

# **INSIDE THE CIRCLE:**

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

*By Matt and Ben Harloff*

**FULL ENSEMBLE CHAPTER**

**BARITONE SAXOPHONE PART**

*2nd Edition*

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

**FULL ENSEMBLE CHAPTER: BARITONE SAXOPHONE PART (2nd ed.)**

*by Matt and Ben Harloff*

# **TABLE OF CONTENTS**

<b>Breathing Exercises</b>	<b>Page 3</b>
<hr/>	
<b>Long Tones</b>	<b>Page 4</b>
-9 Count Tones on F Concert:	Page 4
-9 Count Tones on Bb Concert:	Page 4
-8 Count Tones on F Concert:	Page 4
-8 Count Tones on Bb Concert:	Page 5
-Release Exercise on F Concert:	Page 5
<hr/>	
<b>Stagger Breathing</b>	<b>Page 6</b>
<hr/>	
<b>Flexibility/Scales</b>	<b>Page 7</b>
-Flexibility Exercise #1:	Page 7
-Flexibility Exercise #2:	Page 7
-Flexibility Exercise #3:	Page 8
-Flexibility Exercise #4:	Page 9
<hr/>	
<b>Note Length/Shape Exercise</b>	<b>Page 10</b>
<hr/>	
<b>Show Articulation Examples</b>	<b>Page 12</b>
-Basic 8 Staccato Eighth Notes:	Page 12
-Show Articulation Example #1:	Page 12
-Show Articulation Example #2:	Page 13
-Show Articulation Example #3:	Page 13
<hr/>	
<b>Tuning Exercises</b>	<b>Page 15</b>
-Ensemble Fundamental Tuning Exercise:	Page 15
-Just Intonation Tuning Exercises:	Page 16
-Bb Major Scale:	Page 16
-Bb Major Chord, F Major Chord, C Major Chord, Eb Major Chord, Ab Major Chord:	Page 16
-G Minor Scale:	Page 17
-G Minor Chord, D Minor Chord, A Minor Chord, C Minor Chord, F Minor Chord:	Page 17
<hr/>	
<b>Tuning Charts</b>	<b>Page 18</b>
<hr/>	
<b>Chorales</b>	<b>Page 20</b>
-“O Sacred Head Now Wounded” by JS Bach:	Page 20
-“Be Thou My Vision”:	Page 20
-“Faith of Our Fathers” by H Hemy:	Page 20
<hr/>	
<b>Full Volume</b>	<b>Page 21</b>
-Excerpt #1:	Page 21
-Excerpt #2:	Page 21
-Excerpt #3:	Page 21

# **Breathing Exercises**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# 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: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (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: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The final note in the second staff has a fermata.

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

**FULL ENSEMBLE CHAPTER: BARITONE SAXOPHONE PART (2nd ed.)**

*by Matt and Ben Harloff*

Long Tones

8 Count Tones on Bb Concert

Two staves of musical notation for an 8-count exercise on Bb Concert. The first staff contains four measures of music, and the second staff contains four measures. Each measure features a long tone (half note) with a slur above it, followed by a quarter rest. The notes are: G4 (first measure), F4 (second measure), E4 (third measure), and D4 (fourth measure). The key signature has one sharp (F#) and the time signature is 4/4.

Release Exercise on F Concert

A single staff of musical notation for a release exercise on F Concert. It consists of eight measures. The first four measures each contain a long tone (half note) with a slur above it, followed by a quarter rest. The notes are: G4 (first measure), F4 (second measure), E4 (third measure), and D4 (fourth measure). The fifth measure contains a quarter rest. The sixth measure contains a quarter rest. The seventh measure contains a long tone (half note) with a slur above it, followed by a quarter rest. The eighth measure contains a long tone (half note) with a slur above it, followed by a quarter rest. The key signature has one sharp (F#) and the time signature is 4/4.

# 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 over the notes and the instruction "4-8 times" above. This is followed by a 4-measure rest with a "Breathe" instruction above. The exercise concludes with a 4-measure phrase of quarter notes, marked *mp*, with a slur over the notes and a repeat sign at the end.

Exercise 1B is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes, marked *f*, with a slur over the notes and the instruction "4-8 times" above. This is followed by a 4-measure rest with a "Breathe" instruction above. The exercise concludes with a 4-measure phrase of quarter notes, marked *f*, with a slur over the notes and a repeat sign at the end.

Exercise 1C is a 4/4 time signature exercise. It begins with a 4-measure phrase of quarter notes, marked *f*, with a slur over the notes and the instruction "4-8 times" above. This is followed by a 4-measure rest with a "Breathe" instruction above. The exercise concludes with a 4-measure phrase of quarter notes, marked *f*, with a slur over the notes and a repeat sign at the end.

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

## 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 over the notes and the instruction "4-8 times" above. This is followed by a 4-measure phrase of quarter notes, marked *mp* and *f*, with a slur over the notes and the instruction "Breathe" above. This is followed by another 4-measure phrase of quarter notes, marked *mp* and *f*, with a slur over the notes and the instruction "Breathe" above. The exercise concludes with a 4-measure phrase of quarter notes, marked *mp* and *f*, with a slur over the notes and a repeat sign at the end.

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

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

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

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

FULL ENSEMBLE CHAPTER: BARITONE SAXOPHONE PART (2nd ed.)

by Matt and Ben Harloff

# 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

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

**FULL ENSEMBLE CHAPTER: BARITONE SAXOPHONE PART (2nd ed.)**

*by Matt and Ben Harloff*

**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



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

**FULL ENSEMBLE CHAPTER: BARITONE SAXOPHONE PART (2nd ed.)**

*by Matt and Ben Harloff*

**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

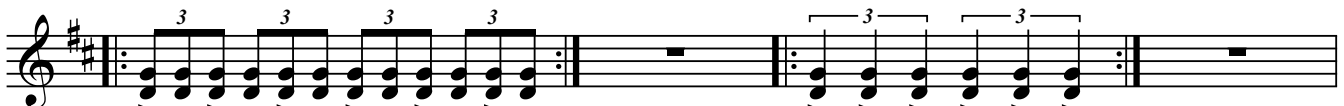
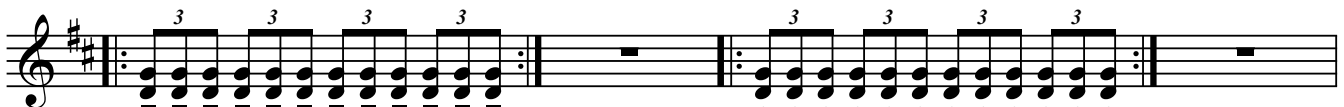
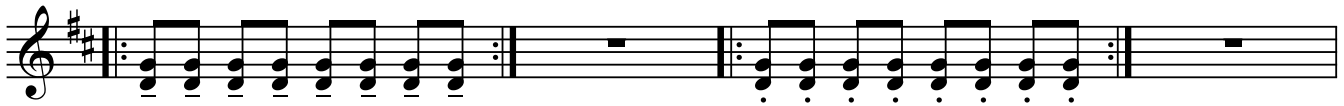
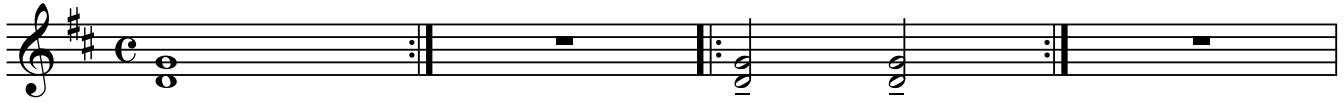
B Sx C

B Sx A

B Sx B

B Sx C

# Note Length / Shape Exercise

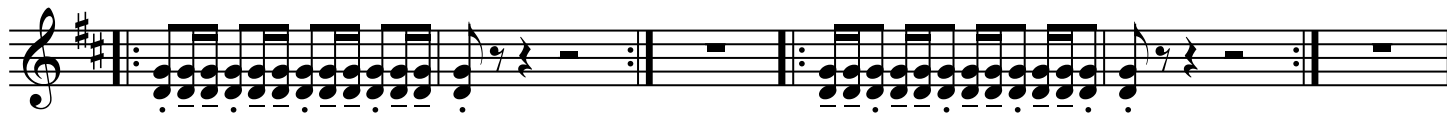


**INSIDE THE CIRCLE: A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND**

**FULL ENSEMBLE CHAPTER: BARITONE SAXOPHONE PART (2nd ed.)**

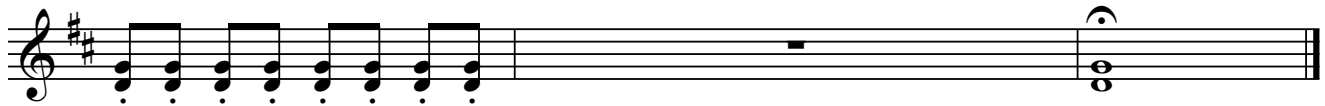
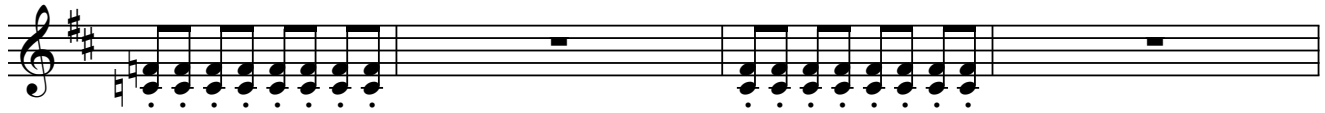
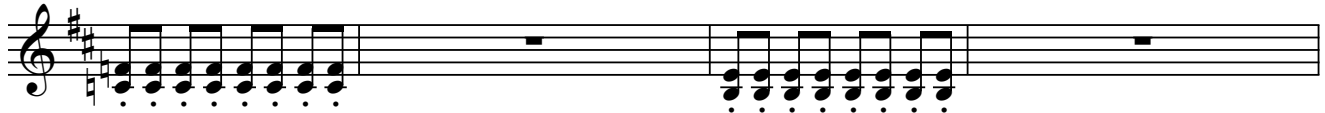
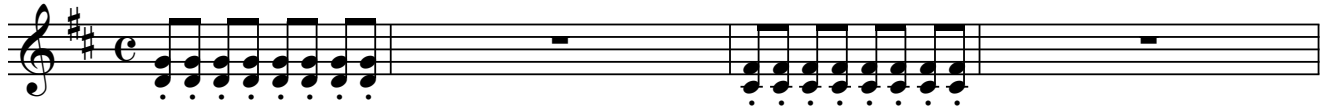
*by Matt and Ben Harloff*

**Note Length / Shape Exercise**



# Show Articulation Examples

## Basic 8 Staccato Eighth Notes



## Show Articulation Example 1



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

**FULL ENSEMBLE CHAPTER: BARITONE SAXOPHONE PART (2nd ed.)**

*by Matt and Ben Harloff*

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, slurs, and breath marks. 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, slurs, and breath marks. The first two staves show a continuous melodic line, while the third staff concludes the phrase with a final note and a fermata.

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

**FULL ENSEMBLE CHAPTER: BARITONE SAXOPHONE PART (2nd ed.)**

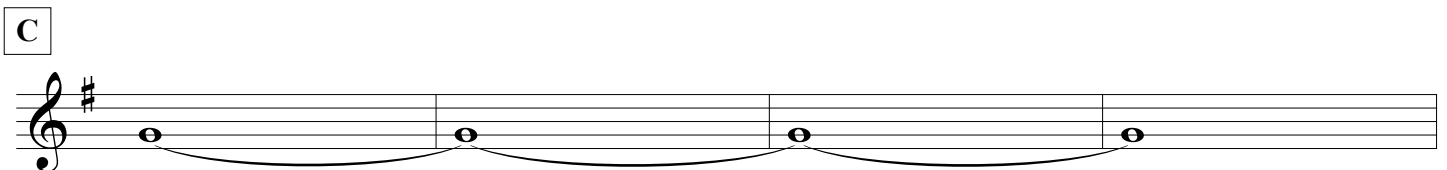
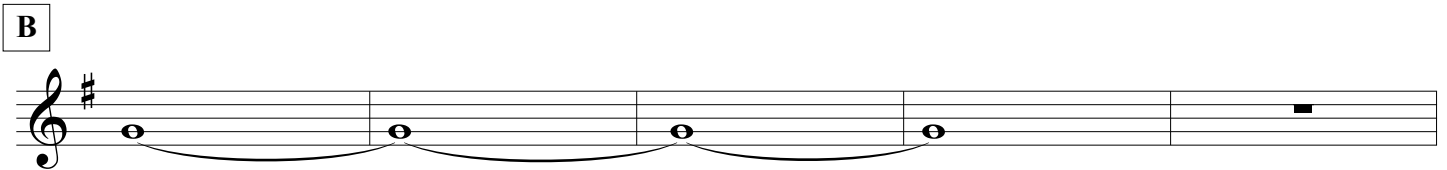
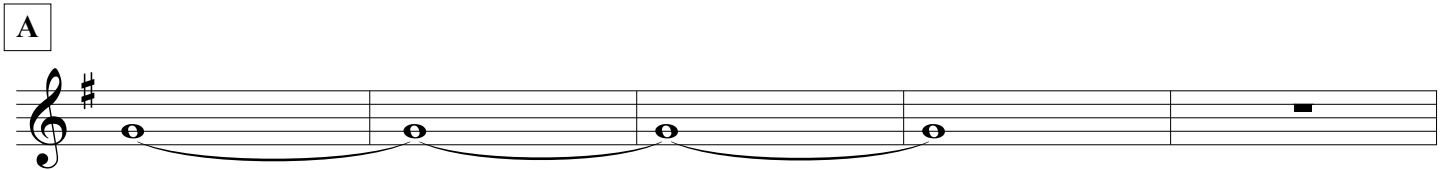
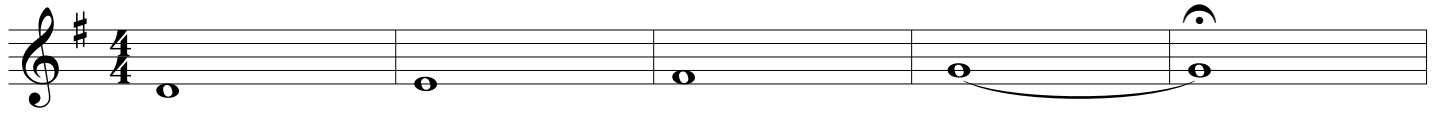
*by Matt and Ben Harloff*

Show Articulation Examples

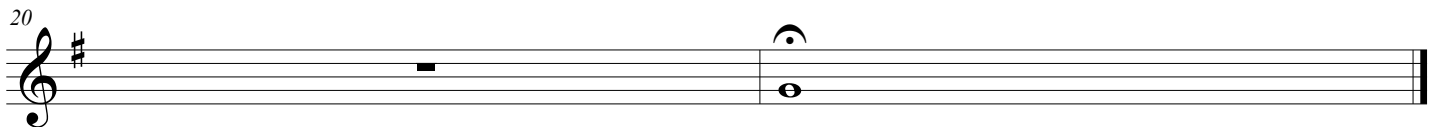
The image displays four staves of musical notation for baritone saxophone, illustrating articulation techniques. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth and sixteenth notes, often beamed together. The first three staves feature two triplet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

# Ensemble Fundamental Tuning Exercise

♩ = 92



D



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

FULL ENSEMBLE CHAPTER: BARITONE SAXOPHONE PART (2nd ed.)

by Matt and Ben Harloff

# 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



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

**FULL ENSEMBLE CHAPTER: BARITONE SAXOPHONE PART (2nd ed.)**

*by Matt and Ben Harloff*

**Just Intonation Tuning Exercises**

**G Minor Scale**

B Sx A

B Sx B

**G Minor Chord**

B Sx A

B Sx B

**D Minor Chord**

B Sx A

B Sx B

**A Minor Chord**

B Sx A

B Sx B

**C Minor Chord**

B Sx A

B Sx B

**F Minor Chord**

B Sx A

B Sx B

# 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? \_\_\_\_\_

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

**FULL ENSEMBLE CHAPTER: BARITONE SAXOPHONE PART (2nd ed.)**

*by Matt and Ben Harloff*

Tuning Chart

Measure 1: #2, b3  
Measure 2: 4  
Measure 3: #2, b3  
Measure 4: 4

p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_  
Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_

Measure 1: #2, b3  
Measure 2: 4  
Measure 3: 4  
Measure 4: #2, b3

p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_  
Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_

Measure 1: 4  
Measure 2: #2, b3  
Measure 3: 4  
Measure 4: 4

p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_  
Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_

Measure 1: #2, b3  
Measure 2: 4  
Measure 3: #2, b3  
Measure 4: 4

p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_  
Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_

Measure 1: #2, b3  
Measure 2: 4  
Measure 3: 4  
Measure 4: #2, b3

p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_  
Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_

Measure 1: 4  
Measure 2: #2, b3  
Measure 3: 4  
Measure 4: 4

p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_      p\_\_ mf\_\_ ff\_\_  
Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_      Fix? \_\_\_\_\_

# 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 four measures and another slur over the last four 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 four measures and another slur over the last four measures. The piece concludes with a double bar line.

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

FULL ENSEMBLE CHAPTER: BARITONE SAXOPHONE PART (2nd ed.)

by Matt and Ben Harloff

# 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, some with accents (>) and slurs. The dynamic marking *fff* is present below the notes.

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#). The first line shows a change in time signature from common time (C) to 2/4. The melody features slurs and accents (>) over the notes. The dynamic marking *fff* is present below the notes.

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#). The first line shows a change in time signature from common time (C) to 2/4. The melody features slurs and accents (>) over the notes. The dynamic marking *fff* is present below the notes.