

# SHHS Marching Band Cookbook

BARITONE  
SAXOPHONE

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# IMPORTANT REHEARSAL MATERIALS

**MOUTHPIECE (Brass):** Double and triple check that you have a mouthpiece ready to go before every rehearsal.

**REEDS (Woodwinds):** Please have 2-3 working reeds in your case at all times. Rotate these reeds each day so they wear evenly.

**THREE-RING BINDER:** All woodwind, brass, and percussion members are required to have a 1-inch three-ring binder with sheet protectors. All your music and this Cookbook will live here, protected from the rain and wind. This will be used at **EVERY REHEARSAL**.

**PENCIL:** It is extremely important that every band member have a pencil ready at all times. Notes are taken at every rehearsal. Write **EVERYTHING** down! The more details you write in your music and dot books, the more you will remember and the more successful you will be.

**GLOVES (Brass):** Gloves must be worn when handling brass instruments during rehearsal. This is to keep sweat from corroding the metal and preserving our instruments for as long as possible.

**HAT:** You must wear a hat to shade your face, eyes, and lips from the sun. Sunglasses are also highly suggested but not required.

**TENNIS SHOES / TRAINERS:** You will be moving at all rehearsals. Thus, tennis shoes are required at all times. Sandals, shower shoes, flip-flops, Vans, Converse, bare feet, etc are never acceptable.

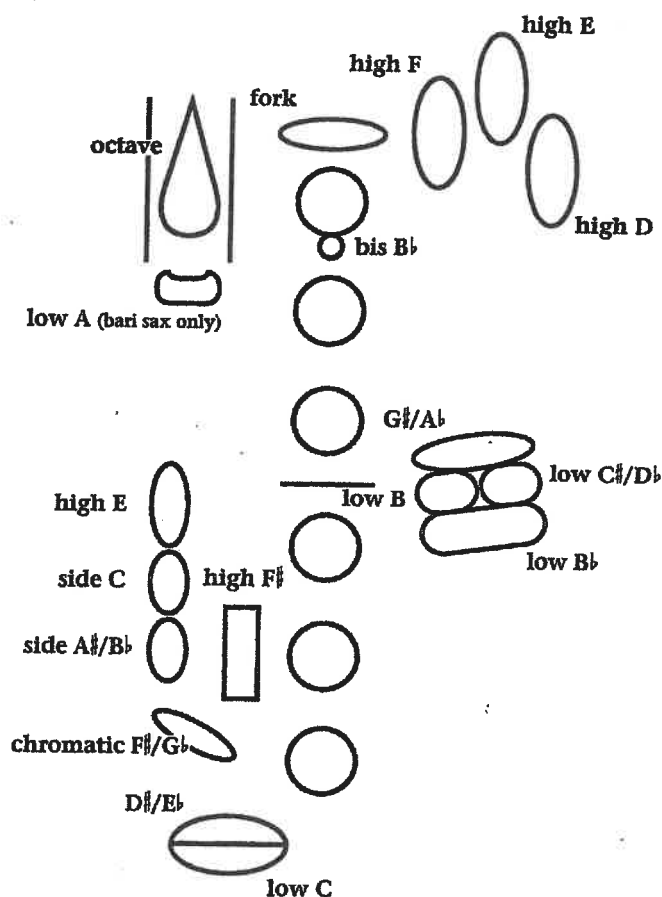
**ATHLETIC CLOTHING:** You must wear clothing that will allow you to perform excessive movement such as sweats, shorts, t-shirts, etc. **NO JEANS!!!** Again, you will be moving at **ALL** rehearsals.

**WATER JUGS:** The approved water jug is a Coleman 1-Gallon Jug. No standard water bottles or half-gallon jugs. You **WILL** be drinking this much water per day.

BS

## Saxophone Key Diagram

(This Saxophone Key Diagram is applicable to all saxophones.)



## WARNING!

It is illegal to photocopy or reproduce the Saxophone Key Diagram and Fingering Charts. Individual Saxophone Key Diagram and Fingering Charts are available for purchase from your favorite music dealer for use with your students. Please refer to the back cover of this manual for further information.

### Individual Saxophone Key Diagram and Fingering Charts

Kjos Edition Numbers: Alto Saxophone - W33XE, Tenor Saxophone - W33XB  
Baritone Saxophone - W33XR

**Kjos** Neil A. Kjos Music Company

A $\sharp$	B $\flat$	B	C	C $\sharp$	D $\flat$	D	D $\sharp$	E $\flat$	E
F	F $\sharp$	G $\flat$	G	G $\sharp$	A $\flat$	A	A $\sharp$	B $\flat$	
B	C	C $\sharp$	D $\flat$	D	D $\sharp$	E $\flat$	E	F	
F $\sharp$	G $\flat$	G	G $\sharp$	A $\flat$	A	A $\sharp$	B $\flat$	B	
C	C $\sharp$	D $\flat$	D	D $\sharp$	E $\flat$	E	F		

(Notes on gray background are suggested altissimo fingerings.)

F $\sharp$	G $\flat$	G	G $\sharp$	A $\flat$	A	A $\sharp$	B $\flat$	B	C

(When more than one fingering is shown, the first is the most common.)

# Saxophone I rill Fingering Chart

(This chart is applicable to all saxophones.)

Low A Bari Sax only

A to B $\flat$	A to B	A $\sharp$ to B	B $\flat$ to C	B to C	B to C $\sharp$	C to D $\flat$
		 alternate, using the same finger			 alternate, using the same finger	
C to D	C $\sharp$ to D	D $\flat$ to E $\flat$	D to E $\flat$	D to E	D $\sharp$ to E	E $\flat$ to F
		 alternate, using the same finger			 or	 or
E to F	E to F $\sharp$	F to G $\flat$	F to G	F $\sharp$ to G	G $\flat$ to A $\flat$	G to A $\flat$
					 or	
G to A	G $\sharp$ to A	A $\flat$ to B $\flat$	A to B $\flat$	A to B	A $\sharp$ to B	
	 or	 bis or	 or		 or or	
B $\flat$ to C	B to C	B to C $\sharp$	C to D $\flat$	C to D	C $\sharp$ to D	D $\flat$ to E $\flat$
 or			 or			

(The arrow(s) indicate the key(s) to be trilled.)

D = E $\flat$     D = E    D $\sharp$  = E    E $\flat$  = F    E = F    E = F $\sharp$     F = G $\flat$

This row contains seven boxes showing fingerings for intervals from D to E flat, D to E, D sharp to E, E flat to F, E to F, E to F sharp, and F to G flat. Each box includes a musical staff with a treble clef and a key signature signature, and a diagram of the saxophone keys with finger numbers (1-4) and arrows indicating finger placement and movement.

F = G    F $\sharp$  = G    G $\flat$  = A $\flat$     G = A $\flat$     G = A    G $\sharp$  = A

This row contains six boxes showing fingerings for intervals from F to G, F sharp to G, G flat to A flat, G to A flat, G to A, and G sharp to A. Each box includes a musical staff with a treble clef and a key signature signature, and a diagram of the saxophone keys with finger numbers (1-4) and arrows indicating finger placement and movement.

A $\flat$  = B $\flat$     A = B $\flat$     A = B    A $\sharp$  = B    B $\flat$  = C    B = C

This row contains six boxes showing fingerings for intervals from A flat to B flat, A to B flat, A to B, A sharp to B, B flat to C, and B to C. Each box includes a musical staff with a treble clef and a key signature signature, and a diagram of the saxophone keys with finger numbers (1-4) and arrows indicating finger placement and movement. Some boxes include the word 'bis' to indicate a second fingering.

B = C $\sharp$     C = D $\flat$     C = D    C $\sharp$  = D    D $\flat$  = E $\flat$     D = E $\flat$

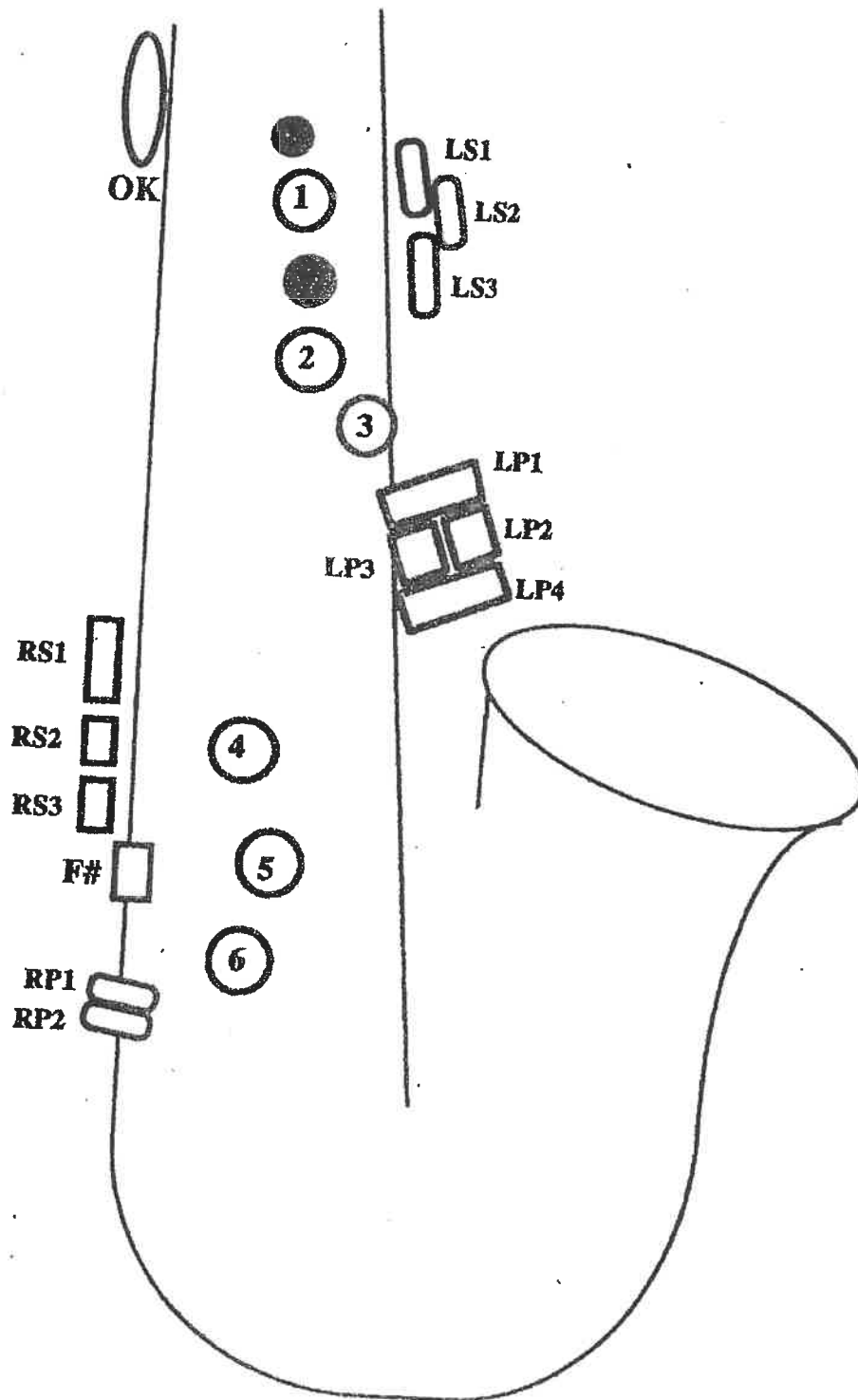
This row contains six boxes showing fingerings for intervals from B to C sharp, C to D flat, C to D, C sharp to D, D flat to E flat, and D to E flat. Each box includes a musical staff with a treble clef and a key signature signature, and a diagram of the saxophone keys with finger numbers (1-4) and arrows indicating finger placement and movement.

High F $\sharp$  Key Saxophones Only

D = E    D $\sharp$  = E    E $\flat$  = F    E = F    E = F $\sharp$     F = G $\flat$

This row contains six boxes showing fingerings for intervals from D to E, D sharp to E, E flat to F, E to F, E to F sharp, and F to G flat for high F sharp key saxophones. Each box includes a musical staff with a treble clef and a key signature signature, and a diagram of the saxophone keys with finger numbers (1-4) and arrows indicating finger placement and movement.

(When more than one fingering is shown, the first is the most common.)

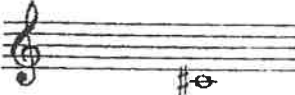
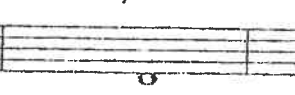
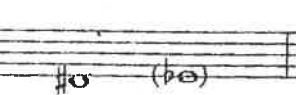
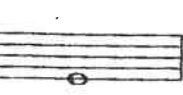




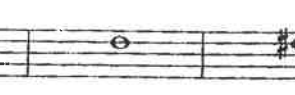
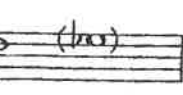



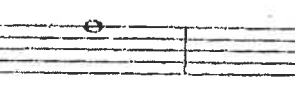



Finger adjustments will tend to cause changes in timbre.

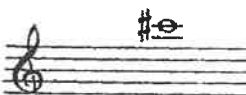
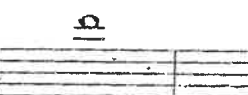

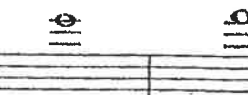


# Pitch Tendencies and Adjustments Alto Saxophone

*Hand and  
breath  
the hole.*

			
Flat	Flat	Very Flat	Flat
None	Add LP2	Add LP2	Add LP3 or LP4

			
Flat	Very Flat	Sharp	Sharp
Add F-sharp key	Add RS2 or OK and 3	Add LP3	Add LP3

				
Very Sharp	Sharp	Sharp	Sharp	Sharp
Add LP4	Add RP2	Add RP2	Add 6	Add 4,5,6

					
Very Very Sharp	Very Sharp	Very Sharp	Very Very Sharp	Very Sharp	Very Sharp
Use 4 and 6	Add 4,5,6	Close LS2	Close LS2 or use RP1	Close LS1	

# AIR TECHNIQUE

Great breath control is an important key to maximizing one's ability to play a woodwind instrument. Keep the following concepts in mind while playing:

## TIMING OF THE BREATH

The timing of the breath is of the utmost importance. The breath will occur a FULL BEAT before the attack of the note. Tempo will dictate whether the "full beat" is interpreted as a full quarter breath, dotted quarter note, or half note. Failure to utilize this technique will result in significant timing problems. At certain tempos, we may employ a 2 count breath. A 2-Count breath will be utilized on an as-needed basis.

## TAKE IN MORE AIR

To achieve maximum breath control, breathe deeply into the lungs. As the diaphragm (the strong, doughnut shaped, involuntary muscle under the ribs) pulls downward, room is created for the expansion of the lower back, abdomen, and ribs. The chest should then expand, once the capacity of the lower torso is reached. One should inhale to the point where the body feels relaxed and full of air.

## STAY RELAXED

To maintain a state of relaxation, the shoulders and the upper back must not be tense so that the breathing passage is never constricted while inhaling or exhaling. Keep the tongue in the form of a letter "E", arched towards the roof of your mouth while breathing in. There will be sound that accompanies the breathing in; it is vital to keep the body relaxed through the entire process. When breathing out, visualize blowing out a candle at long distance.

Contrary to brass, there will be cold air felt when breathing in and breathing out.

## AIR IS IN or OUT

Air NEVER stops while playing. Air is either going in or out. Be mindful not to "cap" the breath. Capping occurs when the air is stopped after inhalation. Visualize the lungs as giant bellows that are constantly expanding and contracting.

## RELEASE POINTS

Releases should be approached through the initiation of a short inhalation. Using a contraction of the throat and jaw should never be used to release a note. Using the tongue to stop a note will rarely happen, unless the music calls for an articulation with a tongue-stop. Simply breathing inward on a predetermined count will create a defined release. A uniform timing of the breath will ensure uniform timing of the release throughout the entire ensemble.

## STAGGER BREATHE

To create a seamless sound, we utilize a technique called *stagger breathing*. By staggering the points of breathing throughout the ensemble, we can create an impenetrable wall of air or tone. When performing air exercises with the instrument, it must be in the correct playing position while using the correct playing embouchure.

MAKE YOUR BEST SOUND \* ALWAYS LOOK YOUR BEST \* IT ONLY COUNTS ON THE MOVE

There is a difference in the **amount** of air when the player changes **volumes**:

**More air for the louder notes**

**Less air for the softer notes**

Air exercises should have different volume levels as well as different ranges. A key point is to always have **CONSISTENT, MOVING** air.

Breathe and play. One's internal subdivision (mental metronome), the breath, and the beginning of the note are all one through-line. **TIMING STARTS WITH THE SUBDIVISION AND THE BREATH!** In other words, if we are to play together on beat one, we all need to take a breath on beat four; the accuracy of the timing on beat four will be unified if every member of the ensemble is subdividing in their head before (and while) they breathe.

Whenever an attack is early, it can usually be traced back to improper or poorly timed breathing. Late attacks typically result from "capped breaths" (stopped air between in and out) or poor timing. The performer must **ALWAYS** breathe and play with his or her feet to stay in time with the ensemble.

## **DO NOT:**

- Close the jaw upon the release
- Choke the air with your glottis (closing your throat)
- Use your tongue to stop a note (individuals who use the tongue to release are detectable by anyone who listens)

A clean release will ring for a moment even after the air has been released. Strive to make the note ring!

**MAKE YOUR BEST SOUND • ALWAYS LOOK YOUR BEST • IT ONLY COUNTS ON THE MOVE**

## BREATHING EXERCISES

While performing the following exercises, the player should be concerned with filling up his or her lungs completely while maintaining relaxation. In normal everyday situations, humans use about 20-25% of their lung capacity. In playing a wind instrument, we strive to push that towards 90%.

The proper breath should allow an outward expansion of the midsection of the body. This is easiest to see in the stomach area, but the expansion should also be felt in the side as well as the back. Once the lung capacity is full, the focus should switch toward releasing all the air out. It is important to completely empty the lungs, because the lungs will start to store carbon dioxide. If the air is not released to its natural point, carbon dioxide will build up and begin to decrease the player's lung capacity – causing unnecessary stress, tension, dizziness, and exhaustion.

When you begin these exercises, take in as much air as possible, and release ALL of the air through the horn; again, **THIS IS ESSENTIAL**. You should concentrate on taking ALL of the counts to perform each portion of the exercise. If four counts are given to take in air, the player should take all counts to do so, then turn the air around, moving it out. This will take away any dead time that is similar to holding your breath. There should be no hitch in the breathing process. This will give the player the greatest efficiency with regards to the use of air when playing.

These exercises should be done with and without the instrument. In both cases, relaxation is a key factor towards producing a proper air-stream; the avoidance of tension will allow for a more effective use of the air-stream. It is important with all the exercises that you try to imitate the way you play in a performance situation as closely as possible. Simply playing through the exercises without a thought of application is not effective and will form bad habits.

There are many kinds of breathing exercises and techniques that we will utilize throughout the spring, summer, and fall (such as sizzling and the Breathing Gymn). All exercises will develop and improve your air support.

MAKE YOUR BEST SOUND \* ALWAYS LOOK YOUR BEST \* IT ONLY COUNTS ON THE MOVE

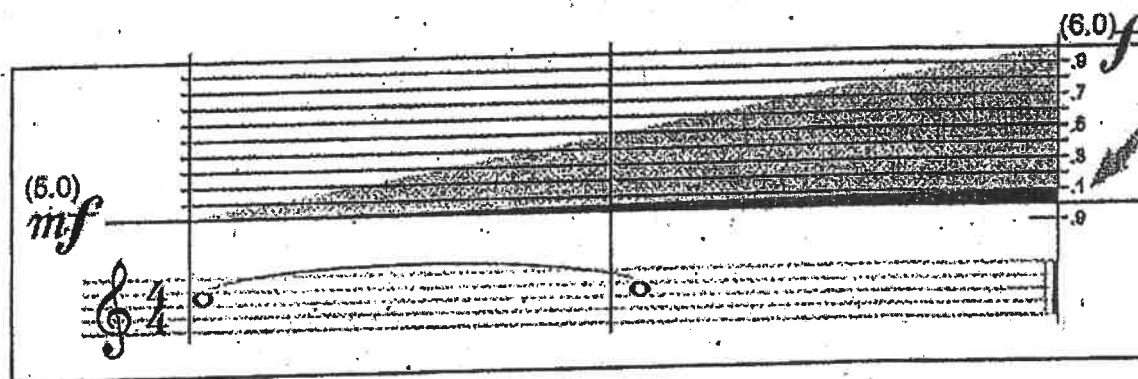
# SINGING

All instruments produce sound that imitates the human voice. Singing is an important tool for developing great ensemble tone quality and intonation. The woodwind section will sing frequently, and we will have a very serious approach to the technique of singing. The resonance and breath support necessary for singing are quite similar to proper brass playing. When singing, we use the "radio announcer" voice, the voice that seems to project a great distance. Here are some guidelines for all singing exercises:

- The throat should be open.
- The face should be relaxed.
- The mouth shape should be oval like – the longer part of the oval from nose to chin.
- The same approach to breathing, air support, and direction of air with your wind instrument, applies to singing.
- Everyone should always be listening to match the pitch.
- We will use different vowel sounds, including humming.
- We will train you to use audiation, and often check the pitch before, during, and after singing.
- We will work on and be able to sing every exercise in the technique book, chorales and show music.

## GOING TO .1 (POINT ONE)

The concept of "going to .1 (point one)" was designed to prevent decay at the end of a note due lack of air support. Take a look at the example below – the "9-count tone". The amount of space between *mezzo-forte* (5.0) and *forte* (6.0) is 1.0. If there were a crescendo assigned to this long tone, then the numerical value would be 5.0 to 6.0 (indicated by the gray zone). However, since there is no crescendo, the numerical value would be .1 (indicated by the blackzone). This creates consistent support to the end of the note without decay (falling to 4.9 or less).



MAKE YOUR BEST SOUND \* ALWAYS LOOK YOUR BEST \* IT ONLY COUNTS ON THE MOVE

## LONG TONES

There are several benefits from playing long tones every day. It allows the muscles in your face to loosen up and helps you to become comfortable with instrument. Primarily, this is an opportunity for the player to concentrate solely on **tone quality, breath support, and intonation.** Without the distraction of rhythms and notes, the player can focus on playing in tone with his or her section and throughout the ensemble. Long tones are essential toward establishing a solid center of pitch for the warm-up. Balance and blend are key factors to this portion of the warm-up. Players should be listening for intonation, blend of tone, intensity, as well as quality of sound.

9 Count

7 Count

13 Count

11 Count

17 Count

15 Count

21 Count

19 Count

### Rules in Ensemble Breathing:

- Subdivide in your head
- Always move your feet in time
- Use a full count to breathe
- Full deep breaths (never shallow breaths)
- Support to the release
- Release by taking a short breath in (reverse the air)
- Air is going In or Out, one motion – never "cap" or pause the air

MAKE YOUR BEST SOUND \* ALWAYS LOOK YOUR BEST \* IT ONLY COUNTS ON THE MOVE

## **FLOW STUDIES**

The flow studies are another staple in the Science Hill fundamentals package. This exercise will allow the member to focus on creating the most smooth and characteristic sound possible. Based on the exercises of Vincent Cichowicz, these lines begin with small intervals and progress to larger intervals, allowing the performer to create a block sound that is even throughout all registers.

The exercise can be transposed down to work on lower register playing. In addition, by adding notes to the middle of each line, the upper register can be expanded.

The performer should strive to create the most resonant and even sound possible. This even sound occurs when all notes produced are equal in tone, volume, and energy. Dynamics can also be added to the exercise to place additional responsibilities on the player. However, in the initial stages, the performer should work to create a constant and unchanging sound with no dynamic change.

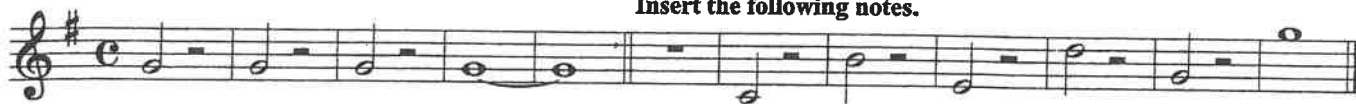
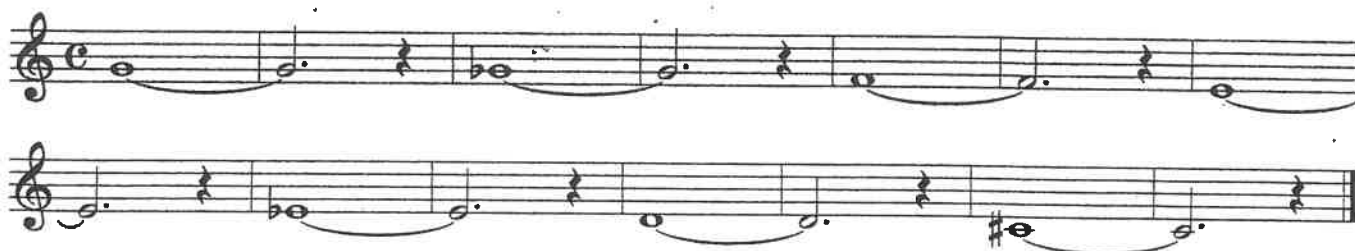
**MAKE YOUR BEST SOUND \* ALWAYS LOOK YOUR BEST \* IT ONLY COUNTS ON THE MOVE**





**5. Attack Pattern**

Insert the following notes.

**6. Air Attacks****7. Concert B $\flat$  Scale/marcato****8. Concert E $\flat$  Scale/legato****9. Concert A $\flat$  Scale/staccato****10. Concert F Scale/slurred****11. Lip Slur Exercises**

# 11a. Triplets



# 11b. Triplets



# 11c. and 11g. Eighths



## 11d. and 11h. Eighths

3A



## 11e.



11f.

30  
38

4A

## 12. Five Step Scale Study

Note: Articulations should vary daily.

Handwritten number 4 in the top right corner.

Five measures of a five-step scale study in G major (one sharp). Each measure is labeled with a letter in a box and the instruction "Play 3 times".

- a** Play 3 times: Quarter notes G4, A4, B4, C5, D5.
- b** Play 3 times: Quarter notes D5, C5, B4, A4, G4.
- c** Play 3 times: Quarter notes G4, A4, B4, C5, D5.
- d** Play 3 times: Quarter notes D5, C5, B4, A4, G4.
- e** Play 3 times: Quarter notes G4, A4, B4, C5, D5.

## 13. Dynamics

Four measures of dynamics exercises in G major, each with a letter in a box.

- a**: *ppp* (pianissimo) on G4, *fff* (fortissimo) on B4, *ppp* on D5.
- b**: *fff* on G4, *ppp* on B4, *fff* on D5.
- c**: *fff* on G4, *ppp to niente* (pianissimo to nothing) on B4 and D5.
- d**: *ppp* on G4, *fff* on B4, with the instruction "open release - make it ring" below the final note.

## 14. B, B, and T (Balance, Blend, and Tuning)

Exercise for Balance, Blend, and Tuning in G major. Tempo marking: ♩ = 60. The exercise consists of a single line of music with quarter notes: G4, A4, B4, C5, B4, A4, G4.

## 15. Chord Progression

Chord Progression exercise in G major. Tempo marking: ♩ = 64. The exercise consists of a single line of music with half notes: G4, A4, B4, C5, B4, A4, G4.

# ALL FLOW AND ARTICULATION STUDIES IN F Baritone Saxophone

Vermillion

F Flow

5

Goals: Resonate sound on every note, Smooth note changes

1. Keep the face still
2. keep the same syllable for every note
3. Keep the same tone color on every note

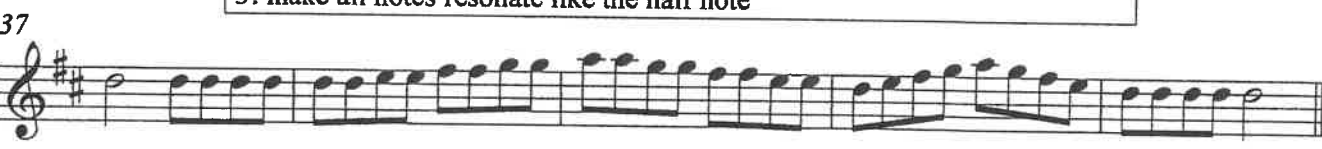
Hint: Make the moving parts feel and sound like the sustained notes


1. 

2. 

Goals: Consistent Articulation, Consistent tone (resonance)

1. tongue in the same place with the same strength
2. use the same "dah" syllable on every note
3. make all notes resonate like the half note

4. 

5. 

Hint: The faster that you have to tongue, the more legato the articulation must be.

6. 

6



# AIR FLOW AND ARTICULATION STUDIES III ED

## Baritone Saxophone

Vermillion



Goals: Resonate sound on every note, Smooth note changes

1. Keep the face still□□□
2. keep the same syllable for every note□
3. Keep the same tone color on every note

Hint: Make the moving parts feel and sound like the sustained notes

6

1.

2.

3.

Goals: Consistent Articulation, Consistent tone (resonance)

1. tongue in the same place with the same strength□□□
2. use the same "dah" syllable on every note
3. make all notes resonate like the half note

4.

5.

Hint: The faster that you have to tongue, the more legato the articulation must be.

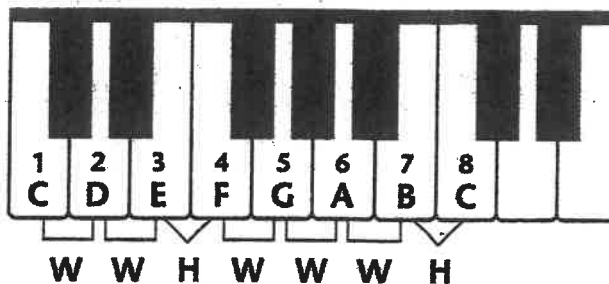
6.

7

**LESSON 13: MAJOR SCALES**

1. Whole steps and half steps can be combined to create **major scales**.

2. Look at the C major scale shown on the piano keyboard to the right. Notice the following characteristics of the scale.



- There are eight notes in the scale. The first note and the last note (1 and 8) have the same letter name and are an octave apart. The first note gives the scale its name.
  - The scale is made entirely of whole steps (  $\square$  ) with the exception of two half steps (  $\nabla$  ) which appear between notes 3 and 4 and again between notes 7 and 8.
  - The letter names are placed in alphabetical order. Each letter name from the musical alphabet is used only once (with the exception of 1 and 8 which is doubled).
3. If you were to play the scale shown above you would hear the distinct sound of a major scale.
4. A major scale can be played using any key on the piano as a starting note if the requirements listed above are met. Special attention must be given to the specific pattern of whole and half steps.

whole step

whole step

half step

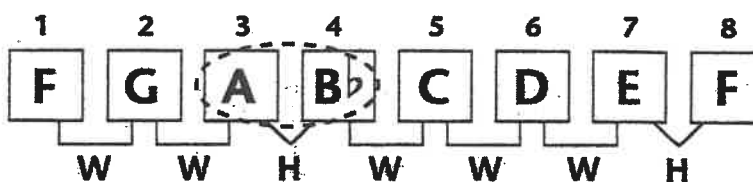
whole step

whole step

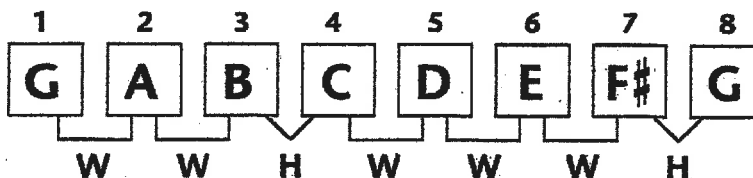
whole step

half step

5. Look at the F to F pattern below. It meets all of the requirements for a major scale, but one. The pattern of whole steps and half steps is incorrect. The distance from A to B is a whole step. In order to maintain the major scale pattern, B must be lowered to B $\flat$ .



6. Look at the G major scale below. F must be raised to F $\sharp$  for the required major scale pattern.



7. Scales can be written ascending (going up) and descending (going down). Descending scales are easy to write. Write the ascending scale and reverse the order of notes (8, 7, 6, 5, 4, 3, 2, 1).

**PROCEDURE FOR WRITING MAJOR SCALES (STEP METHOD)**

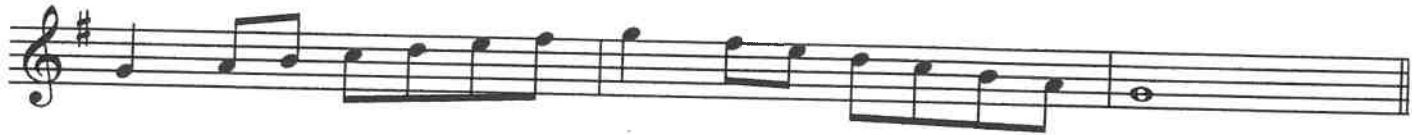
- Write the basic alphabet pattern for the scale requested.
- Be sure to begin and end with the same letter name. (If the scale begins on E $\flat$ , it must also end on E $\flat$ .)
- Check the step pattern one note at a time adding sharps or flats as necessary to maintain the major scale pattern. (There will never be a mixture of sharps and flats in a major scale.)



# Alto & Bari Sax Scales 11-12

8

♩ = 120



9

Alto & Bari Sax Scales 11-12

8A 2

The image displays six staves of musical notation, each representing a scale for Alto and Bari Sax. The scales are written in treble clef and are organized into two groups of three staves each. The first group (staves 1-3) is in the key of D major, indicated by two sharps (F# and C#) in the key signature. The second group (staves 4-6) is in the key of B-flat major, indicated by two flats (Bb and Eb) in the key signature. Each staff contains a sequence of notes and rests, with a double bar line and repeat dots at the end of each line. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests.

### 1. Tonic/Dominant 7th Arpeggio



## 5 2. Scale in Thirds



9 3. Clark Study



## 14 4. Intervals



21 5. Chromatic



Natural Minor -	play the notes in the key signature
Harmonic Minor -	raise the 7th scale degree going up and down
Melodic Minor -	raise the 6th and 7th going up, revert to key signature going down

23 6. Natural/Harmonic/Melodic Minor



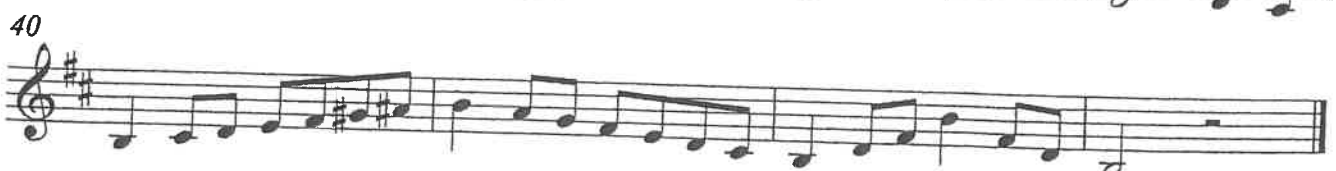
26 7. Melodic Minor Scale in Thirds



### 8. Fully Diminished 7th Arpeggio



## 9. Major and Melodic Minor Scale



## 1. Tonic/Dominant 7th Arpeggio



## 5 2. Scale in Thirds



## 9 3. Clark Study



## 14 4. Intervals

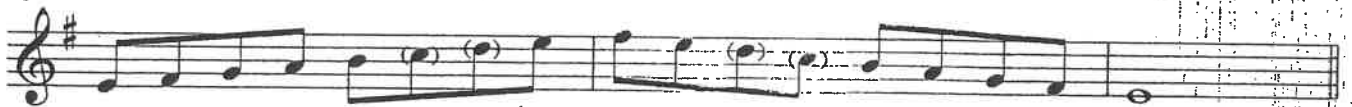


## 21 5. Chromatic



Natural Minor - play the notes in the key signature  
Harmonic Minor - raise the 7th scale degree going up and down  
Melodic Minor - raise the 6th and 7th going up, revert to key signature going down

## 23 6. Natural/Harmonic/Melodic Minor



## 26 7. Melodic Minor Scale in Thirds



## 30 8. Fully Diminished 7th Arpeggio



## 36 9. Major and Melodic Minor Scale



## 1. Tonic/Dominant 7th Arpeggio



## 5 2. Scale in Thirds



## 9 3. Clark Study



## 14 4. Intervals



## 21 5. Chromatic



Natural Minor - play the notes in the key signature  
Harmonic Minor - raise the 7th scale degree going up and down  
Melodic Minor - raise the 6th and 7th going up, revert to key signature going down

## 23 6. Natural/Harmonic/Melodic Minor



## 26 7. Melodic Minor Scale in Thirds



## 30 8. Fully Diminished 7th Arpeggio



## 36 9. Major and Melodic Minor Scale



### 1. Tonic/Dominant 7th Arpeggio



## 5 2. Scale in Thirds



9 3. Clark Study



## 14 4. Intervals



21 5. Chromatic



**Natural Minor -** play the notes in the key signature

**Harmonic Minor - raise the 7th scale degree going up and down**

**Melodic Minor -** raise the 6th and 7th going up, revert to key signature going down

## 23 6. Natural/Harmonic/Melodic Minor



## 7. Melodic Minor Scale in Thirds



### 8. Fully Diminished 7th Arpeggio



## 9. Major and Melodic Minor Scale





## STAGGER BREATHING

When listening to long sustained chords from a woodwind ensemble, you will notice that the best ensembles sustain these chords without holes in the sound. This "wall of sound" is created by utilizing a technique called stagger breathing. Essentially the wall of sound is created by each performer in the woodwind ensemble following this simple process:

### 1. Know when you are going to breathe & commit to the breathing.

- i. You must commit to the breath even if you are not running out of air.

### 2. Don't breathe at the same time as the person(s) next to you.

- i. 2 or more people in the same proximity breathing at the same time creates holes in the sound.

### 3. Fade out.

- i. A rapid, one beat decrescendo.
- ii. Don't allow the pitch to drift out of tune.
- iii. Don't allow your tone to change.

### 4. Breathe.

- i. One beat to take in a full breath.
- ii. The breath should immediately follow the decrescendo; no gaps between the end of the decrescendo and the full breath in.

### 5. Fade back in.

- i. A rapid, one beat crescendo from a niente – no gaps between the end of the breath and the beginning of the crescendo.
- ii. Do not rearticulate the front of the note – "ah" articulation.
- iii. Be in-tune and in-tone all the way through the crescendo

## STAGGER BREATHING – High Winds

"Stagger Breathing"

The musical notation consists of four staves, each representing a different part of the ensemble. The notation shows a sequence of notes with dynamic markings (f, sf) and breath marks (AIR ATTACK, STAGGER BREATH). The first three staves show a sequence of notes with dynamic markings (f, sf) and breath marks (AIR ATTACK). The fourth staff shows a sequence of notes with dynamic markings (f, sf) and a breath mark (STAGGER BREATH). The notation illustrates the staggered breathing technique where each performer breathes at a different time to create a continuous sound.

MAKE YOUR BEST SOUND \* ALWAYS LOOK YOUR BEST \* IT ONLY COUNTS ON THE MOVE

# FLOW STUDIES – Eb Woodwinds

14

## Flow Studies - Eb Saxophone

The image displays eight staves of musical notation for Eb Saxophone, arranged vertically. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation consists of eighth and quarter notes, with a slur spanning the entire length of each staff. The staves are numbered on the left: 5, 10, 16, 23, 31, 39, and 48. The final staff ends with a double bar line.

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Flute

Clarinet  
Tenor Sax

Alto/Bari Sax

Trumpet  
Mellophone

Baritone  
Euphonium

Tuba

Fl.

Clar/Tenor

Alto/Bari

Tpt/Mel

Bar/Euph

Tuba

Bb

Fl.

Clar/Tenor

Alto/Bari

Tpt/Mel

Bar/Euph

Tuba

The first system of musical notation consists of six staves. The Flute staff (Fl.) is in treble clef with a key signature of two flats (Bb, Eb) and contains a melodic line with eighth and sixteenth notes. The Clarinet/Tenor (Clar/Tenor) staff is in treble clef and contains a similar melodic line. The Alto/Bari staff is in treble clef and contains a melodic line with some accidentals. The Trumpet/Mellophone (Tpt/Mel) staff is in treble clef and contains a melodic line. The Baritone/Euphonium (Bar/Euph) staff is in bass clef and contains a melodic line. The Tuba staff is in bass clef and contains a melodic line. The system ends with a double bar line.

Fl.

Clar/Tenor

Alto/Bari

Tpt/Mel

Bar/Euph

Tuba

The second system of musical notation consists of six staves. The Flute staff (Fl.) is in treble clef with a key signature of two flats (Bb, Eb) and contains a melodic line with eighth and sixteenth notes. The Clarinet/Tenor (Clar/Tenor) staff is in treble clef and contains a similar melodic line. The Alto/Bari staff is in treble clef and contains a melodic line with some accidentals. The Trumpet/Mellophone (Tpt/Mel) staff is in treble clef and contains a melodic line. The Baritone/Euphonium (Bar/Euph) staff is in bass clef and contains a melodic line. The Tuba staff is in bass clef and contains a melodic line. The system ends with a double bar line.

**E♭**

Fl.

Clar/Tenor

Alto/Bari

Tpt/Mel

Bar/Euph

Tuba

Ab

Fl.

Clar/Tenor

Alto/Bari

Tpt/Mel

Bar/Euph

Tuba

Fl.

Clar/Tenor

Alto/Bari

Tpt/Mel

Bar/Euph

Tuba

Db

Fl.

Clar/Tenor

Alto/Bari

Tpt/Mel

Bar/Euph

Tuba

Fl.

Clar/Tenor

Alto/Bari

Tpt/Mel

Bar/Euph

Tuba

## ARTICULATION & STYLE

The relationship and balance between the tongue and the air stream is the key to proper articulation. It is important to understand that the tongue cannot articulate properly if there is not enough air support. It is also important to know that the clarity of the articulation should not be hindered by tempo, technique, note length, volume, or range.

Articulation should be executed with no explosion in the attack. Every note should be started with the sound "dAh" in mind (notice the lowercase *d* and the uppercase *A*). Each player should strive for less tongue in the sound and focus on providing more tone. Remember, **THE AIR STREAM SETS THE VIBRATION INTO ACTION, NOT THE TONGUE!**

Articulation is the front of the note. Style is the back of the note.

With the exercise below, you should practice not only with staccato, but also with legato, accent, accent legato, accent staccato, and marcato.

Always step out on the first note  
Every double-bar line is a step out  
Down 3 half steps (1&2) and back up  
Finish the exercises by halting feet and sustaining concert Bb


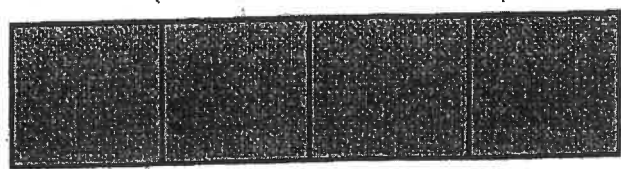

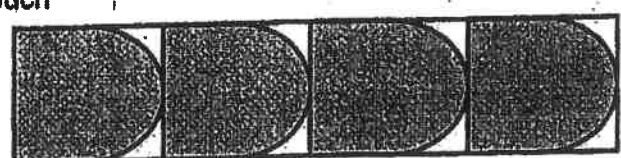

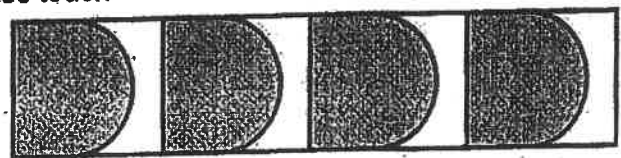

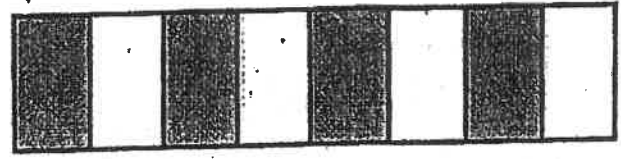

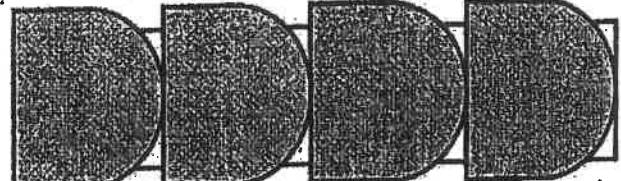

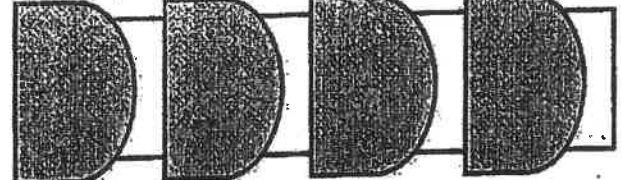

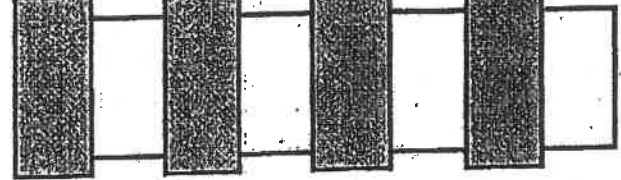
8 Staccato Eighth Notes



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# ARTICULATION VISUALIZATION

STYLE	NOTE SYMBOL	VISUALIZATION
Connected (Legato)		
def. – There is no decay and the notes touch		
Long Lifted (Legato Accented)		
def. – There is a slight decay and the notes touch		
Lifted		
def. – There is a slight decay and a small space		
Detached (Staccato)		
def. – There is no decay and the note length is 1/2 the note it is attached to		
Accented		
def. – beginning of the note is slightly louder, slight decay and the notes touch		
Lifted Accent		
def. – beginning of the note is slightly louder, slight decay and a small space		
Roof-Top Accent		

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# Articulation Station

Score

$\text{♩} = 90-140$

	100% length	100% length with decay	95% length	50% length
Flute				
Clarinet in B $\flat$				
Bass Clarinet				
Alto Sax				
Tenor Sax				
Baritone Sax				
Trumpet in B $\flat$				
Mellophone				
Baritone (B.C.)				
Tuba				



Articulation

2

The musical score is arranged in two systems, each containing five staves. The instruments are listed at the bottom of each system: Fl., Bb Cl., B. Cl., A. Sx., T. Sx., B. Sx., Bb Tpt., Mello., Bar., and Tuba. The notation includes various articulation marks such as slurs, accents, and slurs with accents. The key signature is one flat (Bb), and the time signature is 4/4. The score is for measures 181 through 190.

Alto Sax  
Bar. Sax

# Double Tonguing

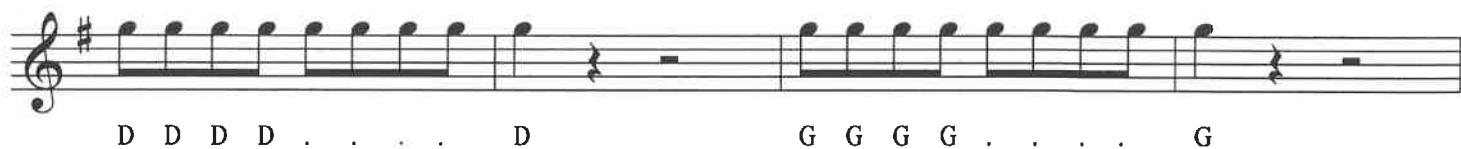
183

Hoffman

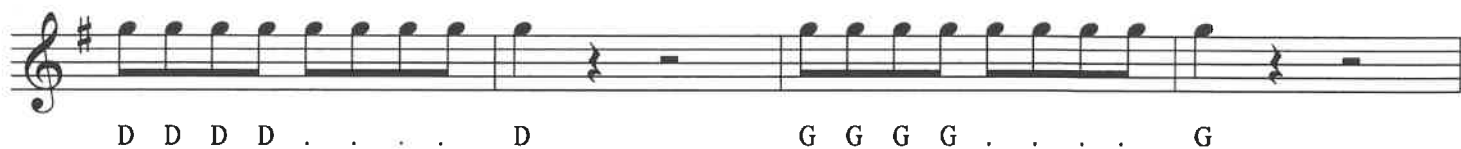
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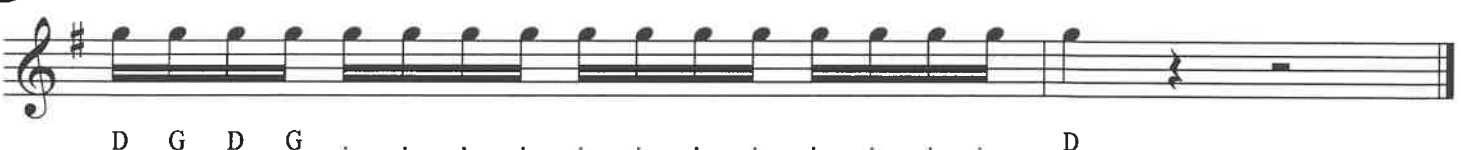
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⑩



## BALANCE / BLEND

The first criterion toward achieving great balance and blend is perfect intonation. If one note in a chord is played out of tune, then balance cannot be achieved properly. The second criterion is to always know who has the moving line, and who has the melody. This is achieved by keeping your ears aware of the parts being played around you. The third criterion is a combination of balance, support, and playing in a manner befitting a soloist. Each part in an ensemble is unique in its own way. We as good woodwind players know when to support a given line, create balance within that line, or project an important line with a full supported sound.

When trying to achieve good balance and blend:

Ask yourself, **"Am I in tune with the ensemble?"** First listen to intonation in your section and then branch out to other sections, always keeping in mind that you should listen down to the bass voice. If you are supporting a moving line, ask yourself, **"Am I playing louder than that line?"** Finally, ask yourself, **"Am I playing within the other sounds, balancing my sound against it with a rich, supported, full bodied tone?"**

Balance and Blend requires the performer to listen very closely. There are 3 levels of listening required if you are to become a greatly balanced brass section:

**LEVEL ONE LISTENING** focuses on the sounds, volume, style, etc of his or herself. Self-awareness is an important key toward higher level playing.

**LEVEL TWO LISTENING** focuses on the sounds, volume, style, etc of the other members in each respective section.

**LEVEL THREE LISTENING** focuses on the sounds, volume, style, etc of all instruments in the ensemble.

## BOPPING

Bopping is a technique that is used to improve timing and perfect uniform articulation and tone production. Bopping is executed by reducing every note down to a staccato eighth note.

Additional rules to bopping are as follows:

- Everything is performed at the dynamic of p (piano). Unless dictated by a staff member.
- Slurred passages are played full duration to the end of the slur.
- Tied notes are to articulated and not sustained. The tied note will not be played after the first articulation.
- Make sure the throat is open and relaxed.
- No "Dit" articulation should be heard.
- Only "dAAh." Sounds.
- Keep all notes open-ended.

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## SHHS Tuning Sequence

20

## Woodwinds

Flute

Clarinet in B $\flat$

Bass Clarinet

Alto Sax

Tenor Sax

Baritone Sax

This musical score for the woodwind section is in 4/4 time. The Flute part starts with a whole note G4, followed by a whole rest in measure 2, and then a whole note G4 in measure 3. The Clarinet in B $\flat$  part starts with a whole note G4, followed by a whole rest in measure 2, and then a whole note G4 in measure 3. The Bass Clarinet part starts with a whole note G4, followed by a whole rest in measure 2, and then a whole note G4 in measure 3. The Alto Sax part starts with a whole note G4, followed by a whole rest in measure 2, and then a whole note G4 in measure 3. The Tenor Sax part starts with a whole note G4, followed by a whole rest in measure 2, and then a whole note G4 in measure 3. The Baritone Sax part starts with a whole note G4, followed by a whole rest in measure 2, and then a whole note G4 in measure 3.

## THE CHORD

Fl.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

This musical score for the woodwind section continues from measure 7. The Flute part starts with a whole note G4, followed by a whole rest in measure 8, and then a whole note G4 in measure 9. The Clarinet in B $\flat$  part starts with a whole note G4, followed by a whole rest in measure 8, and then a whole note G4 in measure 9. The Bass Clarinet part starts with a whole note G4, followed by a whole rest in measure 8, and then a whole note G4 in measure 9. The Alto Sax part starts with a whole note G4, followed by a whole rest in measure 8, and then a whole note G4 in measure 9. The Tenor Sax part starts with a whole note G4, followed by a whole rest in measure 8, and then a whole note G4 in measure 9. The Baritone Sax part starts with a whole note G4, followed by a whole rest in measure 8, and then a whole note G4 in measure 9. The final measure (measure 10) shows the final chord for each instrument: Flute (G4), Clarinet in B $\flat$  (G4), Bass Clarinet (G4), Alto Sax (G4), Tenor Sax (G4), and Baritone Sax (G4).

Baritone Sax

21

# Doxology

for the SHHS Marching Hilltoppers

traditional  
arr. H. A. Hoffman IV

Freely



Baritone Sax

# Jupiter

22

Gustav Holst  
arr. H. A. Hoffman IV

$\text{♩} = 70$

**A**

*p*

**B**

*p*

10

**C**

19

*mf*

*f*

26

*ff*

33

*pp*