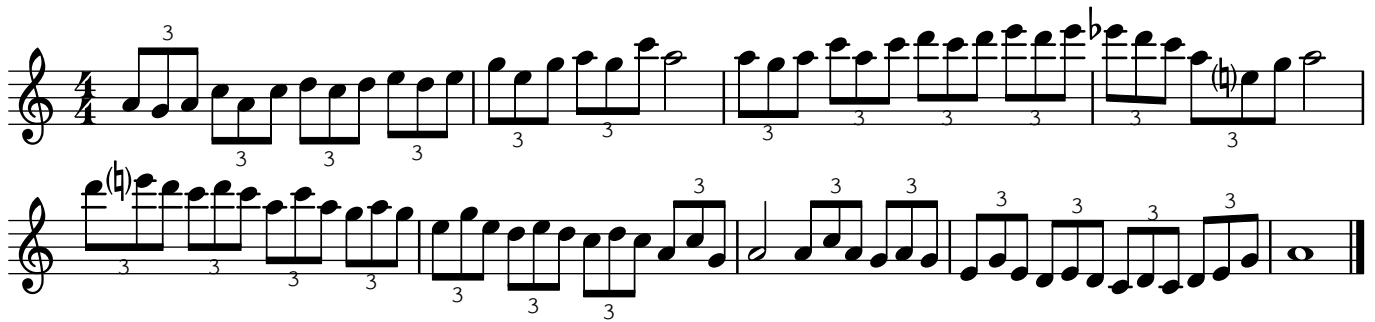
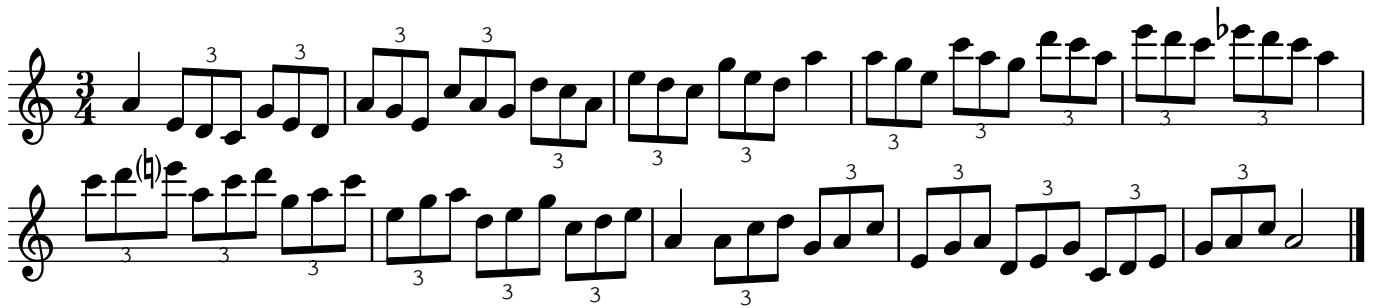


Pentatonic Exercises for Saxophone

I. Two Adjacent Notes



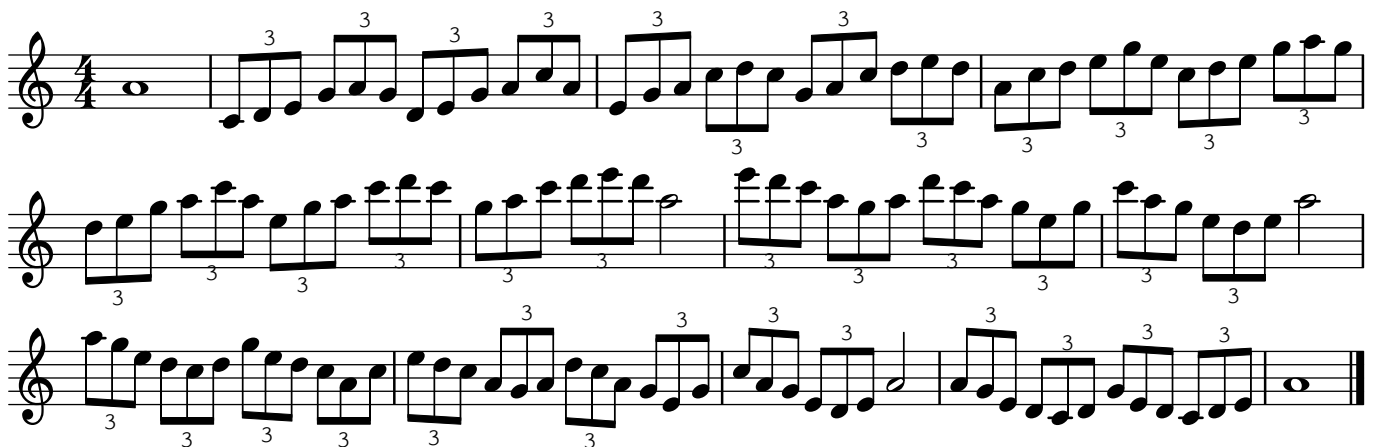
2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



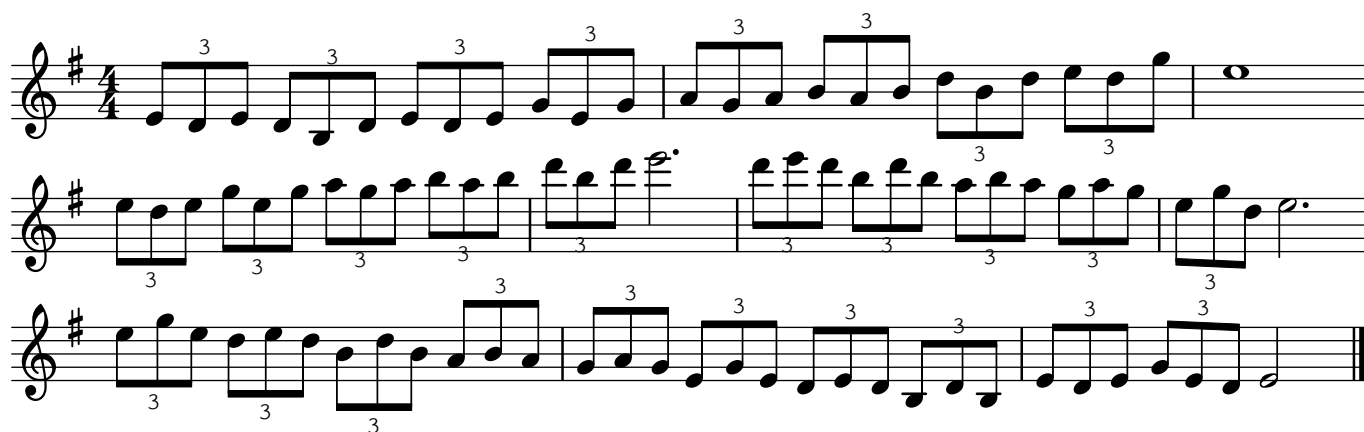
5. Blues Licks

Exercise 5: Blues Licks. This exercise consists of five staves of music in 6/4 time. The first four staves each contain three measures of music, while the fifth staff contains four measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (flats and naturals). The key signature is one flat (Bb). The exercise focuses on developing bluesy phrasing and melodic lines.

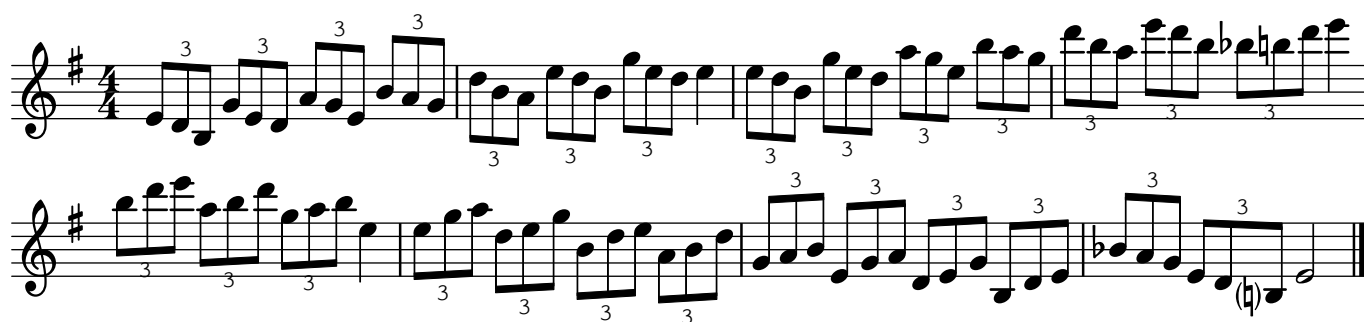
6. Full Range

Exercise 6: Full Range. This exercise consists of a single staff of music in 4/4 time. It contains four measures of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (flats and naturals). The key signature is one flat (Bb). The exercise focuses on developing a full range of melodic and harmonic possibilities.

I. Two Adjacent Notes



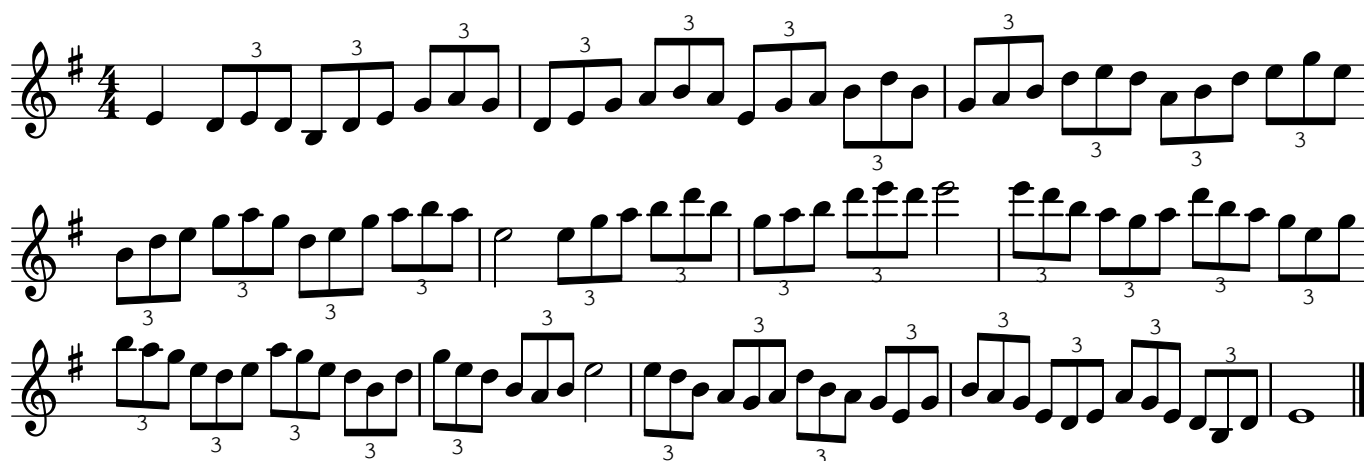
2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



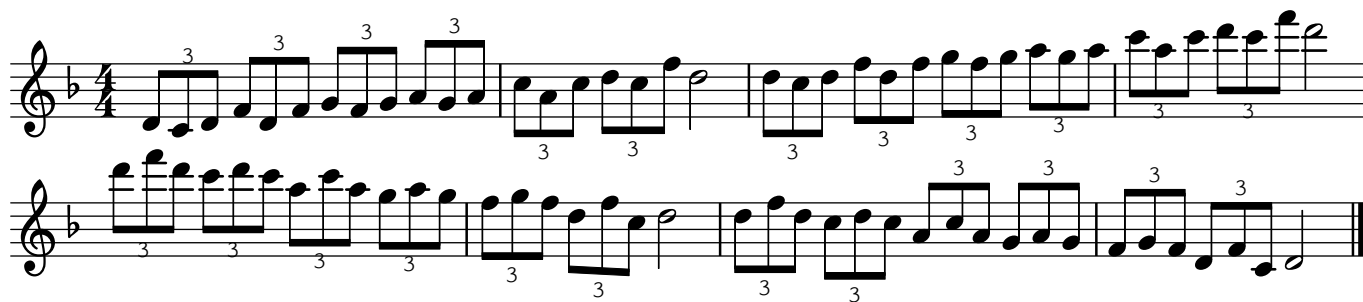
5. Blues Licks



5. Full Range



I. Two Adjacent Notes



5. Blues Licks



5. Full Range



I. Two Adjacent Notes

Exercise I: Two Adjacent Notes. This section contains three staves of music in 4/4 time, key of B minor (two sharps). The first staff features a melody with eighth and quarter notes, including beamed eighth notes in groups of three. The second and third staves provide harmonic accompaniment with chords and triplets of eighth notes.

2. Three Adjacent Notes

Exercise 2: Three Adjacent Notes. This section contains three staves of music in 3/4 time, key of B minor (two sharps). The first staff features a melody with eighth and quarter notes, including beamed eighth notes in groups of three. The second and third staves provide harmonic accompaniment with chords and triplets of eighth notes.

3. Four Adjacent Notes

Exercise 3: Four Adjacent Notes. This section contains three staves of music in 6/4 time, key of B minor (two sharps). The first staff features a melody with eighth and quarter notes. The second and third staves provide harmonic accompaniment with chords and eighth notes.

4. Five Adjacent Notes

Exercise 4: Five Adjacent Notes. This section contains three staves of music in 4/4 time, key of B minor (two sharps). The first staff features a melody with eighth and quarter notes, including beamed eighth notes in groups of three. The second and third staves provide harmonic accompaniment with chords and triplets of eighth notes.

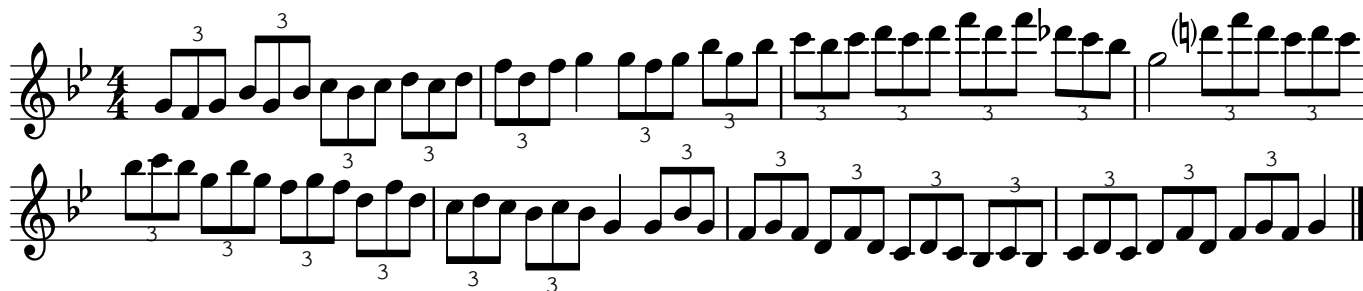
5. Blues Licks



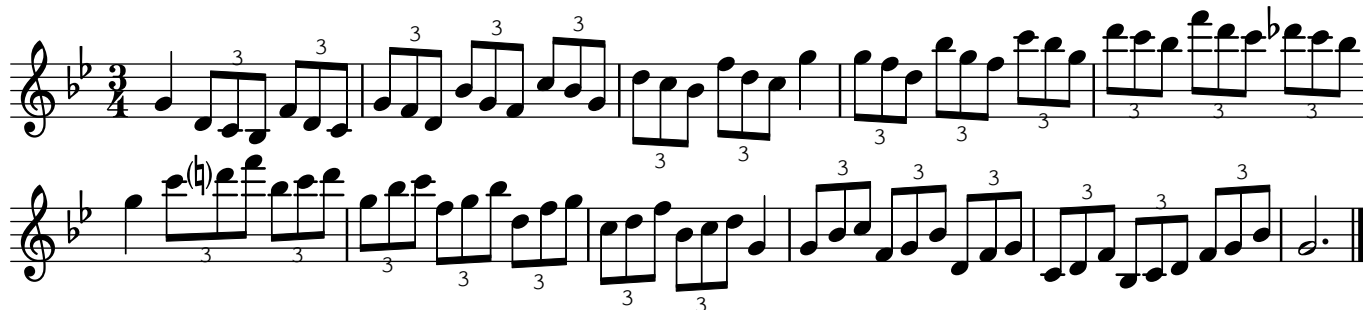
6. Full Range



I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



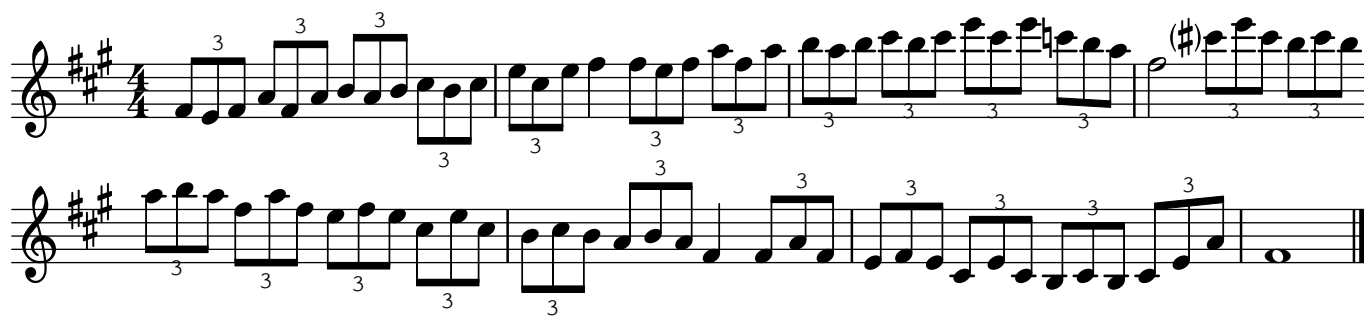
5. Blues Licks



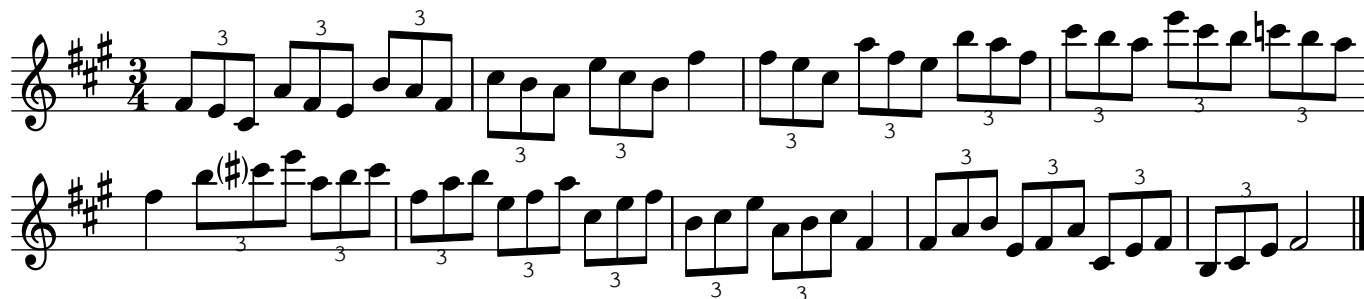
6. Full Range



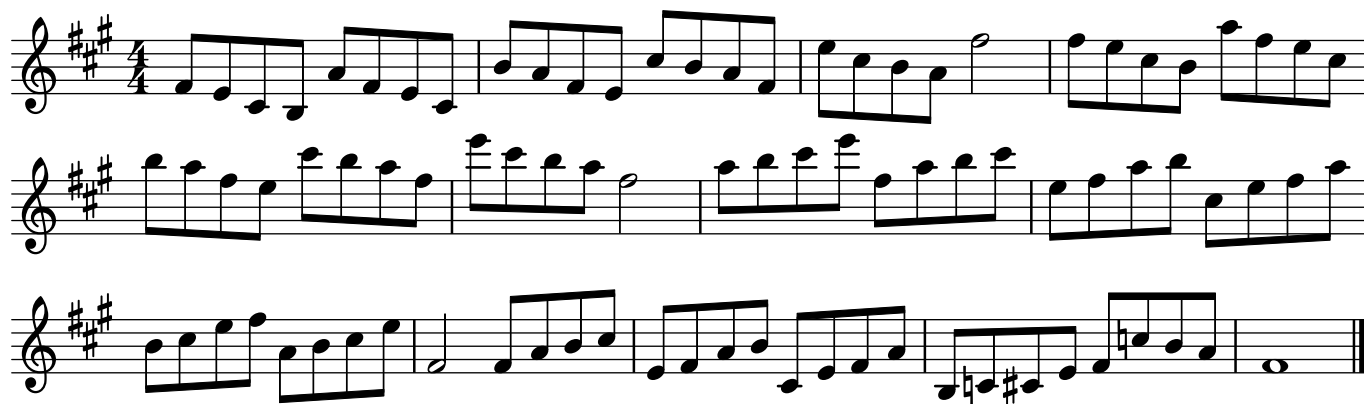
I. Two Adjacent Notes



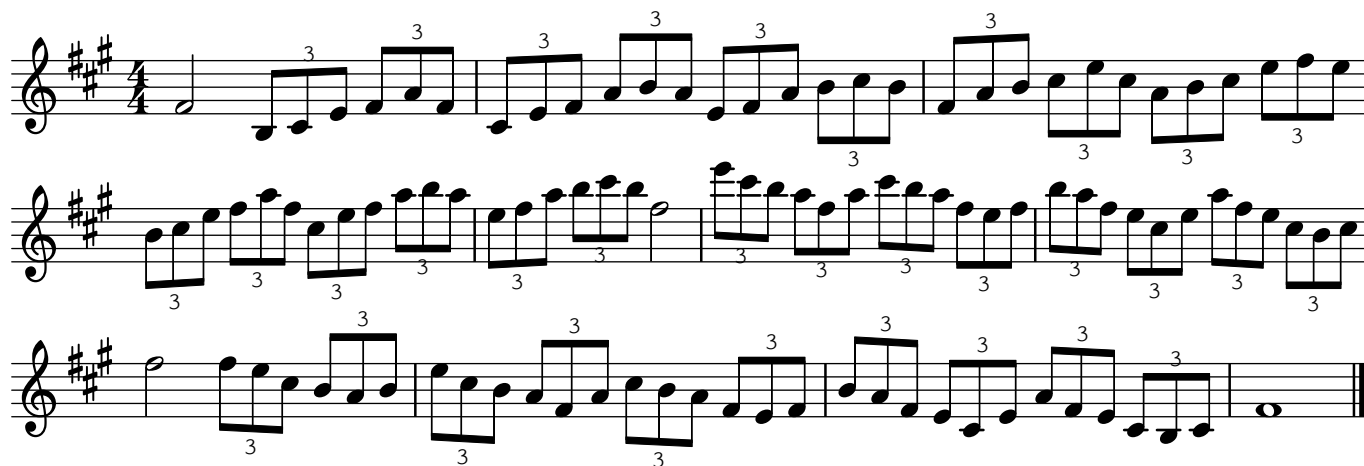
2. Three Adjacent Notes



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 C minor, 4/4 time, and consists of three staves. The first staff contains two measures of eighth-note triplets ascending and descending. The second staff contains two measures of eighth-note triplets ascending and descending. The third staff contains two measures of eighth-note triplets ascending and descending, followed by a final measure with a whole note C4.

2. Three Adjacent Notes

Exercise 2: Three Adjacent Notes. The exercise is in C minor, 4/4 time, and consists of three staves. The first staff contains two measures of eighth-note triplets ascending and descending. The second staff contains two measures of eighth-note triplets ascending and descending. The third staff contains two measures of eighth-note triplets ascending and descending, followed by a final measure with a whole note C4.

3. Four Adjacent Notes

Exercise 3: Four Adjacent Notes. The exercise is in C minor, 4/4 time, and consists of three staves. The first staff contains two measures of eighth-note groups of four ascending and descending. The second staff contains two measures of eighth-note groups of four ascending and descending. The third staff contains two measures of eighth-note groups of four ascending and descending, followed by a final measure with a whole note C4.

4. Five Adjacent Notes



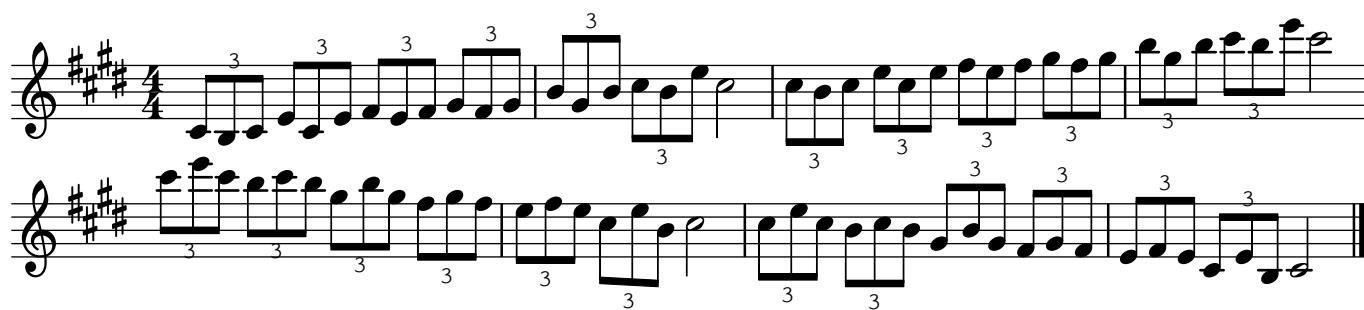
5. Blues Licks



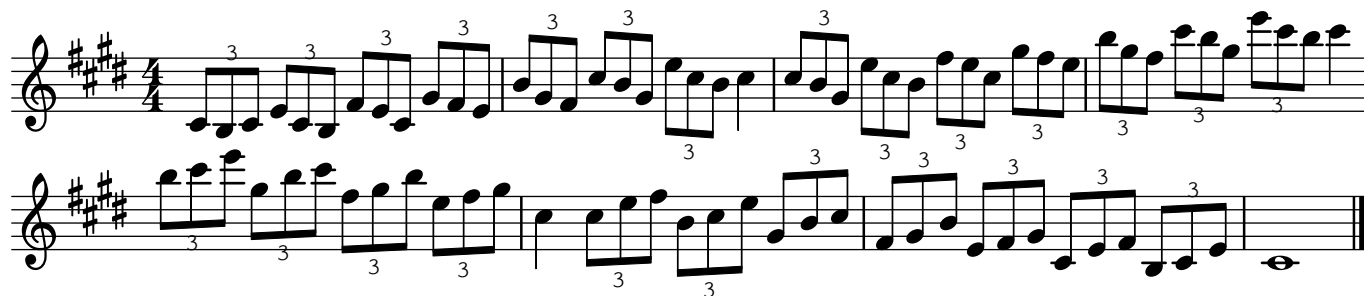
6. Full Range



I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



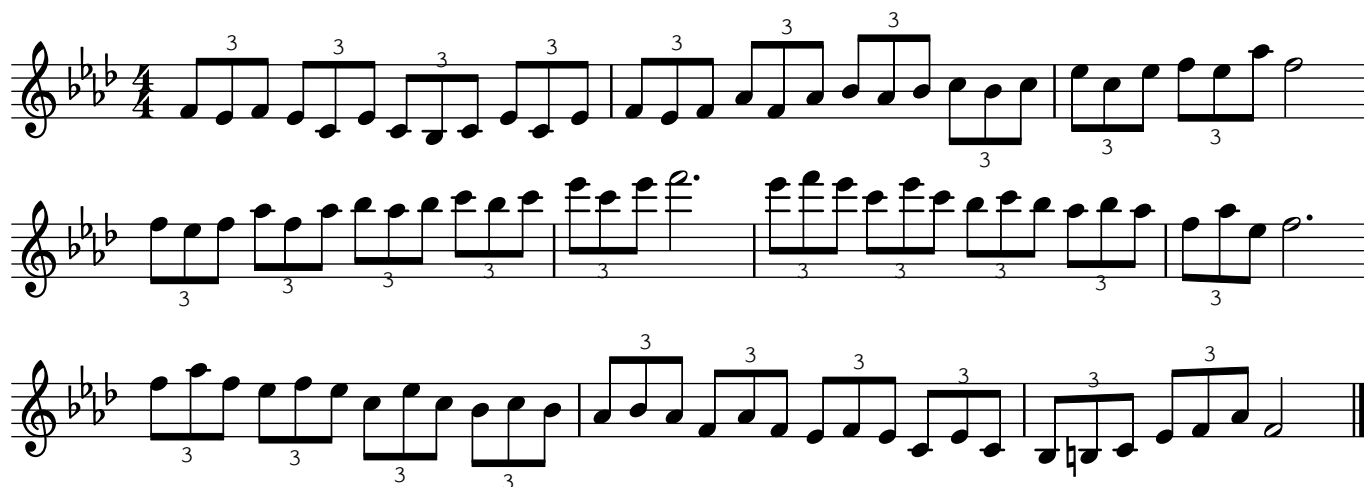
5. Blues Licks



6. Full Range



I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



5. Blues Licks



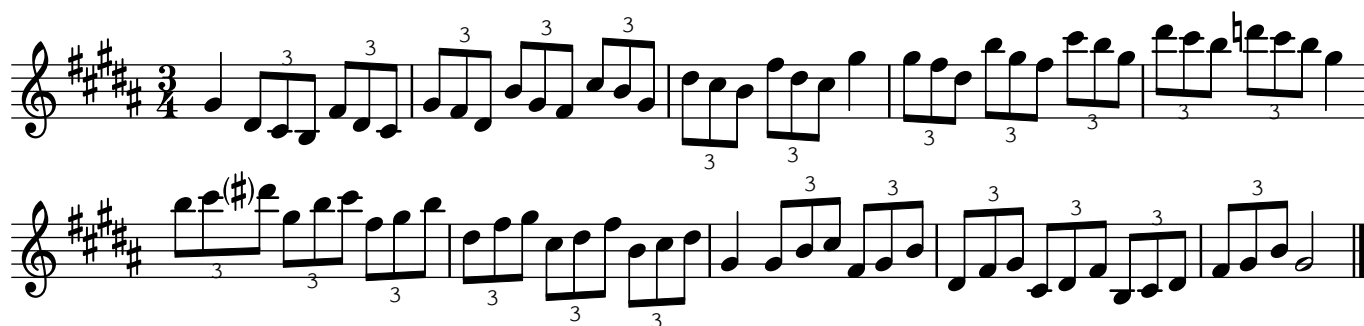
6. Full Range



I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



5. Blues Licks



6. Full Range



4. Five Adjacent Notes



5. Blues Licks



6. Full Range

