

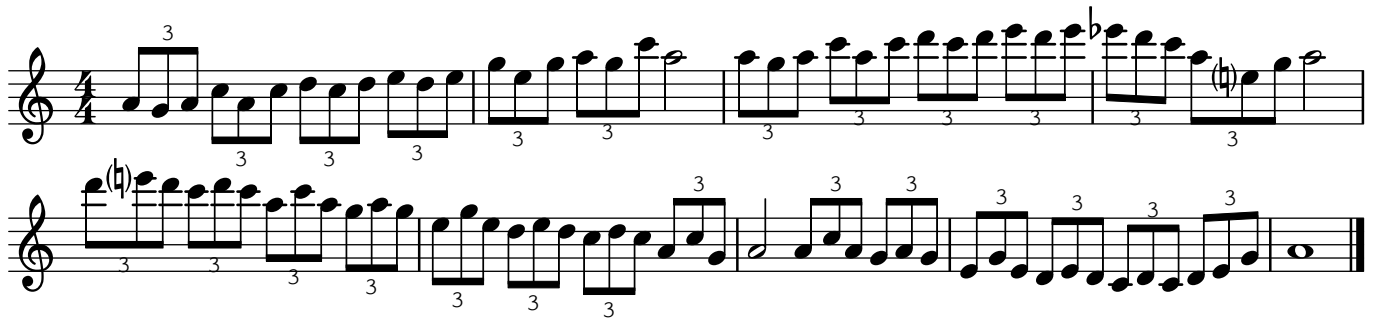
Pentatonic Exercises for Saxophone

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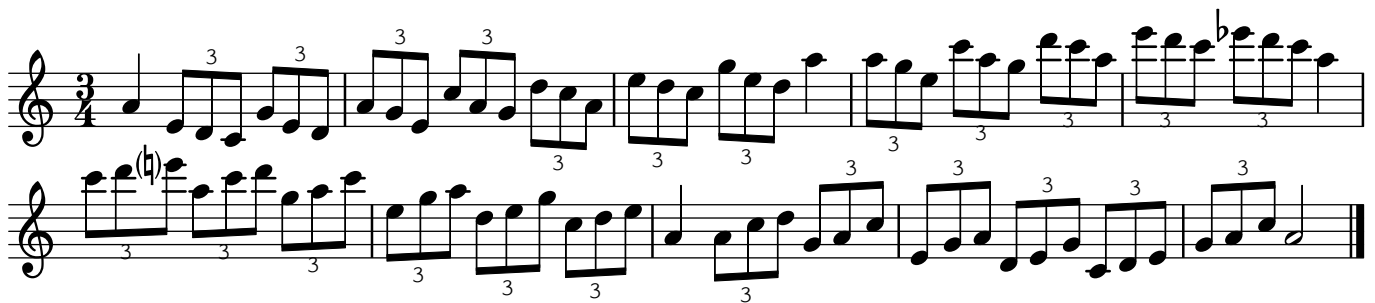
Part I of 3: A Minor

D. Elaine Alt

I. Two Adjacent Notes



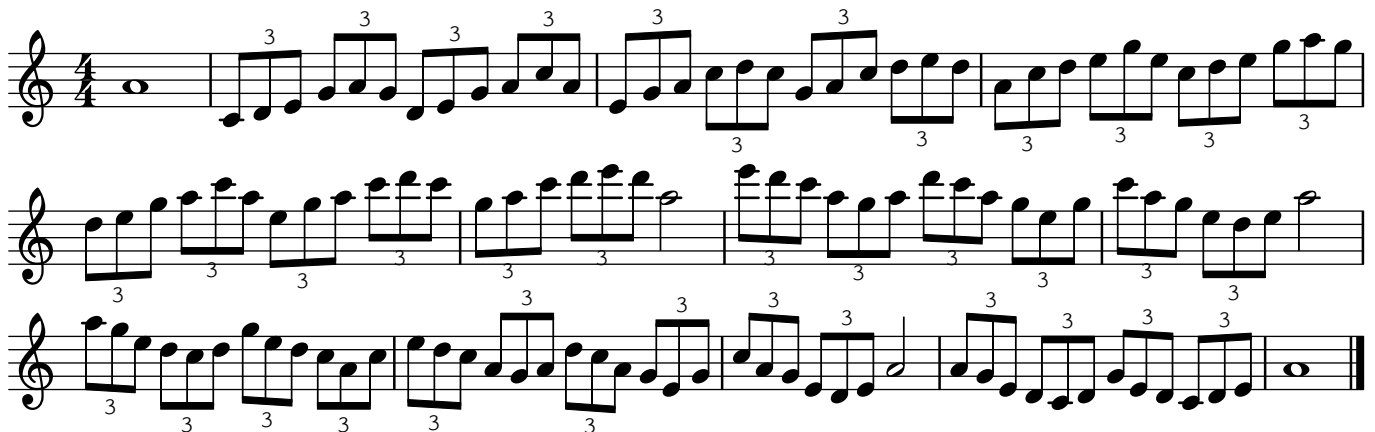
2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



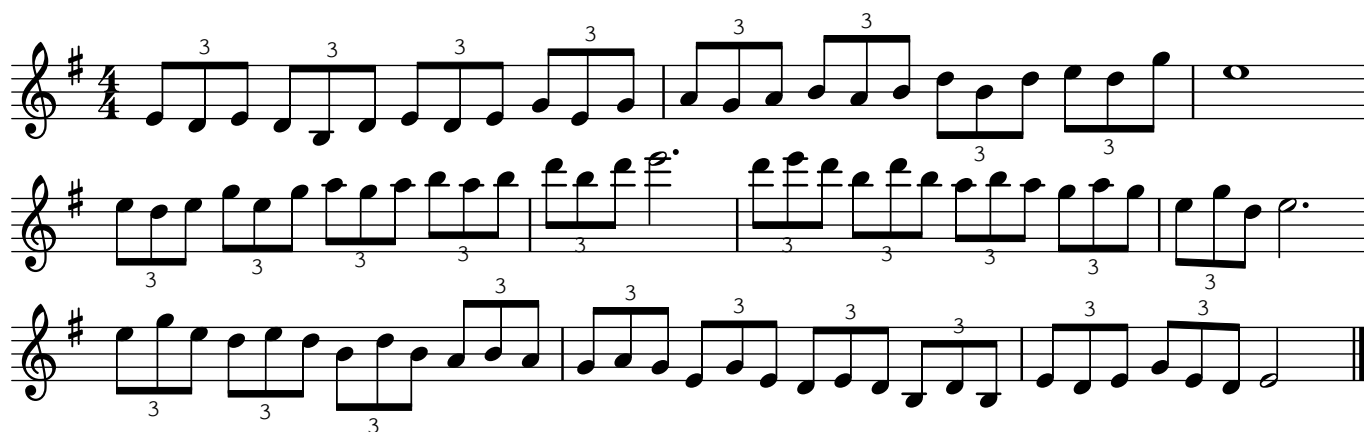
5. Blues Licks

Exercise 5: Blues Licks. This section contains five staves of music in 6/4 time. The notation includes various blues licks and scales, often featuring accidentals (sharps, flats, and naturals) to indicate specific notes. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves continue the sequence of licks, with some starting on different clefs (e.g., the fourth staff starts with a treble clef and a key signature of one flat, while the fifth staff starts with a treble clef and a key signature of one flat). The notation includes eighth and sixteenth notes, as well as rests, and is accented with various accidentals to create a bluesy feel.

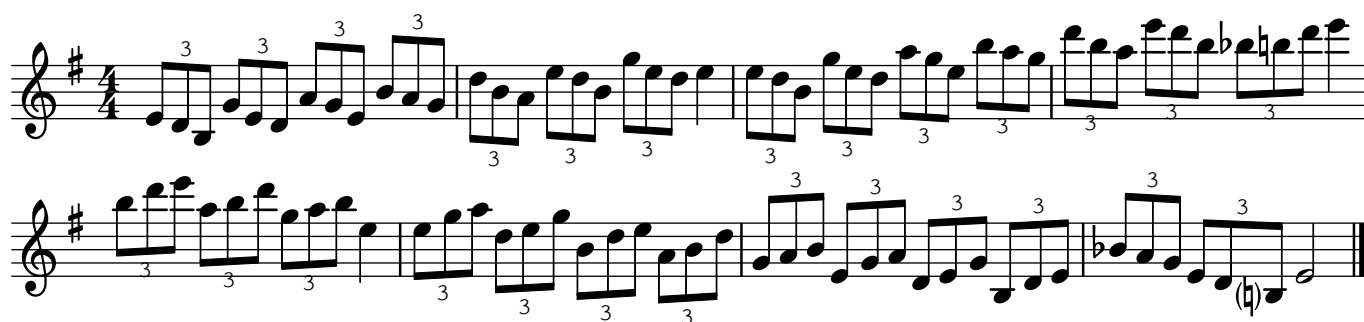
6. Full Range

Exercise 6: Full Range. This section contains one staff of music in 4/4 time. The notation includes a full range of notes and accidentals, starting with a treble clef and a key signature of one flat. The exercise is designed to cover the full range of the instrument, with notes spanning from the lower register to the upper register. The notation includes eighth and sixteenth notes, as well as rests, and is accented with various accidentals to create a full range of sounds.

I. Two Adjacent Notes



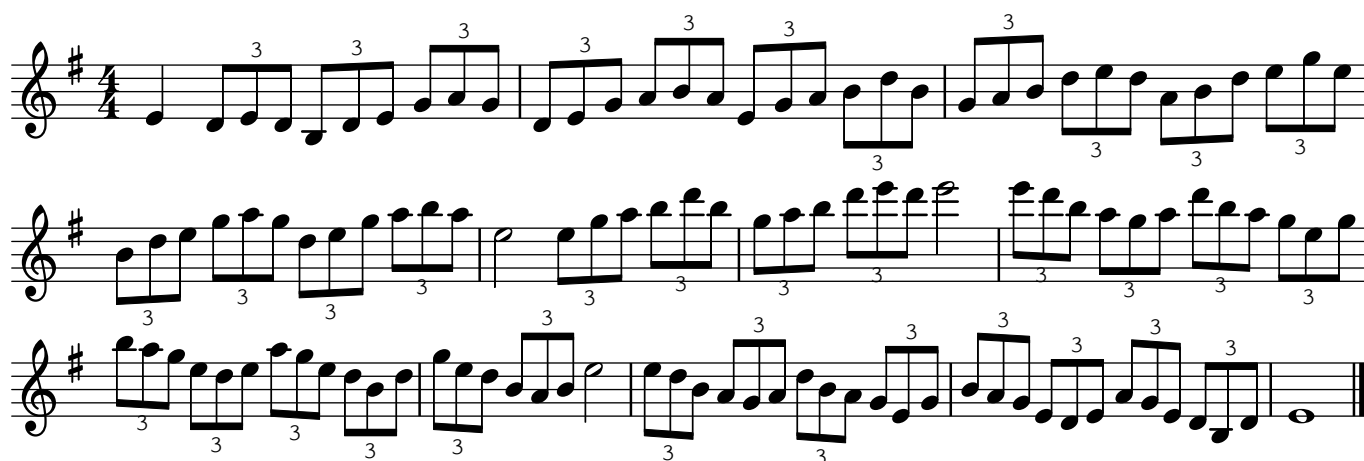
2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



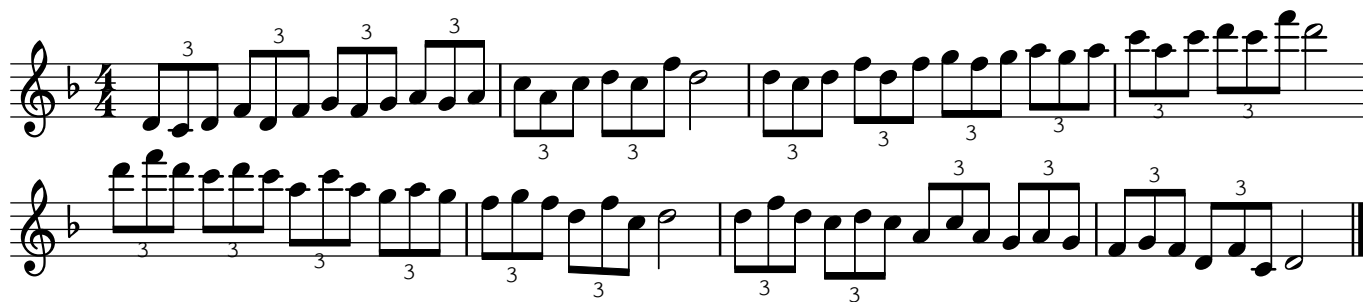
5. Blues Licks



5. Full Range



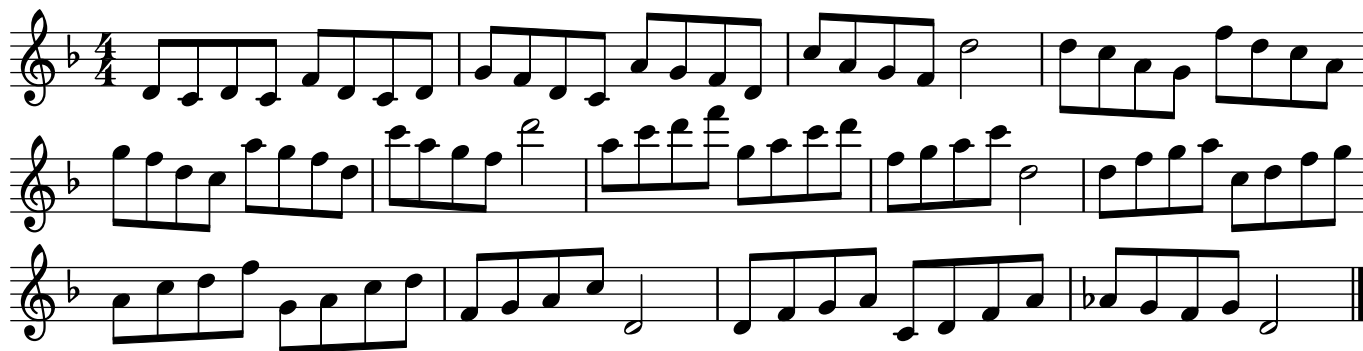
I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



5. Blues Licks



5. Full Range



I. Two Adjacent Notes

2. Three Adjacent Notes

3. Four Adjacent Notes

4. Five Adjacent Notes

5. Blues Licks



6. Full Range

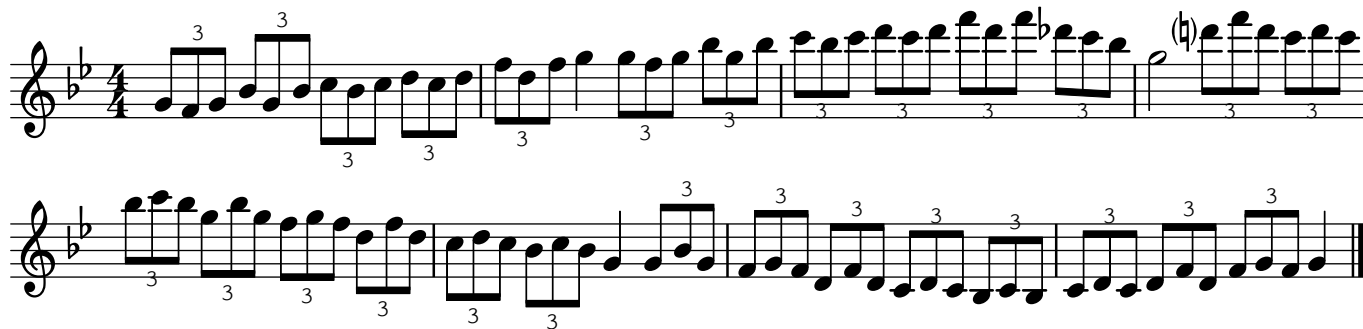


Pentatonic Exercises for Saxophone

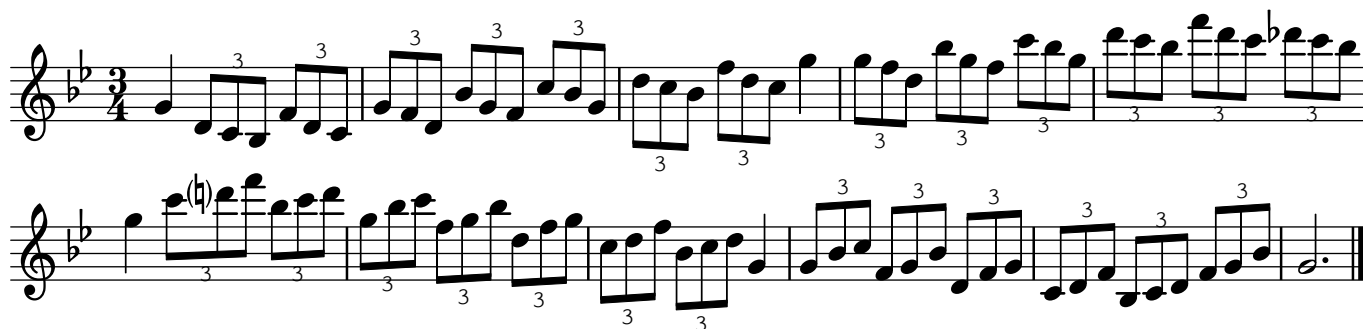
Part 2 of 3: G Minor

D. Elaine Alt

I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



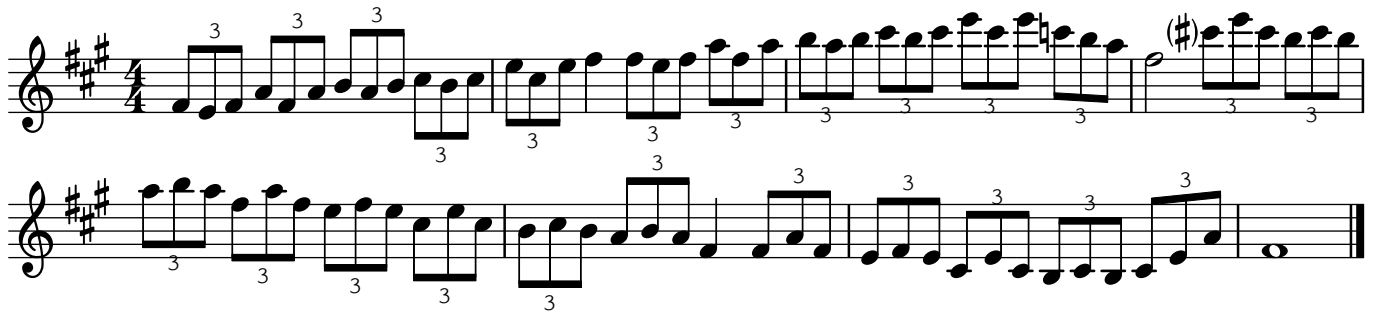
5. Blues Licks



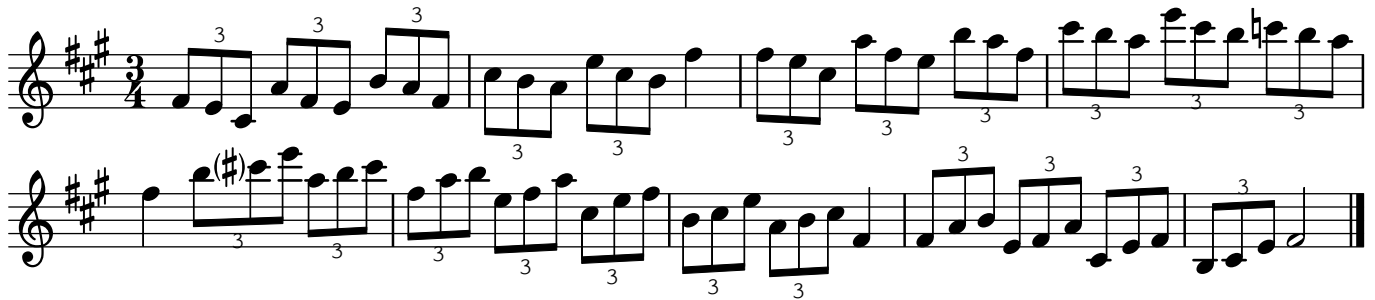
6. Full Range



I. Two Adjacent Notes



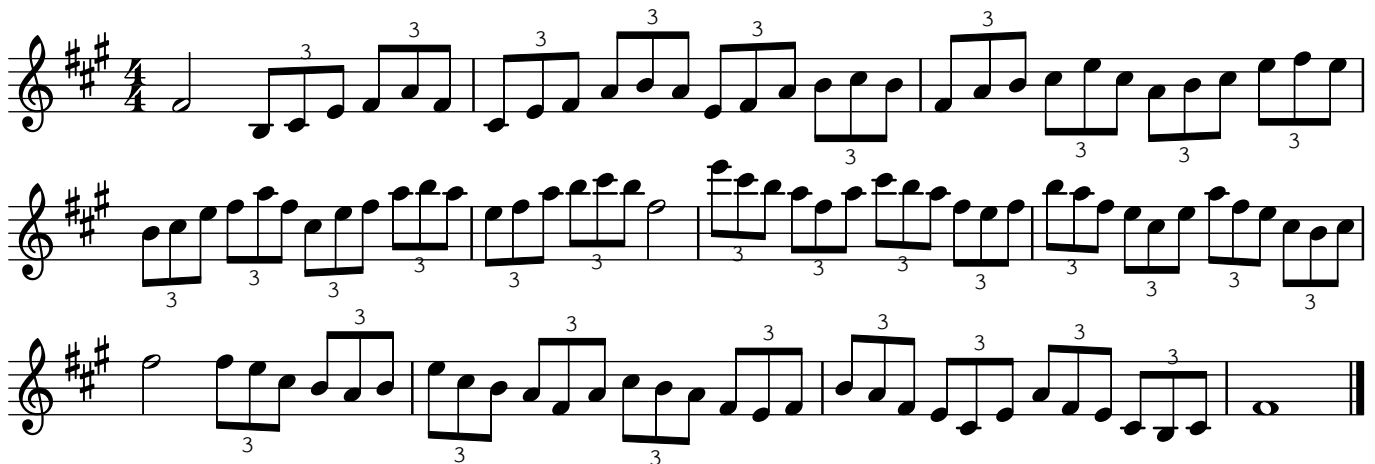
2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



5. Blues Licks



6. Full Range



I. Two Adjacent Notes

Exercise 1: Two Adjacent Notes. The exercise is in C minor, 4/4 time, and consists of three staves. 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.

2. Three Adjacent Notes

Exercise 2: Three Adjacent Notes. The exercise is in C minor, 3/4 time, and consists of three staves. 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.

3. Four Adjacent Notes

Exercise 3: Four Adjacent Notes. The exercise is in C minor, 6/4 time, and consists of three staves. 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.

4. Five Adjacent Notes



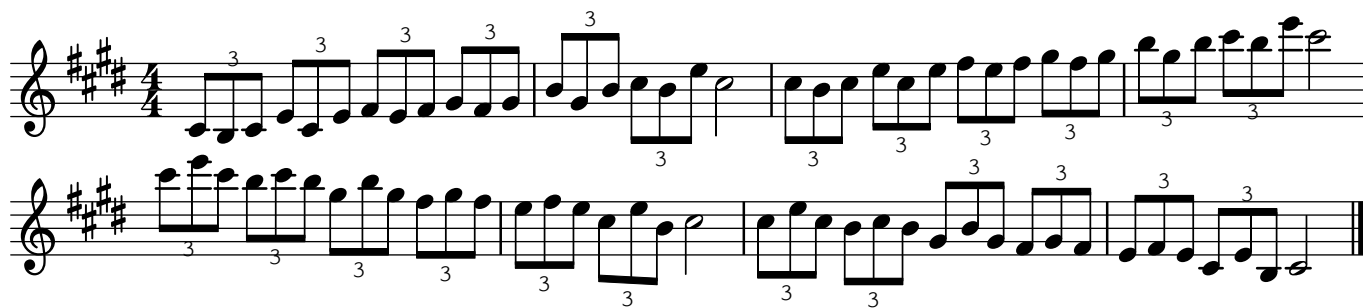
5. Blues Licks



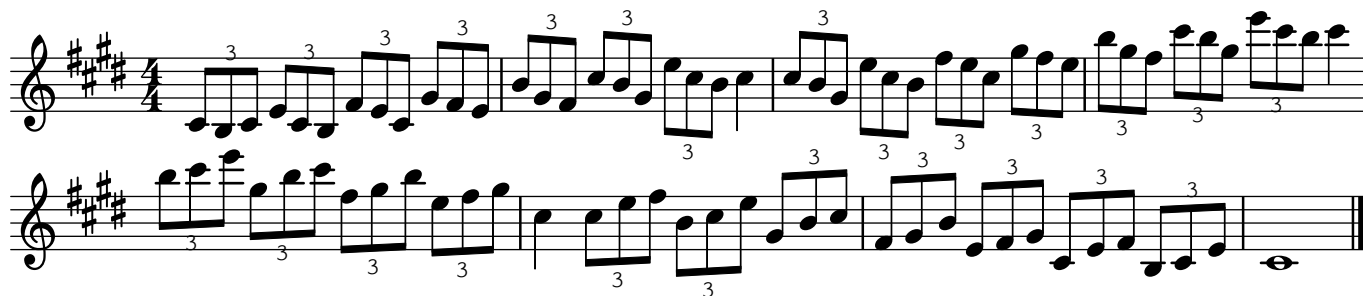
6. Full Range



I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



4. Five Adjacent Notes



5. Blues Licks



6. Full Range

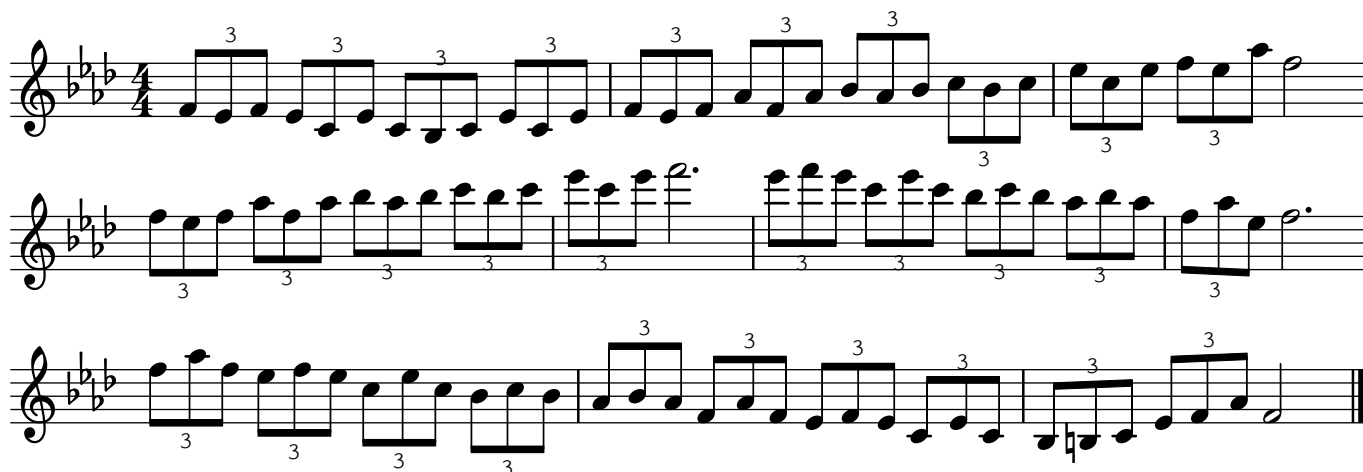


Pentatonic Exercises for Saxophone

Part 3 of 3: F Minor

D. Elaine Alt

I. Two Adjacent Notes



2. Three Adjacent Notes



3. Four Adjacent Notes



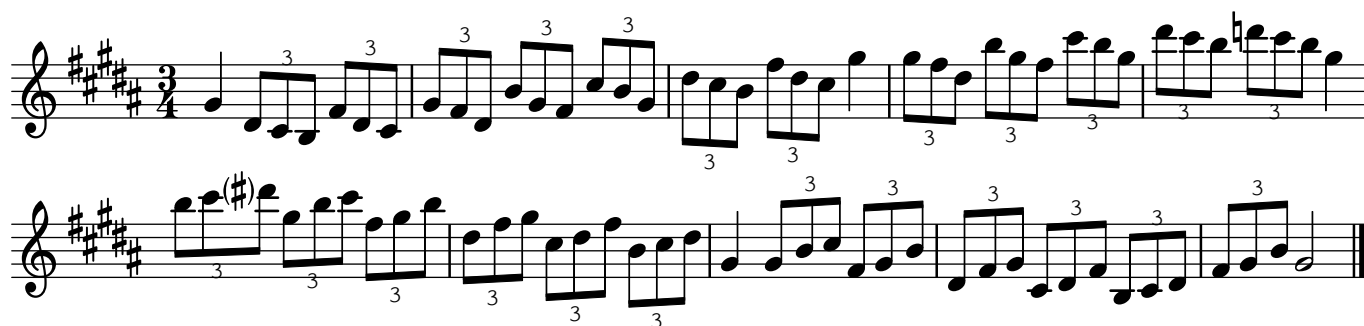
5. Blues Licks

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. 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, many of which are beamed in groups of three (trios). The second staff contains a corresponding bass line, also with beamed eighth notes. The third staff continues the melodic line, ending with a whole note chord. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

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, many of which are beamed in groups of three (trios). The second staff contains a corresponding bass line, also with beamed eighth notes. The third staff continues the melodic line, ending with a whole note chord. The key signature has three flats (Bb, Eb, Ab) and the time signature is 3/4.

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, many of which are beamed in groups of four (quads). The second staff contains a corresponding bass line, also with beamed eighth notes. The third staff continues the melodic line, ending with a whole note chord. The key signature has three flats (Bb, Eb, Ab) and the time signature is 6/4.

4. Five Adjacent Notes



5. Blues Licks



6. Full Range



I. Two Adjacent Notes

Exercise I: Two Adjacent Notes. The exercise is in Eb minor (three flats) and 4/4 time. It consists of three staves of music. 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, followed by a measure of eighth-note triplets ascending and descending. The third staff contains two measures of eighth-note triplets ascending and descending, followed by a measure of eighth-note triplets ascending and descending. The exercise concludes with a double bar line.

2. Three Adjacent Notes

Exercise 2: Three Adjacent Notes. The exercise is in Eb minor (three flats) and 4/4 time. It consists of two staves of music. 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, followed by a measure of eighth-note triplets ascending and descending. The exercise concludes with a double bar line.

3. Four Adjacent Notes

Exercise 3: Four Adjacent Notes. The exercise is in Eb minor (three flats) and 4/4 time. It consists of three staves of music. 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, followed by a measure of eighth-note triplets ascending and descending. The third staff contains two measures of eighth-note triplets ascending and descending, followed by a measure of eighth-note triplets ascending and descending. The exercise concludes with a double bar line.

4. Five Adjacent Notes



5. Blues Licks



6. Full Range

