



PRESENTS  
JAZZ WORKSHOP SERIES

# Saxophone Master Class Complete

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## The saxophone :

It is known as a reed musical instrument that is a staple in jazz bands. The saxophone was invented by Antoine-Joseph (Adolphe) Sax, born on 1814 in Dinant, Belgium. His father was a maker of musical instruments. During his youth, Adolphe studied the clarinet and flute at Brussels' Conservatory. His father's passion for creating musical instruments influenced him greatly and he began plans of improving the tone of the bass clarinet.

1841 - Adolphe Sax first showed his creation (a C bass saxophone) to the composer Hector Berlioz.

1844 - Adolphe Sax reveals his creation to the public through the Paris Industrial Exhibition. On February 3 of that same year, Adolphe's good friend Hector Berlioz conducts a concert featuring his choral work. Hector's choral work arrangement is called *Chant Sacre* and it featured the saxophone. In December, the saxophone had its orchestral debut at the Paris Conservatory through the opera "Last King of Juda" by Georges Kastner.

1845 - French military bands replaced the oboes and bassoons with Bb and Eb saxhorns.

1846 - Adolphe Sax obtained patent for his saxophones that had 14 variations. Among them are: E flat sopranino, F sopranino, B flat soprano, C soprano, E flat alto, F alto, B flat tenor, C tenor, E flat baritone, B flat bass, C bass, E flat contrabass and F contrabass.

1847 - On February 14 in Paris, a saxophone school was created. It was set up at "Gymnase Musical", a military band school.

1888 – The first saxophone was built in the US by Gus Buesher.



Adolphe Sax (1814-1894)

## IMPROVING YOUR SAXOPHONE SKILLS

If this is your goal, here is how you can achieve it:

1. Practice EVERYDAY (weekends included), even if it is for 5 minutes
2. Listen to music EVERYDAY
3. Have patience, this is not a race!

## LONG TONES

This is the best way to warm up your embouchure. There are several reasons why we do Long Tones:

- It makes your embouchure (combination of lips, mouth, mouthpiece and reed) strong. The lip has hundreds of muscles, which need to be trained to play the saxophone.
- You learn how to use the diaphragm, how to breath correctly, how to open your throat, how much pressure each note needs, a sound balance throughout the instrument and little by little you will be able to hold the notes longer.
- It works your personal sound. The sound is the first thing people is going to notice when you play.
- Is the perfect way to know your saxophone; what notes are naturally out of tunes in the horn, right position, right posture...
- You can work on your tempo when you do it with a metronome.

First you need to know and control the mouthpiece. For me the body of the sax is the speaker. You should be able to play songs and scales with the mouthpiece.

## MOUTHPIECE EXERCISES

1. Play a steady note and make sure the note starts without an explosion or bending it. Play it as long as you can. (First week)
2. When you can play one note steady then try to play three notes: a middle sound, a high sound, a low sound. For the high sound you need to press the diaphragm and the corners of the mouth, not the lip. To get a low sound you will have to drop the jaw, this will require more amount of air. (Second week)
3. When you can play three notes as you wish, pretty in tune, try to make the sound of a siren (middle-high-middle-low-

middle sounds) by moving the jaw up and down and giving the appropriate amount of air

4. Start playing easy songs like twinkle, twinkle; happy birthday, etc.
5. Play major scales

## LONG TONES EXERCISES

You can find and create many long tones exercises, here are five that work very good for me. Remember not to over do them. One exercise a day, EVERYDAY, is enough. You can stay one week with each one or pick different ones when you see that you have a problem in a note, a register, etc.

1. Use metronome and tuner:

♩ = 60

Repeat each twice to improve the mistakes done the first time. Do it one whole octave and use different registers like below. You should be happy with the sound that you are producing, concentrate on the sound, do not let your brain think in another thing, just the sound that it is coming out the horn!

♩ = 60

When playing high register make sure you have a big sound, not a tinny one which occurs when biting the mouthpiece (you should never 'bite' the mouthpiece!) and opening the throat (imagine yourself saying Ah).

Or the low register:



2. Sustain same note as long as possible. Breath thru nose without taking the lips out of the mouthpiece. Do it using piano or tuner at a *mf* dynamic mark. Do it on middle register first and then on high and low registers.
3. Long Tones using dynamics. Do it with a tuner or piano (piano much better so you train your ears and not your eyes ;-)) Start by
  - a. Blowing only air, till the air becomes sound. Do it chromatic up to a P5.
  - b. Play a loud sound by removing the tongue from the reed. Be careful not to make an explosion sound at first.
  - c. Start very piano to loud and pianissimo again
  - d. Reverse of c.You can use metronome or not.



## **OVERTONES (Matching Tones)**

This is one of the best exercises to develop tone production and intonation on the saxophone. By matching the regular note with the overtone sound, your sound will become richer and fatter.

If we start playing a low Bb and press the reed we will get the 1<sup>st</sup> partial of the overtone's series, which is the middle Bb (always fingering the lower Bb without the octave key); if we press more then we get the 2<sup>nd</sup> partial, the 13<sup>th</sup> above the note we are fingering, in this case an F; with more pressure we get the 3<sup>rd</sup> partial which is the the high Bb, so two octaves above the note fingered; the 4<sup>th</sup> partial is two octaves and a major 3<sup>rd</sup> above the fingered note, in this case a high D, and you can keep going.

Note that you will not get these overtones if you do not hear the note in your inner ear first!! So just by pressing the reed you will not get these overtones.

♩ = 60

First partial of a scale, consisting of four staves. The notes are: B<sup>b</sup>, B<sup>b</sup>, (B<sup>b</sup>)\*, B<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>. The second staff shows notes with parentheses: B<sup>b</sup>, B<sup>b</sup>, (B<sup>b</sup>), B<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>. The third staff shows notes with parentheses: B<sup>b</sup>, B<sup>b</sup>, (B<sup>b</sup>), B<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>. The fourth staff shows notes with sharps and parentheses: B<sup>#</sup>, B<sup>#</sup>, (B<sup>#</sup>), B<sup>#</sup>, B<sup>#</sup>, B<sup>#</sup>.

SECOND PARTIAL

Second partial of a scale, consisting of four staves. The notes are: B<sup>b</sup>, (B<sup>b</sup>), (B<sup>b</sup>), (B<sup>b</sup>), B<sup>b</sup>. The second staff shows notes with sharps and parentheses: B<sup>#</sup>, (B<sup>#</sup>), (B<sup>#</sup>), (B<sup>#</sup>), B<sup>#</sup>. The third staff shows notes with parentheses: B<sup>b</sup>, (B<sup>b</sup>), (B<sup>b</sup>), (B<sup>b</sup>), B<sup>b</sup>. The fourth staff shows notes with sharps and parentheses: B<sup>#</sup>, (B<sup>#</sup>), (B<sup>#</sup>), (B<sup>#</sup>), B<sup>#</sup>.

THIRD PARTIAL

Third partial of a scale, consisting of four staves. The notes are: B<sup>b</sup>, (B<sup>b</sup>), B<sup>b</sup>, (B<sup>b</sup>), B<sup>b</sup>, (B<sup>b</sup>). The second staff shows notes with parentheses: B<sup>b</sup>, (B<sup>b</sup>), (B<sup>b</sup>), (B<sup>b</sup>), (B<sup>b</sup>), (B<sup>b</sup>). The third staff shows notes with parentheses: B<sup>b</sup>, (B<sup>b</sup>), (B<sup>b</sup>), (B<sup>b</sup>), (B<sup>b</sup>), (B<sup>b</sup>). The fourth staff shows notes with sharps and parentheses: B<sup>#</sup>, (B<sup>#</sup>), B<sup>#</sup>, (B<sup>#</sup>), B<sup>#</sup>, (B<sup>#</sup>).

\* In parenthesis is the note that has to be fingered to produce the overtone note.

## FINGERING EXERCISES

After the warm-ups exercises you need to be familiar with the instrument. I do fingering exercises. For beginners the best ones are from the book Klosé for saxophone.

This one is a little more advanced and should be done in ALL keys with different articulations as follow:

♩ = 60

1.

2.

3.

4.

5.

Start by playing one by one, two times each until you are familiar with the articulation, then do all of them together, from beginning to end. Increase the speed as you get familiar with them. I do all of them in one breath; then I play them half step higher or lower.

Using the same articulation as above you can play the extended version of the exercise:

♩ = 60

This is a very useful fingering exercise using the full range of the horn (saxophone) in triplets. Do it even with metronome and add articulation later on:

1.

2.



## 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 through modes (starting from each one of the notes of a scale):

The image contains three musical examples. Example 1 shows seven modes of the C major scale: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian. Example 2 shows the same seven modes, but each is played starting from a different note of the scale. Example 3 shows the same seven modes, but each is played starting from a different note of the scale. Below these are eight examples of articulations, numbered 1 through 8, showing different ways to play a scale.

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 (WT) (SEVENTH #5)

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

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

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

II-7 V7 1 b35b7

I maj7 1 3 5 b7

IVmaj7#11 1 3 5 7

VI-7 1 3 #4 7

III-7 1 b35b6

VII-7b5 1 b2 5 b7

1 b2 b5b7

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

1b3b5b71b2 3 b7

## BROKEN THIRDS (4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>)

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 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup>):

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 3<sup>rd</sup> 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.

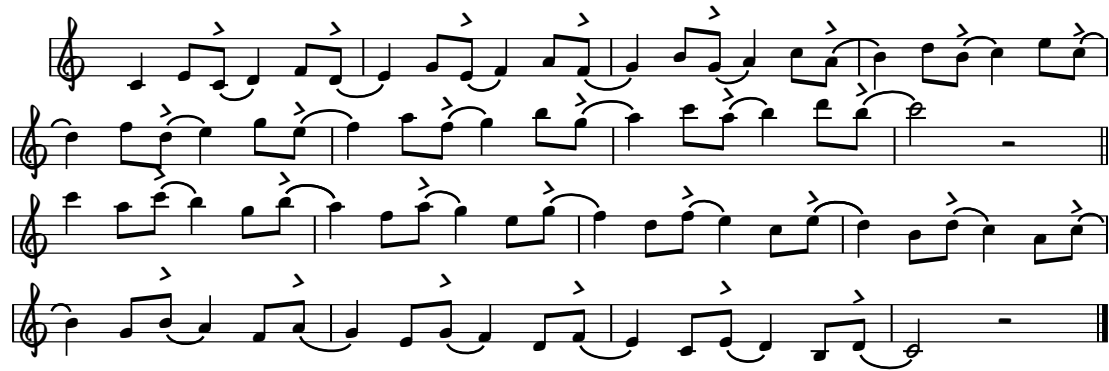
It is also important to do the broken thirds with triples. After having them under your fingers start using different articulations (here are two examples of articulation). Also do it in all four forms as above.



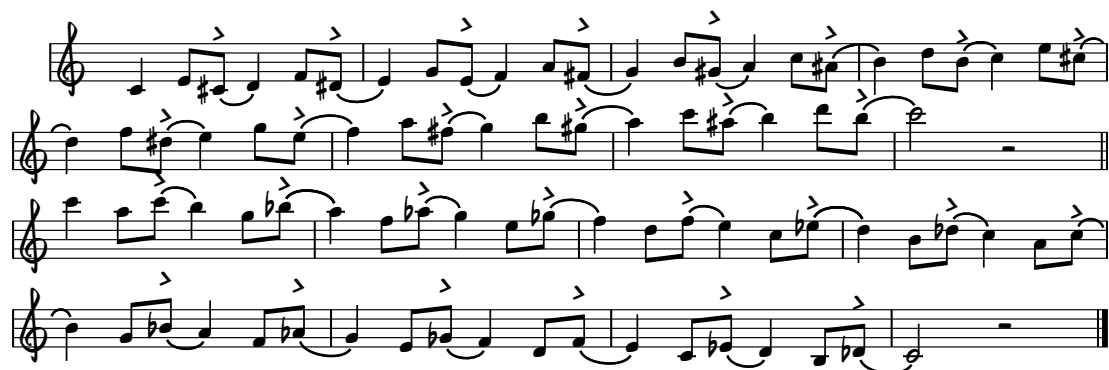
## ENCLOSURE

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



### 4. Chromatic Enclosure



## TRIADS

Chords are the most important notes that defines a scale. They can be three notes (triads) or four notes (seventh chords). They have to be under our fingers so we can use them whenever we need to. Here is a serie of exercises that will help you to achieve it.

This one is the same as the broken thirds but with triads. Once you are familiar with them you should add different articulations:



1.  

2.  

3.  

4.  

13

Diatonic Triads in 1st Inversion



Diatonic Triads in 2nd Inversion

Four staves of music showing diatonic triads in 2nd inversion. The first two staves show ascending and descending triads in C major, and the last two staves show ascending and descending triads in C minor. Each triad is played as a triplet of eighth notes.

Diatonic Triads starting 1/2 Step below (approaching note)

Four staves of music showing diatonic triads starting a half step below the root. The first two staves show ascending and descending triads in C major, and the last two staves show ascending and descending triads in C minor. Each triad is played as a triplet of eighth notes.

Practice the same exercise in 1st and 2nd inversions.

1st Inversion

Two staves of music showing diatonic triads in 1st inversion. The first staff shows ascending triads in C major, and the second staff shows descending triads in C major.

2nd Inversion

Two staves of music showing diatonic triads in 2nd inversion. The first staff shows ascending triads in C major, and the second staff shows descending triads in C major.

Diatonic Triads 1-3-5-8

Four staves of musical notation in treble clef, each containing a sequence of eighth notes. The first staff starts on C4 and moves up stepwise to G4. The second staff starts on G4 and moves up stepwise to D5. The third staff starts on G4 and moves up stepwise to D5. The fourth staff starts on G4 and moves up stepwise to D5. Each staff ends with a quarter rest.

Chromatic Triads

Four numbered exercises of musical notation in treble clef, each containing a sequence of eighth notes with triplets. Exercise 1 starts on C4 and moves up chromatically to G4. Exercise 2 starts on G4 and moves up chromatically to D5. Exercise 3 starts on G4 and moves up chromatically to D5. Exercise 4 starts on G4 and moves up chromatically to D5. Each exercise consists of two staves: the first staff contains the main sequence of notes with triplet markings, and the second staff contains a descending sequence of notes, also with triplet markings.

Triads based on I IV and V degrees

C I F IV G V

Here are some exercises that follow this same pattern

C G/D C/E F C/G F/A G/B C  
I V I IV I IV V I

C G F C F C G C  
I V IV I IV I V I

C G C F C F G C  
I V IV I IV I V I

C G C F C F G C  
I V IV I IV I V I

3 3 3 3 3 3 3 3

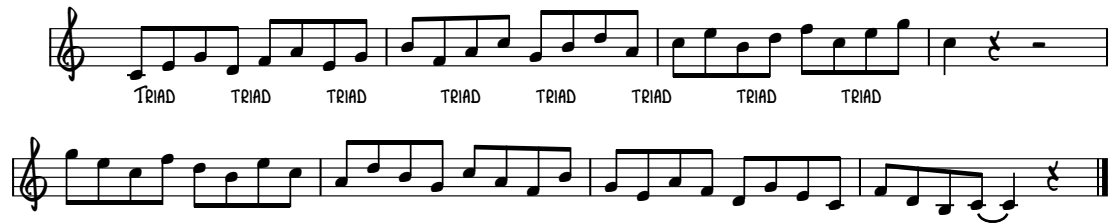
3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

Triads are much easier if we play them in triplets simply because they have three notes; but we can also experiment playing them in 8<sup>th</sup> notes:



Triads encloure are also a great exercise to do so we learn how to approach them. This is used a lot by jazz players:



### 7<sup>th</sup> CHORDS

As mentioned before, when we add the 7<sup>th</sup> note of the scale to a triad, this becomes a 7<sup>th</sup> chord. Exercise 1-4 are the same as the broken triads and triads, and one more time, once you get familiar then add articulation:

1.

2.

3.

4.

5.

6.

7.

8.

ARTICULATION:  
 1. SLUR  
 2. STACCATO  
 3. 4. 5. 6. 7. 8. 9.

9.

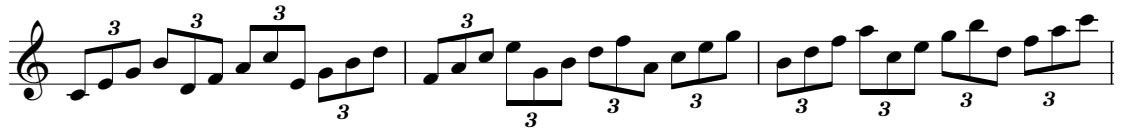
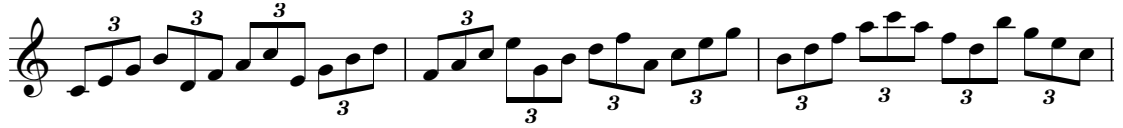
Exercise 5 connects each diatonic 7<sup>th</sup> chord with the scale.

Exercise 6 is the 3<sup>rd</sup> inversion of the 7<sup>th</sup> chord or you can see it as the chromatic approach to a triad, done diatonically.

Exercise 7-8 is a diatonic triad connected by a scale note.

All of the above exercises have to be done with the nine articulations, at least, and all 12-keys.

As the triads are easy when played in triplets, the 7<sup>th</sup> chords are easier when played in 8<sup>th</sup> notes, so we should change them as well and play them in triplets:



## PRACTICE WITH CHROMATISMS:

There is one chromatic scale and it covers all 12 notes, does not matter what note you start, it is always the same scale.

C CHROMATIC SCALES GOING UP



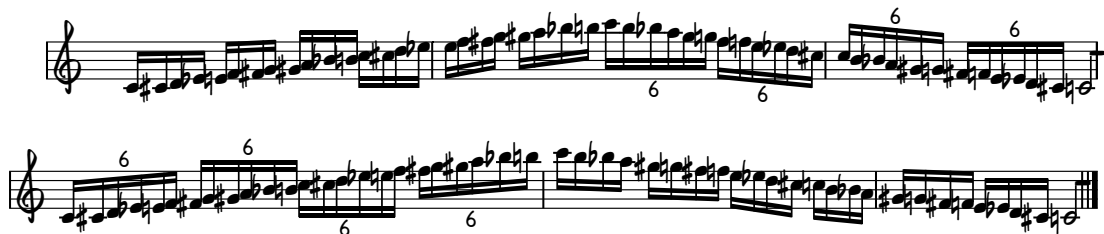
C CHROMATIC SCALE GOING DOWN



The image shows two musical staves. The first staff is titled 'C CHROMATIC SCALES GOING UP' and shows a treble clef with a sequence of notes: C, C#, D, D#, E, F, F#, G, A, B, B#. The second staff is titled 'C CHROMATIC SCALE GOING DOWN' and shows a treble clef with a sequence of notes: B, Bb, Ab, G, F, F#, Eb, D, C, Bb, Ab, G.

Here there is a series of exercises combining scales and arpeggios with chromaticism. These are just some of the unlimited combinations you can make:


- Chromatic scale up in 16<sup>th</sup> notes and going down in sixplets and vice versa:




The image shows two musical staves. The first staff starts with a chromatic scale up in 16th notes, followed by a chromatic scale down in sixplets. The second staff starts with a chromatic scale down in sixplets, followed by a chromatic scale up in 16th notes. The notes are in a treble clef and include various accidentals.

- Major scales combined with chromatism


SCALE COMBINED WITH CHROMATIC TRIPLETS AND 16TH




SCALE COMBINED WITH CHROMATIC SIXPLETS



SCALE COMBINED WITH CHROMATIC SIXPLETS AND 16TH



SCALE COMBINED WITH CHROMATIC QUINTUPLETS



The image shows four musical staves, each with a different exercise. The first staff is in 5/4 time and features a major scale with chromatic triplets and 16th notes. The second staff is in 4/4 time and features a major scale with chromatic sixplets. The third staff is in 4/4 time and features a major scale with chromatic sixplets and 16th notes. The fourth staff is in 4/4 time and features a major scale with chromatic quintuplets. Each staff ends with 'ETC'.



Major Triads combined with passing tone



Three staves of musical notation in treble clef, showing major triads combined with passing tones. The first staff contains four measures: C4-E4-G4 (major triad), C4-D4-E4 (passing tone), F4-A4-C5 (major triad), and F4-G4-A4 (passing tone). The second staff contains four measures: B3-D4-E4 (major triad), B3-C4-D4 (passing tone), A3-C4-E4 (major triad), and A3-B3-C4 (passing tone). The third staff contains four measures: G3-B3-D4 (major triad), G3-A3-B3 (passing tone), F3-A3-C4 (major triad), and F3-G3-A3 (passing tone), ending with a whole note chord.

Minor Triads combined with passing tone



Three staves of musical notation in treble clef, showing minor triads combined with passing tones. The first staff contains four measures: C4-Eb4-Gb4 (minor triad), C4-D4-E4 (passing tone), F4-Ab4-C5 (minor triad), and F4-G4-A4 (passing tone). The second staff contains four measures: B3-D4-Eb4 (minor triad), B3-C4-D4 (passing tone), A3-C4-Eb4 (minor triad), and A3-B3-C4 (passing tone). The third staff contains four measures: G3-B3-D4 (minor triad), G3-A3-B3 (passing tone), F3-Ab4-C4 (minor triad), and F3-G3-A3 (passing tone), ending with a whole note chord.

Major triads triplets combined with chromatic quintuplets



Six staves of musical notation in treble clef, showing major triads triplets combined with chromatic quintuplets. Each measure consists of a triplet of notes followed by a chromatic quintuplet. The first staff shows: C4-E4-G4 (triplet), C4-D4-E4 (quintuplet), F4-A4-C5 (triplet), F4-G4-A4 (quintuplet). The second staff shows: C4-E4-G4 (triplet), C4-D4-E4 (quintuplet), F4-A4-C5 (triplet), F4-G4-A4 (quintuplet). The third staff shows: C4-E4-G4 (triplet), C4-D4-E4 (quintuplet), F4-A4-C5 (triplet), F4-G4-A4 (quintuplet). The fourth staff shows: C4-E4-G4 (triplet), C4-D4-E4 (quintuplet), F4-A4-C5 (triplet), F4-G4-A4 (quintuplet). The fifth staff shows: C4-E4-G4 (triplet), C4-D4-E4 (quintuplet), F4-A4-C5 (triplet), F4-G4-A4 (quintuplet). The sixth staff shows: C4-E4-G4 (triplet), C4-D4-E4 (quintuplet), F4-A4-C5 (triplet), F4-G4-A4 (quintuplet), ending with a whole note chord.

Minor triads triplets combined with chromatic quintuplets

This musical exercise consists of six staves of music in treble clef. Each staff contains four measures. The first three measures of each staff feature a triplet of eighth notes followed by a chromatic quintuplet of eighth notes. The fourth measure of each staff contains a triplet of eighth notes followed by a chromatic quintuplet of eighth notes. The key signature changes from one flat (B-flat) to two flats (B-flat, E-flat) across the staves. The notes in the quintuplets are chromatic, moving by half-steps.

Major 1<sup>st</sup> inversion triads in triplets combined with chromatic sextuplets

This musical exercise consists of four staves of music in treble clef. Each staff contains four measures. The first three measures of each staff feature a triplet of eighth notes followed by a chromatic sextuplet of eighth notes. The fourth measure of each staff contains a triplet of eighth notes followed by a chromatic sextuplet of eighth notes. The key signature changes from one sharp (F-sharp) to two sharps (F-sharp, C-sharp) across the staves. The notes in the sextuplets are chromatic, moving by half-steps.

Major triads in 1<sup>st</sup> inversion with enclosure

This musical exercise consists of three staves of music in treble clef. Each staff contains four measures. The first three measures of each staff feature a major triad in first inversion (two notes beamed together, one note below) followed by a chromatic enclosure of the triad. The fourth measure of each staff contains a major triad in first inversion. The key signature changes from one sharp (F-sharp) to two sharps (F-sharp, C-sharp) across the staves.

### Major triads in 2<sup>nd</sup> inversion

Three staves of musical notation in treble clef, 4/4 time. The first staff shows the sequence of major triads in 2nd inversion: C major (F-A-C), D major (F-A-C), E major (F-A-C), and F major (F-A-C). The second staff continues with G major (F-A-C), A major (F-A-C), B major (F-A-C), and C major (F-A-C). The third staff shows D major (F-A-C), E major (F-A-C), F major (F-A-C), and G major (F-A-C), ending with a whole note G.

### Augmented triads with passing tone

Five staves of musical notation in treble clef, 2/4 time. The first staff starts with a 2/4 time signature and a 3/4 measure containing an augmented triad (C-E-G) with a passing tone (F#) above it. The second staff shows augmented triads in 2nd inversion: C major (F-A-C), D major (F-A-C), E major (F-A-C), and F major (F-A-C). The third staff shows augmented triads in 1st inversion: G major (B-D-F), A major (C-E-G), B major (D-F-A), and C major (E-G-B). The fourth staff shows augmented triads in 3rd inversion: D major (F-A-C), E major (G-B-D), F major (A-C-E), and G major (B-D-F). The fifth staff shows augmented triads in 2nd inversion: A major (C-E-G), B major (D-F-A), and C major (E-G-B), ending with a whole note C.

### Diminished triads over the circle

Two staves of musical notation in treble clef, 4/4 time. The first staff shows diminished triads in 2nd inversion: C diminished (E-G-Bb), D diminished (F-A-Cb), E diminished (G-B-Db), F diminished (Ab-Bb-D), G diminished (Bb-C-Eb), and A diminished (Cb-D-Fb). The second staff shows diminished triads in 1st inversion: B diminished (D-F-A), C diminished (Eb-F-Ab), D diminished (F-Ab-Cb), E diminished (Ab-Cb-Eb), and F diminished (Cb-Eb-Gb), ending with a whole note F.

Root position, 1<sup>st</sup> and 2<sup>nd</sup> inversion triads with chromatism

The image displays nine staves of musical notation, each featuring a sequence of chords with chromatic alterations and fingerings. The notation is as follows:

- Staff 1:** Starts with a 7th chord, followed by a 5th chord, then a 3rd chord, and ends with a 7th chord.
- Staff 2:** Starts with a 7th chord, followed by a 5th chord, then a 3rd chord, and ends with a 7th chord.
- Staff 3:** Starts with a 7th chord, followed by a 5th chord, then a 3rd chord, and ends with a 7th chord.
- Staff 4:** Starts with a 7th chord, followed by a 5th chord, then a 3rd chord, and ends with a 7th chord.
- Staff 5:** Starts with a 7th chord, followed by a 5th chord, then a 3rd chord, and ends with a 7th chord.
- Staff 6:** Starts with a 7th chord, followed by a 5th chord, then a 3rd chord, and ends with a 7th chord.
- Staff 7:** Starts with a 7th chord, followed by a 5th chord, then a 3rd chord, and ends with a 7th chord.
- Staff 8:** Starts with a 7th chord, followed by a 5th chord, then a 3rd chord, and ends with a 7th chord.
- Staff 9:** Starts with a 7th chord, followed by a 5th chord, then a 3rd chord, and ends with a 7th chord.

2

First musical staff with treble clef, key signature of one sharp (F#), and a sequence of notes with fingerings 7, 5, 3, 3, 5, 7.

Second musical staff with treble clef, key signature of one flat (Bb), and a sequence of notes with fingerings 7, 5, 3, 3, 5, 7.

Third musical staff with treble clef, key signature of two sharps (F#, C#), and a sequence of notes with fingerings 7, 5, 3, 3, 5, 7.

Fourth musical staff with treble clef, key signature of one flat (Bb), and a sequence of notes with fingerings 7, 5, 3, 3, 5, 7.

Fifth musical staff with treble clef, key signature of two sharps (F#, C#), and a sequence of notes with fingerings 7, 5, 3, 3, 5, 7.

Sixth musical staff with treble clef, key signature of one flat (Bb), and a sequence of notes with fingerings 7, 5, 3, 3, 5, 7.

Seventh musical staff with treble clef, key signature of two sharps (F#, C#), and a sequence of notes with fingerings 7, 5, 3, 3, 5, 7.

Eighth musical staff with treble clef, key signature of one sharp (F#), and a sequence of notes with fingerings 7, 5, 3, 3, 5, 7.

Ninth musical staff with treble clef, key signature of two sharps (F#, C#), and a sequence of notes with fingerings 7, 5, 3, 3, 5, 7.

Tenth musical staff with treble clef, key signature of one sharp (F#), and a sequence of notes with fingerings 7, 5, 3, 3, 5, 7.

Eleventh musical staff with treble clef, key signature of one flat (Bb), and a sequence of notes with fingerings 7, 5, 3, 3, 5, 7.

The image displays five staves of musical notation, each containing a complex melodic line. The notation is written in treble clef with a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages. Fingerings are indicated by numbers 3, 5, and 7 above specific notes. The first staff begins with a '7' and contains fingerings 5, 3, 3, 5, and 7. The second staff starts with a '7' and includes fingerings 5, 3, 3, and 5. The third staff begins with a '7' and features fingerings 5, 3, 5, and 7. The fourth staff starts with a '7' and has fingerings 5, 3, 5, and 7. The fifth staff begins with a '7' and includes fingerings 5, 3, 5, and 7. The notation is dense and technical, typical of advanced guitar or violin exercises.

# Major 7<sup>th</sup> arpeggio up and chromatic down, version 1

WORKS WITH:  
MAJ 7  
MIN-MAJ 7

The musical score is written in treble clef and consists of nine staves. The first three staves contain triplet patterns (marked with a '3') moving up and down chromatically. The next three staves contain quintuplet patterns (marked with a '5') moving up and down chromatically. The final staff shows a quintuplet pattern (marked with a '5') moving up chromatically, ending with a fermata.

Major 7<sup>th</sup> arpeggio up and chromatic down, version 2





First inversion Major 7<sup>th</sup> arpeggio going up combined with chromatic scale going down in group of 7 notes

The musical score consists of ten staves of music in 3/4 time. Each staff begins with a 7-note arpeggio (first inversion major 7th) followed by a 7-note chromatic scale descending. The sequence of keys is as follows:

- Staff 1: C major
- Staff 2: F major
- Staff 3: B $\flat$  major
- Staff 4: E $\flat$  major
- Staff 5: A $\flat$  major
- Staff 6: D $\flat$  major
- Staff 7: G $\flat$  major
- Staff 8: C $\flat$  major
- Staff 9: F $\sharp$  major
- Staff 10: B major

The final staff concludes with a whole note chord.

Mixing 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> inversions of a Major (or min-Maj7) arpeggio with chromatism

The image displays nine musical staves, each containing a complex arpeggiated line. The staves are organized into three groups of three. Each staff includes numerical fingering indicators (7, 5, 3) and various accidentals (sharps, flats, naturals) to indicate chromatic alterations. The first staff starts with a treble clef and a key signature of one sharp (F#). The second and third staves have a key signature of one flat (Bb). The fourth through sixth staves have a key signature of two flats (Bbb). The seventh through ninth staves have a key signature of two sharps (D#). The patterns of notes and fingerings are consistent across the staves, demonstrating the mixing of arpeggio inversions with chromaticism.

2

7 5 3 3 5 7

7 5 3 3 5 7

7 5 3 3 5 7

7 5 3 3 5 7

7 5 3 3 5 7

7 5 3 3 5 7

7 5 3 3 5 7

7 5 3 3 5 7

7 5 3 3 5 7

7 5 3 3 5 7

7 5 3 3 5 7

3

The first five staves of music show a dominant arpeggio with chromaticism. Each staff contains a sequence of notes with fingerings (7, 5, 3, 3, 5, 7) and a triplet of 3 notes. The notes are chromatically altered across the staves.

Dominant arpeggio with chromatism over the circle

WORKS OVER:  
 Dom 7  
 min 7  
 HALF DIMINISHED

The next three staves of music show a dominant arpeggio with chromatism over the circle. The notes are chromatically altered across the staves.

Mixing 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> inversions of a Dominant arpeggio with chromatism

The image displays a musical exercise in 4/4 time, consisting of nine staves of music. The first staff is marked with a '11' and a '4' in the top left corner. Below the first staff, the text 'ROOT POSITION', '1ST INV.', '2ND INV.', and '3RD INV.' is written, indicating the different inversions of the dominant arpeggio being used. The music is a continuous sequence of dominant arpeggios, with chromatic alterations, and is marked with a '5' above or below the notes, indicating the fifth finger position. The key signature changes from one flat to two flats, and then to two sharps, across the staves.

2

The image shows four staves of musical notation, each containing a symmetrical scale. The scales are written in treble clef and consist of eighth notes. Each staff has a '5' written below it, indicating a fingering. The scales are: 1) C major (C-D-E-F-G-A-B-A-G-F-E-D-C), 2) D major (D-E-F-G-A-B-A-G-F-E-D-C), 3) E major (E-F-G-A-B-A-G-F-E-D-C), and 4) F major (F-G-A-B-A-G-F-E-D-C). The scales are symmetrical around their respective tonic notes.

### 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

The image shows five staves of musical notation, each containing a half-whole diminished scale. The scales are written in treble clef and consist of eighth notes. The scales are: 1) C half-whole diminished (C-Bb-A-G#-F#-E-D-C), 2) C# half-whole diminished (C#-B-A-G#-F#-E-D-C#), 3) D half-whole diminished (D-C#-B-A-G#-F#-E-D), 4) Eb half-whole diminished (Eb-D-C#-B-A-G#-F#-Eb), and 5) E half-whole diminished (E-D-C#-B-A-G#-F#-E). The scales are symmetrical around their respective tonic notes.

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

WHOLE-TONE SCALE



**Recommended Biography:**

- Top-Tones for the Saxophone by Sigur M. Rascher
- Exercises in All Practical Keys by Salviani-Iasilli. Publisher Carl Fisher
- 25 Daily Exercises for Saxophone by H. Klose. Publisher Carl Fisher
- Jazz Conception for the Saxophone by Lennie Niehaus. Try Publishing Company
- Here you can find a lot of information by the JEA Faculty:  
[www.jazzeducationabroad.org/education/](http://www.jazzeducationabroad.org/education/)