

# SAXOPHONE

# TECHNIQUE

**140**  
EXERCISES

## **SAXOPHONE TECHNIQUE BY DANNY WILENSKY**

A comprehensive series of exercises for all levels that is both challenging and enjoyable to use.

Designed to rid your fingers of 'note prejudices' and allow you to approach any music, regardless of style or genre, with a new command of your instrument.

Includes interval, seventh-chord, scale, and miscellaneous exercises.



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Ever since my first music lessons, I have been searching for a comprehensive book that is both challenging at all levels and enjoyable to use. Over a decade later, I am still searching. When my own students began expressing a similar need, I realized it was time to write.

- **Interval Exercises** takes you progressively through all intervals larger than a major second and smaller than an octave. The object here is to smooth out the technique for successful skips (short and wide) throughout the range. In addition, this section will help you become a truly "omnidirectional" player by helping you to think forward, backward, and perhaps even inside-out.
- **The Scale Exercises** explore the many combinations available in both the major and chromatic scales. The Major-Scale Exercises should be practiced in all twelve keys. Several additional scales and an illustrative transposition for the first exercise are provided.

The notation throughout most of the book is enharmonic, and accidentals are used according to convenience. Double sharps and double flats are avoided entirely. All exercises begin on the root, go up to the highest note (high F or below) and down to the lowest note (low B<sub>1</sub> or above) contained within the current interval, scale, or chord structure, and return to the root.

Whether you are an amateur or a seasoned professional, I am certain that you and Saxophone Technique will get along famously. Happy practicing (and relaxing).

- 1 Practice two or three different exercises in each section every day
- 2 Use one or two exercises to run through the other kinds of variations in articulation and dynamics specified in the "Ten Practice Guidelines"
- 3 Break it down: Every experienced concert director's neighbors complaining about your inaccurate arpeggios? Does the band think you have the dreaded Chromatic Stutters? There's a section for you
- 4 Read through an entire section without stopping
- 5 Memorize the exercise you find most difficult
- 6 Make a cassette of an entire practice session once a week to monitor your progress
- 7 Try playing the music upside-down. Seriously

1. Finger the entire exercise before you play a note. Try to hear and visualize the notes as you finger them. This will help you develop a feel for the exercise and make your memorization.
2. Practice with a metronome to eliminate all guesswork concerning tempo. Hand rhythm is essential to good musicianship. Always play the exercise at the tempo you intend to play in your tone building up speed. It is common for musicians to rush through their practice thinking that they are emulating their various fast-fingered mentors. Developing an advanced technique means paying attention to detail. Give yourself a chance to think about the next note.
3. Always complete an exercise section before stopping to work on another exercise. If you stop in the middle of an exercise, you will have to start it over in two or ten bars—and go back to cycle that section before moving on. Following is an excerpt from an exercise on perfect fourths. Parentheses indicate particular areas within the exercise which are isolated in the second part of the example.



# INTRODUCTION

Ever since my first music lessons, I have been searching for a comprehensive book that is both challenging at all levels and enjoyable to use. Over a decade later, I am still searching. When my own students began expressing a similar need, I realized it was time to write.

The result is a series of exercises designed to rid the fingers of *note prejudice*—the favoring of certain note combinations or areas of the instrument based on familiarity. I know from experience how easy it is to fall into this trap. With diligent practice, the student of this book will be able to approach all music—whether written or improvised, regardless of style or genre—with a new command of the instrument. The book is divided into four sections:

- **Interval Exercises** takes you progressively through all intervals larger than a major second and smaller than an octave. The object here is to smooth out the technique for successful skips (short and wide) throughout the range. In addition, this section will help you become a truly “omnidirectional” player by helping you to think forward, backward, and perhaps even inside-out.
- The **Scale Exercises** explore the many combinations available in both the major and chromatic scales. The Major-Scale Exercises should be practiced in all twelve keys. Several additional scales and an illustrative transposition for the first exercise are provided.
- **Seventh-Chord Exercises** is a condensed study of ten different chords used in jazz and jazz-related music. This section addresses the harmonic applications of interval drilling, which are essential tools for the mastery of chord improvisation. Examples of transposition are provided.
- **Miscellaneous Exercises** offers a sampling of the many ideas utilizing combinations of the interval, scale, and chord studies. Feel free to develop your own drills using this section as a catalyst.

The notation throughout most of the book is enharmonic, and accidentals are used according to convenience. Double sharps and double flats are avoided entirely. All exercises begin on the root; go up to the highest note (high F or below) and down to the lowest note (low B $\flat$  or above) contained within the current interval, scale, or chord structure; and return to the root.

To successfully exploit the following exercises, you should:

- Follow the “Ten Practice Guidelines.”
- Set your own goals.
- Practice every day. Practicing an hour each day is more beneficial than practicing seven hours once a week.

Whether you are an amateur or a seasoned professional, I am certain that you and *Saxophone Technique* will get along famously. Happy practicing (and playing).

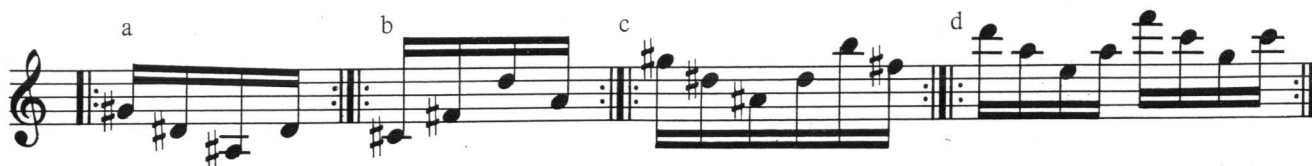
## Seven Ways to Approach This Book

1. Practice two or three different exercises in each section every day.
2. Use one or two exercises to run through the entire gamut of variations in articulations and dynamics specified in the "Ten Practice Guidelines."
3. Trouble shoot: Ever experience concert dyslexia? Neighbors complaining about your inaccurate arpeggios? Does the band think you have the dreaded *femore* Chromatic Stutters? There's a section for you.
4. Read through an entire section without stopping.
5. Memorize the exercise you find most difficult.
6. Make a cassette of an entire practice session once a week to monitor your progress.
7. Try playing the music upside-down. Seriously.

*(di leggenda)*  
 1) *Scrittura di tempistiche letterarie (ma di scrivere una nota - Prova ad ascoltare e visualizzare le note che tocchi - Questo ti serve a sviluppare un feel per l'esercizio ed aiuta nella memorizzazione)*  
 2) *Pratica con un metronomo per eliminare tutti i tentativi concernenti il tempo*

## Ten Practice Guidelines

1. Finger the entire exercise before you play a note. Try to hear and visualize the notes as you finger them. This will help you develop a feel for the exercise and aid in rote memorization.
2. Practice with a metronome to eliminate all guesswork concerning tempo. Honest rhythm is essential to good musicianship.
3. Always start out playing extremely slowly, and take your time building up speed. It is common for musicians to rush through their practice thinking that they are emulating their various fast-fingered mentors. Developing an advanced technique means paying attention to detail. Give yourself a chance to think about the next note.
4. Always complete an entire section before stopping to work on trouble spots. Be sure to remember where you need work—whether it is two notes or ten bars—and go back to cycle that section before moving on. Following is an excerpt from an exercise on perfect fourths. Parentheses indicate potential cycle areas within the exercise which are isolated in the second part of the example.





5. Apply a variety of articulations. The following example demonstrates possible phrasings for triplets and sixteenth notes and one such phrasing for a complete exercise.

The image displays six staves of musical notation, each illustrating different phrasings and articulations for triplets and sixteenth notes. The notation is written on a single treble clef staff.

- Staff 1:** Shows a sequence of eight triplet groups. Each group consists of three eighth notes. The first four groups have a slur over them, and the last four groups have an accent (>) over them.
- Staff 2:** Shows a sequence of four groups, each containing a triplet of eighth notes followed by a single eighth note. Each group is slurred.
- Staff 3:** Shows a sequence of four groups, each containing a triplet of eighth notes followed by a single eighth note. The first two groups are slurred, and the last two groups have an accent (>) over the final eighth note.
- Staff 4:** Shows a sequence of four groups, each containing a triplet of eighth notes followed by a single eighth note. The first two groups are slurred, and the last two groups have an accent (>) over the final eighth note.
- Staff 5:** Shows a sequence of four groups, each containing a triplet of eighth notes followed by a single eighth note. The first two groups are slurred, and the last two groups have an accent (>) over the final eighth note.
- Staff 6:** Shows a sequence of four groups, each containing a triplet of eighth notes followed by a single eighth note. The first two groups are slurred, and the last two groups have an accent (>) over the final eighth note.

6. Apply a variety of dynamics: pianissimo for the entire exercise; alternating measures of forte and piano; or piano to mezzo forte in the first octave, mezzo forte to forte in the second octave, back to mezzo forte and finally piano to finish, as illustrated in this example.



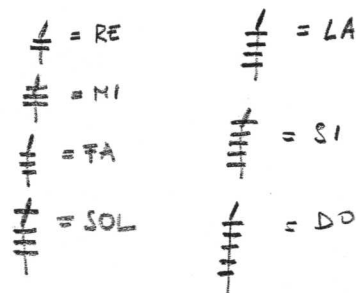
7. If you have learned notes in the altissimo range (above high F), include them in all of the exercises



8. Practice the exercises in this book in tandem with tone work:\*

- Long tones in extreme upper and lower registers.
- Harmonic overtone series.
- Long tones with dynamic shifts.
- Trouble spots; for example, middle C to D#.

9. Spend twice as much time on those exercises or key signatures you find most difficult. Remember, you are not giving yourself a concert.
10. Try to practice (and play) with musicians who are more advanced than you. Forming practice partnerships can be one of the most rewarding ways to learn.



\* See Sigurd Rascher's *Top Tones for the Saxophone* for an excellent exposition of this subject.



# INTERVAL EXERCISES

*Interval* is the term used to express the difference in pitch between any two notes whether played consecutively or simultaneously. If you are not already familiar with the look and sound of all of the intervals smaller than an octave, follow the suggestions below before proceeding.

First, write and memorize all twelve intervals using C as the root, then C $\sharp$ , D and so on. Be sure to use both sharps and flats, because most intervals, though they might sound the same, have two different names and functions in harmony. For example, C to G $\sharp$  is an augmented fifth, while C to A $\flat$  is a minor sixth. It will help to dissect each interval into half and whole steps; for example, a minor third equals three half-steps or one and a half whole-steps.

Second, listen to intervals using the following methods: Use a piano or synthesizer to gain an aural and visual overview of all intervals; quiz yourself by closing your eyes and playing random note combinations to identify; sing familiar melodies and analyze their harmonic structure; listen to the intervals and chords in traffic sounds. It is important to be able to hear intervals and identify them instantly.

Finally, there are a number of publications available that focus exclusively on music theory and harmony for players at all levels. Whatever it takes, become fluent in reading, transposing, and identifying intervals.

Most sections of this book use one interval, scale, or chord to demonstrate patterns to be applied to all intervals, scales, or chords. The forty-five Interval Exercises employ minor thirds as the template interval for each pattern. You can either apply these exercises to the one interval at a time or apply one exercise at a time to all intervals. Though both methods yield the same net result, I prefer the latter for its sonic diversity and as an aid in rote memorization.

The example below illustrates Exercise 1 applied to intervals between a minor third and an octave. You can also apply all the exercises to intervals larger than an octave. Each line indicates the proper beginning, middle turnaround, and ending of the given pattern.

The image displays two musical exercises on a grand staff (treble and bass clefs) in 4/4 time. The first exercise, titled "Major Thirds", shows a sequence of notes: C4, E4, G4, B4, C5, E5, G5, B5, C6, E6, G6, B6, C7, E7, G7, B7, C8. The second exercise, titled "Perfect Fourths", shows a sequence of notes: C4, F4, C5, F5, C6, F6, C7, F7, C8, F8, C9, F9, C10, F10, C11, F11, C12, F12. Arrows indicate the beginning, middle turnaround, and ending of the given pattern for each exercise.



Tritones



Perfect Fifths



Minor Sixths



Major Sixths



Minor Sevenths



Major Sevenths



Octaves



## Minor Thirds

1.



3.

Exercise 3 is written in 4/4 time and consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with frequent chromatic alterations indicated by sharps and flats. The second staff continues the melodic line with similar rhythmic patterns. The third staff features more complex rhythmic figures, including beamed sixteenth notes. The fourth staff shows a continuation of the melodic development. The fifth staff concludes the exercise with a final chord consisting of a sharp sign followed by a whole note on a ledger line below the staff.

4.

Exercise 4 is written in 4/4 time and consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features several triplet markings (indicated by a '3' over the notes) over eighth notes. The second staff continues the melodic line. The third staff introduces a more complex rhythmic pattern with beamed sixteenth notes. The fourth staff shows a continuation of the melodic development. The fifth staff concludes the exercise with a final chord consisting of a sharp sign followed by a whole note on a ledger line below the staff.

5.

Musical score for exercise 5, 4/4 time, treble clef. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first four measures of the first staff contain triplets of eighth notes. The melody continues across five staves, featuring various eighth and sixteenth note patterns, rests, and accidentals (sharps, flats, naturals). The piece concludes with a double bar line and a final F# note on a whole rest.

6.

Musical score for exercise 6, 4/4 time, treble clef. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first four measures of the first staff contain triplets of eighth notes. The melody continues across five staves, featuring various eighth and sixteenth note patterns, rests, and accidentals (sharps, flats, naturals). The piece concludes with a double bar line and a final F# note on a whole rest.



7.

Exercise 7 is written in 4/4 time. The first staff begins with four groups of eighth-note triplets, each marked with a '3'. The key signature has one sharp (F#). The melody is highly chromatic, with many accidentals. The second staff continues the chromatic pattern. The third staff features a descending chromatic line. The fourth staff has a more melodic, ascending line. The fifth staff concludes the exercise with a final cadence.

8.

Exercise 8 is written in 4/4 time. The first staff begins with four groups of eighth-note triplets, each marked with a '3'. The key signature has one sharp (F#). The melody is highly chromatic, with many accidentals. The second staff continues the chromatic pattern. The third staff features a descending chromatic line. The fourth staff has a more melodic, ascending line. The fifth staff concludes the exercise with a final cadence.

9.

Musical score for exercise 9, 4/4 time, treble clef. The piece consists of five staves. The first staff contains four triplets, each marked with a '3'. The key signature has one sharp (F#). The piece concludes with a double bar line on the fifth staff.

10.

Musical score for exercise 10, 4/4 time, treble clef. The piece consists of five staves. The key signature has one sharp (F#). The piece concludes with a double bar line on the fifth staff.



12.



13.







15.

Exercise 15 consists of six measures of music in 4/4 time. The key signature has one sharp (F#). The notation is as follows:  
Measure 1: F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.  
Measure 2: D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1.  
Measure 3: B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1.  
Measure 4: F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1.  
Measure 5: C1, B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1, B1, A1.  
Measure 6: G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1. The exercise ends with a double bar line.

16.

Exercise 16 consists of two measures of music in 4/4 time. The key signature has one sharp (F#). The notation is as follows:  
Measure 1: F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.  
Measure 2: D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. The exercise ends with a double bar line.

17.

Exercise 17 consists of two measures of music in 4/4 time. The key signature has one sharp (F#). The notation is as follows:  
Measure 1: F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.  
Measure 2: D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. The exercise ends with a double bar line.





25. Musical notation for exercise 25, measures 1-3. The first staff (treble clef, 4/4 time) contains measures 1-3, each featuring a triplet of eighth notes. The second staff (treble clef, 4/4 time) contains measures 4-6. The third staff (treble clef, 4/4 time) contains measures 7-9, ending with a double bar line.

26. Musical notation for exercise 26, measures 1-3. The first staff (treble clef, 4/4 time) contains measures 1-3, each featuring a triplet of eighth notes. The second staff (treble clef, 4/4 time) contains measures 4-6. The third staff (treble clef, 4/4 time) contains measures 7-9, ending with a double bar line.

27. Musical notation for exercise 27, measures 1-3. The first staff (treble clef, 4/4 time) contains measures 1-3, each featuring a triplet of eighth notes. The second staff (treble clef, 4/4 time) contains measures 4-6. The third staff (treble clef, 4/4 time) contains measures 7-9, ending with a double bar line.

28.

Exercise 28 consists of four measures of music in 4/4 time. The first measure contains four eighth-note triplets. The second measure contains four eighth notes. The third measure contains four eighth notes. The fourth measure contains four eighth notes. The key signature has one flat (B-flat).

29.

Exercise 29 consists of four measures of music in 4/4 time. The first measure contains four eighth-note triplets. The second measure contains four eighth notes. The third measure contains four eighth notes. The fourth measure contains four eighth notes. The key signature has one flat (B-flat).

30.

Exercise 30 consists of four measures of music in 4/4 time. The first measure contains four eighth-note triplets. The second measure contains four eighth notes. The third measure contains four eighth notes. The fourth measure contains four eighth notes. The key signature has one flat (B-flat).

31.

Exercise 31 consists of four measures in 4/4 time. The first measure contains three triplet eighth notes: G4, A4, and B4. The second measure contains three triplet eighth notes: C5, B4, and A4. The third measure contains three triplet eighth notes: G4, F4, and E4. The fourth measure contains three triplet eighth notes: D4, C4, and B3. The key signature has one sharp (F#) and one flat (Bb). The notation is written on a single staff.

32.

Exercise 32 consists of four measures in 4/4 time. The first measure contains three triplet eighth notes: G4, A4, and B4. The second measure contains three triplet eighth notes: C5, B4, and A4. The third measure contains three triplet eighth notes: G4, F4, and E4. The fourth measure contains three triplet eighth notes: D4, C4, and B3. The key signature has one sharp (F#) and one flat (Bb). The notation is written on a single staff.

33.

Exercise 33 consists of four measures in 4/4 time. The first measure contains three triplet eighth notes: G4, A4, and B4. The second measure contains three triplet eighth notes: C5, B4, and A4. The third measure contains three triplet eighth notes: G4, F4, and E4. The fourth measure contains three triplet eighth notes: D4, C4, and B3. The key signature has one sharp (F#) and one flat (Bb). The notation is written on a single staff.



34.



35.



36.



37.

Exercise 37 consists of four measures in 4/4 time. The first measure contains a treble staff with a melodic line and a bass staff with a supporting line. The second measure continues the melodic line in the treble and the supporting line in the bass. The third measure shows the melodic line in the treble and the supporting line in the bass. The fourth measure concludes the exercise with a final note in the treble and a whole note in the bass.

38.

Exercise 38 consists of four measures in 4/4 time. The first measure contains a treble staff with a melodic line and a bass staff with a supporting line. The second measure continues the melodic line in the treble and the supporting line in the bass. The third measure shows the melodic line in the treble and the supporting line in the bass. The fourth measure concludes the exercise with a final note in the treble and a whole note in the bass.

39.

Exercise 39 consists of four measures in 4/4 time. The first measure contains a treble staff with a melodic line and a bass staff with a supporting line. The second measure continues the melodic line in the treble and the supporting line in the bass. The third measure shows the melodic line in the treble and the supporting line in the bass. The fourth measure concludes the exercise with a final note in the treble and a whole note in the bass.

40.



41.



42.



43.

Exercise 43 consists of three measures of music in 4/4 time. The first measure contains two eighth notes (Bb, C), a quarter note (D), and a half note (Eb). The second measure contains a quarter note (F), an eighth note (G), a quarter note (Ab), and a half note (Bb). The third measure contains a quarter note (C), an eighth note (D), a quarter note (Eb), and a half note (F). The key signature has one flat (Bb).

44.

Exercise 44 consists of three measures of music in 4/4 time. The first measure contains two eighth notes (Bb, C), a quarter note (D), and a half note (Eb). The second measure contains a quarter note (F), an eighth note (G), a quarter note (Ab), and a half note (Bb). The third measure contains a quarter note (C), an eighth note (D), a quarter note (Eb), and a half note (F). The key signature has one flat (Bb).

45.

Exercise 45 consists of three measures of music in 4/4 time. The first measure contains two eighth notes (Bb, C), a quarter note (D), and a half note (Eb). The second measure contains a quarter note (F), an eighth note (G), a quarter note (Ab), and a half note (Bb). The third measure contains a quarter note (C), an eighth note (D), a quarter note (Eb), and a half note (F). The key signature has one flat (Bb).





# SCALE EXERCISES

## Major-Scale Exercises

Practice the forty-two Major-Scale Exercises in all twelve major keys. Exercise 1 transposed to E-flat reads as follows.



You can also apply the same exercises to other scales, some of which are shown below.

### Harmonic Minor



### Ascending Melodic Minor



### Diminished



### Whole-Tone



### Blues





Practice the forty-two exercises using these scales (and other scales of your choosing) transposed to every key. In some cases you will only need to do minimal transposing. For instance, the C whole-tone scale is identical to the whole-tone scales in D, E, F-sharp, G, and A-sharp, and the C-sharp whole-tone scale is identical to the whole-tone scale in D-sharp, F, G, A, and B. In other words, only one transposition (up or down a half step) will be necessary for the whole-tone scale. I have not included the major-scale modes (Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian) because all six modes are defined by the major-scale key signature. If, however, after exhausting the various combinations available, you still crave more variety, feel free to practice these exercises using the roots of the modes as your beginning and end points.

Here is Exercise 16 applied to the C-sharp whole-tone scale.



When you apply the forty-two template exercises in this section to all of the major scales plus all of the minor, diminished, whole-tone, and blues scales, there are 2,226 possible exercises available. By adding other scales, articulation and dynamic variations, and upper register extensions, you can stay busy for the rest of your life!

### Major-Scale Exercises



2.

3.

4.

5.

6.

7.

8.

9.

10.

11.



10.

Exercise 10 is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, featuring a series of ascending and descending runs. The second and third staves continue the melodic line with similar rhythmic patterns, ending with a double bar line.

11.

Exercise 11 is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, featuring a series of ascending and descending runs. The second and third staves continue the melodic line with similar rhythmic patterns, ending with a double bar line.

12.

Exercise 12 is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, featuring a series of ascending and descending runs. The second and third staves continue the melodic line with similar rhythmic patterns, ending with a double bar line.

13.

Exercise 13 is an 8-measure piece in 4/4 time. The first staff contains four measures, each with a triplet of eighth notes (marked with a '3' above the notes). The second staff contains four measures of eighth-note patterns. The third staff contains four measures of eighth-note patterns. The fourth staff contains four measures of eighth-note patterns, ending with a double bar line.

14.

Exercise 14 is an 8-measure piece in 4/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns. The third staff contains four measures of eighth-note patterns. The fourth staff contains four measures of eighth-note patterns, ending with a double bar line.

15.

Exercise 15 is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains two measures of eighth-note patterns. The second staff continues the eighth-note patterns across two measures. The third staff also continues the eighth-note patterns across two measures, ending with a double bar line and a repeat sign.

16.

Exercise 16 is written in 4/4 time and consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains two measures of eighth-note patterns. The second staff continues the eighth-note patterns across two measures. The third staff also continues the eighth-note patterns across two measures. The fourth staff continues the eighth-note patterns across two measures, ending with a double bar line and a repeat sign.



17.

Exercise 17 consists of four measures of music in 4/4 time. The first measure contains two groups of eighth-note triplets. The second measure contains two groups of eighth-note triplets. The third measure contains two groups of eighth-note triplets. The fourth measure contains two groups of eighth-note triplets. The notation is written on a single staff.

18.

Exercise 18 consists of four measures of music in 4/4 time. The first measure contains two groups of eighth-note triplets. The second measure contains two groups of eighth-note triplets. The third measure contains two groups of eighth-note triplets. The fourth measure contains two groups of eighth-note triplets. The notation is written on a single staff.

19.

Exercise 19 consists of four measures of music in 4/4 time. The first measure contains two groups of eighth-note triplets. The second measure contains two groups of eighth-note triplets. The third measure contains two groups of eighth-note triplets. The fourth measure contains two groups of eighth-note triplets. The notation is written on a single staff.

20.

Exercise 20 consists of four measures in 4/4 time. The first measure contains four eighth-note triplets ascending from G4 to B4. The second measure contains four eighth-note triplets descending from B4 to G4. The third measure contains four eighth-note triplets ascending from G4 to B4. The fourth measure contains four eighth-note triplets descending from B4 to G4. The notation is written on a single staff.

21.

Exercise 21 consists of four measures in 4/4 time. The first measure contains four eighth-note triplets ascending from G4 to B4. The second measure contains four eighth-note triplets descending from B4 to G4. The third measure contains four eighth-note triplets ascending from G4 to B4. The fourth measure contains four eighth-note triplets descending from B4 to G4. The notation is written on a single staff.

22.

Exercise 22 consists of four measures in 4/4 time. The first measure contains four eighth-note triplets ascending from G4 to B4. The second measure contains four eighth-note triplets descending from B4 to G4. The third measure contains four eighth-note triplets ascending from G4 to B4. The fourth measure contains four eighth-note triplets descending from B4 to G4. The notation is written on a single staff.

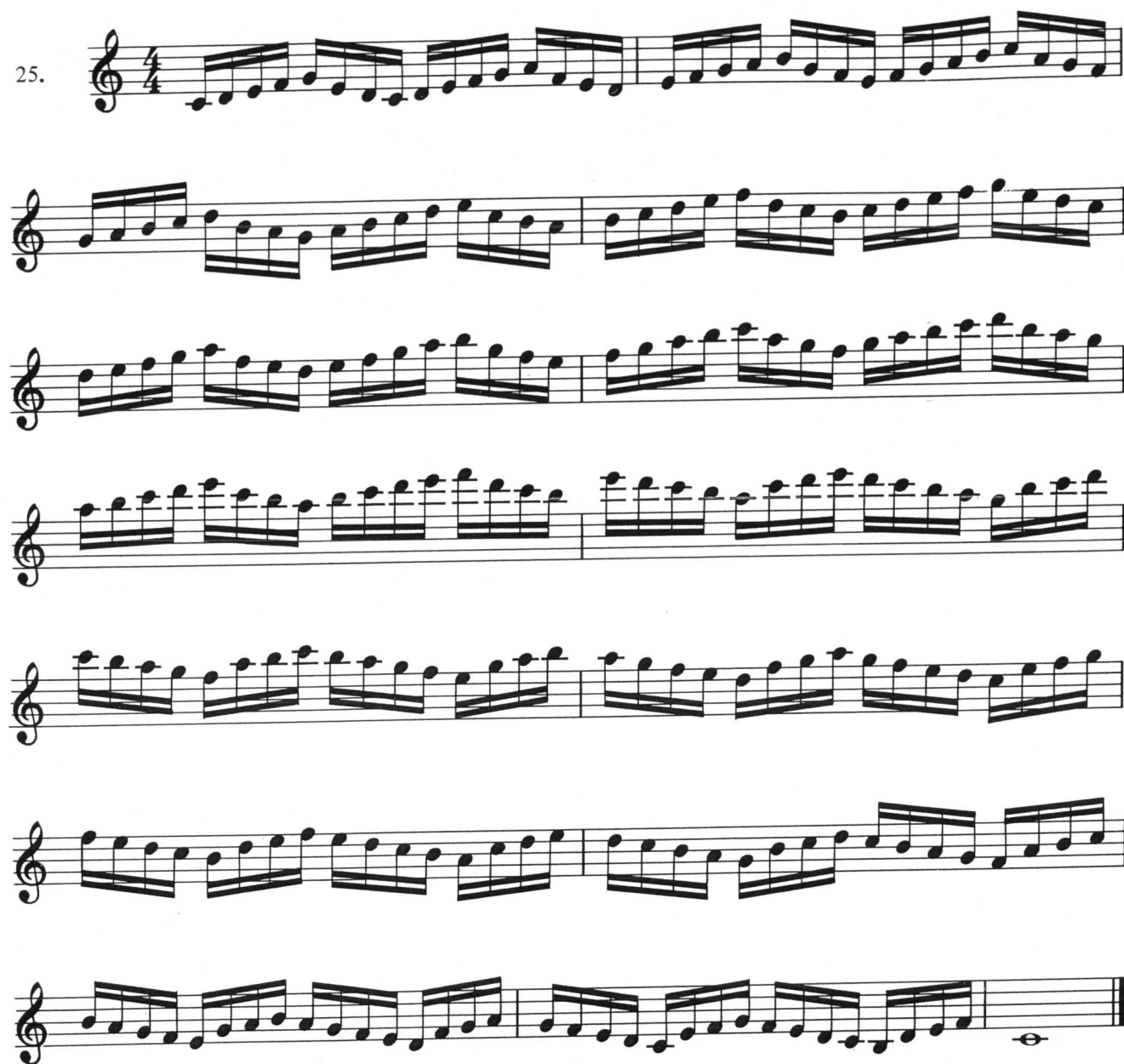
23.



24.



25.



26.





29.

Exercise 29 consists of four measures in 4/4 time. The first measure contains four groups of eighth notes, each marked with a '3' above it, indicating a triplet. The notes are D4, E4, F#4, G4, A4, B4, C5, and D5. The second measure continues with E4, F#4, G4, A4, B4, C5, D5, and E4. The third measure contains F#4, G4, A4, B4, C5, D5, E4, and F#4. The fourth measure contains G4, A4, B4, C5, D5, E4, F#4, and G4. The key signature has one sharp (F#), and the time signature is 4/4.

30.

Exercise 30 consists of four measures in 4/4 time. The first measure contains four groups of eighth notes, each marked with a '3' above it, indicating a triplet. The notes are D4, E4, F#4, G4, A4, B4, C5, and D5. The second measure continues with E4, F#4, G4, A4, B4, C5, D5, and E4. The third measure contains F#4, G4, A4, B4, C5, D5, E4, and F#4. The fourth measure contains G4, A4, B4, C5, D5, E4, F#4, and G4. The key signature has one sharp (F#), and the time signature is 4/4.



31.



32.



33.



34.



35.

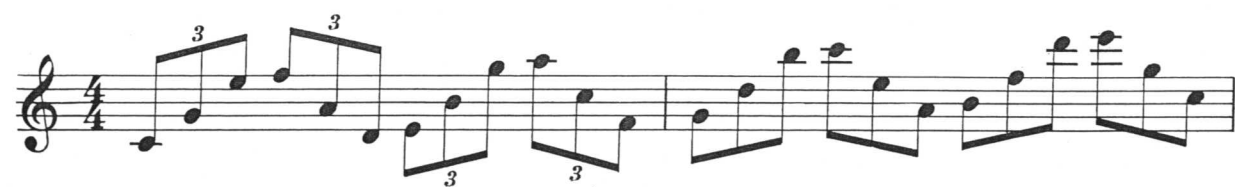


36.



37.



38. 



39. 



40. 



41. 

42. 





## Chromatic-Scale Exercises

Diligent practice of the Chromatic-Scale Exercises is essential to developing total dexterity and unprejudiced technique. Remember that half the battle is thinking ahead. Be ready for at least the four notes following the note you are currently playing. Give special attention to the area between A (with the octave key off) and middle E (with the octave key on). Transposition of the Chromatic-Scale Exercises is unnecessary.

1.

The exercise is written in 4/4 time and begins with a treble clef and a key signature of one sharp (F#). The first staff contains four triplet markings over the first four notes of each of the four measures. The exercise proceeds through a chromatic scale from F#4 to F#5, then descends chromatically from F#5 to F#4. The final measure of the eighth staff ends with a double bar line.

2.

The musical score is written on seven staves in a single system. The first staff starts with a treble clef and a 4/4 time signature. The key signature is one sharp (F#). The melody is composed of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a group of notes) in the first two measures. The piece concludes with a double bar line on the seventh staff.



3.

Exercise 3 is written in 4/4 time and treble clef. It begins with four groups of eighth-note triplets. The key signature contains one sharp (F#). The melody is primarily composed of eighth and quarter notes, with various accidentals (sharps, naturals, and flats) throughout. The exercise concludes with a double bar line on the eighth staff.

4.

Exercise 4 is written in 4/4 time and treble clef. It begins with four groups of eighth-note triplets. The key signature contains two flats (Bb, Eb). The melody is composed of eighth and quarter notes with various accidentals. The exercise concludes with a double bar line on the third staff.



6.



7.





9.



10.







11.



12.



13.



14.

This musical exercise consists of eight staves of music in 4/4 time, with a key signature of one sharp (F#). The notation is as follows:

- Staff 1:** Treble clef, 4/4 time. The melody begins with a half note F#4, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, 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15.



16.



17.







19.

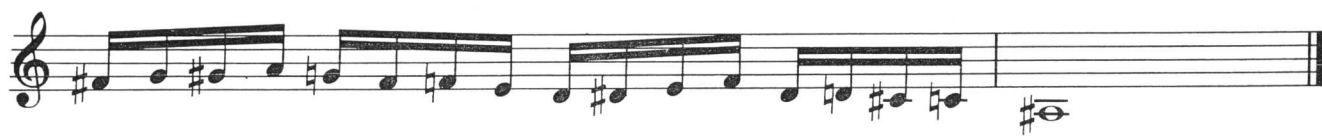


20.



21.





24.







# SEVENTH-CHORD EXERCISES

This section contains chords and arpeggios often associated with jazz. The following ten exercises on CM7 are the templates for further chord studies.

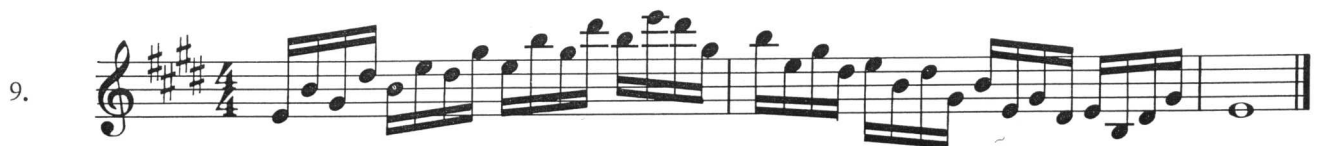






Here are the ten previous exercises transposed to E.





Transpose the ten exercises to all twelve major keys.

This next example illustrates ten different seventh chords in C. Exercise 1 (a straightforward arpeggio) is applied to each chord and shown in the adjacent measures.

CM7  
C Major Seventh

The notation shows the C Major Seventh chord (C4, E4, G4, Bb4) and its ascending and descending scales in 4/4 time. The scale is written in treble clef.

CM7+  
C Major Seventh, Augmented Fifth

The notation shows the C Major Seventh, Augmented Fifth chord (C4, E4, G#4, Bb4) and its ascending and descending scales in 4/4 time. The scale is written in treble clef.

CM7#11  
C Major Seventh, Augmented Eleventh

The notation shows the C Major Seventh, Augmented Eleventh chord (C4, E4, G4, Bb4, D#5) and its ascending and descending scales in 4/4 time. The scale is written in treble clef.

C7  
C Dominant Seventh

The notation shows the C Dominant Seventh chord (C4, E4, G4, Bb4) and its ascending and descending scales in 4/4 time. The scale is written in treble clef.

Cm7  
C Minor Seventh

The notation shows the C Minor Seventh chord (C4, Eb4, G4, Bb4) and its ascending and descending scales in 4/4 time. The scale is written in treble clef.

Cm6  
C Minor Sixth

The notation shows the C Minor Sixth chord (C4, Eb4, F4, G4, Bb4) and its ascending and descending scales in 4/4 time. The scale is written in treble clef.

Cm(M7)  
C Minor, Major Seventh

The notation shows the C Minor, Major Seventh chord (C4, Eb4, G4, B4) and its ascending and descending scales in 4/4 time. The scale is written in treble clef.

Cm7b5 (Cø7)  
C Minor Seventh, Diminished Fifth  
(C Half-Diminished Seventh)

The notation shows the C Minor Seventh, Diminished Fifth chord (C4, Eb4, F4, Ab4, Bb4) and its ascending and descending scales in 4/4 time. The scale is written in treble clef.

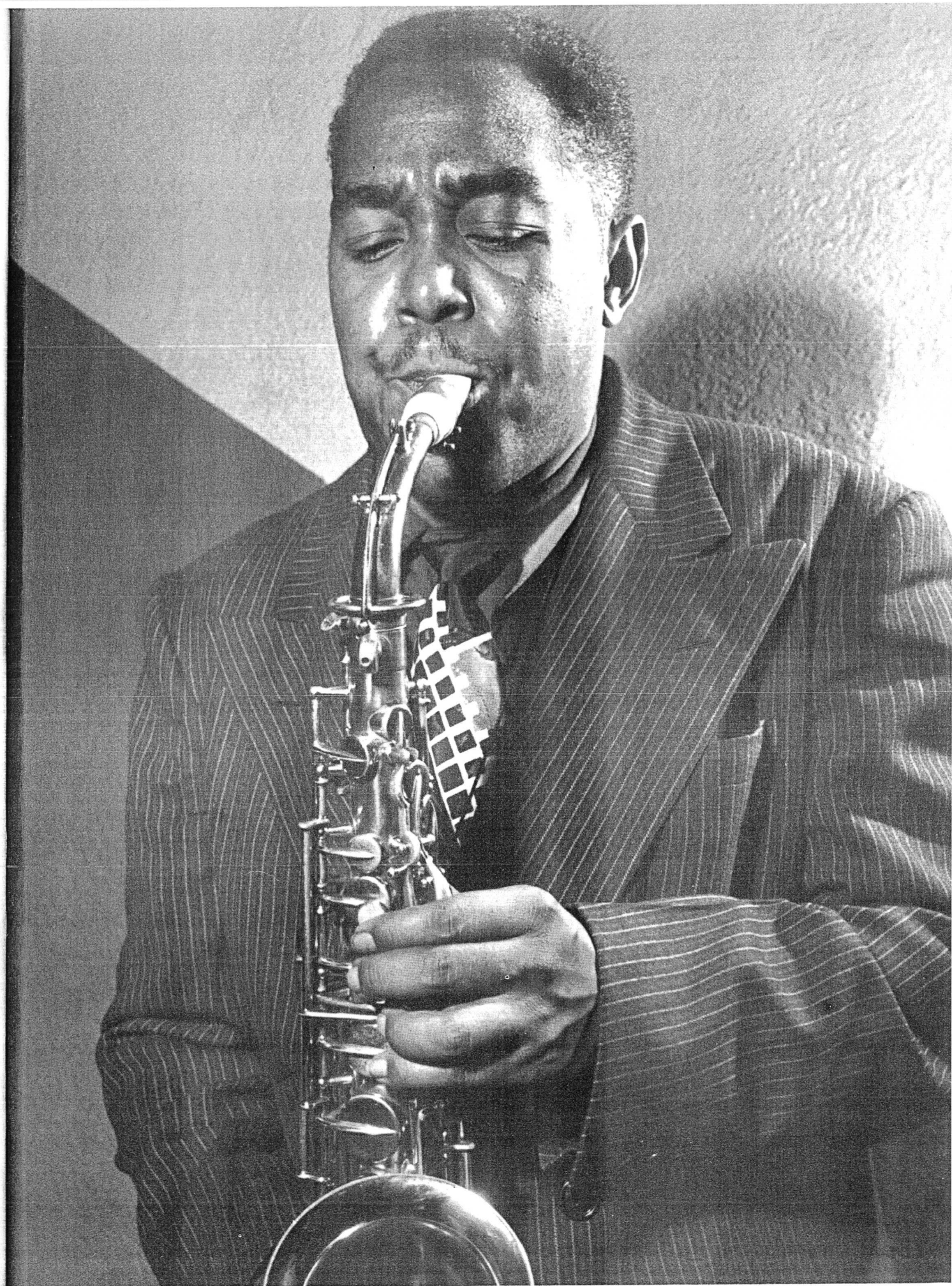
C°7  
C Diminished Seventh

The notation shows the C Diminished Seventh chord (C4, Eb4, F4, Ab4) and its ascending and descending scales in 4/4 time. The scale is written in treble clef.

C°(M7)  
C Diminished, Major Seventh

The notation shows the C Diminished, Major Seventh chord (C4, Eb4, F4, B4) and its ascending and descending scales in 4/4 time. The scale is written in treble clef.





# MISCELLANEOUS EXERCISES

The Miscellaneous Exercises combine elements of the previous sections, but are in most cases technically and harmonically more advanced. Some patterns may prove to be catalysts for further exploration; others are simply finger études. Transpose each exercise to a variety of keys or starting points wherever possible.

1. 





2. 









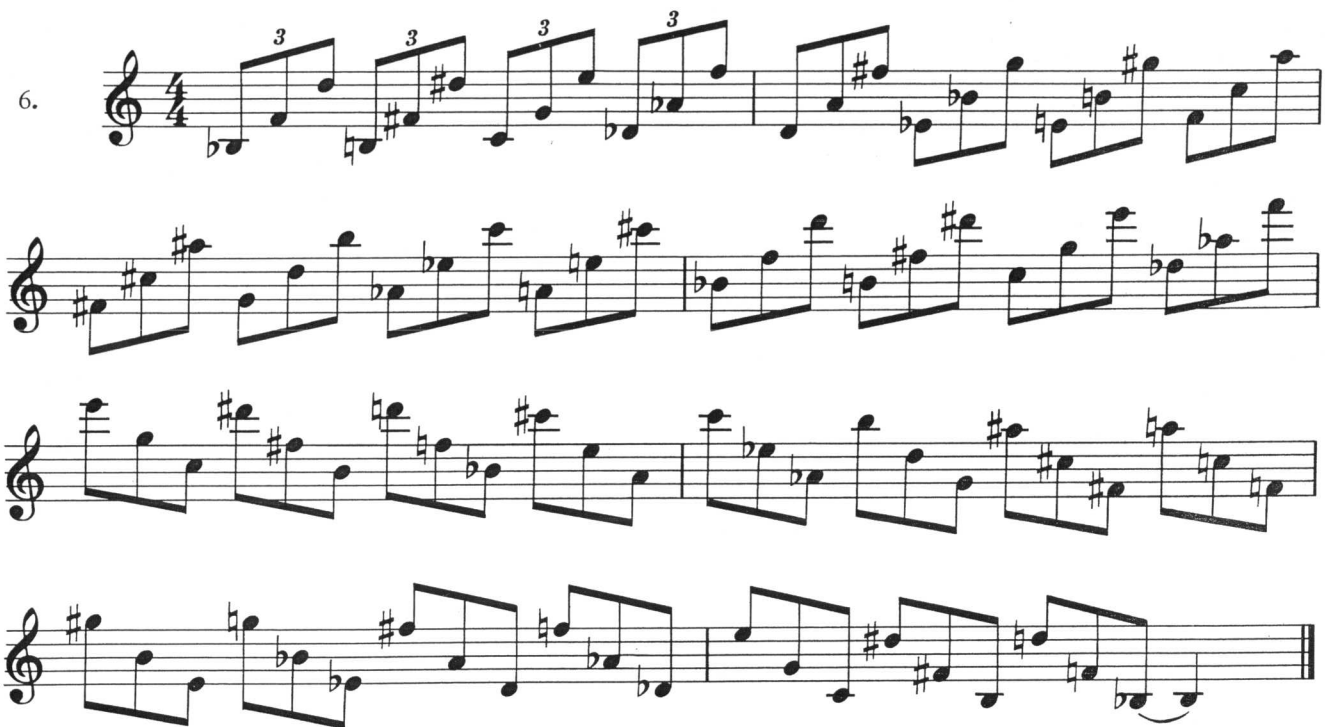
Handwritten musical score on ten staves. The notation includes treble clefs, various accidentals (sharps, flats, naturals), and note values (quarter, eighth, and sixteenth notes). The first six staves contain a continuous melodic line. The seventh staff is marked with a '3.' and a 4/4 time signature, indicating a triplet or a new section. The final four staves continue the melodic development, ending with a double bar line.

4.

Exercise 4 is a single melodic line in 4/4 time, spanning six staves. The key signature has one sharp (F#). The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with various accidentals (sharps, flats, naturals) indicating chromatic movement. The piece concludes with a double bar line on the sixth staff.

5.

Exercise 5 is a single melodic line in 4/4 time, spanning two staves. The key signature has one sharp (F#). The first staff begins with a treble clef and a 4/4 time signature. The melody features several triplet markings (indicated by a '3' over the notes) in the first four measures. The piece concludes with a double bar line on the second staff.



7.





9.

Exercise 9 is a musical piece in 4/4 time, spanning six staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a single measure. The subsequent staves contain multiple measures of music, featuring a variety of note values including eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line on the sixth staff.

10.

Exercise 10 is a musical piece in 4/4 time, spanning three staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a single measure. The subsequent staves contain multiple measures of music, featuring a variety of note values including eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line on the third staff.





12.



13.



14.









15.











19.



20.

