

INSIDE THE CIRCLE:

A PROVEN METHOD FOR A SUCCESSFUL MARCHING BAND

By Matt and Ben Harloff

WOODWIND CHAPTER

TENOR SAXOPHONE PART

2nd Edition

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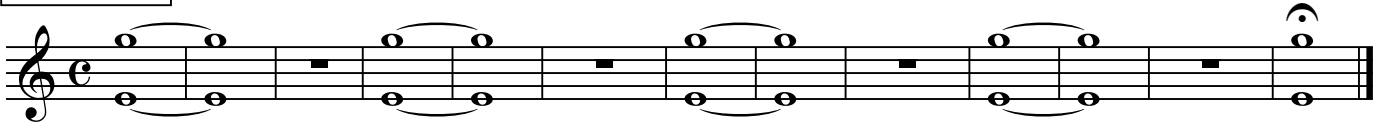
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Mouthpiece Exercises

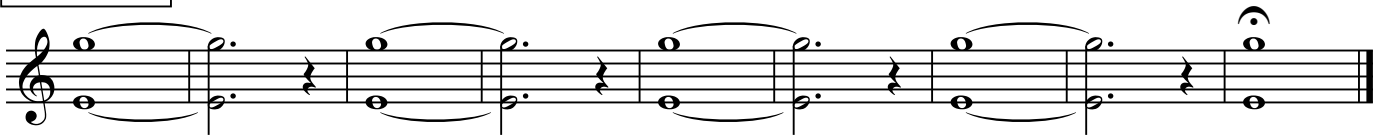
Please note: All notes are concert pitch

E = with neck ... G = without neck

Exercise #1



Exercise #2



Exercise #3



Embouchure Development

Exercise #1 - Perfect 4th Low-High

Exercise #1 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a common time signature. The melody starts on G4, moving up stepwise to D5, then down stepwise to G4, with various accidentals (sharps and flats) and slurs. The second staff continues the exercise, ending with a final G4 note.

Exercise #1a - Perfect 4th Low-High

Exercise #1a consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a common time signature. The melody starts on G4, moving up stepwise to D5, then down stepwise to G4, with various accidentals (sharps and flats) and slurs. The second staff continues the exercise, ending with a final G4 note.

Exercise #2 - Perfect 5th Low-High

Exercise #2 consists of two staves of music in 4/4 time. The first staff begins with a treble clef and a common time signature. The melody starts on G4, moving up stepwise to D5, then down stepwise to G4, with various accidentals (sharps and flats) and slurs. The second staff continues the exercise, ending with a final G4 note. 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 consists of two staves of music. The first staff contains eight measures of music, and the second staff contains eight measures. The notes are: G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4; G4, A4, B4, C5, B4, A4, G4, F4. Each note is beamed to the next and has a slur above it. The key signature has one flat (Bb), and the time signature is 4/4.

Exercise #3 - Minor 6th Low-High

Exercise #3 consists of two staves of music. The first staff contains eight measures of music, and the second staff contains eight measures. The notes are: G4, Bb4, D5, G4, Bb4, D5, G4, Bb4; G4, Bb4, D5, G4, Bb4, D5, G4, Bb4; G4, Bb4, D5, G4, Bb4, D5, G4, Bb4; G4, Bb4, D5, G4, Bb4, D5, G4, Bb4; G4, Bb4, D5, G4, Bb4, D5, G4, Bb4; G4, Bb4, D5, G4, Bb4, D5, G4, Bb4; G4, Bb4, D5, G4, Bb4, D5, G4, Bb4; G4, Bb4, D5, G4, Bb4, D5, G4, Bb4. Each note is beamed to the next and has a slur above it. The key signature has two flats (Bb, Eb), and the time signature is 4/4.

Exercise #3a - Minor 6th Low-High

Exercise #3a consists of two staves of music. The first staff contains eight measures of music, and the second staff contains eight measures. The notes are: G4, Bb4, D5, G4, Bb4, D5, G4, Bb4; G4, Bb4, D5, G4, Bb4, D5, G4, Bb4; G4, Bb4, D5, G4, Bb4, D5, G4, Bb4; G4, Bb4, D5, G4, Bb4, D5, G4, Bb4; G4, Bb4, D5, G4, Bb4, D5, G4, Bb4; G4, Bb4, D5, G4, Bb4, D5, G4, Bb4; G4, Bb4, D5, G4, Bb4, D5, G4, Bb4; G4, Bb4, D5, G4, Bb4, D5, G4, Bb4. Each note is beamed to the next and has a slur above it. The key signature has two flats (Bb, Eb), and the time signature is 4/4.

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Embouchure Development

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 quarter 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 quarter note. The notes are: F4, E4, D4, C4, D4, E4, F4, G4. The notes are beamed in pairs and have a slur over each pair.

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 quarter 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 quarter note. The notes are: F4, E4, D4, C4, D4, E4, F4, G4. The notes are beamed in pairs and have a slur over each pair.

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 quarter 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 quarter note. The notes are: F4, E4, D4, C4, D4, E4, F4, G4. The notes are beamed in pairs and have a slur over each pair. The text "Use C# Key" is written below the first staff.

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

Two measures of music for Pattern E. The first measure is labeled E2 and the second is labeled E3. Each measure contains a six-note cell: E4, F#4, G4, A4, B4, C5. The notes are beamed together and have a slur above them. Each measure ends with a double bar line and repeat dots.

Also without Octave Key

Three measures of music for Pattern E. The first measure is labeled E4, the second E5, and the third E6. Each measure contains a six-note cell: E4, F#4, G4, A4, B4, C5. The notes are beamed together and have a slur above them. Each measure ends with a double bar line and repeat dots.

Pattern F

Three measures of music for Pattern F. The first measure is labeled F2, the second F3, and the third F4. Each measure contains a six-note cell: F4, G4, A4, B4, C5, D5. The notes are beamed together and have a slur above them. Each measure ends with a double bar line and repeat dots.

Also with Octave Key

Four measures of music for Pattern F. The first measure is labeled F5, the second F6, the third F7, and the fourth F8. Each measure contains a six-note cell: F4, G4, A4, B4, C5, D5. The notes are beamed together and have a slur above them. Each measure ends with a double bar line and repeat dots.

Four measures of music for Pattern F. The first measure is labeled F9, the second F10, the third F11, and the fourth F12. Each measure contains a six-note cell: F4, G4, A4, B4, C5, D5. The notes are beamed together and have a slur above them. Each measure ends with a double bar line and repeat dots.

Pattern G

Three measures of music for Pattern G. The first measure is labeled G2, the second G3, and the third G4. Each measure contains a six-note cell: G4, A4, B4, C5, D5, E5. The notes are beamed together and have a slur above them. Each measure ends with a double bar line and repeat dots.

Four measures of music for Pattern G. The first measure is labeled G5, the second G6, the third G7, and the fourth G8. Each measure contains a six-note cell: G4, A4, B4, C5, D5, E5. The notes are beamed together and have a slur above them. Each measure ends with a double bar line and repeat dots.

Four measures of music for Pattern G. The first measure is labeled G9, the second G10, the third G11, and the fourth G12. Each measure contains a six-note cell: G4, A4, B4, C5, D5, E5. The notes are beamed together and have a slur above them. Each measure ends with a double bar line 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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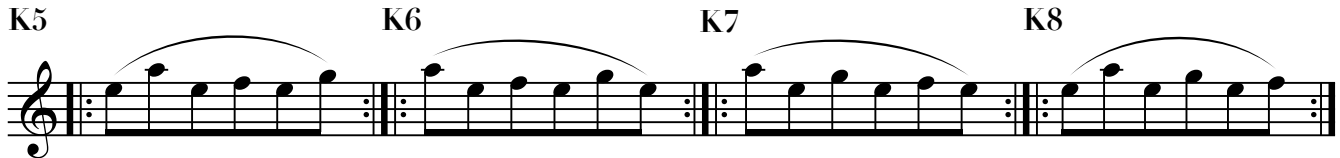
Fingering Exercises: 6 Note Cells

Pattern K



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

Also without Octave Key




Pattern K continues with measures K5, K6, K7, and K8. Each measure contains the same six-note ascending cell as the previous measures, repeated twice.



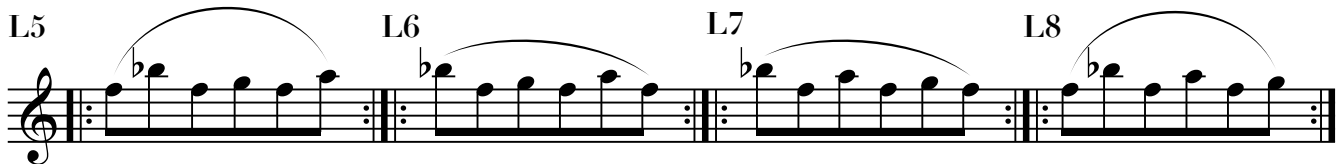
Pattern K concludes with measures K9, K10, K11, and K12. Each measure contains the same six-note ascending cell, repeated twice.

Pattern L

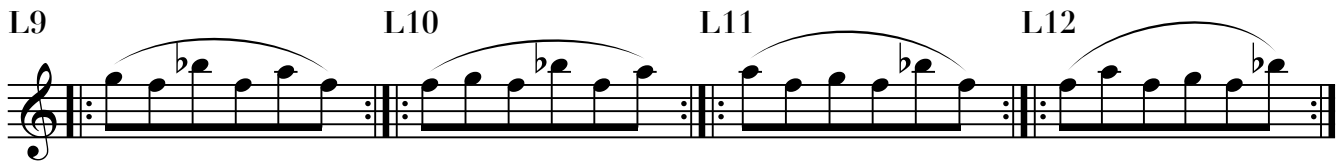


Pattern L consists of four measures, each containing a six-note ascending cell. The notes are G4, A4, B4, C5, D5, and E5, with a flat (b) under the B4 note. Each measure is repeated twice. The measures are labeled L2, L3, and L4 above them.

Also without Octave Key



Pattern L continues with measures L5, L6, L7, and L8. Each measure contains the same six-note ascending cell with a flat under the B4 note, repeated twice.



Pattern L concludes with measures L9, L10, L11, and L12. Each measure contains the same six-note ascending cell with a flat under the B4 note, repeated twice.

Trill Exercises

Key of Eb Trills

Eb #1

Musical notation for the first line of the Eb #1 exercise. 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 a trill indicated by a bracket and the number '3' below. The exercise is divided into two measures by a double bar line.

Musical notation for the second line of the Eb #1 exercise. It continues the melody from the first line, consisting of eighth notes with trills indicated by brackets and the number '3' below. There are four measures in this line.

Musical notation for the third line of the Eb #1 exercise. It continues the melody from the second line, ending with a whole note chord. There are four measures in this line.

Eb #2

Musical notation for the first line of the Eb #2 exercise. 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 a trill indicated by a bracket and the number '3' below. The exercise is divided into two measures by a double bar line.

Musical notation for the second line of the Eb #2 exercise. It continues the melody from the first line, consisting of eighth notes with trills indicated by brackets and the number '3' below. There are four measures in this line.

Musical notation for the third line of the Eb #2 exercise. It continues the melody from the second line, ending with a whole note chord. There are four measures in this 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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Trill Exercises

E♭ #5



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



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



E♭ #6



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Trill Exercises

E♭ #7

First line of musical notation for Eb #7 trill exercise. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef. The music features a series of eighth-note trills, each marked with a '3' below it. The first four trills are in the upper staff, and the next four are in the lower staff. A long slur covers the entire sequence.

Second line of musical notation for Eb #7 trill exercise. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef. The music features a series of eighth-note trills, each marked with a '3' below it. The first two trills are in the upper staff, and the next six are in the lower staff. A long slur covers the entire sequence.

Third line of musical notation for Eb #7 trill exercise. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (Bb). The lower staff has a bass clef. The music features a series of eighth-note trills, each marked with a '3' below it. The first four trills are in the upper staff, and the next four are in the lower staff. A long slur covers the entire sequence.

Key of F Trills

F #1

First line of musical notation for F #1 trill exercise. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. The music features a series of eighth-note trills, each marked with a '3' below it. The first four trills are in the upper staff, and the next four are in the lower staff. A long slur covers the entire sequence.

Second line of musical notation for F #1 trill exercise. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. The music features a series of eighth-note trills, each marked with a '3' below it. The first two trills are in the upper staff, and the next six are in the lower staff. A long slur covers the entire sequence.

Third line of musical notation for F #1 trill exercise. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. The music features a series of eighth-note trills, each marked with a '3' below it. The first four trills are in the upper staff, and the next four are in the lower staff. A long slur covers the entire sequence.

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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 #2

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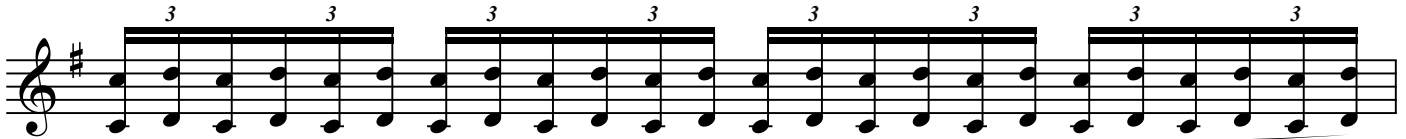
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Trill Exercises

F #4



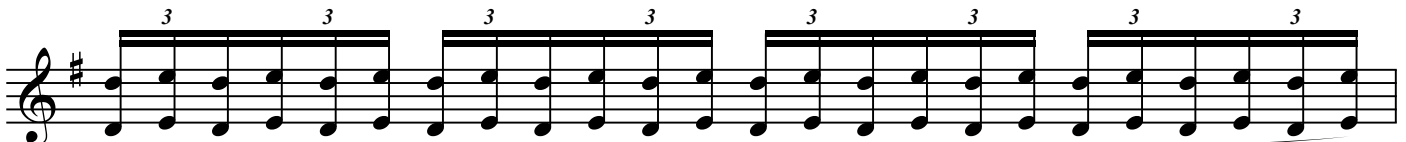
Upper Octave: use C Fingering and Trill Left Side Key #2



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



F #5



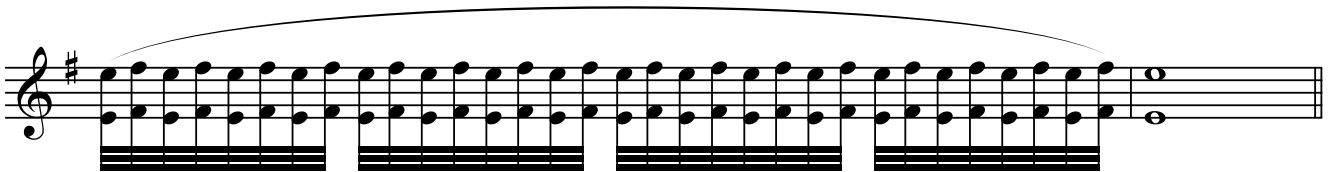
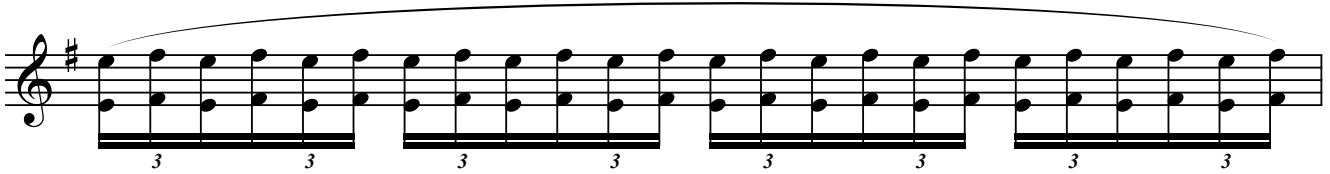
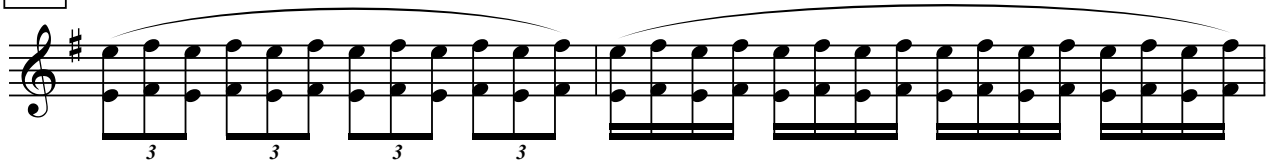
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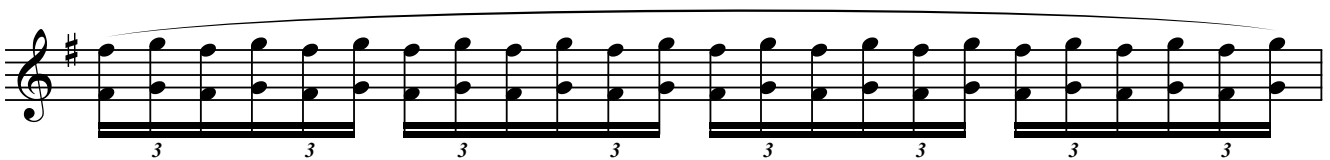
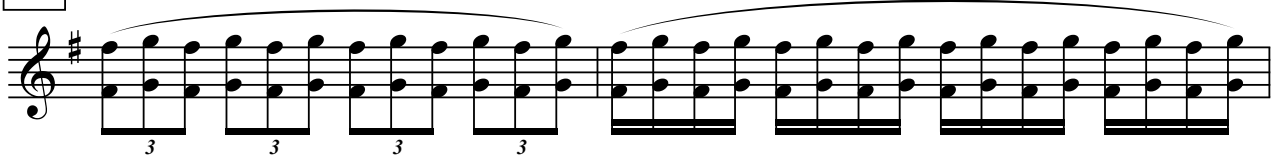
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Trill Exercises

F #6



F #7



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Trill Exercises

Trill Eb Major Chord

Musical notation for Trill Eb Major Chord exercise. The staff shows a treble clef with a key signature of one flat (Bb). The exercise begins with a whole note Eb, followed by a half note Eb, and then a whole note Eb major chord (Eb, Gb, Bb). A trill exercise follows, consisting of 16 groups of sixteenth notes, each group containing a trill between Eb and Gb. The exercise is marked with a wavy line above the staff and a trill symbol (tr) at the beginning.

Trill Bb Major Chord

Musical notation for Trill Bb Major Chord exercise. The staff shows a treble clef with a key signature of two flats (Bb, Eb). The exercise begins with a whole note Bb, followed by a half note Bb, and then a whole note Bb major chord (Bb, D, F). A trill exercise follows, consisting of 16 groups of sixteenth notes, each group containing a trill between Bb and D. The exercise is marked with a wavy line above the staff and a trill symbol (tr) at the beginning.

Trill F Major Chord

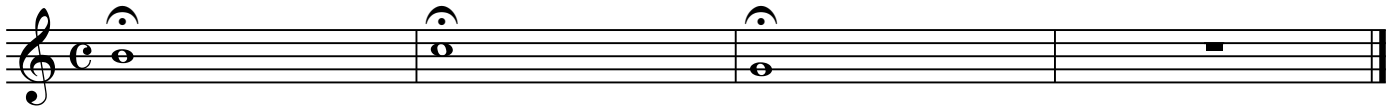
Musical notation for Trill F Major Chord exercise. The staff shows a treble clef with a key signature of one sharp (F#). The exercise begins with a whole note F, followed by a half note F, and then a whole note F major chord (F, A, C). A trill exercise follows, consisting of 16 groups of sixteenth notes, each group containing a trill between F and A. The exercise is marked with a wavy line above the staff and a trill symbol (tr) at the beginning.

Trill C Major Chord

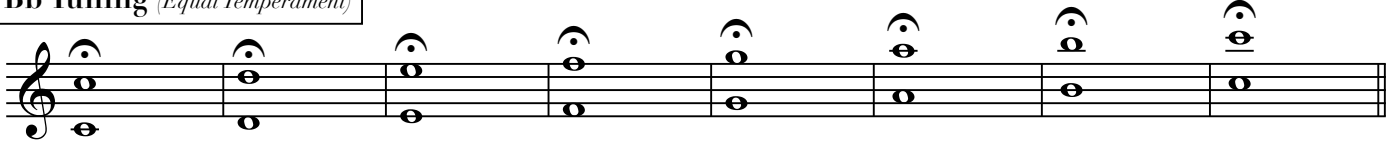
Musical notation for Trill C Major Chord exercise. The staff shows a treble clef with a key signature of two sharps (F#, C#). The exercise begins with a whole note C, followed by a half note C, and then a whole note C major chord (C, E, G). A trill exercise follows, consisting of 16 groups of sixteenth notes, each group containing a trill between C and E. The exercise is marked with a wavy line above the staff and a trill symbol (tr) at the beginning.

Intonation Exercises

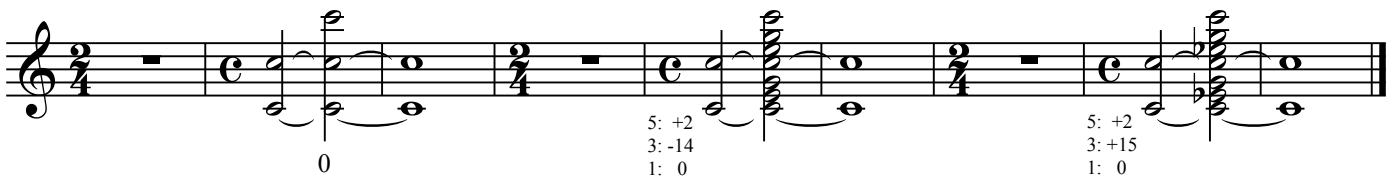
Fundamental Tuning Notes



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) in treble clef with a key signature of one sharp (F#). The staff contains eight measures of music, each featuring a half note chord. The notes in each measure are: F#4, A4, C5, E5, G5, F#4, A4, C5, E5, G5, F#4, A4, C5, E5, G5, F#4, A4, C5, E5, G5.

F Tuning (Just Intonation)

Musical notation for F Tuning (Just Intonation) in treble clef with a key signature of one sharp (F#). The staff contains four measures of music. The notes are: F#4 (0), A4 (+4), C5 (-14), E5 (-2).

Musical notation for F Tuning (Just Intonation) in treble clef with a key signature of one sharp (F#). The staff contains four measures of music. The notes are: F#4 (+2), A4 (-15), C5 (-12), E5.

Musical notation for F Tuning (Just Intonation) in treble clef with a key signature of one sharp (F#). The staff contains four measures of music. The notes are: F#4 (0), A4 (5: +2, 3: -14, 1: 0), C5 (5: +2, 3: +15, 1: 0), E5.

E_b Tuning (Equal Temperament)

Musical notation for E_b Tuning (Equal Temperament) in treble clef with a key signature of one flat (B_b). The staff contains eight measures of music, each featuring a half note chord. The notes in each measure are: B_b4, D5, F5, A5, C6, B_b4, D5, F5, A5, C6, B_b4, D5, F5, A5, C6, B_b4, D5, F5, A5, C6.

E_b Tuning (Just Intonation)

Musical notation for E_b Tuning (Just Intonation) in treble clef with a key signature of one flat (B_b). The staff contains four measures of music. The notes are: B_b4 (0), D5 (+4), F5 (-14), A5 (-2).

Musical notation for E_b Tuning (Just Intonation) in treble clef with a key signature of one flat (B_b). The staff contains four measures of music. The notes are: B_b4 (+2), D5 (-15), F5 (-12), A5.

Musical notation for E_b Tuning (Just Intonation) in treble clef with a key signature of one flat (B_b). The staff contains four measures of music. The notes are: B_b4 (0), D5 (5: +2, 3: -14, 1: 0), F5 (5: +2, 3: +15, 1: 0), A5.

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Ab Tuning (Equal Temperament)

A single musical staff in G-flat major (two flats) showing eight chords: Ab major, Bb major, C major, D major, Eb major, F major, G major, and Ab major. Each chord is represented by a whole note on a grand 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 and intonation adjustments: 0, +4, -14, -2. The second and third staves show the Bb major, C major, D major, Eb major, F major, and G major chords with similar fingerings and intonation adjustments. The third staff includes specific intonation adjustments for the 5th, 3rd, and 1st fingers for the Eb, F, and G chords.

C Tuning (Equal Temperament)

A single musical staff in C major (no sharps or flats) showing eight chords: C major, D major, E major, F major, G major, Ab major, Bb major, and C major. Each chord is represented by a whole note on a grand 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 and intonation adjustments: 0, +4, -14, -2. The second and third staves show the D major, E major, F major, G major, Ab major, and Bb major chords with similar fingerings and intonation adjustments. The third staff includes specific intonation adjustments for the 5th, 3rd, and 1st fingers for the Ab and Bb chords.