

INSIDE THE CIRCLE:

A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

By Matt and Ben Harloff

WOODWIND CHAPTER

TENOR SAXOPHONE PART

2nd Edition

TABLE OF CONTENTS

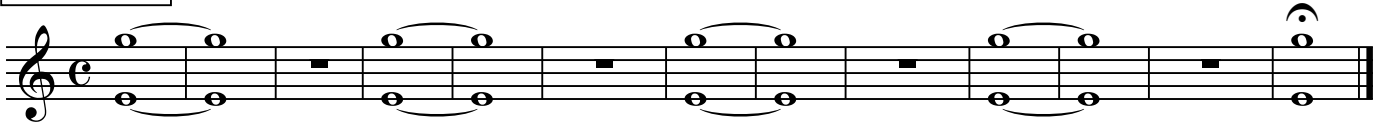
Mouthpiece Exercises.....	Page 3
Embouchure Development.....	Page 4
• Exercise #1-Perfect 4th, Low-High: P age 4	
• Exercise #1a-Perfect 4th, Low-High: Page 4	
• Exercise #2-Perfect 5th, Low-High: Page 4	
• Exercise #2a-Perfect 5th, Low-High: Page 5	
• Exercise #3-Minor 6th, Low-High: Page 5	
• Exercise #3a-Minor 6th, Low-High: Page 5	
• Exercise #4-Perfect 4th, High-Low: Page 6	
• Exercise #4a-Perfect 4th, High-Low: Page 6	
• Exercise #5-Perfect 5th, High-Low: Page 6	
• Exercise #5a-Perfect 5th, High-Low: Page 7	
• Exercise #6-Minor 6th, High-Low: Page 7	
• Exercise #6a-Minor 6th, High-Low: Page 7	
Fingering Exercises.....	Page 8
• 4 Note Cells-Patterns A-L: Page 8-9	
• 6 Note Cells-Patterns A-L: Page 10-13	
Trill Exercises.....	Page 14
• Key of Eb Trills: Page 14	
• Key of F Trills: Page 17	
• Trill Eb and Bb Major Chord: Page 21	
• Trill F and C Major Chord: Page 21	
Intonation Exercises.....	Page 22
• Fundamental Tuning Notes: Page 22	
• Bb Tuning (Equal Temperament): Page 22	
• Bb Tuning (Just Intonation): Page 22	
• F Tuning (Equal Temperament and Just Intonation): Page 23	
• Eb Tuning (Equal Temperament and Just Intonation): Page 23	
• Ab Tuning (Equal Temperament and Just Intonation): Page 24	
• C Tuning (Equal Temperament and Just Intonation): Page 24	

Mouthpiece Exercises

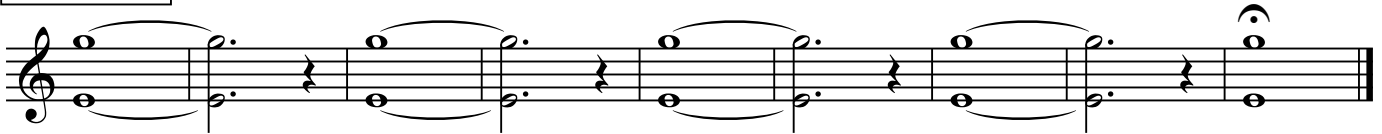
Please note: All notes are concert pitch

E = with neck ... G = without neck

Exercise #1



Exercise #2



Exercise #3



Embouchure Development

Exercise #1 - Perfect 4th Low-High

Musical notation for Exercise #1, consisting of two staves of music in 4/4 time. The first staff starts with a treble clef and a common time signature. The melody consists of eighth notes with stems up, alternating between two lines of the staff. The second staff continues the melody, ending with a final whole note chord.

Exercise #1a - Perfect 4th Low-High

Musical notation for Exercise #1a, consisting of two staves of music in 4/4 time. The first staff starts with a treble clef and a common time signature. The melody consists of eighth notes with stems up, alternating between two lines of the staff. The second staff continues the melody, ending with a final whole note chord.

Exercise #2 - Perfect 5th Low-High

Musical notation for Exercise #2, consisting of two staves of music in 4/4 time. The first staff starts with a treble clef and a common time signature. The melody consists of eighth notes with stems up, alternating between two lines of the staff. The second staff continues the melody, ending with a final whole note chord. The text "Use C# Key" is written below the first staff.

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Embouchure Development

Exercise #2a - Perfect 5th Low-High

Exercise #2a - Perfect 5th Low-High. This exercise consists of two staves of music in 2/4 time. The first staff contains eight measures of music, each featuring a half-note pair with a slur and a fermata over the second note. The notes are: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, F#4-G4, and G4-A4. The second staff contains eight measures of music, each featuring a half-note pair with a slur and a fermata over the second note. The notes are: A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F#4, F#4-G4, and G4-A4.

Exercise #3 - Minor 6th Low-High

Exercise #3 - Minor 6th Low-High. This exercise consists of two staves of music in 2/4 time. The first staff contains eight measures of music, each featuring a half-note pair with a slur and a fermata over the second note. The notes are: G4-A4, A4-Bb4, Bb4-C5, C5-Bb4, Bb4-A4, A4-G4, F#4-G4, and G4-A4. The second staff contains eight measures of music, each featuring a half-note pair with a slur and a fermata over the second note. The notes are: A4-Bb4, Bb4-C5, C5-Bb4, Bb4-A4, A4-G4, G4-F#4, F#4-G4, and G4-A4.

Exercise #3a - Minor 6th Low-High

Exercise #3a - Minor 6th Low-High. This exercise consists of two staves of music in 2/4 time. The first staff contains eight measures of music, each featuring a half-note pair with a slur and a fermata over the second note. The notes are: G4-A4, A4-Bb4, Bb4-C5, C5-Bb4, Bb4-A4, A4-G4, G4-A4, and A4-Bb4. The second staff contains eight measures of music, each featuring a half-note pair with a slur and a fermata over the second note. The notes are: A4-Bb4, Bb4-C5, C5-Bb4, Bb4-A4, A4-G4, G4-A4, A4-Bb4, and A4-Bb4.

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WOODWIND CHAPTER: TENOR SAXOPHONE PART (2nd ed.)

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Exercise #4 - Perfect 4th High-Low

Exercise #4 consists of two staves of music. The first staff contains eight measures of music, each starting with a quarter rest followed by a half note. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The second staff contains eight measures of music, each starting with a quarter rest followed by a half note. The notes are: F4, E4, D4, C4, D4, E4, F4, G4. The notes are beamed in pairs across the two staves.

Exercise #4a - Perfect 4th High-Low

Exercise #4a consists of two staves of music. The first staff contains eight measures of music, each starting with a quarter rest followed by a half note. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The second staff contains eight measures of music, each starting with a quarter rest followed by a half note. The notes are: F4, E4, D4, C4, D4, E4, F4, G4. The notes are beamed in pairs across the two staves.

Exercise #5 - Perfect 5th High-Low

Exercise #5 consists of two staves of music. The first staff contains eight measures of music, each starting with a quarter rest followed by a half note. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The second staff contains eight measures of music, each starting with a quarter rest followed by a half note. The notes are: F4, E4, D4, C4, D4, E4, F4, G4. The notes are beamed in pairs across the two staves. The text "Use C# Key" is written below the first staff.

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Embouchure Development

Exercise #5a - Perfect 5th High-Low

Musical notation for Exercise #5a - Perfect 5th High-Low, consisting of two staves of music. The first staff contains 14 measures of music, and the second staff contains 14 measures. The notation includes various accidentals (sharps, flats, and naturals) and rests, indicating a sequence of notes for embouchure development.

Exercise #6 - Minor 6th High-Low

Musical notation for Exercise #6 - Minor 6th High-Low, consisting of two staves of music. The first staff contains 14 measures of music, and the second staff contains 14 measures. The notation includes various accidentals (sharps, flats, and naturals) and rests, indicating a sequence of notes for embouchure development.

Exercise #6a - Minor 6th High-Low

Musical notation for Exercise #6a - Minor 6th High-Low, consisting of two staves of music. The first staff contains 14 measures of music, and the second staff contains 14 measures. The notation includes various accidentals (sharps, flats, and naturals) and rests, indicating a sequence of notes for embouchure development.

Fingering Exercises: 4 Note Cells

Pattern A A2 A3 A4

Also without Octave Key

Pattern B B2 B3 B4

Use side Bb ... also with Octave Key

Pattern C C2 C3 C4

Use alternate F# ... also with Octave Key

Pattern D D2 D3 D4

Pattern E E2 E3 E4

Also with Octave Key

Pattern F F2 F3 F4

Also with Octave Key

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Fingering Exercises: 4 Note Cells

Pattern G

G2

G3

G4



Pattern H

H2

H3

H4



Pattern I

I2

I3

I4



Also with Octave Key

Pattern J

J2

J3

J4



Also with Octave Key

Pattern K

K2

K3

K4



Also with Octave Key

Pattern L

L2

L3

L4



Also with Octave Key

Fingering Exercises: 6 Note Cells

Pattern A

A2 A3

Musical notation for Pattern A, measures A2 and A3. The notation is in 3/4 time, treble clef, and consists of six notes per measure: G4, A4, B4, A4, G4, F4. The first two measures are marked A2 and A3. Each measure is repeated twice.

Also without Octave Key

A4

A5 A6

Musical notation for Pattern A, measures A4, A5, and A6. The notation is in 3/4 time, treble clef, and consists of six notes per measure: G4, A4, B4, A4, G4, F4. The first measure is marked A4, the second A5, and the third A6. Each measure is repeated twice.

Pattern B

B2 B3

Musical notation for Pattern B, measures B2 and B3. The notation is in 3/4 time, treble clef, and consists of six notes per measure: G4, A4, B4, A4, G4, F4. The first two measures are marked B2 and B3. Each measure is repeated twice.

Use only Side Bb.. also with Octave Key

B4

B5 B6

Musical notation for Pattern B, measures B4, B5, and B6. The notation is in 3/4 time, treble clef, and consists of six notes per measure: G4, A4, B4, A4, G4, F4. The first measure is marked B4, the second B5, and the third B6. Each measure is repeated twice.

Pattern C

C2 C3

Musical notation for Pattern C, measures C2 and C3. The notation is in 3/4 time, treble clef, and consists of six notes per measure: G4, A4, B4, A4, G4, F4. The first two measures are marked C2 and C3. Each measure is repeated twice.

Use alternate F#...also without Octave Key

C4

C5 C6

Musical notation for Pattern C, measures C4, C5, and C6. The notation is in 3/4 time, treble clef, and consists of six notes per measure: G4, A4, B4, A4, G4, F4. The first measure is marked C4, the second C5, and the third C6. Each measure is repeated twice.

Pattern D

D2 D3

Musical notation for Pattern D, measures D2 and D3. The notation is in 3/4 time, treble clef, and consists of six notes per measure: G4, A4, B4, A4, G4, F4. The first two measures are marked D2 and D3. Each measure is repeated twice.

D4

D5 D6

Musical notation for Pattern D, measures D4, D5, and D6. The notation is in 3/4 time, treble clef, and consists of six notes per measure: G4, A4, B4, A4, G4, F4. The first measure is marked D4, the second D5, and the third D6. Each measure is repeated twice.

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Fingering Exercises: 6 Note Cells

Pattern E

Pattern E consists of three measures of music. Each measure contains a six-note cell: E4, F#4, G4, A4, B4, and C5. The notes are beamed together and have a slur above them. Measure E2 has a key signature of one sharp (F#). Measure E3 has a key signature of two sharps (F# and C#). Measure E4 has a key signature of three sharps (F#, C#, and G#). Each measure ends with a double bar line and repeat dots.

Also without Octave Key

Pattern E continues with three more measures. Measure E4 has a key signature of three sharps (F#, C#, and G#). Measure E5 has a key signature of four sharps (F#, C#, G#, and D#). Measure E6 has a key signature of five sharps (F#, C#, G#, D#, and A#). Each measure contains the same six-note cell as the previous ones, with a slur and repeat dots.

Pattern F

Pattern F consists of three measures of music. Each measure contains a six-note cell: F4, G4, A4, B4, C5, and D5. The notes are beamed together and have a slur above them. Measure F2 has a key signature of one flat (Bb). Measure F3 has a key signature of two flats (Bb and Eb). Measure F4 has a key signature of three flats (Bb, Eb, and Ab). Each measure ends with a double bar line and repeat dots.

Also with Octave Key

Pattern F continues with three more measures. Measure F5 has a key signature of three flats (Bb, Eb, and Ab). Measure F6 has a key signature of four flats (Bb, Eb, Ab, and Db). Measure F7 has a key signature of five flats (Bb, Eb, Ab, Db, and Gb). Each measure contains the same six-note cell as the previous ones, with a slur and repeat dots.

Pattern F continues with four more measures. Measure F9 has a key signature of five flats (Bb, Eb, Ab, Db, and Gb). Measure F10 has a key signature of six flats (Bb, Eb, Ab, Db, Gb, and Cb). Measure F11 has a key signature of seven flats (Bb, Eb, Ab, Db, Gb, Cb, and Fb). Measure F12 has a key signature of eight flats (Bb, Eb, Ab, Db, Gb, Cb, Fb, and Bb). Each measure contains the same six-note cell as the previous ones, with a slur and repeat dots.

Pattern G

Pattern G consists of three measures of music. Each measure contains a six-note cell: G4, A4, B4, C5, D5, and E5. The notes are beamed together and have a slur above them. Measure G2 has a key signature of one flat (Bb). Measure G3 has a key signature of two flats (Bb and Eb). Measure G4 has a key signature of three flats (Bb, Eb, and Ab). Each measure ends with a double bar line and repeat dots.

Pattern G continues with three more measures. Measure G5 has a key signature of four flats (Bb, Eb, Ab, and Db). Measure G6 has a key signature of five flats (Bb, Eb, Ab, Db, and Gb). Measure G7 has a key signature of six flats (Bb, Eb, Ab, Db, Gb, and Cb). Each measure contains the same six-note cell as the previous ones, with a slur and repeat dots.

Pattern G continues with four more measures. Measure G9 has a key signature of seven flats (Bb, Eb, Ab, Db, Gb, Cb, and Fb). Measure G10 has a key signature of eight flats (Bb, Eb, Ab, Db, Gb, Cb, Fb, and Bb). Measure G11 has a key signature of nine flats (Bb, Eb, Ab, Db, Gb, Cb, Fb, Bb, and F#). Measure G12 has a key signature of ten flats (Bb, Eb, Ab, Db, Gb, Cb, Fb, Bb, F#, and C#). Each measure contains the same six-note cell as the previous ones, with a slur and repeat dots.

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Fingering Exercises: 6 Note Cells

Pattern H

H2

H3

H4



H5

H6

H7

H8



H9

H10

H11

H12



Pattern I

I2

I3

I4



Also without Octave Key

I5

I6

I7

I8

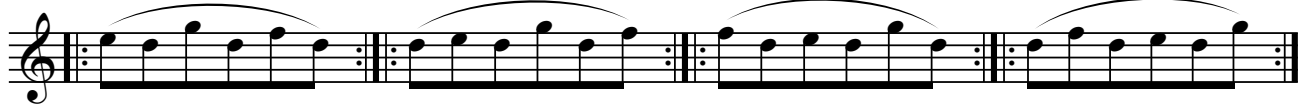


I9

I10

I11

I12



Pattern J

J2

J3

J4



J5

J6

J7

J8



J9

J10

J11

J12




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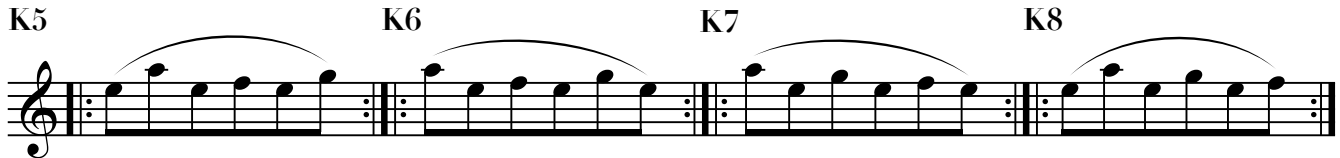
Fingering Exercises: 6 Note Cells

Pattern K



Pattern K consists of four measures labeled K2, K3, and K4. Each measure contains a six-note ascending scale: G4, A4, B4, C5, D5, E5. The notes are beamed together and have a slur above them. Each measure is repeated twice, indicated by double bar lines with repeat dots.

Also without Octave Key




Pattern K continues with measures K5, K6, K7, and K8. Each measure contains a six-note ascending scale: G4, A4, B4, C5, D5, E5. The notes are beamed together and have a slur above them. Each measure is repeated twice, indicated by double bar lines with repeat dots.



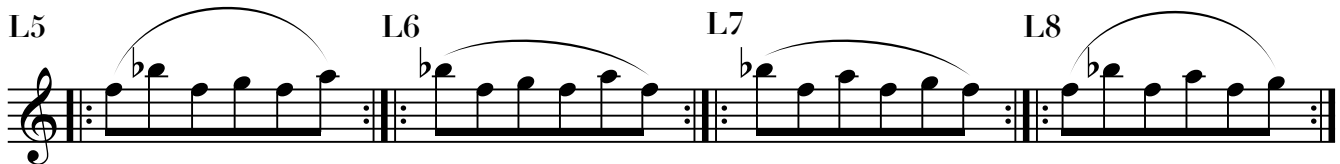
Pattern K concludes with measures K9, K10, K11, and K12. Each measure contains a six-note ascending scale: G4, A4, B4, C5, D5, E5. The notes are beamed together and have a slur above them. Each measure is repeated twice, indicated by double bar lines with repeat dots.

Pattern L

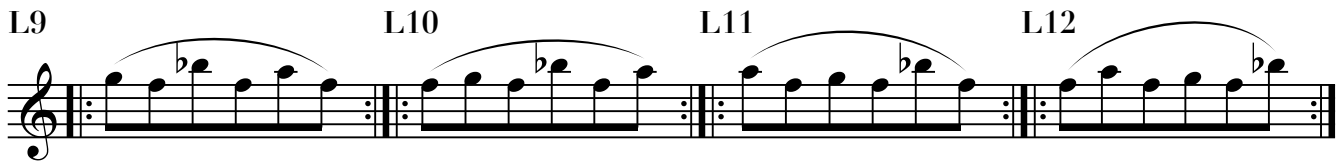


Pattern L consists of four measures labeled L2, L3, and L4. Each measure contains a six-note ascending scale: G4, A4, B4, C5, D5, E5. The notes are beamed together and have a slur above them. Each measure is repeated twice, indicated by double bar lines with repeat dots.

Also without Octave Key



Pattern L continues with measures L5, L6, L7, and L8. Each measure contains a six-note ascending scale: G4, A4, B4, C5, D5, E5. The notes are beamed together and have a slur above them. Each measure is repeated twice, indicated by double bar lines with repeat dots.



Pattern L concludes with measures L9, L10, L11, and L12. Each measure contains a six-note ascending scale: G4, A4, B4, C5, D5, E5. The notes are beamed together and have a slur above them. Each measure is repeated twice, indicated by double bar lines with repeat dots.

Trill Exercises

Key of Eb Trills

Eb #1

First line of musical notation for exercise Eb #1. It features a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody consists of eighth notes with trills. The first four measures are grouped by a slur and each has a '3' below it, indicating a triplet. The next four measures are also grouped by a slur. The line ends with a double bar line.

Second line of musical notation for exercise Eb #1. It continues the melody from the first line. The first four measures are grouped by a slur and each has a '3' below it. The next four measures are also grouped by a slur. The line ends with a double bar line.

Third line of musical notation for exercise Eb #1. It continues the melody from the second line. The first four measures are grouped by a slur and each has a '3' below it. The next four measures are also grouped by a slur. The line ends with a double bar line.

Eb #2

First line of musical notation for exercise Eb #2. It features a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody consists of eighth notes with trills. The first four measures are grouped by a slur and each has a '3' below it, indicating a triplet. The next four measures are also grouped by a slur. The line ends with a double bar line.

Second line of musical notation for exercise Eb #2. It continues the melody from the first line. The first four measures are grouped by a slur and each has a '3' below it. The next four measures are also grouped by a slur. The line ends with a double bar line.

Third line of musical notation for exercise Eb #2. It continues the melody from the second line. The first four measures are grouped by a slur and each has a '3' below it. The next four measures are also grouped by a slur. The line ends with a double bar line.

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Trill Exercises

E♭ #3

Trill Exercise #3 in E♭ major. The exercise consists of three staves of music. The first staff contains two measures of trills, each marked with a '3' below the notes. The second staff contains two measures of trills, each marked with a '3' below the notes. The third staff contains two measures of trills, each marked with a '3' below the notes, followed by a whole rest on the final note of the second measure.

E♭ #4

Trill Exercise #4 in E♭ major. The exercise consists of three staves of music. The first staff contains two measures of trills, each marked with a '3' below the notes. The second staff contains two measures of trills, each marked with a '3' below the notes. The third staff contains two measures of trills, each marked with a '3' below the notes, followed by a whole rest on the final note of the second measure. The text 'Finger Side B♭ and trill left hand first finger' is written below the first two measures of the first staff.

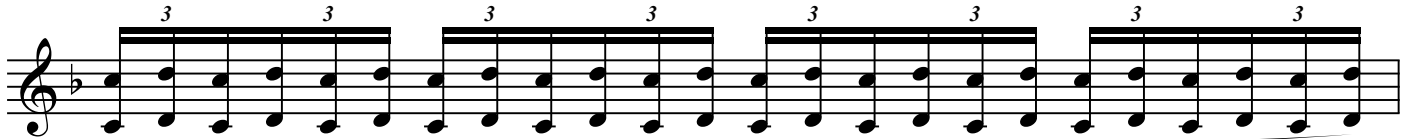
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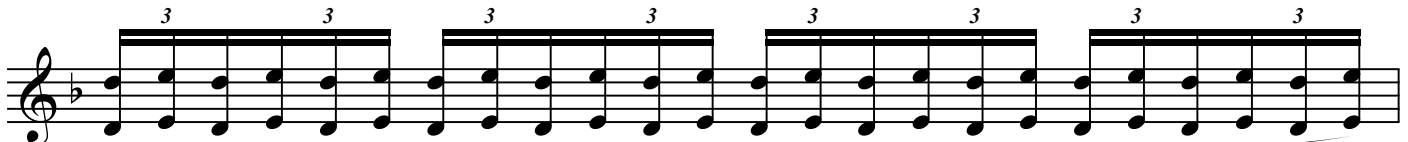
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Trill Exercises

E♭ #5



E♭ #6



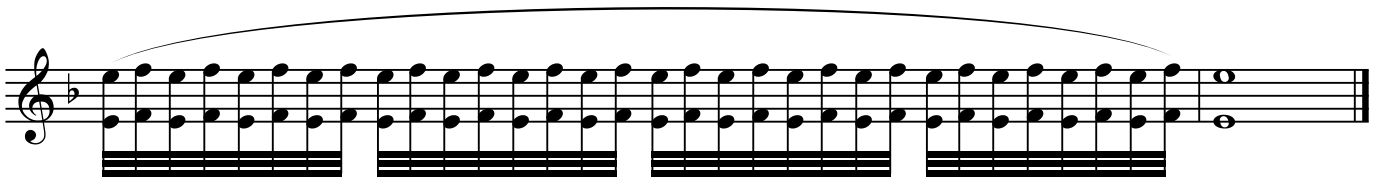
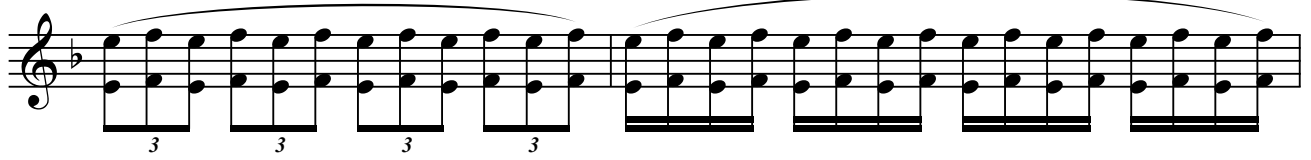
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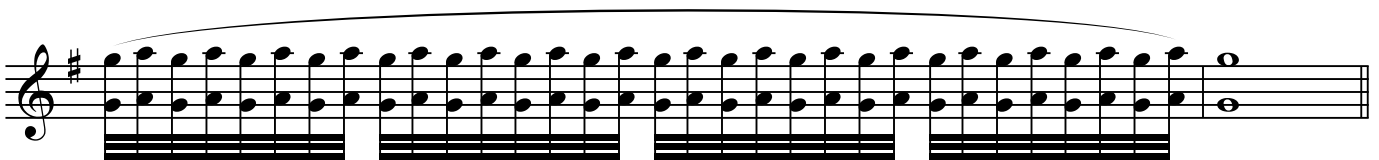
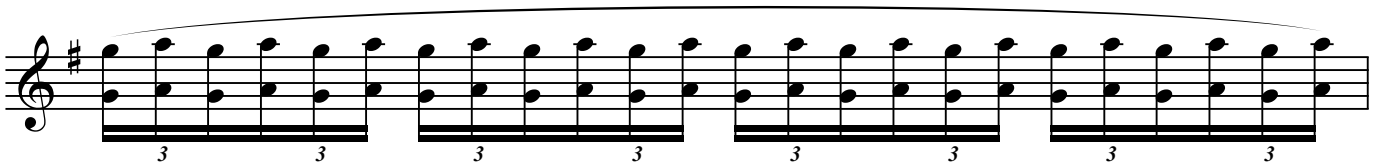
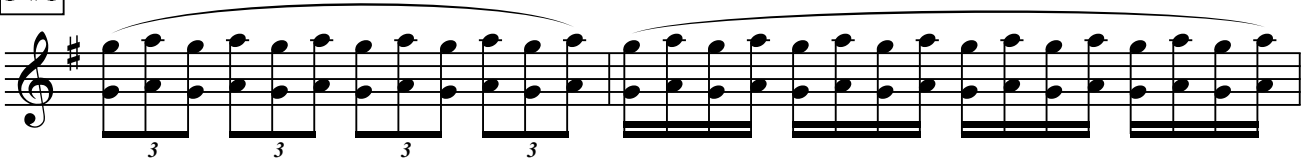
Trill Exercises

E♭ #7



Key of F Trills

F #1



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Trill Exercises

F #2

F #3

Finger B and trill Right Side Key #2

Finger B and trill Right Side Key #3

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Trill Exercises

F #4

Upper Octave: use C Fingering and Trill Left Side Key #2

Upper Octave: use C Fingering and Trill Left Side Key #2

F #5

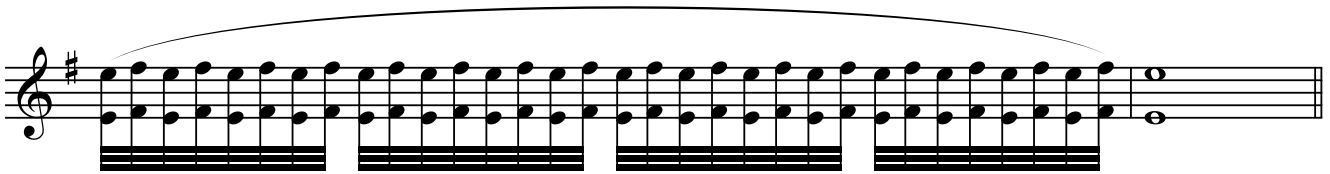
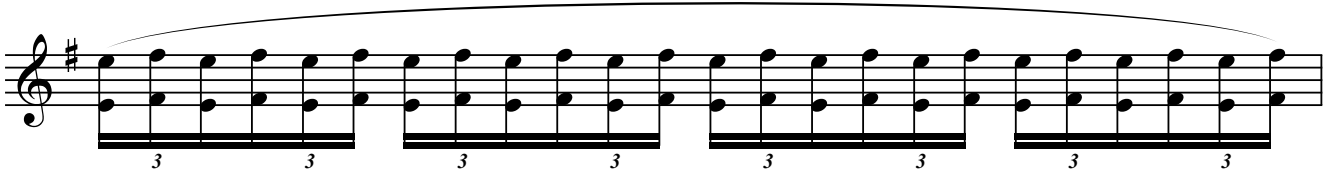
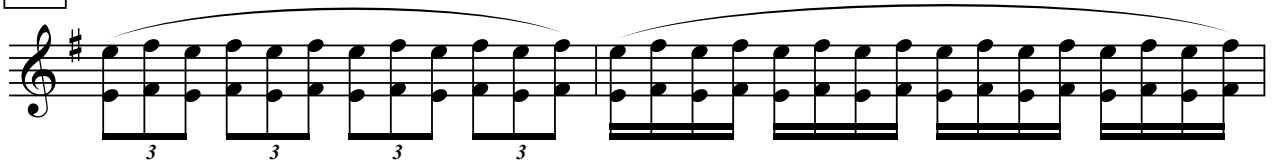
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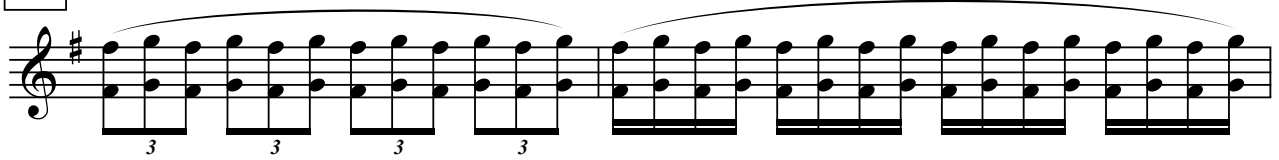
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Trill Exercises

F #6



F #7



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Trill Exercises

Trill Eb Major Chord

Musical notation for Trill Eb Major Chord. The exercise is written on a single staff in the key of Eb major. It begins with a quarter note Eb, followed by a quarter note Gb, and then a whole note chord of Eb major (Eb, Gb, Bb). A trill exercise follows, consisting of 16 measures of rapid, alternating notes between Eb and Gb, marked with a forte (f) dynamic and a wavy trill line above the staff. The exercise concludes with a whole note chord of Eb major.

Trill Bb Major Chord

Musical notation for Trill Bb Major Chord. The exercise is written on a single staff in the key of Bb major. It begins with a quarter note Bb, followed by a quarter note D, and then a whole note chord of Bb major (Bb, D, F). A trill exercise follows, consisting of 16 measures of rapid, alternating notes between Bb and D, marked with a forte (f) dynamic and a wavy trill line above the staff. The exercise concludes with a whole note chord of Bb major.

Trill F Major Chord

Musical notation for Trill F Major Chord. The exercise is written on a single staff in the key of F major. It begins with a quarter note F, followed by a quarter note A, and then a whole note chord of F major (F, A, C). A trill exercise follows, consisting of 16 measures of rapid, alternating notes between F and A, marked with a forte (f) dynamic and a wavy trill line above the staff. The exercise concludes with a whole note chord of F major.

Trill C Major Chord

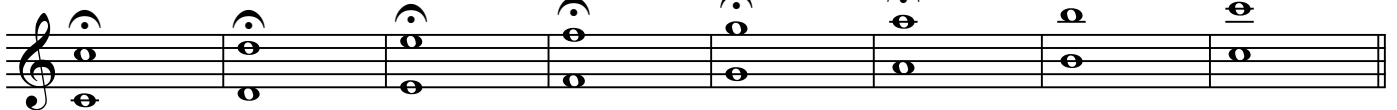
Musical notation for Trill C Major Chord. The exercise is written on a single staff in the key of C major. It begins with a quarter note C, followed by a quarter note E, and then a whole note chord of C major (C, E, G). A trill exercise follows, consisting of 16 measures of rapid, alternating notes between C and E, marked with a forte (f) dynamic and a wavy trill line above the staff. The exercise concludes with a whole note chord of C major.

Intonation Exercises

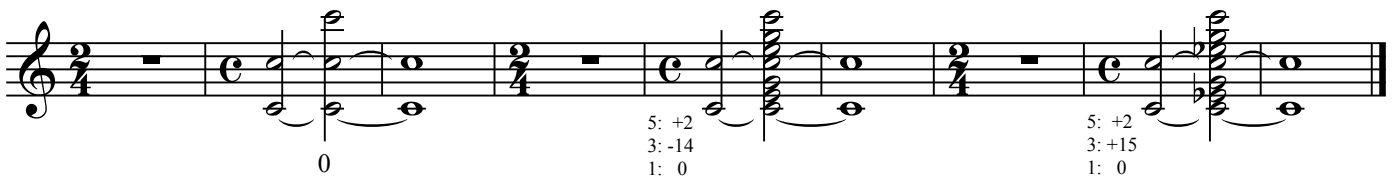
Fundamental Tuning Notes



Bb Tuning (Equal Temperament)



Bb Tuning (Just Intonation)



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

WOODWIND CHAPTER: TENOR SAXOPHONE PART (2nd ed.)

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Intonation Exercises

F Tuning (Equal Temperament)

Musical notation for F Tuning (Equal Temperament) on a treble clef staff with a key signature of one sharp (F#). The exercise consists of eight measures, each containing a pair of notes (a dyad) with a fermata above them. The notes are: F4 (first line), F#4 (first space), G4 (second line), G#4 (second space), A4 (third line), A#4 (third space), B4 (fourth line), and B#4 (fourth space).

F Tuning (Just Intonation)

Musical notation for F Tuning (Just Intonation) on a treble clef staff with a key signature of one sharp (F#). The exercise consists of three lines of music. The first line has four measures with notes and fingerings: 0, +4, -14, and -2. The second line has four measures with notes and fingerings: +2, -15, and -12. The third line has four measures with notes and fingerings: 0, 5: +2, 3: -14, 1: 0, 5: +2, 3: +15, 1: 0.

Musical notation for F Tuning (Just Intonation) on a treble clef staff with a key signature of one sharp (F#). The exercise consists of three lines of music. The first line has four measures with notes and fingerings: 0, +4, -14, and -2. The second line has four measures with notes and fingerings: +2, -15, and -12. The third line has four measures with notes and fingerings: 0, 5: +2, 3: -14, 1: 0, 5: +2, 3: +15, 1: 0.

Musical notation for F Tuning (Just Intonation) on a treble clef staff with a key signature of one sharp (F#). The exercise consists of three lines of music. The first line has four measures with notes and fingerings: 0, +4, -14, and -2. The second line has four measures with notes and fingerings: +2, -15, and -12. The third line has four measures with notes and fingerings: 0, 5: +2, 3: -14, 1: 0, 5: +2, 3: +15, 1: 0.

Eb Tuning (Equal Temperament)

Musical notation for Eb Tuning (Equal Temperament) on a treble clef staff with a key signature of one flat (Bb). The exercise consists of eight measures, each containing a pair of notes (a dyad) with a fermata above them. The notes are: Bb3 (first space), Bb4 (first line), C4 (first space), Cb4 (first space), D4 (second line), Db4 (second space), Eb4 (second space), and Ebb4 (second space).

Eb Tuning (Just Intonation)

Musical notation for Eb Tuning (Just Intonation) on a treble clef staff with a key signature of one flat (Bb). The exercise consists of three lines of music. The first line has four measures with notes and fingerings: 0, +4, -14, and -2. The second line has four measures with notes and fingerings: +2, -15, and -12. The third line has four measures with notes and fingerings: 0, 5: +2, 3: -14, 1: 0, 5: +2, 3: +15, 1: 0.

Musical notation for Eb Tuning (Just Intonation) on a treble clef staff with a key signature of one flat (Bb). The exercise consists of three lines of music. The first line has four measures with notes and fingerings: 0, +4, -14, and -2. The second line has four measures with notes and fingerings: +2, -15, and -12. The third line has four measures with notes and fingerings: 0, 5: +2, 3: -14, 1: 0, 5: +2, 3: +15, 1: 0.

Musical notation for Eb Tuning (Just Intonation) on a treble clef staff with a key signature of one flat (Bb). The exercise consists of three lines of music. The first line has four measures with notes and fingerings: 0, +4, -14, and -2. The second line has four measures with notes and fingerings: +2, -15, and -12. The third line has four measures with notes and fingerings: 0, 5: +2, 3: -14, 1: 0, 5: +2, 3: +15, 1: 0.

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Intonation Exercises

Ab Tuning (Equal Temperament)

A single musical staff in G-flat major (two flats) showing a sequence of seven chords: Ab major, Ab minor, Ab major, Ab minor, Ab major, Ab minor, and Ab major. Each chord is represented by a whole note on the treble clef staff.

Ab Tuning (Just Intonation)

Three staves of musical notation for Ab Tuning (Just Intonation) in G-flat major. The first staff shows the Ab major chord with fingerings 0, +4, -14, and -2. The second and third staves show the Ab minor chord with fingerings +2, -15, and -12. The third staff includes fingering instructions for the 5th, 3rd, and 1st fingers for both major and minor versions of the chords.

C Tuning (Equal Temperament)

A single musical staff in C major (no sharps or flats) showing a sequence of seven chords: C major, C minor, C major, C minor, C major, C minor, and C major. Each chord is represented by a whole note on the treble clef staff.

C Tuning (Just Intonation)

Three staves of musical notation for C Tuning (Just Intonation) in C major. The first staff shows the C major chord with fingerings 0, +4, -14, and -2. The second and third staves show the C minor chord with fingerings +2, -15, and -12. The third staff includes fingering instructions for the 5th, 3rd, and 1st fingers for both major and minor versions of the chords.