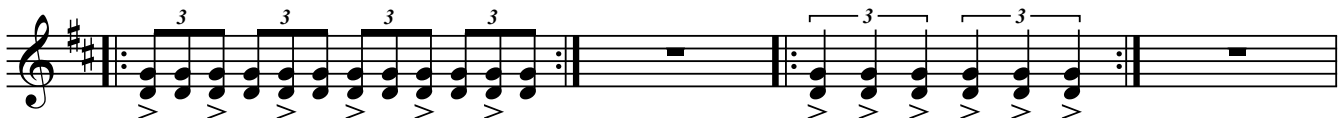
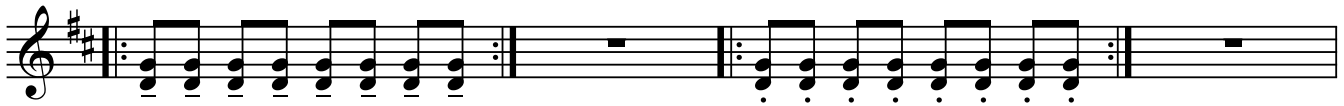
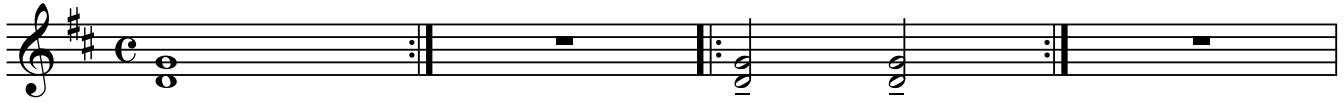
B Sx C

B Sx A

B Sx B

B Sx C

Note Length / Shape Exercise

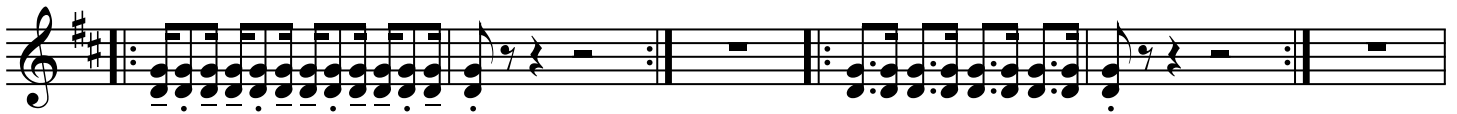


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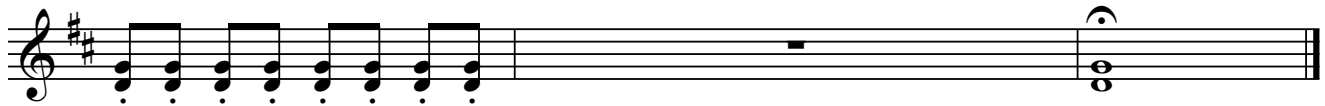
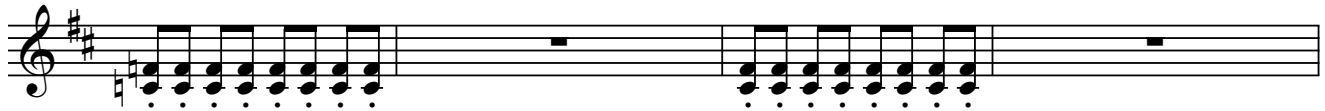
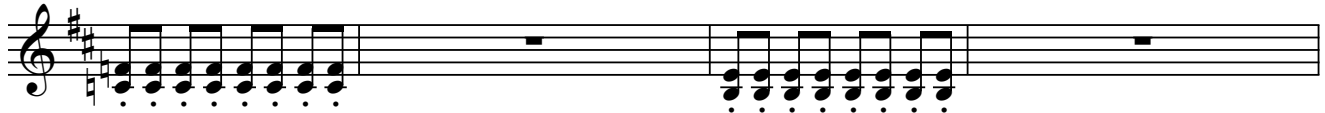
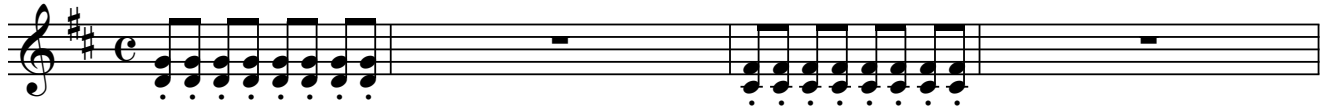
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Note Length / Shape Exercise



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 two sharps (F# and C#). The music features a sequence of eighth and sixteenth notes with various articulation marks such as accents and slurs. The first three staves show a continuous melodic line, while the fourth staff concludes the phrase with a final note 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 a sequence of eighth and sixteenth notes with various articulation marks such as accents and slurs. The first two staves show a continuous melodic line, while the third staff concludes the phrase with a final note and a fermata.

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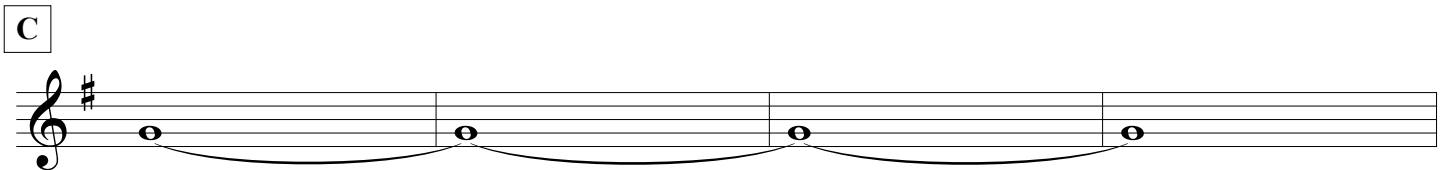
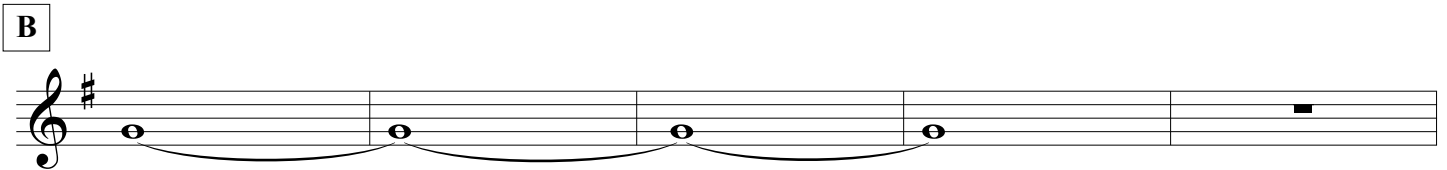
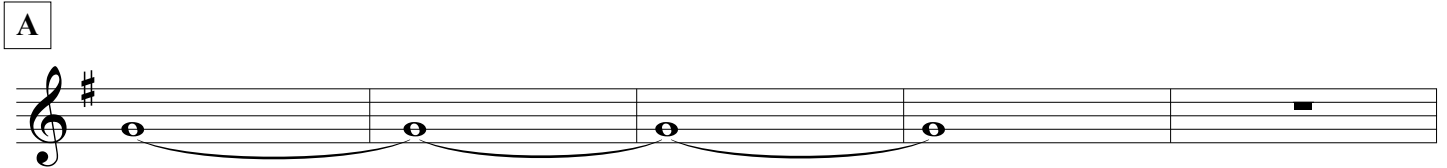
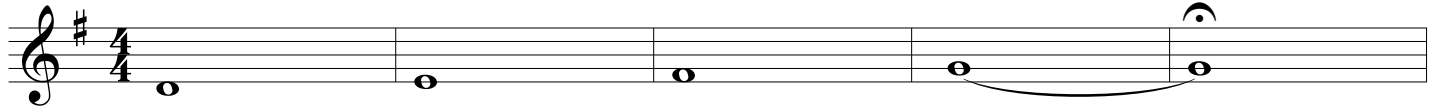
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Show Articulation Examples

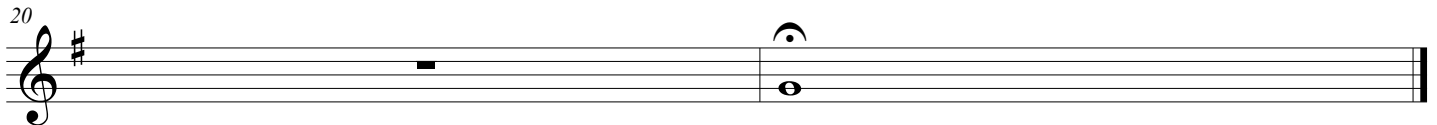
The image displays four staves of musical notation for baritone saxophone, illustrating articulation techniques. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, often beamed together. The first three staves feature two triplet markings (indicated by a bracket with the number '3') over groups of three notes. The fourth staff also includes triplet markings and concludes with a final note marked with a fermata. Accents (v-shaped marks) are placed under various notes throughout the piece to indicate specific articulation points.

Ensemble Fundamental Tuning Exercise

♩ = 92



D



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Just Intonation Tuning Exercises

Bb Major Scale

B Sx A

B Sx B

Bb Major Chord

B Sx A

B Sx B

F Major Chord

B Sx A

B Sx B

C Major Chord

B Sx A

B Sx B

Eb Major Chord

B Sx A

B Sx B

Ab Major Chord

B Sx A

B Sx B

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Just Intonation Tuning Exercises

G Minor Scale

This exercise shows the G minor scale for Baritone Saxophone A (B Sx A) and Baritone Saxophone B (B Sx B). The B Sx A part is written in treble clef with a key signature of one sharp (F#). The notes are G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. Fingerings are indicated by numbers 0-4. Intonation adjustments are shown as cents: +4, +15, -2, +2, +14, -4, 0, -4, +14, +2, -2, +15, +4, 0. The B Sx B part is written in treble clef with a key signature of one sharp (F#) and plays the same notes as the B Sx A part.

G Minor Chord

This exercise shows the G minor chord for Baritone Saxophone A (B Sx A) and Baritone Saxophone B (B Sx B). The B Sx A part is written in treble clef with a key signature of one sharp (F#). The notes are G, B, D. Fingerings are indicated by numbers 0, +15, +2, 0. Intonation adjustments are shown as cents: +15, +2, 0. The B Sx B part is written in treble clef with a key signature of one sharp (F#) and plays the same notes as the B Sx A part.

D Minor Chord

This exercise shows the D minor chord for Baritone Saxophone A (B Sx A) and Baritone Saxophone B (B Sx B). The B Sx A part is written in treble clef with a key signature of two sharps (F#, C#). The notes are D, F, A. Fingerings are indicated by numbers 0, +15, +2, 0. Intonation adjustments are shown as cents: +15, +2, 0. The B Sx B part is written in treble clef with a key signature of two sharps (F#, C#) and plays the same notes as the B Sx A part.

A Minor Chord

This exercise shows the A minor chord for Baritone Saxophone A (B Sx A) and Baritone Saxophone B (B Sx B). The B Sx A part is written in treble clef with a key signature of three sharps (F#, C#, G#). The notes are A, C, E. Fingerings are indicated by numbers 0, +15, +2, 0. Intonation adjustments are shown as cents: +15, +2, 0. The B Sx B part is written in treble clef with a key signature of three sharps (F#, C#, G#) and plays the same notes as the B Sx A part.

C Minor Chord

This exercise shows the C minor chord for Baritone Saxophone A (B Sx A) and Baritone Saxophone B (B Sx B). The B Sx A part is written in treble clef with a key signature of no sharps or flats. The notes are C, E, G. Fingerings are indicated by numbers 0, +15, +2, 0. Intonation adjustments are shown as cents: +15, +2, 0. The B Sx B part is written in treble clef with a key signature of no sharps or flats and plays the same notes as the B Sx A part.

F Minor Chord

This exercise shows the F minor chord for Baritone Saxophone A (B Sx A) and Baritone Saxophone B (B Sx B). The B Sx A part is written in treble clef with a key signature of one flat (Bb). The notes are F, Ab, C. Fingerings are indicated by numbers 0, +15, +2, 0. Intonation adjustments are shown as cents: +15, +2, 0. The B Sx B part is written in treble clef with a key signature of one flat (Bb) and plays the same notes as the B Sx A part.

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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 Baritone Sax: B on the staff, F# top of 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.

p ___ mf ___ ff ___
Fix? _____

p ___ mf ___ ff ___
Fix? _____

p ___ mf ___ ff ___
Fix? _____

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Tuning Chart

Staff 1: Treble clef, four measures. Measure 1: #1, b2. Measure 2: 3. Measure 3: #1, b2. Measure 4: 3.

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__
Fix? _____ Fix? _____ Fix? _____ Fix? _____

Staff 2: Treble clef, four measures. Measure 1: #1, b2. Measure 2: 3. Measure 3: 3. Measure 4: #1, b2.

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__
Fix? _____ Fix? _____ Fix? _____ Fix? _____

Staff 3: Treble clef, four measures. Measure 1: 3. Measure 2: #1, b2. Measure 3: 3. Measure 4: 3.

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__
Fix? _____ Fix? _____ Fix? _____ Fix? _____

Staff 4: Treble clef, four measures. Measure 1: #1, b2. Measure 2: 3. Measure 3: #1, b2. Measure 4: 3.

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__
Fix? _____ Fix? _____ Fix? _____ Fix? _____

Staff 5: Treble clef, four measures. Measure 1: #1, b2. Measure 2: 3. Measure 3: 3. Measure 4: #1, b2.

p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__ p__ mf__ ff__
Fix? _____ Fix? _____ Fix? _____ Fix? _____

Staff 6: Treble clef, four measures. Measure 1: 3. Measure 2: #1, b2. Measure 3: 3. Measure 4: 3.

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 quarter and eighth notes, with a slur over the first six measures and another slur over the last four measures. The second staff continues the melody with quarter and eighth notes, featuring a slur over the first four measures and another slur over the last four measures. The piece concludes 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 composed of quarter and eighth notes, with a slur over the first six measures and another slur over the last six measures. The second staff continues the melody with quarter and eighth notes, featuring a slur over the first six measures and another slur over the last six measures. The piece concludes 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, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes, with a slur over the first six measures and another slur over the last six measures. The second staff continues the melody with quarter and eighth notes, featuring a slur over the first six measures and another slur over the last six measures. The piece concludes with a double bar line.

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Full Volume

Excerpt #1 ♩=86-92

Musical notation for Excerpt #1, measures 86-92. The music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of notes, primarily half notes and quarter notes, with some eighth notes. The dynamics are marked *fff* (fortissimo) with accents (>) over the notes. A crescendo hairpin is shown under the notes in measures 88 and 89.

Excerpt #2 ♩=86-92

Musical notation for Excerpt #2, measures 86-92. The music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of notes, primarily half notes and quarter notes, with some eighth notes. The dynamics are marked *fff* (fortissimo) with accents (>) over the notes. A time signature change to 2/4 is indicated in measure 91.

Excerpt #3 ♩=92-100

Musical notation for Excerpt #3, measures 92-100. The music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of notes, primarily half notes and quarter notes, with some eighth notes. The dynamics are marked *fff* (fortissimo) with accents (>) over the notes. A time signature change to 2/4 is indicated in measure 93.