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Part 1 Scales

The playing of scales is the most basic as well as the most important approach to the development of all technical aspects of playing the saxophone. It directly confronts technique, attack, support, tone, intonation, embouchure, rhythm, etc. Each scale should be memorized and played in all the rhythmic and articulation variations presented. Those students working on the altissimo register are encouraged to extend each scale into that register as a normative part of their practice schedule.

Major	4
Harmonic Minor	9
Melodic Minor	14
Whole Tone	15
Diminished	16
Chromatic	18

Part 2 Arpeggios

The playing of arpeggios is an extension of the playing of scales. All of the same criteria and rational apply.

Major	20
Minor	21
Dominant Seventh	22
Augmented	23
Diminished Seventh	23
Quartal	23
Major - Chromatic	24
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Major Seventh - Chromatic	26
Dominant Seventh - Chromatic	27
Minor Seventh - Chromatic	28
Diminished Seventh - Chromatic	29
Quartal - Chromatic	30

Part 3 Tongueing (Articulation) Etudes

Exercise #1	32
Exercise #2	34
Exercise #3	36

Part 4 Tuning Etudes

Although these etudes can be used as warm-up exercises, for tone development, breath control or in many other areas, they were specifically designed as an aid in conditioning students to play, and subsequently hear, in tune. It is recommended that they be practiced as often as possible with the aid of an electronic tuning device for immediate feedback. (To this end, the etudes are very easy to play, or improvise, from memory after only a few readings.)

#1 - Major Scales and Arpeggios	37
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#3 - Tonic - Dominant Octaves	39
#4 - Tonic - Dominant Octaves (with altissimo)	40
#5 - Intervals from Fundamental B \flat	41
#6 - I - V - I	41
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#8 - Fourths	44
#9 - Fourths and Fifths (#1)	45
#10 - Fourths and Fifths (#2)	46

MAJOR SCALES

C



F



Bb



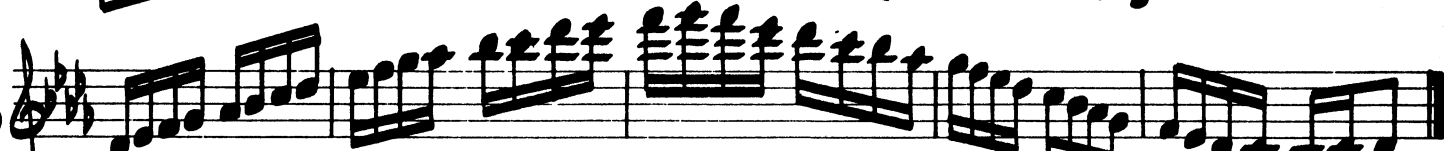
Eb



Ab



Db
(Cb)



F#
(Gb)



B
(Cb)



E



A



D



G



Four staves of musical notation for augmented arpeggios, labeled #1 through #4. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises consist of ascending and descending eighth-note arpeggios, with some chords marked with an asterisk (*). The first exercise (#1) is in G major, the second (#2) in A major, the third (#3) in B major, and the fourth (#4) in C# major. Each exercise concludes with a whole note chord.

DIMINISHED SEVENTH ARPEGGIOS

Three staves of musical notation for diminished seventh arpeggios, labeled #1 through #3. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises consist of ascending and descending eighth-note arpeggios, with some chords marked with an asterisk (*). The first exercise (#1) is in G major, the second (#2) in A major, and the third (#3) in B major. Each exercise concludes with a whole note chord.

QUARTAL ARPEGGIOS

Five staves of musical notation for quartal arpeggios, labeled #1 through #5. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises consist of ascending and descending eighth-note arpeggios, with some chords marked with an asterisk (*). The first exercise (#1) is in G major, the second (#2) in A major, the third (#3) in B major, the fourth (#4) in C# major, and the fifth (#5) in D major. Each exercise concludes with a whole note chord.