

Major Scales and Arpeggios

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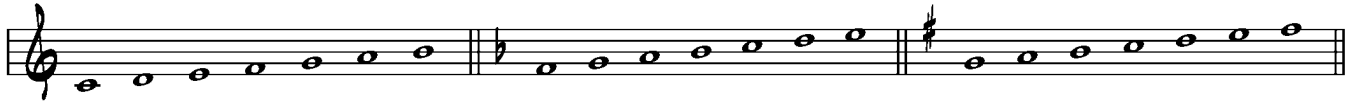
The following scales are included for reference only. They are not intended as part of the exercise routine. The same applies to the arpeggios. Work begins with the "Five-note Patterns."

Scales

C Major

F Major

G Major



B-flat Major

D Major

E-flat Major



A Major

A-flat Major

E major



D-flat Major

B Major

G-flat Major



F-sharp Major

C-flat Major

C-sharp Major



Triads

C Major

F Major

G Major

B-flat Major

D Major



E-flat Major

A Major

A-flat Major

E Major

D-flat Major



B Major

G-flat Major

F-sharp Major

C-flat Major

C-sharp Major



Practice Sequence

Do the following in a selected key then move to another key. DO NOT practice 5-note Patterns in 12 keys, then 9-note in 12 keys, etc. Complete all five steps in a single key THEN move to the next key. Selection of keys is most sequential (easiest) in this order: C, G, F, D, B-flat, A, E-flat, E, A-flat, B, D-flat/C-sharp, G-flat/F-sharp; however, any progress is allowable including random. Review by playing the full-range scales with various articulations.

1. 5-note pattern
2. 9-note pattern
3. Full range scale
4. Additive triad exercise bottom up
5. Additive triad exercise top down

5-Note Pattern

This exercise allows one to focus on a localized area and aids in utilization of scale fragments, starting and reversing direction elsewhere than the root (polar freedom).

Start on the lowest note available on the saxophone that is within the key signature: C major key signature = lowest note "B". Play the 5-note pattern repeatedly then move up to the next scale degree in the same key. Do not think of these as modes; they are exercising a key signature. Playing the root on a piano can help keep the tonal center in mind and ear.

Each scale degree stays within the same key signature but slightly alters the technical concern.

One may use a slightly slower or faster pulse, but play all keys at the same tempo. This allows the fingers to develop an even technique, increase flexibility for harder fingerings, and prevent rushing over easier segments.

Repeat the pattern until it is reasonably comfortable.

Always practice this and subsequent exercises with a metronome.

MM. ♩ = c. 80 is a good tempo; slower or faster is dependent upon student skill.

Example: C Major. Each key is not included herein. Students should internalize the concept and play all scale degree patterns and keys from memory.

The image shows musical notation for a 5-note pattern exercise in C major. It consists of two staves. The top staff shows three measures of a 5-note pattern (B, C, D, E, F) starting on B, followed by a measure with a whole note B. The bottom staff shows a similar pattern starting on C, followed by a measure with a whole note C. A bracket under the first measure of the bottom staff is labeled "Continue pattern through each scale degree." The notation uses a treble clef and a key signature of one flat (B-flat).

If it is too difficult to start on the lowest note, begin five notes up and play down.



If this is still too difficult, change the rhythm to 8th notes.

Tip 1: All repetitive patterns are tone studies.

Tip 2: Watch one's hand position in a mirror, which is much easier with a memorized pattern.

FAMILIAR TO UNFAMILIAR: EXTENDING THE RANGE

Students don't always get opportunities to develop the lowest notes or the palm key fingerings before entering the university. There can be problems crossing the break with even fingering and uniform timbre. Consequently, the above 5-note patterns can be a challenge.

The following examples are in B Major.

Low Notes

Review low note tone production principles, hand position, and fingering concepts.

Pair 1: Add an unfamiliar step-wise note to a familiar note within the scale.



Pair 2: Play the next lowest note with the new note from the first pair.



Review pair 1.

3-note Group 1: Play from the familiar note (D-sharp in this example) through the two developing notes.

Pair 3



Review Pair 2.

3-note Group 2



5-note Pattern: Play from the top note down rather than starting on the lowest note.



Crossing the Break.

Review crossing the break tone production principles, hand position, and fingering concepts.

2-note Pair: Use the standard fingering in this exercise in preparation for continued scale progression.

3-note Group 1



3-note Group 2



5-note Pattern 1: Practice with standard fingering until proficient. Additionally, one should practice this group with the C-sharp to D-sharp pivot fingering from above. If the pivot fingering is unfamiliar, isolate the notes and practice C-sharp to D-sharp as a 2-note pair.



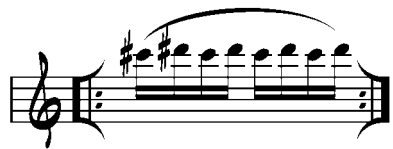
5-note Pattern 2



Palm Keys

Review palm key tone production principles, hand position, and fingering concepts.

Pair 1



Pair 2

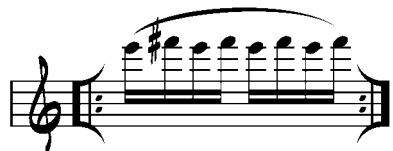


Review Pair 1.

3-note Group 1



Pair 3



Review Pair 2

3-note Group 2



5-note Pattern 1



5-note Pattern 2



5-note Pattern 3



Additive Patterns

The following patterns allow repetition within an unfamiliar range, sequential addition of fingerings, and repetition of new fingerings. This repetition will strengthen the low and high registers. Remember, "Repetition is the mother of memory." One should not practice these at tempos beyond ones capability but should also push that capability. "Perfect practice makes perfect," but playing what one can already do is only review.

Start the pattern on the highest note within the key signature at hand. Add on new note descending and return. Without stopping descend to the next new note and return. Continue until the pattern reaches an octave below the starting note.

Example 1: E-flat Major



Following the same process beginning on the lowest note of the key.

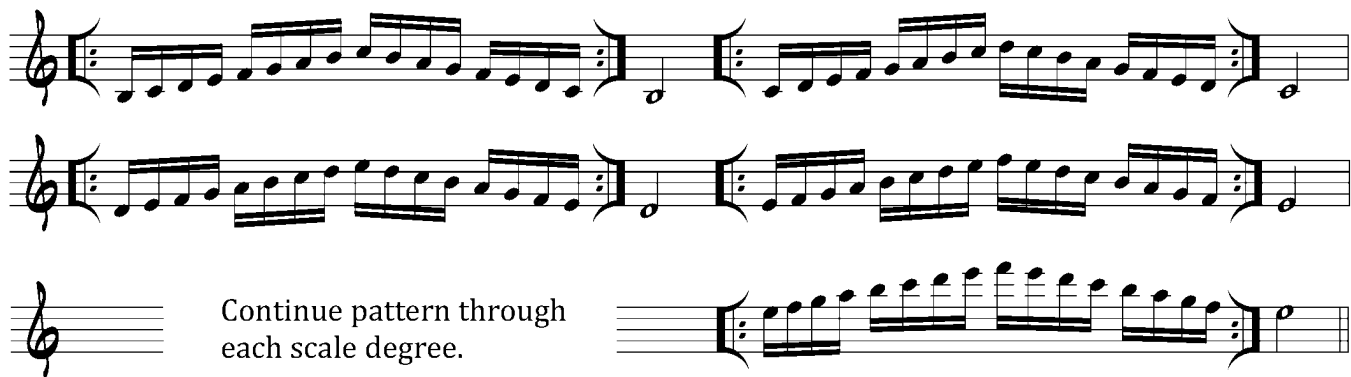
Example 2: E-flat Major



9-Note Pattern

Follow the same considerations as outlined above. Nine-note scale patterns will extend ones concentration and physical demands intermediary to full-range scales. As above, each scale degree requires a slightly different fingering consideration.

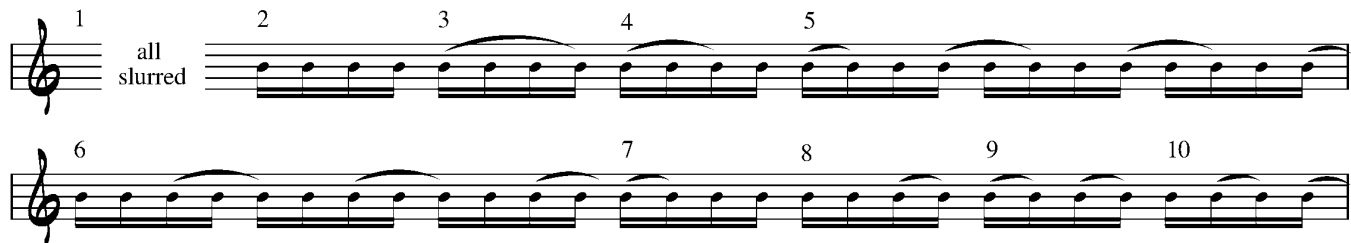
Example: C Major



Three staves of musical notation in C Major. The first two staves show ascending and descending scale patterns using eighth and sixteenth notes. The third staff shows a continuation of the pattern through each scale degree, with a text label "Continue pattern through each scale degree." and a final staff showing a descending pattern.

Full-range Scales

Use a different articulation each time a scale is practiced. Eventually, through work on numerous keys, all the patterns below should be mastered.



Two staves of musical notation showing full-range scales. The first staff is labeled "1 all slurred" and the second staff is labeled "6". The scales are numbered 1 through 10, indicating different articulations for each degree.

Unlike the 5 and 9-Note Patterns, full range scales are included in all keys to instill the concept of *full-range* and to ensure musical resolutions.

C Major



Staff of musical notation for C Major full-range scale, showing ascending and descending patterns.

F Major



Staff of musical notation for F Major full-range scale, showing ascending and descending patterns.

B-flat Major



Staff of musical notation for B-flat Major full-range scale, showing ascending and descending patterns.

E-flat Major



Staff of musical notation for E-flat Major full-range scale, showing ascending and descending patterns.

A-flat Major



D-flat Major



C-sharp Major



G-flat Major (with high G-flat key)



G-flat Major (without high G-flat key)



F-sharp Major (with high F-sharp key)



F-sharp Major (without high F-sharp key)



C-flat Major (with high G-flat key)



C-flat Major (without high G-flat key)



B Major (with high F-sharp key)



Student must internalize (memorize) scales, arpeggios, and other patterns. Only an example of the “Additive Triad Exercise” is given below. It is expected that the concept be applied to twelve keys.

Start on the lowest triad note possible.
Add one note per repetition as below.

Convert to 8th notes if necessary.
Use a metronome.

Example: E-flat Major



Start on the highest triad note possible within the normal range of the saxophone. This exercise can be applied to developing the altissimo register.
Add one note per repetition as below.



This exercise can also be done with triplets.