



PRESENTS
JAZZ WORKSHOP SERIES

Saxophone Master Class SCALES

BY MARIANO ABELLO
Executive Director

*Kathmandu Jazz Conservatory Foundation Nepal
Nepal Music Educators' Society*

→ www.jazzeducationabroad.org

✉ mariano@jazzeducationabroad.org

f · @ · @jazzeducationabroad

☎ +34 682 309 359

SCALES

Scales are not supposed to be your enemy. Try to be friendly to them. I know it is frustrating to play them at the beginning because we make mistakes all the time and we are not able to play a C major scale correctly in front of your teacher BUT once you pass this stage, then it is really fun to play them. Find the way of enjoying them: play them with different rhythms, different speeds, different articulations...Remember that they are the alphabet of music and you will be using them ALL the time. I bet you can learn them all in two weeks, just learn one a day (12 days). Everyday you start with a new one and after learning it, play the other ones you learned the previous days!

Once you have all the major scales under your fingers then you can start playing them in different ways. Here is an example how to play the scales thru modes (starting from each one of the notes of a scale):

The image contains three sets of musical notation for scales through modes and articulations.

1. Scales through modes (C major scale): The first set shows seven modes: IONIAN, DORIAN, PHRYGIAN, LYDIAN, MIXOLYDIAN, AEOLIAN, and LOCRIAN. Each mode is represented by a single staff of music with a treble clef and a key signature of one flat (Bb). The modes are played in sequence, starting from the root note of the mode. The first mode (IONIAN) starts on C, and the last mode (LOCRIAN) starts on B.

2. Scales through modes (C major scale): The second set shows seven modes: IONIAN, DORIAN, PHRYGIAN, LYDIAN, MIXOLYDIAN, AEOLIAN, and LOCRIAN. Each mode is represented by a single staff of music with a treble clef and a key signature of one flat (Bb). The modes are played in sequence, starting from the root note of the mode. The first mode (IONIAN) starts on C, and the last mode (LOCRIAN) starts on B.

3. Scales through modes (C major scale): The third set shows seven modes: IONIAN, LOCRIAN, EOLIAN, MIXOLYDIAN, LYDIAN, PHRYGIAN, and DORIAN. Each mode is represented by a single staff of music with a treble clef and a key signature of one flat (Bb). The modes are played in sequence, starting from the root note of the mode. The first mode (IONIAN) starts on C, and the last mode (DORIAN) starts on C.

ARTICULATIONS

1. 2. 3. 4. 5. 6. 7. 8.

The articulations section shows eight different ways to play a scale, each represented by a single staff of music with a treble clef and a key signature of one flat (Bb). The articulations are: 1. Slurs, 2. Accents, 3. Staccato, 4. Slurs and accents, 5. Slurs and staccato, 6. Slurs, accents, and staccato, 7. Slurs and accents, 8. Slurs and staccato.

1. Start by playing each one of them going up, starting from each one of the notes of the scale (start with major scales).

2. Scales going down while the root moves up. In C major play C major going down, then D dorian going down, E phrygian going down, etc.

3. One mode going up the next mode down.

You should play them with different articulations, starting with #1 till #8, then start making up your own articulation, like slur them every three notes.

It is a MUST to do them in all 12-keys with different root motion:

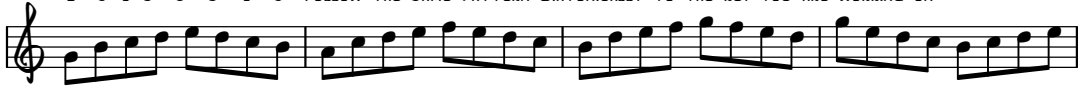
- Thru the cycle of fifths (C-F-Bb-Eb-Ab-Db-Gb-B-E-A-D-G)
- Cycle of fifth with different motion (G-D-A-E-B-Gb-Db-Ab-Eb-Bb-F-C)
- Chromatic (C-C#-D-Eb-E-F-F#-G-Ab-A-Bb-B) and viceversa (C-B-Bb-A-Ab-G-Gb-F-E-Eb-D-Db-C)

When you play without difficulty in the Major keys, then you should play them with other qualities: minor (dorian, melodic, harmonic), dominant, lydian, etc.

Knowing a scale is not just to be able to play it up and down but to be able to do different exercises based on the scale. Here are 3 exercises you need to play in all 12 keys. Tip: You can play the Hanon, The Virtuoso Pianist exercises on the saxophone!

1. 

1 3 4 5 6 5 4 3 FOLLOW THE SAME PATTERN DIATONICALLY TO THE KEY YOU ARE WORKING ON







2. 

1 2 3 4 5 4 3 1







3. 

1 2 3 4 5 4 3 ♭2







Another way I practice scales is by playing them in the same key and different qualities: Ionian – Mixolydian – Dorian – Lydian – Lydian Dominant – Whole Tone – Dominished WH – Diminished HW – Diminished Whole Tone (Altered)

(MAJOR) SEVENTH (DOMINANT)

(MINOR 7TH (DORIAN) MAJOR #4 (LYDIAN)

5 SEVENTH #11 (LYDIAN DOMINANT) WHOLE TONE (W1) (SEVENTH #5)

9 DIMINISHED (WHOLE-HALF) SEVENTH b9 (HALF-WHOLE DIMINISHED)

13 DIMINISHED (WHOLE-TONE) (MELODIC MINOR 1/2 STEP ABOVE THE TONIC)

17

An advanced way of practicing scales is thru the ii-V-I idea (example in Major harmony)

II-7

V7 1 b3 5 b7

I maj7 1 3 5 b7

IVmaj7#11 1 3 5 7

VI-7 1 3 #4 7

III-7 1 b3 5 b6

VII-7b5 1 b2 5 b7

1 b2 b5 b7

In this exercise we are playing the scales diatonically (in one key) and playing the characteristic notes of the mode in each arpeggio. Example: the characteristic notes of Maj#4 will be 1-3#4-7.

Example in Melodic minor harmony


II-7



V7 1 b2 4 6



IminMaj7 1 3 b6 b7



IV7#4 1 b3 5 7



VI-7b5 1 3 #4 b7



bIIIMaj7#5 1 b3b5b7



VII-7b5 1 3 #5 7



1b3b5b7 1b2 3 b7

Detailed description: This image shows seven staves of musical notation, each representing a different mode of the melodic minor scale. Each staff consists of a scale run (up and down) and a corresponding arpeggio. The modes are labeled as follows: II-7, IminMaj7, IV7#4, VI-7b5, bIIIMaj7#5, VII-7b5, and VII-7b5. The arpeggios are labeled with their characteristic notes: V7 (1 b2 4 6), IminMaj7 (1 3 b6 b7), IV7#4 (1 b3 5 7), VI-7b5 (1 3 #4 b7), bIIIMaj7#5 (1 b3b5b7), VII-7b5 (1 3 #5 7), and VII-7b5 (1b3b5b7 1b2 3 b7). The notation is in treble clef with a key signature of one flat (Bb).

BROKEN THIRDS (4th, 5th, 6th, 7th)

When you have the scales under your fingers, playing them in broken motion, meaning playing them skipping notes, it is not difficult.

I start with broken thirds (then do the same in 4th, 5th, 6th and 7th):

1.
 1 3 2 4 3 5 4 6 5 7 6 8 7 9 8
 8 6 7 5 6 4 5 3 4 2 3 1 2 7 1

2.
 3 1 4 2 5 3 6 4 7 5 8 6 9 7 8
 8 10 7 9 6 8 5 7 4 6 3 5 2 4 2 4 1 3 7 2 1

3.
 1 3 4 2 3 5 6 4 5 7 8 6 7 9 8
 9 7 6 8 7 5 4 6 5 3 2 4 3 1 2 7 1

4.
 3 1 2 4 5 3 4 6 7 5 6 8 9 7 8
 7 9 8 6 5 7 6 4 3 5 4 2 1 3 2 7 1

The numbers below them are the place the note has on the scale. It is a good idea to start thinking in numbers because then you can transpose exercises, chords, melodies, etc. much easier.

Exercise 1 are thirds going up; 2. The thirds going down, starting from the 3rd of note of the scale; 3. One up and one down; 4. The other direction of #3.

As always this MUST be done in all 12-keys and with different qualities.

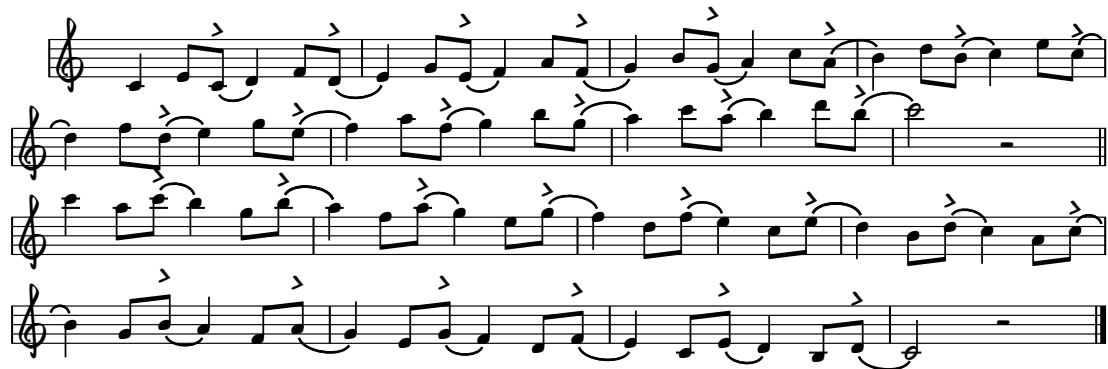
It is also important to do the broken thirds with triples. After having them under your fingers start using different articulations (here are two examples of articulation). Also do it in all four forms as above.



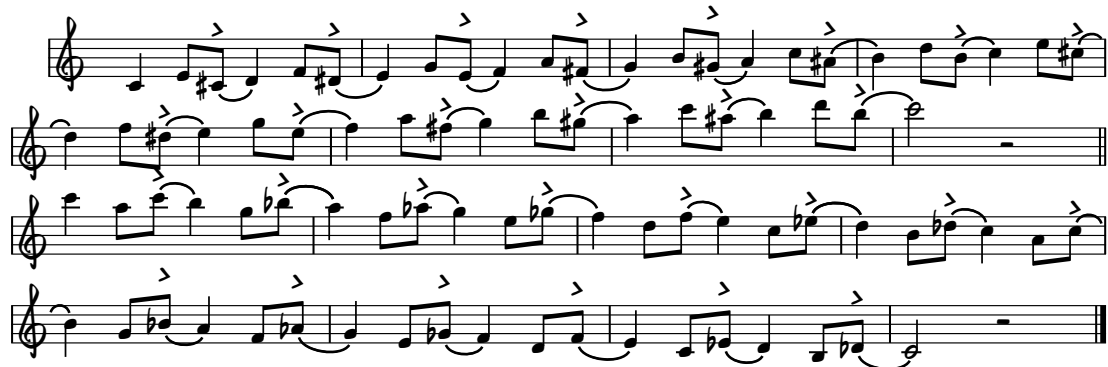
ENCLOSURE

Here is another exercise I like to work on since works very good to emphasize a note. In this first exercise, each note of the scale is enclosed (we play the note above and below the one we want to enclose)

1. Diatonic Enclosure



2. Diatonic - Half Step Enclosure

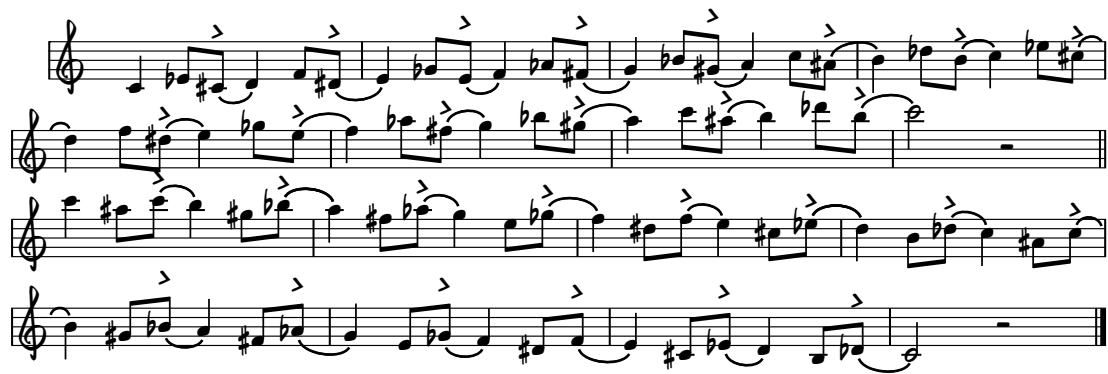


3. Half Step – Diatonic Enclosure



Four staves of musical notation illustrating the Half Step – Diatonic Enclosure. The first staff shows a melodic line with eighth notes and slurs. The second and third staves show accompaniment with eighth notes and slurs. The fourth staff shows a bass line with eighth notes and slurs. The piece concludes with a double bar line.

4. Chromatic Enclosure



Four staves of musical notation illustrating the Chromatic Enclosure. The first staff shows a melodic line with eighth notes and slurs, including chromatic alterations. The second and third staves show accompaniment with eighth notes and slurs. The fourth staff shows a bass line with eighth notes and slurs. The piece concludes with a double bar line.

Symmetrical Scales

Are scales with even number of notes.

Half-Whole Diminished Scale. There are 3 different HW Diminished scales (starting from C, C# and D or Eb, E and F, etc)

HALF-WHOLE DIMINISHED SCALE



Five staves of musical notation illustrating the Half-Whole Diminished Scale. Each staff shows a different starting point for the scale, demonstrating its symmetrical structure. The notation includes various accidentals and slurs. The piece concludes with a double bar line.

Whole Tone Scale. There are 2 different WT scales, starting with C and C# or D and Eb, etc.

WHOLE-TONE SCALE

The image displays four musical staves, each containing a whole-tone scale. The scales are as follows:

- Staff 1: C whole-tone scale (C, D, E, F#, G, A).
- Staff 2: C# whole-tone scale (C#, D, E, F, G, A).
- Staff 3: D whole-tone scale (D, E, F, G, A, B).
- Staff 4: Eb whole-tone scale (Eb, F, G, Ab, Bb, C).

Each scale is written in treble clef and consists of six notes, all with a whole note value. The notes are connected by stems, and the scales are presented in ascending order.