

FUNDAMENTALS

OF

TONE

AND

TECHNIQUE

VIRGINIA TECH SAXOPHONE STUDIO

DR. KYLE HUTCHINS

ORGANIZING A PRACTICE REGIMEN

One Hour Fundamental Routine

5 minutes	Mouthpiece
10 minutes	Voicing: Matching, Top Tones, F Trick, Reverse Overtones
5 minutes	Vibrato
5 minutes	Long Tones, Dynamics,
5 minutes	Articulation
10 minutes	Intonation: Tuning CD, Drone, Matching Unison/Intervals
20 minutes	Scales, Arpeggios, 3rd, 4th, Scale Patterns, etc.

- Items you need for a productive practice session:
 - Metronome/Tuner/Phone
 - Speakers/Headphone
 - Recording Device/Phone
 - Mirror
 - Timer/Phone
 - Pencil
 - Water
- Set specific goals for yourself. Before you start practicing, know what you intend to do and for how long.
- Write down your objectives! Make a practice routines for each session/week/month!
- Practice in a comfortable, inspiring place.
- Aim to practice the same time every day.
- Be sure you are comfortable (shoes off, snack ready, no neighbors bothering you, etc).
- Turn your phone on 'Airplane Mode'
- If you are just playing tunes and having a good time, that is awesome - but not practice!

Six Different Ways to Practice Technique:

(Technique - Develop Accuracy First! And then Strive for Speed.)

Method One: Gradually Getting Faster Using The Metronome

One of the best ways to work on difficult technical passages, scales, and scales in thirds/fourths is practicing at half the desired tempo then gradually increasing the speed. First, decide on the tempo you wish to play a particular passage in performance. This may already have been decided for you by the composer. Scales and scales in thirds/fourths ultimately should be practiced at a tempo of a quarter note equals MM 120-132 while playing four sixteenth notes to a metronome click. This should be the goal (this will prepare you for difficult technical and scalar passages such as those found both movements of Ibert's *Concertino da Camera*: the tempo of the first movement is MM 126 and the final movement is 132). Instead of trying to play a difficult passage or scale in sixteenths at MM 132 right away, set the metronome to MM 132 (or even a little slower) and play the scale in eighth notes. In effect, you are playing the passage/scale at *half tempo*. When you can play it perfectly at that tempo, turn the metronome off and repeat the passage (the purpose of this is so you can train yourself to maintain a steady beat without the aid of an electronic device). After you do this perfectly, move the metronome click faster by two or three gradations and repeat the process. Gradually get faster using this method until you can play the passage or scale *a tempo*. This may be a tedious process, however, it will set the foundation for a flawless technique.

Method Two: "Beat the Metronome Marking" Method

This method is actually a continuation of the first method; however, you must first have the desired passage or scale worked up to tempo, which is where this method begins. Once you can play a particular technical passage *a tempo*, then try to play it faster than the given tempo. If the tempo marking is MM 132, push the tempo to 144, then 160, then 184, and even to 204. When you return to the original tempo, it will seem slow compared with the super-fast tempi.

One strategy to keep in mind while practicing this way is the option of playing only one beat at a time. Instead of trying to play a whole phrase at the accelerated tempo, try inserting a beat or two of rest between each beat of the desired phrase. This will give you enough time to catch your bearings and get

set for the next beat. (Incidentally, this is also a great way to work on tongued passages.) As you become more and more comfortable playing at the accelerated tempi, try playing two beats at a time before you insert the rest; then try playing three beats at a time, etc. *Remember, the more ways you can approach (or practice) a given technical passage, the more likely you are to play it perfectly in performance and, just as important, the more likely you will be able to maintain interest in what you are practicing.*

Method Three: Changing the Perceived Beat

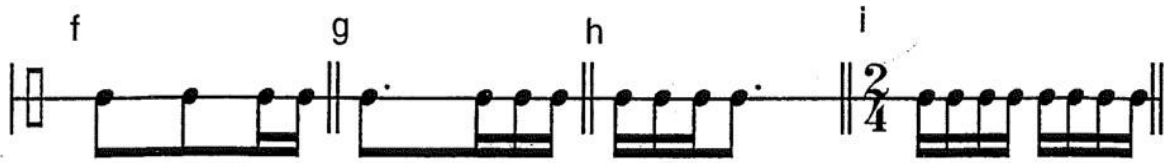
An illuminating, and potentially frustrating, way to refine your ability to subdivide the beat requires playing a given technical passage (usually a passage with a difficult rhythm/syncopation) while the metronome clicks the *off-beats* rather than the beats. As you practice this method, try to look for the “ands” after the beats instead of the beats. (Hint: try slowing the tempo down considerably.) This method will undoubtedly add discipline to playing the “inside of the beat.” Pieces in which this method is particularly useful include the first page of the Ibert *Concertino da Camera* or the first page of the Creston *Sonata*.

Method Four: Uneven Rhythmic Patterns

This method is useful for learning scales, scales in thirds, and short, difficult technical passages (usually taking the form of a string of sixteenth notes as found in Milhaud’s *Scaramouche*, I or Maurice’s *Tableaux de Provence*, V) in solo repertoire. The procedure begins by isolating a difficult technical passage (perhaps just a measure or two), a phrase, or a scale. Then, rather than playing the notated rhythm, use one of the following different rhythms below. Each time you repeat the passage, try a new rhythm.

Rhythmic Patterns

The image shows five rhythmic patterns labeled a through e. Pattern a is in 2/4 time and consists of a sequence of eighth notes. Pattern b is in 2/4 time and consists of a sequence of eighth notes followed by a dotted quarter note. Pattern c is in 2/4 time and consists of a sequence of eighth notes followed by a dotted quarter note. Pattern d is in 3/8 time and consists of a sequence of eighth notes. Pattern e is in 3/8 time and consists of a sequence of eighth notes.



Because this method involves an alternation of long note values with short note values, it allows you to concentrate on the difficult finger/technical movements (i.e., the faster moving notes) while you are playing the slowly. Put another way, you are learning to play quickly in short spurts.

Method Five:

Practicing Scales at Differing Dynamic Levels and/or Different Rhythmic Groupings.

The title of this method speaks for itself. When practicing scales, scales in thirds/fourths, patterns, or just difficult technical passages, play the section (or scale, etc.) using a variety of dynamic levels. *Remember, you are trying to learn something by practicing it over and over, so you might as well make it interesting for yourself.* In the end, your concentration level will be higher and you will have, as the cliché goes, “killed two birds with one stone” (i.e., practicing both technique and dynamic control at once).

When practicing scales, do not limit yourself to one rhythmic grouping (this is a different technique than the unequal rhythmic groupings discussed above, although it is a close cousin). Instead of locking yourself into practicing scales grouped into four sixteenths to a metronome click, try practicing scales in triplets, quintuplets, sextuplets, or even septuplets. Practicing the same passage (or scale or technical pattern) can become excessively boring; rather than losing interest in your practicing, try being creative. *The more ways you make your practice session interesting, the more you will gain from the time you spend.*

Method Six: Counting, Blowing, Fingering, Playing and Remembering - The James Campbell Approach

Step One: Count sixteenth notes aloud in the tempo you wish to play a particular passage (1, 2, 3, 4, 1, 2, 3, 4, etc.). Be sure that *your tempo is relaxed* and that *you are relaxed* counting in that tempo. The purpose of this step is designed to *establish a comfortable tempo and even flow* of sixteenth note counts in your mind.

Step Two: While counting aloud, finger the particular passage on the saxophone (obviously, you will not be playing). Be sure that your fingers are relaxed and curved. (Remember, you only need to use enough pressure to close the key; you do not need to squeeze the saxophone.)

Step Three: Repeat step two from memory. While doing this, look at your fingers. Observe whether or not your fingers are relaxed and curved. Eventually, try singing the pitches of the notes while counting.

Step Four: Repeat step two, but instead of counting aloud, mentally maintain the pulse and *blow a steady stream of warm air* while you finger the passage. By doing this, you are connecting your air stream production to your technique as well as to your counting. Look at the music during this step.

Step Five: Repeat step four from memory. You may need to shorten the technical passage and focus on one measure at a time.

Step Six: Using the music, play the passage on the saxophone. Keep the even flow of sixteenth notes (from steps one and two) going in your mind while you play the passage. The steady stream of warm air practiced in the previous step should result in a well-supported sound in this step.

Step Seven: Repeat step five from memory.

Practice Strategies for Musicians

Just running through your music isn't enough if you truly want to improve your musical skills! Here are some strategies for effective practicing that I use, and that I recommend to my own students in their practice routines.

Don't play any faster than you can play perfectly - In other words, perfect practice makes perfect. If you play things correctly every time (or at least close to it), you will learn faster and be less likely to make mistakes in performance.

Do run through entire pieces/songs sometimes - While breaking difficult pieces down into smaller, more manageable portions is important, don't forget to run through every once in a while! If you never practice the entire piece, it will be tricky to make it through a performance.

Improvise - This is a great way to get to know your instrument! Create melodies, and experiment with all the interesting sounds your instrument can make. You can even improvise with other musicians!

Isolate trouble spots - If any spots aren't going quite right when you run through a piece or play up to tempo, you will need to practice them separately and under tempo until mastered. Be able to play the section/passage 5 times in a row perfectly before deciding that it is ready.

Listen to great musicians - Your instrument and others. Live concerts, professional recordings, and online videos are all great places to do this!

Set goals, not time limits - Instead of deciding "I am going to practice for one hour," decide on a goal(s) for your practice session. Maybe you want to get a particular passage up to tempo, improve your dynamics, or iron out tricky rhythms. You will accomplish much more this way!

Sightread - Contrary to the beliefs of some students, you CAN practice sightreading! Sightreading is playing anything you have never played before. So grab a book, and start going!

Sing/hum/speak/clap your music - This helps to isolate specific aspects of your music, such as rhythm or melody. It can also help you to be more musical in your playing.

Start every day with a warmup routine - I sometimes vary my warmups based on how much time I have available, but I never jump straight into practicing music first thing. Warmups can include stretching, long tones, scales, articulation exercises, and more!

Use a metronome - The metronome is a fantastic tool that great players use often. It keeps you on track with rhythm and tempo, and helps you to remain honest in your practice so you can improve. There are lots of free metronome apps, so no excuses!

Use a tuner - Figure out the tuning tendencies of your instrument: which notes are a little flat, a little sharp, etc. Check intonation in challenging passages, and especially on those notes which are harder to control.

BREATHING GYM

Developed by Sam Pilafian and Patrick Sheridan

INTRODUCTION

- Analogy: a car needs gas to make it move just like instruments need air to make sound. The higher the quality of gas, the better the car performs. The same thing is true with air.
- ***Breathing Gym*** is designed to give control and efficiency of breath by developing proper breathing habits
 - Improves tone, stamina, and all-around performance
 - For ensembles, ***Breathing Gym***:
 - Promotes calmer, quieter, and more focused rehearsals
 - Internalizes and improves group rhythm (always use a metronome)
 - Gives more confidence and security to group entrances/releases
- ***Breathing Gym*** can be used as part of a warm-up routine or a mid-rehearsal change of pace while addressing specific issues such as dynamics, articulation, and phrasing
- The ***Breathing Gym*** consists of five types of exercises:
 - Stretches
 - Flow Studies
 - Therapies
 - Strength and Flexibility
 - Breathing for the Brain
- Remember the **LAW OF ACCOMMODATION**:
 - What is difficult today will become easier if practiced
 - Work these exercises just past the point of ease and slightly into discomfort without overexertion

PRELIMINARY CONSIDERATIONS

1. Maintaining a proper and consistent oral shape is essential for maximizing the benefits of these exercises
 - a. During inhale/exhale, the inside of the mouth should feel like a big yawn
 - b. The back of the throat is to remain open and unobstructed
2. Monitoring each breath ensures correct execution
 - a. Inhale
 - i. Form the right hand like a karate chop, but fold the thumb flat against the palm
 - ii. With the right hand in this position, place the index finger just under the tip of the nose (thumb should now be pointing forward)
 - iii. Place top lip on the middle knuckle and the bottom lip on the big knuckle (approx.)
 - iv. Remember the yawn analogy and take a deep breath quickly, letting the only resistance occur at the lips
 - v. If executed correctly, the inhale will have a deep sound like a vacuum with one finger placed over the opening
 - b. Exhale (remove right hand before exhale)
 - i. Hold the left hand with palm facing the body at an arm's length
 - ii. Exhale and feel the constant flow of air on the palm
 - c. The inhale and exhale are to be performed continuously with no break between, just like a pendulum swinging
3. Light-headedness may occur periodically. If this happens, the following method is prescribed: sit down, inhale slowly through the nose, and exhale slowly through the mouth; repeat.
4. All exercises are to be performed in a relaxed manner with no tension in the body

THE EXERCISES

1. Stretches – loosen up the body for better breathing flexibility
 - a. Trunk Twist
 - b. Flop Over – loose arms, neck, and upper body
 - c. Two-Way Stretch
 - d. Wrist Grab
 - e. Whole Body Stretch
 - f. Neck Roll – roll forward with chin touching chest, do *not* tilt head back
2. Flow Studies – stimulate regular breathing patterns used while playing—move air without resistance or tension. Monitor the air during these exercises to ensure that the air is constantly and consistently moving in and out (comfortably full to comfortably empty).
 - a. 6-7-8-9-10 (11-12-etc.)
 - b. Shorten the Inhalation (in 4 out 4, in 3 out 4, in 2 out 4, etc.)
 - c. Shorten the Exhalation (4-4, 4-3, 4-2, etc.)
 - d. Shorten the Inhalation Variation (4-4, 3-5, 2-6, etc.)
 - e. Shorten the Exhalation Variation (4-4, 5-3, 6-2, etc.)
 - f. Shorten the Inhalation and Exhalation [4-4 (2x), 3-3 (2x), 2-2 (2x), 1-1 (4x), 8th-8th (8x), 1-1 (4x), 16th-16th (8x), 1-1, 2-2, breathe through nose for 20 seconds]
 - g. Quick Breath Exercise – inhale on the last beat of a measure (i.e. 4/4, 9/8, etc.)
 - h. Bow & Arrow, Toss the Dart, Float the Paper Airplane
3. Therapies – a counterpart to flow studies, therapies are used to inspire better airflow by deliberately creating problems to overcome, such as resistance and suspension
 - a. Inhale Therapy – fight for air with suction
 - i. Exhale all air (sizzle)
 - ii. Place the back of the hand against the lips
 - iii. Fight for air by creating suction for 4-60 seconds, but do not allow any air in
 - iv. After time is up, remove hand and inhale as much as air possible in one gasp (still maintaining the yawn shape)
 - v. With lungs at full capacity, suspend the air while keeping the mouth and throat open for a predetermined duration (4-60 seconds) with shoulders relaxed
 - vi. After time is up, expel air in one big chunk down to a sizzle
 - b. Inhale Therapy Variations
 - i. Expand in Two Areas – during suction, mentally feel your lungs expand toward your chest and back
 - ii. Expand in Four Areas – during suction, mentally feel your lungs expand in 4 quadrants: abdomen, lower back, chest, and upper back
 - iii. Slight Leak – during suction, allow some air to leak
 - c. Oral Shape Therapy – inhale/exhale with the yawn feeling in rhythmic patterns (8th notes, quarter-note triplets, etc.) in a given meter to check consistency of air
4. Strength and Flexibility – focus on expanding and contracting the lungs to their extremes
 - a. In, Sip, Sip—Out, Push, Push
 - i. “In” – inhale to maximum capacity for one beat while lifting arms overhead
 - ii. “Sip” – lift arms higher while sipping in more air
 - iii. “Out” – exhale completely in one beat while pushing arms downward
 - iv. “Push” – force the last little bit of air out
 - b. Power Breaths
 - c. Power Bow & Arrow
5. Breathing for the Brain
 - a. Follow Your Breath – breath in through nose, out through mouth—no metronome
 - b. In 6, Suspend 6, Out 6 (increase ratio: 1:1:1, 1:2:1, 1:4:1, etc.)
 - c. Energizing Breath – 4 in through nose, 7 suspend, 8 out through mouth

THE MUSICAL LINE: BREATHING AND PHRASING

BREATHING CONSIDERATIONS

- Big quick breath in, slow controlled breath out.
- You cannot control your diaphragm.
- Engage your abdominal core when breathing.

BREATHING EXERCISES

- Flow Studies (move the air without resistance or tension!)
 - In - Out 4, 5, 6, 7, 8, etc.
 - Shorten the Inhalation (in 4 out 4, in 3, out 4, in 2, out 4, etc)
 - Shorten the Exhalation (4-4, 4-3, 4-2, etc)
 - Shorten the Inhalation Variation (4-4, 3-5, 2-6, etc)
 - Shorten the Exhalation Variation (4-4, 5-3, 6-2, etc)
 - Shorten the Inhalation and Exhalation [4-4 (2x), 3-3 (2x), 2-2 (2x), 1-1 (4x), 8th-8th (8x), 1-1 (4x), 16th-16th (8x), 1-1, 2-2, breathe through nose for 20 seconds]
 - Quick Breath Exercise - inhale on the last beat of a measure (ie, 4/4, 9/8, etc)
- Therapies (counterpart to flow studies - inspire better airflow by deliberately creating problems to overcome, such as resistance and suspension)
 - Inhale Therapy - fight for air with suction
 - Exhale all air (sizzle)
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 - After time is up, remove hand and inhale as much air as possible in one gasp
 - With lungs at full capacity, suspend the air while keeping the mouth and throat open for a predetermined duration (4-60 seconds) with shoulders relaxed
 - After time is up, expel air in one big chunk down to a sizzle
- Strength and Flexibility - expanding and contracting the lungs to the extremes
 - In, Sip, Sip - Out, Push, Push
 - In - inhale to maximum capacity for one beat while lifting arms overhead
 - Sip - lift arms higher while sipping in more air
 - Out - exhale completely in one beat while pushing arms downward
 - Push - force the last little bit of air out
- Engage the Core
 - Place yoga block between abdomen (bottom of rib cage) and wall
 - Lean into the block, exhale completely
 - Inhale slowly, feeling your weight and core muscles push into the block
 - Exhale slowly while keeping the pressure of the core against the block, don't allow your core to collapse - prevent yourself from moving closer to the wall.
- Floor Breathing
 - Lie down on your back and rest your arms on your stomach

- Concentrate on keeping the shoulders and upper body relaxed as you repeat the above exercises in the horizontal position
- Feel how your back and sides expand into the floor while breathing properly
- Add your instrument and play the following long tone exercises while on the floor

LONG TONE EXERCISES

- Play a second line G at mf with as consistent of a tone as possible for as long as possible
- Play a second line G at pp with as consistent of a tone as possible for as long as possible
- Play a second line G at ff with as consistent of a tone as possible for as long as possible
 - Repeat each exercise on each note of the one octave G scale.
 - Repeat each exercise in the extreme ranges (low Bb, high F)
- Play a second line G starting at pp, crescendoing to ff, and then decrescendoing to pp in one breath
- Play a second line G starting at ff, decrescendoing to pp, then crescendoing to ff in one breath
 - Repeat on each note of the one octave G scale.
 - Repeat in the extreme ranges (low Bb, high F)

PHRASING CONSIDERATIONS

- Identify specific phrases
 - If the music was a sentence, where are the commas, periods, etc.
- Identify the goal of each phrase
 - There is not necessarily a right or wrong answer - which note is more special? If was a sentence, where would the emphasis be?
 - Likely not the last note of a phrase
- Play to the goal (crescendo and/or accelerando)
- Play away from the goal (decrescendo and/or deaccelerando)
- Music is ***always*** going somewhere or coming from somewhere.
- The phrases ***must*** have shape in order to be expressive! (Unless you have deliberately chosen not to for musical reasons)

FUNDAMENTALS

MOUTHPIECE

Playing alone on the mouthpiece may be difficult to adjust to at first because of how different it feels from playing on the horn, but it is an important first step to developing the muscles that will be necessary for the following sections. Remember to hold the mouthpiece angled directly into your mouth, as if the saxophone were attached and also to blow air as if you were playing on the whole instrument; do not back off because of the size.

Siren Call

- Whistle (or 'dry whistle' meaning an open mouth hissing sound) in order to recognize what is necessary to change pitch. The vocal configurations needed to change a whistled pitch are the same needed to change pitch on the saxophone.
- Play a pitch on the mouthpiece and bend the pitch down by changing the voicing/vocal configuration inside the mouth, maintaining regular embouchure.
- 'Siren call', causing the pitch to lower and raise, similar to a siren. Think about a roller coaster: as the pitch gets lower, the air speed will increase.

Matching

- Start by matching the mouthpiece pitch to the piano
 - C on soprano
 - A on alto
 - G on tenor
 - D on baritone
- Play down the corresponding one octave major scale on the piano, attempting to match each note on the mouthpiece
 - Start on tonic and bend down to each scale degree, the intervals becoming wider
- Play the corresponding arpeggio
- Transpose scale and arpeggio down by half-steps to increase range
- Move from the piano to a drone and try hearing the intervals, check with a tuner. Strive to hear and match the intervals by ear.
- Try playing simple melodies as well!

Warm-Up

Lefevre/McAllister

$\bullet = 60$

13

26

39

52

65

78

91

104

117

130

143

154

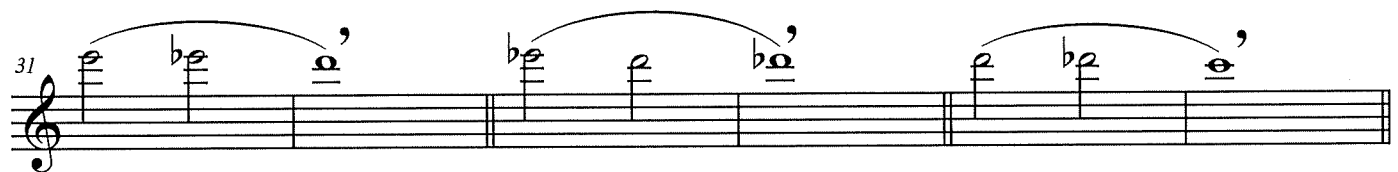
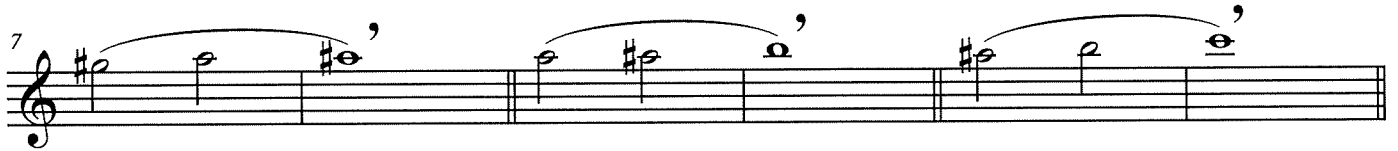
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176

Ascending Long Tones

Long tones should be played slowly, with a metronome, at a medium volume. Start each series of notes with a legato articulation. As you play the exercise, try to make each note move smoothly into the next. If certain notes stick out from the others, sound much darker or brighter, make note of that and try to make them sound more alike.

$\text{♩} = 40-60$



PREPARATION FOR PLAYING

Eugene Rousseau
School of Music
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TUNING (written notes)

ff *ff* *ff*

Play these tones until a good, clear fortissimo is achieved; then proceed:

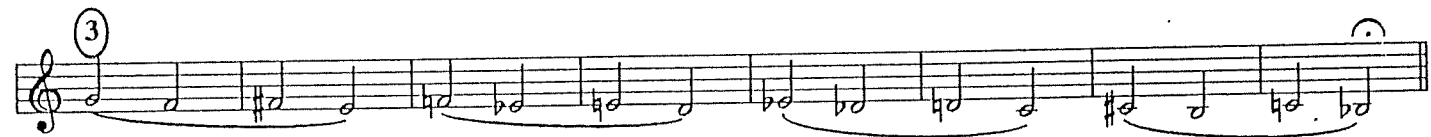


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ff



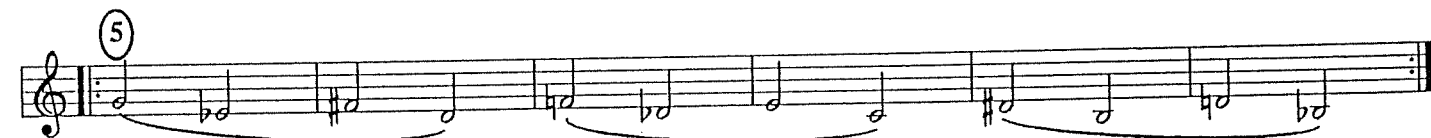
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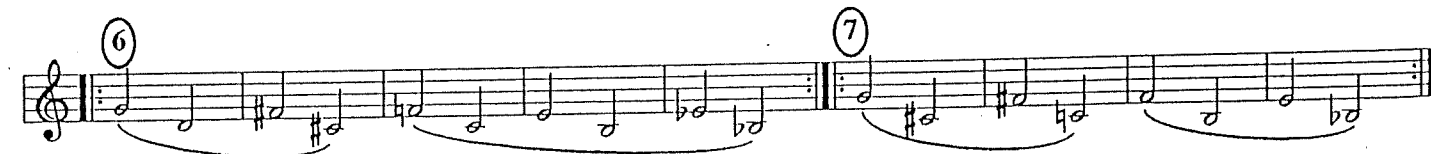
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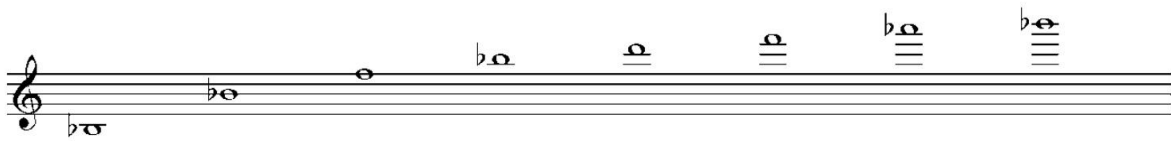
VOICING AND OVERTONES

Voicing

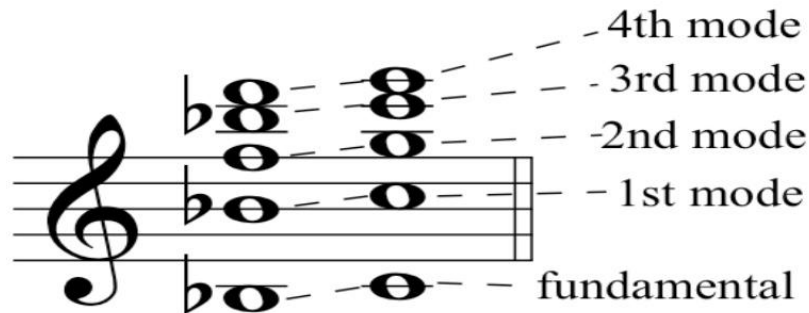
The position of the tongue and manipulation of the oral cavity. Tongue should be wide - sides touching top back molars. Think “dEE” not “tAH” or “tOW.”

Overtone Overview

The following is a basic view of overtones. Every one of these notes can be played using the fingering for low Bb, known as the fundamental.



A note in its lowest octave on the saxophone is the “Fundamental” and each note in the overtone series above that is a “Mode.” The first note above the fundamental will be the 1st mode; the second note above the fundamental will be the 2nd mode and so on.

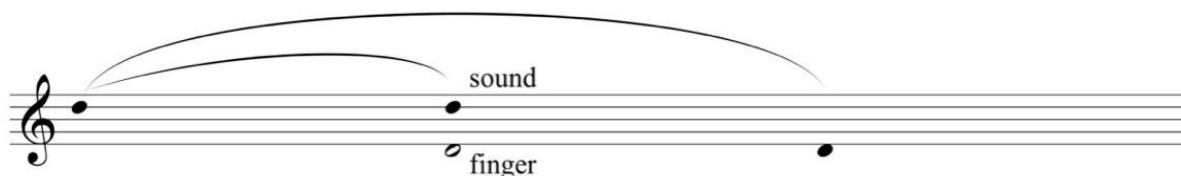


Daily practice on these few simple exercises will help the student develop:

- Refinement of tone
- Improved air speed
- Increased embouchure flexibility
- Recognition of intonation tendencies and ear training
- Increased facility on the instrument
- Facilitation of the altissimo register

Matching 1: Intro to Mode 1

- Matching 1: Intro to Mode 1
 - Play middle D with octave key, remove octave key but maintain pitch of middle D, then slur down to low D. “Engage” muscles and increase airspeed - “relax” to slur down to fundamental.



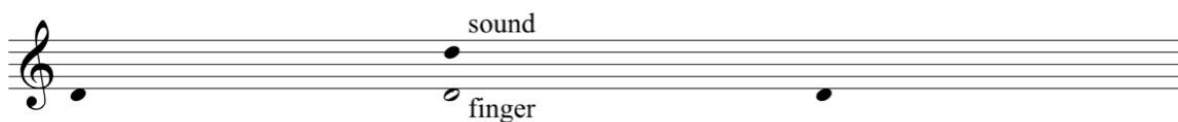
- Repeat exercise on each note of the chromatic scale

Matching 2: Mode 1

This exercise is designed to fully demonstrate the ability to play the first overtone.

2A:

- Play low D
- Finger low D and sound one octave higher
- Back to low D
- Do **NOT** slur: play with space between each note



- Continue this exercise upwards chromatically into the palm keys
- After each pitch can be produced with ease, put this exercise with a metronome. Start with q =60. Strive for accuracy and consistency!

The exercise will look like this



2B:

- Start on D and slur up the tetrachord to A



- To help get started, try using the octave key from Matching 1 like so:



- Continue this pattern chromatically playing the tetra chords for E-flat, E, F, F-sharp, and G.

2C: Slurring exercise downwards

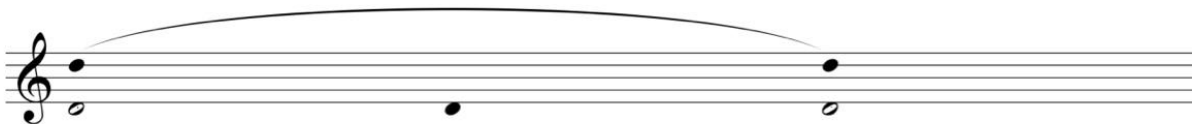
- Now, introduce the low notes by decending



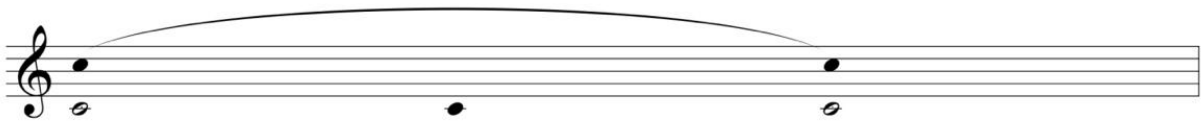
- Slur down to low C, then lift fingers to regular C and work on matching the pitch and timbre between the overtone and the fundamental
- Repeat for fundamental notes: C-sharp, B, and B-flat

2D:

- Slur all of this – the first part is just like Matching 1 and should be no problem
- Practice making the connection back up the octave without tonguing



- Then continue down to the lower notes:

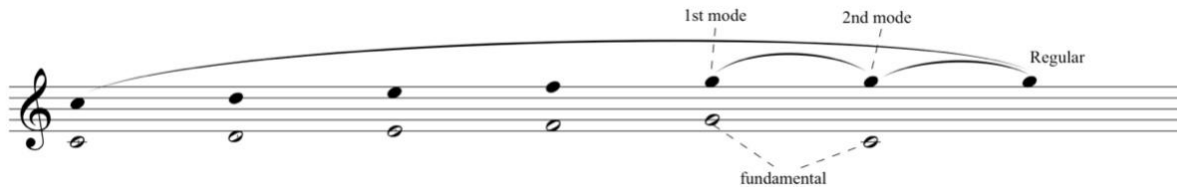


- After you can slur the low notes, try doing Matching 2A on the lower notes
- Remember, it is harder to get the first overtone on the lower notes. If you get a higher pitch, it is not wrong; it is just not the goal of this exercise! Think of yourself as ahead of the game!

Matching 3: Intro to Mode 2

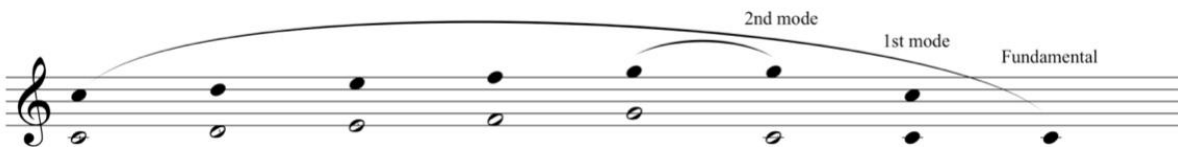
Before starting these exercises, the student must be fully competent at Matching 1 and Matching 2. The remainder of these exercises use the skills learned in Matching 1 and 2 to introduce new techniques.

3A:



- Slur up the C tetrachord, hold the note out and finger low C again while maintaining the pitch of the G
 - Remember to keep your air speed consistent or this will not happen
- After you succeed getting the pitch, try going from the 2nd mode while fingering C to fingering G with the octave key and work on matching the two notes
- Repeat this exercise on B-flat, B, C, C-sharp, D, E-flat, and beyond.
 - It gets more difficult the higher you go. See if you can do it!

3B:

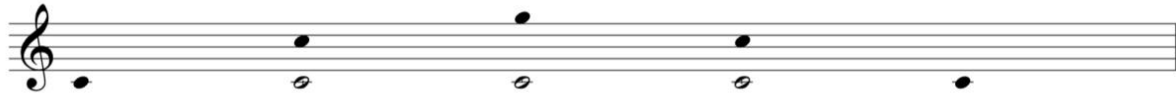


- Repeat the exercise again, but this time, try to slur down to mode 1 and the fundamental.

Matching 4: Mode 2

- Separated, not slurred:

4A:



4B:



4C:



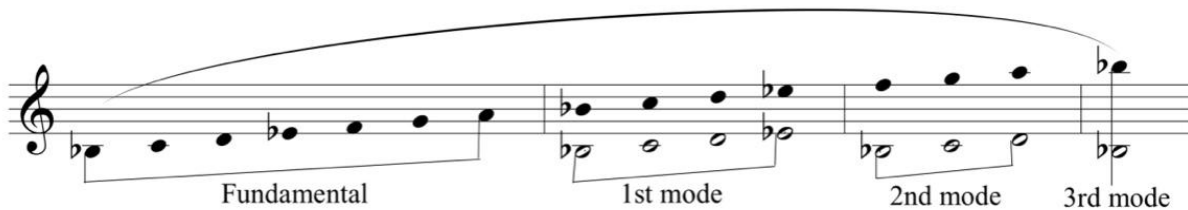
4D:



- Upon completion of these exercises, put them with the Tuning CD!
- Notice which mode is out of tune (1st mode)
- Repeat on B-flat, B, C-sharp, D, etc

Matching 5: *Intro to Mode 3*

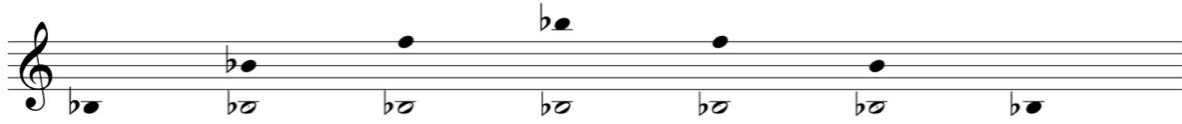
- B-flat Major 2 Octave Scale



- Ascending and Descending!
- Start on B, C, and C-sharp, D, etc.
- Refer to Rascher *Top Tones* book for more overtone scale exercises

Matching 6: Mode 3

6A:



6B:



6C:



6D:



6E:



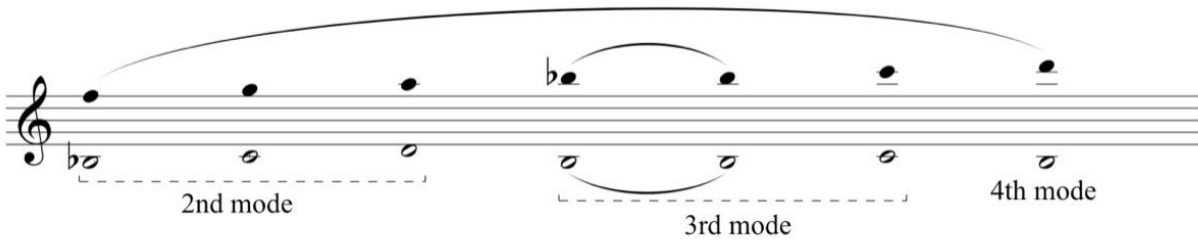
- Start on B, C-sharp, and C, etc
- Upon completion of these exercises, perform them all with a drone

Matching 7: Intro to Mode 4



- Start on the 2nd mode of C and slur up the G tetrachord to high D

- To help facilitate this, try playing Bb overtone scale, and extend the range to high D. The last half of the scale will look like this:



- This exercise will take some time. It requires consistent air speed and lots of patience. Do not get frustrated!

Matching 8: Putting it Together

The next two exercises can be played using the same fundamental.

“Reveille”



“Taps”



E-flat scale in 3rds:



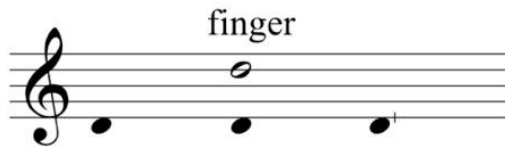
G scale:



There are many further exercises in *Top Tones for Saxophone* by Sigurd Rascher.

TONE STUDIES

Reverse Overtones/Undertones:



- Start on low D
- Add the octave key, but work to maintain the sound of the low D. This is more difficult to maintain a tone than regular overtones.
- Slur back to low D.
 - The goal of this exercise is flexibility; not to make a high quality tone. Don't become frustrated if achieving a characteristic tone is not accessible.

F Trick:

Option 1:

- Play front F
- Play front E
- Go back to F, and then voice down to E while fingering F
- Continue down chromatically down one octave

Option 2:

- Play front F
- Play front E
- Go back to F, but maintain the pitch of the E
- Continue chromatically down one octave

Option 3:

- Play front F
- Voice down to E, but do not change the F fingering
- Continue down chromatically one octave

Repeat all of these with the drone tone tool!

Overtone Approaches - SO LA TI DO

(for overtone development & smoothness)

Play Slowly

♩ = 40-60

ed. Jesse Cloninger

The musical score consists of seven systems of music, each on a single staff with a treble clef and a common time signature (C). The first system contains four measures, with the first measure starting on a whole note G4. The second system contains four measures, with the first measure starting on a whole note A4. The third system contains four measures, with the first measure starting on a whole note B4. The fourth system contains four measures, with the first measure starting on a whole note C5. The fifth system contains four measures, with the first measure starting on a whole note B4. The sixth system contains four measures, with the first measure starting on a whole note A4. The seventh system contains four measures, with the first measure starting on a whole note G4. Each measure features a melodic line with a slur and a fermata, and a bass line with diamond-shaped notes. The notes in the bass line are often beamed together in groups of four, and the system concludes with a double bar line.

Overtone/Altissimo Development

Dr. Eric Nestler, Univ. of North Texas

Overtone series

built on every fundamental
of the Saxophone:

LSK 1, 2, RSK 3
(No Octave Key)

LSK 1, 2, 3, RSK 3
(No Octave Key)

LSK 1, 2, 3, RSK 3, 4
(No Octave Key)

- * these notes are quite sharp
- ** these notes are so sharp, they are one octave and a minor sixth above the fundamental
- *** these notes are so sharp, they are one octave and a major sixth above the fundamental

- these notes are so sharp, they are one octave and a minor ninth above the fundamental
- these notes are so sharp, they are one octave and a major ninth above the fundamental

Notes of Specific Overtone Series and their Actual Aural Results on the Saxophone

Overtone/Altissimo Development

Dr. Eric Nestler, UNT

Staff 1: Treble clef. Notes: B \flat , B \flat ^{*}, B \flat , E \flat , E \flat ^{*}, E \flat .

Staff 2: Treble clef. Notes: B \flat , B \sharp , B \flat , E \flat , E \flat , B \sharp .

Staff 3: Treble clef. Notes: E \flat , E \flat , E \flat , B \sharp , B \sharp , B \sharp . Dashed lines labeled '8va' connect the first and second notes to the last three notes.

Staff 4: Treble clef. Notes: E \flat , E \flat , E \flat , B \flat , B \flat , B \flat . Dashed lines labeled '8va' connect the first and second notes to the last three notes.

LSK 1
(No Octave Key)

LSK 1, 2
(No Octave Key)

Staff 5: Treble clef. Notes: E \flat , B \sharp , B \sharp , E \flat , E \flat , E \flat . Dashed lines labeled '8va' connect the first and second notes to the last three notes.

LSK 1, 2, RSK 3
(No Octave Key)

LSK 1, 2, 3, RSK 3
(No Octave Key)

Staff 6: Treble clef. Notes: B \sharp , B \sharp , B \sharp , B \sharp , B \sharp . Dashed lines labeled '8va' connect the first and second notes to the last three notes.

LSK 1, 2, 3, RSK 3, 4
(No Octave Key)

Overtone/Altissimo Development

Matching Regular Fingerings With Their Dr. Eric Nestler, UNT

regular fingering harmonic fingering

Harmonic Fingerings

fundamental

LH1 BH1 LH2 LH2 LH2

add low C and low C# levers add low C lever add low B and low C levers add low Bb and low C levers

bis fundamental

RH2 LH2

RH2 LH2 RH1 LH1

LH2 or 3 LH1 LH2 LH1

LH2 LH2 w/ok RH2 LH2

LH2 2 RH3 RH2 LH2

Overtone/Altissimo Development

Dr. Eric Nestler, UNT

Handwritten annotations for the first two staves:
Staff 1: LH1, RH2 or 3, RH1, LH1
Staff 2: LH1, LH2, LH3, LH1

LSK 1
No Octave Key

Handwritten annotations for the third staff:
LSK 1, LH1, RH1, LH2, LH1, LSK, LH2, 3, RH2, LH2

LSK 1, 2
No Octave Key

Handwritten annotations for the fourth staff:
LSK 2, LH2, LSK, LH2, 3, RH2, LH2

LSK 1, 2, RSK 3
No Octave Key

Handwritten annotations for the fifth staff:
LSK 2, LH2, RSK 3, RH 3, RH 2, LH 2

LSK 1, 2, 3, RSK 3
No Octave Key

Handwritten annotations for the sixth staff:
LSK 3, RSK 4, LH 2, RH 3, RH 1, LH 1

Handwritten annotations for the seventh staff:
RSK or LSK 3, LH2 oc 3, LH1 3, LH3, LSK 1, RH3 w/oc, RH2, LH2

saxophone

tuner

sing

Perfect Octave Fifth Third unison perfect unison fourth sixth octave below below

saxophone

tuner

sing

Perfect Fourth sixth ninth octave Fifth unison perfect fifth third second unison fourth octave below below below unison below

Intonation Studies, p. 1

(Minnott, UNT 2013)

saxophone

trumpet

song

Perfect Fourth below Fifth above octave Fifth

saxophone

trumpet

song

Perfect Fifth below Fifth above unison octave Fifth below Fourth below octave

Intonation studies, p. 2

June 2013, UNT 2013

saxophone
trumpet
trombone

unison fourth below fourth above unison octave fourth below fifth below octave

saxophone
trumpet
trombone

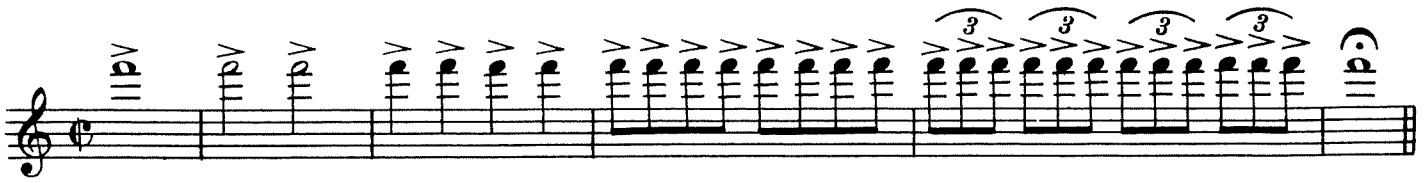
unison Major third Major third unison octave major third minor sixth below octave

Intonation Studies, p. 3

June 2013, UNT 2013

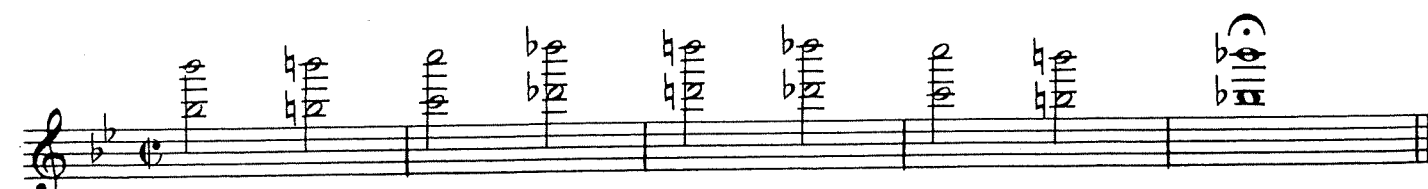
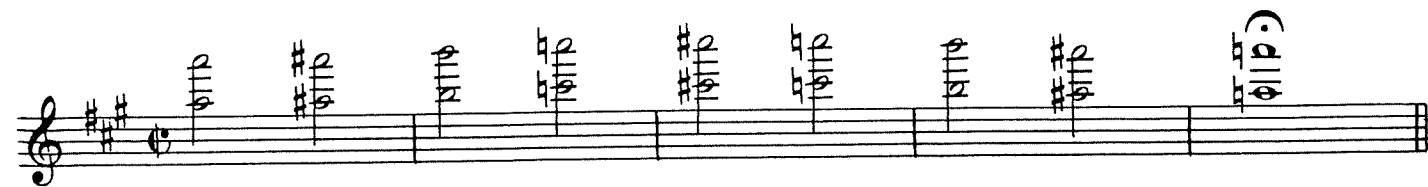
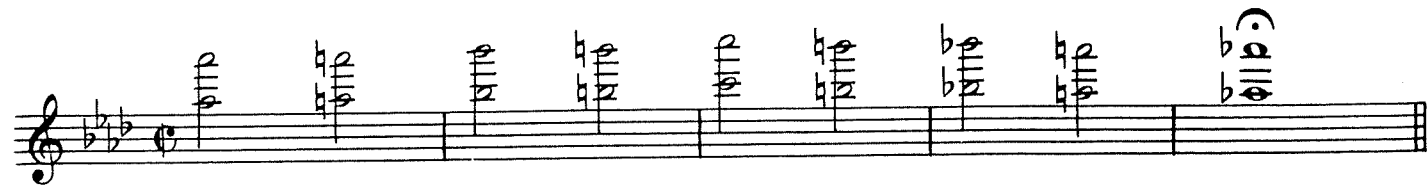
EXERCISES FOR DEVELOPING CONTROL AND FLEXIBILITY

Repeat this exercise going up a half tone each time.



Play each of the following exercises twice. Tongue each note the first time. Slur each note the second time.

In order to make these exercises easier to read, I've cued in the lower octave throughout the whole chapter.



Two staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a sequence of chords, each with a stem and multiple flags, moving up and down the scale. The second staff continues this sequence, ending with a double bar line and a repeat sign.

SCALES

Six staves of musical notation, each containing a scale exercise. The first two staves are in B-flat major. The next two staves are in D major. The final two staves are in B-flat major. Each staff shows a sequence of chords with stems and flags, moving up and down the scale. The exercises end with double bar lines and repeat signs.

3rds & 4ths

Four staves of musical notation for intervals. The first two staves are in B-flat major, and the last two are in D major. Each staff shows a sequence of chords with stems and flags, moving up and down the scale. The exercises end with double bar lines and repeat signs.

The first system consists of four staves of musical notation. The first two staves are in a key signature of two flats (B-flat and E-flat). The last two staves are in a key signature of two sharps (F-sharp and C-sharp). The notation includes various chords and melodic lines, with some notes marked with a circled 'C'.

5ths

The second system consists of five staves of musical notation. The first staff is in a key signature of two sharps (F-sharp and C-sharp) and is labeled "5ths". The remaining four staves are in a key signature of two flats (B-flat and E-flat). The notation features complex chordal structures and melodic fragments.

OCTAVES

The third system consists of three staves of musical notation, all in a key signature of two flats (B-flat and E-flat). The notation is characterized by wide intervals and is labeled "OCTAVES".

CHROMATICS

The Chromatics section consists of four staves of music. Each staff contains a sequence of chords, primarily triads and dyads, with various accidentals (sharps and flats) indicating chromatic alterations. The chords are arranged in a way that demonstrates chromatic movement across the staves. The notation includes stems, beams, and accidentals, with some chords having a circled 'C' below them, possibly indicating a specific chord type or exercise.

DIMINISHED CHORDS

The Diminished Chords section consists of two staves of music. Each staff contains a sequence of diminished chords, characterized by their tritone intervals and flattened fifth. The notation includes stems, beams, and accidentals, with some chords having a circled 'C' below them.

AUGMENTED CHORDS

The Augmented Chords section consists of two staves of music. Each staff contains a sequence of augmented chords, characterized by their tritone intervals and augmented fifth. The notation includes stems, beams, and accidentals, with some chords having a circled 'C' below them.

6th CHORDS

The 6th Chords section consists of four staves of music. Each staff contains a sequence of chords, primarily triads and dyads, with various accidentals (sharps and flats) indicating chromatic alterations. The notation includes stems, beams, and accidentals, with some chords having a circled 'C' below them.

Developing Technique in the Altissimo Register

Major and Minor Patterns

8va -----

Handwritten annotations: *reg*, *RSK1,4*, *OK*

8va -----

Handwritten annotations: *RSK1,2*, *OK*

8va -----

Handwritten annotations: *RSK4*, *reg*, *OK*

8va -----

Handwritten annotations: *RSK1*, *RSK1,4*, *RSK4*, *OK*

8va -----

Handwritten annotations: *RSK1,2*, *RSK1,4*, *RSK1,2*, *RSK4*, *OK*

8va -----

Handwritten annotations: *RSK*, *RSK4*, *RSK1*, *RSK1,4*, *OK*

8va -----

Handwritten annotations: *RSK1,4*, *RSK1,2*, *RSK*, *RSK1,4*, *OK*

8va -----

Handwritten annotations: *RSK4*, *RSK1,2*, *RSK*, *RSK1,4*, *OK*

INTONATION

The importance of being able to play in tune cannot be stressed enough! Bad tuning can ruin an otherwise flawless performance, so it is extremely important that we take time every day to play with the Tuning CD to hone these skills. Track numbers for the CD can be found in the front of the manual, and on the CD itself. Be reminded that the track names are concert pitch, and therefore you must transpose it to your own instrument.

Drone Tone Tool

- Start on Concert B-flat (G on alto saxophone, C on tenor saxophone)
- Play the B-flat scale slowly out of tempo, tuning each note carefully
 - Do **NOT** move on until each note is exactly in tune
- Slowly, play the B-flat scale in 3rds
- Slowly play the B-flat arpeggio
- Play an easy song (Mary had a Little Lamb) in the key of B-flat
 - Repeat with other songs (Twinkle Twinkle, Somewhere Over the Rainbow, Pop Goes the Weasel, Happy Birthday, etc)
- Repeat all in every key
- Pick an etude, put the CD on the tonal center, and play through out of time making sure every note and intervals are tuned correctly

Tone Imagination:

- The goal of tone imagination is to hear the intervals before you sound them
- This requires some practice because you have to imagine the sound hard enough you can almost hear it
- You must shift your thinking as you change notes: hear the octave as you play the fundamental and as soon as you sound the octave, you have to hear the 5th
- Practice this coming down too

Matching 2A:



- Play the first note
- Sing the note (“Some” from “Somewhere Over the Rainbow”)
- **Imagine** the octave (“where”) *Do not sing!*

- Play the octave

Matching 4A:



- Play the first note
- Sing the note (“Some”)
- Imagine the octave (“where”)
- Play the octave
- The octave becomes the root of “twinkle” from “Twinkle, Twinkle, Little Star”
- Imagine the 5th (“Twinkle, *Twinkle*”)
- Play the 5th

Matching 6A:



- Repeat all steps above from Matching 4A exercise
- The 5th becomes the root – sing the note (“Here” from “Here Comes the Bride”)
- Imagine the 4th (“Comes”)
- Play the 4th

As you go back down, the relationship of intervals, and how you perceive them will change. Tone Imagination is not something easily developed, but highly useful. Practice every day, even if it is just with a piano recognizing pitch intervals!

Saxophone Voicings for Checking Intonation and Balance'

Eugene Rousseau

ALTOS

1.

Blank musical staff for Alto saxophone.

3.

Blank musical staff for Alto saxophone.

TENORS

1.

Blank musical staff for Tenor saxophone.

3.

Blank musical staff for Tenor saxophone.

BARITONES

1.

Blank musical staff for Baritone saxophone.

3.

Chord Progressions for Saxophone Quartet Intonation

Eric Nestler, Fall 1998

1.) soprano saxophone 2.) 3.) 4.) 5.)

alto saxophone
tenor saxophone
baritone saxophone

score

Detailed description: This section contains five measures of music for a saxophone quartet. Each measure is labeled with a number (1.) through (5.) above it. The staves are arranged vertically, with soprano saxophone at the top, followed by alto, tenor, and baritone saxophone. The notes are quarter notes, and the progression is consistent across all instruments in each measure.

Detailed description: This section contains four measures of music for a saxophone quartet. The staves are arranged vertically, with soprano saxophone at the top, followed by alto, tenor, and baritone saxophone. The notes are quarter notes, and the progression is consistent across all instruments in each measure.

I V I I V7 I I V V7 I I V6 I I

Saxo. Chord Progressions, Nestler

6.) 7.) 8.) 9.)

V6/5 I I V4/3 I IV V I V7 I I

Saxo. Chord Progressions, Nestler

10.)

11.)

IV6 V6/V V I I IV V6/V V I I IV V65/V I6/4 V7

Saxo. Chord Progressions, Nestler

12.)

13.)

14.)

I I IV V4/2 I6 V4/3 I i N6 i6/4 V i I FR+6

Saxo. Chord Progressions, Nestler

15.)

16.)

17.)

16/4 V7 I ii6 V7 I iiø6/5 i6/4 V7 I I I I I

Saxo. Chord Progressions, Nestler

18.)

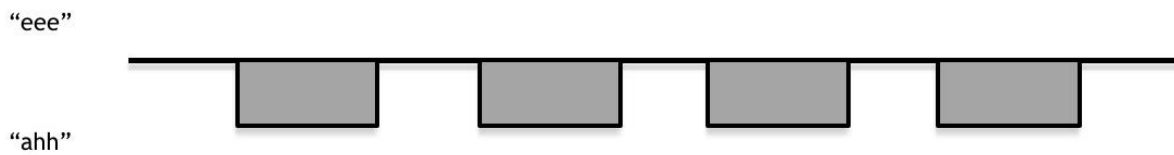
The musical score for saxophone chord progressions, numbered 18, is presented in two systems. The first system consists of four staves, and the second system consists of two staves. The notes are primarily quarter and half notes. The second system includes chord symbols written below the staves: vii^o7, iii, vi, ii, V7, I, I, iv, VII, III, VI, ii^o, V7, and I.

VIBRATO

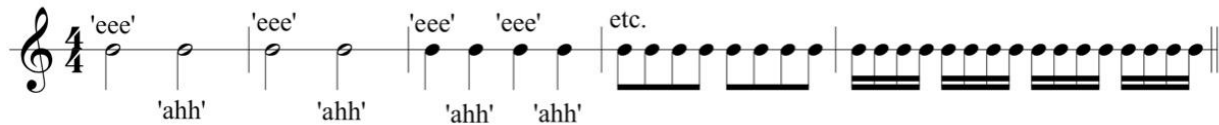
Vibrato on the saxophone is created with the jaw. Maintain the embouchure and air pressure while oscillating the pitch with a “yaw yaw” motion. The vibrato should look like the image below, with the horizontal line representing A=440 and the vibrato oscillating below the pitch.



Start with this saw-tooth wave exercise by playing a G with a tuner, with an in tune pitch representing the top line labeled “eee.” Bend the pitch .50 cents flat, represented by the grey by the grey squares, labeled “ahh.”



Following the rhythm below, play the saw-tooth exercise on a G at q=60. Be sure to snap the pitch directly to resemble a saw-tooth rather than a sine wave.



Repeat the exercise on every note of the G major scale at q=60.

Increase the tempo one click and repeat the pattern on the entire G major scale again. Do this for every click between 60 and 80 bpm.

Repeat the full exercise daily to build muscles in the face.

Repeat the exercise with the spectral analysis on Tonal Energy. “Draw” the vibrato!

Vibrato Exercises

① "ee" "yah"

② "ee" "yah" "ee" "yah"

③ "ee" "yah" "ee" etc.

④ "ee" "yah" "ee" etc.

⑤ "ee" "yah"

⑥ ♩ = 140

⑦
1st X: "ee" "ee" "yah" "ee"
2nd X: "ee" "yah" "yah" "ee"

⑧
1st: "ee" "yah" "ee" "yah" "ee"
2nd: "yah" "yah" "yah" "yah" "ee"

⑩

⑪

⑫

ARTICULATION

Exercise 1:



- Put the metronome on q =60 and play Exercise 1 on a G
- Increase the speed by 5 clicks, and play again
- Keep doing this until you reach your limit
- Repeat Exercise 1, but change notes every beat moving up the G major scale:



- Change scales, repeat
- For beginners who may have trouble with the sixteenth notes, substitute eighth notes instead.

Exercise 2:



- Metronome on q =60
- Continue this exercise up the G scale
- Increase the tempo by 5 clicks, repeating until you reach your limit
- Change scales, repeat

Exercise 3:



- Metronome on q =60
- Increase tempo by 5 clicks, repeating until you reach your limit
- Change scales, repeat
- Alternate:

Start at $\text{♩} = 72$ (tell them to write this on their parts) - *Aut. 7 Aut.*
3 Studies for acquiring a light Staccato - *Wah*

G. LANGENU

Allegretto $\text{♩} = 144$

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Allegretto' with a metronome marking of 144 quarter notes per minute. The piece is divided into three distinct sections, each containing four staves of music. The first section starts with a dynamic marking of *p* (piano) and includes accents (>) and slurs. The second section features a dynamic shift to *f* (forte) and includes a double bar line with repeat dots. The third section returns to *p* and includes dynamic markings for *p cres.* (piano crescendo) and *f*. The notation is dense with sixteenth-note runs, and various articulations like slurs, accents, and slurs are used throughout to guide the performer's technique.

by Preston Duncan

The Basic Motion “dee-gee”

The first half of the double-tongue technique is the same as the traditional single articulation.

The syllable “dee” is an effective verbal model to understand the general shape and movement of the tongue. The tip or just above the tip of the tongue should contact the reed enough to stop its vibration, but not so hard as to produce any sound other than the saxophonist's tone. In this manner the tongue defines the beginning of the sound by allowing the reed to vibrate.

In the second half of the double-tongue technique the tongue does not come into contact with the reed, but rather interrupts the airstream enough to stop the reed's vibration. The syllable “gee”, pronounced like “geese”, is a good verbal model to understand the general shape and movement of the tongue. The middle of the tongue comes into contact with the roof of the mouth as far forward, towards the front of the mouth, as comfortably possible.

-Play the following exercise using only the “gee” syllable as legato as possible. The “gee” is indicated with a diamond symbol above the note.

1.) “gee” whiz

♩ = 100-144

mf

-Now try the above exercise using only the “dee” syllable.

-Try to make the “gee” syllable sound as much like the “dee” syllable as possible.

Many of the exercises are designed to be played in small sections to allow for a critical comparison of single and double-tongued articulations..

For exercise #2 and #3 each figure is played three different ways.

1. Single articulation, “dee-dee”
2. “dee-gee”
3. “gee-dee”

The “dee” syllable should be used when no diamond symbol is present.

2.) The basic motion

The image shows three staves of musical notation. The first staff is in treble clef, key of G major (one sharp), and 4/4 time. It starts with a tempo marking '♩ = 112-132' and a dynamic marking 'mf'. The melody consists of quarter notes G4, A4, B4, C5, followed by a half note G4. The second and third staves show the same melody but with diamond symbols (◊) placed above the notes G4, A4, and B4 in each of the first three measures, indicating double-tonguing points.

Now try example above with each note of a one octave G major scale starting on low G.

-The longer notes are an important element because they give the student the opportunity to reestablish their normal airstream. One of the most difficult aspects of double-tonguing is the ability to maintain consistent and focused air direction.

-The first exercises use a legato articulation. The saxophonist's tone is largely determined by the direction of the airstream and the air-direction is determined by the shape of the tongue. When executing the “gee” syllable it is natural, at first, for the tone quality to be disrupted by the motion of the tongue. The student must learn to minimize this disruption by performing the “gee” action with as quick and efficient a motion as possible. The legato articulation reveals inefficiency in the the “gee” motion. This is indicated to the student by the sound of tonal distortion. The interval between legato

notes is much shorter than that of a staccato articulation and therefore much more revealing of inefficiencies. A good double-tongue requires a focused and minimally disrupted air stream.

3.) Faster!

Tempo: ♩ = 120-160
Dynamic: *mf*

The exercise consists of eight staves of music in 2/4 time. The first staff includes a dynamic marking of *mf*. The exercise features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with some notes marked with an accent.

Single / double tongue

1. *2* accel

2. *2* faster poco a poco

3. *2*

4. *2* Repeat accel.

5. Repeat

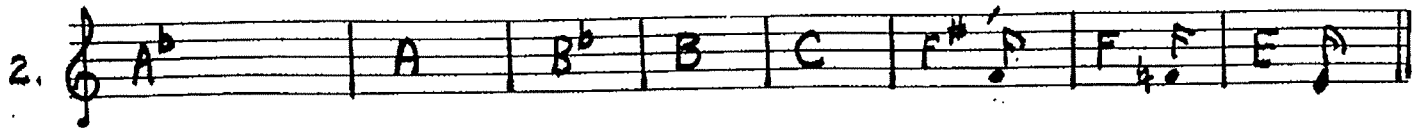
6. *7.*

7. *3*

- a) MATCH SINGLE TONGUE with double tongue.
- b) anticipate fatigue — patience (work in 5 min. intervals)
- c) tongue relaxation should be encouraged.
- d) experiment with various syllables —

ta-ka
 da-ga
 du-gu
 kat-kit
 ti-ki

1. 

2. 

3. 

4. 

5. 


6. REVERSE #5 | Practice in other keys, to top and lowest notes

7. 

8. Reverse #7 - vary keys - expand 'controlled' range

9. 

10. Reverse #9 | VARY 'KEYS'

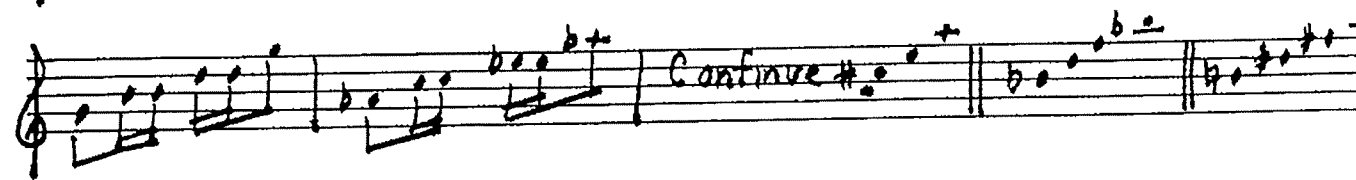
1. 
(write out scales in tetrachords)

2. 

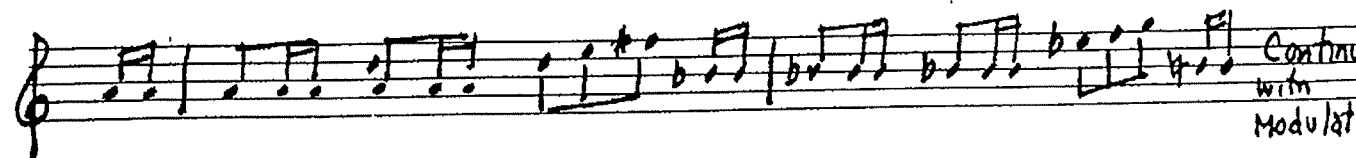
3. 


4. 
continue Major chords
minor chords

5. 
(reverse, etc.)
Continue similar #4


Continue #

x 
Continue


Continue with Modulation

(more)


(write scale

1

REPEAT
d. tongued

1st Pattern - 3 x's slurred / 3 x's d. tongued

(p, mf, f)

(isolation of prob)

2nd 2 x's each

3rd 1 x each

accents are very helpful for

a) co-ordination
b) finger discipline (control)

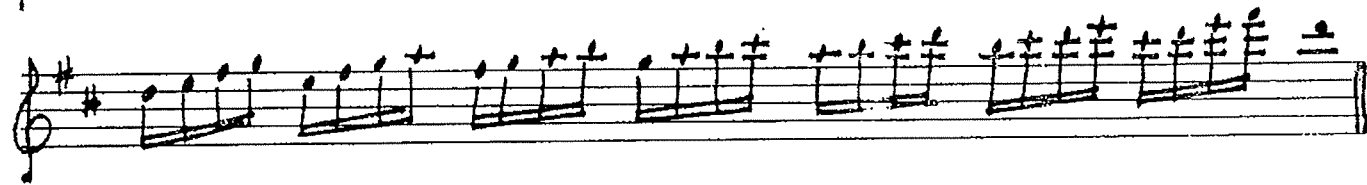
trav d. tongue.

Repeat on all of # 1

d.t.

Proceed backwards Octave lower || also (this form)

extended form



Handwritten musical notation on four staves, featuring complex rhythmic patterns and various accidentals (sharps, flats, naturals) above the notes.

Gradually work backwards, however octave lower. (these are more demanding)
 think ahead (computer must anticipate new key -

SUGGESTED D.T. PATTERNS -

Handwritten musical notation on seven staves, showing suggested D.T. patterns with various key signatures and rhythmic structures.

recommends that you work (back

Continue -

Chapter Four Technical Development

We use technique in the performance of all music, therefore the development of a smooth and even technique should be a part of each practice session.

Relax!

Making music successfully requires a relaxed physical approach. If a player is tense in any way, that tension will be communicated throughout the rest of the body. Tension can cause injury, and it stands in the way of a fluid technique, of fast and light articulation, and virtually every other dimension of saxophone performance. Before you begin to play, spend a moment focusing on a relaxed approach. Take deep breaths (see Chapter Two, "Musical Breathing" for more information), shake your hands vigorously to allow them to fill with blood and to be tension free, and then begin to play in the "relaxed zone." Keep your shoulders down, and strive for free and full breathing as you practice or perform.

Hand Position

Proper hand position is key for technical development. See Figure 4.1 for the ideal left hand position, and see Figure 4.2 for the ideal right hand position. Notice in each hand that the fingers are nearly perpendicular to the body of the saxophone, and that the wrists are both straight, allowing for maximum relaxation. Additionally, the fingers should be near to the keys at all times, lifting only as high as the stroke of the key itself. Use only the finger pressure that it takes to close the key. The use of excessive strength in closing the keys produces melodies that do not flow, and can even cause hand injuries in extreme cases.

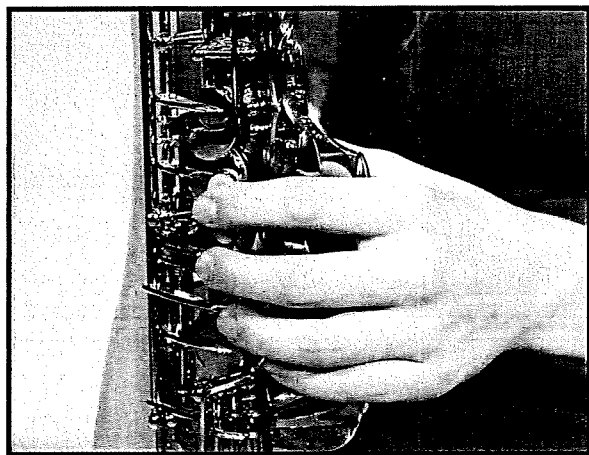


Figure 4.1—Ideal left hand position

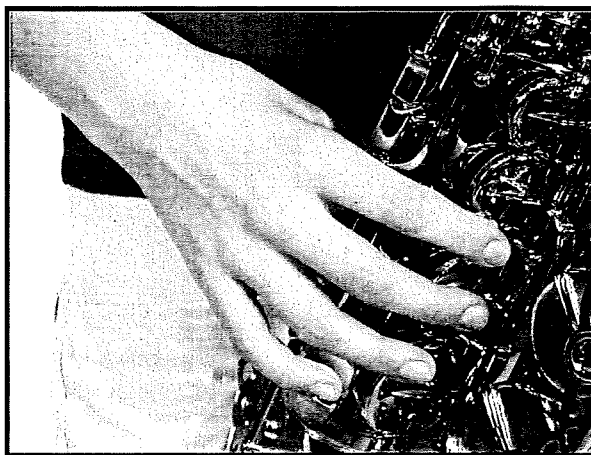


Figure 4.2—Ideal right hand position

Digital Exercises

The goal of all of the exercises in this chapter is evenness of technique. To be successful and make progress using these exercises, you must use a metronome, and you must listen to and analyze what you are playing. Starting slowly and increasing the tempo once the technique is accurate is the fastest way to improve. All of these exercises should be looped, or repeated, until you can play each exercise evenly several times in a row. Listen to Track #13 of the compact disc for an introduction and demonstration of technical development.

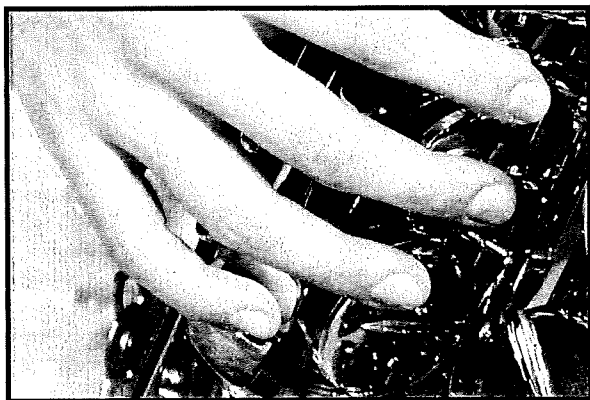
Right and Left Hand Exercises

These exercises focus on each hand individually. Initially, each exercise focuses only on one finger. As the exercises progress, all fingers on a hand are used. Remember that evenness of technique is the most important goal. Listen and analyze your playing and make adjustments.

Right hand piano exercises numbered 1 to 30. Exercises 1-6 are eighth-note patterns. Exercises 7-12 are quarter-note patterns. Exercises 13-18 are quarter-note patterns with some accidentals. Exercises 19-22 are quarter-note patterns with triplets. Exercises 23-26 are quarter-note patterns with triplets. Exercises 27-30 are quarter-note patterns with triplets and some accidentals.

Left Hand Exercises

Left hand piano exercises numbered 1 to 16. Exercises 1-5 are eighth-note patterns. Exercises 6-10 are quarter-note patterns with some accidentals. Exercises 11-14 are quarter-note patterns with triplets. Exercises 15-16 are quarter-note patterns with triplets and some accidentals.



The following exercises focus on pinky keys. When playing both right and left pinky keys, always remember to keep your pinky curved and as relaxed as possible. Any straightening or tightening of the pinky can cause slow or uneven technique and can also cause possible injury. Also remember to keep your hands close to the black rollers on the keys to move quickly between notes.

Figure 4.3—Curved pinky near the rollers

High Range Exercises

In the high range, there are two fingerings for E, F, and F#. The first fingering uses the “standard” fingerings provided in your band method book’s fingering chart. The second fingering uses an alternate fingering called a “front” fingering. This simply means that the fingering is played using your left index finger to press the key above the B key on the front of your saxophone. See the fingering charts below for more detail. These fingerings often make higher range passages easier to play. In addition, these fingerings provide a different tone quality for these notes.

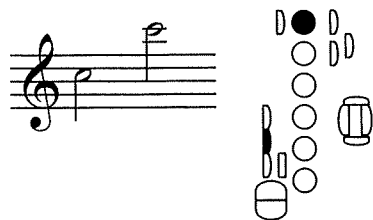
The following exercises focus on high range fingerings, including the palm keys and front keys. When you see “F,” use the front fingering. When you see “S” use the side fingering. If the “S” is over a notated C, please see the “Alternate Fingerings” section of this chapter for the fingering and uses of side C. For many exercises you will see “S & F,” meaning that you should play these exercises twice—once with the side fingering, and once with the front fingering.

Alternate Fingerings

Some notes on the saxophone have more than one fingering possibility. These alternate fingerings are used in place of the "standard" fingerings in order to simplify technical passages. The alternate fingerings given on pages 17-20 are the most common alternate fingerings. However, this list is not complete, as other fingerings are possible for use in special situations. If these fingerings are needed, ask your teacher for a list of resources.

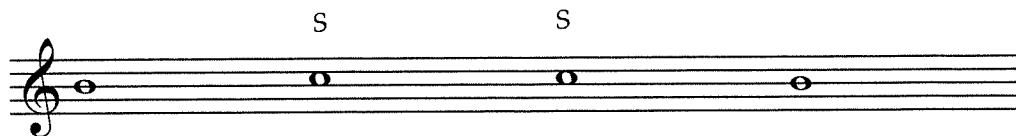
In this book, all notes with multiple fingering possibilities will be marked. As you practice, it is important to select and mark a fingering choice for any note for which there are multiple possibilities. This ensures that you will use only one fingering each time you practice a particular section of music.

*Side C**



The side C is one of the two "chromatic" fingerings. This means that the fingering is usually used during chromatic passages. This fingering also is used to eliminate the cross-fingering or "flipping" between B and middle C. As a rule, side C is used when moving from B to C or from C to B in either octave.

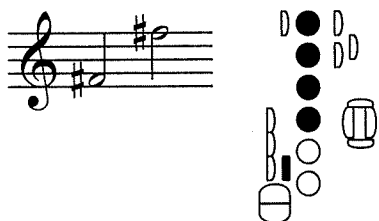
In the following example, "S" indicates side C:



Play the following exercises using side C:

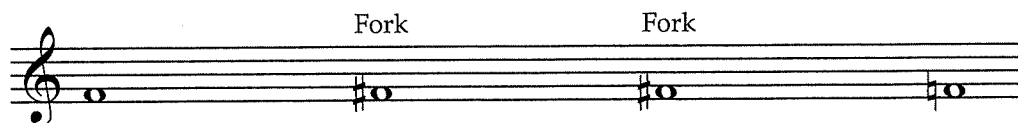


*Fork F#**

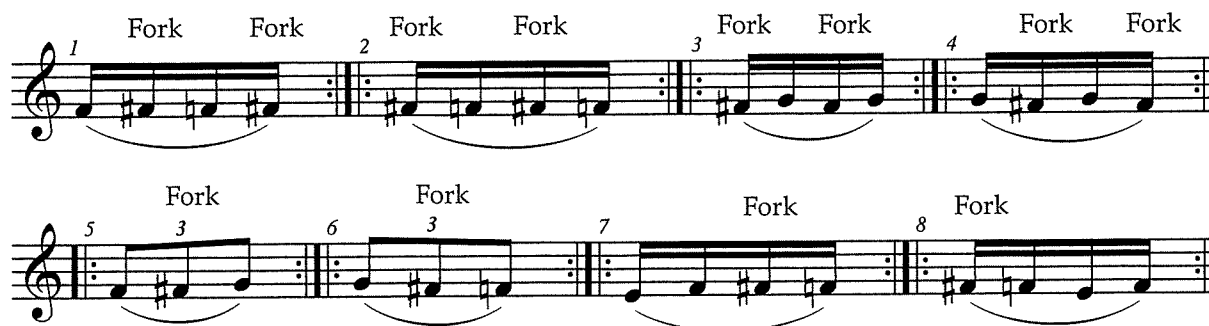


Fork F# is the other "chromatic" fingering. This fingering also eliminates the cross-fingering or "flipping" between F and F#. As a rule, fork F# is used when moving from F to F# or F# to F in either octave.

In the following example, "Fork" indicates fork F#:

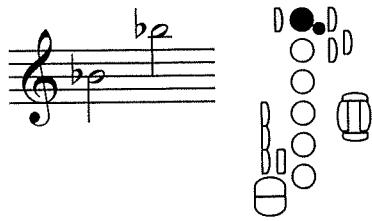


Play the following exercises using fork F#:



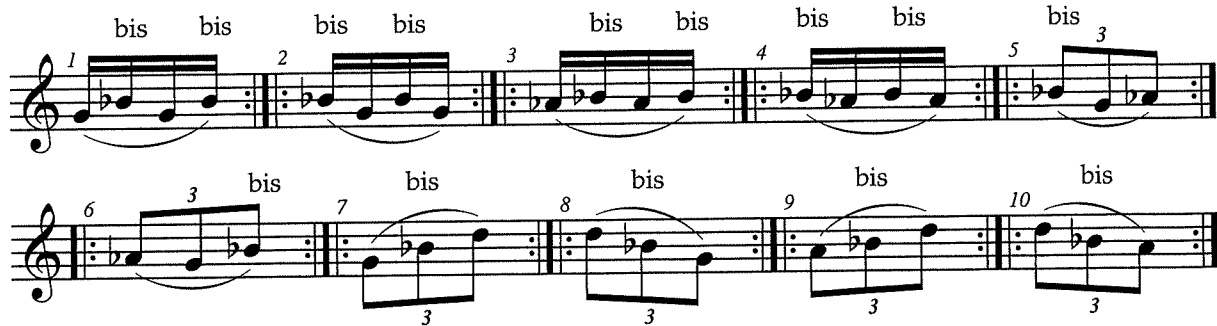
* The grey shading indicates the use of the octave key in the upper octave.

Bis B \flat *

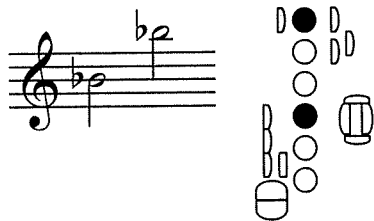


Bis B \flat is a very useful fingering. It is played by using the first finger of the left hand to cover two keys at once—the B key, and the neighboring “bis” key. Bis means “added” in French. When you are playing in a key with B \flat or A \sharp , you may simply keep the bis fingering in place all of the time. It is important to look ahead for B naturals so that you don’t accidentally play the bis B \flat . As a general rule, you should avoid sliding to the bis key, since this is a less than accurate maneuver. Rather, you should bring both the B and the bis keys down together in preparation for a B \flat or A \sharp .

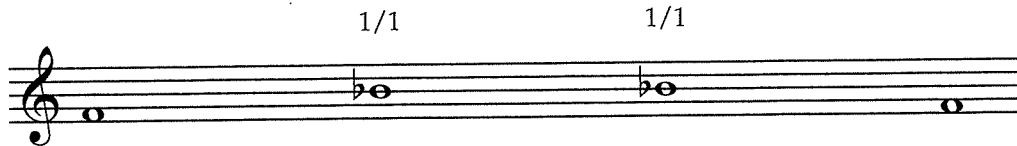
Play the following exercises using bis B \flat :



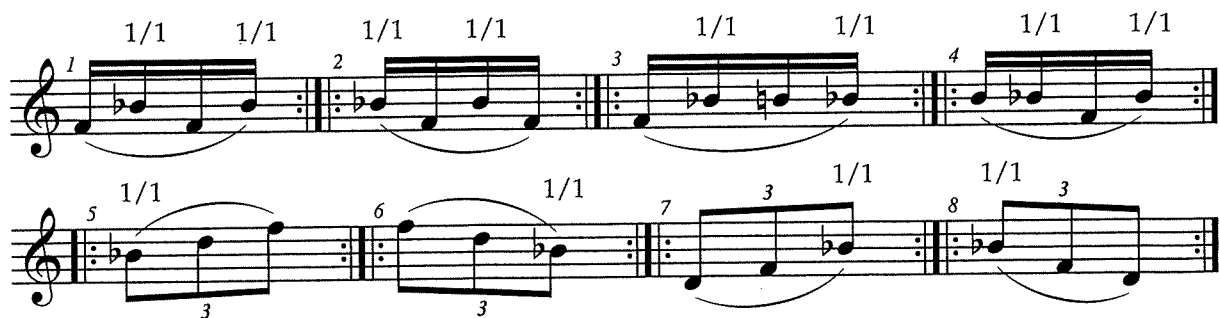
1/1 B \flat *



The 1/1 B \flat is used in passages that move between F natural and B \flat in either octave.

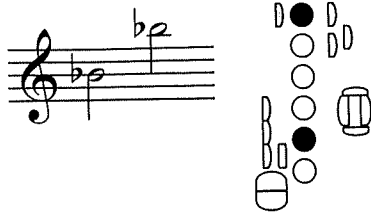


Play the following exercises using the 1/1 B \flat fingering:

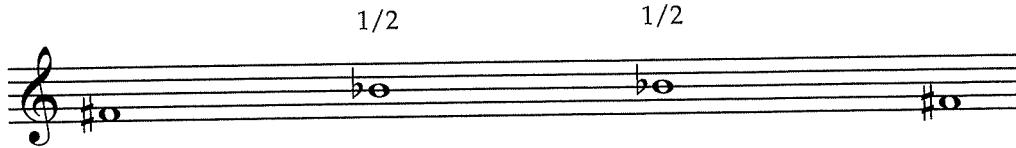


* The grey shading indicates the use of the octave key in the upper octave.

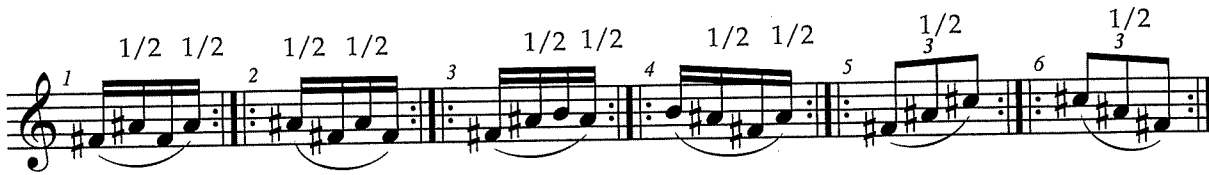
1/2 B \flat *



The 1/2 B \flat is used in passages that move between F \sharp and B \flat in either octave.



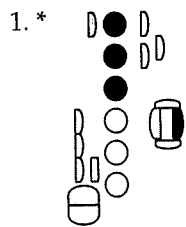
Play the following exercises using the 1/2 B \flat fingering:



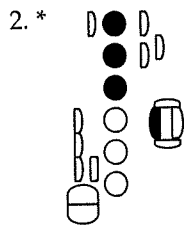
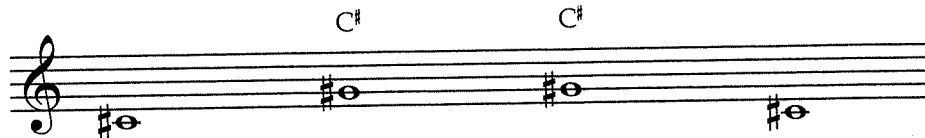
Articulated G \sharp

Articulated G \sharp fingering is an alternate fingering that will make playing between G \sharp and low C \sharp , B, or B \flat easier.

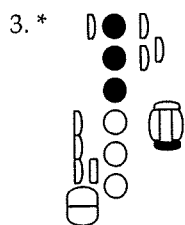
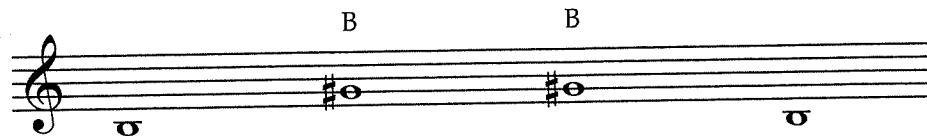
On most saxophones, any of these fingerings will produce a G \sharp /A \flat :



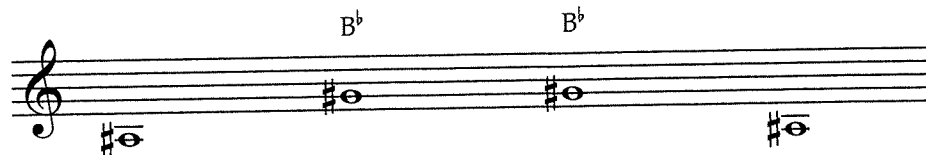
This fingering is used if the note immediately before or after the G \sharp /A \flat is a C \sharp /D \flat .



This fingering is used if the note immediately before or after the G \sharp /A \flat is a B natural.



This fingering is used if the note immediately before or after the G \sharp /A \flat is a A \sharp /B \flat .



* The grey shading indicates the use of the octave key in the upper octave.

Chromatic Exercises

The goal of these exercises is to develop fluid technique as it applies to playing chromatic passages and scales. Because these are chromatic exercises, all fingerings used will be "chromatic" fingerings. All notes with multiple fingering possibilities are marked.

Remember:

- "S" is the "Side" fingering.
- "Fork" is the "Fork" F# fingering.
- "F" is the "Front" high E, F, or F# fingering.
- "M" is "Middle" F# or C.

Sixty Exercises of Mechanism.

The exercises of mechanism have for their object the formation of the fingering by habituating each finger to act separately or simultaneously.

By these exercises may be acquired that equality of fingering and that purity of tone which are the finest qualities of an Instrumentalist.

In the following exercises the student must accentuate the sound upon the first note of each division of the bar.

Each bar or each sketch should be played eight or ten times and as a finish play the note after the dotted double bar.

All the notes should be slurred, ascending passages played *crescenda*, descending passages *diminuendo*. (See exercises on Shading, pages 29 and 30).

Take breath after the first note in the bar.

The image displays 15 numbered musical exercises on a single staff. Each exercise consists of two measures of music. The first measure of each exercise begins with a slurred ascending passage, and the second measure begins with a slurred descending passage. The exercises are numbered 1 through 15. Exercise 15 is partially obscured by a handwritten mark. The notation includes various rhythmic values and accidentals (sharps and flats).

16.

17. 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. Keep the G#-key open.

Keep the D#-key open

44.

G# Key open

45.

46.

47. Keep the A#-key open.

Keep the D#-key open.

1/10y ... practice book / ... Pop / 5 ...

50.

51.

52.

53.

54.

55.

56.

57.

58.

59.

60.

Detailed description: This image shows a page of musical notation for guitar, consisting of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. Measures 50 through 59 feature a consistent rhythmic pattern of eighth notes, often beamed in pairs or groups of four. Measure 60 is a whole note chord. The notation includes various accidentals (sharps, flats, naturals) and phrasing slurs. The page number 10638-247 is located at the bottom left.

Low Register Facility

Vary articulations as shown:



2 3 4

5 6 Chromatic Major Thirds 1

2 3 4

5 Chromatic Fourths 1 2

3 4 Sixteenth-note 2nds 1

2 3

4

5

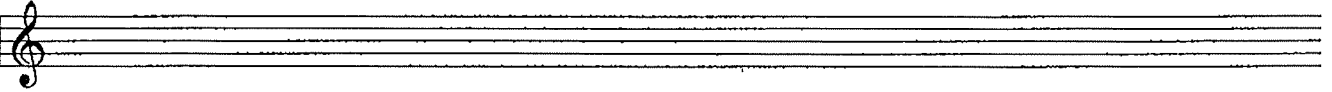
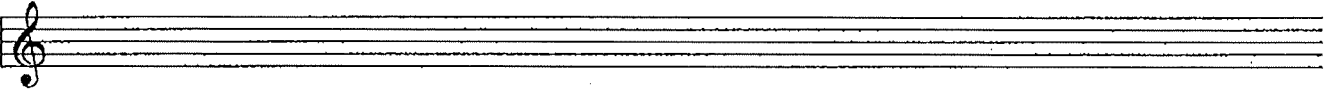
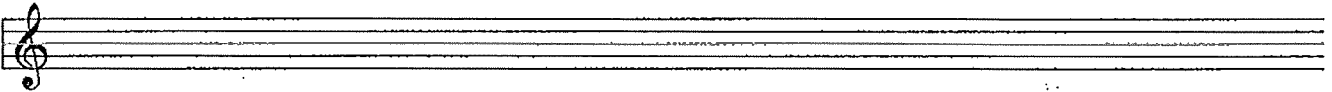
6



7



Now create your own exercises!!



Low Register Facility

A ① ② ③

etc.

Detailed description: Section A consists of three measures of music in 4/4 time, starting with a key signature of one flat (Bb). Measure 1 contains a descending eighth-note pattern: Bb4, Ab4, Gb4, Fb4. Measure 2 contains a descending eighth-note pattern: Eb4, D4, C4, Bb3. Measure 3 contains a descending eighth-note pattern: Ab3, Gb3, Fb3, Eb3. The word "etc." is written below the first measure.

④ ⑤ ⑥

Detailed description: Section A continues with three more measures. Measure 4: Eb3, D3, C3, Bb2. Measure 5: Ab2, Gb2, Fb2, Eb2. Measure 6: Bb2, Ab2, Gb2, Fb2.

B ① ②

Detailed description: Section B consists of two measures in 4/4 time. Measure 1: Bb4, Ab4, Gb4, Fb4. Measure 2: Eb4, D4, C4, Bb3.

③ ④ ⑤

Detailed description: Section B continues with three measures. Measure 3: Ab3, Gb3, Fb3, Eb3. Measure 4: Bb3, Ab3, Gb3, Fb3. Measure 5: Eb3, D3, C3, Bb2.

C ① ②

Detailed description: Section C consists of two measures in 4/4 time. Measure 1: Bb4, Ab4, Gb4, Fb4. Measure 2: Eb4, D4, C4, Bb3.

③ ④ ⑤

Detailed description: Section C continues with three measures. Measure 3: Ab3, Gb3, Fb3, Eb3. Measure 4: Bb3, Ab3, Gb3, Fb3. Measure 5: Eb3, D3, C3, Bb2.

⑥ ⑦

Detailed description: Section C concludes with two measures. Measure 6: Ab2, Gb2, Fb2, Eb2. Measure 7: Bb2, Ab2, Gb2, Fb2.

D ① ② ③

Detailed description: Section D consists of three measures in 4/4 time. Measure 1: Bb4, Ab4, Gb4, Fb4. Measure 2: Eb4, D4, C4, Bb3. Measure 3: Ab3, Gb3, Fb3, Eb3.

④ ⑤ ⑥ ⑦

E ①

②

③

④

⑤

⑥

Palm Key Exercises

Timothy P. McAllister
July 1994

Exercise A

*all exercises are to be slurred

The musical score for Exercise A consists of seven staves, numbered 1 through 7. Each staff begins with a treble clef and a key signature change indicated by a sharp or flat symbol in parentheses: (F#), (F), (E), (D), (C), (B), and (A) respectively. The exercises are arranged in a descending chromatic pattern. Each staff contains a sequence of notes and rests, including slurs and triplets. The exercises are arranged in a descending chromatic pattern across the staves.

* NEWARK exercise (5 each key) suggest minor (no more of in last 6 am)


✓ F Major 

F Minor 

✓ F Major 

F Minor 

✓ G Major 

G Minor 

✓ G Major 

G Minor 

✓ G Major 

G Minor 

C Major 

Exercise B

1

2

3

4

5

6

7

8

The musical score for Exercise B consists of eight staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. Each staff contains a sequence of notes and rests, with various musical notations including eighth notes, quarter notes, and triplets. The score is divided into four measures, with repeat signs and first/second endings indicated by double bar lines with dots. The first ending is marked with a '1' and the second ending with a '2'. The notes are primarily eighth and quarter notes, with some triplets indicated by a '3' below the notes.

F# Major



F# Minor



F# Major



F# Minor



A# Major



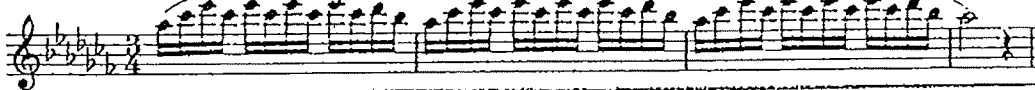
A# Minor



A# Major



A# Minor



A# Major



A# Minor



C# Major



Exercise C

*Also use front E" fingering

The image displays a musical score for Exercise C, consisting of nine staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff includes a circled F# note with the instruction '*Also use front E" fingering'. The music is organized into four measures per staff, separated by bar lines. The first measure of each staff contains a single note (F#) with a circled fingering number. The second measure contains a descending eighth-note scale. The third and fourth measures contain eighth-note patterns, with the third measure featuring a circled '3' indicating a triplet. The notation includes various accidentals (sharps and naturals) and fingering numbers throughout the piece.

G Major

G Minor

G Major

G Minor

A Major

A Minor

A Major

A Minor

A Major

A Minor

D Major

Exercise D

*Also use "front F" fingering

The image displays ten staves of musical notation, numbered 1 through 10 on the left. Each staff contains a sequence of notes with stems and flags, organized into four measures. The notes are primarily eighth notes, with some triplets indicated by a '3' below the notes. Slurs are used to group notes across measures. Above the first note of each staff, there is a circled letter: (f) for staves 1, 3, 5, 8, and 10; (b) for staves 2, 4, 6, 7, and 9. The notation is consistent across all staves, showing a progression of notes and rhythmic patterns.

A^b Major



A^b Minor



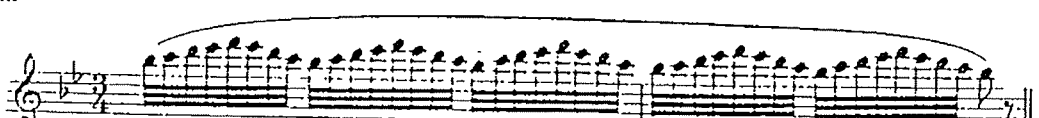
A^b Major



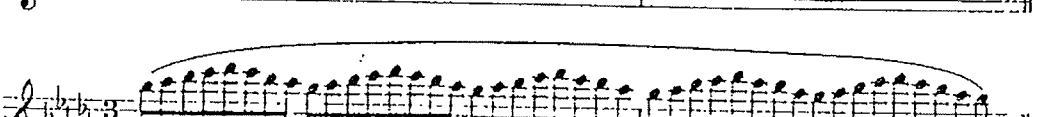
A^b Minor



B^b Major



B^b Minor



B^b Major



B^b Minor



B^b Major



B^b Minor



E^b Major



Exercise E

*Also include "front F-sharp" fingering

The image displays a musical score for Exercise E, consisting of 11 staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The first measure of each staff contains a half note with a sharp sign (F#) and a circled note head. The subsequent measures of each staff contain eighth notes, with some measures featuring triplets indicated by a '3' below the notes. The score is divided into four measures per staff, with repeat signs at the end of each measure. The notes and fingerings vary across the staves, providing a comprehensive exercise for the instrument.

A Major



A Minor



A Major



A Minor



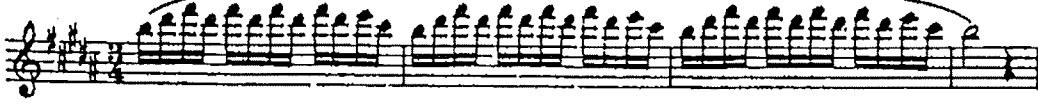
H Major



H Minor



H Major



Minor



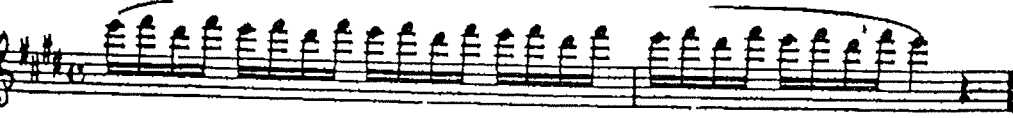
H Major



H Minor



E Major



Purpose-speed-hand position-alternate fingerings PLEASE USE MIRROR

2 ways 2 ways 2 ways 2 ways

2 ways 2 ways 2 ways

2 ways 2 ways 2 ways

2 ways 2 ways 2 ways

2 ways 2 ways 2 ways

2 ways 2 ways 2 ways

create your own exercises → create for create examine 'wasted motion' -
 at each stroke

- ask yourself: what timbre fits with the passage in which an alternate fingering could be used?
- what fingering makes most sense?
- what can I do to blend the timbre changes?
- how can I make both fingering choices sound the same (timbre, color)?
- create your own exercises! Examine any 'wasted motion' work for efficiency of stroke

A# 3rd fingering and keep the G# open.

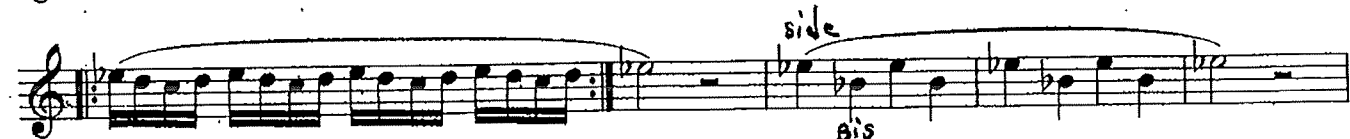
A# 3rd fingering and keep the F# plate closed.

No 32. * side or 'short' D

No 33.



No 34 * side D to side Eb



side

Bis

Keep Eb and Bb 2nd or 4th fingering.



Bb 1st fingering.



Bb 4th fingering.



Keep Ab open.



Keep Ab and Eb always open.



Keep Ab open.



A# 3rd fingering and keep F# closed

Musical notation for the first system of No. 35, featuring treble clef, key signature of one sharp (F#), and various rhythmic patterns including triplets and sixteenth notes.

* c2
c2
c5

No 35. * side 0 (from side off)

Musical notation for the second system of No. 35, continuing the melodic line with a key signature change to two sharps (F#, C#).

Keep the D# key open.

Musical notation for the third system of No. 35, featuring a key signature of two sharps (F#, C#) and a steady eighth-note accompaniment.

Musical notation for the fourth system of No. 35, continuing the eighth-note accompaniment.

Musical notation for the fifth system of No. 35, continuing the eighth-note accompaniment.

Keep G# open.

Musical notation for the sixth system of No. 35, featuring a key signature of two sharps (F#, C#) and triplets in the upper voice.

Musical notation for the seventh system of No. 35, featuring a key signature of two sharps (F#, C#) and sixteenth-note accompaniment.

Keep G# open.

Musical notation for the eighth system of No. 35, featuring a key signature of two sharps (F#, C#) and eighth-note accompaniment.

Musical notation for the ninth system of No. 35, featuring a key signature of two sharps (F#, C#) and eighth-note accompaniment.

No 36.

Musical notation for the first system of No. 36, featuring a treble clef and a key signature of one sharp (F#).

Musical notation for the second system of No. 36, featuring a treble clef and a key signature of one sharp (F#).

Musical notation for the third system of No. 36, featuring a treble clef and a key signature of one sharp (F#).

Exercises: B's B^b / 1/4 B^b / 1/5 A[#] / 'fork' E[#]

80



No 37.
G^b key XIII.



A# 3rd fingering and keep the G# open.

A# 3rd fingering and keep the F# plate closed.

No 32. * side or 'short' D

No 33.

DATE: _____

Dr. Hutchins Scale Practice Madness!

	Major	Harmonic minor	Melodic minor	Whole Tone	Dim 7 chord	Dim 7 W/H	Dim 7 H/W	Aug Triad	Chrom
A									
Bb									
B									
C									
C#									
D									
Eb									
E									
F									
F#									
G									
Ab									

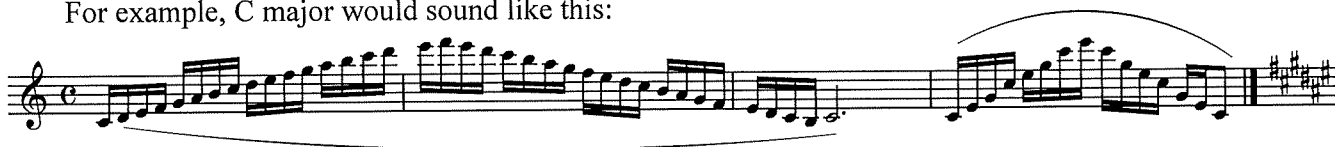
Tempo: _____

Scales Practice Guide

Scales should always be practiced with a metronome, using the full range of the saxophone. Once you arrive at the main note, play the arpeggio of the scale, full range as well.

For example, C major would sound like this:

Alto Sax.



F# major would sound like this:



Note that the scale presented uses the saxophone's lowest note: A#. Do not skip it!

Students who own a saxophone without a high F# key ARE expected to play their scales to F#, using front fingering.

SCALES

For scales, we will not use a quarter note/eighth note pattern. The purpose of this is so the student can easily add the extended range of the horn to play full range scales, and to facilitate the following articulation patterns.

- Slur all
- Play all in eighth notes
- Use a scale sheet to help you get started if needed to learn new scales; however, quickly memorize the new scale. All scales/patterns must be played from MEMORY!
- You must also learn your arpeggios, but for those you will only play in straight eighth notes without articulations
- Practice with a metronome!

Articulation patterns:

The image displays 14 numbered articulation patterns for scales in 4/4 time. Each pattern is shown on a single staff with a treble clef and a 4/4 time signature. The patterns are as follows:

- 1: A single slur over eight eighth notes.
- 2: Eight eighth notes with a dot above each note.
- 3: Four pairs of eighth notes, each pair with a slur and a dot above the first note.
- 4: Four pairs of eighth notes, each pair with a slur and a dot above the first note.
- 5: Four pairs of eighth notes, each pair with a slur and a dot above the first note.
- 6: Four pairs of eighth notes, each pair with a slur and a dot above the first note.
- 7: Four pairs of eighth notes, each pair with a slur and a dot above the first note.
- 8: Four pairs of eighth notes, each pair with a slur and a dot above the first note.
- 9: Four pairs of eighth notes, each pair with a slur and a dot above the first note.
- 10: Four pairs of eighth notes, each pair with a slur and a dot above the first note.
- 11: Four pairs of eighth notes, each pair with a slur and a dot above the first note.
- 12: Four pairs of eighth notes, each pair with a slur and a dot above the first note.
- 13: Four pairs of eighth notes, each pair with a slur and a dot above the first note.
- 14: Straight Swing. Four pairs of eighth notes, each pair with a slur and a dot above the first note.

1st time: Palm keys
2nd time: "Front" keys

- all slurred
- star two, tongue two

MAJOR SCALES

The image displays a musical score for major scales in twelve different keys. Each key is represented by a single staff of music. The keys listed from top to bottom are: C, F, Bb, Eb, Ab, Db (Cb), F# (Gb), B (Cb), E, A, D, and G. Each staff begins with a treble clef and a key signature. The scales are written in a rhythmic pattern of eighth notes, with the first two measures of each scale being slurred together. The notation includes various articulation marks such as slurs, accents, and dynamic markings. The paper shows signs of age, with some staining and wear.

HARMONIC MINOR SCALES

This musical score displays 12 staves, each representing a different harmonic minor scale. Each staff begins with a treble clef and a key signature. The scales are: A (one sharp), D (two sharps), G (three sharps), C (no sharps or flats), F (two flats), B \flat (three flats), D \sharp (four sharps), G \sharp (five sharps), C \sharp (six sharps), F \sharp (three sharps), B (two sharps), and E (one sharp). Each scale is presented in two directions: an ascending line and a descending line. The ascending line consists of eighth notes, while the descending line consists of quarter notes. The notes are grouped into beams for the ascending line and are clearly separated for the descending line. The key signatures are indicated by sharp or flat symbols on the staff lines.

MELODIC MINOR SCALES

A

D

G

C

F

B \flat
(A \sharp)

D \sharp
(E \flat)

G \sharp
(A \flat)

C \sharp

F \sharp

B

E

This page contains 12 staves of musical notation, each representing a melodic minor scale in a different key. The scales are written in treble clef and are organized into two groups of six. The first group includes A, D, G, C, F, and B \flat (A \sharp). The second group includes D \sharp (E \flat), G \sharp (A \flat), C \sharp , F \sharp , B, and E. Each staff shows the ascending and descending forms of the scale, with accidentals indicating the necessary alterations for the melodic minor mode. The notation uses eighth and sixteenth notes to create a fluid, melodic line.

C Major

The first two staves of the exercise show the initial melodic line. The first staff begins with a treble clef and a common time signature. The melody starts on middle C (C4) and moves up stepwise through D4, E4, F4, G4, A4, and B4. The second staff continues the melody, including a final measure with a fermata over the note C5.

Triplets

This section is labeled "Triplets" and consists of two staves. The first staff begins with a treble clef and a common time signature. It features a series of eighth-note triplets, starting with C4, D4, E4, and continuing through the scale. The second staff continues the triplet pattern, ending with a fermata over the final C5 note.

Seconds

This section is labeled "Seconds" and consists of two staves. The first staff begins with a treble clef and a common time signature. It features a series of eighth-note pairs (seconds), starting with C4, D4, E4, and continuing through the scale. The second staff continues the pattern, ending with a fermata over the final C5 note.

Thirds

This section is labeled "Thirds" and consists of one staff. It begins with a treble clef and a common time signature. It features a series of eighth-note pairs (thirds), starting with C4, D4, E4, and continuing through the scale. The section ends with a fermata over the final C5 note.

Fourths

This section is labeled "Fourths" and consists of one staff. It begins with a treble clef and a common time signature. It features a series of eighth-note pairs (fourths), starting with C4, D4, E4, and continuing through the scale. The section ends with a fermata over the final C5 note.

Fifths

This section is labeled "Fifths" and consists of one staff. It begins with a treble clef and a common time signature. It features a series of eighth-note pairs (fifths), starting with C4, D4, E4, and continuing through the scale. The section ends with a fermata over the final C5 note.

Sixths

This section is labeled "Sixths" and consists of one staff. It begins with a treble clef and a common time signature. It features a series of eighth-note pairs (sixths), starting with C4, D4, E4, and continuing through the scale. The section ends with a fermata over the final C5 note.

Sevenths

This section is labeled "Sevenths" and consists of one staff. It begins with a treble clef and a common time signature. It features a series of eighth-note pairs (sevenths), starting with C4, D4, E4, and continuing through the scale. The section ends with a fermata over the final C5 note.

Octaves

This section is labeled "Octaves" and consists of one staff. It begins with a treble clef and a common time signature. It features a series of eighth-note pairs (octaves), starting with C4, D4, E4, and continuing through the scale. The section ends with a fermata over the final C5 note.

G Major

Two staves of musical notation in G major. The first staff contains the first six notes of the scale (G, A, B, C, D, E) with slurs and repeat signs. The second staff contains the last three notes (F#, G, A) with slurs and repeat signs, ending with a fermata over the final A.

Triplets

Two staves of musical notation for triplets. The first staff contains the first six notes of the scale with triplet markings. The second staff contains the last three notes with triplet markings, ending with a fermata over the final A.

Seconds

Two staves of musical notation for seconds. The first staff contains the first six notes of the scale with slurs. The second staff contains the last three notes with slurs, ending with a fermata over the final A.

Thirds

Two staves of musical notation for thirds. The first staff contains the first six notes of the scale with slurs. The second staff contains the last three notes with slurs, ending with a fermata over the final A.

Fourths

Two staves of musical notation for fourths. The first staff contains the first six notes of the scale with slurs. The second staff contains the last three notes with slurs, ending with a fermata over the final A.

Fifths

Two staves of musical notation for fifths. The first staff contains the first six notes of the scale with slurs. The second staff contains the last three notes with slurs, ending with a fermata over the final A.

Sixths

Two staves of musical notation for sixths. The first staff contains the first six notes of the scale with slurs. The second staff contains the last three notes with slurs, ending with a fermata over the final A.

Sevenths

Two staves of musical notation for sevenths. The first staff contains the first six notes of the scale with slurs. The second staff contains the last three notes with slurs, ending with a fermata over the final A.

Octaves

Two staves of musical notation for octaves. The first staff contains the first six notes of the scale with slurs. The second staff contains the last three notes with slurs, ending with a fermata over the final A.

D Major

Triplets

Seconds

Thirds

Fourths

Fifths

Sixths

Sevenths

Octaves

A Major

Two staves of musical notation for the A Major scale. The first staff contains the first six notes (A, B, C, D, E, F#) and the second staff contains the last six notes (G, A, B, C, D, E) with a fermata over the final E. The key signature has two sharps (F# and C#).

Triplets

Two staves of musical notation for the A Major scale, featuring triplet patterns. The first staff contains the first six notes and the second staff contains the last six notes with a fermata over the final E. The key signature has two sharps (F# and C#).

Seconds

Two staves of musical notation for the A Major scale, featuring intervals of seconds. The first staff contains the first six notes and the second staff contains the last six notes with a fermata over the final E. The key signature has two sharps (F# and C#).

Thirds

Two staves of musical notation for the A Major scale, featuring intervals of thirds. The first staff contains the first six notes and the second staff contains the last six notes with a fermata over the final E. The key signature has two sharps (F# and C#).

Fourths

Two staves of musical notation for the A Major scale, featuring intervals of fourths. The first staff contains the first six notes and the second staff contains the last six notes with a fermata over the final E. The key signature has two sharps (F# and C#).

Fifths

Two staves of musical notation for the A Major scale, featuring intervals of fifths. The first staff contains the first six notes and the second staff contains the last six notes with a fermata over the final E. The key signature has two sharps (F# and C#).

Sixths

Two staves of musical notation for the A Major scale, featuring intervals of sixths. The first staff contains the first six notes and the second staff contains the last six notes with a fermata over the final E. The key signature has two sharps (F# and C#).

Octaves

Two staves of musical notation for the A Major scale, featuring intervals of octaves. The first staff contains the first six notes and the second staff contains the last six notes with a fermata over the final E. The key signature has two sharps (F# and C#).

E Major

The image displays a series of musical exercises for the E Major scale, organized into eight distinct sections. Each section begins with a treble clef and a key signature of three sharps (F#, C#, G#). The exercises are as follows:

- Triplets:** Two staves of music featuring eighth-note triplets and sixteenth-note triplets, concluding with a whole note E.
- Seconds:** Two staves of music featuring eighth-note pairs (seconds) and sixteenth-note pairs, concluding with a whole note E.
- Thirds:** Two staves of music featuring eighth-note pairs (thirds) and sixteenth-note pairs, concluding with a whole note E.
- Fourths:** Two staves of music featuring eighth-note pairs (fourths) and sixteenth-note pairs, concluding with a whole note E.
- Fifths:** Two staves of music featuring eighth-note pairs (fifths) and sixteenth-note pairs, concluding with a whole note E.
- Sixths:** Two staves of music featuring eighth-note pairs (sixths) and sixteenth-note pairs, concluding with a whole note E.
- Sevenths:** Two staves of music featuring eighth-note pairs (sevenths) and sixteenth-note pairs, concluding with a whole note E.
- Octaves:** Two staves of music featuring eighth-note pairs (octaves) and sixteenth-note pairs, concluding with a whole note E.

B Major

The image displays a series of musical exercises for the key of B Major, organized into eight distinct rhythmic categories. Each category is represented by two staves of music. The exercises are as follows:

- Triplets:** The first two staves show a sequence of eighth notes grouped in threes, with a final measure containing a half note.
- Seconds:** The first two staves show a sequence of eighth notes with a half-step interval between them, ending with a half note.
- Thirds:** The first two staves show a sequence of eighth notes with a major third interval between them, ending with a half note.
- Fourths:** The first two staves show a sequence of eighth notes with a perfect fourth interval between them, ending with a half note.
- Fifths:** The first two staves show a sequence of eighth notes with a perfect fifth interval between them, ending with a half note.
- Sixths:** The first two staves show a sequence of eighth notes with a major sixth interval between them, ending with a half note.
- Sevenths:** The first two staves show a sequence of eighth notes with a major seventh interval between them, ending with a half note.
- Octaves:** The first two staves show a sequence of eighth notes with an octave interval between them, ending with a half note.

All exercises are written in treble clef with a key signature of two sharps (F# and C#). The final measure of each exercise is marked with a fermata.

F# Major

The image displays a series of musical exercises for the F# Major scale, presented in treble clef. The key signature consists of six sharps (F#, C#, G#, D#, A#, E#). The exercises are organized into eight groups, each with two staves of music. The groups are labeled on the left as follows:

- Tripletts:** The first two staves of this group feature eighth-note triplets. The first staff includes a '3' above and below the notes, and the second staff includes a '3' below the notes.
- Seconds:** The first two staves of this group feature eighth-note intervals of a second.
- Thirds:** The first two staves of this group feature eighth-note intervals of a third.
- Fourths:** The first two staves of this group feature eighth-note intervals of a fourth.
- Fifths:** The first two staves of this group feature eighth-note intervals of a fifth.
- Sixths:** The first two staves of this group feature eighth-note intervals of a sixth.
- Sevenths:** The first two staves of this group feature eighth-note intervals of a seventh.
- Octaves:** The first two staves of this group feature eighth-note intervals of an octave.

Each exercise begins with a four-measure sequence of eighth notes, followed by a four-measure sequence of sixteenth notes, and concludes with a final note held for two measures. The exercises are written in a consistent rhythmic pattern, with the first two staves of each group containing the same melodic line.

G \flat Major

The image displays a series of musical exercises for the G \flat Major scale, organized into eight distinct rhythmic patterns. Each pattern is presented on two staves of music. The key signature is G \flat Major, indicated by five flats (B \flat , E \flat , A \flat , D \flat , G \flat) in the key signature. The exercises are as follows:

- Triplets:** The first two staves show a sequence of eighth notes grouped in threes, with a final half note.
- Seconds:** The next two staves show eighth notes with a second interval between them, ending with a half note.
- Thirds:** The next two staves show eighth notes with a third interval between them, ending with a half note.
- Fourths:** The next two staves show eighth notes with a fourth interval between them, ending with a half note.
- Fifths:** The next two staves show eighth notes with a fifth interval between them, ending with a half note.
- Sixths:** The next two staves show eighth notes with a sixth interval between them, ending with a half note.
- Sevenths:** The next two staves show eighth notes with a seventh interval between them, ending with a half note.
- Octaves:** The final two staves show eighth notes with an octave interval between them, ending with a half note.

D \flat Major

The image displays a series of musical exercises for the D \flat Major scale, organized into ten distinct rhythmic patterns. Each pattern is presented on two staves of music. The key signature is D \flat Major, indicated by two flat symbols (B \flat and E \flat) on the treble clef. The exercises are as follows:

- Triplets:** The first two staves of this section feature eighth-note triplets. The first staff contains two measures of eighth-note triplets, and the second staff contains two measures of quarter-note triplets.
- Seconds:** The next two staves feature eighth-note pairs (seconds). The first staff contains two measures of eighth-note pairs, and the second staff contains two measures of quarter-note pairs.
- Thirds:** The next two staves feature eighth-note triplets (thirds). The first staff contains two measures of eighth-note triplets, and the second staff contains two measures of quarter-note triplets.
- Fourths:** The next two staves feature eighth-note pairs (fourths). The first staff contains two measures of eighth-note pairs, and the second staff contains two measures of quarter-note pairs.
- Fifths:** The next two staves feature eighth-note pairs (fifths). The first staff contains two measures of eighth-note pairs, and the second staff contains two measures of quarter-note pairs.
- Sixths:** The next two staves feature eighth-note pairs (sixths). The first staff contains two measures of eighth-note pairs, and the second staff contains two measures of quarter-note pairs.
- Sevenths:** The next two staves feature eighth-note pairs (sevenths). The first staff contains two measures of eighth-note pairs, and the second staff contains two measures of quarter-note pairs.
- Octaves:** The final two staves feature eighth-note pairs (octaves). The first staff contains two measures of eighth-note pairs, and the second staff contains two measures of quarter-note pairs.

Each exercise concludes with a final note held for a full measure, indicated by a fermata symbol.

A \flat Major

The image displays a series of musical exercises for the A \flat major scale. Each exercise is presented on two staves of music. The exercises are:

- Triplets:** Features eighth-note triplets in both hands, with a final half-note whole note.
- Seconds:** Features eighth-note pairs (seconds) in both hands, with a final half-note whole note.
- Thirds:** Features eighth-note pairs (thirds) in both hands, with a final half-note whole note.
- Fourths:** Features eighth-note pairs (fourths) in both hands, with a final half-note whole note.
- Fifths:** Features eighth-note pairs (fifths) in both hands, with a final half-note whole note.
- Sixths:** Features eighth-note pairs (sixths) in both hands, with a final half-note whole note.
- Sevenths:** Features eighth-note pairs (sevenths) in both hands, with a final half-note whole note.
- Octaves:** Features eighth-note pairs (octaves) in both hands, with a final half-note whole note.

All exercises are in A \flat major (three flats) and end with a fermata over a whole note.

E \flat Major

Tripletts

Seconds

Thirds

Fourths

Fifths

Sixths

Sevenths

Octaves

The image displays a series of musical exercises for the E-flat Major scale. Each exercise is presented on a two-staff system (treble and bass clef). The exercises are: Tripletts (triplets of eighth notes), Seconds (pairs of eighth notes), Thirds (groups of three eighth notes), Fourths (groups of four eighth notes), Fifths (groups of five eighth notes), Sixths (groups of six eighth notes), and Octaves (groups of eighth notes spanning an octave). Each exercise consists of two lines of music, with the second line ending in a fermata over a whole note. The key signature is E-flat Major (two flats).

B \flat Major

The image displays a series of musical exercises for the B \flat Major scale. It begins with a main melodic line consisting of two staves of music. Below this are several groups of exercises, each labeled on the left and consisting of two staves of music:

- Triplets:** Exercises featuring groups of three notes beamed together, with a '3' written below the notes.
- Seconds:** Exercises featuring intervals of a second (e.g., G \flat and A \flat).
- Thirds:** Exercises featuring intervals of a third (e.g., G \flat and B \flat).
- Fourths:** Exercises featuring intervals of a fourth (e.g., G \flat and C \flat).
- Fifths:** Exercises featuring intervals of a fifth (e.g., G \flat and D \flat).
- Sixths:** Exercises featuring intervals of a sixth (e.g., G \flat and E \flat).
- Sevenths:** Exercises featuring intervals of a seventh (e.g., G \flat and F \flat).
- Octaves:** Exercises featuring intervals of an octave (e.g., G \flat and G \flat).

Each exercise group includes a first staff with the rhythmic pattern and a second staff with the notes written out. The exercises conclude with a final note on a whole note with a fermata.

F Major

Two staves of musical notation in F major. The first staff contains a sequence of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second staff continues with eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, followed by a whole note F4 with a fermata.

Triplets

Two staves of musical notation for triplets. The first staff contains two triplet groups of eighth notes: (F4, G4, A4) and (Bb4, C5, Bb4). The second staff continues with triplet groups: (A4, G4, F4), (F4, G4, A4), (Bb4, C5, Bb4), (A4, G4, F4), (F4, G4, A4), (Bb4, C5, Bb4), (A4, G4, F4), followed by a whole note F4 with a fermata.

Seconds

Two staves of musical notation for seconds. The first staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second staff continues with eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, followed by a whole note F4 with a fermata.

Thirds

Two staves of musical notation for thirds. The first staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second staff continues with eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, followed by a whole note F4 with a fermata.

Fourths

Two staves of musical notation for fourths. The first staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second staff continues with eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, followed by a whole note F4 with a fermata.

Fifths

Two staves of musical notation for fifths. The first staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second staff continues with eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, followed by a whole note F4 with a fermata.

Sixths

Two staves of musical notation for sixths. The first staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second staff continues with eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, followed by a whole note F4 with a fermata.

Sevenths

Two staves of musical notation for sevenths. The first staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second staff continues with eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, followed by a whole note F4 with a fermata.

Octaves

Two staves of musical notation for octaves. The first staff contains eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second staff continues with eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, followed by a whole note F4 with a fermata.

A Minor

Two staves of musical notation for the first system. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line with eighth and sixteenth notes. The key signature has one sharp (F#).

Triplets

Two staves of musical notation for the Triplets section. The top staff contains a melodic line with eighth notes grouped in triplets, and the bottom staff contains a bass line with eighth notes grouped in triplets. The key signature has one sharp (F#).

Seconds

Two staves of musical notation for the Seconds section. The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line with eighth notes. The key signature has one sharp (F#).

Thirds

Two staves of musical notation for the Thirds section. The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line with eighth notes. The key signature has one sharp (F#).

Fourths

Two staves of musical notation for the Fourths section. The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line with eighth notes. The key signature has one sharp (F#).

Fifths

Two staves of musical notation for the Fifths section. The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line with eighth notes. The key signature has one sharp (F#).

Sixths

Two staves of musical notation for the Sixths section. The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line with eighth notes. The key signature has one sharp (F#).

Octaves

Two staves of musical notation for the Octaves section. The top staff contains a melodic line with eighth notes, and the bottom staff contains a bass line with eighth notes. The key signature has one sharp (F#).

E Minor

Triplets

Seconds

Thirds

Fourths

Fifths

Sixths

Sevenths

Octaves

The image displays eight systems of musical notation for the E minor scale, each in a different interval. Each system consists of two staves. The first staff of each system shows the scale with the interval indicated (e.g., Triplets, Seconds, etc.). The second staff shows the scale with a fermata over the final note. The key signature is one sharp (F#) and the time signature is 4/4. The scales are: Triplets (groups of three notes), Seconds (one note per beat), Thirds (two notes per beat), Fourths (three notes per beat), Fifths (four notes per beat), Sixths (five notes per beat), Sevenths (six notes per beat), and Octaves (seven notes per beat).

B Minor

Two staves of musical notation in B minor. The first staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The second staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The key signature has one sharp (F#).

Triplets

Two staves of musical notation in B minor, featuring triplet markings. The first staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The second staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The key signature has one sharp (F#).

Seconds

Two staves of musical notation in B minor, featuring second intervals. The first staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The second staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The key signature has one sharp (F#).

Thirds

Two staves of musical notation in B minor, featuring third intervals. The first staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The second staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The key signature has one sharp (F#).

Fourths

Two staves of musical notation in B minor, featuring fourth intervals. The first staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The second staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The key signature has one sharp (F#).

Fifths

Two staves of musical notation in B minor, featuring fifth intervals. The first staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The second staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The key signature has one sharp (F#).

Sixths

Two staves of musical notation in B minor, featuring sixth intervals. The first staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The second staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The key signature has one sharp (F#).

Octaves

Two staves of musical notation in B minor, featuring octave intervals. The first staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The second staff contains a sequence of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4. The key signature has one sharp (F#).

F# Minor

The image displays a series of musical exercises for the F# minor scale, organized into eight distinct rhythmic patterns. Each pattern is presented as a two-staff system (treble and bass clef) in the key of F# minor (two sharps: F# and C#). The exercises are as follows:

- Triplets:** Features eighth-note triplets in both hands, with a final half-note in the bass clef.
- Seconds:** Features eighth-note pairs (seconds) in both hands, with a final half-note in the bass clef.
- Thirds:** Features eighth-note triplets in both hands, with a final half-note in the bass clef.
- Fourths:** Features eighth-note pairs (fourths) in both hands, with a final half-note in the bass clef.
- Fifths:** Features eighth-note pairs (fifths) in both hands, with a final half-note in the bass clef.
- Sixths:** Features eighth-note pairs (sixths) in both hands, with a final half-note in the bass clef.
- Sevenths:** Features eighth-note pairs (sevenths) in both hands, with a final half-note in the bass clef.
- Octaves:** Features eighth-note pairs (octaves) in both hands, with a final half-note in the bass clef.

Each exercise includes slurs, repeat signs, and dynamic markings such as *mf* and *ff*. The final note of each exercise is a half-note with a fermata.

C# Minor

Triplets

Seconds

Thirds

Fourths

Fifths

Sixths

Sevenths

Octaves

The image displays a series of musical exercises for the C# minor scale. Each exercise is presented on a two-staff system (treble clef on top, bass clef on bottom). The exercises are labeled on the left as follows: Triplets, Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, and Octaves. Each exercise consists of a sequence of notes with stems, often including slurs and accents. The exercises are designed to be played in a 2/4 time signature. The C# minor key signature is indicated by two sharps (F# and C#) at the beginning of each system. The exercises progress from simple eighth-note patterns to more complex rhythmic figures like triplets and sixteenth-note runs.

G# Minor

The image displays eight sets of musical notation for the G# minor scale, each consisting of two staves. The key signature is G# minor (three sharps: F#, C#, G#). The scales are categorized by interval:

- Triplets:** The first two staves show the scale with triplet markings (a '3' above the notes) over groups of three notes.
- Seconds:** The first two staves show the scale with a second interval (two notes) between each note.
- Thirds:** The first two staves show the scale with a third interval (three notes) between each note.
- Fourths:** The first two staves show the scale with a fourth interval (four notes) between each note.
- Fifths:** The first two staves show the scale with a fifth interval (five notes) between each note.
- Sixths:** The first two staves show the scale with a sixth interval (six notes) between each note.
- Sevenths:** The first two staves show the scale with a seventh interval (seven notes) between each note.
- Octaves:** The first two staves show the scale with an octave interval (eight notes) between each note.

Each set of notation includes a treble clef, a key signature of three sharps, and a common time signature. The notation uses various note values (quarter, eighth, and sixteenth notes) and rests to represent the intervals. The scales are presented in a standard ascending and descending order.

D# Minor

Triplets

Seconds

Thirds

Fourths

Fifths

Sixths

Sevenths

Octaves

The image displays a musical score for D# Minor, organized into ten distinct rhythmic categories. Each category is represented by two staves of music. The categories are: Triplets, Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, and Octaves. The notation includes various rhythmic values, accidentals (sharps and naturals), and articulation marks such as slurs and accents. The key signature is D# minor, indicated by two sharps (F# and C#) and a natural sign for D.

E \flat Minor

The image displays a musical score for the Eb Minor scale, organized into eight rows. Each row is labeled on the left with an interval name: Triplets, Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, and Octaves. Each row contains two staves of music. The top staff of each row shows the ascending scale, and the bottom staff shows the descending scale. The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The music is written in treble clef. The Triplet row features groups of three notes. The Seconds row shows intervals of two notes. The Thirds row shows intervals of three notes. The Fourths row shows intervals of four notes. The Fifths row shows intervals of five notes. The Sixths row shows intervals of six notes. The Sevenths row shows intervals of seven notes. The Octaves row shows intervals of eight notes. The descending scales end with a fermata over the final note.

B \flat Minor

Two staves of musical notation in B-flat minor. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, ending with a fermata over the final C4.

Triplets

Two staves of musical notation for triplets in B-flat minor. The first staff contains triplet eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The second staff continues with triplet eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, ending with a fermata over the final C4.

Seconds

Two staves of musical notation for seconds in B-flat minor. The first staff contains eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, ending with a fermata over the final C4.

Thirds

Two staves of musical notation for thirds in B-flat minor. The first staff contains eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, ending with a fermata over the final C4.

Fourths

Two staves of musical notation for fourths in B-flat minor. The first staff contains eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, ending with a fermata over the final C4.

Fifths

Two staves of musical notation for fifths in B-flat minor. The first staff contains eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, ending with a fermata over the final C4.

Sixths

Two staves of musical notation for sixths in B-flat minor. The first staff contains eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, ending with a fermata over the final C4.

Octaves

Two staves of musical notation for octaves in B-flat minor. The first staff contains eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The second staff continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, ending with a fermata over the final C4.

F Minor

The image displays a musical score for the key of F Minor, organized into ten distinct rhythmic patterns. Each pattern is presented on two staves of music. The patterns are labeled on the left as follows:

- Tripletts
- Seconds
- Thirths
- Fourths
- Fifths
- Sixths
- Sevenths
- Octaves

The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often grouped into beams. The key signature is F minor (three flats: Bb, Eb, Ab). The score concludes with a double bar line and a fermata over the final note of each pattern.

C Minor

The image displays a musical score for C Minor in treble clef. The score is organized into ten sections, each with two staves. The sections are labeled on the left: Triplets, Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, and Octaves. The key signature consists of two flats (Bb and Eb). The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes, often grouped into triplets. The score includes dynamic markings such as accents and slurs, and concludes with a fermata over the final note of each section. The overall structure is a series of ascending and descending melodic lines, characteristic of a scale or arpeggio exercise.

G Minor

Triplets

Seconds

Thirds

Fourths

Fifths

Sixths

Sevenths

Octaves

The image displays eight rows of musical notation for the G minor scale, each representing a different interval. Each row consists of two staves of music. The first staff of each row shows the scale with the interval indicated (e.g., Triplets, Seconds, Thirds, etc.). The second staff shows the scale with a fermata over the final note. The key signature is one flat (Bb), and the scale starts on G4. The intervals are: Triplets (groups of three notes), Seconds (one note apart), Thirds (two notes apart), Fourths (three notes apart), Fifths (four notes apart), Sixths (five notes apart), Sevenths (six notes apart), and Octaves (seven notes apart).

D Minor

The image displays a musical score for the D minor scale in treble clef. The score is organized into several sections, each with two staves of music. The sections are labeled on the left as follows:

- Triplets:** The first section, featuring eighth-note triplets and sixteenth-note triplets.
- Seconds:** The second section, featuring eighth-note pairs.
- Thirds:** The third section, featuring eighth-note triplets.
- Fourths:** The fourth section, featuring eighth-note groups of four.
- Fifths:** The fifth section, featuring eighth-note groups of five.
- Sixths:** The sixth section, featuring eighth-note groups of six.
- Sevenths:** The seventh section, featuring eighth-note groups of seven.
- Octaves:** The final section, featuring eighth-note groups of eight.

Each staff begins with a treble clef and a key signature of one flat (B-flat). The music includes various articulations such as slurs, accents, and breath marks (indicated by a 'b' in a circle). The piece concludes with a final note marked with a fermata.

The Gauntlet

DIRECTIONS:

The Gauntlet is an exercise to develop familiarity with a large number of scales and chords, relating to a key center. I developed this exercise for my own practice when working on jazz improvisation as I discovered that I really didn't know all the different scales I needed for my musical vocabulary as well as I thought. For example, to play a minor scale, I first transposed to the relative major. In order to be completely fluent, though, that second's hiccup in my thought process was slowing my creativity down. So, I came up with this pattern to relate all the scales and chords I was normally using to the key center, not a relative key.

To run the gauntlet, play each scale and chord up and down in even 16th notes, at whatever tempo you can perform accurately. Play each pattern twice, then go right into the next one without a break. As you change scales or chords, notice the alteration from the last scale or chord, then think in that scale or chord. That's the reason for playing each one twice. The first time you are relating to the last scale or chord, the second time, try to understand the pattern on its own merit. Transpose to all 12 key centers. As you get proficient, try adding octaves, then increase the tempo.

This exercise assumes a knowledge of all the major scales. If you don't know all 12 major scales, start with that, then come back to the Gauntlet. The numbers refer to the scale degree of the major scale, with flat and sharp alterations as indicated.

THE LITTLE GAUNTLET

MAJOR SCALE

1 2 3 4 5 6 7 8

MINOR SCALE

1 2 b3 4 5 b6 b7 8

MAJOR TRIAD

1 3 5

MINOR TRIAD

1 b3 5

DIMINISHED TRIAD

1 b3 b5

AUGMENTED TRIAD

1 3 #5

THE BIG GAUNTLET

MAJOR SCALE

1 2 3 4 5 6 7 8

MINOR SCALE

1 2 b3 4 5 b6 b7 8

HARMONIC MINOR SCALE

1 2 b3 4 5 b6 7 8

MELODIC MINOR SCALE

UP 1 2 b3 4 5 6 7 8

DOWN 8 b7 b6 5 4 b3 2 1

DORIAN SCALE

1 2 b3 4 5 6 b7 8

BLUES SCALE

1 b3 4 #4 5 b7 8

MAJOR TRIAD

1 3 5

MINOR TRIAD

1 b3 5

DIMINISHED TRIAD

1 b3 b5

AUGMENTED TRIAD

1 3 #5

MAJOR SEVENTH CHORD

1 3 5 7

DOMINANT SEVENTH CHORD

1 3 5 b7

MINOR SEVENTH CHORD

1 b3 5 b7

HALF DIMINISHED SEVENTH CHORD (MINOR 7TH FLAT 5)

1 b3 b5 b7

DIMINISHED SEVENTH CHORD

1 b3 b5 bb7

Major Patterns

Pattern A

5

10

15

Pattern B

20

25

30

12 Pattern C



11 Pattern D



14



17



Pattern E

15 Pattern F

Minor Patterns

Pattern A

Musical notation for Pattern A, measures 1-4. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The pattern consists of eighth notes and quarter notes.

5

Musical notation for measures 5-8. The pattern continues with eighth notes and quarter notes.

10

Musical notation for measures 9-12. The pattern continues with eighth notes and quarter notes.

15

Pattern B

Musical notation for measures 13-16. Measure 15 is marked as the start of Pattern B. The pattern consists of eighth notes and quarter notes.

20

Musical notation for measures 17-20. The pattern continues with eighth notes and quarter notes.

25

Musical notation for measures 21-24. The pattern continues with eighth notes and quarter notes.

30

Musical notation for measures 25-30. The pattern continues with eighth notes and quarter notes.

Pattern C



11 Pattern D



17



Pattern E



5



10



15 Pattern F



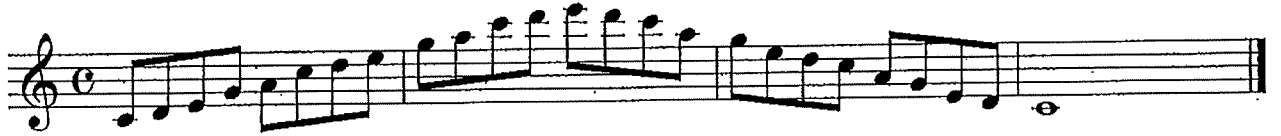
20



25



Pentatonic



Pattern A



Pattern B



Pattern C

27

3 3 3 3 3 3 3 3 3 3 3 3

30

3 3 3 3 3 3 3 3

Pattern D

33

3 3 3 3 3 3 3 3 3 3 3 3

36

3 3 3

Diminished



39

Musical staff 39: Treble clef, starting with a C-clef. The melody begins with a quarter rest, followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The key signature changes to one sharp (F#) at the second measure, then to two sharps (F#, C#) at the third measure. The piece concludes with a half note C4 and a whole note G4.

44

Musical staff 44: Treble clef, starting with a C-clef. The melody begins with a quarter rest, followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The key signature changes to one flat (Bb) at the second measure, then to two flats (Bb, F) at the third measure. The piece concludes with a half note C4 and a whole note G4.

49

Musical staff 49: Treble clef, starting with a C-clef. The melody begins with a quarter rest, followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The key signature changes to one flat (Bb) at the second measure, then to two flats (Bb, F) at the third measure. The piece concludes with a half note C4 and a whole note G4.

54

Musical staff 54: Treble clef, starting with a C-clef. The melody begins with a quarter rest, followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The key signature changes to one flat (Bb) at the second measure, then to two flats (Bb, F) at the third measure. The piece concludes with a half note C4 and a whole note G4.

59

Musical staff 59: Treble clef, starting with a C-clef. The melody begins with a quarter rest, followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The key signature changes to one flat (Bb) at the second measure, then to two flats (Bb, F) at the third measure. The piece concludes with a half note C4 and a whole note G4.

63

Musical staff 63: Treble clef, starting with a C-clef. The melody begins with a quarter rest, followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The key signature changes to one flat (Bb) at the second measure, then to two flats (Bb, F) at the third measure. The piece concludes with a half note C4 and a whole note G4.

67

Musical staff 67: Treble clef, starting with a C-clef. The melody begins with a quarter rest, followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The key signature changes to one flat (Bb) at the second measure, then to two flats (Bb, F) at the third measure. The piece concludes with a half note C4 and a whole note G4.

71

Musical staff 71: Treble clef, starting with a C-clef. The melody begins with a quarter rest, followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The key signature changes to one flat (Bb) at the second measure, then to two flats (Bb, F) at the third measure. The piece concludes with a half note C4 and a whole note G4.

76

Musical staff 76: Treble clef, starting with a C-clef. The melody begins with a quarter rest, followed by eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The key signature changes to one flat (Bb) at the second measure, then to two flats (Bb, F) at the third measure. The piece concludes with a half note C4 and a whole note G4.

Pattern B

79



Musical staff 79-83: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Measure 79 starts with a quarter rest followed by a quarter note F#4. Measures 80-82 consist of eighth-note patterns. Measure 83 ends with a quarter rest.

84



Musical staff 84-88: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Measures 84-85 are eighth-note patterns. Measure 86 has a flat (Bb) and a sharp (F#). Measure 87 has a flat (Bb) and a sharp (F#). Measure 88 ends with a quarter rest.

89



Musical staff 89-93: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Measures 89-90 have a sharp (F#) and a flat (Bb). Measure 91 has a flat (Bb) and a sharp (F#). Measure 92 has a flat (Bb) and a sharp (F#). Measure 93 ends with a quarter rest.

94



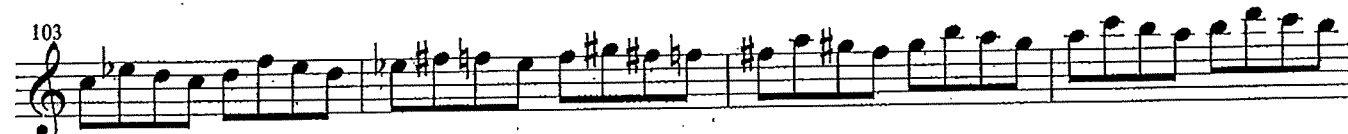
Musical staff 94-98: Treble clef, key signature of one sharp (F#). The staff contains five measures of music. Measures 94-95 have a flat (Bb) and a sharp (F#). Measure 96 has a flat (Bb) and a sharp (F#). Measure 97 has a sharp (F#) and a flat (Bb). Measure 98 ends with a quarter rest.

99



Musical staff 99-102: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. Measures 99-100 have a flat (Bb) and a sharp (F#). Measure 101 has a sharp (F#) and a flat (Bb). Measure 102 ends with a quarter rest.

103



Musical staff 103-106: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. Measures 103-104 have a flat (Bb) and a sharp (F#). Measure 105 has a sharp (F#) and a flat (Bb). Measure 106 ends with a quarter rest.

107



Musical staff 107-110: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. Measures 107-108 have a flat (Bb) and a sharp (F#). Measure 109 has a flat (Bb) and a sharp (F#). Measure 110 ends with a quarter rest.

111



Musical staff 111-114: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. Measures 111-112 have a sharp (F#) and a flat (Bb). Measure 113 has a flat (Bb) and a sharp (F#). Measure 114 ends with a quarter rest.

115



Musical staff 115-118: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. Measures 115-116 have a sharp (F#) and a flat (Bb). Measure 117 has a flat (Bb) and a sharp (F#). Measure 118 ends with a quarter rest.

119

124

129

133

Pattern C

138

141

144

148

151

154

158

161

164

168 Pattern D

171

174

177

180

183

186

Musical staff 186-188: Treble clef, key signature of one sharp (F#). The staff contains three measures of music. Each measure begins with a triplet of eighth notes. The notes in the first measure are G4, A4, B4. The second measure contains B4, C5, B4, A4, G4. The third measure contains F#4, G4, A4, B4, C5, B4, A4, G4. The key signature changes to one flat (Bb) for the remainder of the staff.

189

Musical staff 189-191: Treble clef, key signature of one flat (Bb). The staff contains three measures of music. Each measure begins with a triplet of eighth notes. The notes in the first measure are G4, A4, Bb4. The second measure contains Bb4, C5, Bb4, A4, G4. The third measure contains F#4, G4, A4, B4, C5, B4, A4, G4. The key signature changes to one sharp (F#) for the remainder of the staff.

192

Musical staff 192-194: Treble clef, key signature of one sharp (F#). The staff contains three measures of music. Each measure begins with a triplet of eighth notes. The notes in the first measure are G4, A4, B4. The second measure contains B4, C5, B4, A4, G4. The third measure contains F#4, G4, A4, B4, C5, B4, A4, G4. The key signature changes to one flat (Bb) for the remainder of the staff.

Whole Tone



Pattern A



Pattern B

39

44

49

54

59

64

Pattern C

68

72

76

80

Pattern D

Musical score for Pattern D, measures 83-93. The score is written on a single treble clef staff. It consists of four lines of music, each containing a measure. The key signature has one sharp (F#). The melody is composed of eighth and sixteenth notes, with many triplets indicated by a '3' above the notes. Measure 83 starts with a treble clef and a key signature of one sharp. The first line contains measures 83 and 84. The second line contains measures 85 and 86. The third line contains measures 87 and 88. The fourth line contains measures 89 and 90. The fifth line contains measures 91 and 92. The sixth line contains measures 93 and 94. The score ends with a double bar line at the end of measure 94.

Triads

Major, Minor, Diminished

The musical score is organized into four groups, each containing three staves. The groups are labeled on the left as C, Db, D, and Eb. Each staff shows a triad chord symbol and a corresponding melodic line in treble clef with a common time signature.

- Group C:**
 - Staff 1: C (Major)
 - Staff 2: Cm (Minor)
 - Staff 3: Co (Diminished)
- Group Db:**
 - Staff 4: Db (Major)
 - Staff 5: C[♯]m (Minor)
 - Staff 6: C[♯]o (Diminished)
- Group D:**
 - Staff 7: D (Major)
 - Staff 8: Dm (Minor)
 - Staff 9: Do (Diminished)
- Group Eb:**
 - Staff 10: Eb (Major)
 - Staff 11: Ebm (Minor)
 - Staff 12: E[♯]o (Diminished)

E
 Em
 Eo
 F
 Fm
 Fo
 F#m *same as above*
 F#o
 G
 Gm
 Go

$\downarrow = 70$

32

A handwritten musical score for guitar, consisting of 12 staves. The score is organized into four groups of three staves each, with large handwritten letters on the left side of each group: **A^b**, **A**, **B^b**, and **B**. Each staff begins with a chord diagram and a time signature of 'C'. The notes are written in a rhythmic pattern, often with slurs and accents. The chord diagrams are as follows:

- Staff 1: A^b
- Staff 2: $G^2 m$
- Staff 3: G^2
- Staff 4: A
- Staff 5: $A m$
- Staff 6: $A c$
- Staff 7: B^b
- Staff 8: $B^b m$
- Staff 9: A^2
- Staff 10: B
- Staff 11: $B m$
- Staff 12: $B c$

25 Daily Exercises

FOR SAXOPHONE

H. KLOSE

1

Exercise 1 consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth notes, often grouped in pairs or fours with slurs. The exercise progresses through various intervals and rhythmic patterns, ending with a final cadence on the seventh staff.

2

Exercise 2 consists of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is primarily composed of eighth notes, often beamed in groups of four. The exercise includes various phrasing slurs and articulation marks, ending with a final cadence on the sixth staff.

3

The musical score consists of 12 staves of music. The notation is primarily eighth and sixteenth notes, often beamed together in groups and frequently slurred. The key signature is one sharp (F#) and the time signature is 3/4. The music concludes with a final whole note chord on the twelfth staff.

GRAND EXERCISE

from Jackie McLean
Daily Warm-up Exercises

Augmented

16

Major







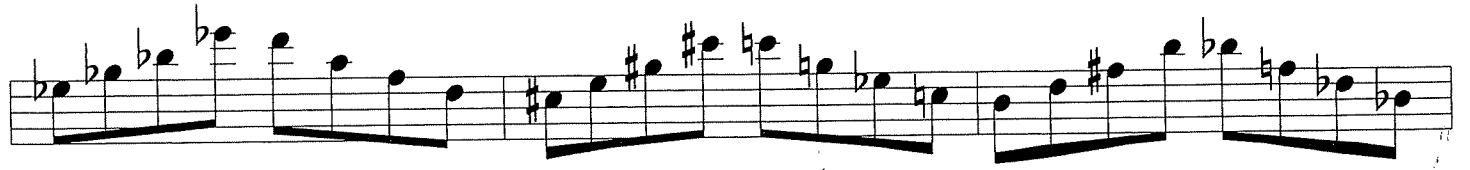
Diminished

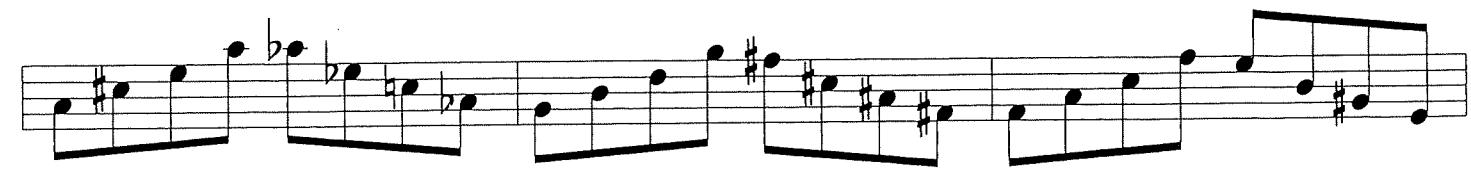
The image displays a musical score for a diminished scale, consisting of ten staves of music. The notation includes various accidentals (sharps, flats, naturals) and rhythmic markings (accents, slurs) on a series of eighth notes. The scale is presented in a descending sequence across the staves, with each staff containing a different chromatic variation of the scale. The first staff begins with a natural G4, followed by a flat B4, a natural D5, and a flat F5. The second staff starts with a natural G4, followed by a flat B4, a natural D5, and a flat F5. The third staff begins with a natural G4, followed by a flat B4, a natural D5, and a flat F5. The fourth staff starts with a natural G4, followed by a flat B4, a natural D5, and a flat F5. The fifth staff begins with a natural G4, followed by a flat B4, a natural D5, and a flat F5. The sixth staff starts with a natural G4, followed by a flat B4, a natural D5, and a flat F5. The seventh staff begins with a natural G4, followed by a flat B4, a natural D5, and a flat F5. The eighth staff starts with a natural G4, followed by a flat B4, a natural D5, and a flat F5. The ninth staff begins with a natural G4, followed by a flat B4, a natural D5, and a flat F5. The tenth staff starts with a natural G4, followed by a flat B4, a natural D5, and a flat F5.





Minor







This page contains 12 staves of musical notation. The notation is written on a five-line staff with a treble clef. It features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, often beamed together. There are numerous accidentals, including sharps (#), flats (b), and naturals (♮). Some notes are marked with an 'x' (e.g., on the 4th staff, 4th measure). A section of the music, starting on the 5th staff and continuing through the 6th and 7th staves, is labeled "Augmented". The music concludes with a double bar line and a repeat sign on the final staff.

Ten Studies on appoggios in different Major Keys.

No 1.



No 2.



No 3.



No 4.



No 5.



No 6.



No 7.



No 8.



No 9.



No 10.



158 SAXOPHONE EXERCISES

Sigurd M. Rascher

1.

Exercise 1 consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in eighth notes, featuring a series of ascending and descending lines. The key signature changes to two flats (B-flat and E-flat) in the second staff. The third staff returns to one flat, and the fourth staff returns to two flats. The fifth and sixth staves continue the exercise with various chromatic alterations and accidentals. The exercise concludes with a double bar line and repeat dots.

2.

Exercise 2 consists of five staves of music. It begins with a treble clef and a key signature of one flat. The melody is written in eighth notes, featuring a series of ascending and descending lines. The key signature changes to two flats in the second staff. The third staff returns to one flat, and the fourth staff returns to two flats. The fifth staff continues the exercise with various chromatic alterations and accidentals. The exercise concludes with a double bar line and repeat dots.

25. Musical notation for exercise 25, consisting of three staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains a sequence of eighth and sixteenth notes with various fingering numbers (1a, 3, 5, 4, 3) and articulation marks (accents, slurs). The second staff continues the sequence with similar markings (1a, 4, 4, 3). The third staff concludes the exercise with a double bar line and repeat dots, featuring a triplet of eighth notes.

26. Musical notation for exercise 26, consisting of three staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains a sequence of eighth and sixteenth notes with various fingering numbers (4, 1a, 4, 5) and articulation marks. The second staff continues the sequence with similar markings (1a, 1a, 1a, 1a). The third staff concludes the exercise with a double bar line and repeat dots, featuring a triplet of eighth notes.

27. Musical notation for exercise 27, consisting of four staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains a sequence of eighth and sixteenth notes with various fingering numbers (3, 4, 4, 5) and articulation marks. The second staff continues the sequence with similar markings (1a, 4, 5). The third staff concludes the exercise with a double bar line and repeat dots, featuring a triplet of eighth notes.

28. Musical notation for exercise 28, consisting of four staves of music. The first staff begins with a treble clef and a key signature of one flat. It contains a sequence of eighth and sixteenth notes with various fingering numbers (3, 4, 4, 4) and articulation marks. The second staff continues the sequence with similar markings (3, 3, 3, 3). The third staff concludes the exercise with a double bar line and repeat dots, featuring a triplet of eighth notes.

49.

50.

51.

The first system consists of five staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a melodic line with various intervals and accidentals, including a trill marked '1a'. The second staff continues the melody with a trill '1a' and a four-measure rest '4'. The third staff features a triplet of eighth notes marked '3'. The fourth staff has a trill '1a' and a double flat 'b2'. The fifth staff includes a four-measure rest '4', a five-measure rest '5', and a triplet '3'.

52.

The second system consists of ten staves of musical notation. The first staff starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a melodic line with a triplet '3' and a trill '1a'. The second staff has a trill '1a' and a double flat 'b'. The third staff features a triplet '3'. The fourth staff includes a trill '1a' and a four-measure rest '4'. The fifth staff has a trill '1a'. The sixth staff features a triplet '3'. The seventh staff includes a trill '1a' and a four-measure rest '4'. The eighth staff has a trill '1a'. The ninth staff includes a trill '1a' and a double flat 'b'. The tenth staff features a trill '1a', a double flat 'b2', and a triplet '3'.

Chromatics

The image displays a musical score titled "Chromatics" consisting of 21 numbered exercises on a single treble clef staff. Each exercise is a short melodic phrase, typically 4 or 5 measures long, and is connected to the next by a double bar line. The exercises are as follows:

- 1. Ascending chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5.
- 2. Descending chromatic scale: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4.
- 3. Ascending chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5.
- 4. Descending chromatic scale: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4.
- 5. Ascending chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5.
- 6. Descending chromatic scale: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4.
- 7. Ascending chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5.
- 8. Descending chromatic scale: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4.
- 9. Ascending chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5.
- 10. Descending chromatic scale: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4.
- 11. Ascending chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5.
- 12. Descending chromatic scale: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4.
- 13. Ascending chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5.
- 14. Descending chromatic scale: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4.
- 15. Ascending chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5.
- 16. Descending chromatic scale: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4.
- 17. Ascending chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5.
- 18. Descending chromatic scale: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4.
- 19. Ascending chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5.
- 20. Descending chromatic scale: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4.
- 21. Ascending chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5.

Chromatic Scale--Chromatic 2nds

slur

The first system consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music is a chromatic scale with slurs and a fermata at the end of the fourth staff.

slur all or tongue every grouping

The second system consists of six staves of music. The first staff has a slur and a '3' above it. The music is a chromatic scale with slurs and a fermata at the end of the sixth staff.

Chromatic Interval Patterns

Scale

Musical notation for a scale exercise in C major, consisting of two staves. The first staff shows the ascending scale from C4 to C5. The second staff shows the descending scale from C5 to C4. The notes are: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C.

Major 2nds

Musical notation for a Major 2nds exercise in C major, consisting of six staves. Each staff shows a sequence of major second intervals (whole steps) ascending and then descending. The notes are: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C.

Minor 3rds

Musical notation for a Minor 3rds exercise, consisting of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes with various accidentals (sharps, flats, naturals) and rests, illustrating the interval of a minor third. The subsequent staves continue the exercise with similar rhythmic and melodic patterns.

Major 3rds

Musical notation for a Major 3rds exercise, consisting of four staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes with various accidentals and rests, illustrating the interval of a major third. The subsequent staves continue the exercise with similar rhythmic and melodic patterns.

