

BHS BAND WARM-UP PACKET – TENOR SAX

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Bb Tenor Saxophone Fingering Chart

Note	Fingering Diagram
A	Diagram showing fingerings for A on a Bb tenor saxophone.
B	Diagram showing fingerings for B on a Bb tenor saxophone.
C	Diagram showing fingerings for C on a Bb tenor saxophone.
C#	Diagram showing fingerings for C# on a Bb tenor saxophone.
D	Diagram showing fingerings for D on a Bb tenor saxophone.
D#	Diagram showing fingerings for D# on a Bb tenor saxophone.
E	Diagram showing fingerings for E on a Bb tenor saxophone.
F	Diagram showing fingerings for F on a Bb tenor saxophone.
F#	Diagram showing fingerings for F# on a Bb tenor saxophone.
G	Diagram showing fingerings for G on a Bb tenor saxophone.
G#	Diagram showing fingerings for G# on a Bb tenor saxophone.
A	Diagram showing fingerings for A on a Bb tenor saxophone.
A#	Diagram showing fingerings for A# on a Bb tenor saxophone.

A musical scale diagram showing two rows of notes on a five-line staff. The top row contains notes B, C, C#, D, D#, E, F. The bottom row contains notes F#, Gb, G, G#, Ab, A, A#, B. Each note is represented by a vertical line with circles (half notes) and a triangle (quarter note). Some notes have a 'P' (piano) or 'F' (forte) dynamic marking. The diagram includes instructions like '(raises pitch)' and '(lowers pitch)' with arrows indicating the change in pitch for certain notes.

[illegible]

(Notes on gray background are suggested altissimo fingerings.)

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

134) When more than one frequency is chosen, the first is the most common.

Saxophone Trill Fingering Chart

(this chart is applicable to all saxophones)

Low A Bari Sax only

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

1B

D = Eb D = E D# = E Eb = F E = F E = F# F = Gb

F = G F# = G Gb = Ab G = Ab G = A G# = A

Ab = Bb A = Bb A = B A# = B Bb = C B = C

B = C# C = Db C = D C# = D Db = Eb D = Eb

D = E D# = E Eb = F E = F E = F# F = Gb

High F# Key Saxophones Only

Pitch Tendencies & Adjustments Tenor Saxophone

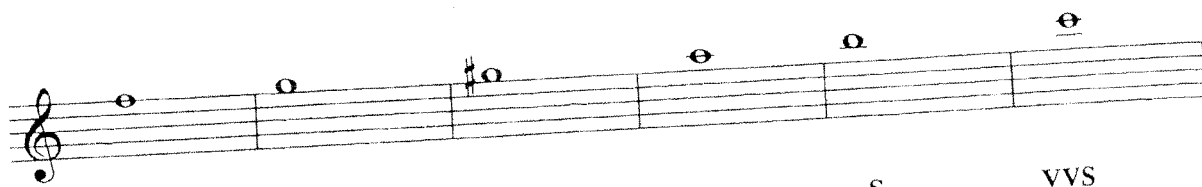
*Note: Finger Adjustments will
tend to cause timbre changes*

(Notes not addressed are
generally acceptable)

F = Flat
S = Sharp
V = Very



Pitch Tendency	F	F	F	S	S	VS
Adjustment	None	Add RP1	Use LP1	Use 4, 5, 6	Use 4, 5, 6	Use LP4



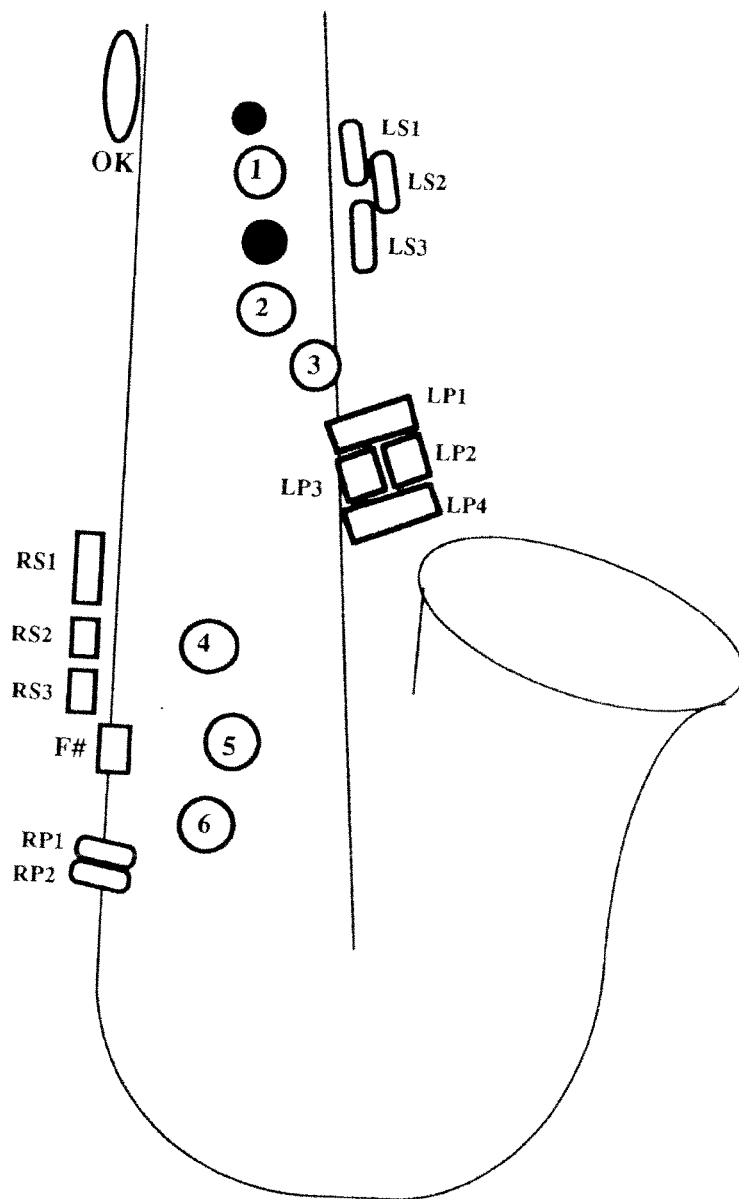
Pitch Tendency	S	VS	S	S	S	VVS
Adjustment	Use RP2	Use RP2	Use RP2 and LP4	Use 6	None	Use 4, 5, 6



Pitch Tendency	VVS	VS	VS	VVS	VS
Adjustment	Use 4 & 6	Use 4, 5, 6	Close LS2	Close LS2 or Use RP1	Close LS1

4
3

Saxophone



The Tuning Process

Woodwinds

Flutes and Piccolos: Play diatonically from top line F up to Bb three or four times. Tune the Bb 8 cents sharp. (Note: Bb on piccolo is not always the most centered note. If you find this to be true, tune to top line F playing up from 3rd space C three or four times. Again tune approximately 8 cents sharp.) Be aware that many piccolo and flute players tune with more air than needed. This pushes the pitch up considerably. Play with what Emory Remington called "a conversational breath." This will give you a more accurate reading. Be aware of the head joint and its adjustment, as this has a severe influence on the pitch. (Note: Bb above the staff should be well centered. Use frequent checks to see if this note stays constant.)

Oboe: Being aware of the problems that the reed and instrument present, it is still imperative that we become consistent in our approach to tuning. Play diatonically from 1st space F up to 3rd line Bb three or four times. The Bb should be slightly sharp. Then play diatonically from 3rd line Bb up to F three or four times. The F, especially the fork fingering, will be slightly sharp. If you use the regular fingering for top line F, the pitch will tend to be flat. (Note: A reed of approx. 70mm is recommended to achieve the desired pitch without squeezing.) Constantly check 2nd space A and A above the staff as this is the most centered note on the horn.

Bassoon: The instrument, reed and bocal have a great deal to do with the pitch of this instrument. Check the 2nd line Bb and 4th line F, playing to both of them diatonically from below three or four times. If these notes are not close to the required pitch immediately work with the bocals (size 00 to 4 from small to large or sharp to flat) and the reed lengths. The reed should be 2-1/8" overall and a #2 bocal on a good instrument should work best. Also be aware of the distance the reed fits on to the bocal. Too much or too little will cause the instrument to play far enough out of tune so that accurate tuning will be impossible. **It is important to note that choosing a qualified student, instrument, reed and bocal will tend to make the pitch problems less frustrating for you and your double reed players.**

Clarinet: Check 2nd line G and adjust the barrel (approx. 1/8 inch). Then check low C. If it is sharp, adjust the middle joint. Finally check 3rd space C. If this note is also sharp, adjust the bell. (Note: If this adjustment further flattens low E then disregard.) Once this is completed, play up to each note, diatonically, three or four times to insure consistency. (Note: Most student clarinets are built sharp. This is why it is imperative to secure an accurate reading on 2nd line G first.)

Alto and Bari Sax: First check 2nd line G. It should be very close to the centered pitch. Second check G above the staff. This note should register slightly sharp. Play up to these notes diatonically, from D, three or four times. (Note: Top line F sharp is the best note to check for zero tolerance.)

Tenor Sax: Follow the same procedure as alto sax. Second line G should be almost perfect and G above the staff should be sharp. (Note: 3rd line B is the best note to check for zero tolerance.)

It is again noted that the quality of the instrument, reed, ligature and mouthpiece play a very important part in the successful development of acceptable intonation.

Baldwin Band - Standard Warm-ups



Long Tones

Breathing! B-flat Separate B-flat Overlap

Player 1 Player 2 Player 1 Player 2 Player 3

6 F Concert Paynter

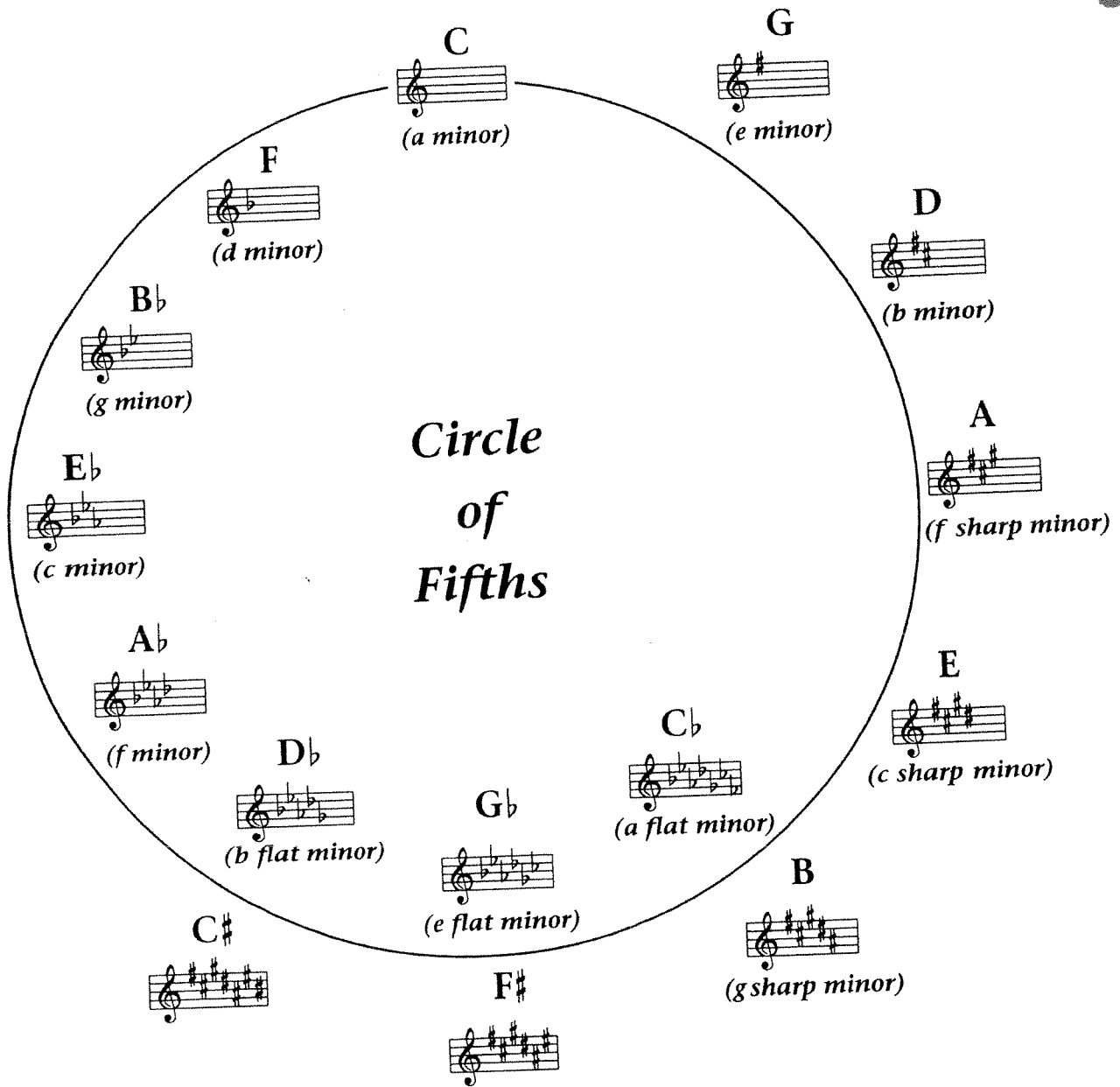
13 B-flat Paynter (Descending)

19 D Paynter (Descending)

22 F Paynter (Ascending)

25 Paynter (Skips)

Appendix



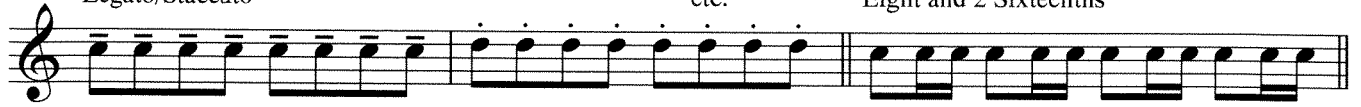
Tenor Saxophone

29 Articulation
Legato ("doo")

33 Legato/Staccato

etc.

Eight and 2 Sixteenths



36 2 Sixteenths and an eighth



37 Sixteenth Eighth Sixteenth

Triplets



39 Triplets 1 & 3

Dotted Eighth Sixteenth



41 Double Tonguing ("ta-ka" or "da-ga")



43




45 Triple Tonguing ("ta-ka-ta" or "da-ga-da" OR "ta-ta-ka" or "da-da-ga")



48 Add a note (etc. up & down scale)



Application Exercises (from Houlik & Lauver (2007), *The Complete Saxophonist*. Glenmoore, PA: Northeastern Music Publishers)
Spoken Exercises



1 to to lu lu 2 to lu to lu 3 lu to lu to 4 to to to lu lu lu 5 to lu to

6 lu to lu 7 let - ter let - ter 8 tat - tle tat - tle 9 tit - ter tat - ter 10 low toe low toe

11 toe low toe 12 toe toe low 13 to - tal to - tal 14 ti - tle ti - tle 15 ti - tle to - tal

16 lot - ta lot - ta 17 lid - dle lid - dle 18 dig - gle dig - gle 19 tic - kle tic - kle 20 tar - ry tar - ry 21 rat - tle rat - tle

Flexibility

Tenor Saxophone

17
8

52



56



60

Lip Slurs #2 (#4 in cut)



64



68

Lip Slur #3 (#5 in cut)



72

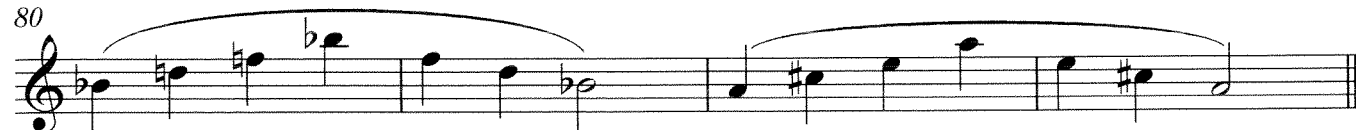


Lip Slur #6

76



80



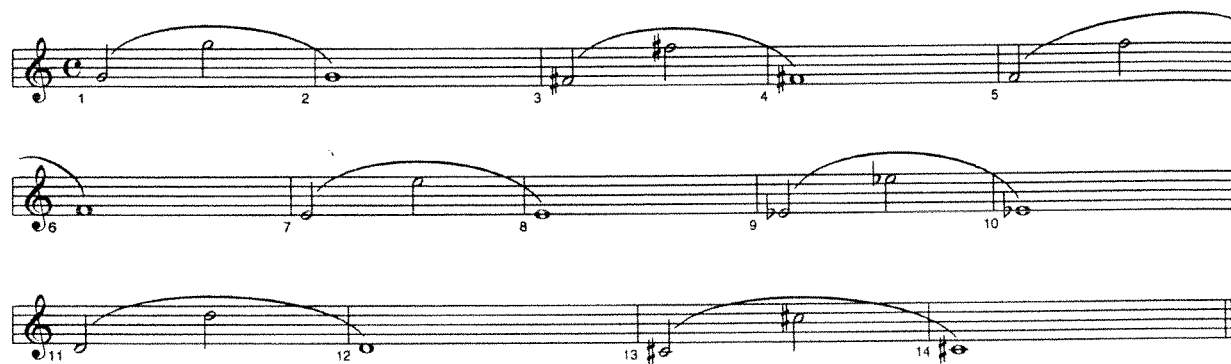
Warm-Up Set 1

72
9

Option 1 (unison "lip slur" with brass)



Option 2 (octave slur study with brass lip slur)



Options 3, 4, & 5 (technical patterns with brass lip slurs)

Articulation Patterns:



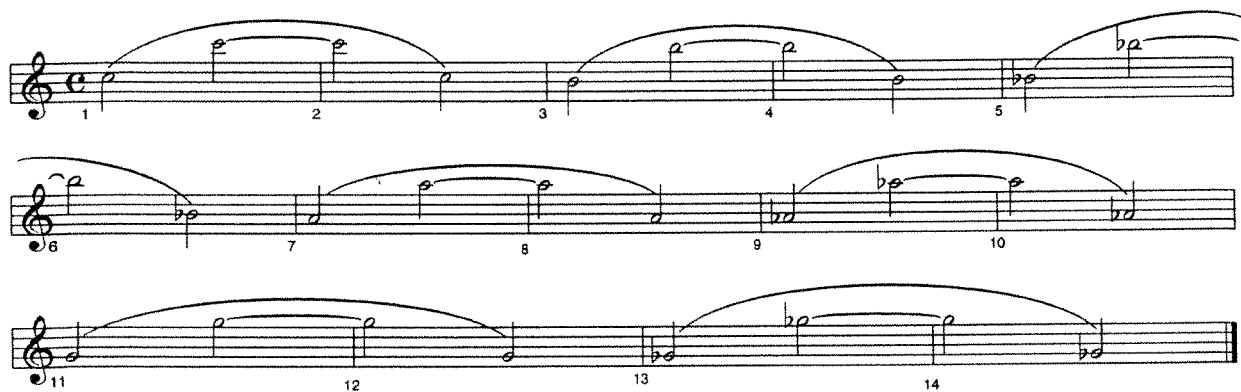
Warm-Up Set 2

8
10

Option 1 (unison "lip slur" with brass)



Option 2 (octave slur study with brass lip slur)



Options 3, 4, & 5 (technical patterns with brass lip slurs)

Articulation Patterns: 1 2 3 4 5 6 7 8



Warm-Up Set 3

Option 1 (unison "lip slur" with brass)



Option 2 (octave slur study with brass lip slur)



Options 3, 4, & 5 (technical patterns with brass lip slurs)

Articulation Patterns:



15
12

Warm-Up Set 4

Option 1 (unison "lip slur" with brass)

Option 2 (octave slur study with brass lip slur)

Options 3, 4, & 5 (technical patterns with brass lip slurs)

Articulation Patterns:



One Octave Scales & Arpeggios

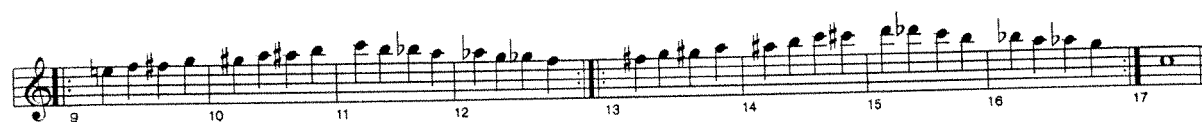
In All Twelve Major Key Signatures



18
15



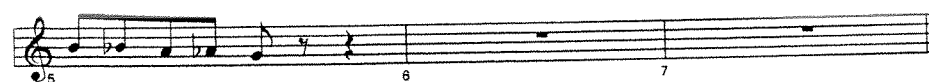
Chromatic Exercises



C Chromatic Scale (Concert B \flat)



G Chromatic Scale (Concert F)



Minor Scales (Melodic, Natural, Harmonic)

Tenor Sax

Concert Keys: c, g, d, a, e

M. Max McKee

#1

Melodic Minor

Natural Minor

Harmonic Minor

#2

Melodic Minor

Natural Minor

Harmonic Minor

#3

Melodic Minor

Natural Minor

Harmonic Minor

#4

Melodic Minor

Natural Minor

Harmonic Minor

#5

Melodic Minor

Natural Minor

Harmonic Minor

C Concert Ascending



B-flat Concert Ascending



A-flat Concert Ascending



G-flat Concert Ascending



F Concert Ascending



E-flat Concert Ascending



C Concert Descending



B-flat Concert Descending



A-flat Concert Descending



G-flat Concert Descending



F Concert Descending



84 Tuning Chorale #1



Tuning Chorale #2

93

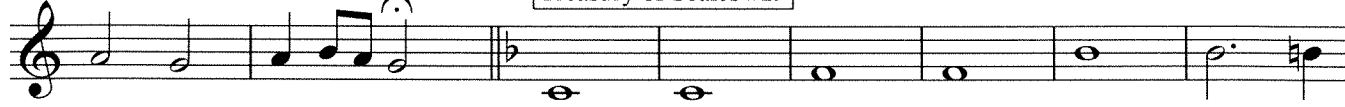


101

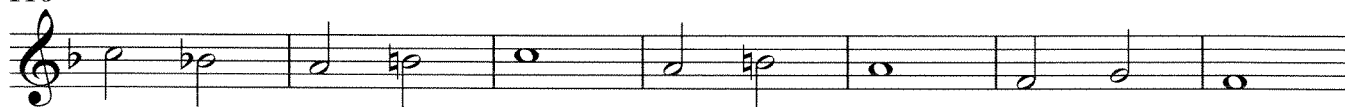


108

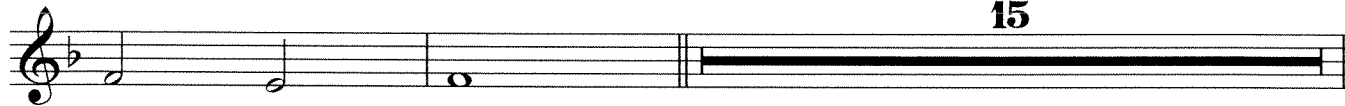
Treasury of Scales #19



116

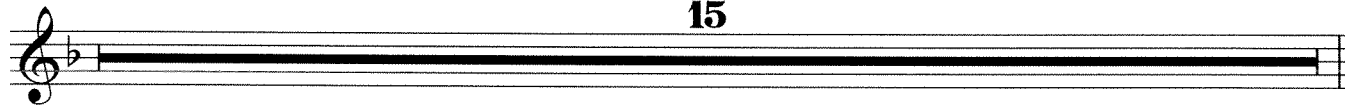


123



15

140



15

CHORALE NO. 1

Johann Crüger (1598-1663)

22
19

Soprano



Alto



Tenor



Bass



CHORALE NO. 5

Johann Sebastian Bach (1685-1750)

23
70

Soprano

Handwritten musical notation for the Soprano part of Choral No. 5. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The melody consists of 10 measures, with measure numbers 1 through 10 written above the staff. The notes are: 1. G4, 2. A4, 3. Bb4, 4. C5, 5. Bb4, 6. A4, 7. G4, 8. F4, 9. E4, 10. D4. The piece ends with a double bar line.

Alto

Handwritten musical notation for the Alto part of Choral No. 5. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The melody consists of 10 measures, with measure numbers 1 through 10 written above the staff. The notes are: 1. G4, 2. A4, 3. Bb4, 4. C5, 5. Bb4, 6. A4, 7. G4, 8. F4, 9. E4, 10. D4. The piece ends with a double bar line.

Tenor

Handwritten musical notation for the Tenor part of Choral No. 5. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The melody consists of 10 measures, with measure numbers 1 through 10 written above the staff. The notes are: 1. G4, 2. A4, 3. Bb4, 4. C5, 5. Bb4, 6. A4, 7. G4, 8. F4, 9. E4, 10. D4. The piece ends with a double bar line.

Bass

Handwritten musical notation for the Bass part of Choral No. 5. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The melody consists of 10 measures, with measure numbers 1 through 10 written above the staff. The notes are: 1. G4, 2. A4, 3. Bb4, 4. C5, 5. Bb4, 6. A4, 7. G4, 8. F4, 9. E4, 10. D4. The piece ends with a double bar line.

20
21

21

Soprano

Soprano

The musical score for the Soprano part consists of three staves. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, and the third staff contains measures 9 through 12. The music is written in treble clef with a common time signature (C). The melody is composed of eighth and quarter notes, with some measures containing rests. Measure numbers 1 through 12 are printed above the corresponding measures.

Alto

Alto

The musical score for the Alto voice part consists of three staves. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, and the third staff contains measures 9 through 12. The music is written in treble clef with a common time signature (C). The notes are as follows: Measure 1: G4, A4, B4, C5. Measure 2: C5, B4, A4, G4. Measure 3: G4, F4, E4, D4. Measure 4: D4, C4, B3, A3. Measure 5: A3, G3, F3, E3. Measure 6: E3, D3, C3, B2. Measure 7: B2, A2, G2, F2. Measure 8: F2, E2, D2, C2. Measure 9: C2, B1, A1, G1. Measure 10: G1, F1, E1, D1. Measure 11: D1, C1, B0, A0. Measure 12: A0, G0, F0, E0. The notes are marked with numbers 1 through 12 above them. The score ends with a double bar line and repeat dots.

Tenor

tenor

Measures 1-12 of the tenor part. The melody is written on a single staff in C major, 4/4 time. The notes are: 1. G4, 2. A4, 3. B4, 4. C5, 5. B4, 6. A4, 7. G4, 8. F4, 9. E4, 10. D4, 11. C4, 12. B3. The piece ends with a double bar line and repeat dots.

Bass

Bass

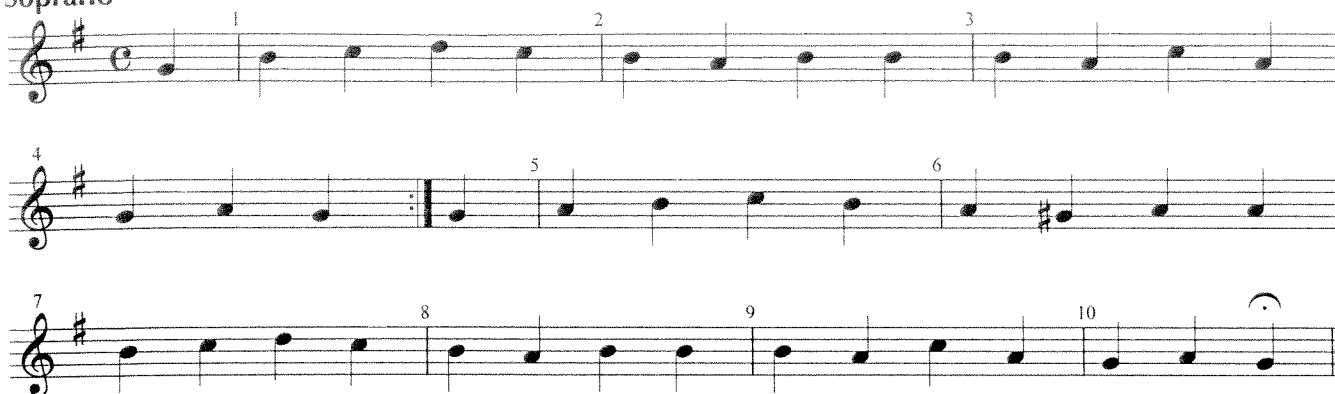
The first system of the bass line consists of three staves. The first staff contains measures 1 through 4, with measure numbers 1, 2, 3, and 4 placed above the staves. The second staff contains measures 5 through 8, with measure numbers 5, 6, 7, and 8 placed above the staves. The third staff contains measures 9 through 12, with measure numbers 9, 10, 11, and 12 placed above the staves. The notation includes various note values (quarter, eighth, and half notes) and rests, with a key signature of one flat (Bb) and a common time signature (C).

CHORALE NO. 13

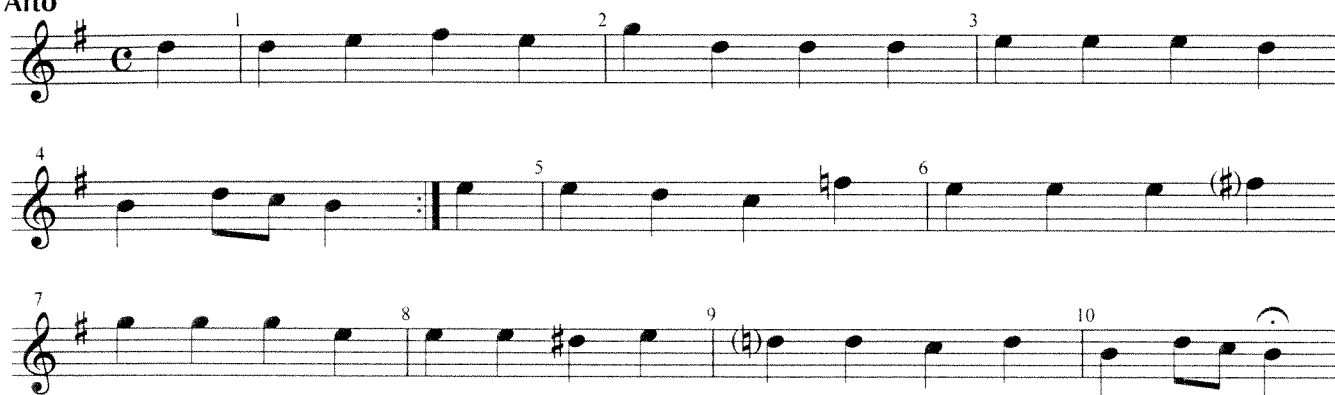
Von Nicolaus Decius (1485-1546)

25
27

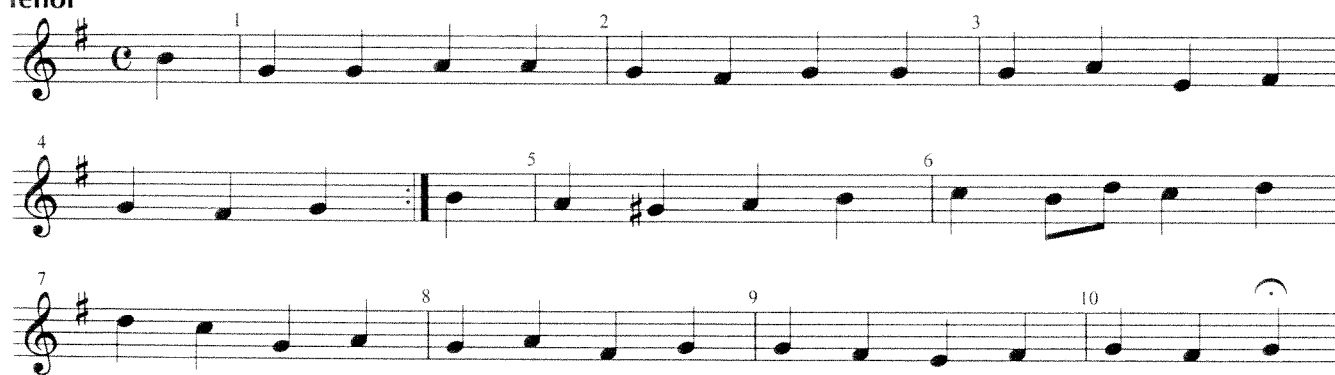
Soprano



Alto



Tenor



Bass



CHORALE NO. 16

Johann Sebastian Bach (1685-1750)

26
73

Soprano



Alto



Tenor



Bass



BAND INFO – “NEED TO KNOW”

Strategies for SMART practice:

1. Play rhythms on one pitch first if difficult
2. Look for patterns
3. Play in a comfortable range first (down an octave?)
4. Isolate one challenge at a time
5. Work slow to fast (use a metronome)
6. Build from the middle

Logical Steps to Effective Intonation

1. Listen for “beats”
2. Make an adjustment; if beats get faster, try the opposite until the beats slow and eventually disappear.
3. If you have to pinch to make the beats stop, make your instrument shorter
4. If you have to relax to make the beats stop, make your instrument longer
5. When you hear no beats while playing with your normal embouchure you are in tune!

Ways and Steps to Listening

1. If you hear yourself sticking out of the band’s sound you may be playing too loud. This is **BALANCE**. See below for info on the Pyramid of Sound.
2. If you adjust your volume and still stick out of the band’s sound, adjust your posture, embouchure, and breath support to make your tone mesh better. This is **BLEND**. Think of putting your sound “inside” other voices...e.g. Alto’s try to fit “inside” the horn sound; Trumpets try to fit “inside” the tuba sound.
3. If you adjust your volume and tone and still stick out of the band’s sound, you may be out of tune. This is **INTONATION** (see above).
4. Always listen down to the lowest instrument, to the people on either side of you, and to yourself.

The Pyramid of Sound (BALANCE)

1. Higher voices are more easily heard than low voices; therefore to create a more balanced sound, adjust all dynamics levels as follows.
2. Low voices (tuba, low brass, tenor sax) should be strongest...play at or above the written dynamic level
3. Middle voices (alto, horn) are the next highest priority...play at or slightly below the written dynamic level
4. High voices (trumpets, flute, clarinet) should be least prominent...play one level below the written dynamic level

Scale and Chord Related Theory

A scale is a series of single notes which ascend or descend in a stepwise manner within the range of an octave. Because scales are arranged in a stepwise manner, the note names will always be in alphabetical order.

The notes within scales have a specific whole step/half step intervallic relationship with each other.

C major scale (half steps are between scale degrees 3 - 4 and 7 - 8).

Intervals: W W H W W W H

Scale Degrees: 1 2 3 4 5 6 7 8

Tonic Dominant Leading Tone

C natural minor scale (lower the 3rd, 6th, and 7th scale degrees a half step).

Intervals: W H W W H W W

Scale Degrees: 1 2 3 4 5 6 7 8

C harmonic minor scale (lower the 3rd and 6th scale degrees a half step).

Intervals: W H W W H W+H H

Scale Degrees: 1 2 3 4 5 6 7 8

C melodic minor scale (ascending lower the 3rd and descending lower the 7th, 6th, and 3rd scale degrees a half step).

Intervals: W H W W W W H W W H W W H W

Scale Degrees: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Augmented & Diminished Intervals from C

Augmented 4th (tritone)



Diminished 5th (tritone)



Augmented 5th



Intervals of the C major scale:

Major 2nd Major 3rd Perfect 4th Perfect 5th Major 6th Major 7th Perfect Octave

Minor Intervals from C

minor 2nd
minor 3rd
minor 6th
minor 7th

C major triad (three note chord) in root position and inversions.

Root Position First Inversion Second Inversion

From Bottom: root-third-fifth From Bottom: third-fifth-root From Bottom: fifth-root-third

Basic chord types constructed from C:

Major Minor (lower third) Diminished (lower third & fifth)

Augmented (raise fifth) Sus 4 (fourth replaces third)

Essential Vocabulary:

Interval - the distance between two notes

Half Step - the closest interval between two notes

Whole Step - an interval of two half steps

Third - the distance of two adjacent lines or two adjacent spaces

Scale Degree - a note's classification according to its position in the scale

Tonic - the first note of a scale, the "key-note" from which the scale takes its name

Dominant - the fifth scale degree, chords built on this note are "dominant" and normally resolve to the tonic

Leading Tone - the seventh scale degree, it is one half step below tonic and its tendency is to "lead" or rise to the tonic