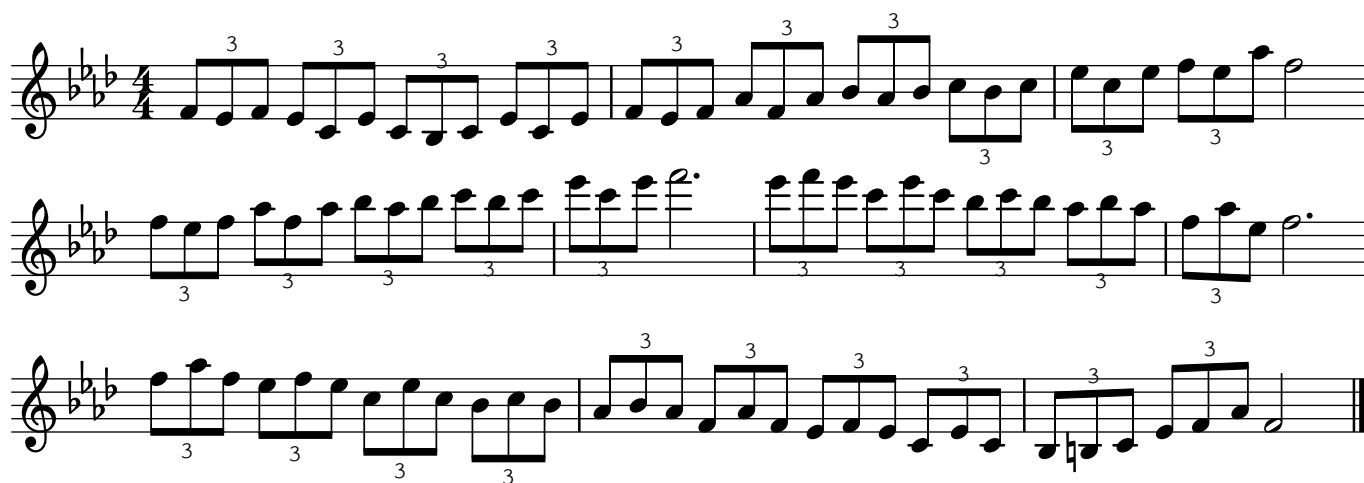


Pentatonic Exercises for Saxophone

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



5. Blues Licks



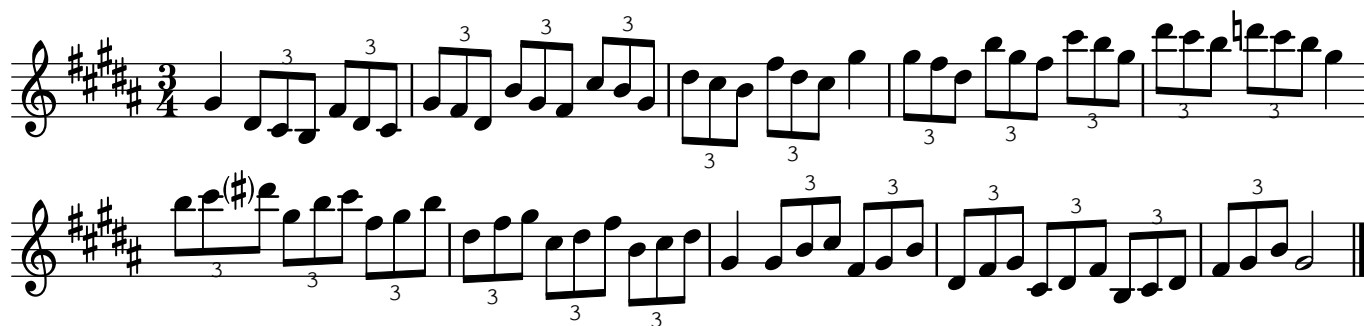
6. Full Range



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 1: Two Adjacent Notes. The exercise is in Bb minor, 4/4 time, and consists of three staves. The first staff contains a melodic line with eighth and quarter notes, featuring triplet markings (3) and a slur over a triplet of eighth notes. The second staff contains a corresponding bass line with eighth and quarter notes, also featuring triplet markings. The third staff continues the melodic line, ending with a double bar line.

2. Three Adjacent Notes

Exercise 2: Three Adjacent Notes. The exercise is in Bb minor, 3/4 time, and consists of three staves. The first staff contains a melodic line with eighth and quarter notes, featuring triplet markings (3) and a slur over a triplet of eighth notes. The second staff contains a corresponding bass line with eighth and quarter notes, also featuring triplet markings. The third staff continues the melodic line, ending with a double bar line.

3. Four Adjacent Notes

Exercise 3: Four Adjacent Notes. The exercise is in Bb minor, 6/4 time, and consists of three staves. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a corresponding bass line with eighth and quarter notes. The third staff continues the melodic line, ending with a double bar line.

4. Five Adjacent Notes

Exercise 4: Five Adjacent Notes. This exercise is written on four staves in 4/4 time, key of B-flat major (two flats). It consists of 16 measures of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The exercise is composed of eighth-note patterns, many of which are grouped in threes (trios) as indicated by the '3' above the notes. The patterns move up and down the scale, covering the full range of the instrument.

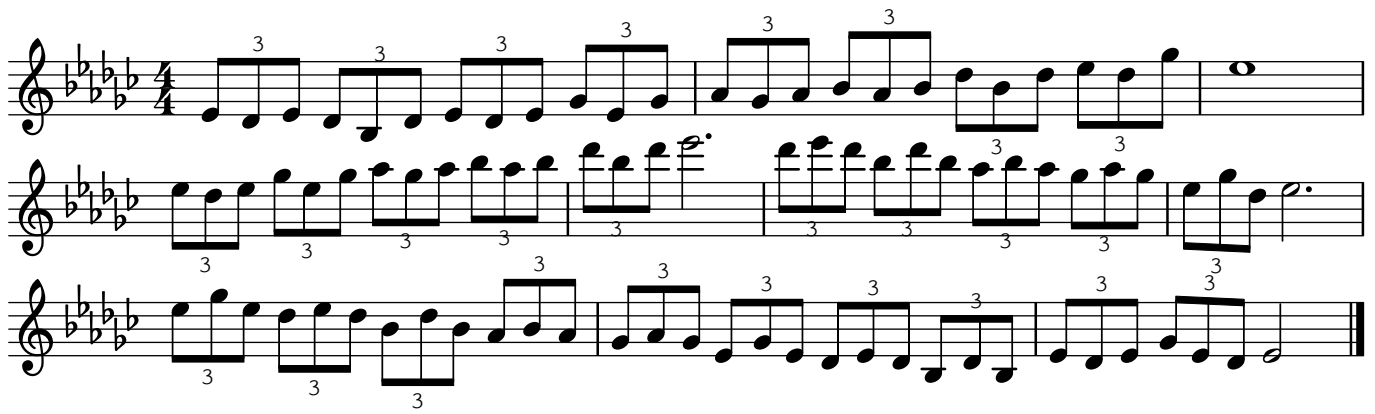
5. Blues Licks

Exercise 5: Blues Licks. This exercise is written on four staves in 6/4 time, key of B-flat major (two flats). It consists of 16 measures of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The exercise features various blues licks, including eighth-note patterns, quarter notes, and half notes, with some measures containing triplets. The patterns move up and down the scale, covering the full range of the instrument.

6. Full Range

Exercise 6: Full Range. This exercise is written on one staff in 4/4 time, key of B-flat major (two flats). It consists of 8 measures of music. The exercise is composed of eighth-note patterns, many of which are grouped in threes (trios) as indicated by the '3' above the notes. The patterns move up and down the scale, covering the full range of the instrument.

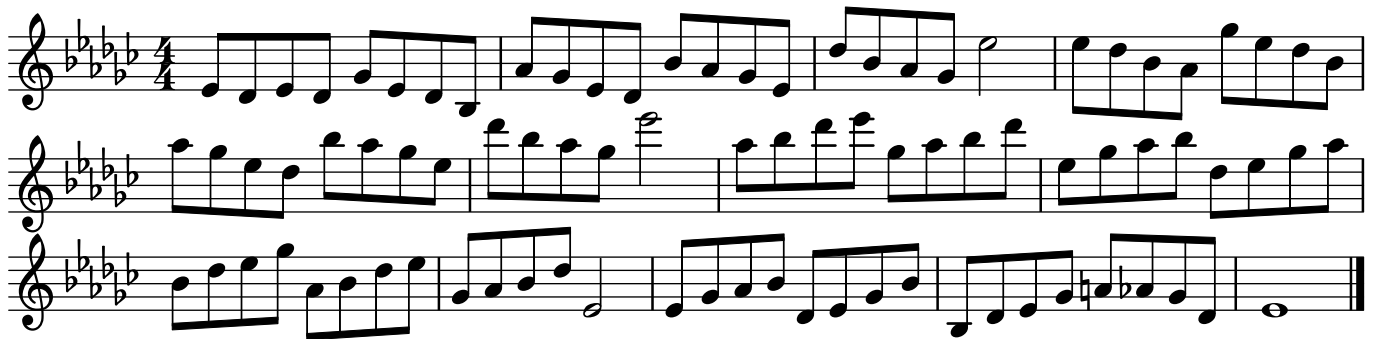
I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



5. Blues Licks



6. Full Range

