

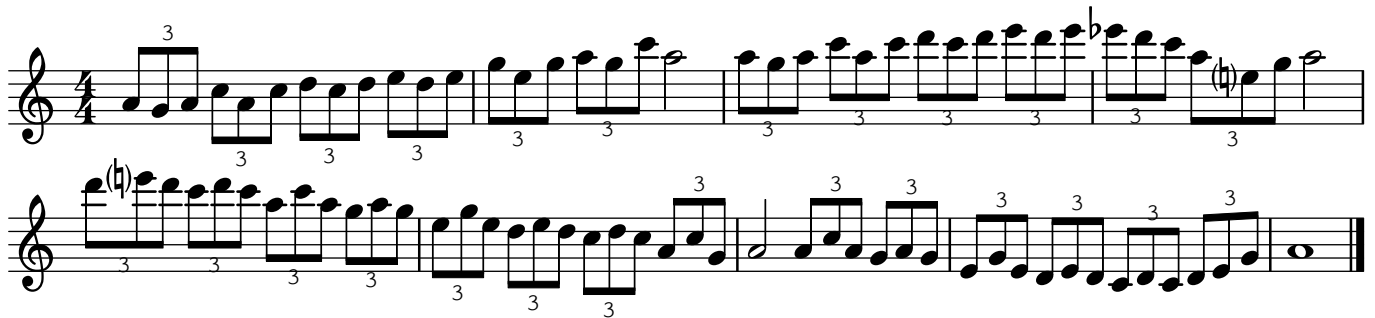
Pentatonic Exercises for Saxophone

Pentatonic Exercises for Saxophone

Part I of 3: A Minor

D. Elaine Alt

I. Two Adjacent Notes



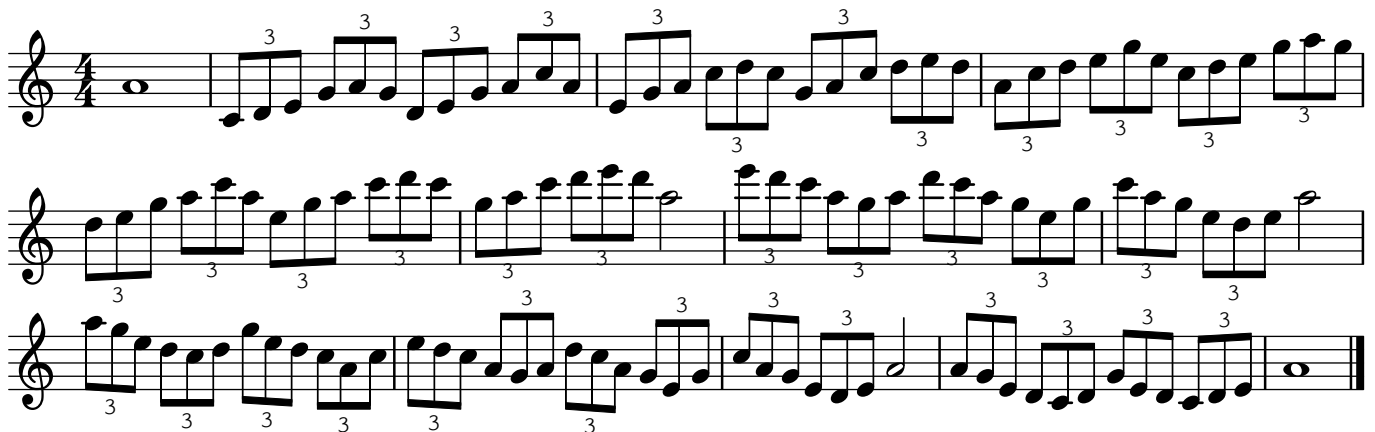
2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



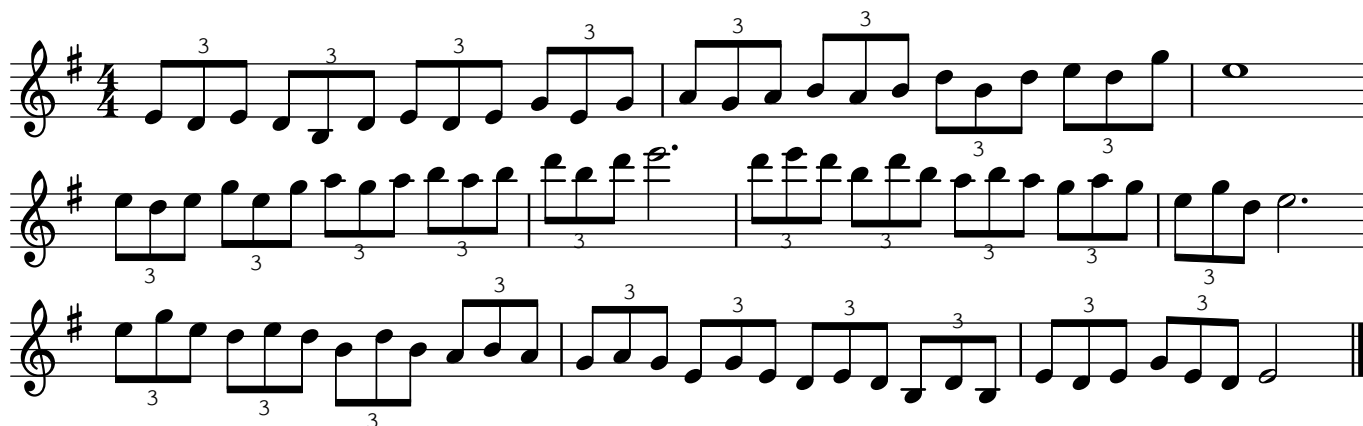
5. Blues Licks



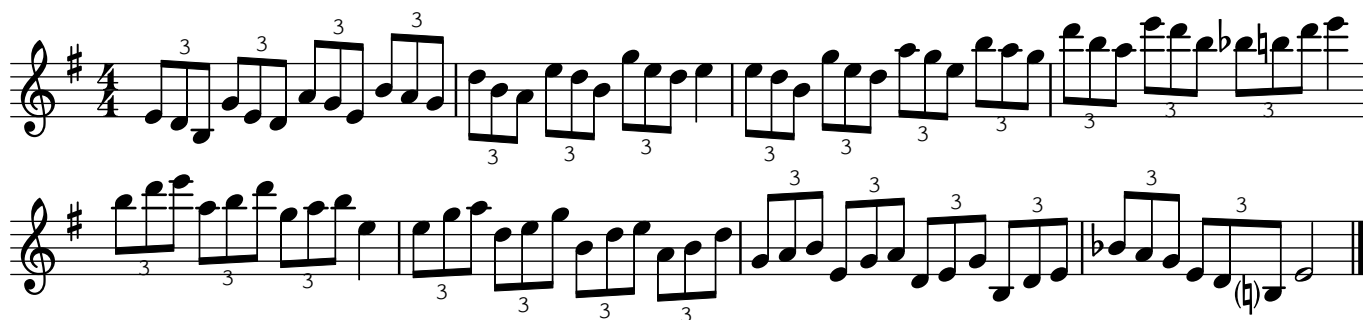
6. Full Range



I. Two Adjacent Notes



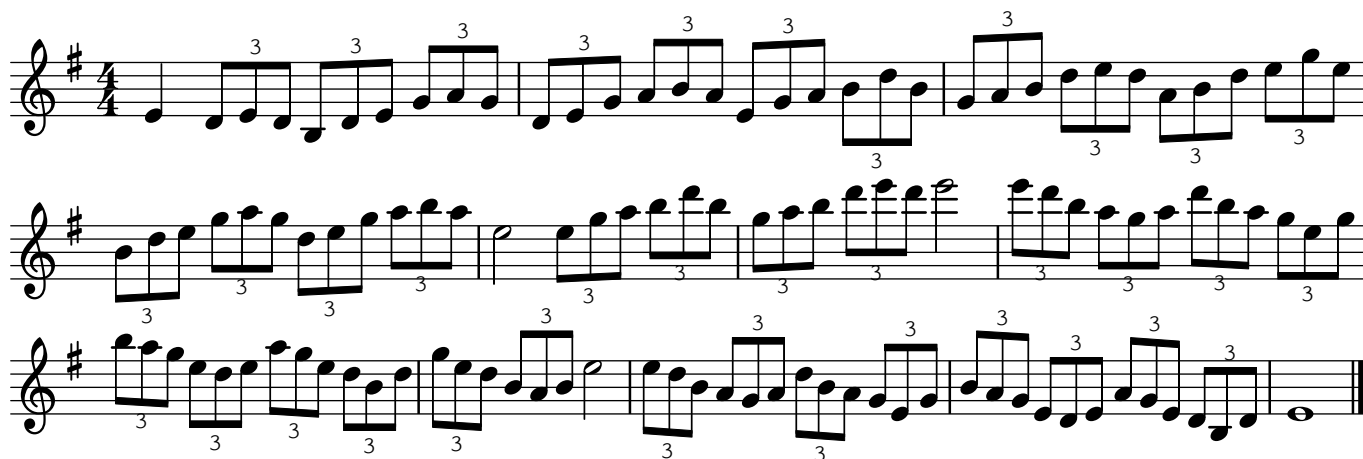
2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



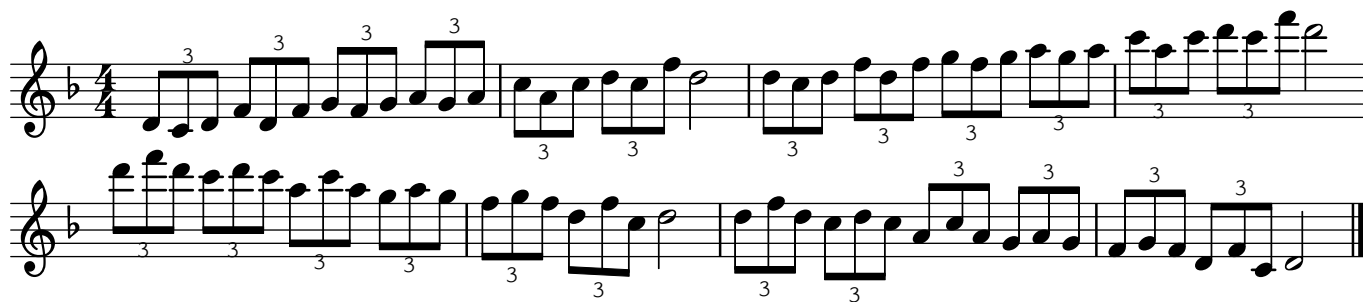
5. Blues Licks



5. Full Range



I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



5. Blues Licks



5. Full Range



I. Two Adjacent Notes

Exercise 1: Two Adjacent Notes. This section contains three staves of music in B minor. The first staff is in 4/4 time and features eighth-note patterns with triplet markings. The second and third staves contain sixteenth-note patterns, also marked with triplets. The exercise ends with a double bar line.

2. Three Adjacent Notes

Exercise 2: Three Adjacent Notes. This section contains three staves of music in B minor. The first staff is in 3/4 time and features eighth-note patterns with triplet markings. The second and third staves contain sixteenth-note patterns, also marked with triplets. The exercise ends with a double bar line.

3. Four Adjacent Notes

Exercise 3: Four Adjacent Notes. This section contains three staves of music in B minor. The first staff is in 6/4 time and features eighth-note patterns. The second and third staves contain sixteenth-note patterns. The exercise ends with a double bar line.

4. Five Adjacent Notes

Exercise 4: Five Adjacent Notes. This section contains three staves of music in B minor. The first staff is in 4/4 time and features eighth-note patterns with triplet markings. The second and third staves contain sixteenth-note patterns, also marked with triplets. The exercise ends with a double bar line.

5. Blues Licks



6. Full Range

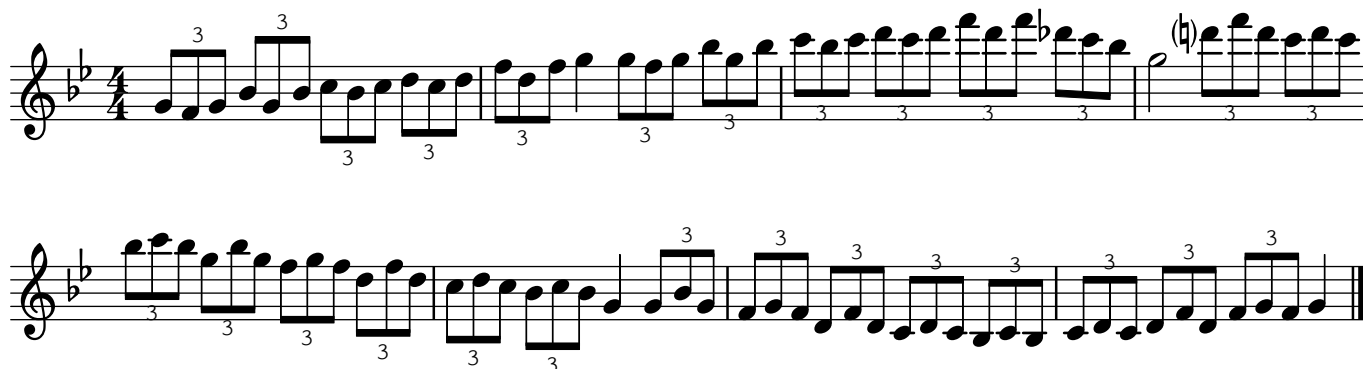


Pentatonic Exercises for Saxophone

Part 2 of 3: G Minor

D. Elaine Alt

I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes

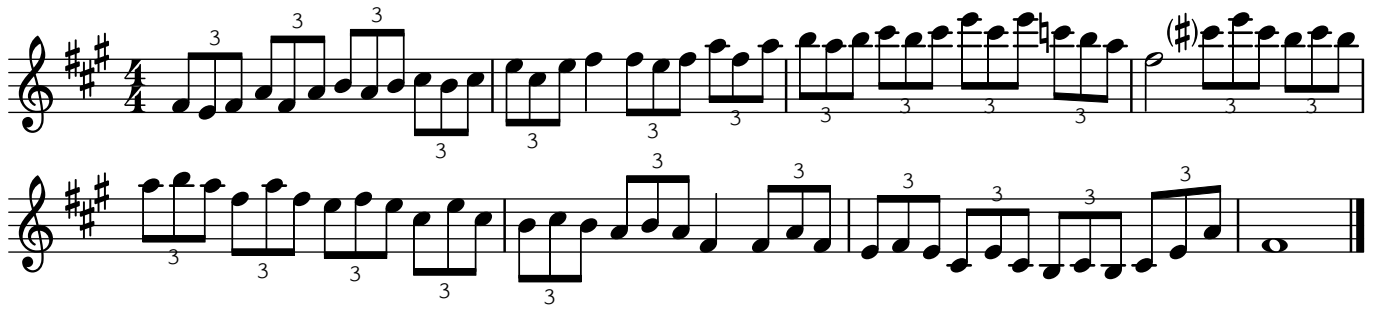


4. Five Adjacent Notes

5. Blues Licks

6. Full Range

I. Two Adjacent Notes



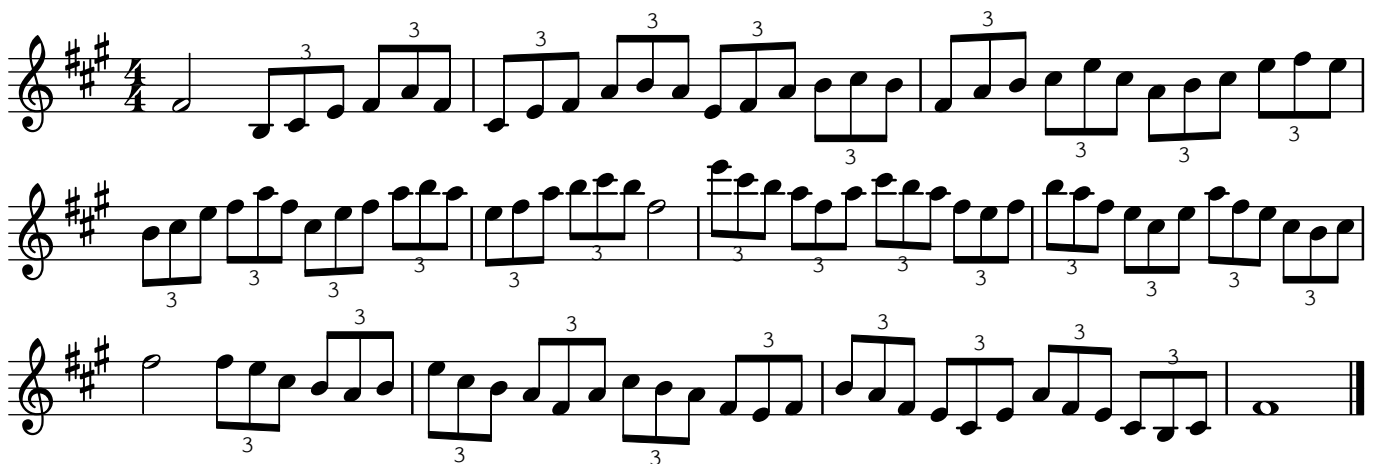
2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



5. Blues Licks



6. Full Range



I. Two Adjacent Notes

Exercise I: Two Adjacent Notes. This exercise is written in C minor (three flats) and 4/4 time. It consists of three staves of music. The first staff contains four measures of eighth-note triplets ascending and descending. The second staff contains four measures of sixteenth-note triplets ascending and descending. The third staff contains four measures of eighth-note triplets ascending and descending. The exercise concludes with a double bar line.

2. Three Adjacent Notes

Exercise 2: Three Adjacent Notes. This exercise is written in C minor (three flats) and 3/4 time. It consists of three staves of music. The first staff contains four measures of eighth-note triplets ascending and descending. The second staff contains four measures of sixteenth-note triplets ascending and descending. The third staff contains four measures of eighth-note triplets ascending and descending. The exercise concludes with a double bar line.

3. Four Adjacent Notes

Exercise 3: Four Adjacent Notes. This exercise is written in C minor (three flats) and 6/4 time. It consists of three staves of music. The first staff contains four measures of eighth-note groups ascending and descending. The second staff contains four measures of sixteenth-note groups ascending and descending. The third staff contains four measures of eighth-note groups ascending and descending. The exercise concludes with a double bar line.

4. Five Adjacent Notes



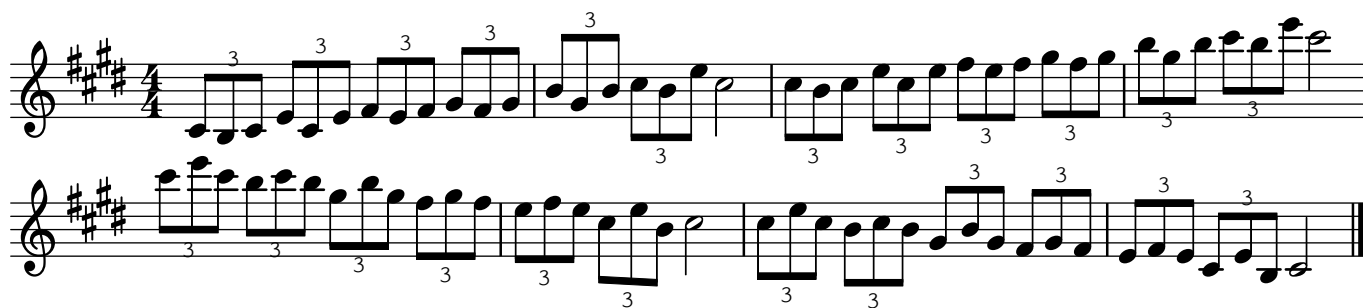
5. Blues Licks



6. Full Range



I. Two Adjacent Notes



5. Blues Licks



6. Full Range

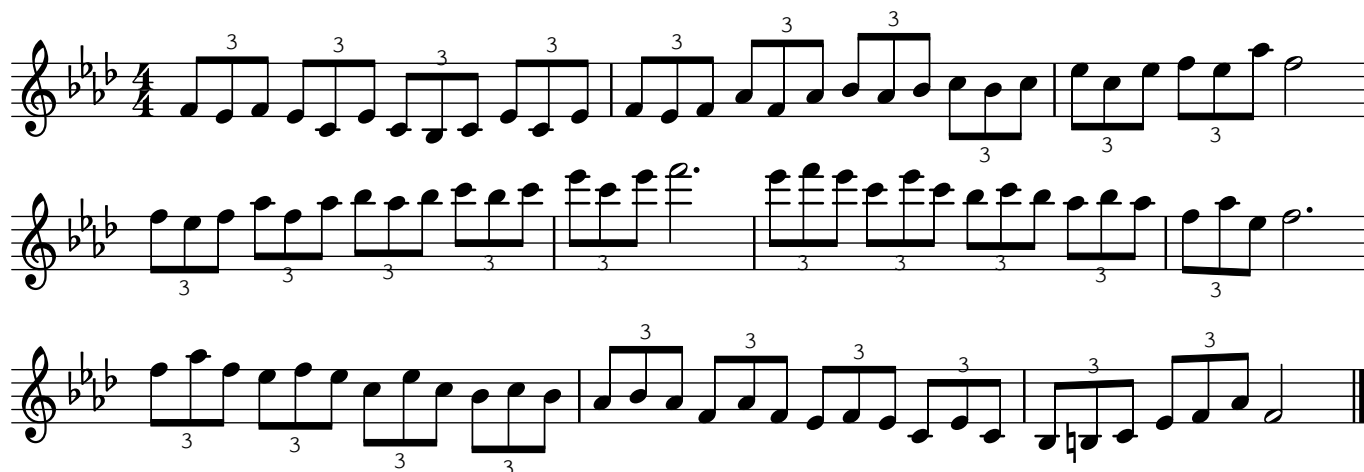


Pentatonic Exercises for Saxophone

Part 3 of 3: F Minor

D. Elaine Alt

I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes

Exercise 4: Five Adjacent Notes. This exercise is written in B-flat major (two flats) and 4/4 time. It consists of four staves of music. The first staff contains two measures of eighth-note triplets: the first measure has two ascending triplets, and the second measure has two descending triplets. The second staff contains two measures of eighth-note triplets: the first measure has two ascending triplets, and the second measure has two descending triplets. The third staff contains two measures of eighth-note triplets: the first measure has two ascending triplets, and the second measure has two descending triplets. The fourth staff contains two measures of eighth-note triplets: the first measure has two ascending triplets, and the second measure has two descending triplets, ending with a double bar line.

5. Blues Licks

Exercise 5: Blues Licks. This exercise is written in B-flat major (two flats) and 6/8 time. It consists of four staves of music. The first staff contains two measures of eighth-note licks: the first measure has two ascending licks, and the second measure has two descending licks. The second staff contains two measures of eighth-note licks: the first measure has two ascending licks, and the second measure has two descending licks. The third staff contains two measures of eighth-note licks: the first measure has two ascending licks, and the second measure has two descending licks. The fourth staff contains two measures of eighth-note licks: the first measure has two ascending licks, and the second measure has two descending licks, ending with a double bar line.

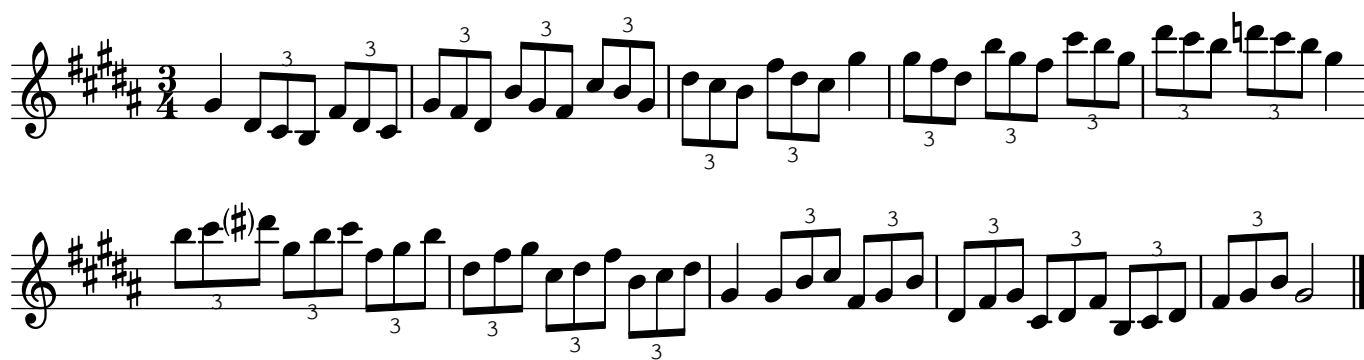
6. Full Range

Exercise 6: Full Range. This exercise is written in B-flat major (two flats) and 4/4 time. It consists of two staves of music. The first staff contains two measures of eighth-note licks: the first measure has two ascending licks, and the second measure has two descending licks. The second staff contains two measures of eighth-note licks: the first measure has two ascending licks, and the second measure has two descending licks, ending with a double bar line.

I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



5. Blues Licks



6. Full Range



I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes

4. Five Adjacent Notes

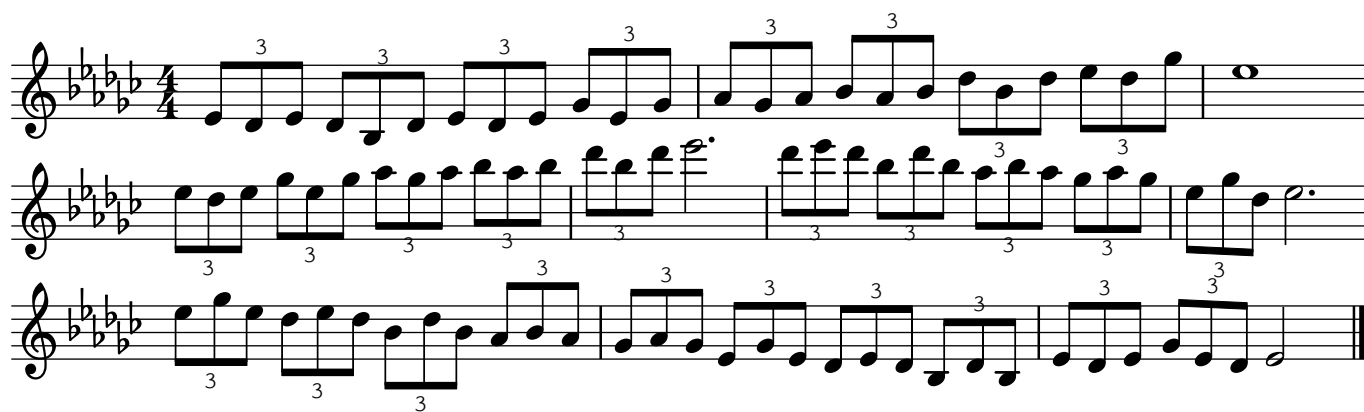
5. Blues Licks

5. Blues Licks

6. Full Range

6. Full Range

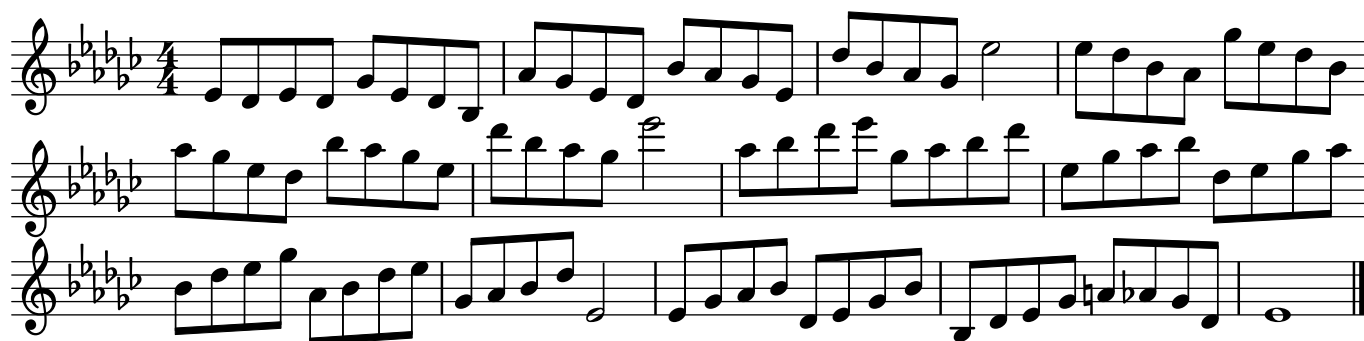
I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



5. Blues Licks



6. Full Range

