

BHS BAND WARM-UP PACKET – OBOE

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OBOE FINGERING CHART

A# Bb	B	C	C# Db	D	D# Eb	E

F	F# Gb	G	G# Ab	A	A# Bb	B

C	C# Db	D	D# Eb	E	F

F# Gb	G	G# Ab	A	A# Bb	B	C

C# Db	D	D# Eb	E	F

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

W320B

Musical instruments on the cover provided courtesy of the G. Leblanc Corporation, Kenosha, Wisconsin, U.S.A.

Oboe Trill Fingering Chart

122

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	D to E \flat	D to E	D \sharp to E	E \flat to F	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

G to A	G \sharp to A	A \flat to B \flat	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	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 E to F

This row contains six boxes, each representing a chromatic scale step. Each box includes a musical staff with a treble clef and a single note, and a corresponding fingering diagram. The diagrams use black dots for fingers on the right hand and white circles for fingers on the left hand. Arrows indicate the direction of finger movement. Some diagrams include a small keyboard icon to show the key location.

E to F \sharp F to G \flat F to G F \sharp to G G \flat to A \flat G to A \flat

This row contains six boxes for chromatic scale steps. The fingering diagrams show various fingerings for the right and left hands, with arrows indicating the sequence of finger movements. Some boxes include keyboard icons for reference.

G to A G \sharp to A A \flat to B \flat A to B \flat A to B A \sharp to B

This row contains six boxes for chromatic scale steps. The diagrams illustrate the fingering for each interval, including the use of the thumb and index finger in some cases. Keyboard icons are provided for the first and last boxes.

B \flat to C B to C B to C \sharp C to D \flat C to D C \sharp to D

This row contains six boxes for chromatic scale steps. The diagrams show the fingering for each interval, with arrows indicating the direction of finger movement. Keyboard icons are included for the first and last boxes.

D \flat to E \flat D to E \flat D to E D \sharp to E E \flat to F E to F

This row contains six boxes for chromatic scale steps, identical to the first row. The diagrams show the fingering for each interval, including the use of the thumb and index finger. Keyboard icons are provided for the first and last boxes.

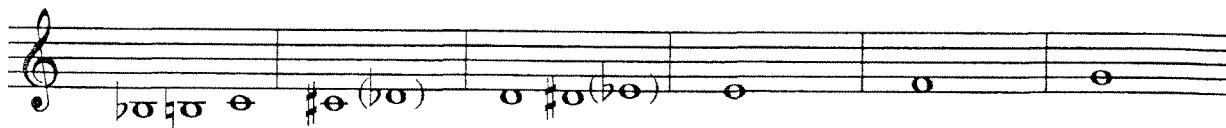
2

Pitch Tendencies & Adjustments

Oboe

S = Sharp
F = Flat
V = Very

(Notes not addressed are generally acceptable)



Pitch

Tendency F VF F S F S S

Adjustment	Use RP3 More reed in mouth	More reed & air Firm embouchure	More reed & air Firm embouchure	Add low R3 key	Regular fingering	R1/R3 RP3	Less reed Add R3 or RP1
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Tendency S VS S S F S S

Adjustment	Add R3 & RP1	Use less reed Add RP1 or R1, R2 & R3	Less reed	Add LP2 or Low Bb key if available	Add RP3	Use R1 & R3 only	Add LP2
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Tendency F F VF VS F S

Adjustment	Use more reed Add adjusting key Such as LP1 Experiment	Use more reed Add adjusting key - experiment	Use more reed Add adjusting key - experiment	Add LP2	Multiple fingerings Available depending on instrument Experiment	Multiple fingerings Available depending on instrument Experiment	Multiple fingerings Available depending on instrument Experiment
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~~Handwritten scribble~~
3

Oboe





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

4

Oboe

Long Tones

Breathing! B-flat Separate B-flat Overlap

Player 1 Player 2 Player 1 Player 2 Player 3

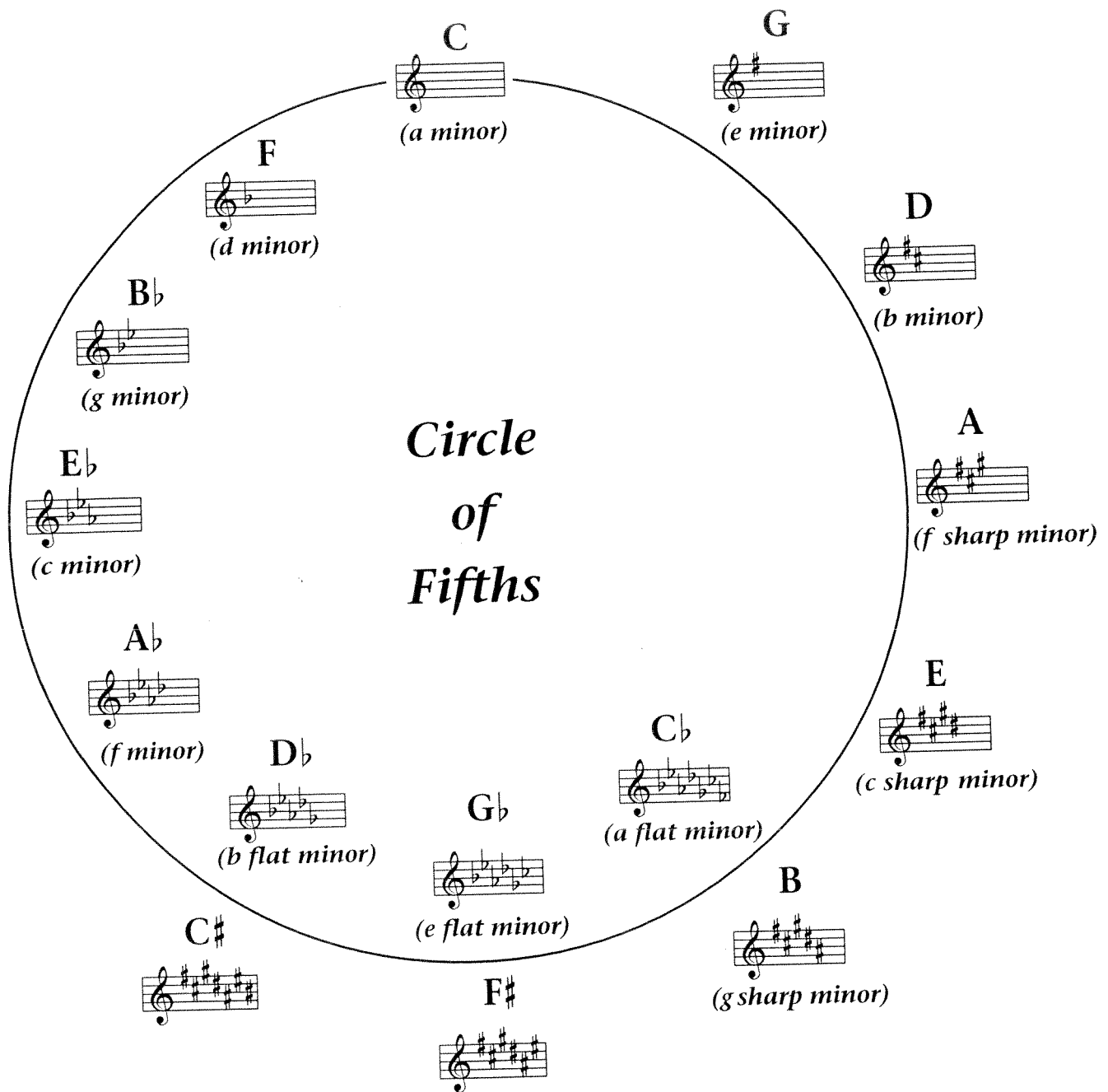
6 F Concert Paynter

13 B-flat Paynter (Descending)

19 D Paynter (Descending)

22 F Paynter (Ascending)

25 Paynter (Skips)





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

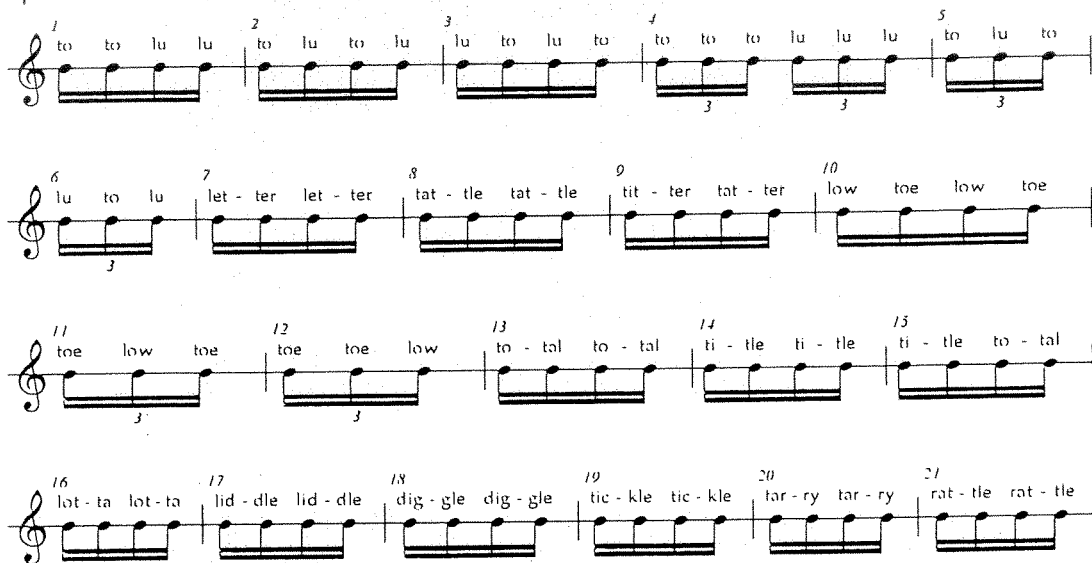
41 Double Tonguing ("ta-ka" or "da-ga")

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



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

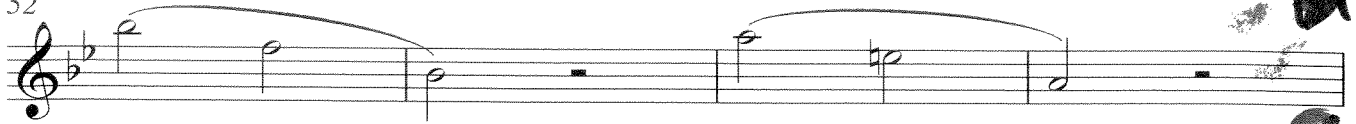
11 toe low toe 12 toe toe low 13 to - tal to - tal 14 ti - tle ti - tle 15 ti - tle to - tal

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

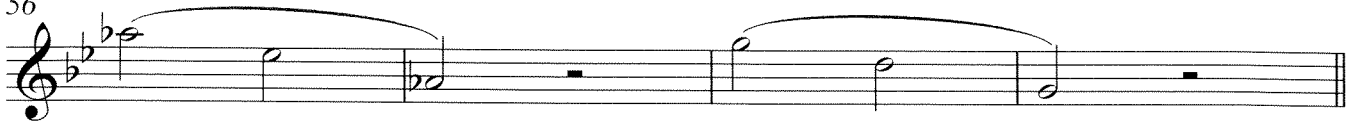
The image shows a page of musical notation for saxophone exercises. It consists of four staves of music, each with a treble clef and a key signature of one flat (Bb). The exercises are numbered 1 through 21. Each exercise is written on a single staff with a 4/4 time signature. The notes are mostly eighth and quarter notes, often grouped in triplets. The lyrics are written above the notes. A large handwritten number '7' is visible in the top right corner of the page.

Flexibility

52



56



Lip Slurs #2 (#4 in cut)

60



64

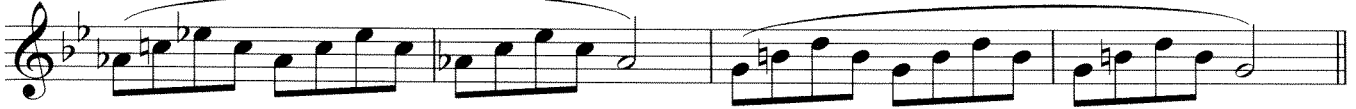


Lip Slur #3 (#5 in cut)

68

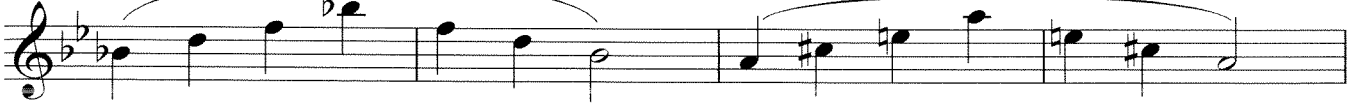


72

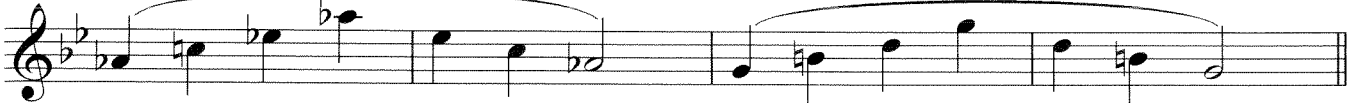


Lip Slur #6

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:

B
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:

5 Notes - All Tongued

5 Notes - All Slurred

9 5 Notes - Slur 2, Tongue 2

13 5 Notes - ~~Slur 2~~, Tongue 2

17 5 Notes - Slur 3, Tongue 1

21 6/8 Exercise 1

sim. descending

25 6/8 Exercise 2

similar asc. & desc.

29 Scale Slurs

33 Scale Repeats

35

One Octave Scales & Arpeggios

In All Twelve Major Key Signatures



15



Chromatic Exercises



Bb Chromatic Scale



F Chromatic Scale



Minor Scales (Melodic, Natural, Harmonic)



Oboe

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



Intervals

C Concert Ascending

4 B-flat Concert Ascending

7 A-flat Concert Ascending

10 G-flat Concert Ascending F Concert Ascending

16 E-flat Concert Ascending

19 C Concert Descending B-flat Concert Descending

23 A-flat Concert Descending G-flat Concert Descending

27 F Concert Descending

Chorales

84

Tuning Chorale #1



Tuning Chorale #2

93

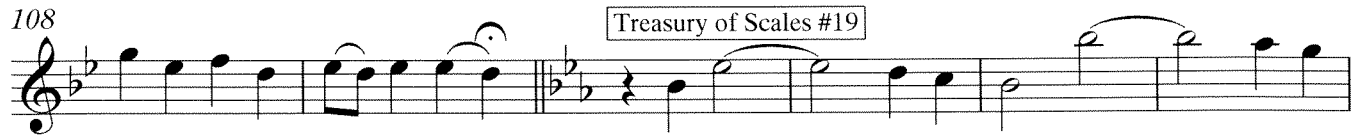


101



108

Treasury of Scales #19



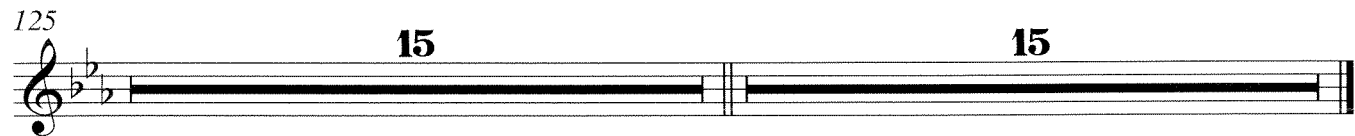
114



120

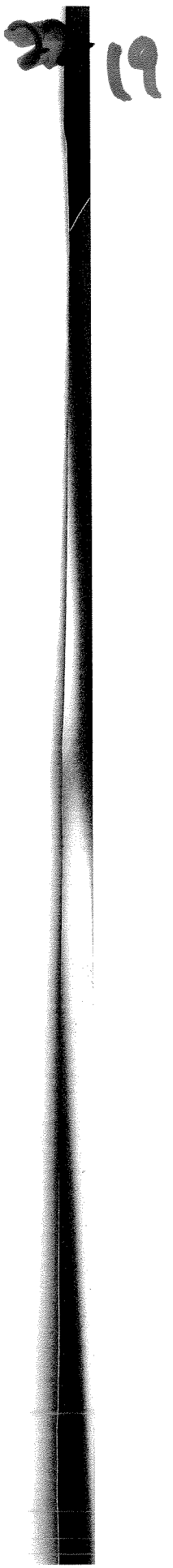


125



CHORALE NO. 1

Johann Crüger (1598-1663)



Soprano

Alto

Tenor

Bass



Soprano

Musical notation for Soprano voice, measures 1-10. The notation is on a single staff in G major (one sharp) and common time. The melody consists of quarter and eighth notes. Measure numbers 1 through 10 are indicated above the staff.

Alto

Musical notation for Alto voice, measures 1-10. The notation is on a single staff in G major (one sharp) and common time. The melody consists of quarter and eighth notes. Measure numbers 1 through 10 are indicated above the staff.

Tenor

Musical notation for Tenor voice, measures 1-10. The notation is on a single staff in G major (one sharp) and common time. The melody consists of quarter and eighth notes. Measure numbers 1 through 10 are indicated above the staff.

Bass

Musical notation for Bass voice, measures 1-10. The notation is on a single staff in G major (one sharp) and common time. The melody consists of quarter and eighth notes. Measure numbers 1 through 10 are indicated above the staff.

CHORALE NO. 10

Melchior Teschner (1584-1635)



21

Soprano Upper notes optional

Alto

Tenor

Bass

CHORALE NO. 15

Johann Schop (1590-1667)

Soprano

Musical score for Soprano voice part, measures 1-12. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with some beamed eighth notes. Measure numbers 1 through 12 are indicated above the staff. The piece concludes with a repeat sign and a fermata over the final note.

Alto

Musical score for Alto voice part, measures 1-12. The score is written in treble clef with a key signature of three flats and a common time signature. The melody features quarter and eighth notes, with some descending eighth-note pairs. Measure numbers 1 through 12 are indicated above the staff. The piece concludes with a repeat sign and a fermata over the final note.

Tenor

Musical score for Tenor voice part, measures 1-12. The score is written in treble clef with a key signature of three flats and a common time signature. The melody consists of quarter and eighth notes. Measure numbers 1 through 12 are indicated above the staff. The piece concludes with a repeat sign and a fermata over the final note.

Bass

Musical score for Bass voice part, measures 1-12. The score is written in treble clef with a key signature of three flats and a common time signature. The melody consists of quarter and eighth notes. Measure numbers 1 through 12 are indicated above the staff. The piece concludes with a repeat sign and a fermata over the final note.

23

Soprano

Musical notation for the Soprano part, consisting of three staves. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in a soprano clef.

Alto

Musical notation for the Alto part, consisting of three staves. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in an alto clef.

Tenor

Musical notation for the Tenor part, consisting of three staves. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in a tenor clef.

Bass

Musical notation for the Bass part, consisting of three staves. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in a bass clef.

BAND INFO – “NEED TO KNOW”

~~27~~
24

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).

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