

## BHS BAND WARM-UP PACKET – ALTO SAX

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21A

# Saxophone Trill Fingerings Chart

Low A Bari Sax only

(this chart is applicable to all saxophones)

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	
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			

1B

Diagram illustrating fingerings for various intervals on a saxophone, organized into five rows of six boxes each. Each box shows a staff with a treble clef and a key signature of one flat (Bb). The intervals are indicated above the staff, and the fingerings are shown below the staff using black dots for fingers and white circles for keys. Arrows indicate finger movement.

**Row 1:**

- D to Eb
- D to E
- D# to E
- Eb to F
- E to F
- E to F#
- F to Gb

**Row 2:**

- F to G
- F# to G
- Gb to Ab
- G to Ab
- G to A
- G# to A

**Row 3:**

- Ab to Bb
- A to Bb
- A to B
- A# to B
- Bb to C
- B to C

**Row 4:**

- B to C#
- C to Db
- C to D
- C# to D
- Db to Eb
- D to Eb

**Row 5:**

- D to E
- D# to E
- Eb to F
- E to F
- E to F#
- F to Gb

High F# Key Saxophones Only

2

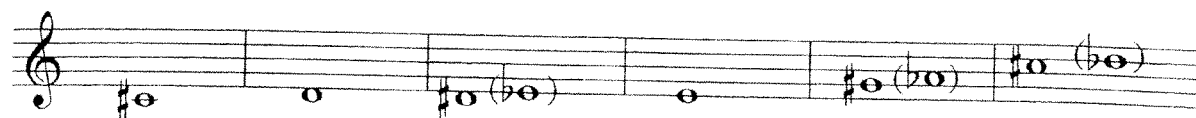
## Pitch Tendencies & Adjustments

F = Flat  
S = Sharp  
V = Very

### Alto Saxophone

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

(Notes not addressed are  
generally acceptable)



Pitch

Tendency

F

F

VF

F

F

VF

Adjustment

None

Add LP2

Add LP2

Add LP3 or LP4

Add F# key

Add RS2 or  
OK and 3



S

S

VS

S

S

S

Add LP3

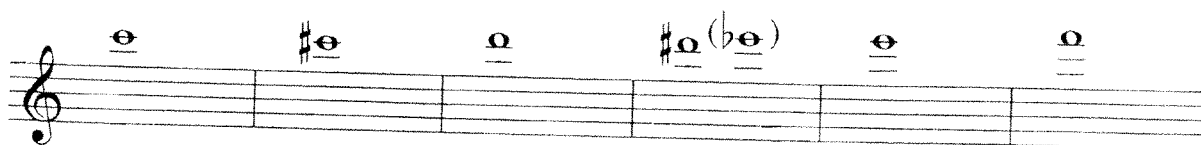
Add LP3

Add LP4

Add RP2

Add RP2

Add 6



S

VVS

VS

VS

VVS

VS

Add 4, 5, 6

Use 4 & 6

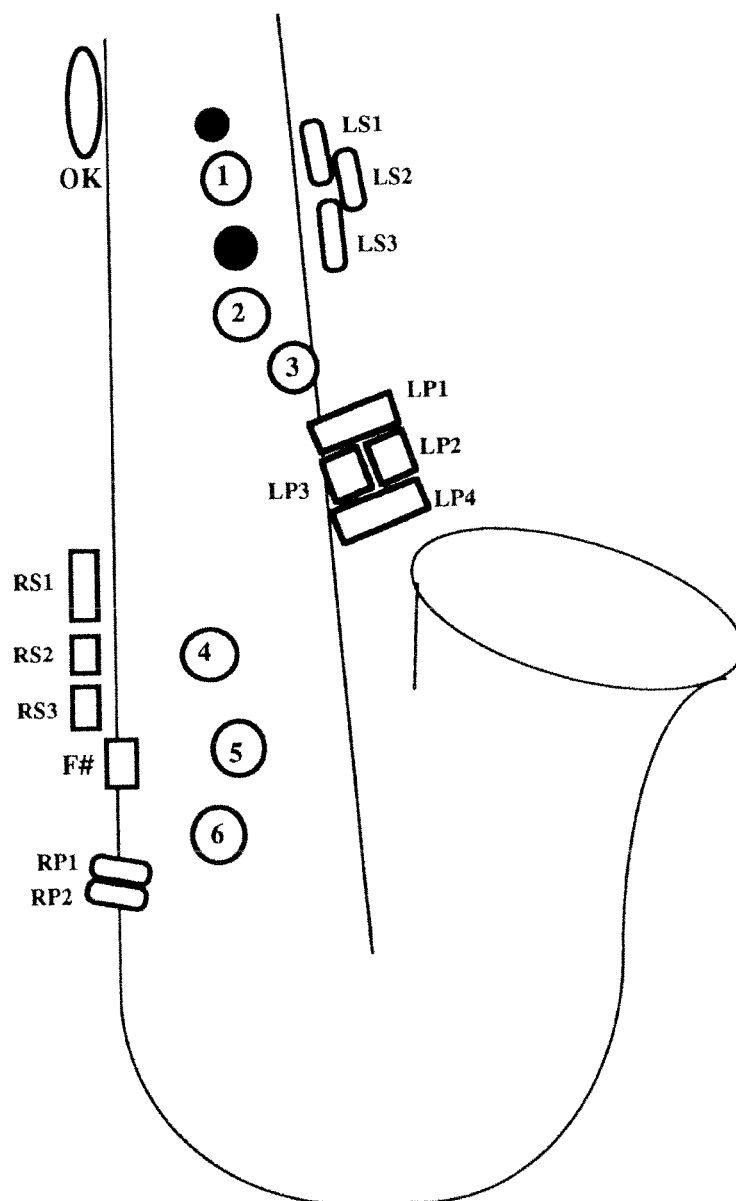
Add 4, 5, 6

Close LS2

Close LS2 or  
Use RPI

Close LS1

# 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.**

## Long Tones

[illegible]

13 B-flat Paynter (Descending)

A musical score for a single staff in treble clef with a key signature of one sharp (F#). The piece is titled "B-flat Paynter (Descending)". The notation begins with a treble clef, a sharp sign indicating the key signature, and a fermata over a half note G4. This is followed by a whole rest. Then, a half note G4 is followed by a half note F#4, which is tied to the next measure. The next measure contains a half note E4, followed by another whole rest. A double bar line separates this from the next section. The second section starts with a half note D4, followed by a half note C4, then a half note B3, and a half note A3. This is followed by a half note G3, then a half note F3, then a half note E3, and finally a half note D3. The piece ends with a double bar line.

19 D Paynter (Descending)

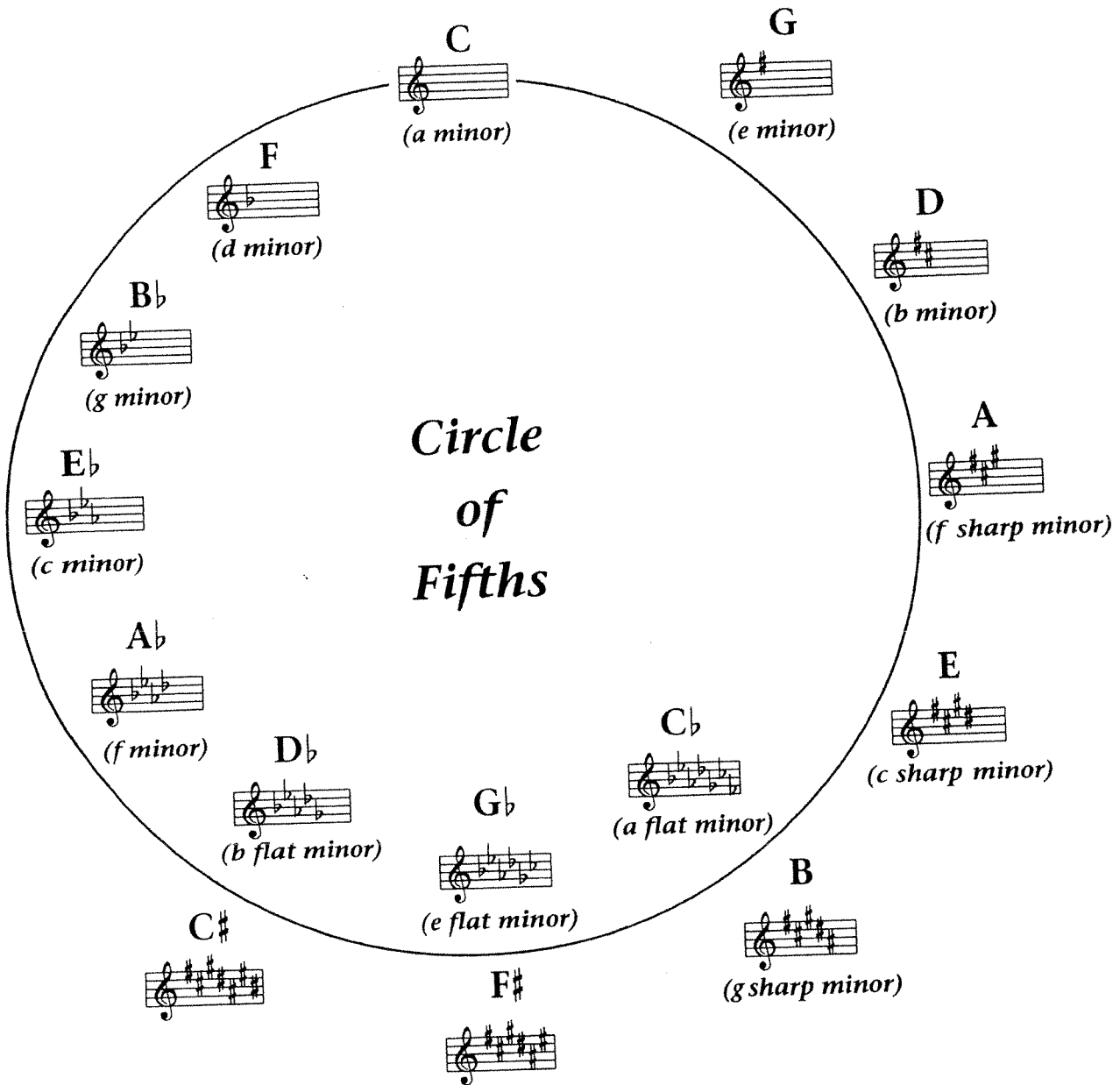
A musical staff in treble clef with a key signature of one sharp (F#). The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (half). The staff ends with a double bar line.[illegible]

25 Paynter (Skips)

Musical notation for 'Paynter (Skips)'. The piece is in G major (one sharp) and 2/4 time. It consists of a single melodic line on a treble clef staff. The melody starts on G4, moves to A4, then B4, and continues with various intervals and rests, ending on a whole note G4. The notation includes eighth, quarter, and half notes, as well as rests.



# Appendix



## Alto Saxophone



29 **Articulation**  
Legato ("doo")      Staccato ("dit")      Accents ("dah")      Marcato ("daht")

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**

#7

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

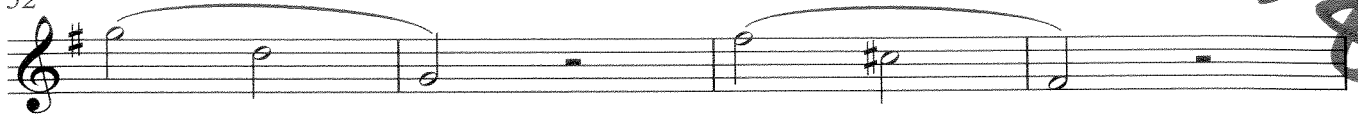
11 toe low toe 12 toe toe low 13 to - tal to - tal 14 ti - tle ti - tle 15 ti - tle to - tal

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



52

Lip Slur #1



56



60

Lip Slurs #2 (#4 in cut)

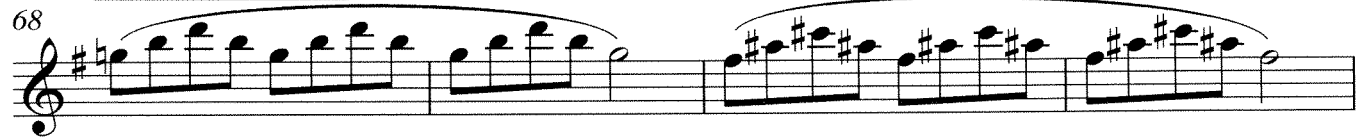


64



68

Lip Slur #3 (#5 in cut)

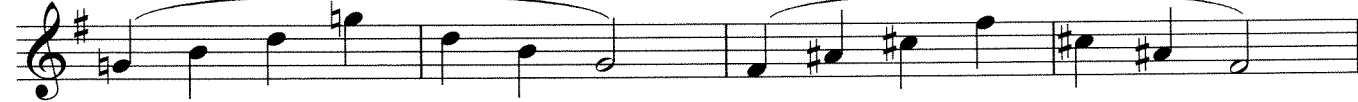


72



Lip Slur #6

76

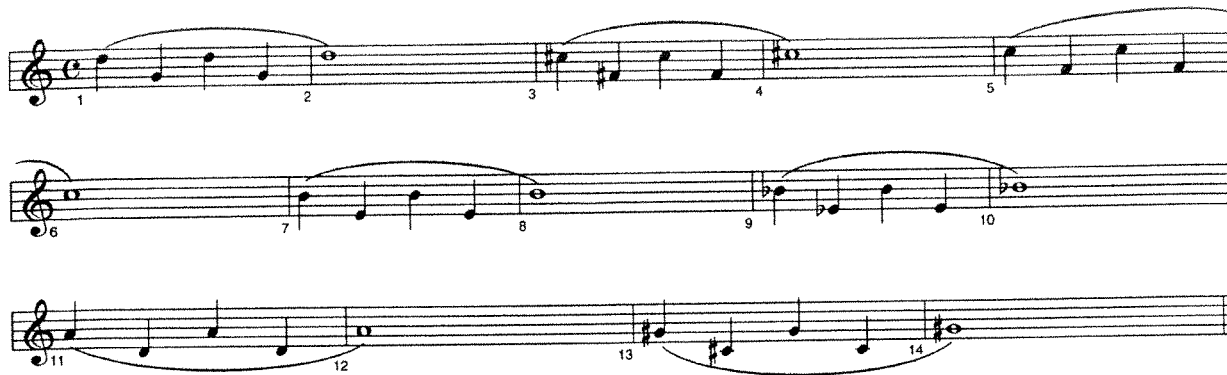


80

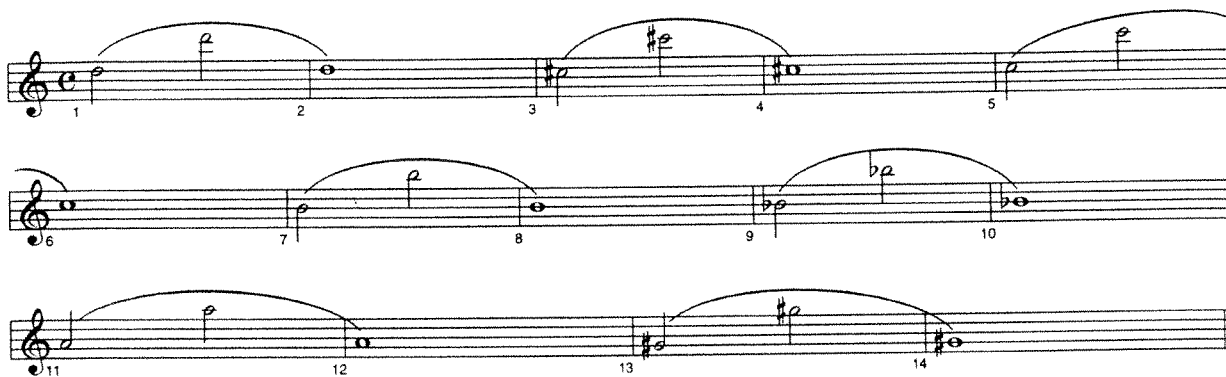


# Warm-Up Set 1

## 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:



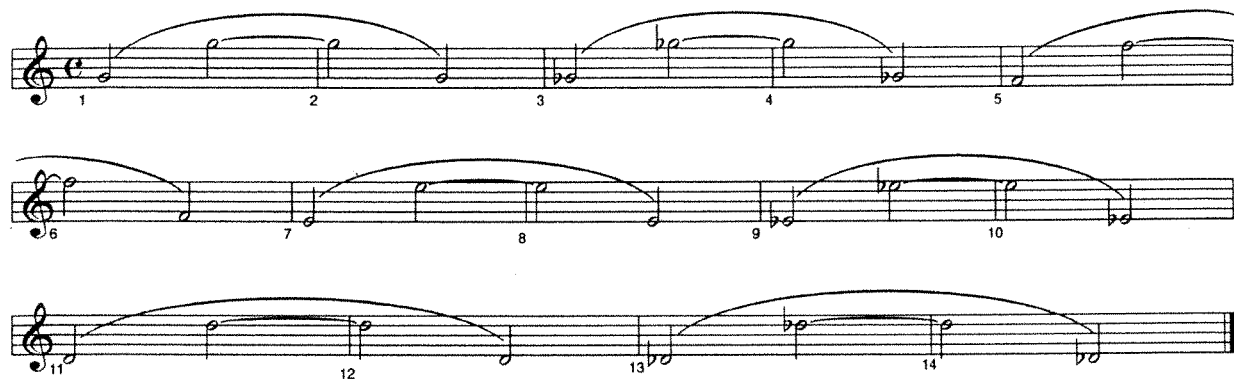
## Warm-Up Set 2



### 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 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:



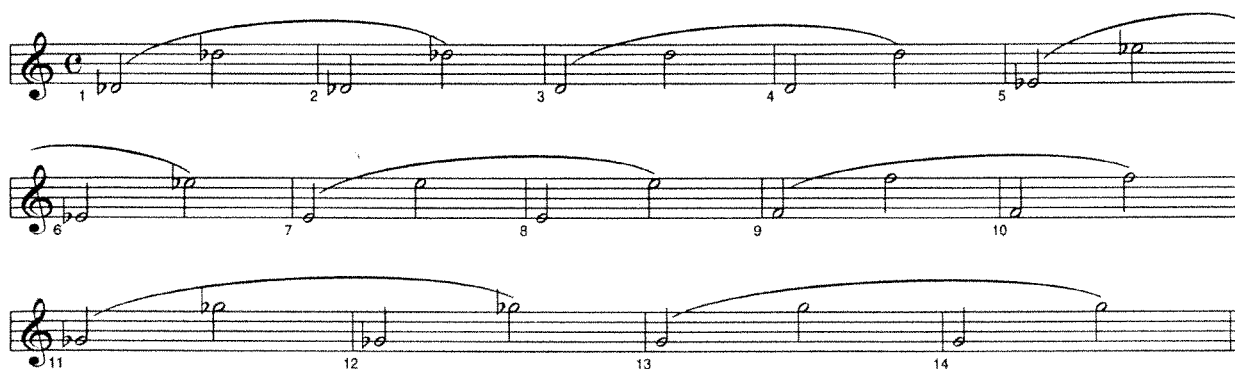
## Warm-Up Set 4

94  
12

### 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:





5 Notes - All Tongued



5 Notes - All Slurred



5 Notes - Slur 2, Tongue 2



5 Notes - Tongue 2, Slur 2



5 Notes - Slur 3, Tongue 1



6/8 Exercise 1



sim. descending

6/8 Exercise 2



similar asc. &amp; desc.

Scale Slurs



Scale Repeats



35



# One Octave Scales & Arpeggios

In All Twelve Major Key Signatures

13  
14





### Chromatic Exercises



### G Chromatic Scale (Concert Bb)



### D Chromatic Scale (Concert F)



16  
~~18~~

# Minor Scales (Melodic, Natural, Harmonic)

Alto Sax

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

M. Max McKee

Sheet music for Alto Sax, showing five sets of minor scales (labeled #1 through #5) for the keys of C, G, D, A, and E. Each set includes three staves: Melodic Minor, Natural Minor, and Harmonic Minor. The scales are written in treble clef with a key signature of one sharp (F#).

**#1 C Minor**

- Melodic Minor: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4
- Natural Minor: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4
- Harmonic Minor: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4

**#2 G Minor**

- Melodic Minor: G4, A4, B4, C#4, D5, E5, F#5, E5, D5, C#4, B4, A4, G4
- Natural Minor: G4, A4, B4, C4, D4, E4, F#4, E4, D4, C4, B4, A4, G4
- Harmonic Minor: G4, A4, B4, C#4, D5, E5, F#5, E5, D5, C#4, B4, A4, G4

**#3 D Minor**

- Melodic Minor: D4, E4, F#4, G4, A4, B4, C#4, B4, A4, G4, F#4, E4, D4
- Natural Minor: D4, E4, F4, G4, A4, B4, C#4, B4, A4, G4, F4, E4, D4
- Harmonic Minor: D4, E4, F#4, G4, A4, B4, C#4, B4, A4, G4, F#4, E4, D4

**#4 A Minor**

- Melodic Minor: A4, B4, C#4, D4, E4, F#4, G#4, F#4, E4, D4, C#4, B4, A4
- Natural Minor: A4, B4, C4, D4, E4, F#4, G#4, F#4, E4, D4, C4, B4, A4
- Harmonic Minor: A4, B4, C#4, D4, E4, F#4, G#4, F#4, E4, D4, C#4, B4, A4

**#5 E Minor**

- Melodic Minor: E4, F#4, G#4, A4, B4, C#4, D#4, C#4, B4, A4, G#4, F#4, E4
- Natural Minor: E4, F4, G4, A4, B4, C#4, D#4, C#4, B4, A4, G4, F4, E4
- Harmonic Minor: E4, F#4, G#4, A4, B4, C#4, D#4, C#4, B4, A4, G#4, F#4, E4

## C Concert Ascending



## B-flat Concert Ascending



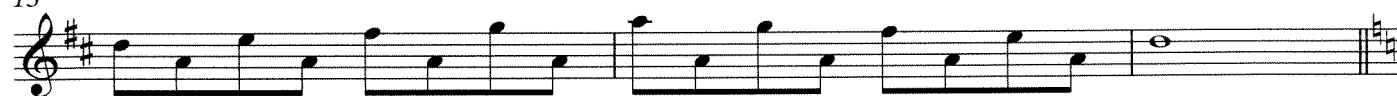
## A-flat Concert Ascending



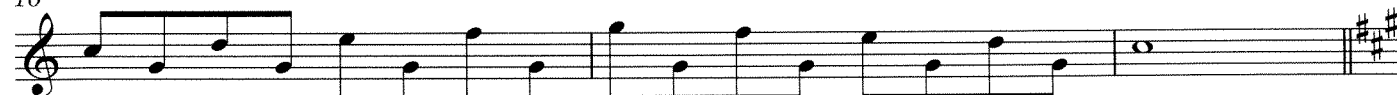
## G-flat Concert Ascending



## F Concert Ascending



## E-flat Concert Ascending



## C Concert Descending



## B-flat Concert Descending



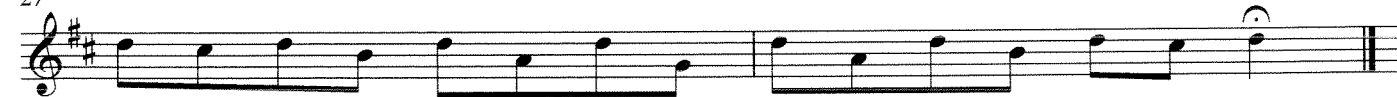
## A-flat Concert Descending



## G-flat Concert Descending



## F Concert Descending



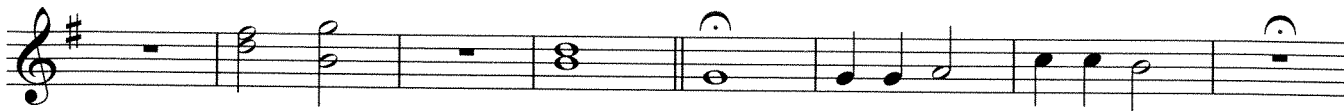
84

## Tuning Chorale #1



## Tuning Chorale #2

93

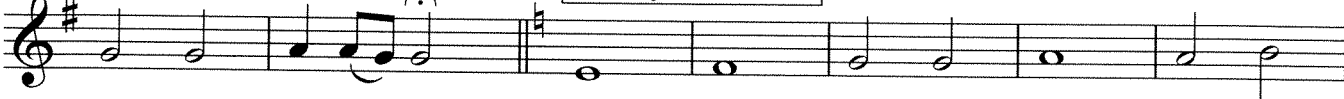


101

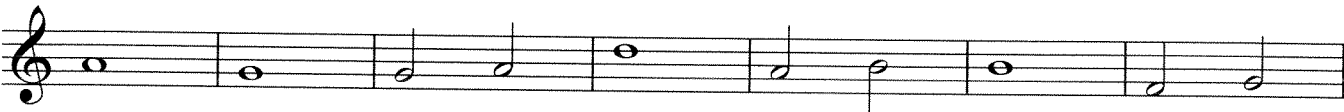


108

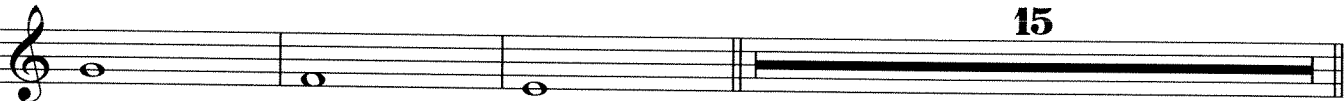
## Treasury of Scales #19



115

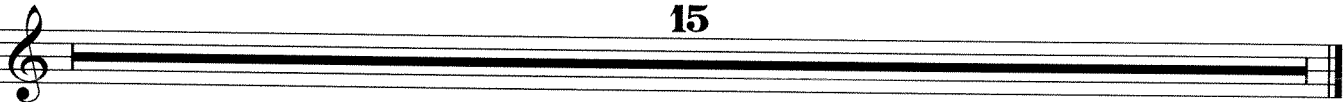


122



15

140



15

# CHORALE No. 1

Johann Crüger (1598-1663)

21  
19

## Soprano

1 2 3 4 5 6 7 8 9 10 11 12 13

## Alto

1 2 3 4 5 6 7 8 9 10 11 12 13

## Tenor

1 2 3 4 5 6 7 8 9 10 11 12 13

## Bass

1 2 3 4 5 6 7 8 9 10 11 12 13

# CHORALE NO. 5



Johann Sebastian Bach (1685-1750)

## Soprano

## Alto

## Tenor

## Bass



## CHORALE NO. 10

2321

Melchior Teschner (1584-1635)

## Soprano

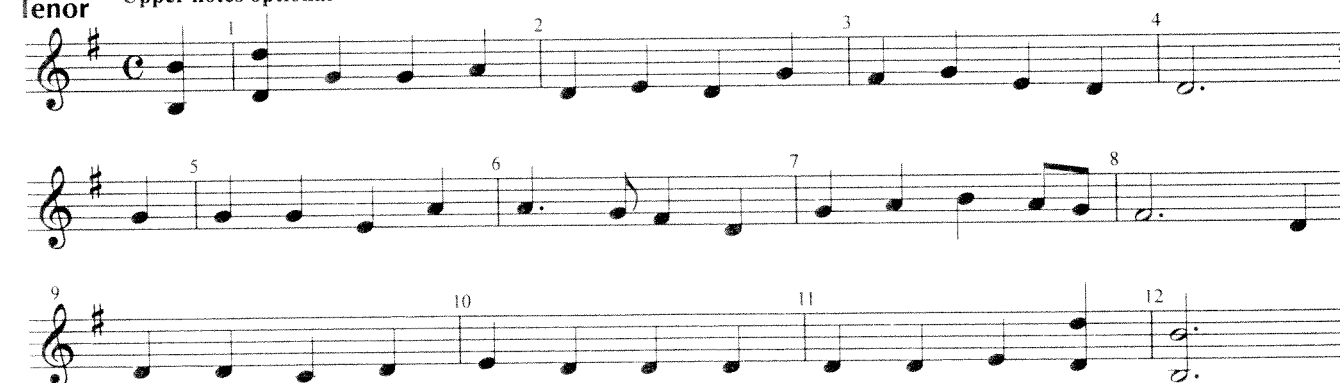


## Alto



## Tenor

Upper notes optional

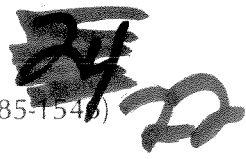


## Bass



## CHORALE NO. 13

Von Nicolaus Decius (1485-1540)



## Soprano



## Alto



## Tenor

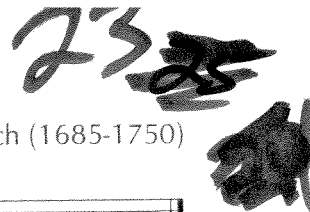


## Bass



## CHORALE NO. 16

Johann Sebastian Bach (1685-1750)



## 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

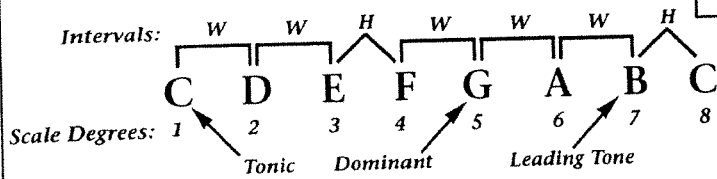
25

A scale is a series of single notes which ascend or descend in a stepwise manner within the range of an octave.

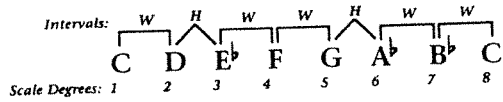
Because scales are arranged in a stepwise manner, the note names will always be in alphabetical order.

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

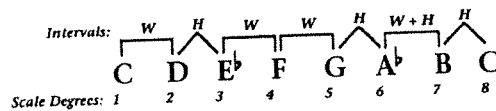
**C major scale** (half steps are between scale degrees 3 - 4 and 7 - 8).



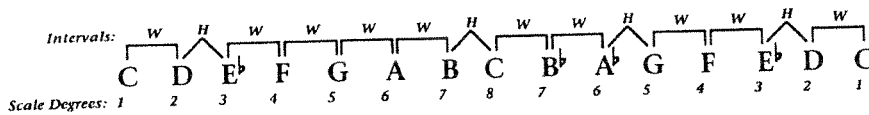
**C natural minor scale** (lower the 3rd, 6th, and 7th scale degrees a half step).



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



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



**Augmented & Diminished Intervals from C**

Augmented 4th (tritone)



Diminished 5th (tritone)



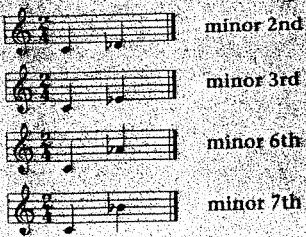
Augmented 5th



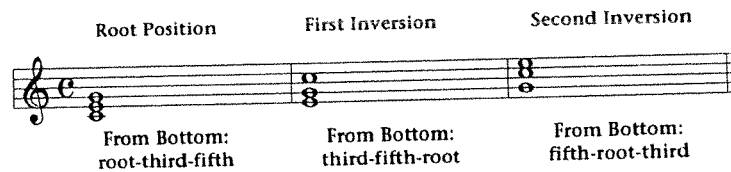
**Intervals of the C major scale:**



**Minor Intervals from C**



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



## 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

**Basic chord types constructed from C:**

