

DAILY DRILLS



BARI SAX

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Saxophone Fingering Chart

Palm Keys & C#	Left-Hand Notes	Right-Hand Notes	Pinky Notes
 G_b/F_# 	 C 	 G_b/F_# 	 D_b/C_#
 F 	 B 	 F 	 C
 E 	 B_b/A_# 	 E 	 B
 E_b/D_# 	 A 	 E_b/D_# 	 B_b/A_#
 D 	 A_b/G_# 	 D 	
 D_b/C_# 	 G 		

*When there are two notes, add the Octave Key for the upper note.

† Only some models have this F# key.
 ‡ Press both keys with the 1st finger.

Pinky Keys

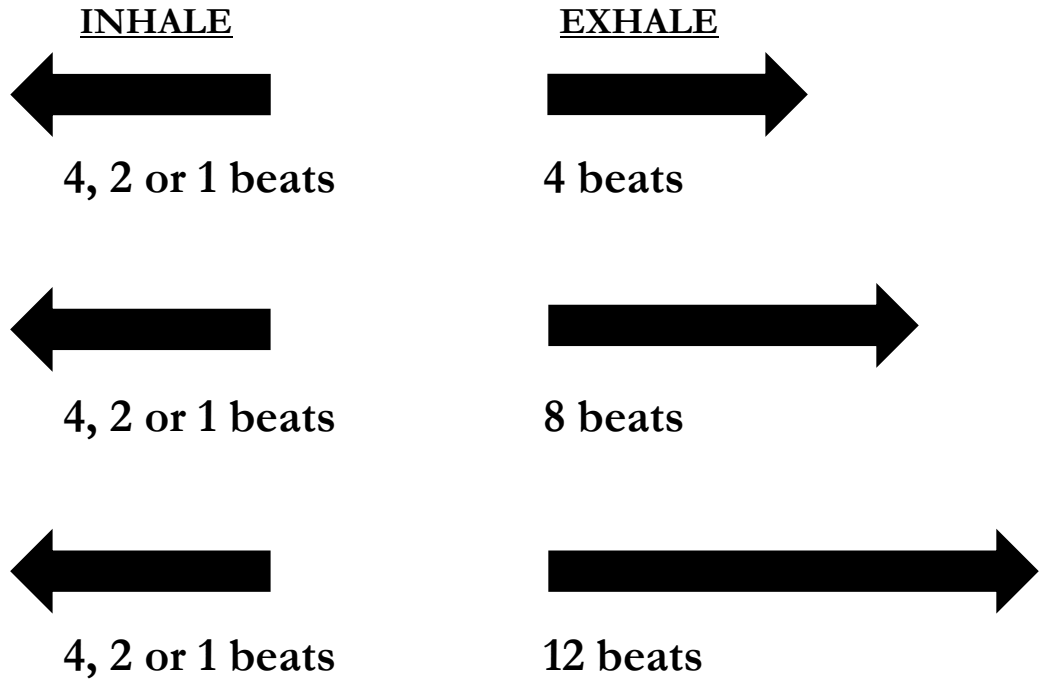
D _b	E	G _b	A _b	B _b
C _#	D _#	F _#	G _#	A _#
C	D	F	G	A
E		B		

Correlates with
NINGENIUS MUSIC
STEPWISE FLASHCARDS
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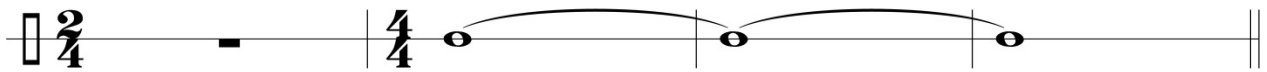
Breathing Exercises

1. Sit tall

2. Arm extended – arm movement is a visual for the air flowing into and out of your body.



Sustain



Instrumental Tuning

FLUTE/OBOE

SAXES

HORN

TRUMPET/EUPHONIUM T.C.

TROMBONE/EUPHONIUM/BASSOON

Concert F Around the Room:

- Group 1 - ALL
- Group 2 - Tuba, Contra Alto Cl., Bass Cl. and Bari Sax
- Group 3 - Trombone, Euphonium, Tenor Sax, Bassoon
- Group 4 - Trumpet
- Group 5 - Alto Sax, Horn
- Group 6 - Clarinet
- Group 7 - Flute and Oboe
- Group 8 - Percussion
- Group 9 - ALL

WINDS

PERCUSSION

Long Tone Exercises

Sustained

Musical notation for Sustained exercises, measures 1-24. The key signature is one sharp (F#) and the time signature is 4/4. The exercises consist of sustained notes with slurs and rests.

Measures 1-8: Notes G4, A4, B4, C5, B4, A4, G4, F#4. Slurs connect measures 1-2, 4-5, and 7-8. Rests are in measures 3, 6, and 8.

Measures 9-17: Notes G4, A4, B4, C5, B4, A4, G4, F#4. Slurs connect measures 10-11, 13-14, and 16-17. Rests are in measures 9, 12, and 15.

Measures 18-24: Notes G4, A4, B4, C5, B4, A4, G4, F#4. Slurs connect measures 19-20 and 22-23. Rests are in measures 18, 21, and 24.

Descending

Musical notation for Descending exercises, measures 1-14. The key signature is one sharp (F#) and the time signature is 4/4. The exercises consist of descending eighth notes with slurs and rests.

Measures 1-8: Notes G4, F#4, E4, D4, C4, B3, A3, G3. Slurs connect measures 1-2, 3-4, 5-6, and 7-8. Rests are in measures 2, 4, 6, and 8.

Measures 9-14: Notes G4, F#4, E4, D4, C4, B3, A3, G3. Slurs connect measures 10-11, 12-13, and 14. Rests are in measures 9, 11, and 14.

Ascending

Musical notation for Ascending exercises, measures 1-14. The key signature is one sharp (F#) and the time signature is 4/4. The exercises consist of ascending eighth notes with slurs and rests.

Measures 1-8: Notes G3, A3, B3, C4, D4, E4, F#4, G4. Slurs connect measures 1-2, 3-4, 5-6, and 7-8. Rests are in measures 2, 4, 6, and 8.

Measures 9-14: Notes G3, A3, B3, C4, D4, E4, F#4, G4. Slurs connect measures 10-11, 12-13, and 14. Rests are in measures 9, 11, and 14.

Tenor Sax

Long Tone Exercises

♩ = 80

1 Extension 2 3 b 4 5 6

7 8 9 10 11 b 12

13 14 15 16 17 18

19 20 21 22 23 # 24

25 26 27 28 29 30

31 b 32 33 34 35 36

37 38 39 40 41 42

43 # 44 45 46 47 48

Detailed description: This musical score consists of eight staves of music for Tenor Saxophone. Each staff contains six measures of long tones. The notes are: Staff 1: 1 (C4), 2 (C#4), 3 (D4), 4 (D4), 5 (E4), 6 (E4); Staff 2: 7 (F4), 8 (F4), 9 (G4), 10 (G4), 11 (A4), 12 (A4); Staff 3: 13 (Bb4), 14 (Bb4), 15 (Bb4), 16 (Bb4), 17 (Bb4), 18 (Bb4); Staff 4: 19 (C5), 20 (C5), 21 (C5), 22 (C5), 23 (C5), 24 (C5); Staff 5: 25 (D5), 26 (D5), 27 (D5), 28 (D5), 29 (D5), 30 (D5); Staff 6: 31 (Eb5), 32 (Eb5), 33 (Eb5), 34 (Eb5), 35 (Eb5), 36 (Eb5); Staff 7: 37 (F5), 38 (F5), 39 (F5), 40 (F5), 41 (F5), 42 (F5); Staff 8: 43 (G#5), 44 (G#5), 45 (G#5), 46 (G#5), 47 (G#5), 48 (G#5). The tempo is marked as quarter note = 80. The key signature is one flat (Bb).

Flow Studies

Alto and Baritone Saxophone

Vincent Cichowicz

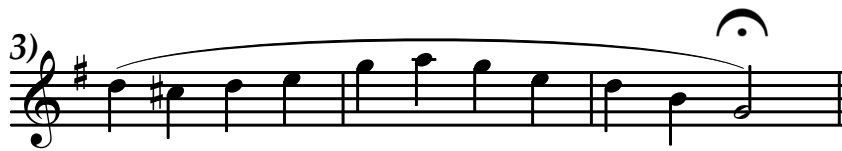
1)



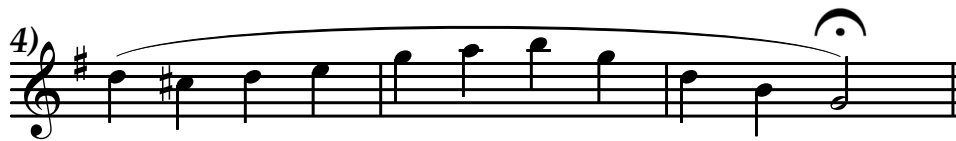
2)



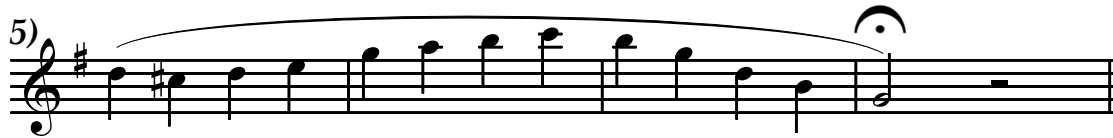
3)



4)



5)



6)



7)



8)



Chromatic Scale

Tenor Sax.

A ♩ = 80

1 2 3 4 5 6

B

7 8 9 10 11 12

C

1 2 3 4 5 6

7 8 9 10 11 12

D

1 2 3 4

5 6 7

SPACER

PAGE

Reminders:

Pencil on your stand

Sit tall while playing

Your feet are flat on the floor

Your stand is adjusted properly



www.shotwellsharkband.com

Tenor Sax

Rhythm Exercises

SET 1

SET 1 consists of two staves, Bb 1 and Eb 2, in 4/4 time. The exercise is divided into five measures, each starting with a first finger (1) fingering. The notes are: Measure 1: Bb, A, G, F, E, D, C, Bb; Measure 2: Bb, A, G, F, E, D, C, Bb; Measure 3: Bb, A, G, F, E, D, C, Bb; Measure 4: Bb, A, G, F, E, D, C, Bb; Measure 5: Bb, A, G, F, E, D, C, Bb.

SET 2

SET 2 consists of two staves, Bb 1 and Eb 2, in 4/4 time. The exercise is divided into five measures, each starting with a first finger (1) fingering. The notes are: Measure 1: Bb, A, G, F, E, D, C, Bb; Measure 2: Bb, A, G, F, E, D, C, Bb; Measure 3: Bb, A, G, F, E, D, C, Bb; Measure 4: Bb, A, G, F, E, D, C, Bb; Measure 5: Bb, A, G, F, E, D, C, Bb.

SET 3

SET 3 consists of two staves, Bb 1 and Eb 2, in 4/4 time. The exercise is divided into five measures, each starting with a first finger (1) fingering. The notes are: Measure 1: Bb, A, G, F, E, D, C, Bb; Measure 2: Bb, A, G, F, E, D, C, Bb; Measure 3: Bb, A, G, F, E, D, C, Bb; Measure 4: Bb, A, G, F, E, D, C, Bb; Measure 5: Bb, A, G, F, E, D, C, Bb.

SET 4

SET 4 consists of two staves, Bb 1 and Eb 2, in 4/4 time. The exercise is divided into five measures, each starting with a first finger (1) fingering. The notes are: Measure 1: Bb, A, G, F, E, D, C, Bb; Measure 2: Bb, A, G, F, E, D, C, Bb; Measure 3: Bb, A, G, F, E, D, C, Bb; Measure 4: Bb, A, G, F, E, D, C, Bb; Measure 5: Bb, A, G, F, E, D, C, Bb.

SET 5

Set 5 consists of two staves, Bb 1 and Eb 2, with five measures of rhythmic exercises. The exercises are marked with numbers 1 through 5. The first staff (Bb 1) uses a treble clef and a key signature of one flat (Bb). The second staff (Eb 2) uses a treble clef and a key signature of two flats (Eb). The exercises involve eighth and sixteenth notes, often beamed together, and rests.

SET 6

Set 6 consists of two staves, Bb 1 and Eb 2, with five measures of rhythmic exercises. The exercises are marked with numbers 1 through 5. The first staff (Bb 1) uses a treble clef and a key signature of one flat (Bb). The second staff (Eb 2) uses a treble clef and a key signature of two flats (Eb). The exercises involve eighth and sixteenth notes, often beamed together, and rests.

SET 7

Set 7 consists of two staves, Bb 1 and Eb 2, with five measures of rhythmic exercises. The exercises are marked with numbers 1 through 5. The first staff (Bb 1) uses a treble clef and a key signature of one flat (Bb). The second staff (Eb 2) uses a treble clef and a key signature of two flats (Eb). The exercises involve eighth and sixteenth notes, often beamed together, and rests.

SET 8

Set 8 consists of two staves, Bb 1 and Eb 2, with five measures of rhythmic exercises. The exercises are marked with numbers 1 through 5. The first staff (Bb 1) uses a treble clef and a key signature of one flat (Bb). The second staff (Eb 2) uses a treble clef and a key signature of two flats (Eb). The exercises involve eighth and sixteenth notes, often beamed together, and rests.

Articulation Exercises

Tenuto - Full valued and connected

Use the "Doh" syllable

Musical notation for Tenuto exercise in 4/4 time. The first measure contains a whole note 'D' with a bar line. The second measure contains two quarter notes 'D' and 'o', followed by two quarter notes 'h' and 'h'. The third measure is a whole rest. The fourth measure contains a whole note 'D'. The fifth measure contains a quarter note 'D', followed by a beamed eighth-note pair 'D' and 'o', followed by a beamed eighth-note pair 'h' and 'h'. The sixth measure is a whole rest. The seventh measure contains a whole note 'D'. Below the staff is a rhythmic diagram with five boxes: a long box for the first measure, and four shorter boxes for the next four measures.

Staccato - Separated; basically cut the note value in half

Use the "Dih" syllable

Musical notation for Staccato exercise in 4/4 time. The first measure contains a whole note 'D'. The second measure contains two staccato quarter notes 'D' and 'o', followed by two staccato quarter notes 'h' and 'h'. The third measure is a whole rest. The fourth measure contains a whole note 'D'. The fifth measure contains a staccato quarter note 'D', followed by a beamed staccato eighth-note pair 'D' and 'o', followed by a beamed staccato eighth-note pair 'h' and 'h'. The sixth measure is a whole rest. The seventh measure contains a whole note 'D'. Below the staff is a rhythmic diagram with five boxes: a long box for the first measure, and four shorter boxes for the next four measures.

Accent - Full valued and emphasized

Use the "Dah" syllable

Musical notation for Accent exercise in 4/4 time. The first measure contains a whole note 'D' with an accent (>). The second measure contains two quarter notes 'D' and 'o', followed by two quarter notes 'h' and 'h', all with accents (>). The third measure is a whole rest. The fourth measure contains a whole note 'D' with an accent (>). The fifth measure contains a quarter note 'D' with an accent (>), followed by a beamed eighth-note pair 'D' and 'o' with accents (>), followed by a beamed eighth-note pair 'h' and 'h' with accents (>). The sixth measure is a whole rest. The seventh measure contains a whole note 'D' with an accent (>). Below the staff is a rhythmic diagram with five boxes: a long box for the first measure, and four shorter boxes for the next four measures.

Marcato (Housetop Accent) - Strong and emphasized with separation

Use the "Dee" syllable

Musical notation for Marcato exercise in 4/4 time. The first measure contains a whole note 'D' with a housetop accent (^). The second measure contains two quarter notes 'D' and 'o', followed by two quarter notes 'h' and 'h', all with housetop accents (^). The third measure is a whole rest. The fourth measure contains a whole note 'D' with a housetop accent (^). The fifth measure contains a quarter note 'D' with a housetop accent (^), followed by a beamed eighth-note pair 'D' and 'o' with housetop accents (^), followed by a beamed eighth-note pair 'h' and 'h' with housetop accents (^). The sixth measure is a whole rest. The seventh measure contains a whole note 'D' with a housetop accent (^). Below the staff is a rhythmic diagram with five boxes: a long box for the first measure, and four shorter boxes for the next four measures.

Benzer Articulation Series

1 Tenuto ("Doh")

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 Staccato ("Dih")

18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

33 34 35 36 37 38

39 40 41 42 43 44

45 46 47 48 49 50

51 52 53 54 55 56

Benzer Articulation Series

58 59 60 61 62

63 64 65 66 67 68

69 70 71 72 73 74

75 76 77 78 79 80

81 82 83 84

85 86 87 88

89 90 91 92

93 94 95 96 97

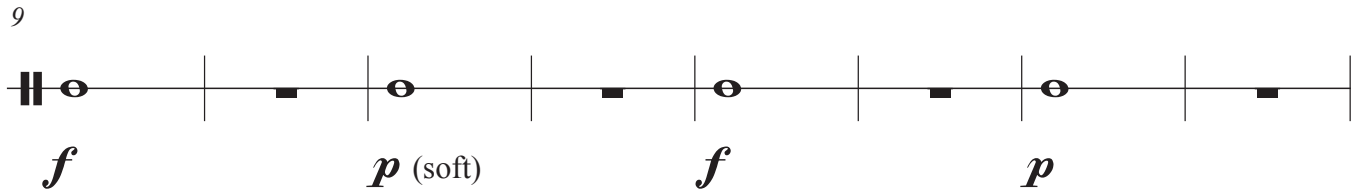
Dynamics

9



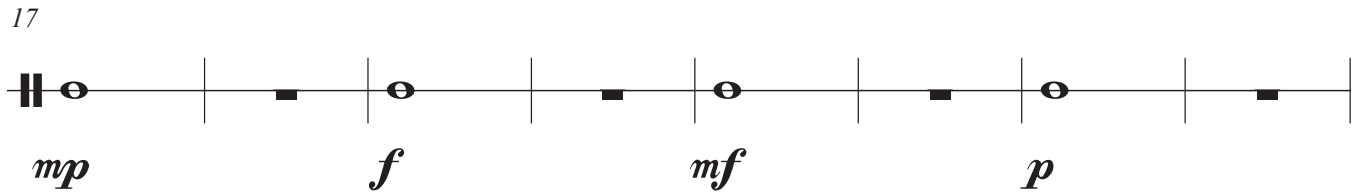
mf (medium full) *f* (full sound) *mf* *mp* (medium soft)

9



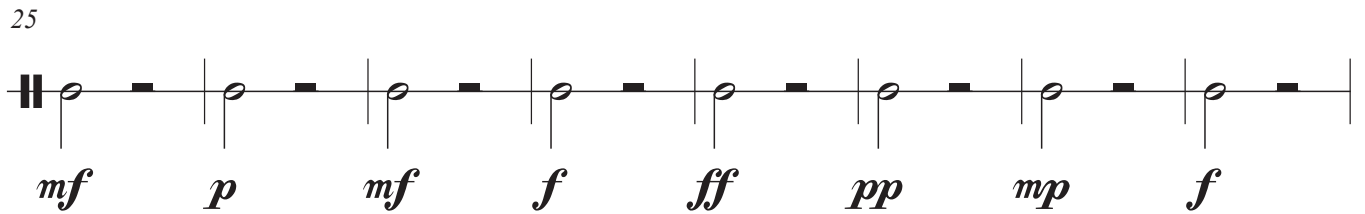
f *p* (soft) *f* *p*

17



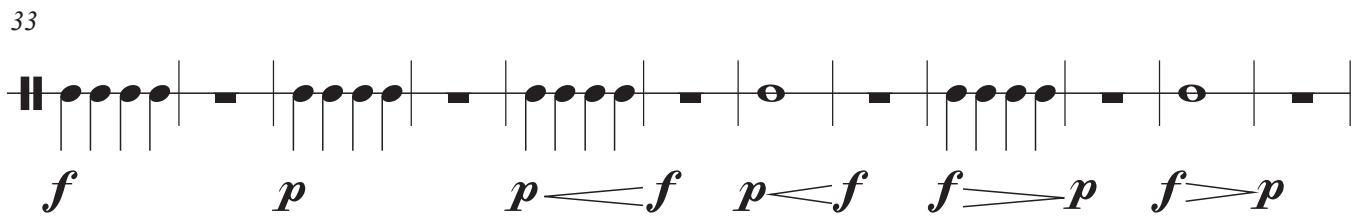
mp *f* *mf* *p*

25



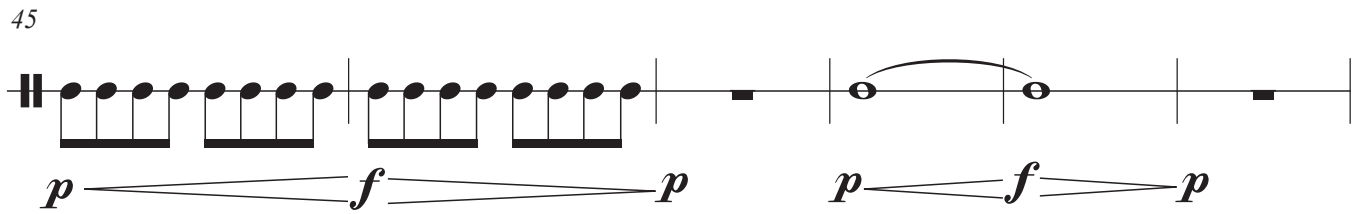
mf *p* *mf* *f* *ff* *pp* *mp* *f*

33



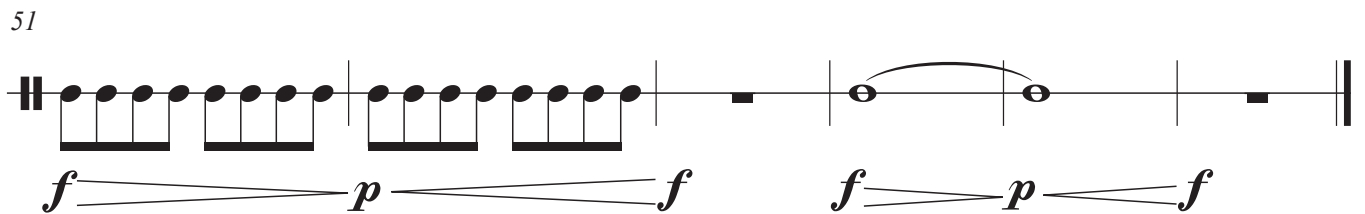
f *p* *p* <-> *f* *p* <-> *f* *f* >-> *p* *f* >-> *p*

45



p <-> *f* >-> *p* *p* <-> *f* >-> *p*

51



f >-> *p* <-> *f* *f* >-> *p* <-> *f*

Rhythm Diagramming:

A VISUAL Representation of Rhythms

- ABOVE each note/rest, draw the appropriate number of pulses:

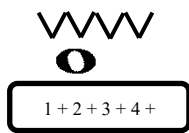
\ = downbeat ($\frac{1}{2}$ a beat)

/ = upbeat ($\frac{1}{2}$ a beat)

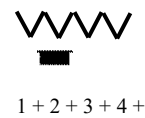
∨ = full beat (1 beat)

- BELOW each note/rest, write out the number of beats that symbol receives STARTING on its designated beat. ONLY the subdivisions for NOTES will be CIRCLED. "Circle SOUND not SILENCE."

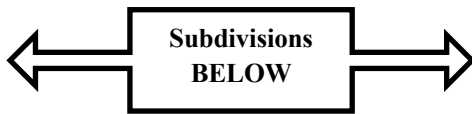
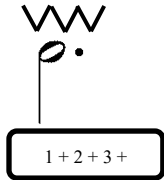
Whole Note (4 beats of SOUND)



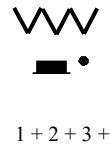
Whole Rest (4 beats of SILENCE)



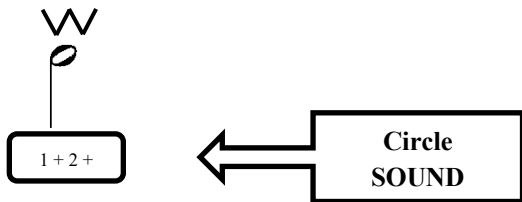
Dotted Half Note (3 beats of SOUND)



Dotted Half Rest (3 beats of SILENCE)



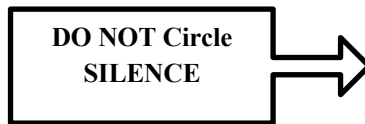
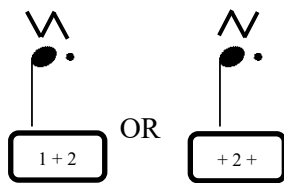
Half Note (2 beats of SOUND)



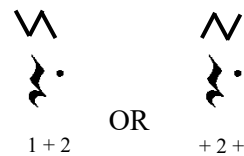
Half Note (2 beats of SILENCE)



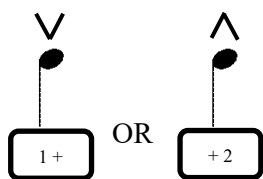
Dotted Quarter Note ($\frac{1}{2}$ beats of SOUND)



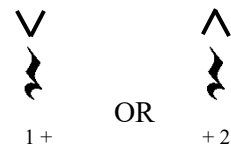
Dotted Quarter Note ($\frac{1}{2}$ beats of SILENCE)



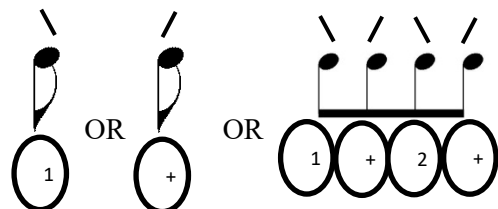
Quarter Note (1 beat of SOUND)



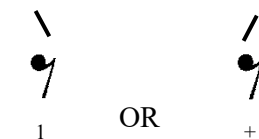
Quarter Rest (1 beat of SILENCE)



Eighth Note ($\frac{1}{2}$ a beat of SOUND) Individual or Grouped



















Eighth Rest ($\frac{1}{2}$ a beat of SILENCE)



Note and Rest Values

Based in Common Time

-  **whole note** - receives 4 beats of sound
-  **whole rest** - receives 4 beats of silence
-  **dotted half note** - receives 3 beats of sound
-  **dotted half rest** - receives 3 beats of silence
-  **half note** - receives 2 beats of sound
-  **half rest** - receives 2 beats of silence
-  **dotted quarter note** - receives 1 1/2 beats of sound
-  **dotted quarter rest** - receives 1 1/2 beats of silence
-  **quarter note** - receives 1 beat of sound
-  **quarter rest** - receives 1 beat of silence
-  **dotted eighth note** - receives 3/4 beat of sound
-  **dotted eighth rest** - receives 3/4 beat of silence
-  **eighth note** - receives 1/2 beat of sound
-  **eighth rest** - receives 1/2 beat of silence
-  **sixteenth note** - receives 1/4 beat of sound
-  **sixteenth rest** - receives 1/4 beat of silence

Saxophone Fingering Chart

Palm Keys & C#	Left-Hand Notes	Right-Hand Notes	Pinky Notes
 G_b/F_# 	 C 	 G_b/F_# 	 D_b/C_#
 F 	 B 	 F 	 C
 E 	 B_b/A_# 	 E 	 B
 E_b/D_# 	 A 	 E_b/D_# 	 B_b/A_#
 D 	 A_b/G_# 	 D 	 B_b/A_#
 D_b/C_# 	 G 	 D_b/C_# 	 B_b/A_#

*When there are two notes, add the Octave Key for the upper note.

† Only some models have this F# key.
 ‡ Press both keys with the 1st finger.

Pinky Keys

D _b	E	G _b	A _b	B _b
C _#	D _#	F _#	G _#	A _#
C	D	F	G	A

Correlates with
NINGENIUS MUSIC
STEPWISE FLASHCARDS
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