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## Foreword

To saxophone players throughout the world, Frank Trumbauer is a name that requires very little introduction. It is synonymous with the ultimate in professional and amateur worlds of the saxophone. Mr. Trumbauer's experience and his virtuosity qualify him as a foremost authority on his subject.

For many years, Paul Whitman has been featuring Frank Trumbauer in concerts and on the radio because his particular style of playing marks him as an artist unsurpassed in his specialized field. He has made phonograph records for all the major companies.

We, as his exclusive publishers, are happy to present "Frank Trumbauer's Saxophone Studies" which we feel will fill a long-felt want and will be a boon to the modern American saxophonist.

PUBLISHERS.

Scales are most important and no student should go on without first learning these to the extent of being able to play any scale the teacher might call out and do so from memory.

The foundation of all technique starts here in these scales and this fact should be remembered.

The image displays 12 musical staves, each representing a different scale. The scales are arranged in a sequence and are as follows:

- 1. C Major
- 2. A Minor
- 3. G Major
- 4. E Minor
- 5. D Major
- 6. B Minor
- 7. A Major
- 8. F# Minor
- 9. E Major
- 10. C# Minor
- 11. B Major
- 12. G# Minor
- 13. F# Major

Each scale is written in treble clef with a 2/4 time signature. The notation includes various accidentals (sharps, naturals, and flats) and slurs to indicate the sequence of notes. The scales are presented in a way that shows their relationship to the C Major scale, with some scales (like A Minor and G Major) being diatonic to C Major, while others (like E Major and F# Major) are chromatic alterations.

D $\sharp$  Minor



C $\sharp$  Major



A $\sharp$  Minor



F Major

D Minor



B $\flat$  Major



G Minor



E $\flat$  Major

C Minor



A $\flat$  Major



F Minor



D $\flat$  Major

B $\flat$  Minor



G $\flat$  Major



## CHROMATIC STUDIES

Chromatic scales are excellent studies and should be practiced slowly at first. Then gradually increase the speed but always keep them smooth.

The image displays ten staves of musical notation, each representing a chromatic scale exercise. The notation is written in treble clef with a 2/4 time signature. Each staff begins with a key signature signature (one sharp or one flat) and contains a sequence of notes with stems and beams, often grouped by slurs. The exercises are as follows:

- Staff 1: C major (one sharp: F#). Ascending: C, D, E, F#, G, A, B, C. Descending: B, A, G, F#, E, D, C.
- Staff 2: D major (two sharps: F#, C#). Ascending: D, E, F#, G, A, B, C, D. Descending: C, B, A, G, F#, E, D.
- Staff 3: E major (three sharps: F#, C#, G#). Ascending: E, F#, G, A, B, C, D, E. Descending: D, C, B, A, G, F#, E.
- Staff 4: F major (one flat: Bb). Ascending: F, G, A, Bb, C, D, E, F. Descending: E, D, C, Bb, A, G, F.
- Staff 5: G major (two sharps: F#, C#). Ascending: G, A, B, C, D, E, F#, G. Descending: F#, E, D, C, B, A, G.
- Staff 6: A major (three sharps: F#, C#, G#). Ascending: A, B, C, D, E, F#, G, A. Descending: G, F#, E, D, C, B, A.
- Staff 7: B major (four sharps: F#, C#, G#, D#). Ascending: B, C, D, E, F#, G, A, B. Descending: A, G, F#, E, D, C, B.
- Staff 8: C minor (three flats: Bb, Eb, Ab). Ascending: C, D, Eb, E, F, G, Ab, A, B, C. Descending: B, A, G, F, E, D, C.
- Staff 9: D minor (four flats: Bb, Eb, Ab, Db). Ascending: D, Eb, E, F, G, Ab, A, B, C, D. Descending: C, B, A, G, F, E, D.
- Staff 10: E minor (four flats: Bb, Eb, Ab, Db). Ascending: E, F, G, Ab, A, B, C, D, E. Descending: D, C, B, A, G, F, E.

This image shows a page of musical notation for guitar, consisting of ten staves of music. The music is written in 3/4 time and features a variety of chord voicings, arpeggios, and melodic lines. The notation includes slurs, ties, and dynamic markings such as accents and hairpins. The key signature is one flat (B-flat), and the time signature is 3/4. The music is arranged in a single system with ten staves.