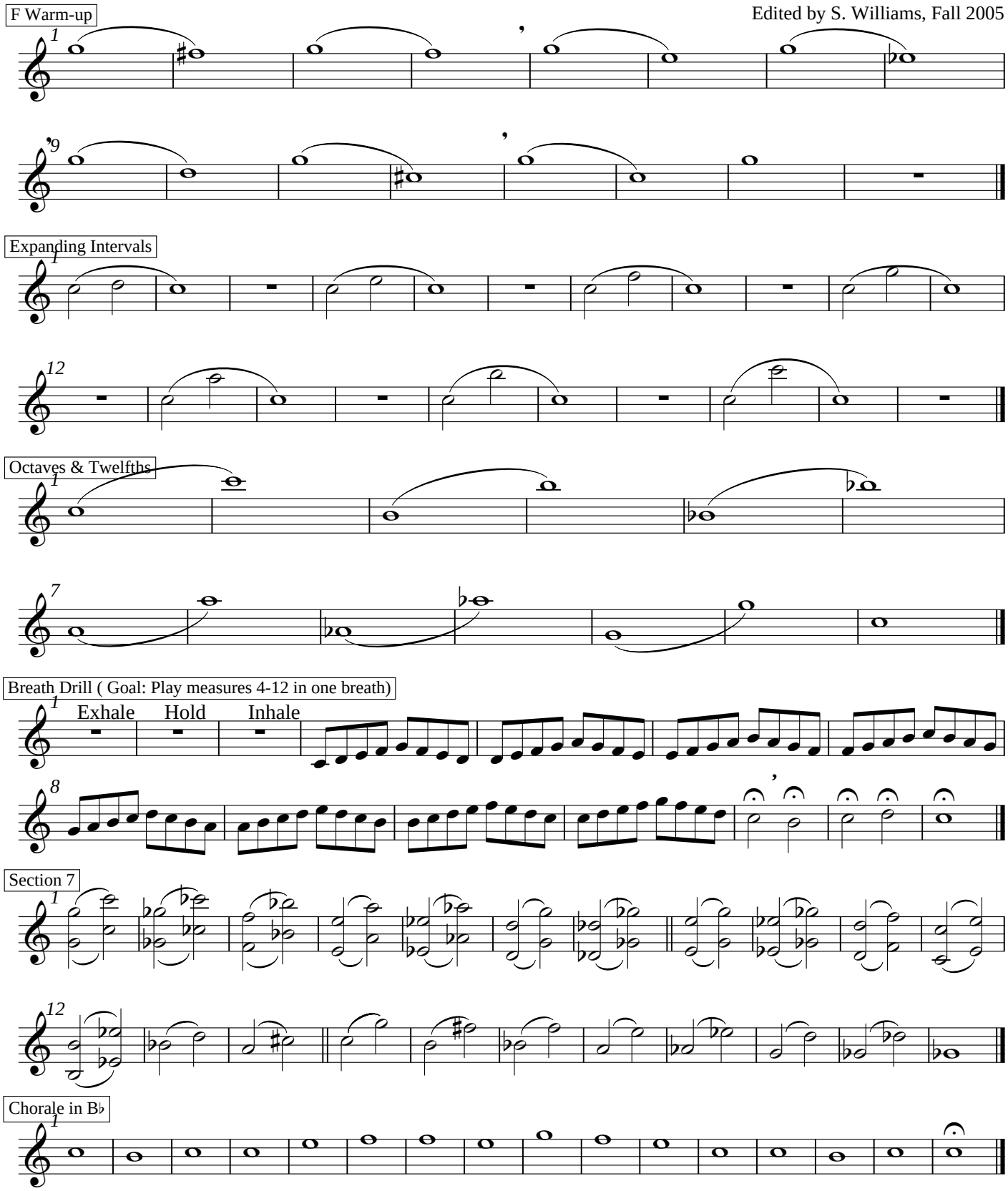
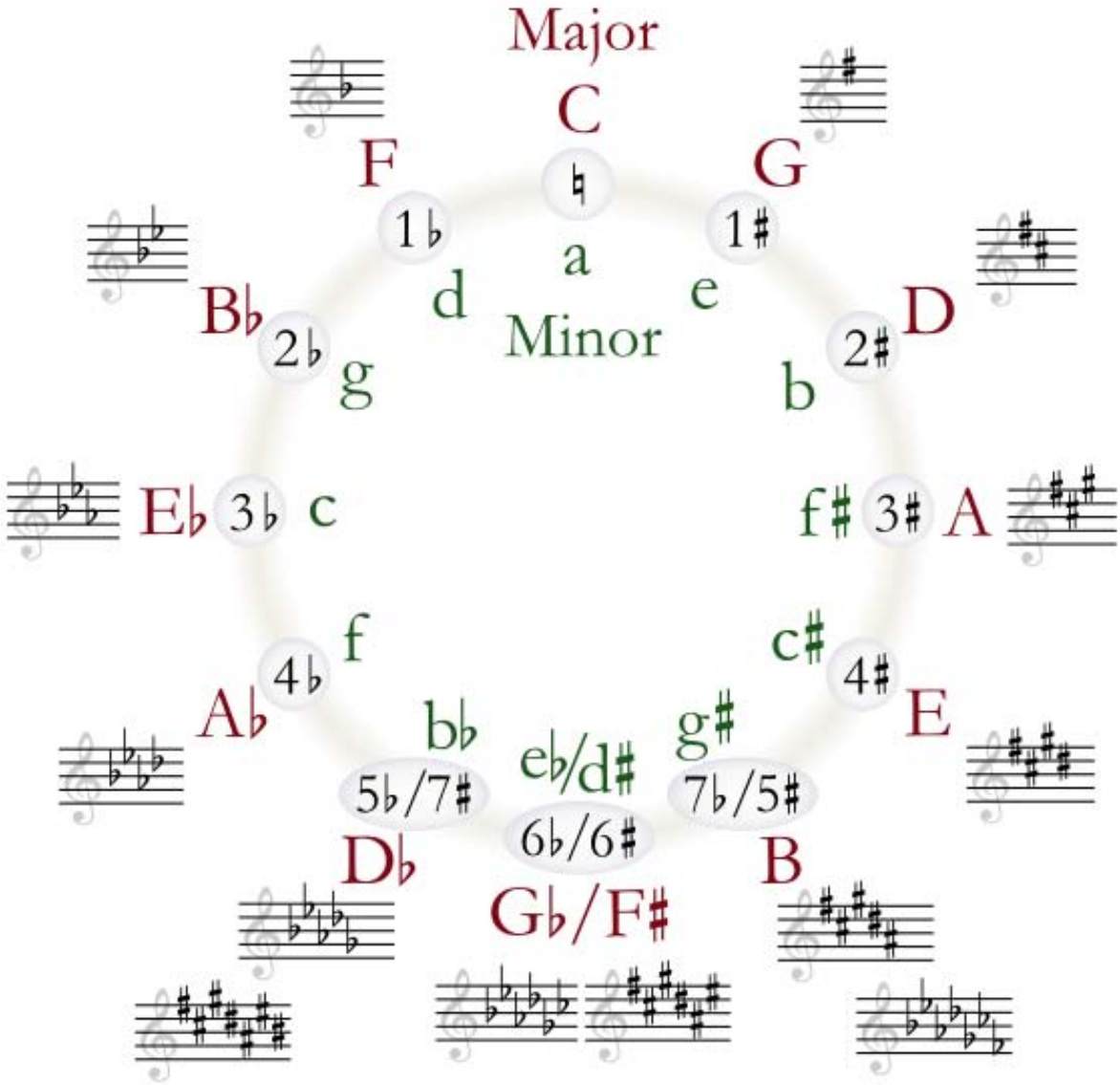
Tenor Saxophone

Daily Warm-Up

From Selected Vandercook Studies
Edited by S. Williams, Fall 2005

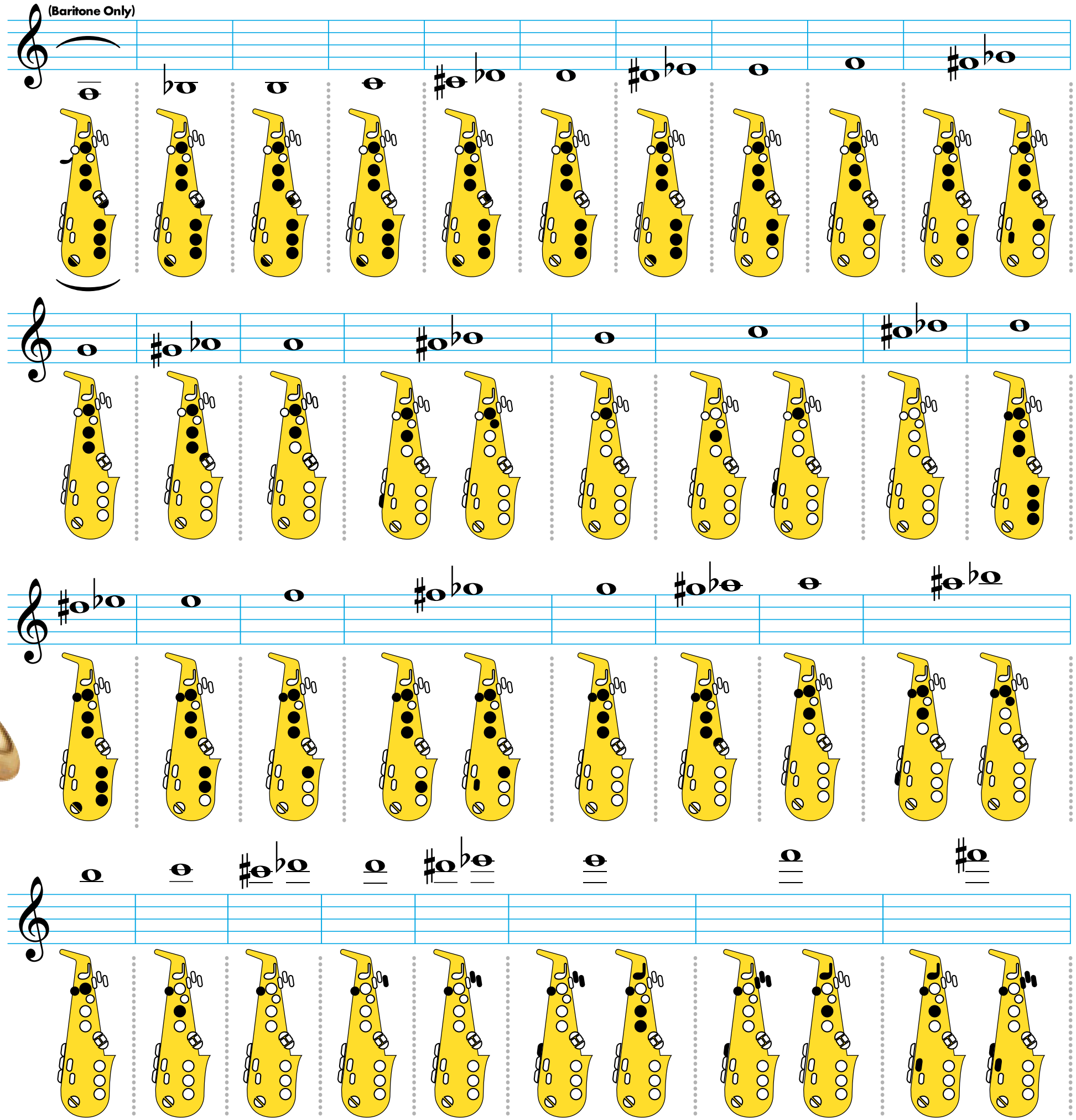



Major
C
♮
a
Minor
F
1♭
d
G
1♯
e
B♭
2♭
g
D
2♯
b
E♭
3♭
c
A
3♯
f♯
f
4♭
A♭
c♯
4♯
E
b♭
5♭/7♯
D♭
e♭/d♯
6♭/6♯
G♭/F♯
g♯
7♭/5♯
B

SAX FINGERINGS

Open ○
Pressed ●

Alto Saxophone



YAMAHA

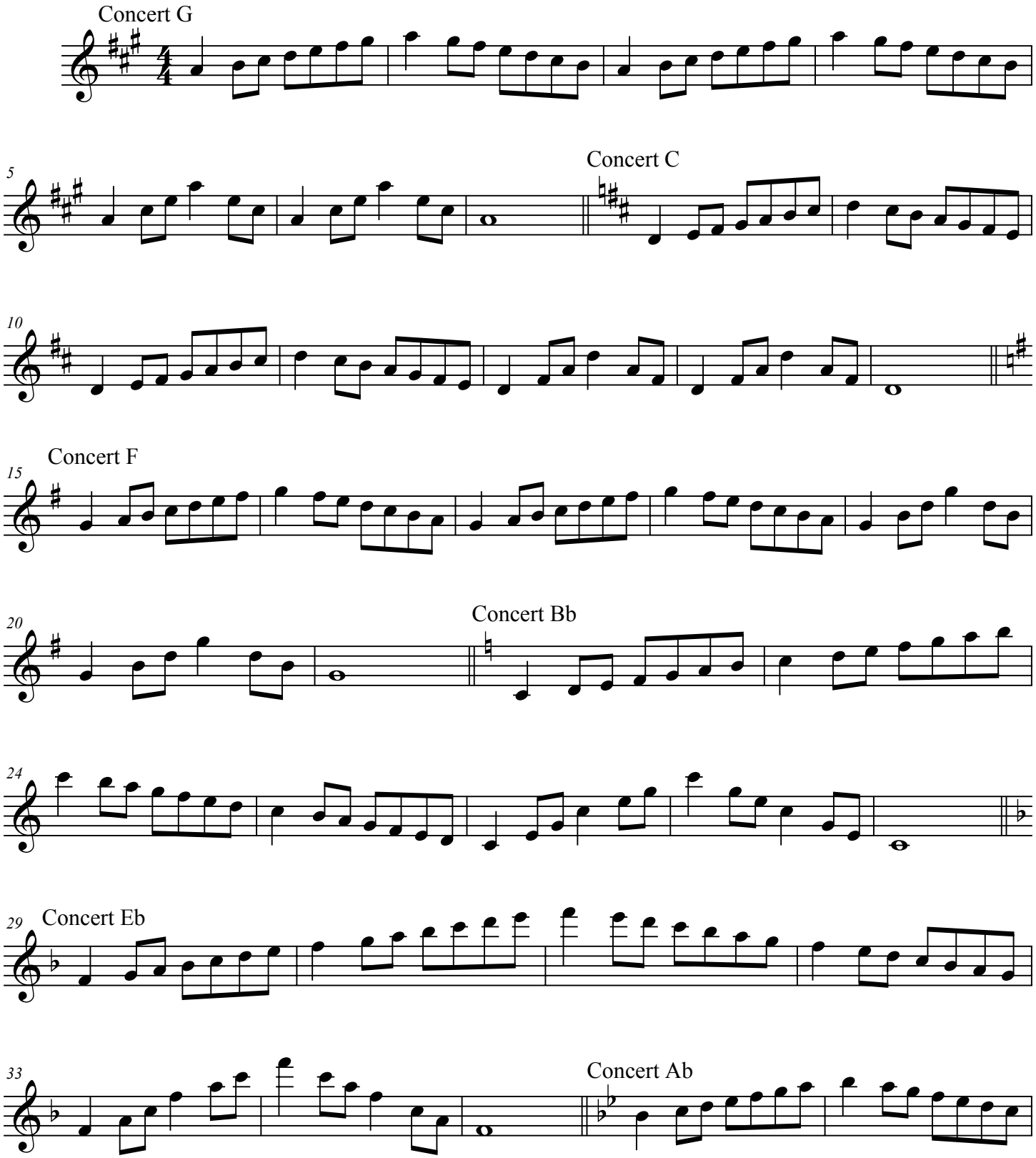
Tenor Saxophone

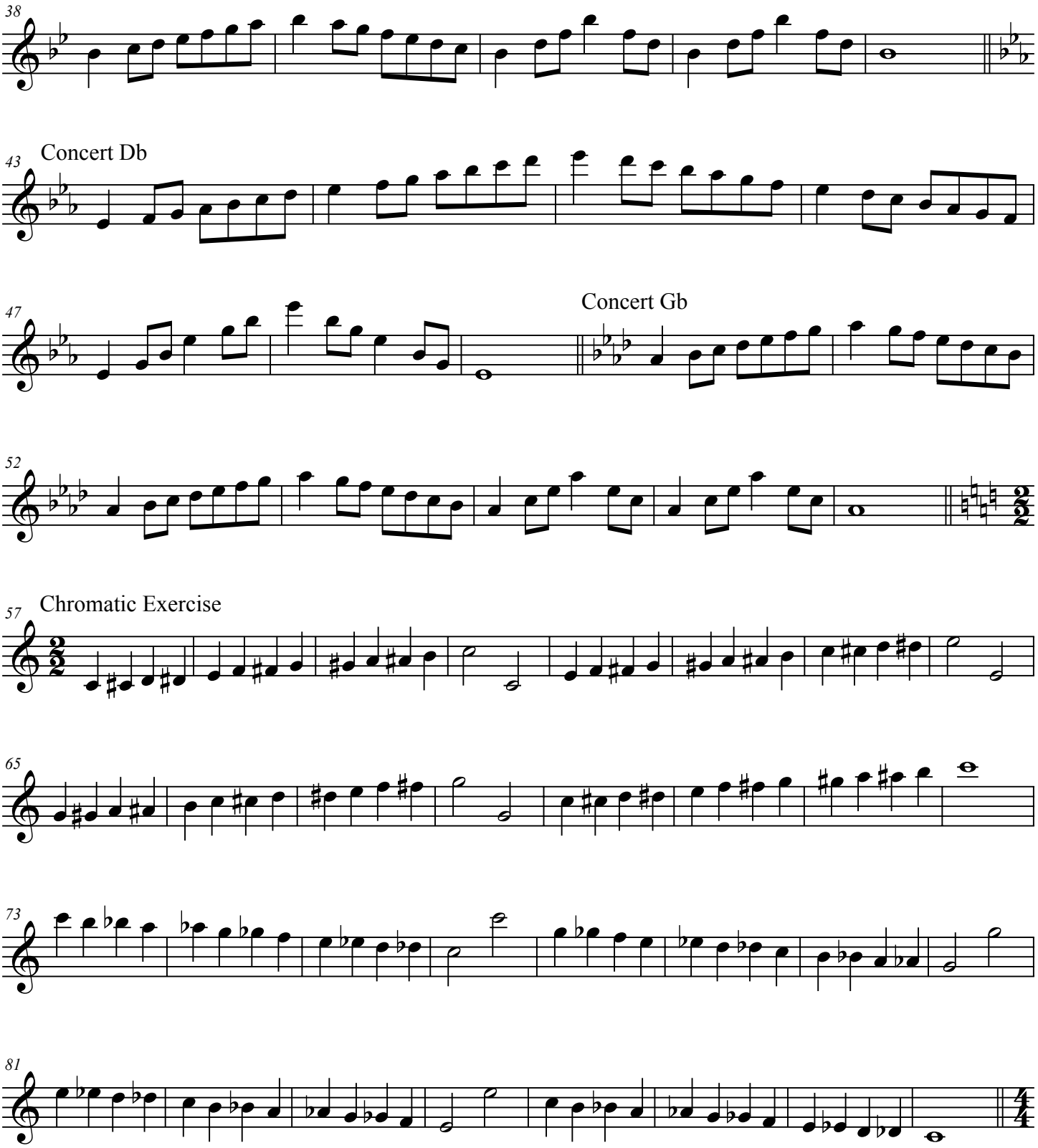
Soprano Saxophone

Baritone Saxophone

In-Class Scales & Chromatic

Tenor Sax.

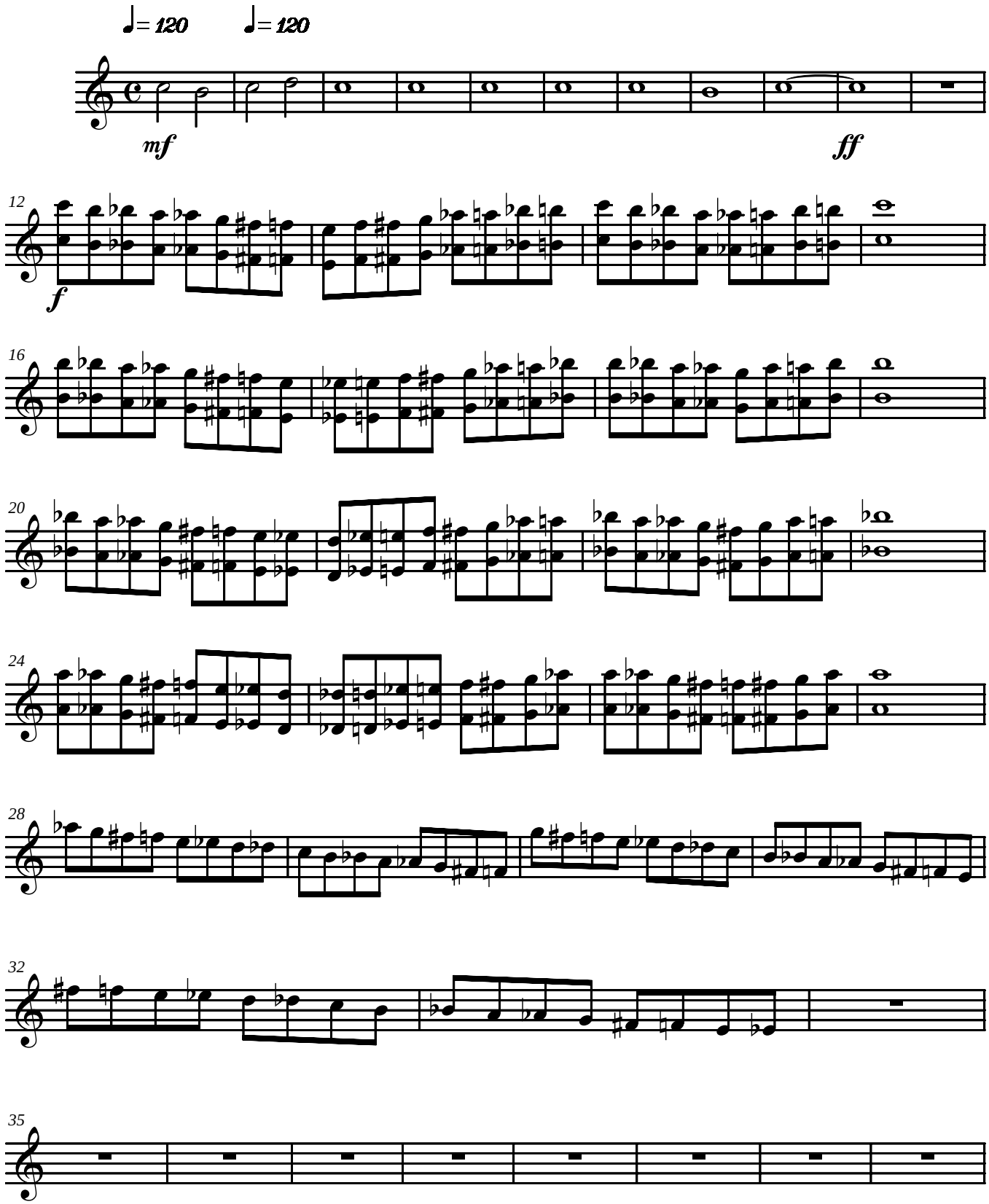



38
43
Concert Db
47
Concert Gb
52
57
Chromatic Exercise
65
73
81

The Other Warmup

Tenor Sax.

J. High



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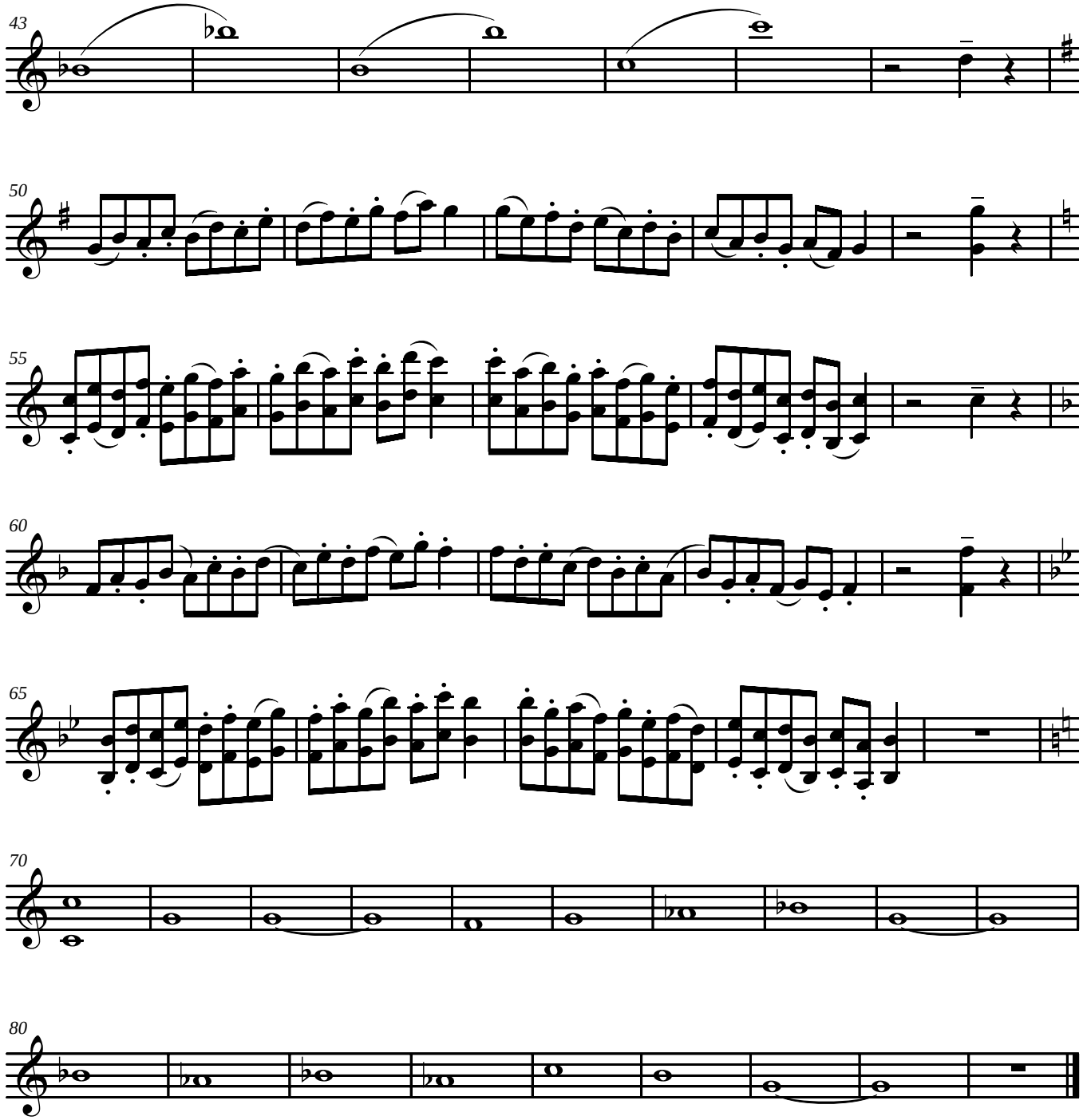
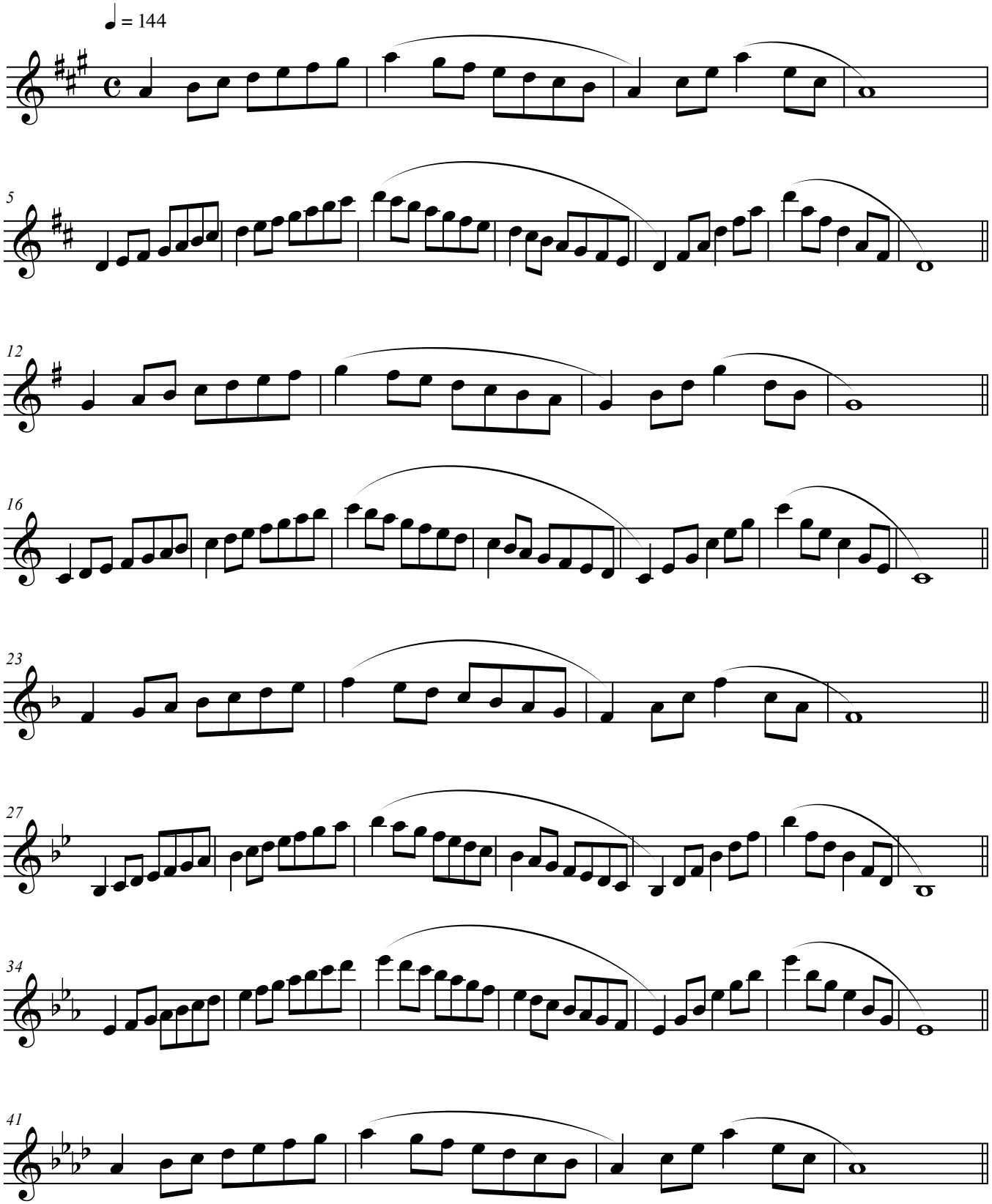
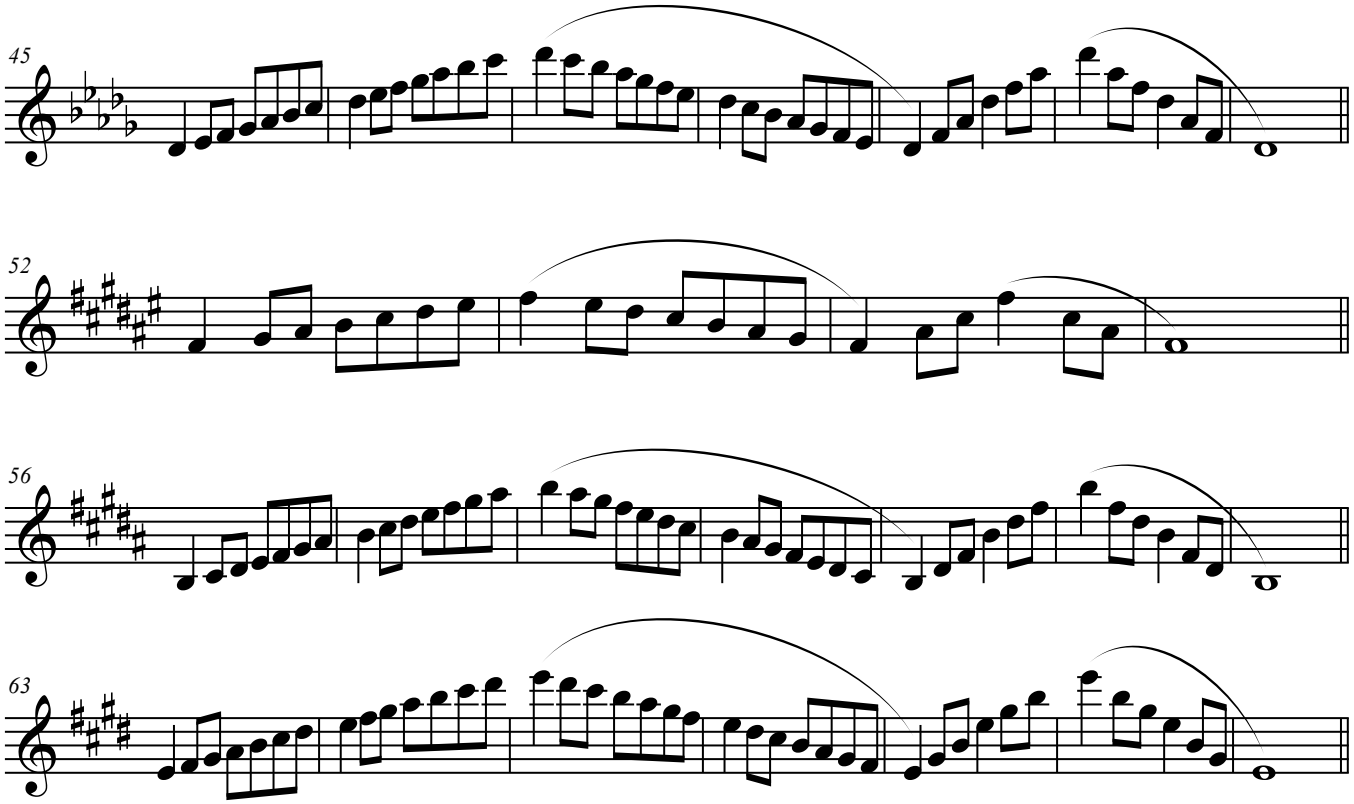

43
50
55
60
65
70
80

GEORGIA MUSIC EDUCATORS ASSOCIATION
SYMPHONIC BAND (GRADES 11-12) TENOR SAXOPHONE




45
52
56
63

I-IV-V-I

Part One (soprano): Play scale steps 8, 8, 7, 8.
(Violin 1, Flute, Clarinet 1, Alto Sax 2 [low octave], Cornet/Trumpet 1, Horn 3 [low], Trombone 2)

Part Two (alto): Play scale steps 5, 6, 5, 5.
(Violin 2, Oboe, Clarinet 2, Alto Sax 1, Cornet/Trumpet 2, Horn 1, Euphonium)

Part Three (tenor): Play scale steps 3, 4, 2, 3.
(Viola/Violin 3, Clarinet 3, Alto Clarinet, Bassoon 1, Tenor Sax, Cornet/Trumpet 3, Horn 2, Trombone 1)

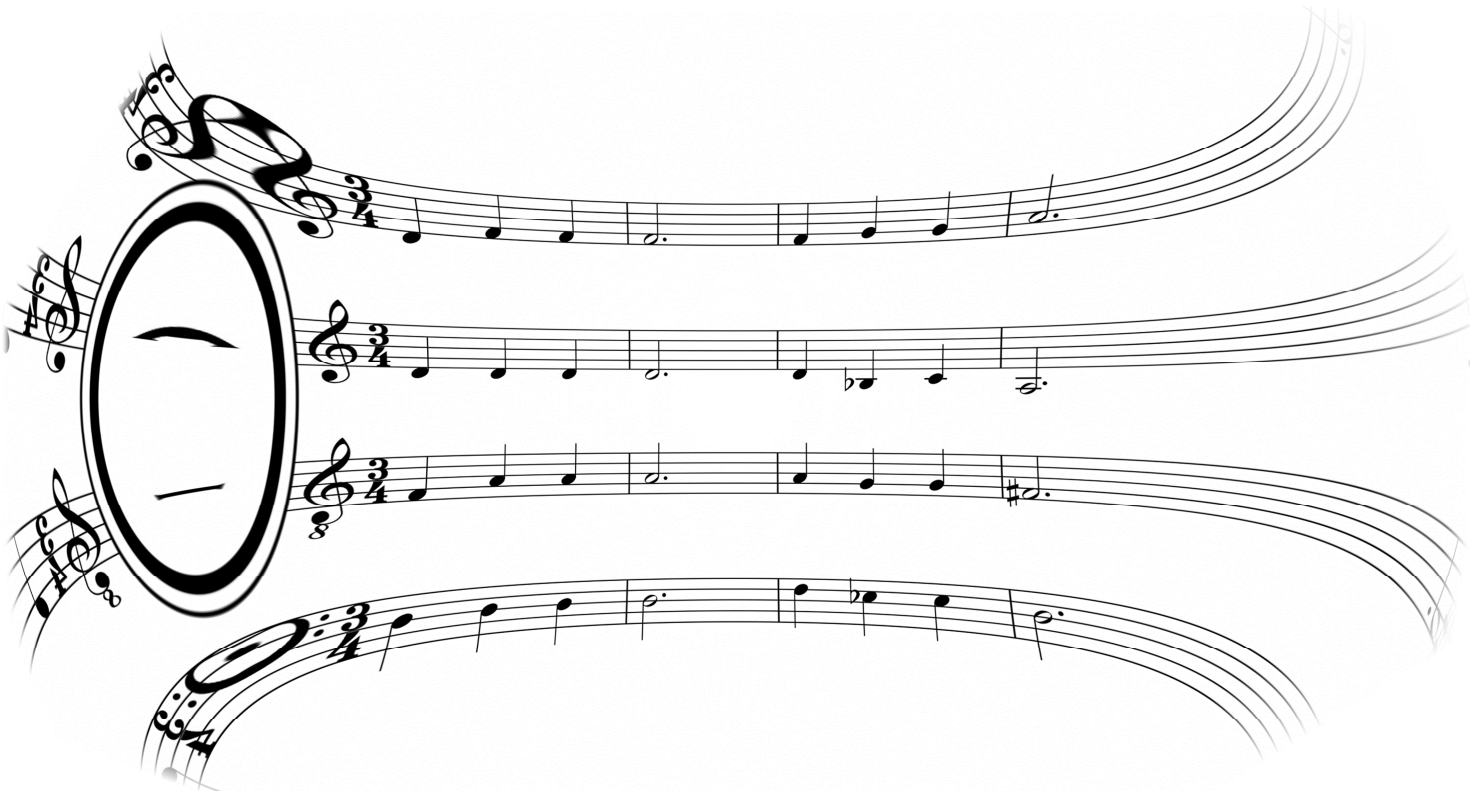
Part Four (bass): Play scale steps 1, 4, 5, 1.
(Cello, String Bass, Bassoon 2, Bass Clarinet, Baritone Sax, Horn 4, Trombone 3, Tuba)

Tenor Saxophone

36 Chorales For Band

By

Aaron Cole



Version 1.0

Decoygrape Productions

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How to use this book

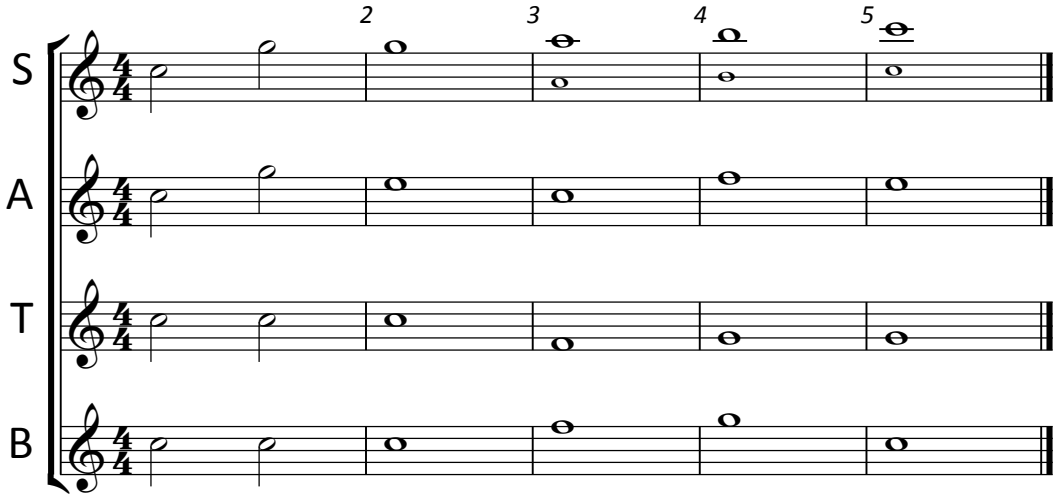
For tenor saxophone players

1. The **TENOR** part is your main part
    a. Sometimes, the **ALTO** part can work for you if it is in a high, but reasonable range
2. The **SOPRANO** and **BASS** parts are just there so you can see what the others are doing
3. When a part gets too high or too low, little **CUE NOTES** are provided so you can always play with a **GOOD SOUND**
4. Sometimes, you'll see a note in parenthesis ( ). You generally cannot play these notes because they are too low. Usually, they are there just to show you where the actual part should go.

1

I - IV - V - I
(1 - 4 - 5 - 1)

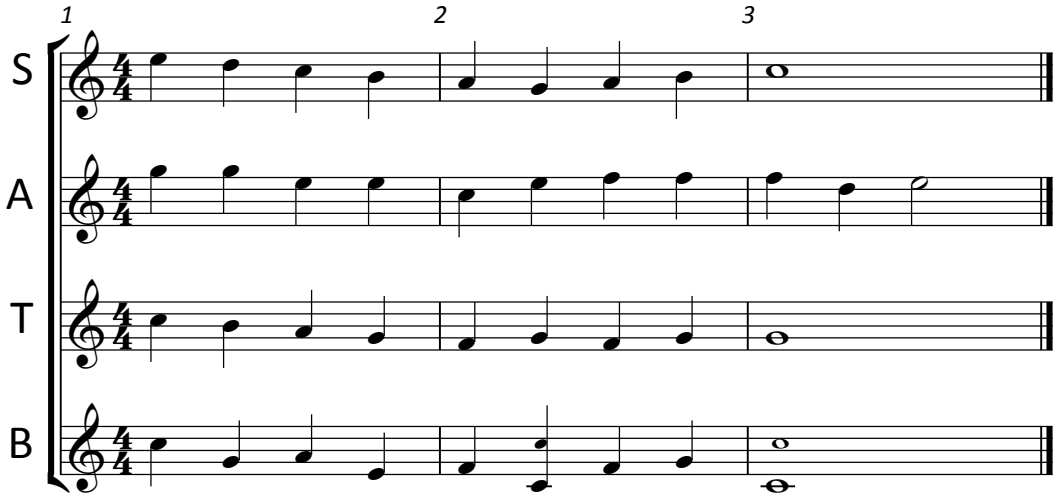
A simple chord progression



2

Canon in D
by
Johann Pachelbel

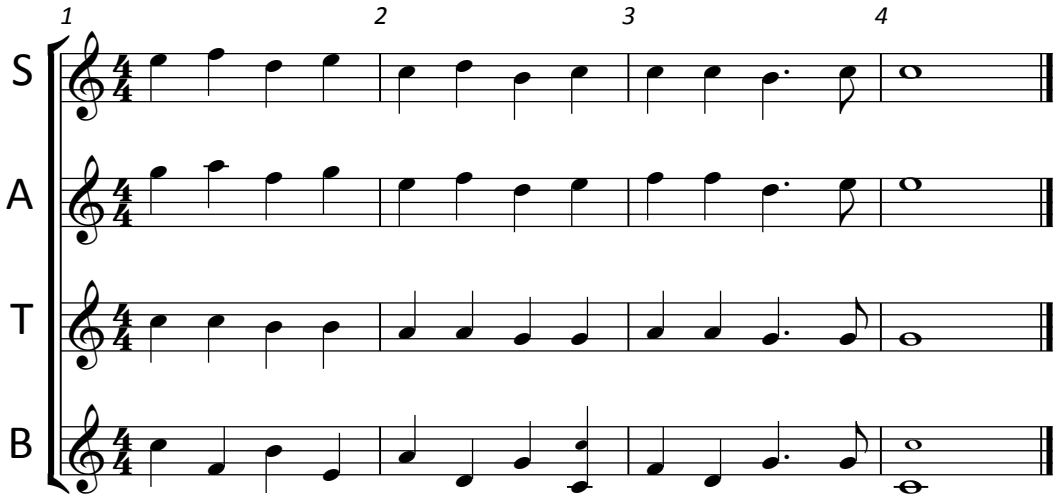
(ca. 1680)



3

Circle of Fifths Chorale

A common sequence



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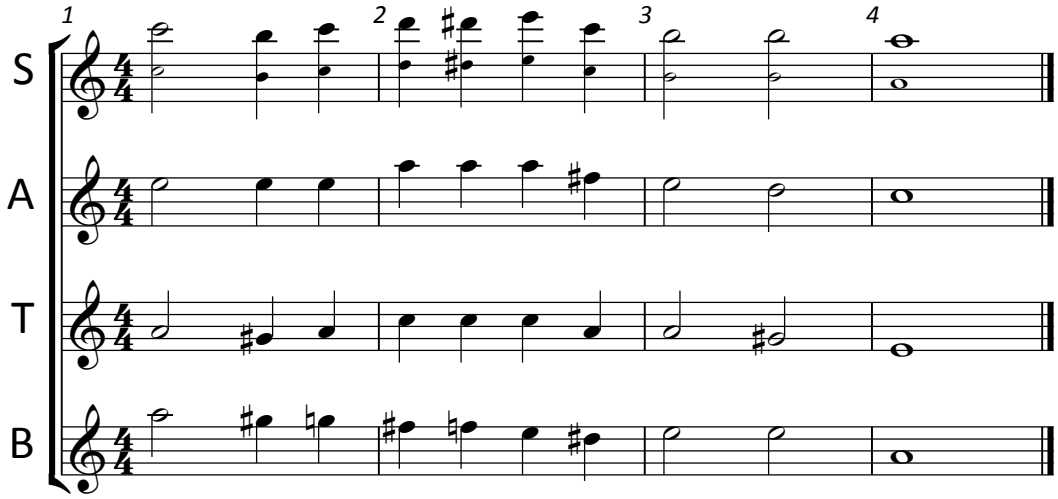
4

Augmented 6th Cadence

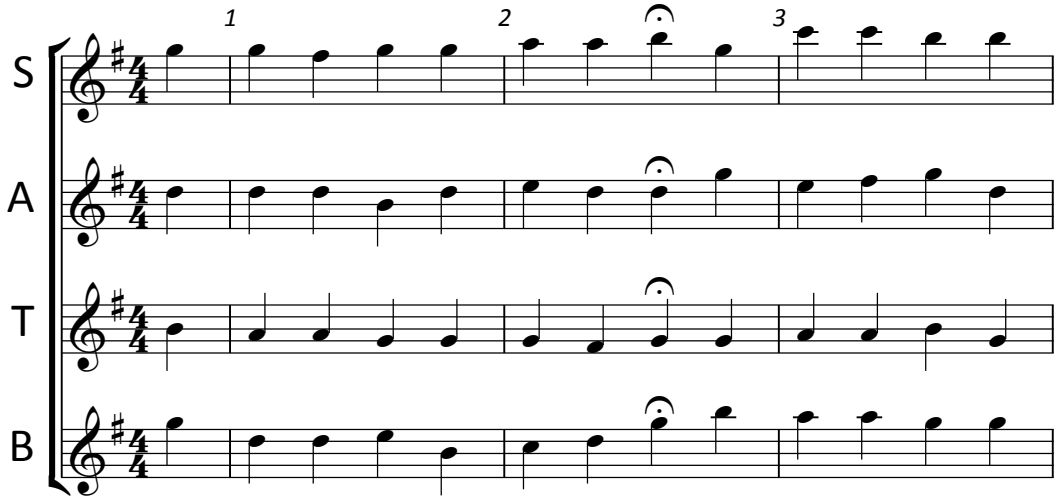
A special type of cadence

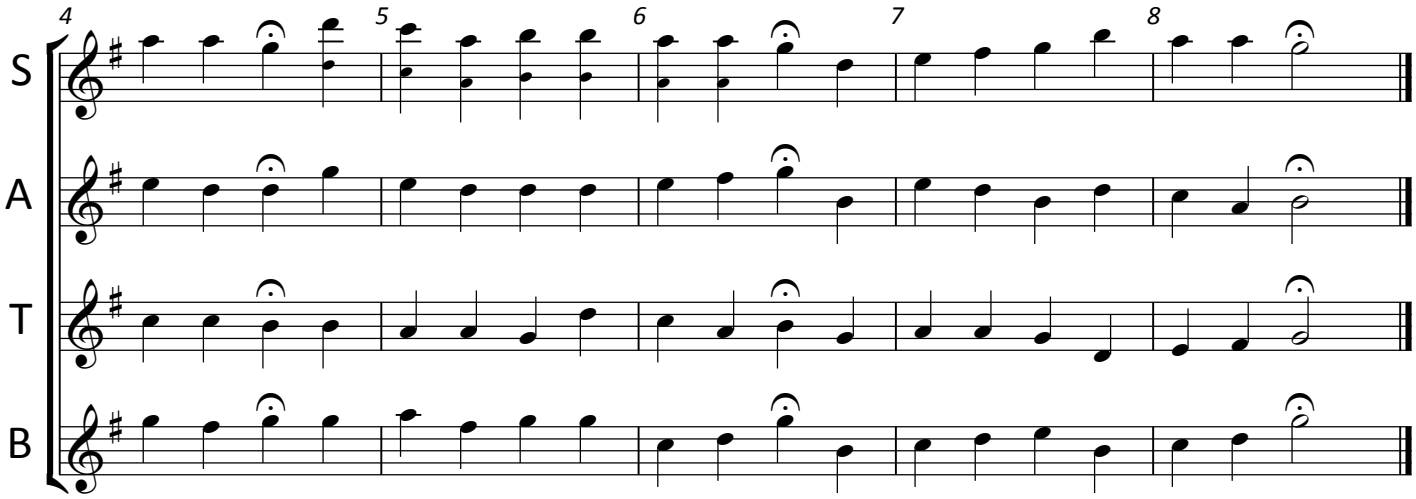


5

Tallis Canon
by
Thomas Tallis

(ca. 1560)

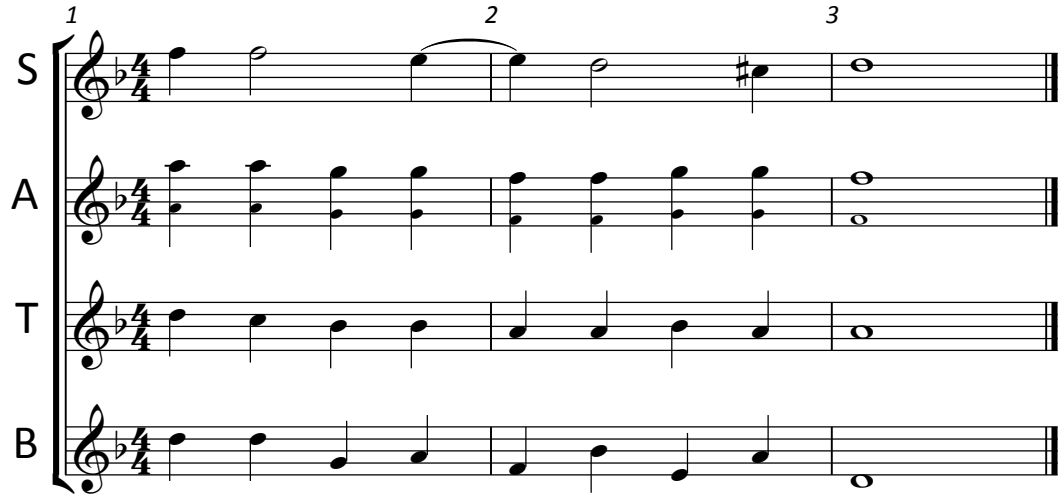




6

Suspensions

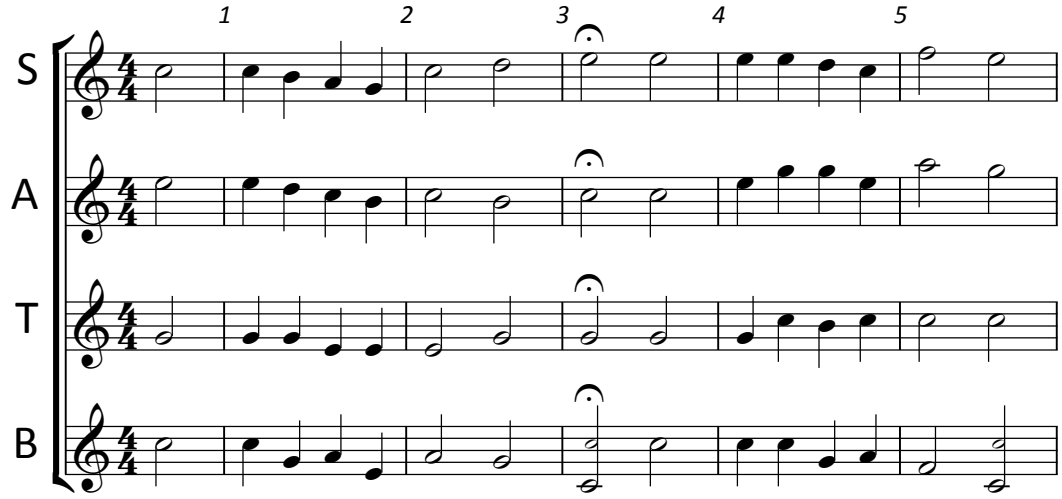
(Preparation
Suspension
Resolution)

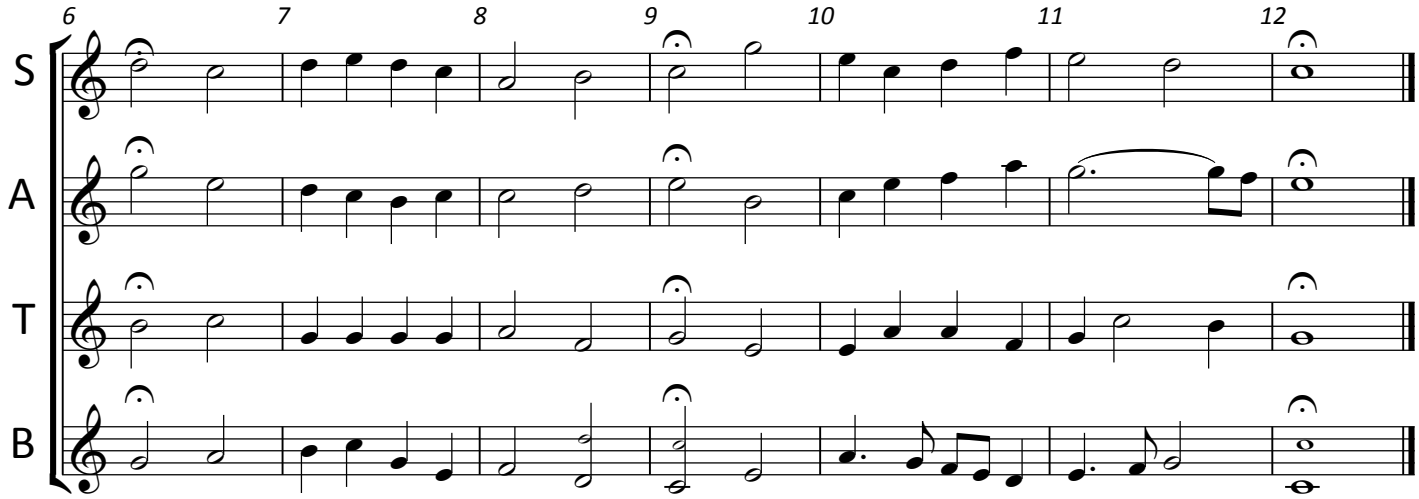


7

Old Hundredth
by
Loys Bourgeois

(1551)

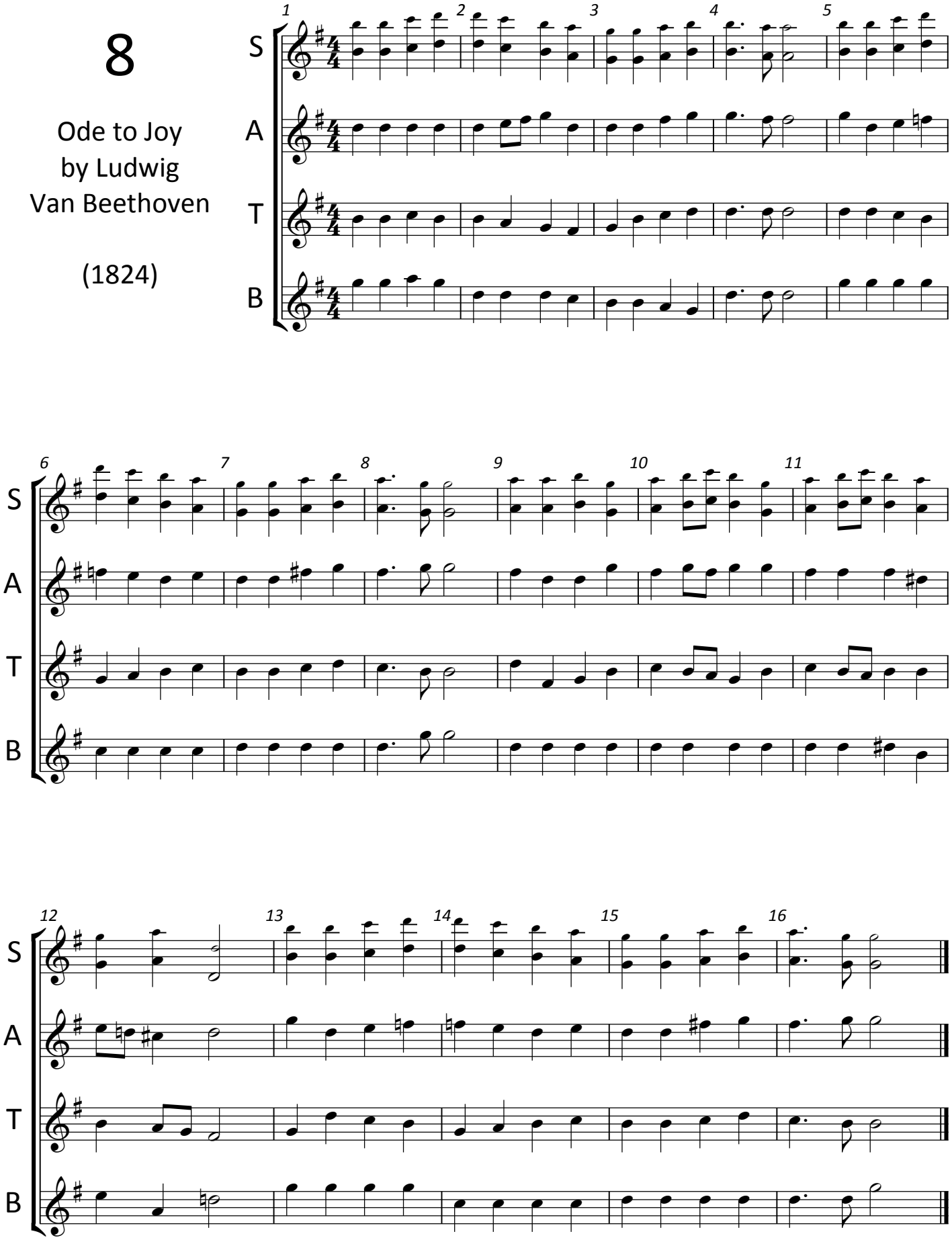




8

Ode to Joy
by Ludwig
Van Beethoven

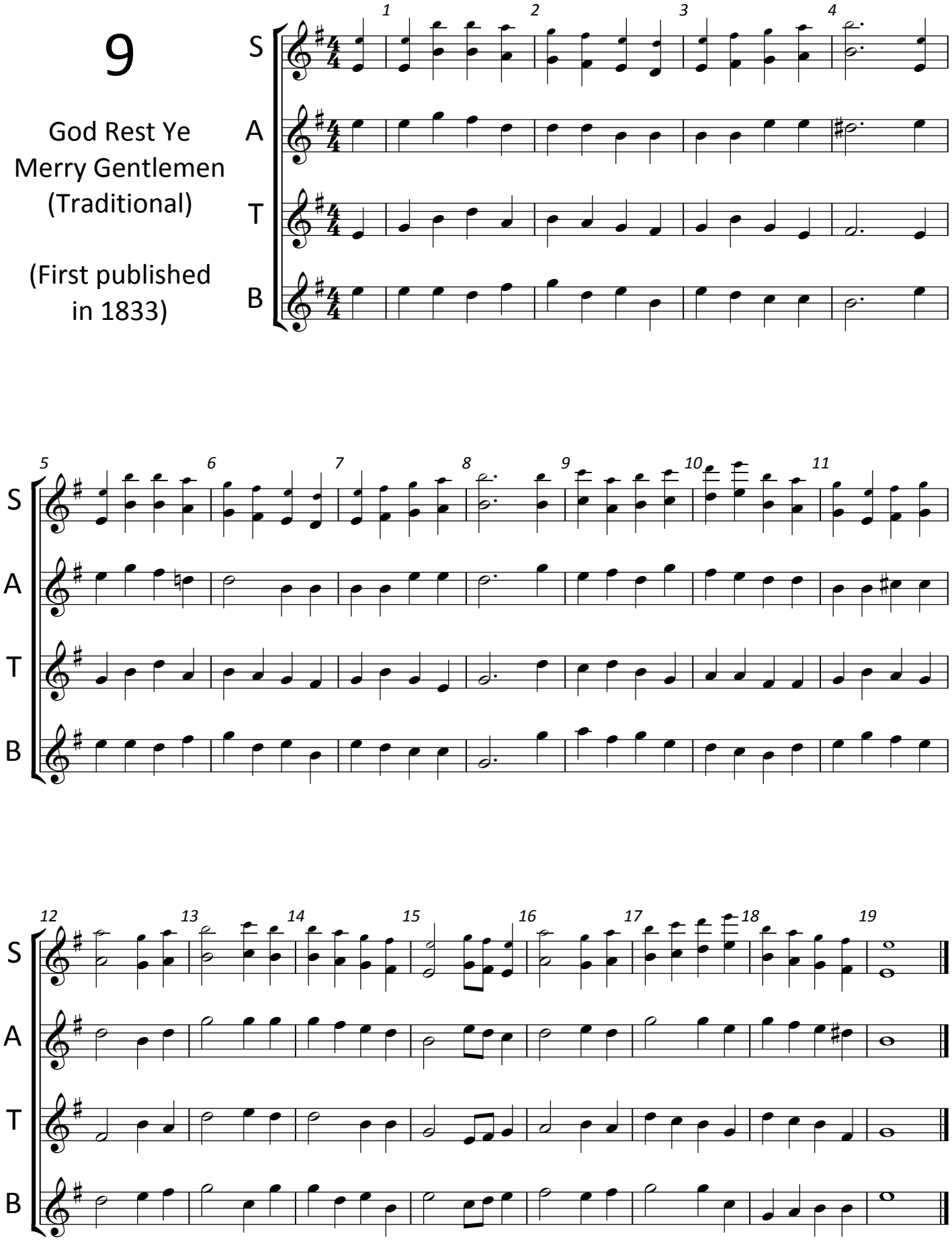
(1824)



9

God Rest Ye
Merry Gentlemen
(Traditional)

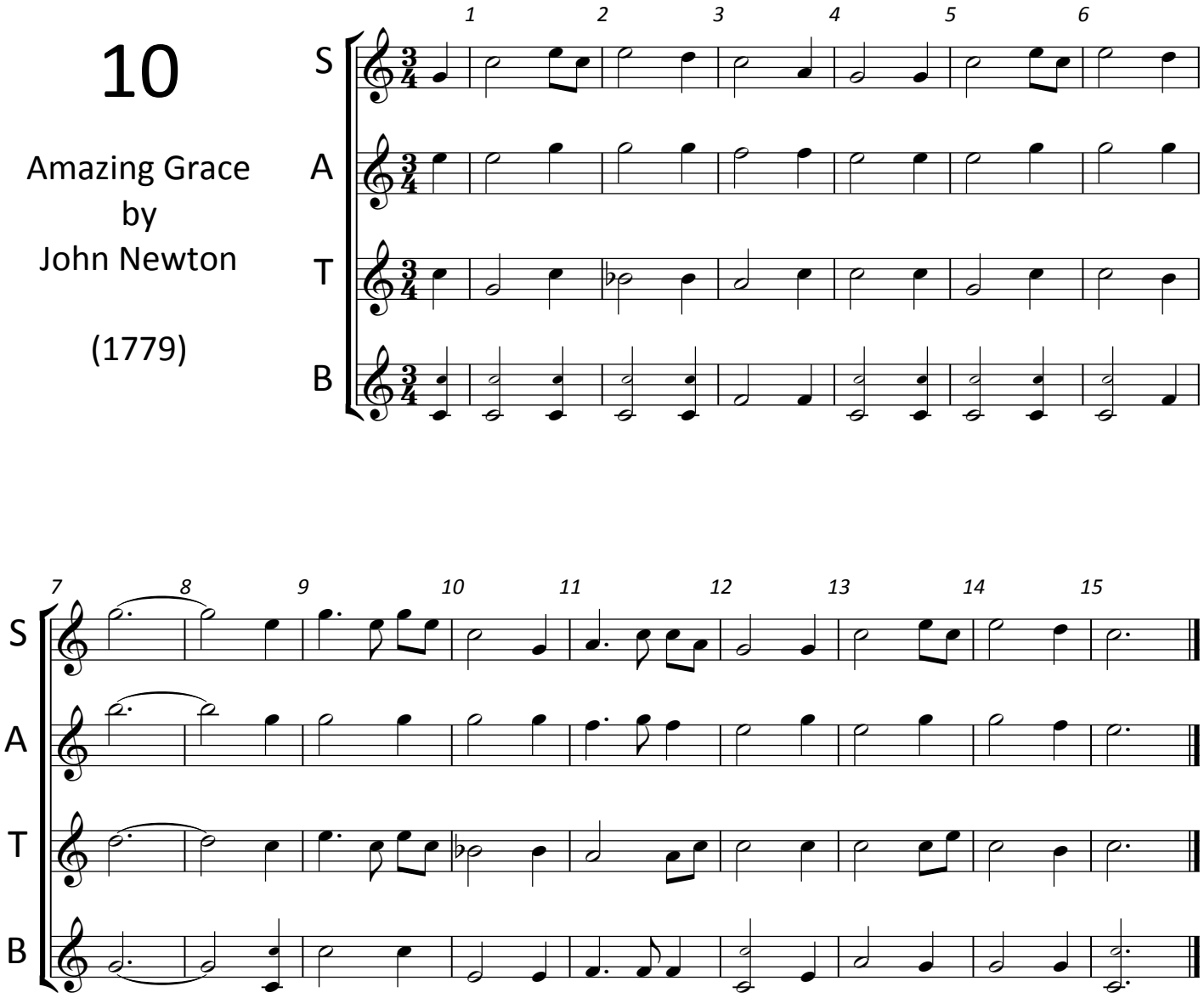
(First published
in 1833)



10

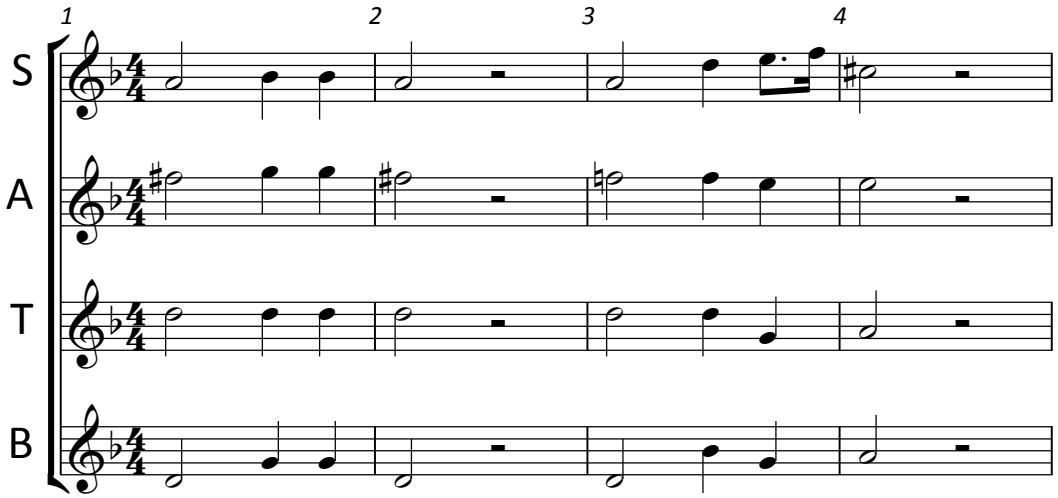
Amazing Grace
by
John Newton

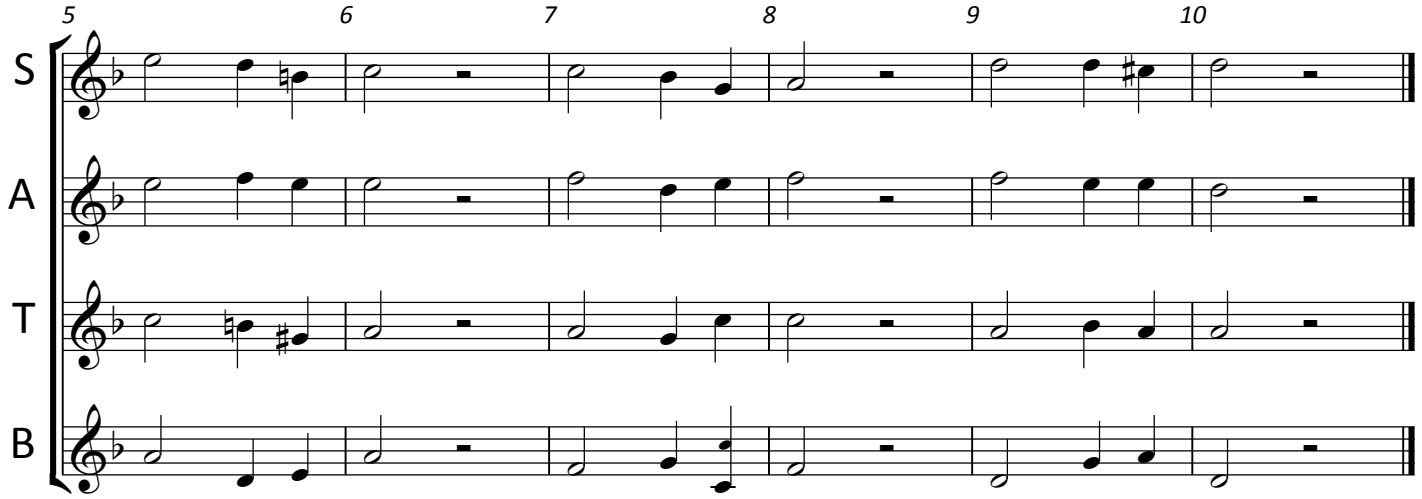
(1779)



11

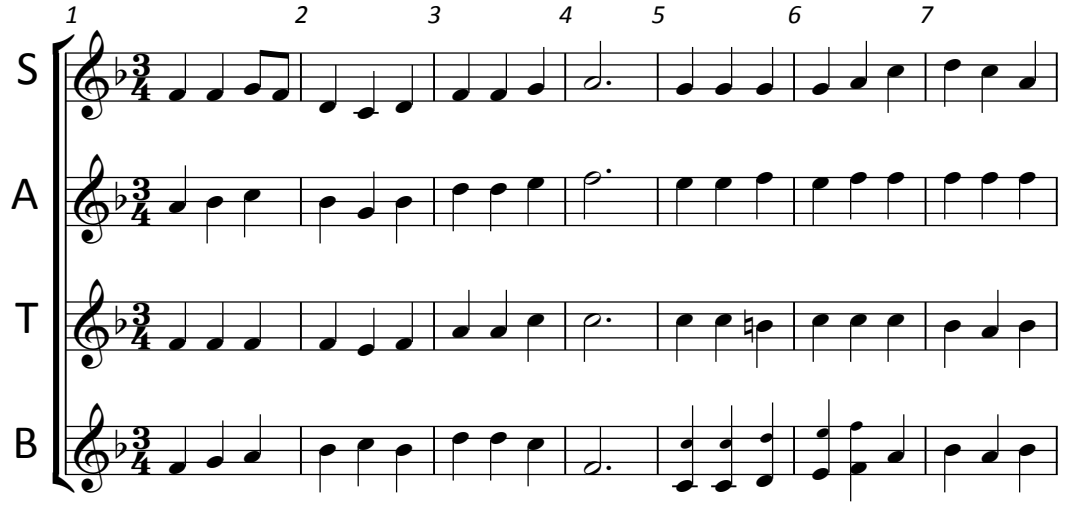
Music for
Queen Mary
by
Henry Purcell
(1694)

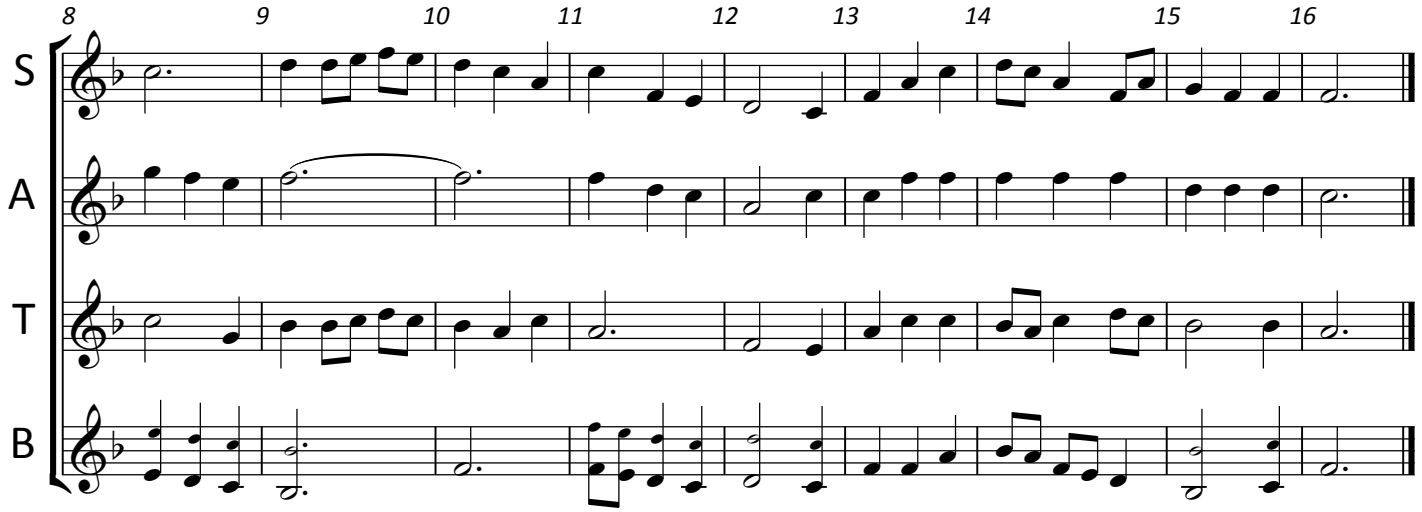




12

Be Thou
My Vision
(Traditional
originally
titled "Slane")

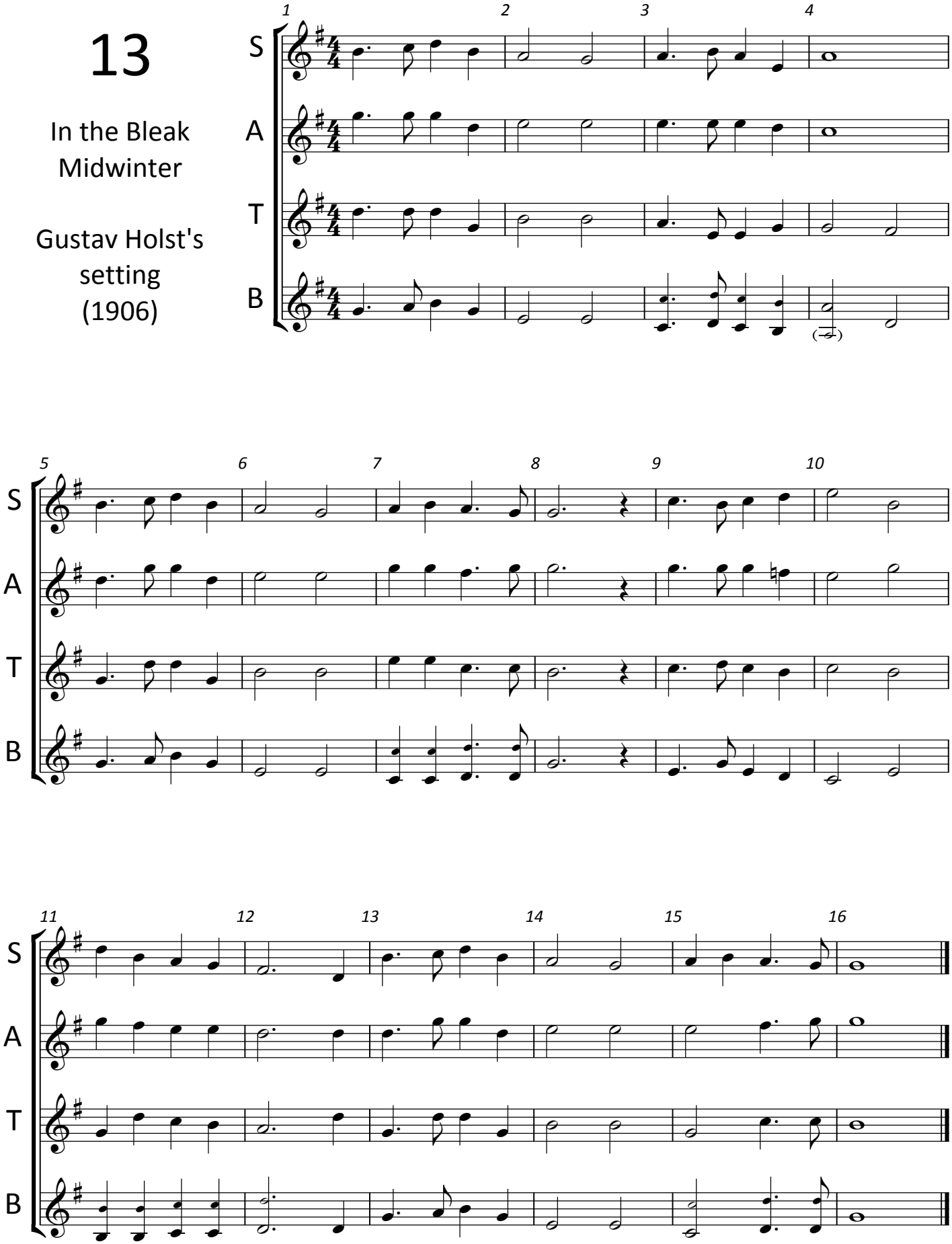




13

In the Bleak Midwinter

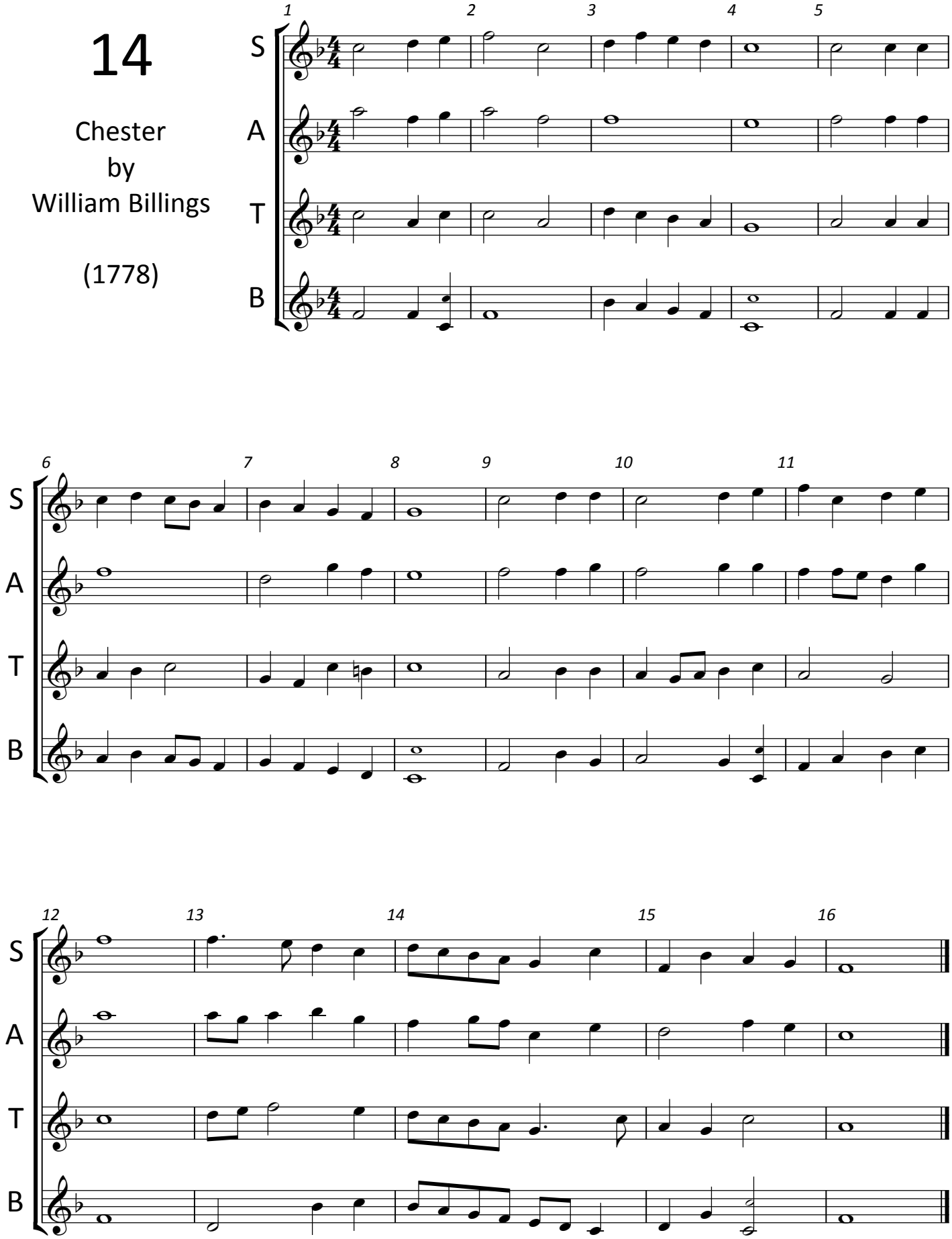
Gustav Holst's setting (1906)



14

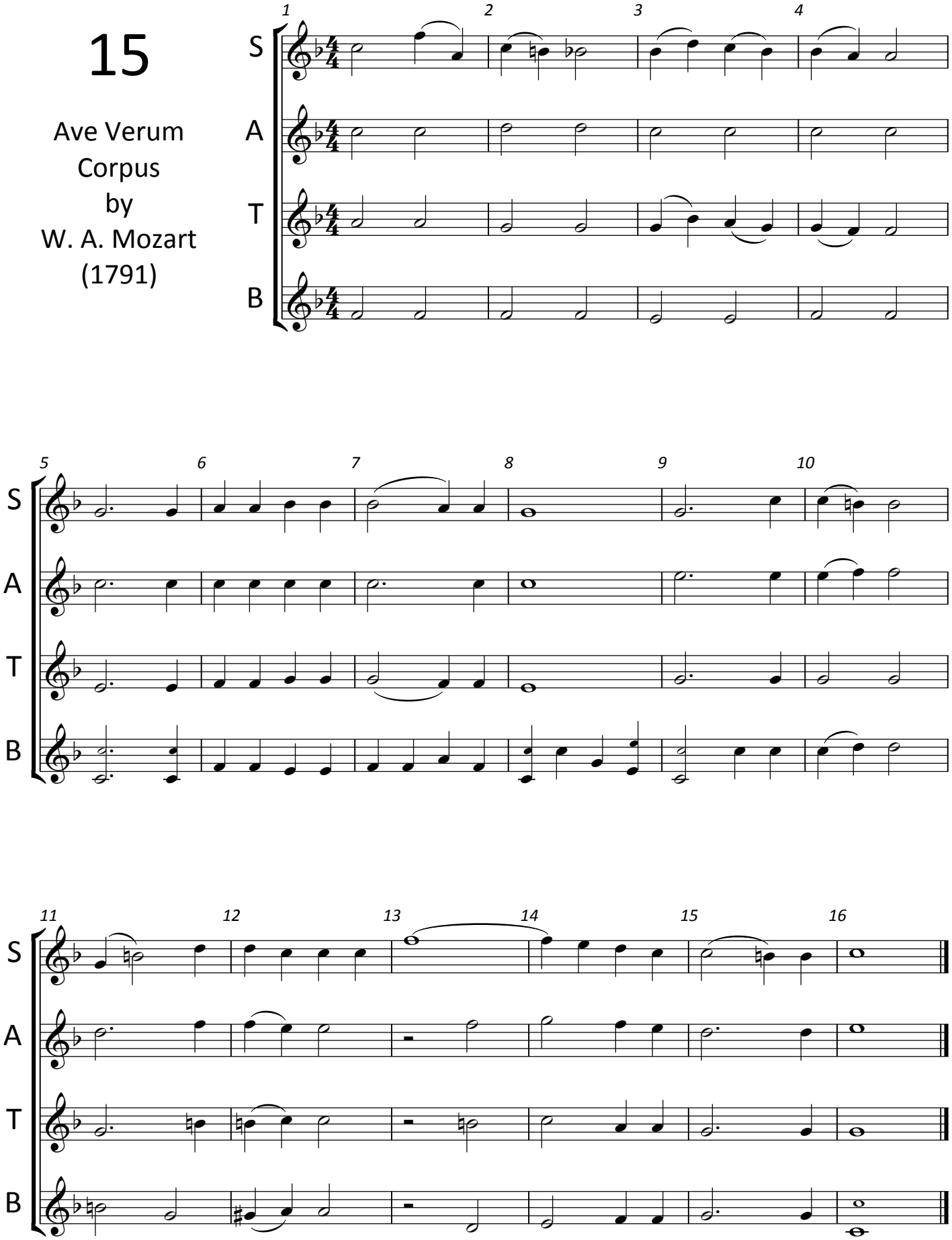
Chester
by
William Billings

(1778)



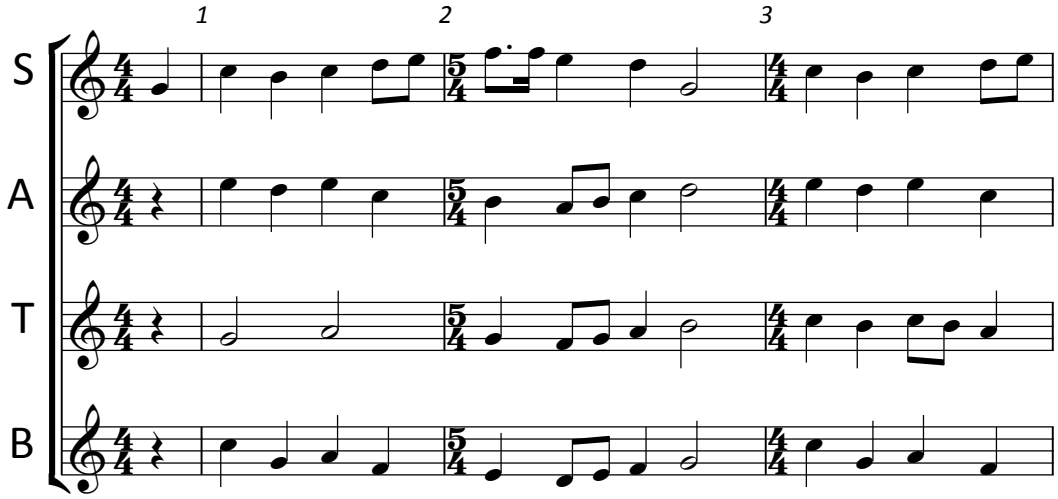
15

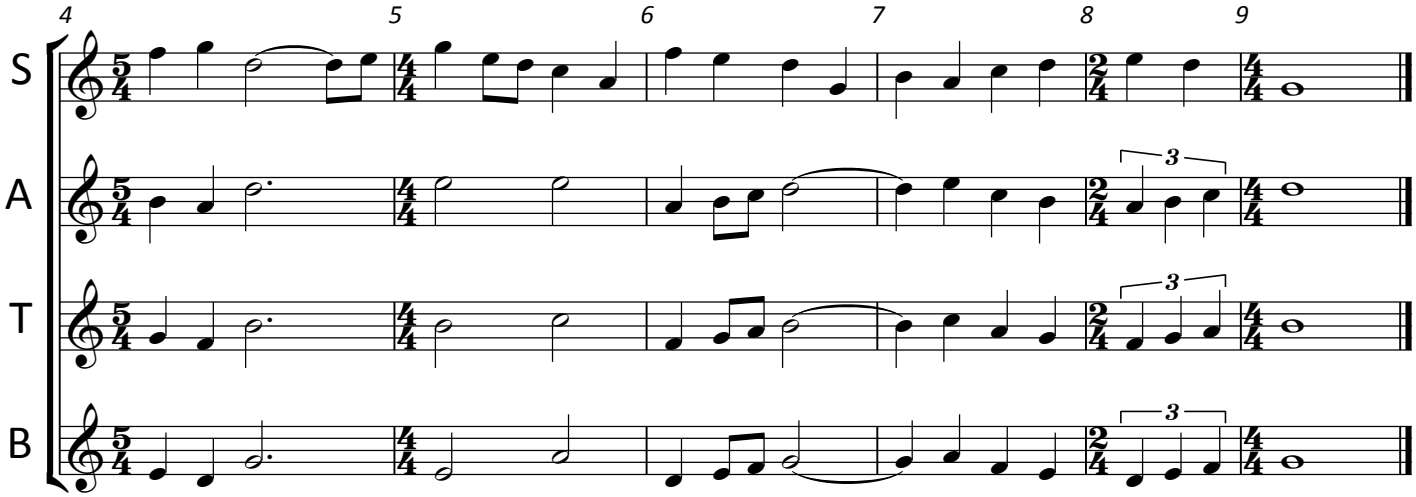
Ave Verum
Corpus
by
W. A. Mozart
(1791)



16

Horkstow Grange collected by Percy Grainger (1906)





Horkstow Grange is a folk tune that Percy Grainger collected in 1906 by recording George Gouldthorpe. It is the tale of how a waggoner, John "Steeleye" Span,and his foreman, John Bowlin', fell out and came to blows.

Gouldthorpe informed Grainger that Steeleye Span resented John Bowlin's harsh treatment and, burning with resentment, Span wrote this song. The words are set to the tune of a ballad about naval mistreatment "Andrew Rose, the British Sailor". No other variants of this song have been found.

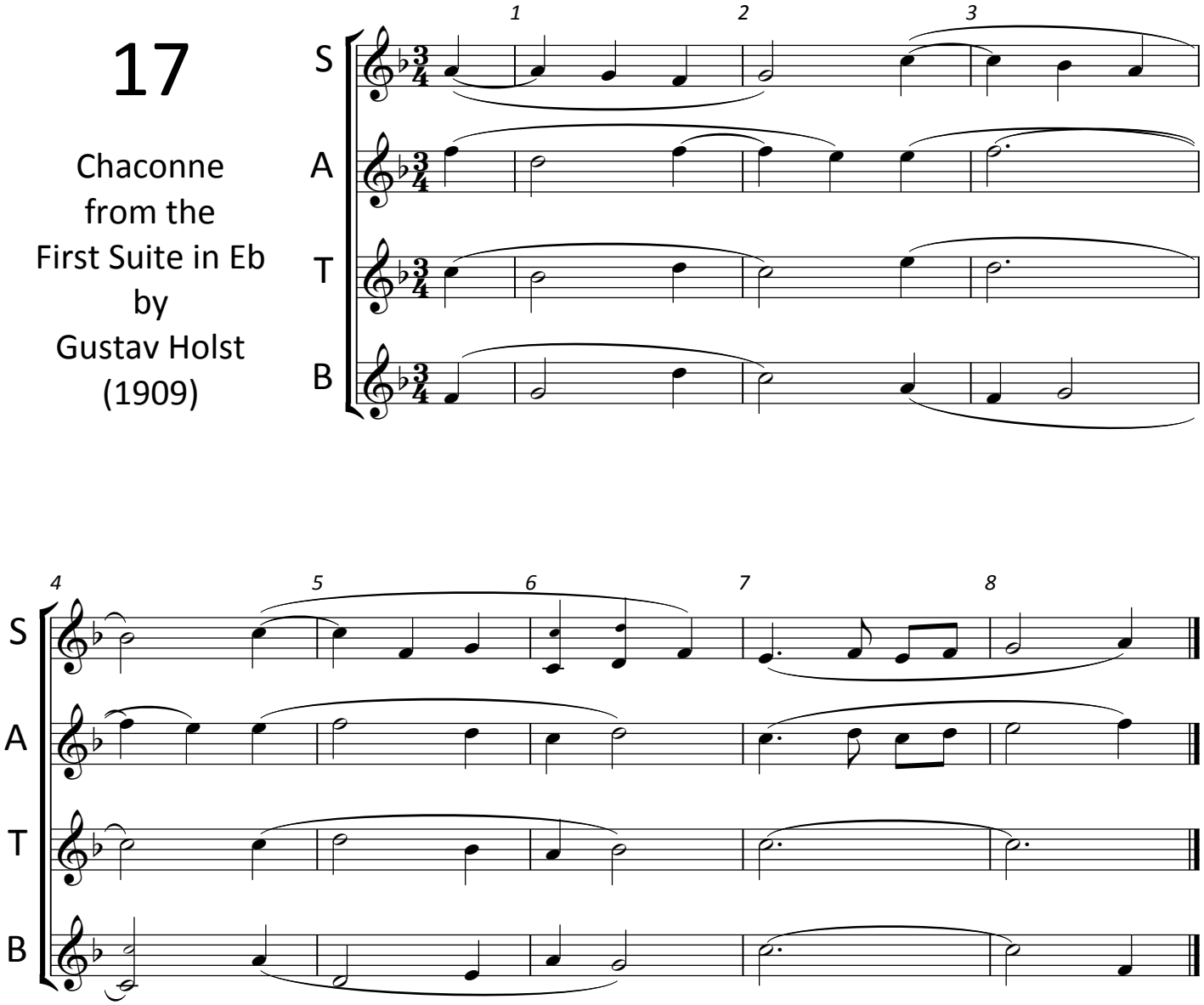
Horkstow Grange is a house and range of farm buildings situated about half a mile north of Saxby All Saints. Those who have researched the songs have produced no written evidence of these men or indeed any local memory of them other than in this song.

Grainger recorded Gouldthorpe singing "Horkstow Grange". Gouldthorpe had a strong North Lincolnshire accent and takes the song at a brisk pace.

Grainger's arrangement of the song for his "Lincolnshire Posy Suite" (1937) is very different. Grainger slows the song down considerably giving it a stately feel. This is arguably the greatest transformation of any Grainger arrangement and he deserves credit for creating such a fine piece from such as a fragmentary song.
(http://www.lincolnshireassembly.com/section.asp?docId=79588)

17

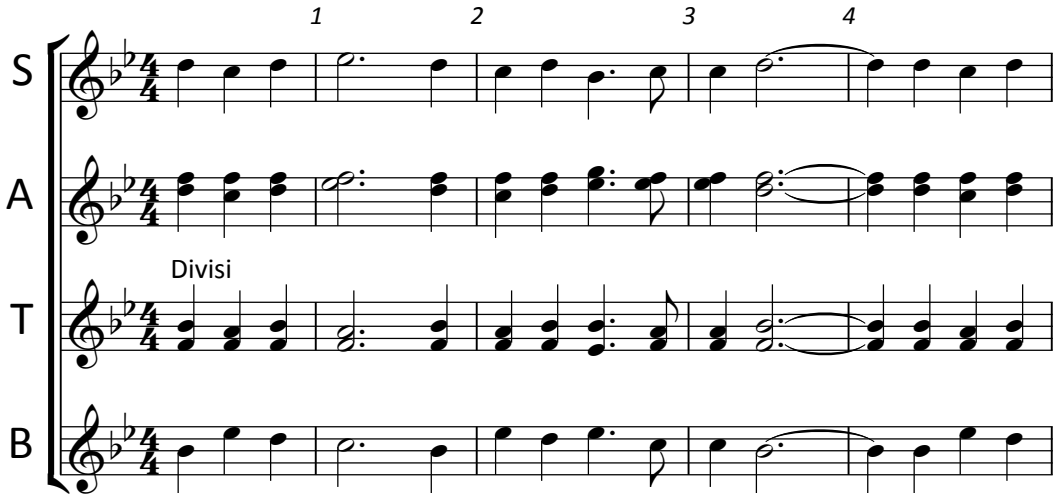
Chaconne
from the
First Suite in Eb
by
Gustav Holst
(1909)

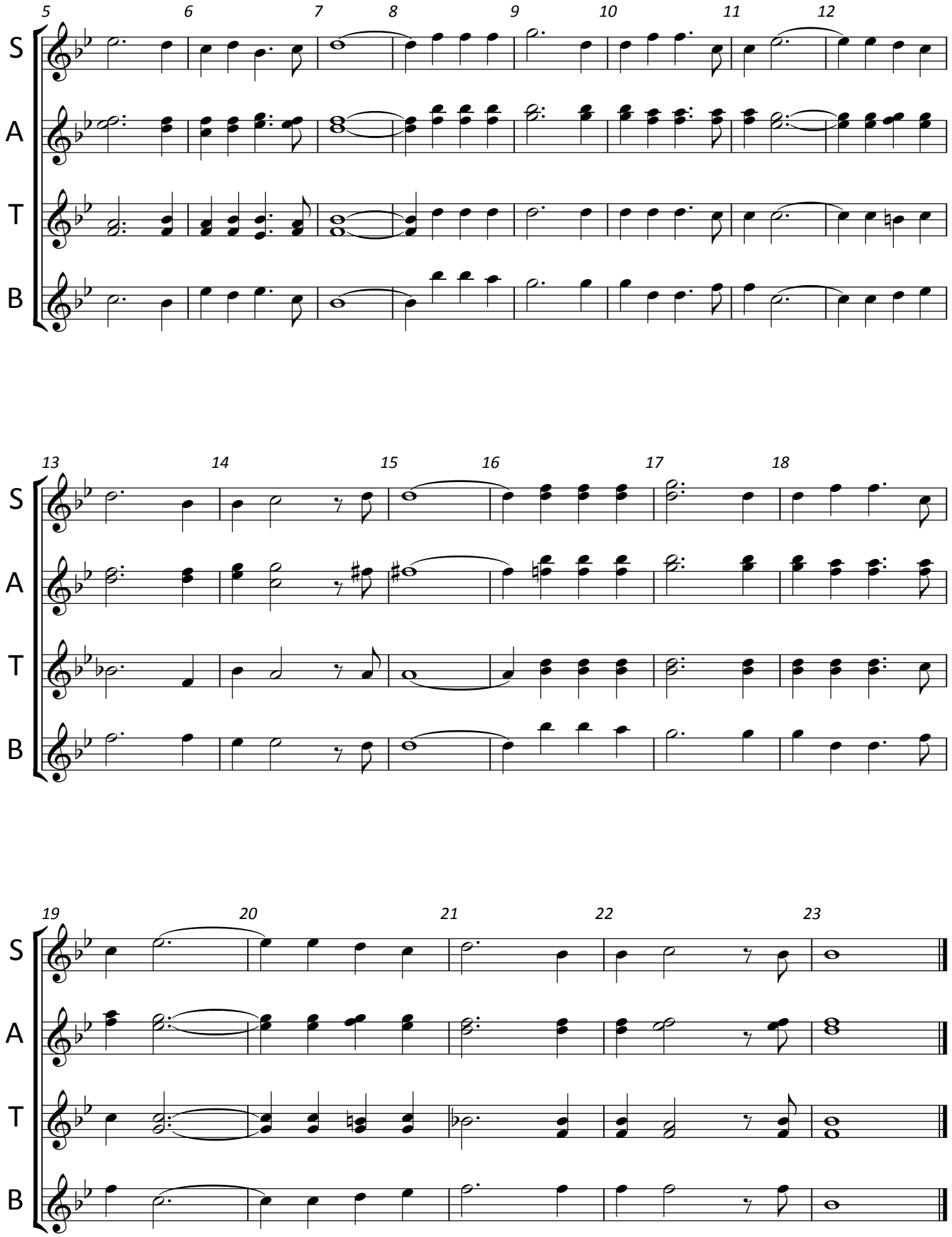


18

Finlandia
by
Jean Sibelius

(1900)

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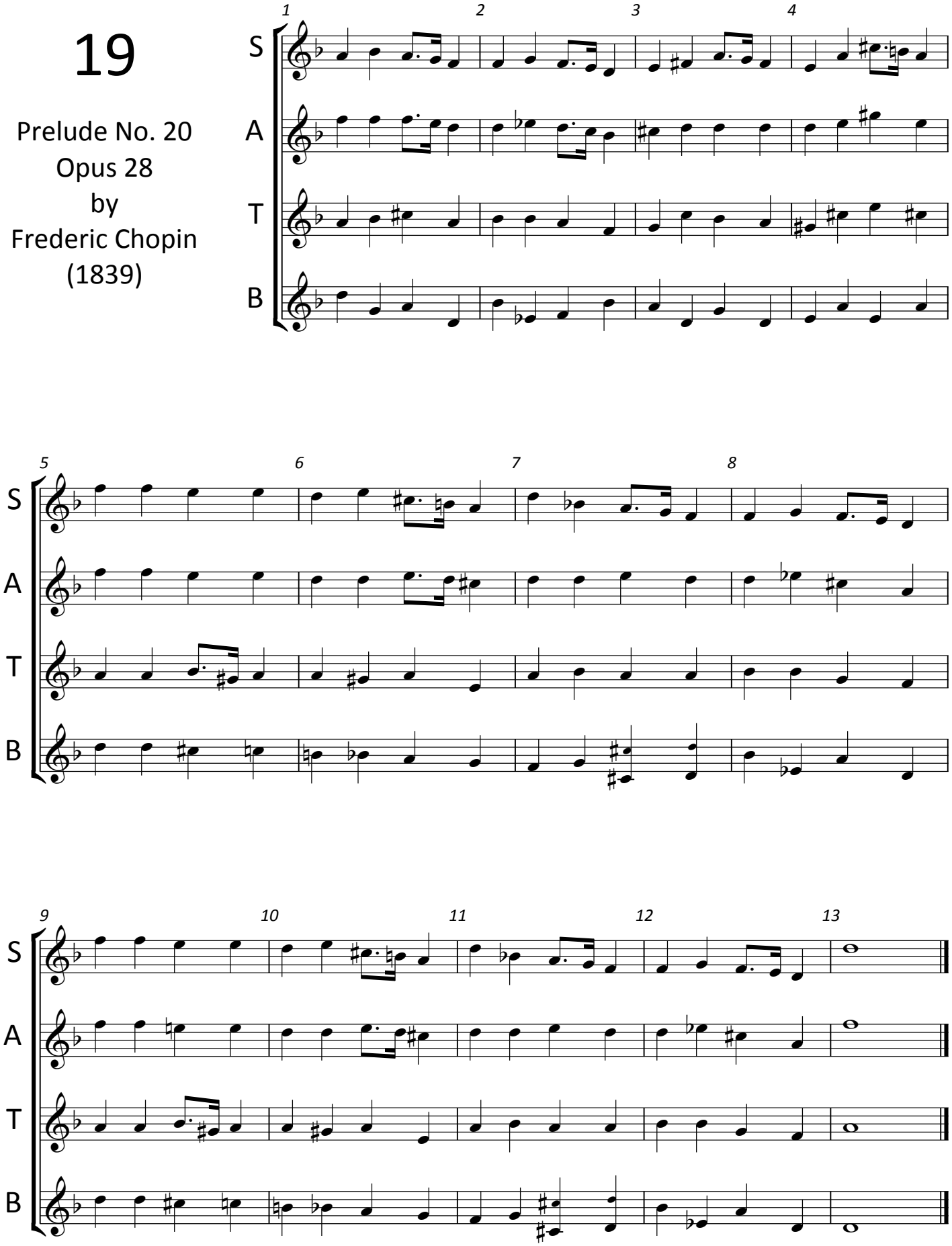
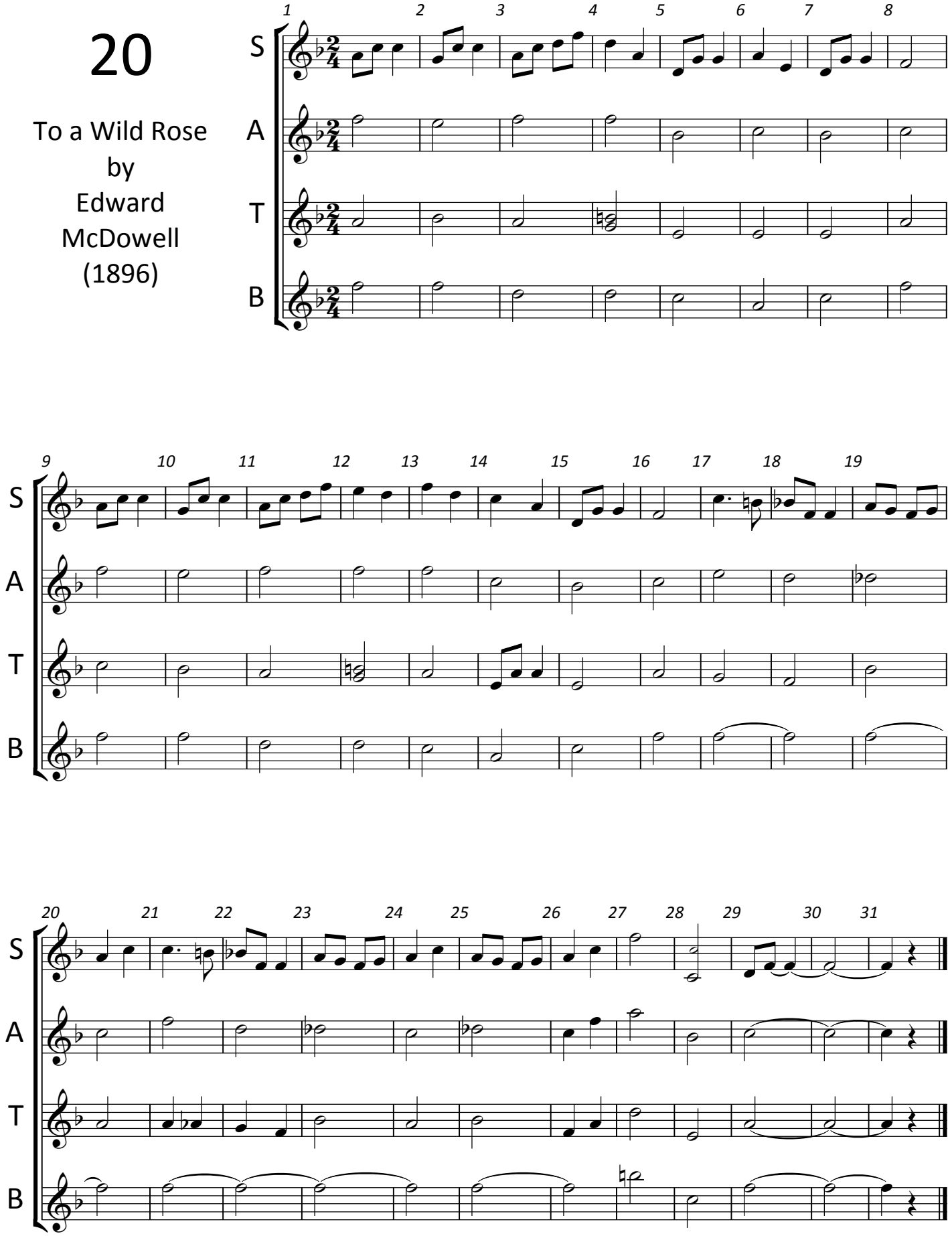
19

Prelude No. 20
Opus 28
by
Frederic Chopin
(1839)



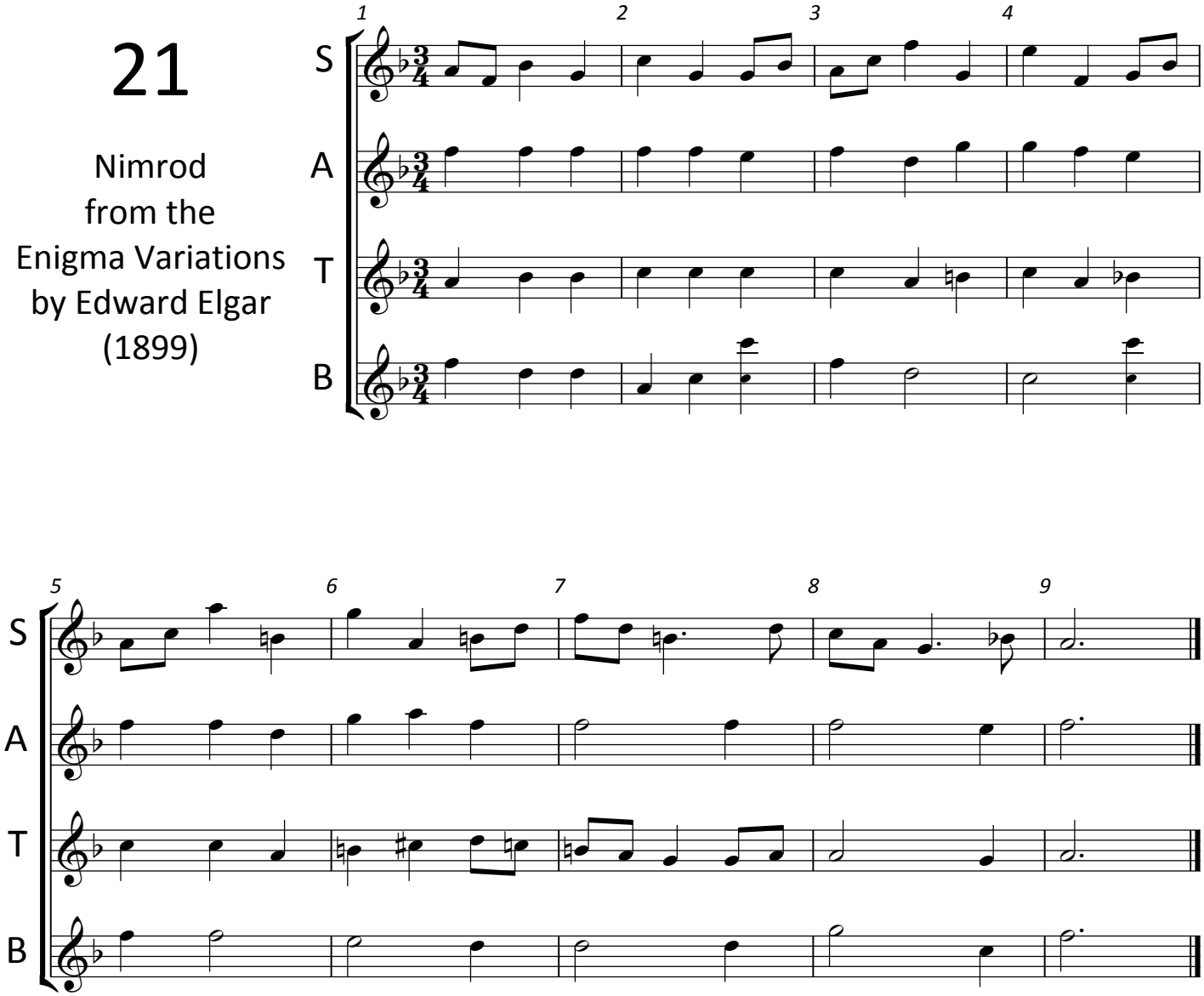
20

To a Wild Rose
by
Edward
McDowell
(1896)



21

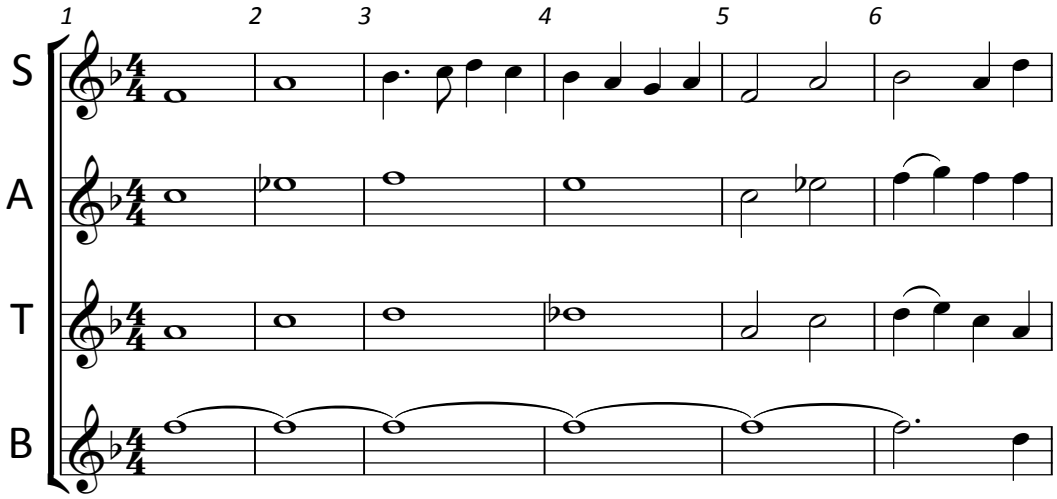
Nimrod
from the
Enigma Variations
by Edward Elgar
(1899)

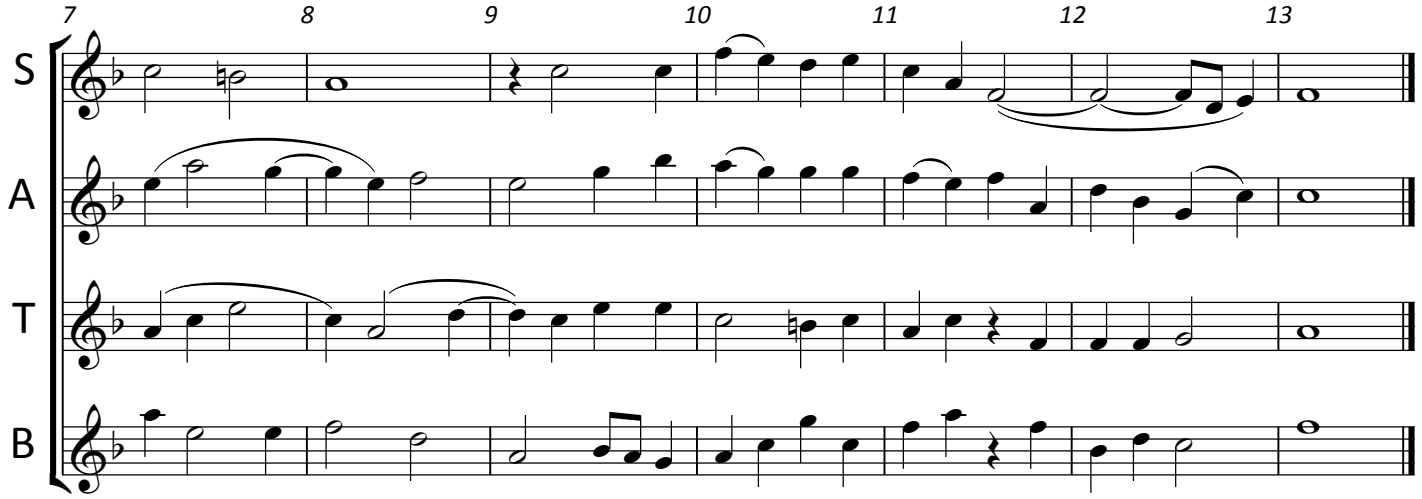


22

Blessed are They
That Mourn
by
Johannes Brahms

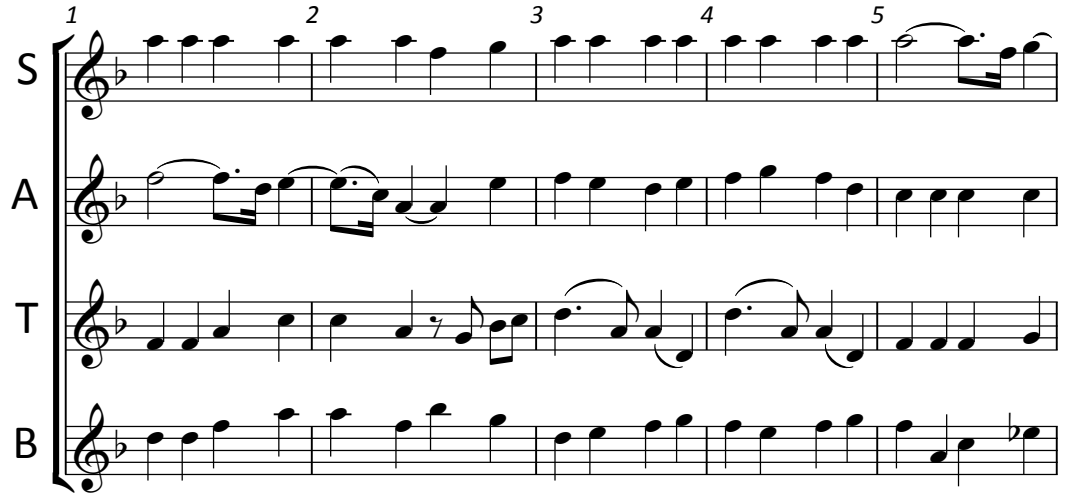
(1868)

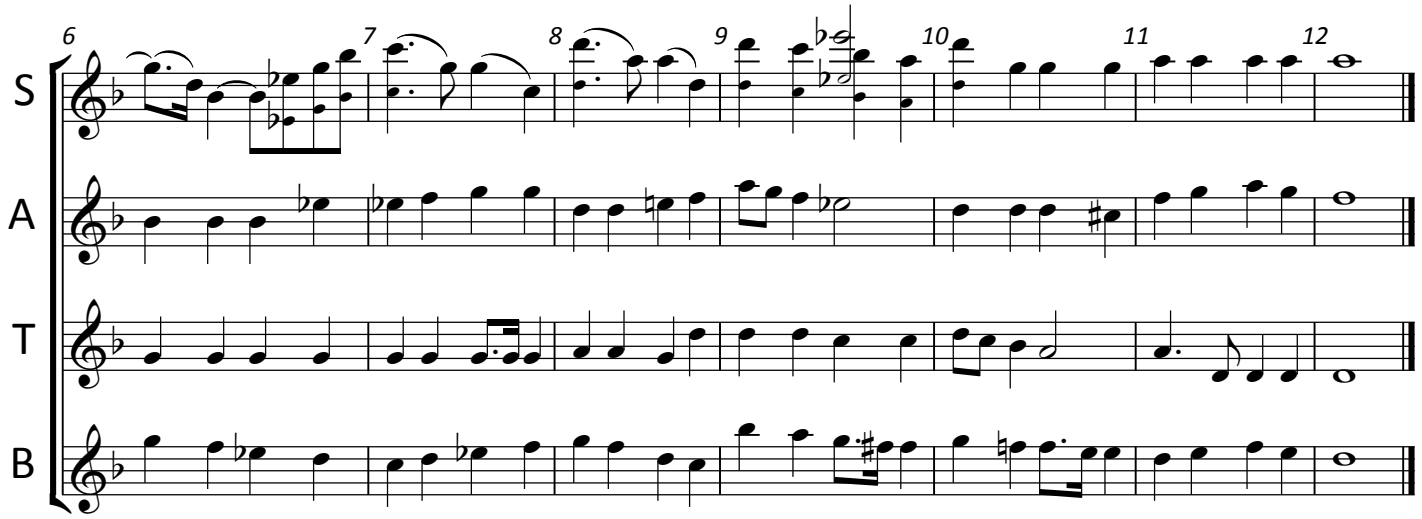




23

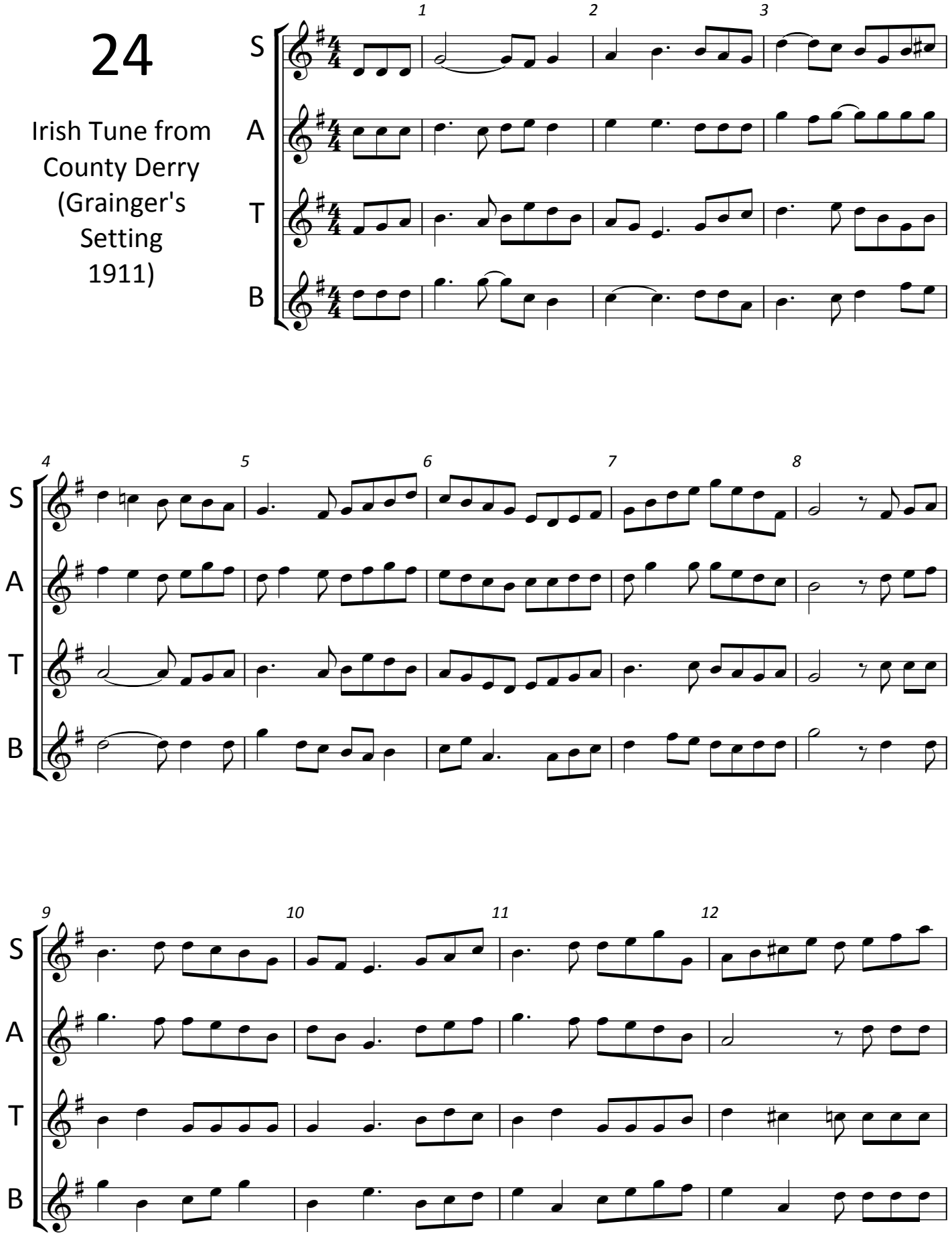
Chant Funeraire from the Op. 117 Cello Sonata by Gabriel Faure (1921)

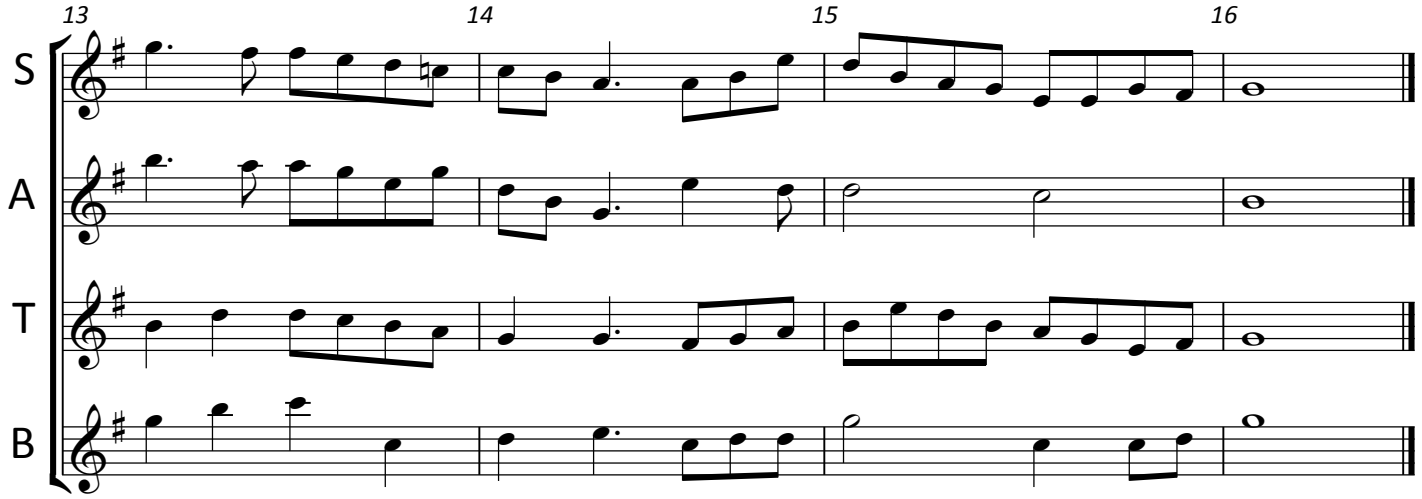




24

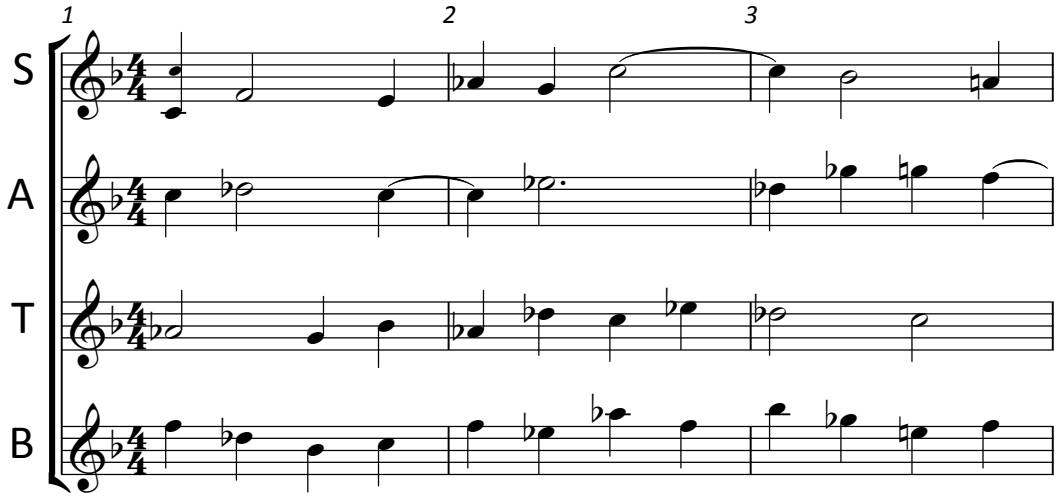
Irish Tune from County Derry (Grainger's Setting 1911)

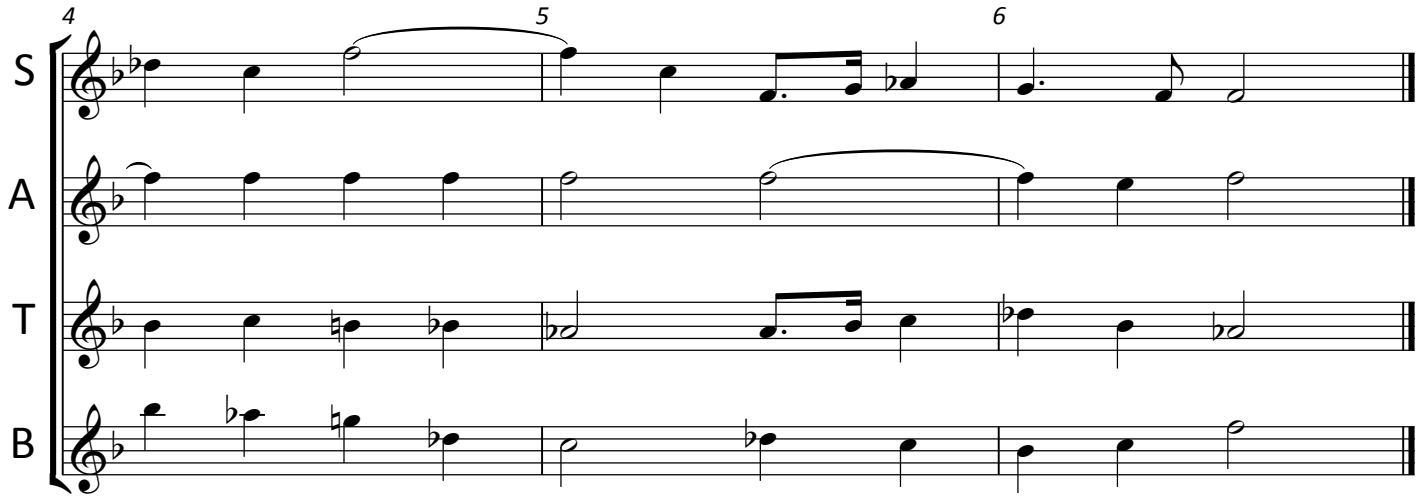




25

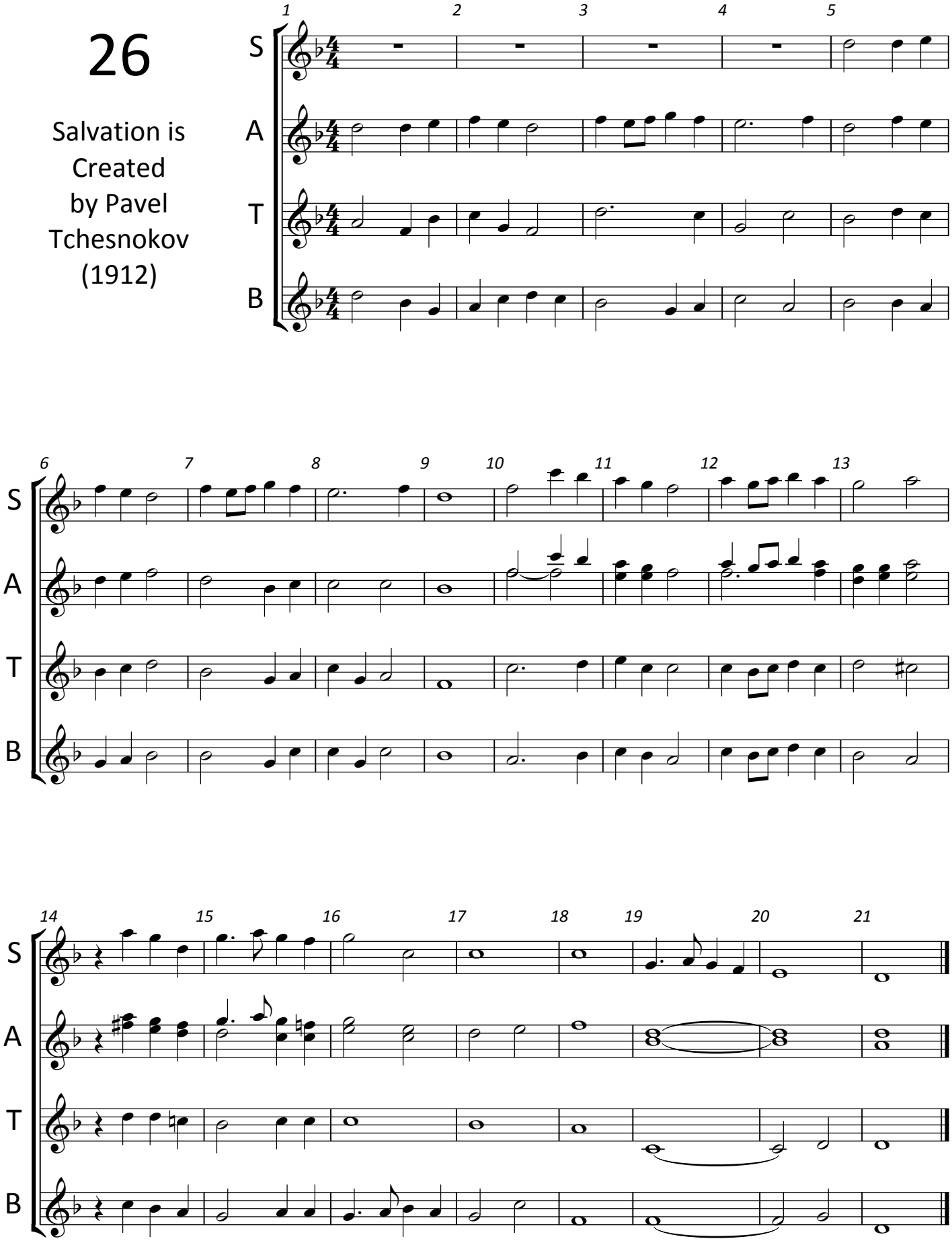
Rhenish Symphony
Mvmt. 4 Opening
by
Robert Schumann
(1850)





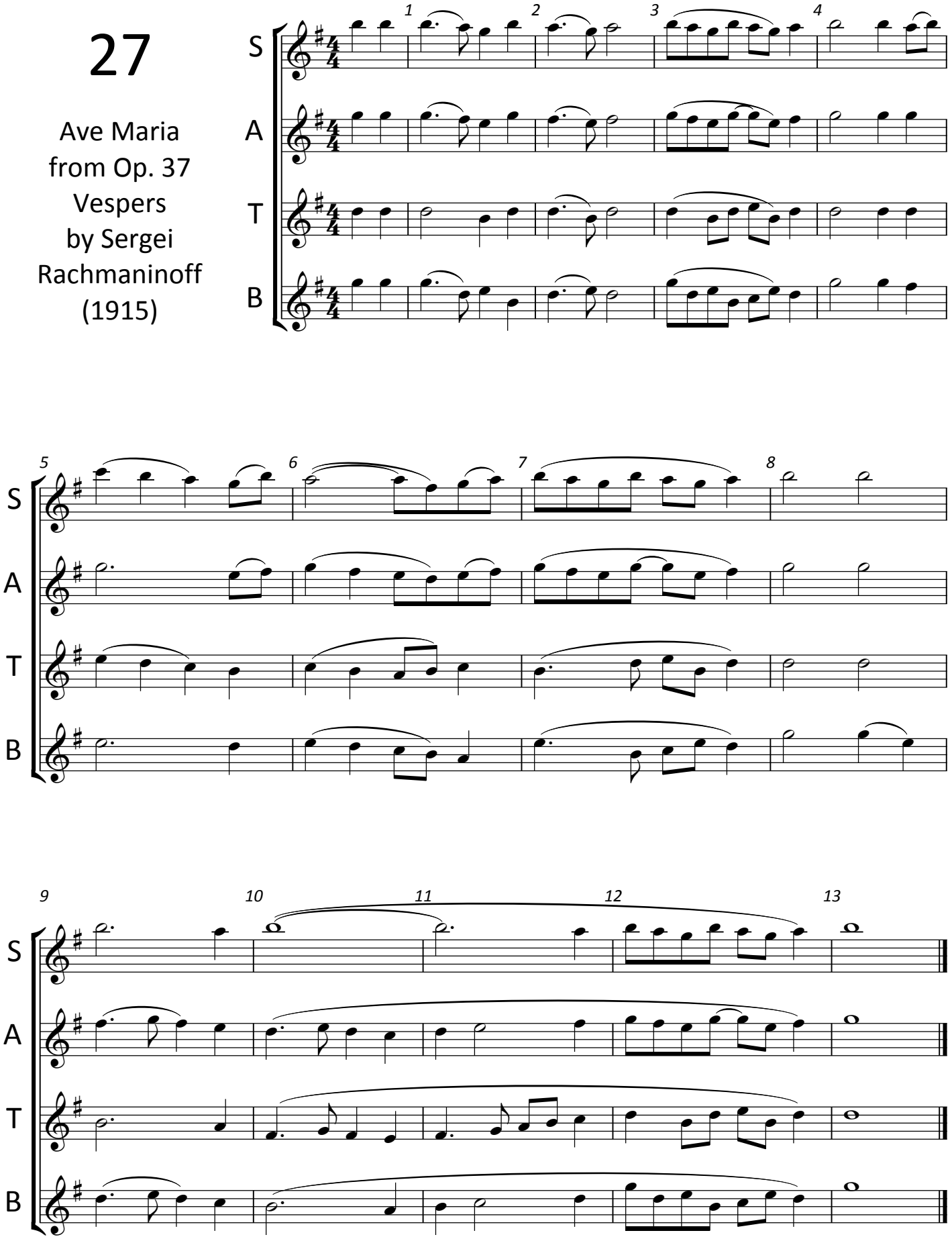
26

Salvation is Created by Pavel Tchesnokov (1912)



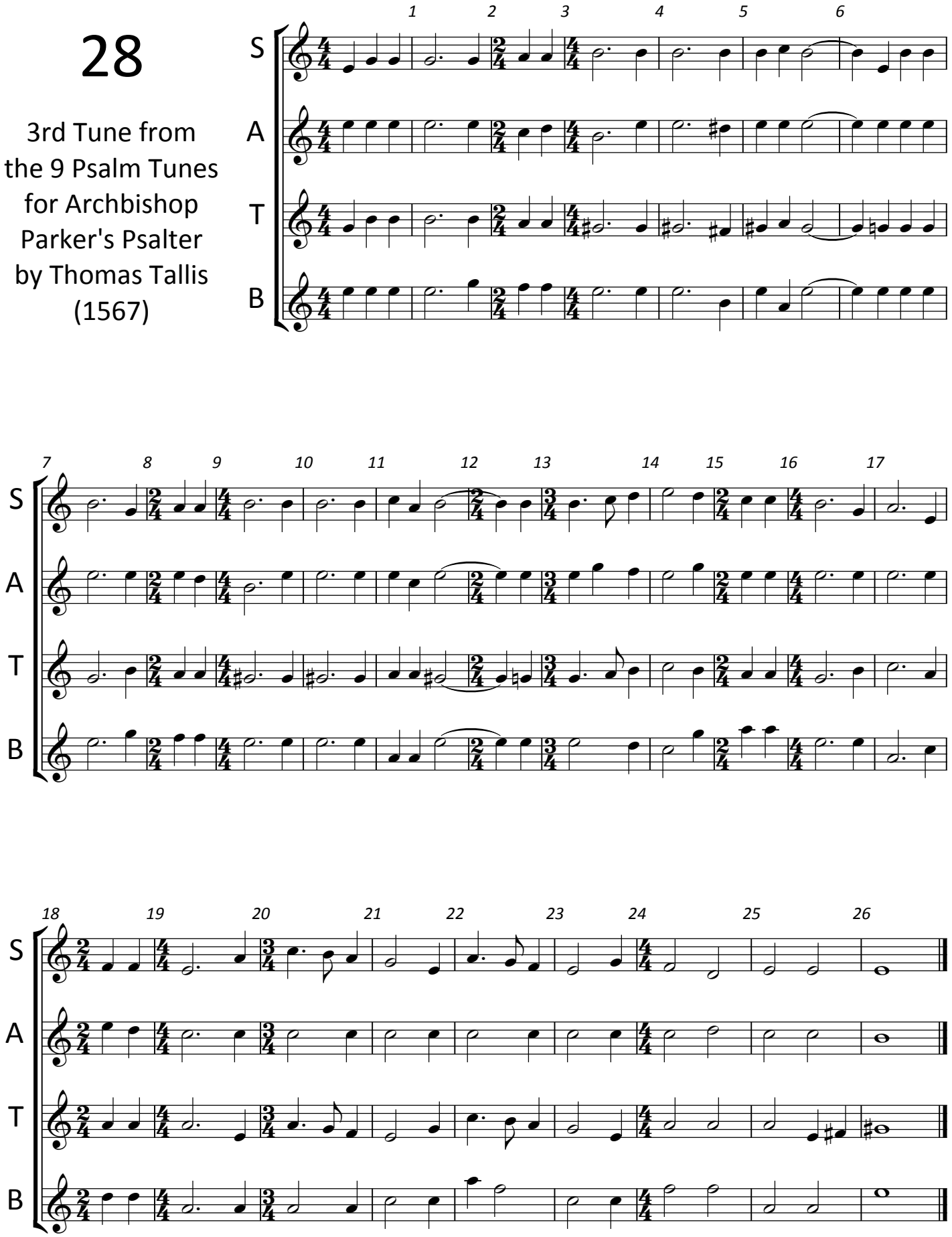
27

Ave Maria
from Op. 37
Vespers
by Sergei
Rachmaninoff
(1915)



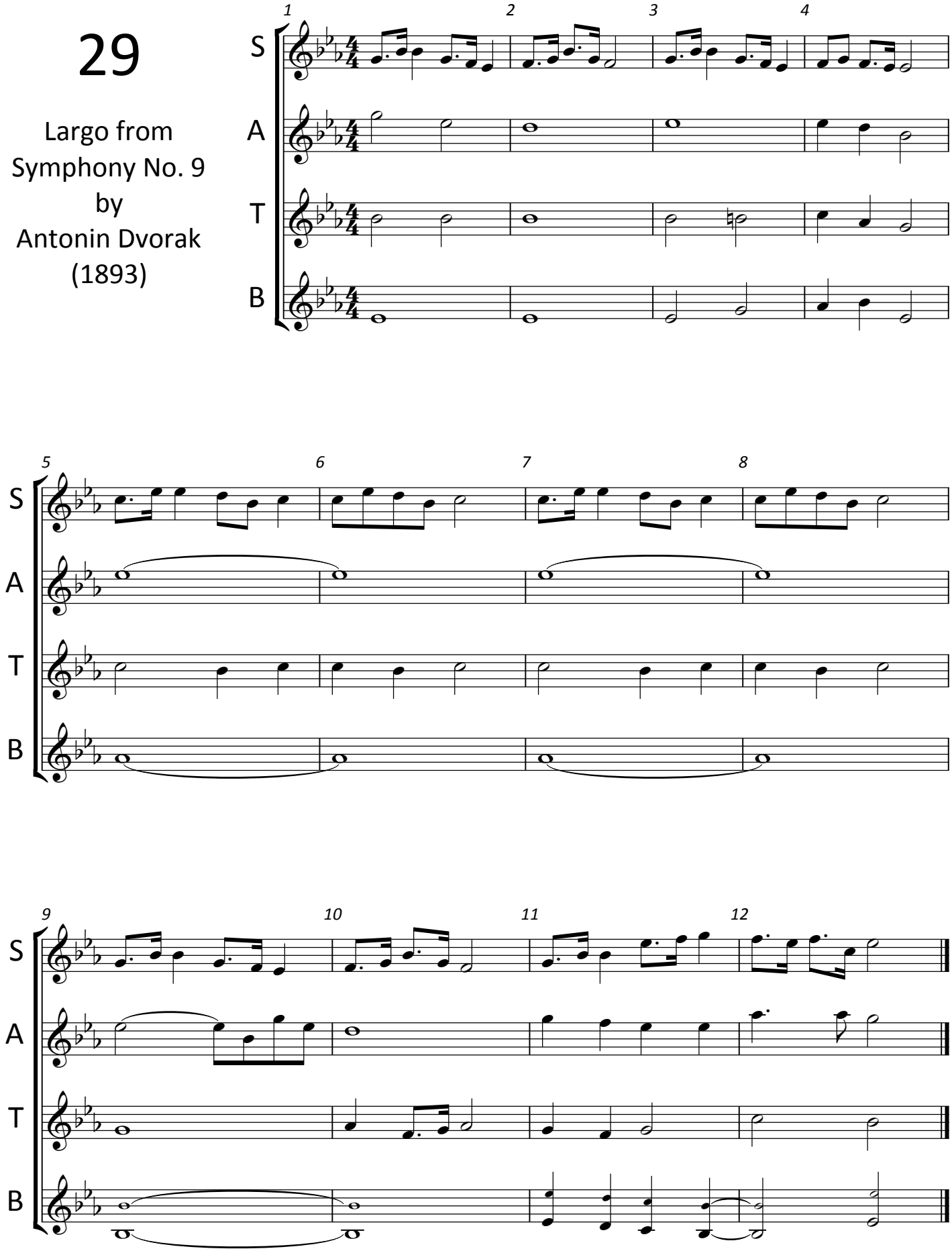
28

3rd Tune from the 9 Psalm Tunes for Archbishop Parker's Psalter by Thomas Tallis (1567)



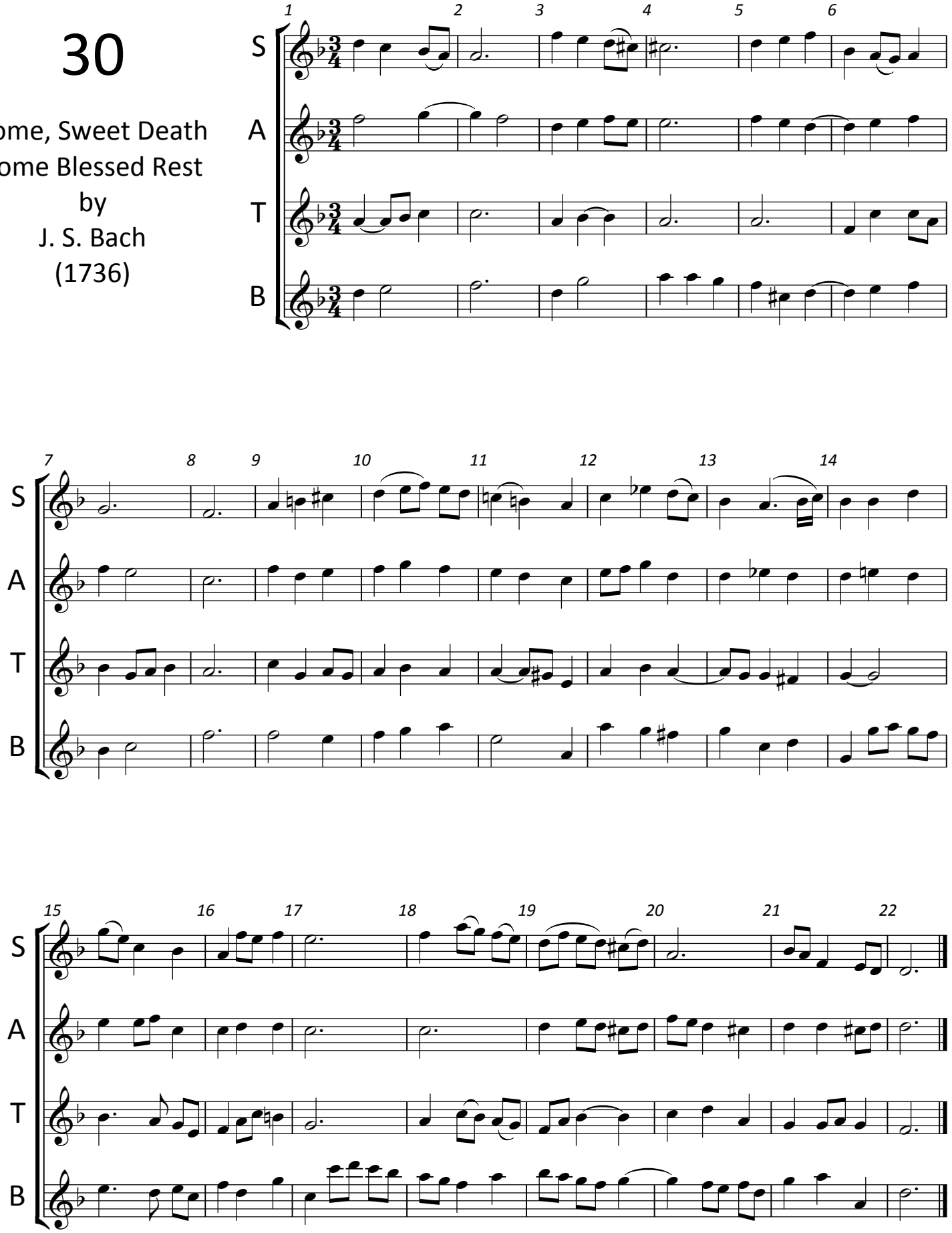
29

Largo from
Symphony No. 9
by
Antonin Dvorak
(1893)



30

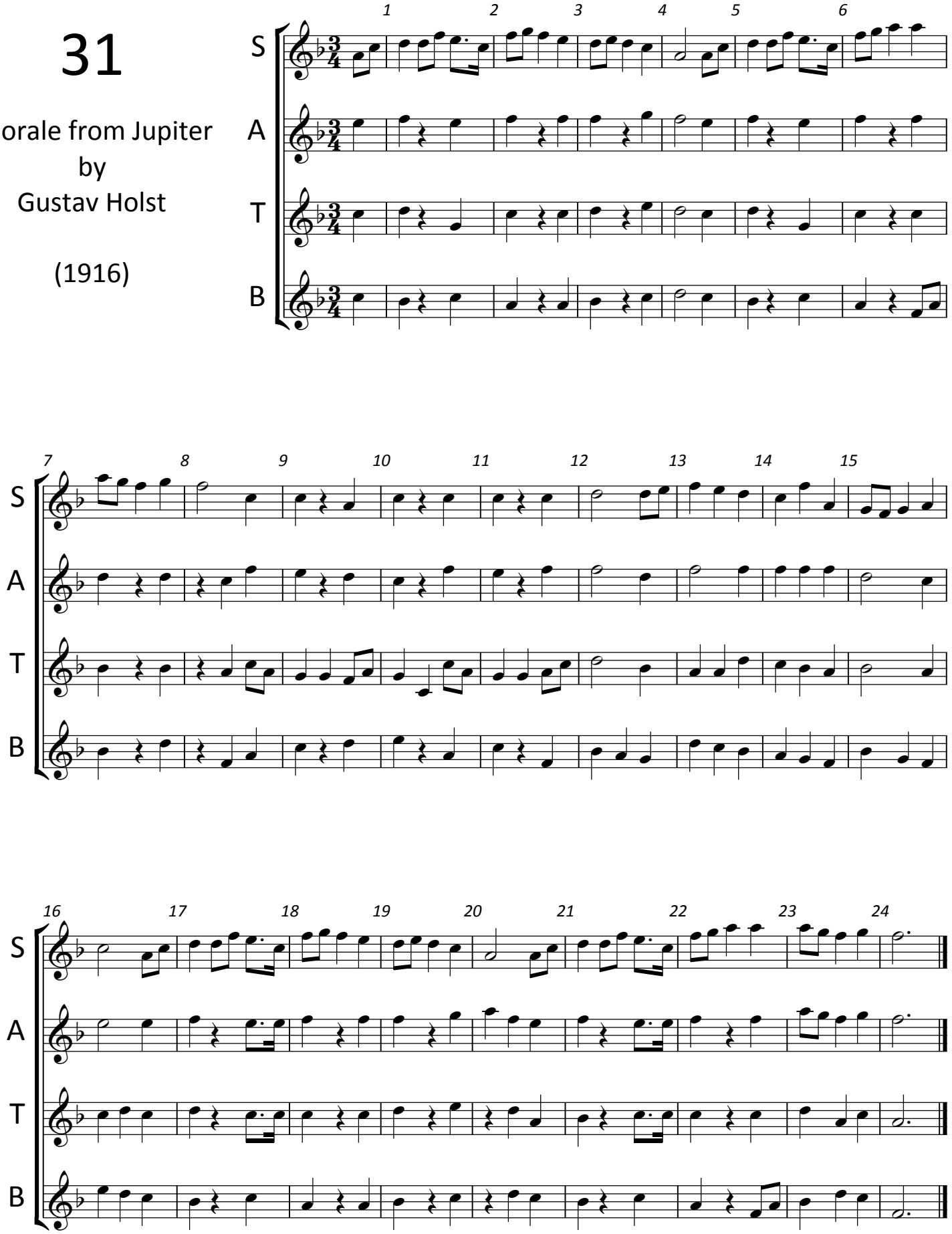
Come, Sweet Death
Come Blessed Rest
by
J. S. Bach
(1736)



31

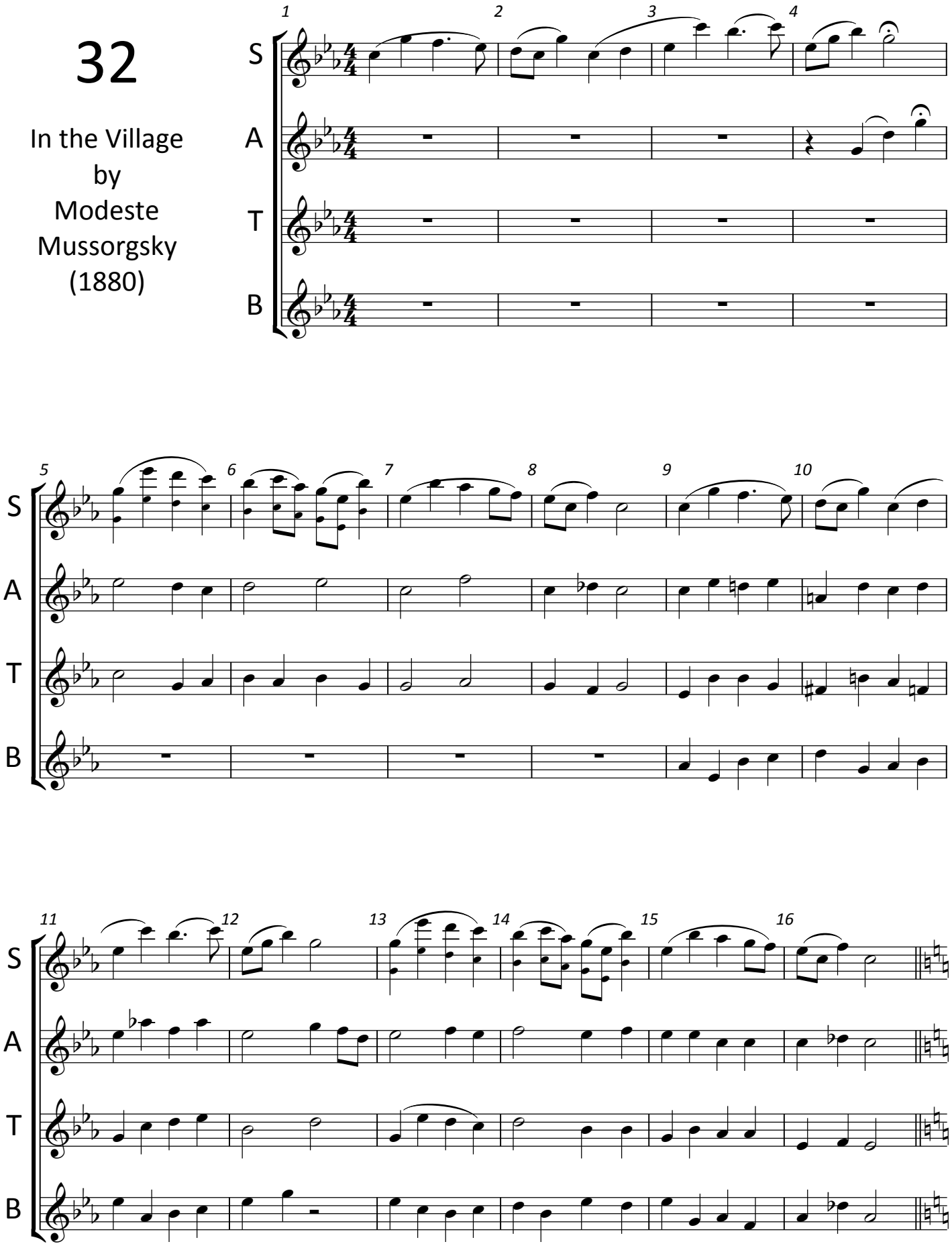
Chorale from Jupiter
by
Gustav Holst

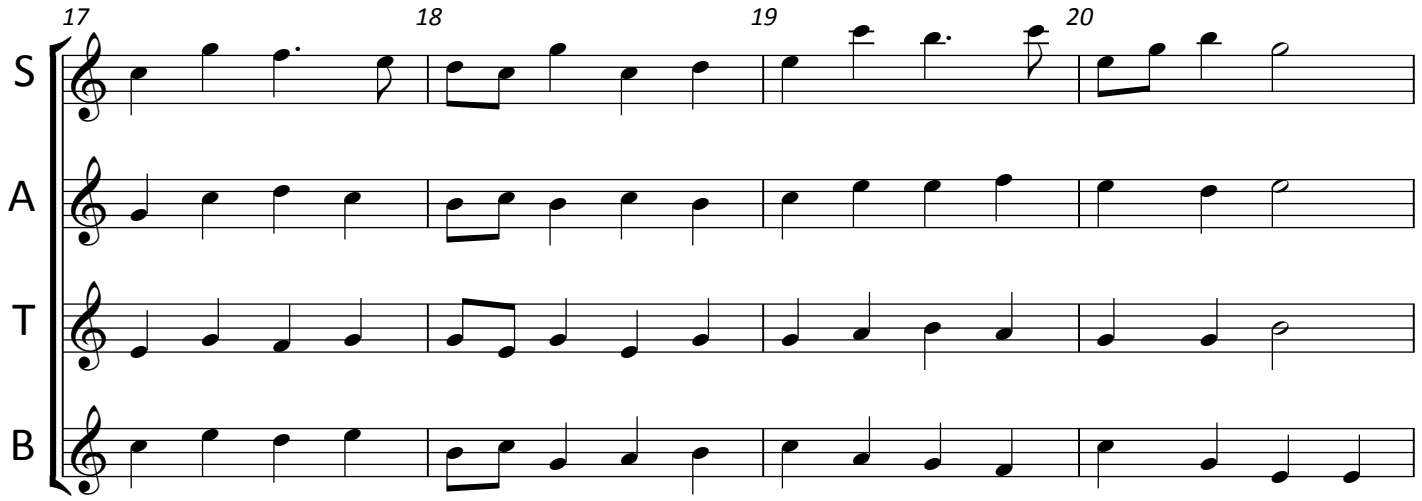
(1916)



32

In the Village
by
Modeste
Mussorgsky
(1880)




17
18
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S
A
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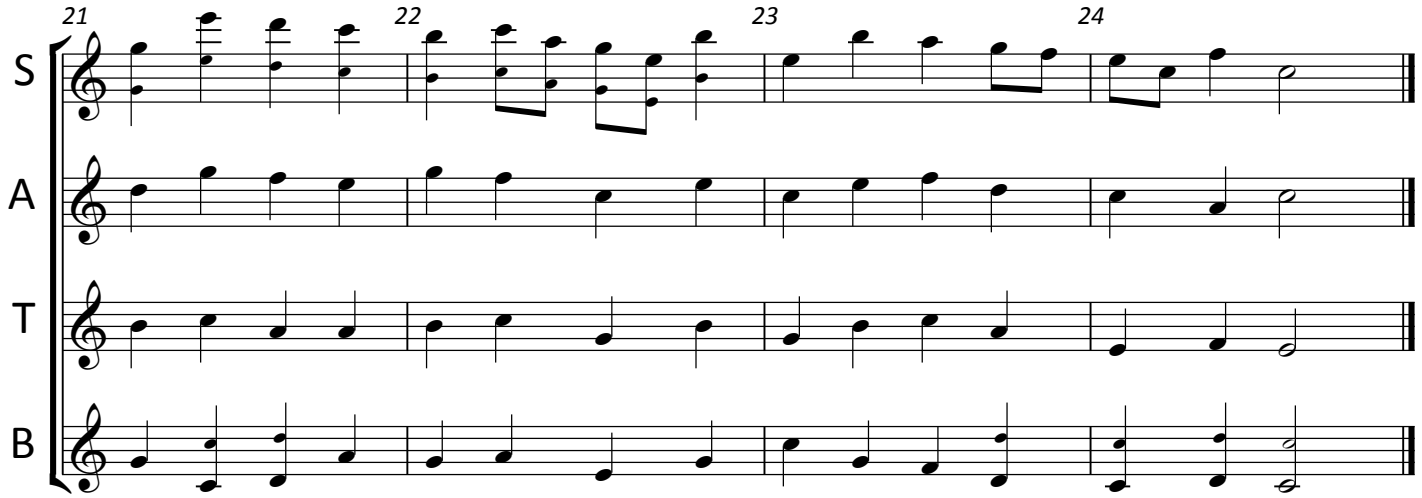
21
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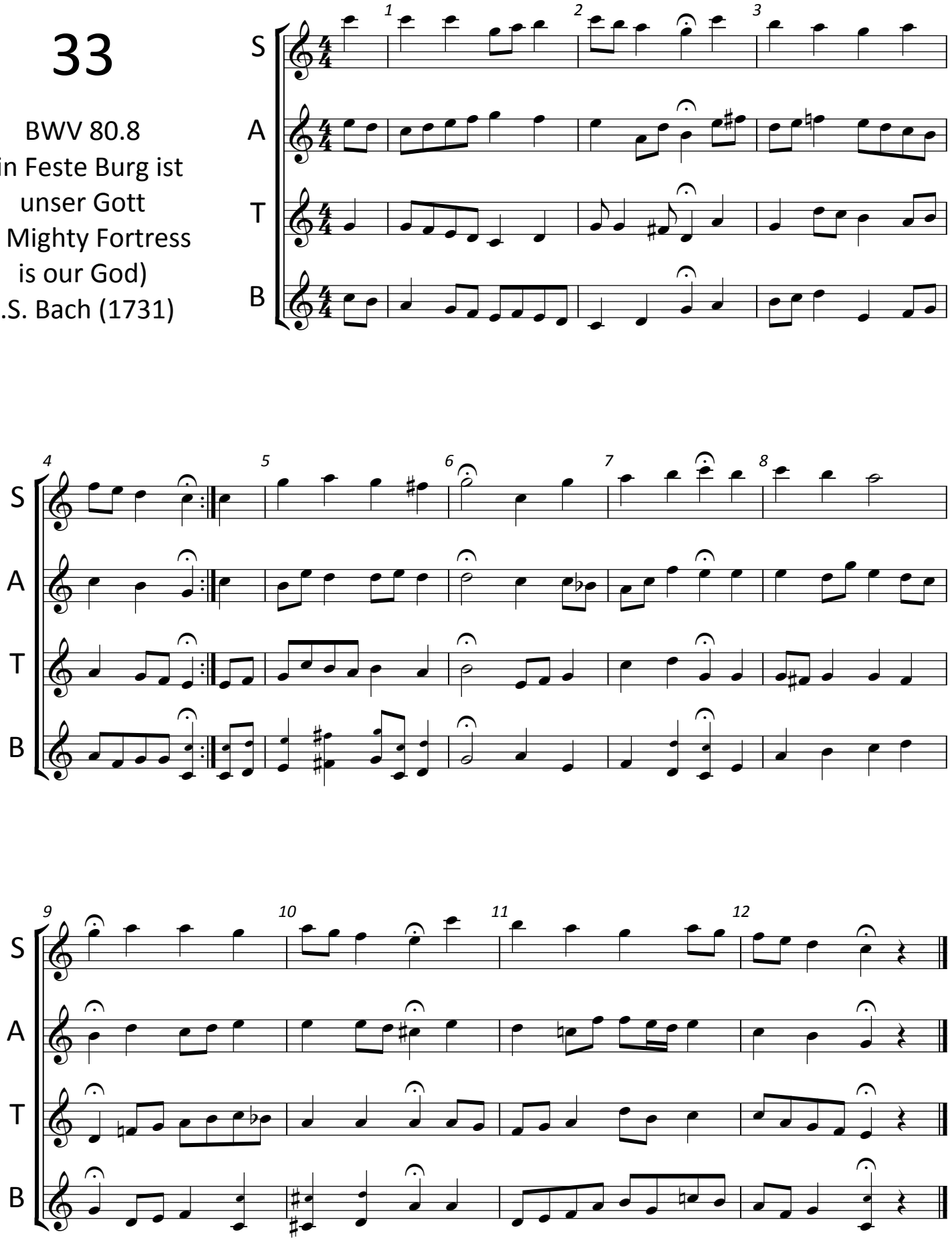
23
24
S
A
T
B

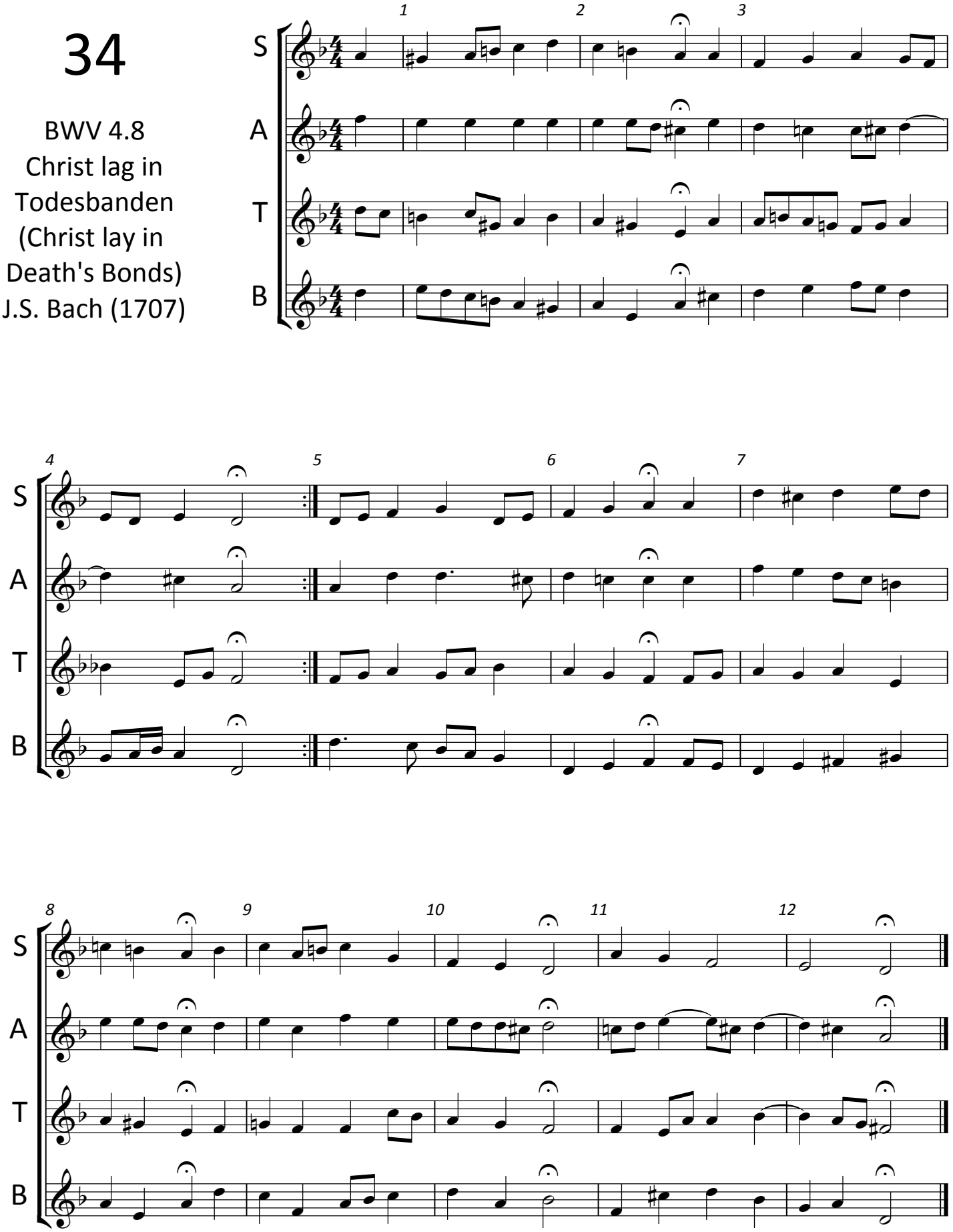
33

BWV 80.8
Ein Feste Burg ist unser Gott
(A Mighty Fortress is our God)
J.S. Bach (1731)



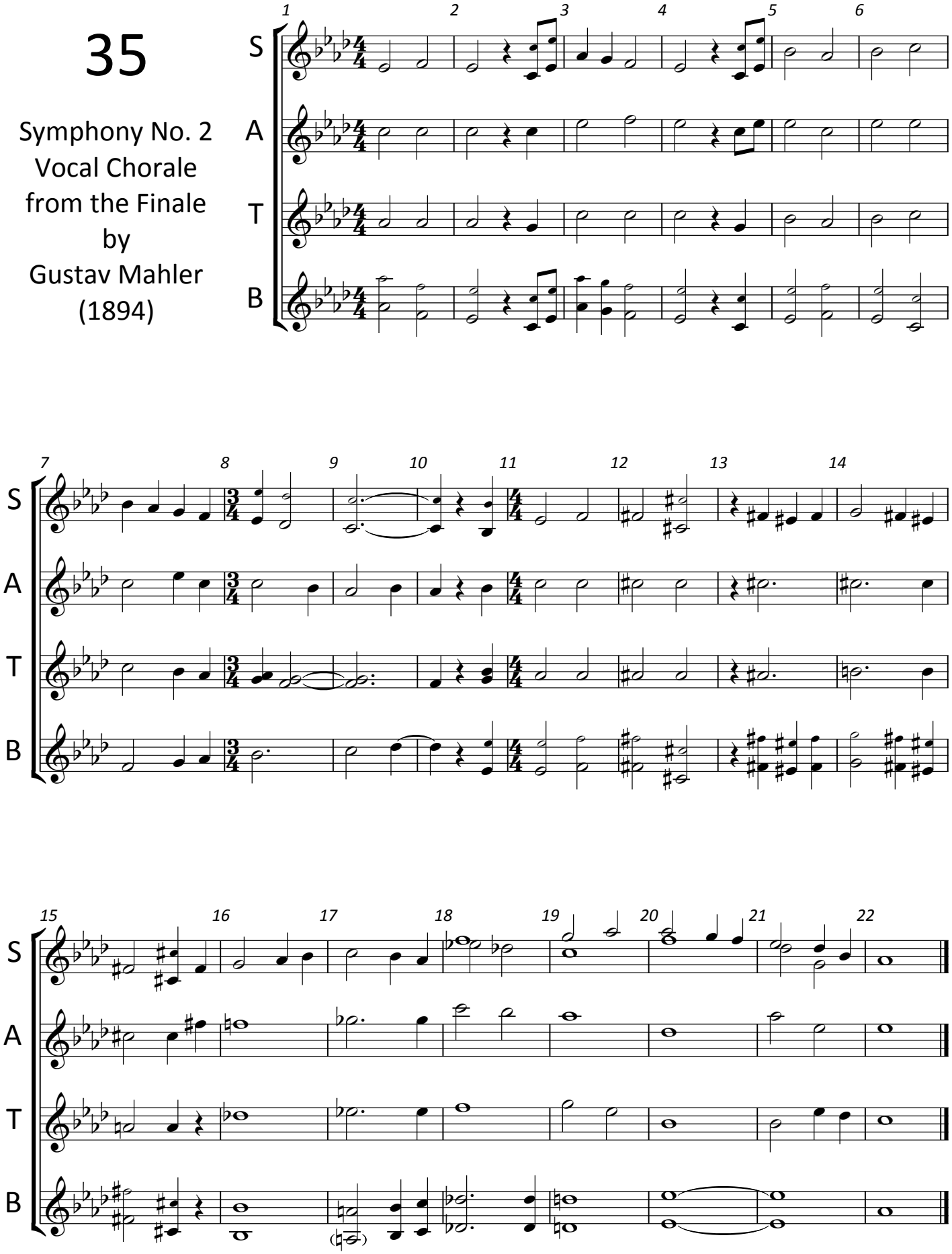
34

BWV 4.8
Christ lag in Todesbanden
(Christ lay in Death's Bonds)
J.S. Bach (1707)



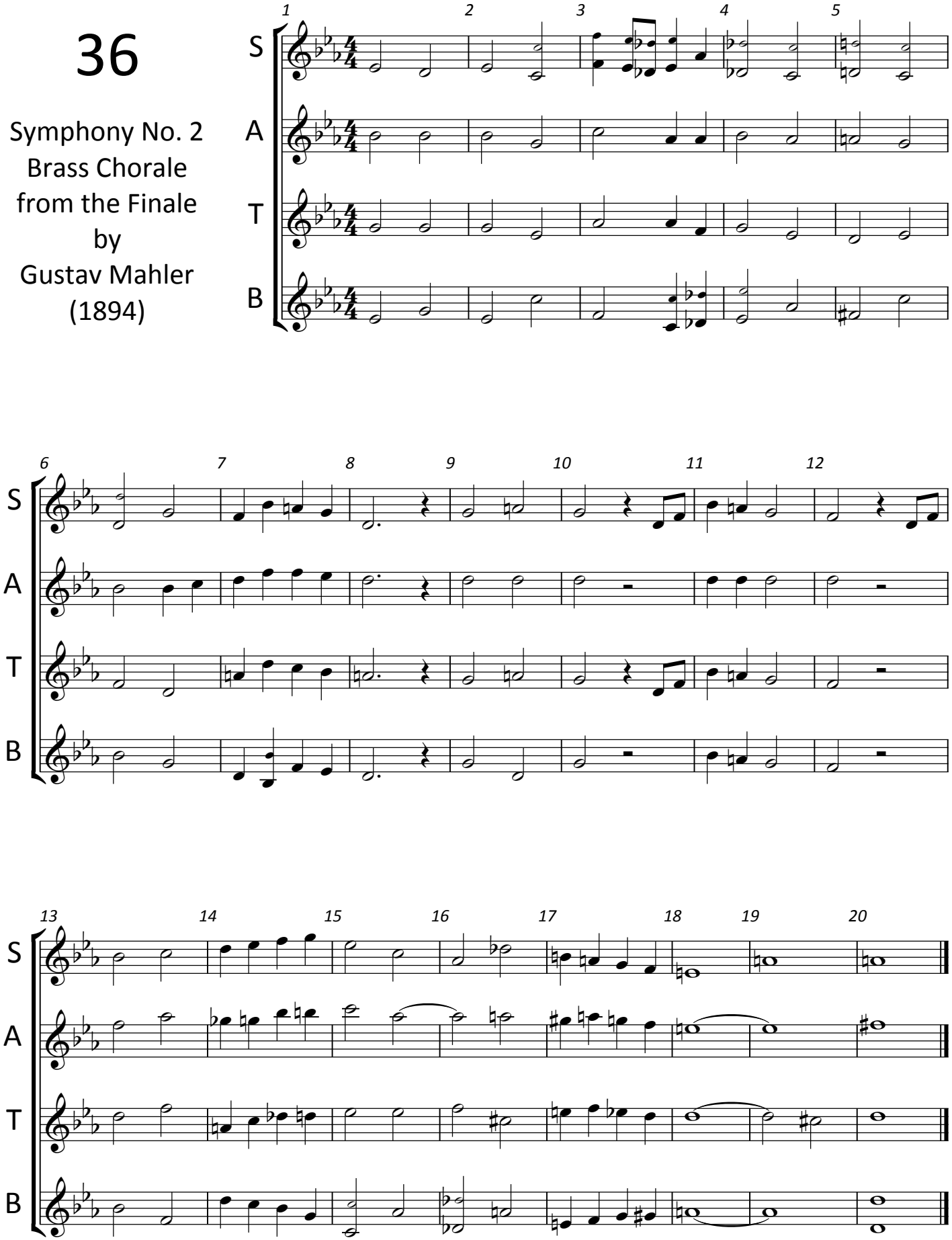
35

Symphony No. 2
Vocal Chorale
from the Finale
by
Gustav Mahler
(1894)

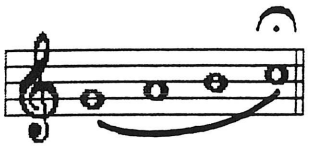


36

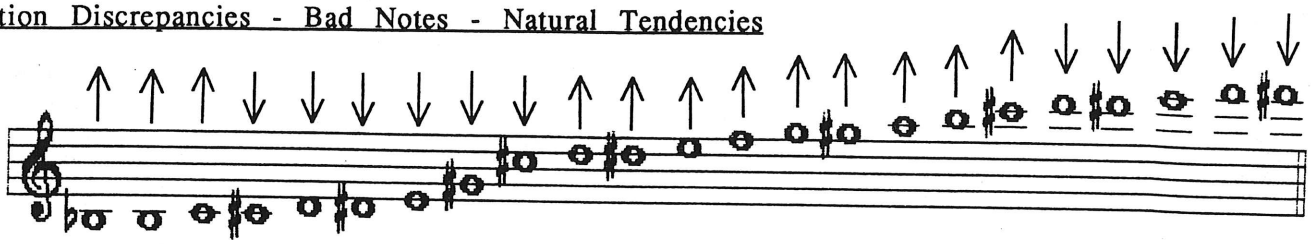
Symphony No. 2
Brass Chorale
from the Finale
by
Gustav Mahler
(1894)



Tune The Instrument



Intonation Discrepancies - Bad Notes - Natural Tendencies



Causes and Remedies for Bad Notes

Reeds
- Hard reeds may cause overall sharpness.
- Soft reeds may cause overall flatness.
- Soft reeds may tend to emphasize natural tendencies.

Embouchure
- Too little mouthpiece in mouth may emphasize flatness of high register.
- Too much mouthpiece in mouth may cause overall flatness.
- Holding the horn too far forward may cause flatness.
- Holding the horn too close to the body may cause overall sharpness.

Mouthpiece
- Mouthpieces with a closer lay tend to be sharper than those with a more open lay.
- A close lay may restrict the amount of possible embouchure compensation.
- Internal dimensions of the mouthpiece must match the instrument.

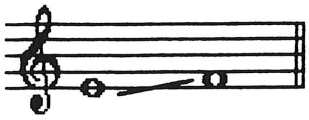
Dynamics
- Crescendos may blow flat. To correct: Drop the lower jaw slightly, slightly increase lip pressure around the mouthpiece.
- Diminuendos may blow sharp. To correct: Maintain breath support, slightly decrease velocity of air stream, relax embouchure pressure slightly.

Alternate Fingerings
- Alternate fingerings are definitely an excellent way to alter the "bad notes" on many saxophones.

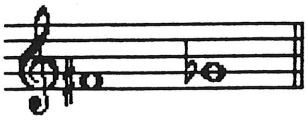
SAXOPHONE

Possible Adjustments for Selected Pitch Tendencies

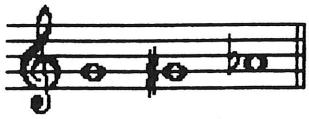
Flat - Finger with the left hand low C# key open to raise the pitch.



Flat - Open the right hand Eb key to raise the pitch.

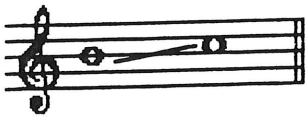


Flat - Finger with the 3rd finger of the right hand instead of the usual 2nd finger (If necessary add the right hand Eb key)

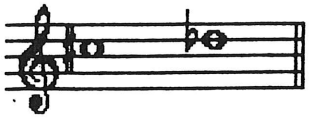


Flat - Open the chromatic F# key in the right hand to raise these notes. (To avoid playing an F# don't use this fingering simultaneously with the finger of the right hand.)

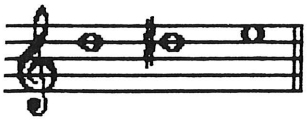
Flat - Adjust fingering by opening the left hand G# key to raise this pitch.



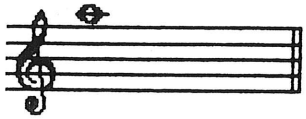
Flat - Adjust fingering by opening the bottom right hand side key to raise this pitch.



Flat - Raise this pitch by (l) fingering the note with Octave key and 3rd finger of the left hand (2) using the regular fingering plus the middle side key of the right hand (3) fingering the low C# fingering plus the octave key.



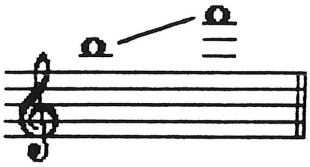
Sharp - Lower this pitch by adding the low B key to the normal fingering.

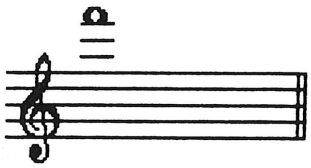


Sharp - Keys fingered by the right hand may be added to the fingering to lower the pitch.

SAXOPHONE...(Continued)

Possible Adjustments for Selected Pitch Tendencies



Usually sharp Play with and open throat and flat tongue to humor the pitches down in pitch.

For Eb, E and F remove the palm key.