

Mel Bay's Jazz Sax Studies

by Bill Bay

from MEL BAY'S WONDERFUL WORLD of MUSIC



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Phrase #1

Basic Rhythmic Concepts for Jazz and Contemporary Phrasing

Doo Dit Doo Dit Doo Dit

This phrase should be played as if one was reading:

Coral Reef

Written

Doo - den Doo Dit

Jazz "Swing" style eight notes

Played

Doo - den Doo - Dit

Phrase #24

Easin' On

Up tempo

Phrase #2B

Dooden Doo Dah Dooden Doo Dah

Jazz Study

Easy Feelin'

Mixed Bag

Up tempo

Three staves of musical notation in treble clef, one flat key signature, and common time. The first staff begins with a treble clef and a common time signature. The music consists of eighth and quarter notes, some with slurs and accents. The second and third staves continue the melodic line.

M.J.

Slow groove

Three staves of musical notation in treble clef, two flat key signature, and common time. The music is characterized by a slower tempo and features a mix of eighth and quarter notes, often with slurs. The first staff starts with a treble clef and a two-flat key signature.

Go!

Medium ride

Three staves of musical notation in treble clef, one flat key signature, and common time. The music features a steady eighth-note rhythm. The first staff begins with a treble clef and a one-flat key signature.

Phrase #3A

Dah Doo Dit Dah Doo Dit Dah

Musical notation for the first staff of Phrase #3A, showing a melody line with notes and rests.

Should be played like:

Musical notation for the second staff of Phrase #3A, showing a more rhythmic interpretation of the melody with triplets.

'Tis Diz

Medium

Musical notation for the first staff of 'Tis Diz, showing a melody line in a medium tempo.

Musical notation for the second staff of 'Tis Diz, showing a continuation of the melody.

Phrase #3B

Doo-den Doo-den Doo Dit

Doo-den Doo-den Doo Dit Dit

Musical notation for the first staff of Phrase #3B, showing a melody line with notes and rests.

Should be played like

Musical notation for the second staff of Phrase #3B, showing a more rhythmic interpretation of the melody with triplets.

Flyin' High

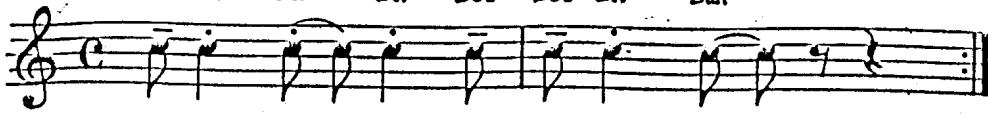
Musical notation for the first staff of Flyin' High, showing a melody line.

Musical notation for the second staff of Flyin' High, showing a continuation of the melody.

Musical notation for the third staff of Flyin' High, showing a continuation of the melody.

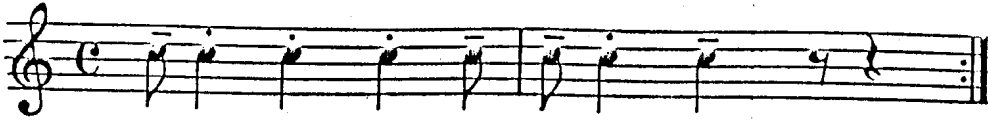
Phrase #4

Doo Dit Dit Dit Doo Doo Dit Dah



A single staff of music in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a repeat sign.

This phrase can also be written:



A single staff of music in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a repeat sign.

Blues Riff

Fast Doo dit dit Doo Doo dit Dah



A single staff of music in F major, 4/4 time. The melody consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, followed by a repeat sign.



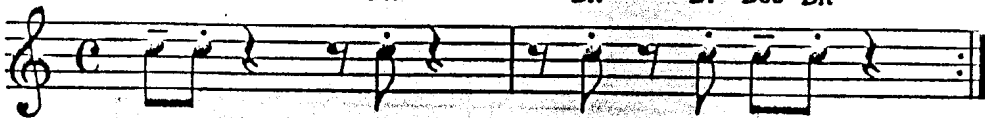
A single staff of music in F major, 4/4 time. The melody consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, followed by a repeat sign.



A single staff of music in F major, 4/4 time. The melody consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, followed by a repeat sign.

Phrase #5

Doo Dit Dit Dit Di Doo Dit



A single staff of music in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a repeat sign.

Keep' Em Short



A single staff of music in F major, 4/4 time. The melody consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, followed by a repeat sign. Handwritten annotations include a G7 chord above the first measure and a C7 chord above the second measure.



A single staff of music in F major, 4/4 time. The melody consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, followed by a repeat sign. Handwritten annotations include a C7 chord above the first measure and a G7 chord above the second measure.



A single staff of music in F major, 4/4 time. The melody consists of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, followed by a repeat sign. Handwritten annotations include a D7 chord above the first measure and a C7 chord above the second measure.

Phrase #6

Slowly

Doo Dot Doo Dot



Musical notation for Phrase #6 in C major, 4/4 time. The first measure contains a dotted quarter note (Doo) and a dotted half note (Dot). The second measure contains a dotted quarter note (Doo) and a dotted half note (Dot). The piece ends with a double bar line and repeat dots.

The "DOT" sound is a heavy accent, while the "DIT" is short, but not meant to be heavily accented.

Easy Groovin'

Slow



Musical notation for 'Easy Groovin'' in B-flat major, 4/4 time. It consists of three staves of music. The first staff starts with a whole note B-flat. The second staff continues with a series of eighth and quarter notes. The third staff features a triplet of eighth notes and continues with a melodic line.

Phrase #7

Smooth legato tonguing is essential for much of jazz music. Give all notes full value, separate them with very light tonguing, and keep them "Swinging."

Doo Doo Doo Doo Doo Doo Doo Doo



Musical notation for Phrase #7 in C major, 4/4 time. The first measure contains four eighth notes (Doo Doo Doo Doo). The second measure contains two eighth notes (Doo Doo). The piece ends with a double bar line and repeat dots.

"Smooth-Doo-Tonguing"

Slow



Musical notation for 'Smooth-Doo-Tonguing' in B-flat major, 4/4 time. It consists of three staves of music. The first staff starts with a whole note B-flat. The second staff continues with a series of eighth and quarter notes. The third staff features a triplet of eighth notes and continues with a melodic line.

Phrase #8 "Slow-Doo-Dot"

Slow Doo Doo Doo Dot Doo

Starlight Sounds

Phrase #9 "Swing Riff"

DU DAT BA DU CA DU CA DU DU DU DU CAT

Freddie's Jump

Phrase #10

Doo Dot Doo Dot

Big Band Bash

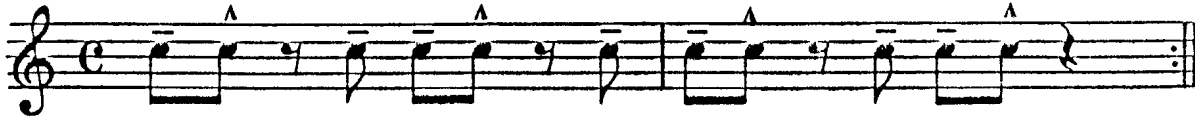
Phrase #11

Doo Dot

Doo Doo Dot

Doo Doo Dot

Doo Doo Dot



Opus 11



Phrase #12

Doo

Dot

Dot

Dot

Dot

Doo Dah

Dah

Dah



Jersey Stomp

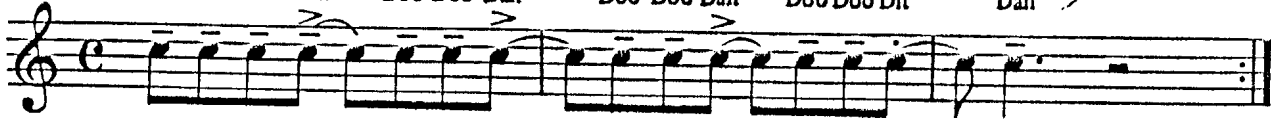
Fast



Use "Dood-en" tonguing on the eighth note phrases.

Phrase #12

DUBA DU DRU BA DU DRU BA DU DRU (PART) Doo Doo Doo Dah Doo Doo Dah Doo Doo Dah Doo Doo Dit Dah



A single staff of music in treble clef, common time (C). The melody consists of eighth and sixteenth notes, with some notes beamed together. There are accents (>) over several notes. The phrase ends with a double bar line.

Soft Winds

Medium



Four staves of music in treble clef, B-flat major (two flats), common time (C). The tempo is marked 'Medium'. The music features a mix of eighth, sixteenth, and quarter notes, with various articulations like accents and slurs. The piece concludes with a double bar line.

Phrase #13

Dot Dot Dot Dot Doo Dah



A single staff of music in treble clef, common time (C). The melody starts with a quarter rest, followed by quarter notes with accents (^) and a dotted quarter note. The phrase ends with a double bar line.

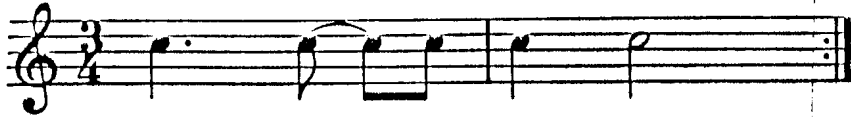
Happy Swing



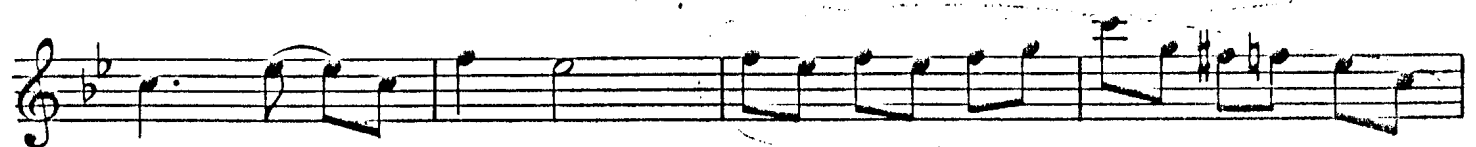
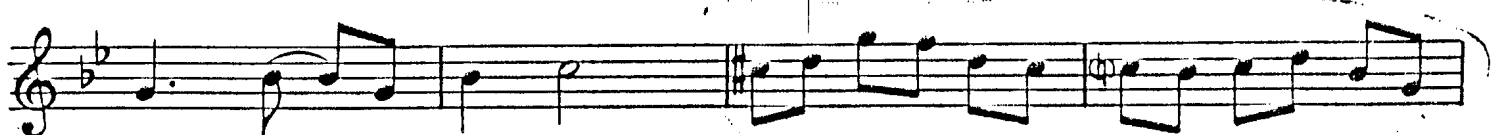
Three staves of music in treble clef, G major (one sharp), common time (C). The tempo is marked 'Happy Swing'. The music is characterized by eighth and sixteenth notes, with many notes having accents (^). The piece ends with a double bar line.

Phrase #14

"3/4 Jazz"



Walkin'



Phrase #15

Doo Dot Doo Dot Doo Doo Doo



"Doo-Dot-Doo-Dot"



Revival Blues

Fast-in one

Musical notation for Revival Blues in 3/4 time, marked "Fast-in one". The piece consists of four staves of music. The first staff is the melody, and the following three staves are accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody features a mix of eighth and quarter notes with various phrasings and slurs.

Bossa Nova Style

In this style, and all other latin styles, the eighth notes are played "Straight", and not in the "Swing" style.

Medium

"To Carlos"

Musical notation for "To Carlos" in 4/4 time, marked "Medium". The piece consists of three staves of music. The first staff is the melody, and the following two staves are accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody features a mix of eighth and quarter notes with various phrasings and slurs.

Light

Latin Holiday

Musical notation for Latin Holiday in 4/4 time, marked "Light". The piece consists of three staves of music. The first staff is the melody, and the following two staves are accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody features a mix of eighth and quarter notes with various phrasings and slurs.

Basie Style Easy Blowin'















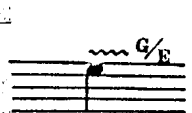


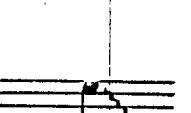
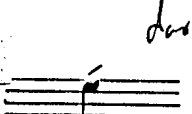
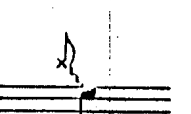

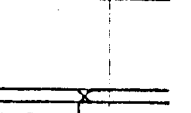

Slow

Whose Blues

Medium blues

Special Effects

The Standardization of Stage Band Articulations

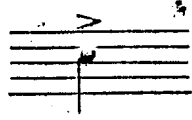
	<p>HEAVY ACCENT Hold full value. <i>Atacada con todo su valor</i></p>		<p>WAH Full tone – not muffled.</p>
	<p>HEAVY ACCENT Hold less than full value. <i>Atacado con poco valor</i></p>		<p>SHORT GLISS UP Slide into* note from below (usually one to three steps).</p>
	<p>HEAVY ACCENT Short as possible. <i>Atacada con el menor valor posible</i></p>		<p>LONG GLISS UP Same as above except longer entrance.</p>
	<p>STACCATO Short – not heavy. <i>Corta - no atacada</i></p>		<p>SHORT GLISS DOWN The reverse of the short gliss up.</p>
	<p>LEGATO TONGUE Hold full value. <i>con todo su valor y legato de lengua</i></p>		<p>LONG GLISS DOWN Same as long gliss up in reverse.</p>
	<p>THE SHAKE A variation of the tone upwards – much like a trill. <i>una variacion de tono hacia arriba.</i></p>		<p>SHORT LIFT Enter note via chromatic or diatonic scale beginning about a third below.</p>
	<p>LIP TRILL Similar to shake but slower and with more lip control. <i>parecido al shake pero mas pesado y con mas control</i></p>		<p>LONG LIFT Same as above except longer entrance.</p>
	<p>WIDE LIP TRILL Same as above except slower and with wider interval. <i>parecido al anterior excepto en lo pesado y con un intervalo mayor</i></p>		<p>SHORT SPILL Rapid diatonic or chromatic drop. The reverse of the short lift.</p>
	<p>THE FLIP Sound note, raise pitch, drop into following note (done with lip on brass)</p>		<p>LONG SPILL Same as above except longer exit.</p>
	<p>THE SMEAR Slide into note from below and reach correct pitch just before next note. Do not rob preceding note.</p>		<p>THE PLOP A rapid slide down harmonic or diatonic scale before sounding note.</p>
	<p>THE DOIT Sound note then gliss upwards from one to five steps.</p>		<p>INDEFINITE SOUND Deadened tone – indefinite pitch.</p>
	<p>DU False or muffled tone</p>		

* NOTE: No individual notes are heard when executing a gliss.

Articulations

Heavy Accent #1

(Hold Full Value)

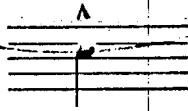


Up tempo



Heavy Accent #2

(Hold Less Than Full Value)

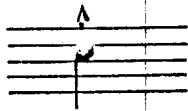


Fast



Heavy Accent #3

(Short As Possible)



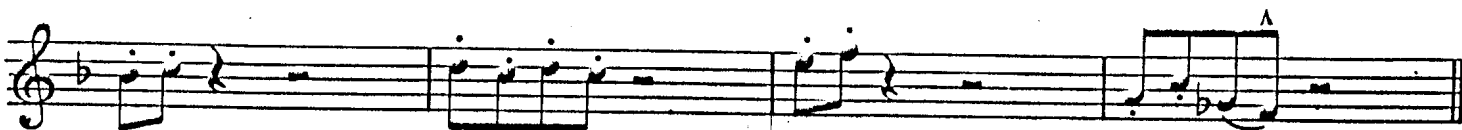
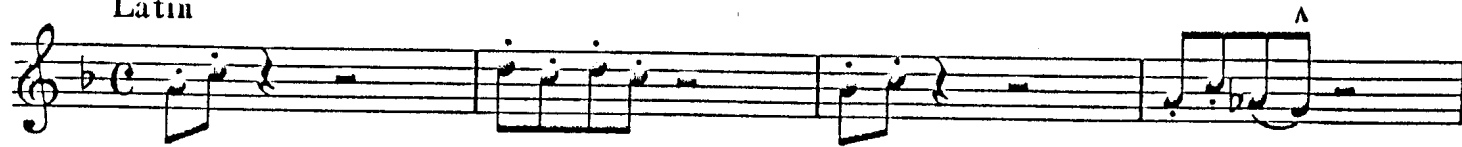
Medium



Standard Staccato

In jazz and contemporary music, the staccato note is played short, but lightly, and not with a heavy tongue.

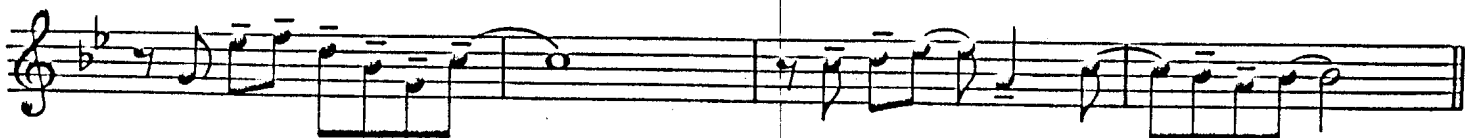
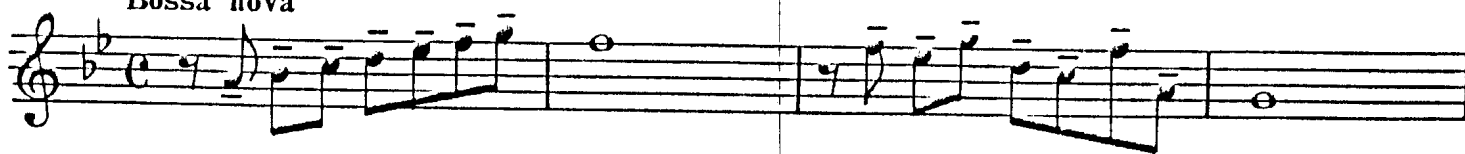
Latin



Standard Legato

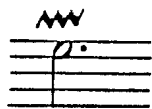
(Hold Full Value, Use Light Tongue)

Bossa nova

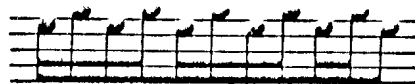


The Shake

Like a trill; usually done by trilling a minor third (three half steps) from the written note.

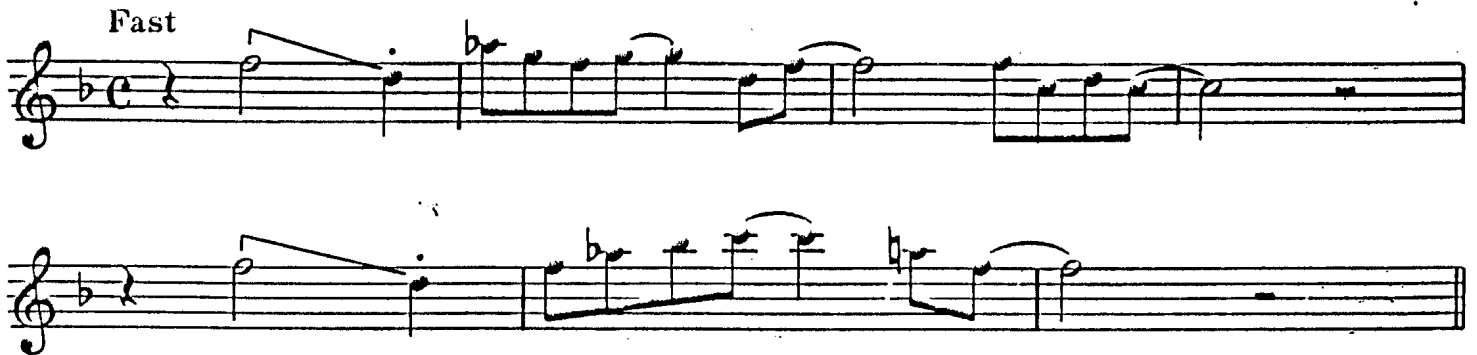
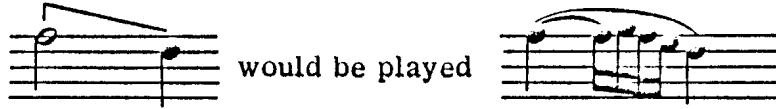


would be played as



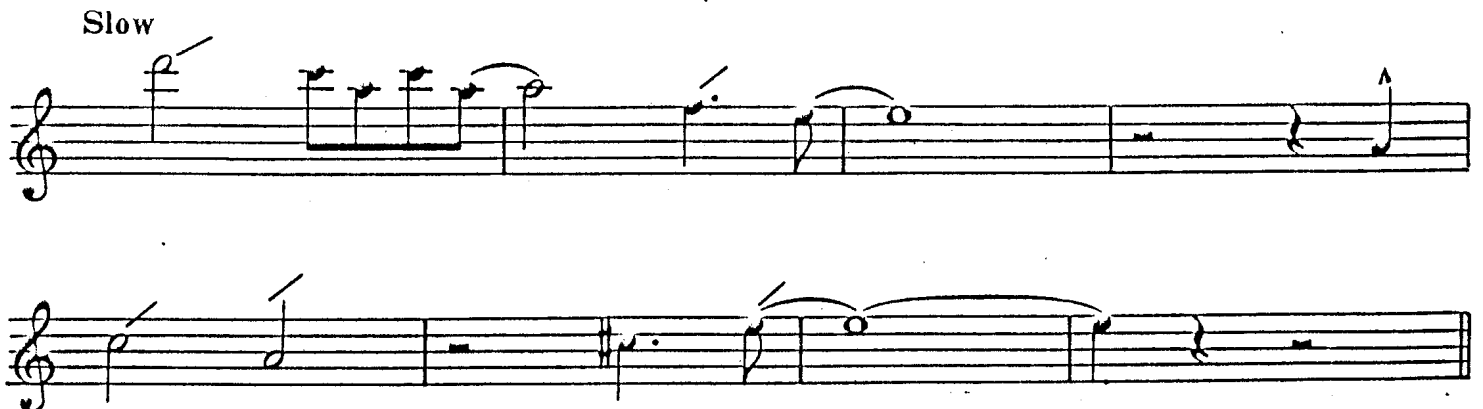
The Flip

A type of "turn" involving notes above and below the written note.



The Smear

Sounding a note below pitch, then slowly bringing it up to pitch just before the next note. This is done by relaxing the embouchure and slightly dropping the jaw to flatten the note, and then bringing the note up to pitch close to the end of its duration. The smear may also be achieved by half-closing the key one-half step below the written note, while also fingering the actual note.

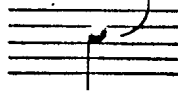


This technique is also called "bending", and is some times notated as:



The Doit

Sound the written note, then "Slide" up one to five steps. The notes in the "Slide"(or gliss) should not sound individually.

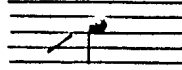


Slow blues



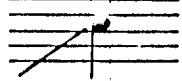
Short Up Gliss

"Sliding" into a note from one to three steps below its written pitch. This can be done with the embouchure and jaw with or without fingering the gliss notes.



Long Up Gliss

Same as short gliss up, but from a greater distance below the written note. Fingering the notes would be necessary. Start three steps to an octave below the written note.



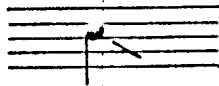
In both cases the actual pitch should be reached at the time that the note would be played if there was no gliss. In other words, the gliss must be played "before the beat".

Gliss Study



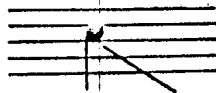
Short Down Gliss

Also called short fall-off. Play the written note for about one-half of its value, then quickly "Slide" down chromatically. The chromatic notes should not sound individually, and there should not be any particular pitch in evidence at the end of the gliss!

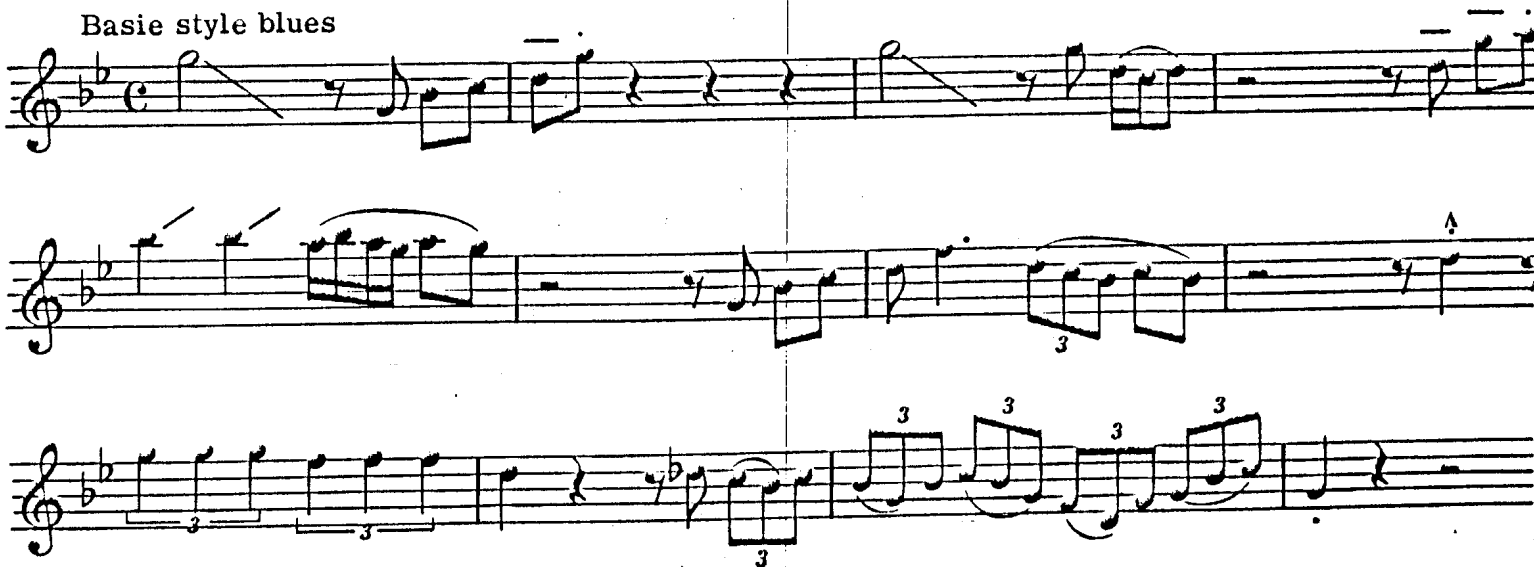


Long Down Gliss

Also called long fall-off. Similar to short gliss down except that the written note is held a little longer and the gliss goes lower and slower.

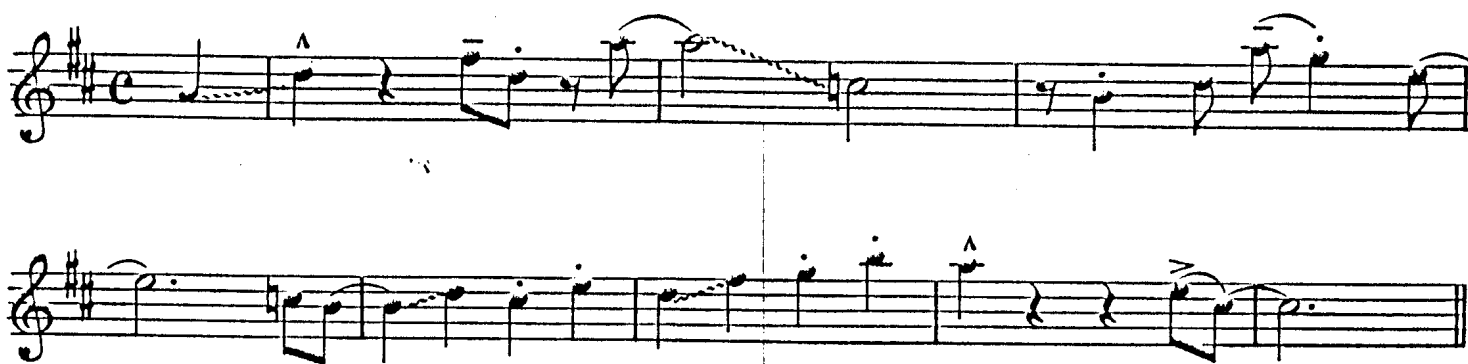


Basie style blues



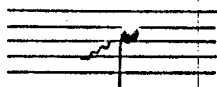
Connecting Gliss

A gliss between two notes. If the notes are no more than a third (two steps) apart, use the chromatic scale to connect them. If the notes are more than a third apart, use an applicable major or minor scale. Let the first note sound for at least half of its value before starting the gliss.



Short Lift

Start about three steps below the written note and "rip" into it using chromatic and/or diatonic movement.

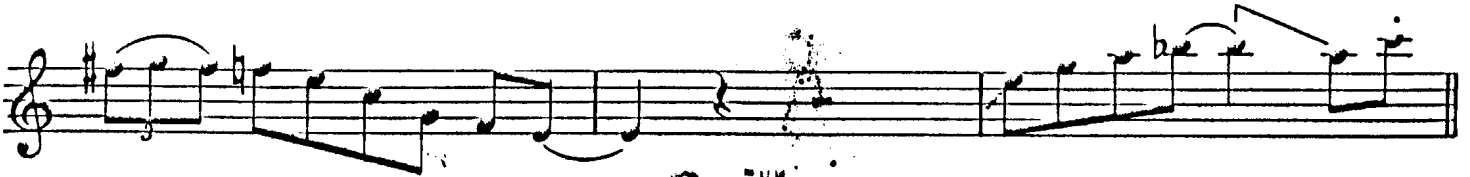
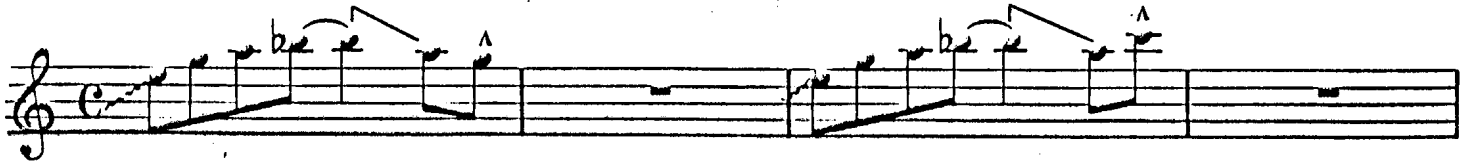


Long Lift

Start about five or six steps below and use diatonic movement to "rip" into the note.



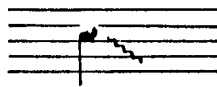
Lifts



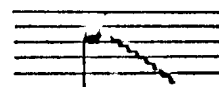
Spills

The reverse of the lift; keys should be heard moving after the air has stopped.

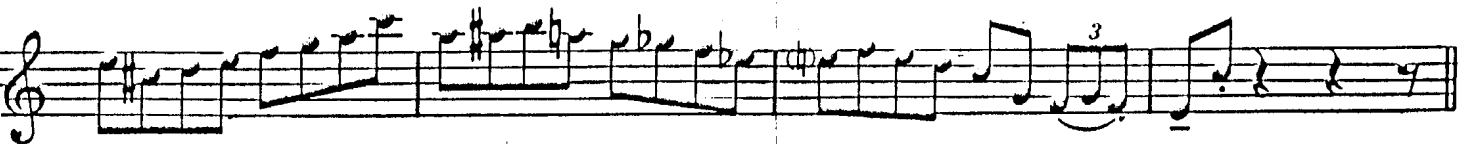
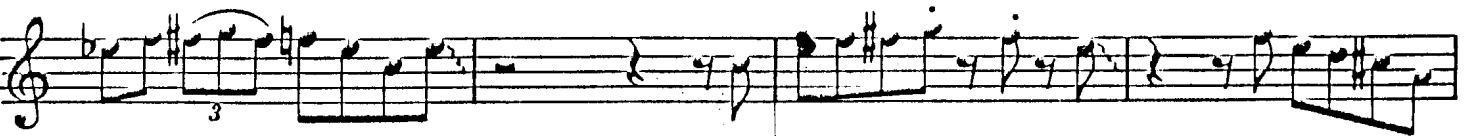
Short Spill



Long Spill



Spill Spell

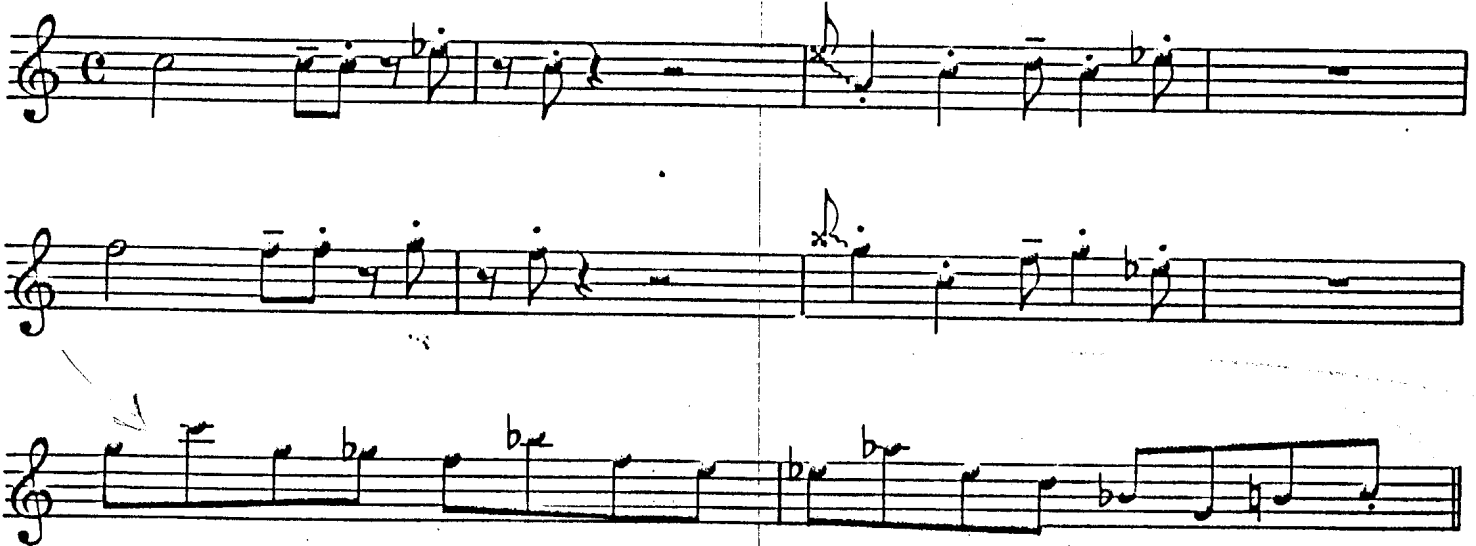


Plop

A type of spill, done from about a fifth above the written note. The scale is played very quickly and clarity of scale notes is not important.



Plopping Along

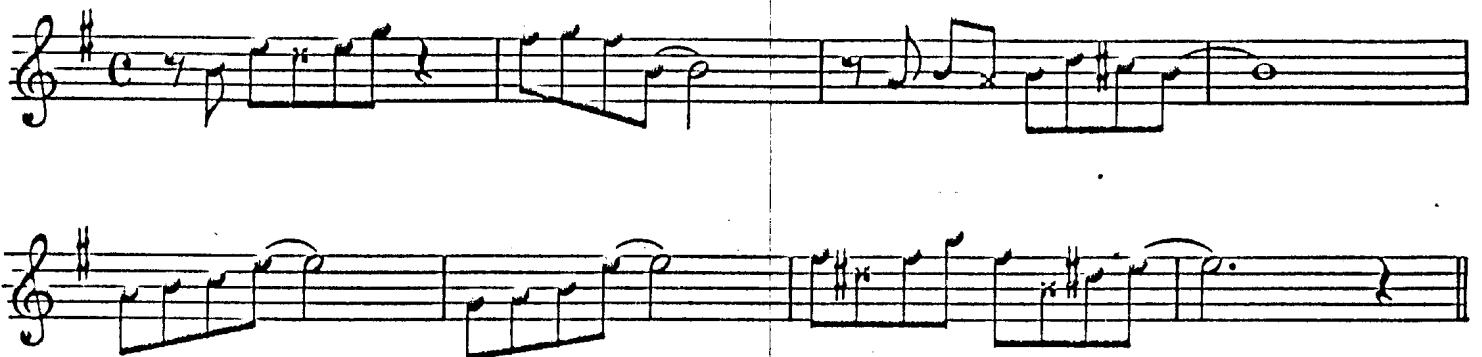


Indefinite Sound

Also called "ghosting". The note is played with a deadened tone, and is "inferred" rather than actually played out. The effect is produced by laying the top of the tongue against the reed, which mutes the tone. Do not press hard against the reed as this can close off the mouthpiece completely.



Indefinitely



Be-Bop

Much of today's jazz remains under the influence of "be-bop" phrasing. All of the following studies should be played slowly at first. Keep the tonguing light. Remember—the studies should swing. They should not sound mechanical. Use breath accents for phrasing instead of a lot of tonguing.

Changes

Up tempo

Two staves of musical notation for the 'Changes' study. The first staff begins with a treble clef and a common time signature (C). The melody consists of eighth and sixteenth notes, with a key signature change to one sharp (F#) in the second measure. The second staff continues the melody, featuring a triplet of eighth notes in the fourth measure and ending with a quarter rest.

Riff For Clifford

Very fast

Three staves of musical notation for the 'Riff For Clifford' study. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff changes the key signature to one flat (Bb). The third staff continues the piece, featuring a triplet of eighth notes in the fourth measure. The notation includes various rhythmic patterns and rests.

Breezin'

Three staves of musical notation for the piece 'Breezin'' in G major, 4/4 time. The first staff contains the main melody with a triplet of eighth notes in the eighth measure. The second staff provides a harmonic accompaniment. The third staff continues the accompaniment with another triplet of eighth notes in the eighth measure.

Medium groove

Be-Bop Blue

Three staves of musical notation for the piece 'Be-Bop Blue' in B-flat major, 4/4 time. The first staff shows the melody with a dotted quarter note in the first measure. The second and third staves provide a rhythmic accompaniment with eighth and sixteenth notes.

Theme For Bird

Three staves of musical notation for the piece 'Theme For Bird' in G major, 4/4 time. The first staff features a melodic line with a triplet of eighth notes in the eighth measure and an accent (^) over the eighth note in the ninth measure. The second and third staves provide a harmonic accompaniment.

The Messenger

Musical score for 'The Messenger' in G minor, 3/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a half note G4, followed by quarter notes A4-Bb4, C5-Bb4, and D5. The second staff continues the melody with quarter notes E5-D5, C5-Bb4, and A4. The third staff features a more complex melodic line with eighth and sixteenth notes, including a triplet of eighth notes (G4-A4-Bb4) and a final quarter note G4.

Cookin'

Up tempo

Musical score for 'Cookin'' in G minor, 3/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a half note G4, followed by quarter notes A4-Bb4, C5-Bb4, and D5. The second staff continues the melody with quarter notes E5-D5, C5-Bb4, and A4. The third staff features a more complex melodic line with eighth and sixteenth notes, including a triplet of eighth notes (G4-A4-Bb4) and a final quarter note G4.

Cool Affair

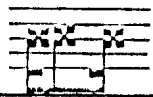
Musical score for 'Cool Affair' in G major, 3/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a half note G4, followed by quarter notes A4-B4, C5-B4, and D5. The second staff continues the melody with quarter notes E5-D5, C5-B4, and A4. The third staff features a more complex melodic line with eighth and sixteenth notes, including a triplet of eighth notes (G4-A4-B4) and a final quarter note G4.

Rock

Rock music is characterised by hard-driving "even-eights" rhythms. The swing-style eighth note approach is not used in rock.

Study #1

Rhythm Exercise

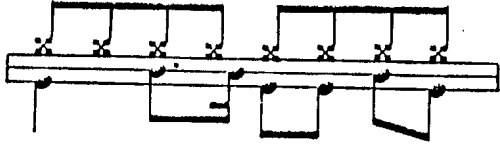


is a rhythm pattern frequently found in rock. The following exercise should help in understanding the rhythm.

Slowly

Study #2

Rhythm



Study #3



Soul Riff



Soul Groove



Detroit Dance

Disco-rock

The first two staves of music for 'Detroit Dance' are in treble clef with a key signature of one flat (Bb) and a common time signature (C). The first staff begins with a melodic line featuring eighth and sixteenth notes, including a triplet of eighth notes. The second staff continues the melody with similar rhythmic patterns and includes a triplet of eighth notes.

Rhythm

The rhythm notation consists of two staves. The top staff shows a sequence of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The bottom staff shows a sequence of quarter notes.

Choctaw Bridge

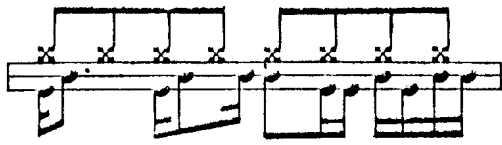
Medium-rock

The 'Choctaw Bridge' section consists of three staves of music in treble clef, one flat key signature, and common time. The first staff starts with a melodic line and includes a triplet of eighth notes. The second and third staves continue the melody with various rhythmic patterns, including eighth and sixteenth notes.

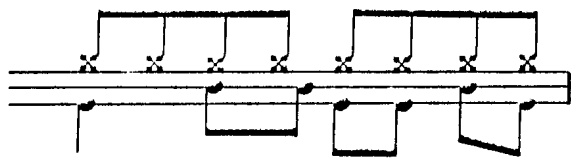
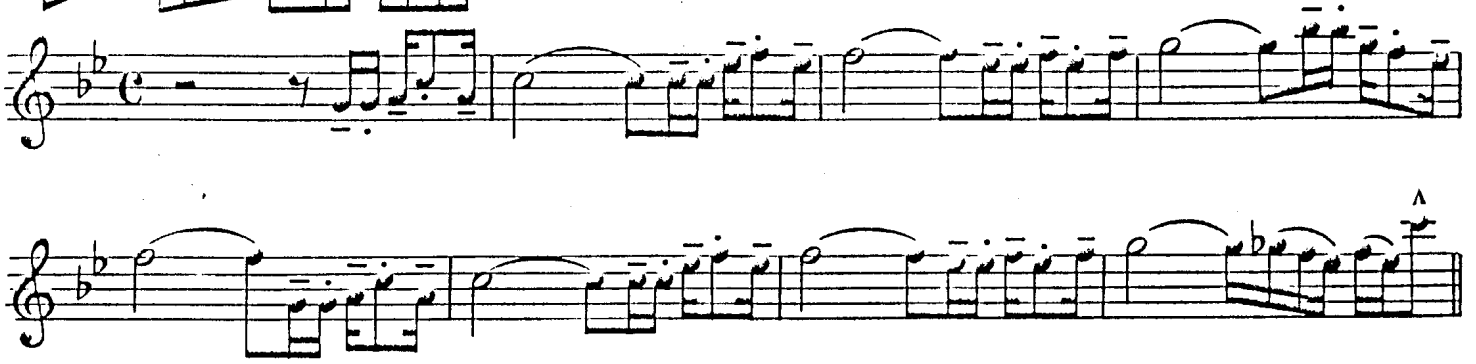
Aretha

The 'Aretha' section consists of three staves of music in treble clef, one flat key signature, and common time. The first staff begins with a melodic line. The second and third staves continue the melody with various rhythmic patterns, including eighth and sixteenth notes.

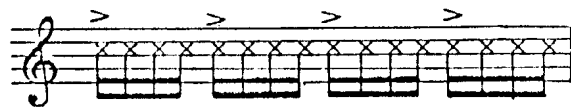
Rhythm



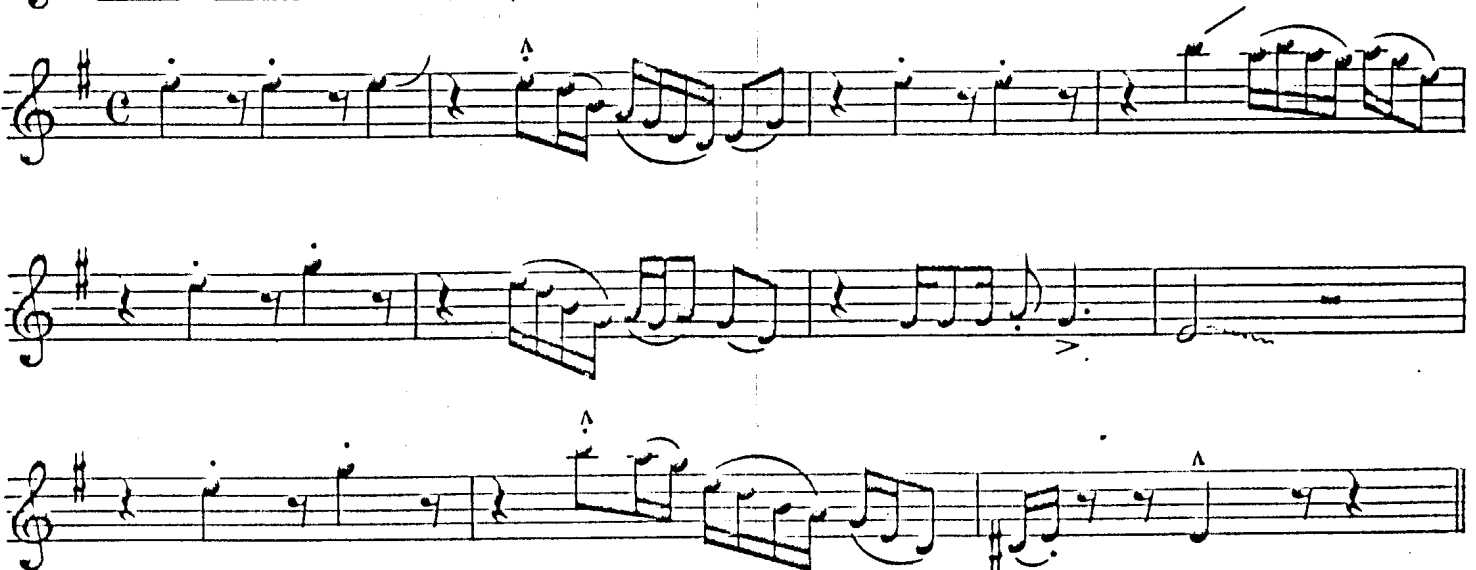
Midnight Ride



Hard Driver



Blues Riff



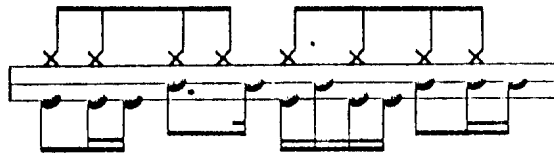
Soul Prelude



Rhythm



Motown Groove

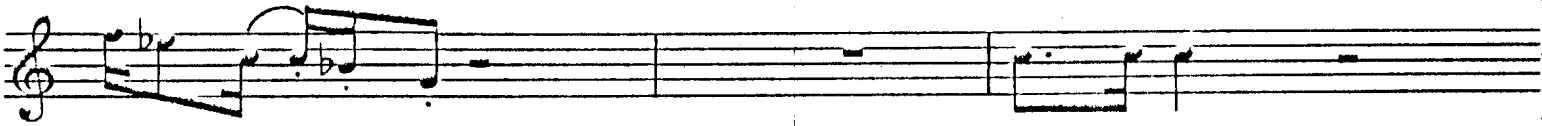
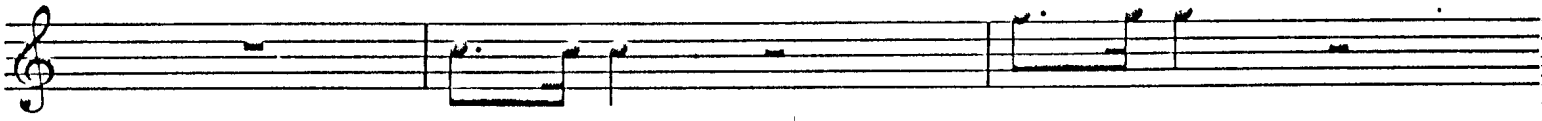
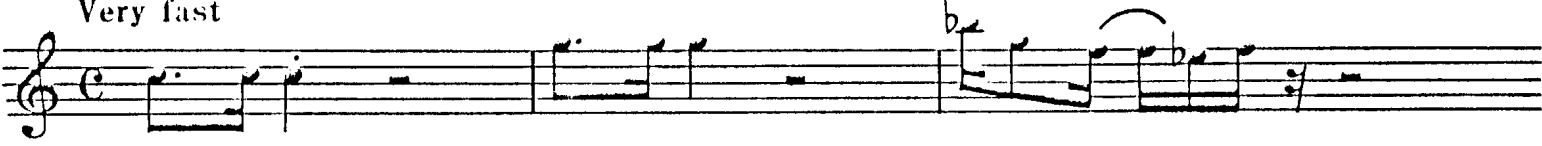


Basically Soul

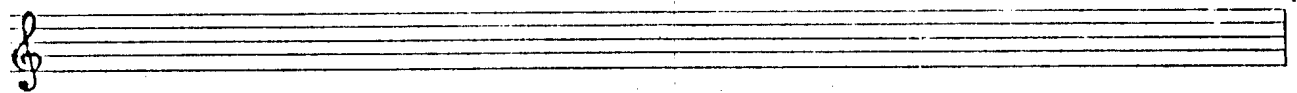
Rhythm



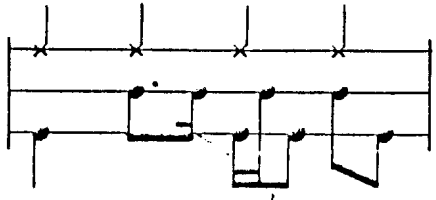
Very fast



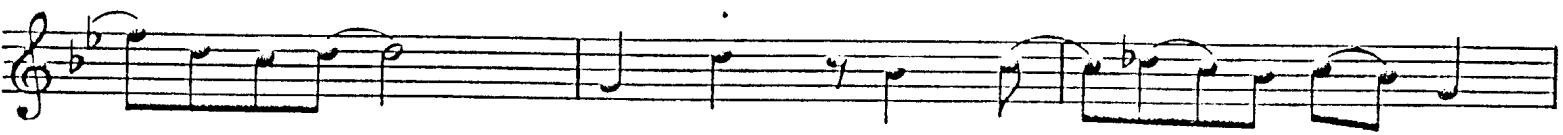
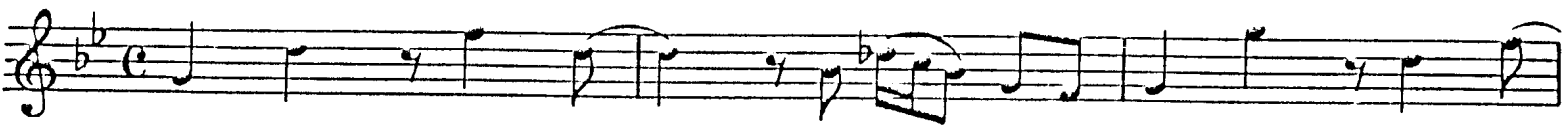
Chicago



Cow Bell



Latin Rock



West Side Slide

Medium



Blues Boogie

Three staves of musical notation for 'Blues Boogie'. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The second and third staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The notation consists of eighth and sixteenth notes, with some slurs and accents.

Blues Bop

Up tempo

Three staves of musical notation for 'Blues Bop'. The first staff is in treble clef with a common time signature and includes the instruction 'Up tempo'. The second and third staves are in treble clef with a key signature of one flat (B-flat) and a common time signature. The notation is more complex, featuring many sixteenth notes, triplets, and slurs.

In a be-bop style blues like this, almost no tongue is used, and most phrasing is achieved by the use of breath accents.

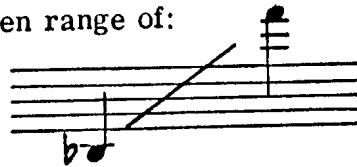
Jazz Techniques

Jazz and Contemporary Music requires certain techniques (especially in solo performance) which frequently are not perfected in studying traditional saxophone literature. There are two extremes to avoid. I have heard players with great ideas who simply did not have the technique to express themselves properly. Also, I have listened to players with great technique who played so cleanly and "legitimately" that they sounded dated and square. In studying the following pages, remember to achieve sharp and clean technique; but keep in mind that in applying technical facility—you must phrase properly so as to convey the feeling and beat of the music. Remember this—Great Technique is an incomparable asset to any style.

Technical Studies

It is important to have control and technical facility over the whole range of the saxophone.

These studies will work within the basic written range of:



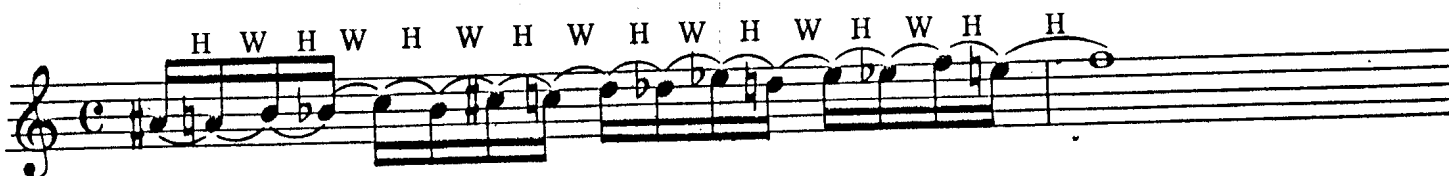
Notes above F, while possible, will not be dealt' with in this text.

Movable Patterns

Pattern #1



Notice the "formula" used to build this pattern:
From the starting note, a sequence of half step down-whole step up is used:



A half-step is used to resolve the pattern.

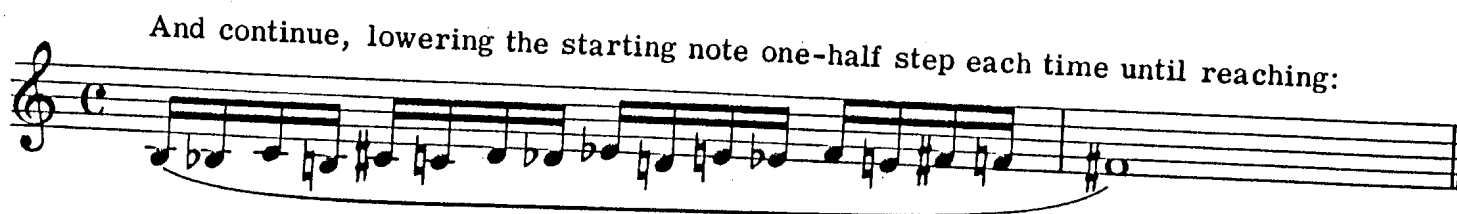
The student should continue this pattern, raising the starting note one-half step each time until reaching:



At this point - go to:



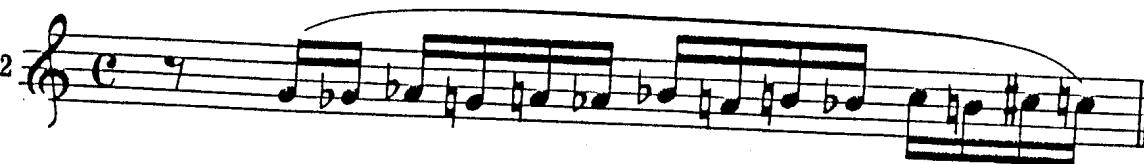
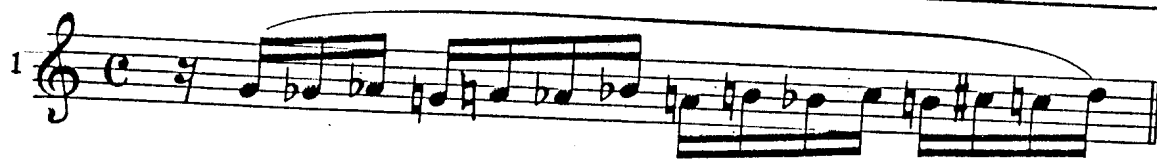
And continue, lowering the starting note one-half step each time until reaching:



And continue, lowering the starting note one-half step each time until reaching:

Rhythmic Variations on Pattern #1

Learning to start each of these patterns on different parts of the beat will be of tremendous help when improvising. Each of the following variations should be practiced using all possible starting notes as described in the previous section.



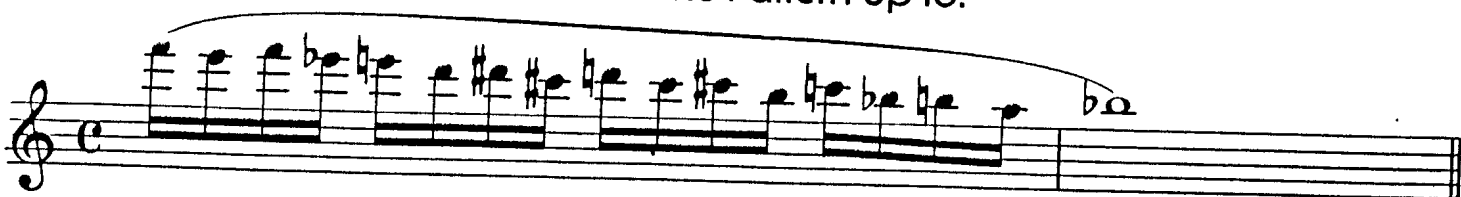
Movable Pattern #2



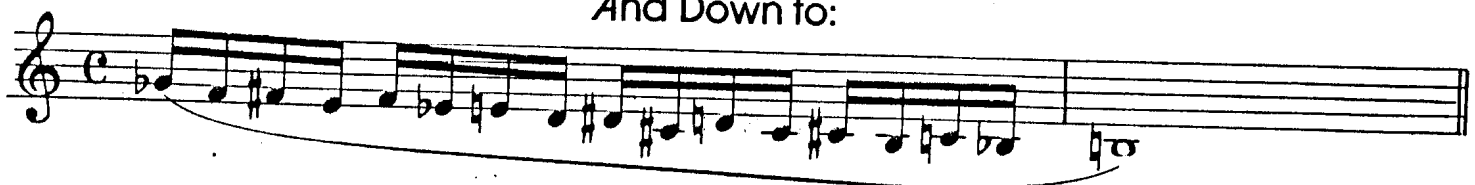
The formula for this pattern is:

- 1) Half step down from starting note
- 2) Then alternate half step up-whole step down

Continue the Pattern Up to:



And Down to:



Variations on Pattern #2

to be played from all starting notes



Articulation

The following patterns are valuable as articulation studies and as helpful phrases for playing through chord changes when improvising. First--learn the phrase and be able to "swing" on it. Second--memorize the phrase. Third--play the phrase down or up chromatically (Playing it up or down through the various keys by ear or memory is strongly recommended) Finally--play in all keys by ear.

The image displays eight musical staves, each representing a different key signature. Each staff contains two lines of music. The first line of each staff shows a melodic phrase starting with a quarter note followed by eighth notes, and ending with a whole note. The second line shows a similar phrase with a different articulation, featuring a dotted quarter note followed by eighth notes, and ending with a whole note. The keys, indicated by the key signature at the beginning of each staff, are: C major (C), F major (F), Bb major (Bb), Eb major (Eb), and Ab major (Ab). The remaining three staves do not have a key signature label, but they follow the same chromatic sequence as the previous ones.

Db

Gb

F#

B

E

A

D

G

Variations on Pattern #1

var 1  continue down chromatic

var 2  continue

var 3  continue

var 4  continue

var 5  continue

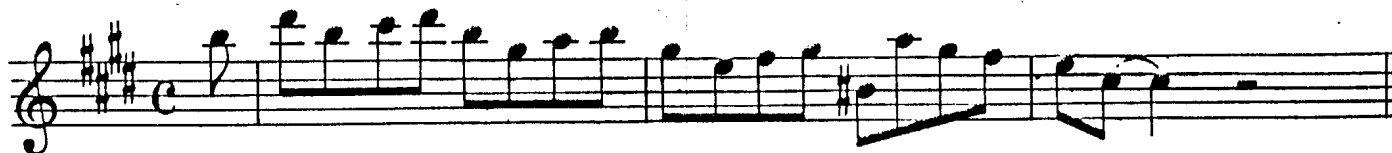
var 6  continue

var 7  continue

var 8  continue

var 9  continue

Pattern #2



F# min

Musical staff for F# minor in treble clef, common time. The key signature has two sharps (F# and C#). The melody consists of eighth notes and quarter notes, ending with a whole note.

B min

Musical staff for B minor in treble clef, common time. The key signature has two sharps (F# and C#). The melody consists of eighth notes and quarter notes, ending with a whole note.

Musical staff for E minor in treble clef, common time. The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes, ending with a whole note.

E min

Musical staff for E minor in treble clef, common time. The key signature has one sharp (F#). The melody consists of eighth notes and quarter notes, ending with a whole note.

A min

Musical staff for A minor in treble clef, common time. The key signature has no sharps or flats. The melody consists of eighth notes and quarter notes, ending with a whole note.

D min

Musical staff for D minor in treble clef, common time. The key signature has one flat (Bb). The melody consists of eighth notes and quarter notes, ending with a whole note.

Musical staff for G minor in treble clef, common time. The key signature has two flats (Bb and Eb). The melody consists of eighth notes and quarter notes, ending with a whole note.

G min

Musical staff for G minor in treble clef, common time. The key signature has two flats (Bb and Eb). The melody consists of eighth notes and quarter notes, ending with a whole note.

Articulation Variations on Pattern #2

var 1  continue up
down
chromatica

var 2  continue


var 3  continue


var 4  continue

var 5  continue

var 6  continue

var 7  continue

var 8  continue

var 9  continue

Pattern #3

The image displays 12 staves of musical notation, each representing a different key signature. The keys are: C, F, B \flat , E \flat , A \flat , D \flat , G \flat , F \sharp , B, E, D, and G. Each staff contains a sequence of notes and rests, with some notes marked with accidentals (sharps, flats, naturals). The notation is in a single melodic line on a five-line staff.

Articulation Variations on Pattern #3

var 1



Musical staff for variation 1, showing a sequence of notes with various articulations (accents, slurs, and ties) in a treble clef, common time signature.

var 2



Musical staff for variation 2, showing a sequence of notes with various articulations (accents, slurs, and ties) in a treble clef, common time signature.

var 3



Musical staff for variation 3, showing a sequence of notes with various articulations (accents, slurs, and ties) in a treble clef, common time signature.

var 4



Musical staff for variation 4, showing a sequence of notes with various articulations (accents, slurs, and ties) in a treble clef, common time signature.

var 5



Musical staff for variation 5, showing a sequence of notes with various articulations (accents, slurs, and ties) in a treble clef, common time signature.

var 6



Musical staff for variation 6, showing a sequence of notes with various articulations (accents, slurs, and ties) in a treble clef, common time signature.

var 7



Musical staff for variation 7, showing a sequence of notes with various articulations (accents, slurs, and ties) in a treble clef, common time signature.

var 8



Musical staff for variation 8, showing a sequence of notes with various articulations (accents, slurs, and ties) in a treble clef, common time signature.

var 9



Musical staff for variation 9, showing a sequence of notes with various articulations (accents, slurs, and ties) in a treble clef, common time signature.

Chord and Scale Studies

In this section, effort should be made to develop both technical and aural (hearing) skills.

Jazz musicians speak of players who have "good ears." This refers to players who have developed their aural skills to the point where they can instantly recognize and react to scales, chords, and intervals which are either played by someone else or that occur in a player's own mind as an "idea."

To help develop these skills, it is recommended that the student play and sing all of the exercises in this section. The singing is very important as it will help develop the aural skills internally.

Here is a procedure for practicing in this fashion:

1. Play the exercise until it sounds familiar. Really listen to what is being played. Don't ever practice with your "ears closed."
2. Sing the exercise using either syllables, letter names, or scale step numbers.
3. Play it again on the instrument and compare.

The development of these skills is not easy and will probably not come quickly, but serious effort will pay off; and the results are definitely worth the effort.

Chord Studies

The important thing in studying chords is to learn to hear the relationship of intervals within a given chord. Training the ear by applying the following studies will help the Sax player begin to improvise with both technical and harmonic freedom.

Scale Building

Study the following section on scale building and constructing chords from scale degrees, so that you will understand the musical theory behind the studies that follow.

Major Scale

A MAJOR SCALE IS A SERIES OF EIGHT NOTES ARRANGED IN A PATTERN OF WHOLE STEPS AND HALF STEPS.

C Major Scale C D E F G A B C

Root 2nd 3rd 4th 5th 6th 7th Octave
1/2 STEP 1/2 STEP

C to D =	Whole Step
D to E =	Whole Step
E to F =	1/2 Step
F to G =	Whole Step
G to A =	Whole Step
A to B =	Whole Step
B to C =	1/2 Step

TO CONSTRUCT A MAJOR SCALE WE FIRST START WITH THE NAME OF THE SCALE (Frequently called the Root or Tonic). WITH THE C SCALE THIS WOULD BE THE NOTE "C". THE REST OF THE SCALE WOULD FALL IN LINE AS FOLLOWS:

SCALE TONES	DISTANCE FROM PRECEDING NOTE
ROOT (C)	
2nd (D)	WHOLE STEP
3rd (E)	WHOLE STEP
4th (F)	1/2 STEP
5th (G)	WHOLE STEP
6th (A)	WHOLE STEP
7th (B)	WHOLE STEP
Octave (C)	1/2 STEP

WITH THE ABOVE FORMULA YOU CAN CONSTRUCT ANY MAJOR SCALE!

G Major Scale

TO CONSTRUCT THE G MAJOR SCALE, START WITH THE NOTE G, CONSTRUCT IT AS FOLLOWS:

Root 2nd 3rd 4th 5th 6th 7th Octave
1/2 STEP 1/2 STEP

NOTICE THAT IN ORDER TO MAKE OUR FORMULA WORK WITH THE G SCALE WE MUST SHARP (#) THE F. THERE MUST BE A WHOLE STEP BETWEEN THE 6th AND 7th TONES OF THE SCALE. IN ORDER TO ESTABLISH A WHOLE STEP BETWEEN E AND F WE MUST SHARP THE F.

Note : The student's success in learning to hear chords in this section is entirely dependant upon his diligence in playing the chord study examples in all keys!

CHORD BUILDING CHART*

<i>Chord Type</i>	<i>Scale Degrees Used</i>	<i>Symbols</i>
Major	Root, 3rd, 5th	Maj
Minor	Root, b3rd, 5th	mi, -, m
Diminished	Root, b3rd, b5th, b7th	dim, °
Augmented	Root, 3rd, #5th	+, aug.
Dominant Seventh	Root, 3rd, 5th, b7th	dom. 7, 7
Minor Seventh	Root, b3rd, 5th, b7th	-7, min 7
Major Seventh	Root, 3rd, 5th, maj. 7th	M7, ma 7
Major Sixth	Root, 3rd, 5th, 6th	M6, M6, 6
Minor Sixth	Root, b3rd, 5th, 6th	mi 6, -6
Seventh #5th	Root, 3rd, #5th, b7th	7 [#] , 7 ^b
Seventh b5th	Root, 3rd, b5th, b7th	7 ⁻ , 7 ^b
Major 7th b3rd	Root, b3rd, 5th, maj. 7th	Ma 7 ⁻³
Minor 7th b5th	Root, b3rd, b5th, b7th	mi 7 ⁻⁵ , -7 ^b
Seventh Suspended 4th	Root, 4th, 5th, b7th	7 sus 4
Ninth	Root, 3rd, 5th, b7th, 9th	9
Minor Ninth	Root, b3rd, 5th, b7th, 9th	mi 9, -9
Major Ninth	Root, 3rd, 5th, maj. 7th, 9th	Ma 9
Ninth Augmented 5th	Root, 3rd, #5th, b7th, 9th	9 [#] , 9 ^{#5}
Ninth Flatted 5th	Root, 3rd, b5th, b7th, 9th	9 ⁻ , 9 ^b
Seventh b9	Root, 3rd, 5th, b7th, b9th	7 ⁻⁹ , 7 ^{b9}
Augmented Ninth	Root, 3rd, 5th, b7th, #9th	9 [#] , 7 ^b
9/6	Root, 3rd, 5th, 6th, 9th	9, 6 add 9
Eleventh	Root, 3rd, 5th, b7th, 9th, 11th	11
Augmented Eleventh	Root, 3rd, 5th, b7th, 9th, #11th	11 [#] , 7 aug 11
Thirteenth	Root, 3rd, 5th, b7th, 9th, 11th, 13th	13
Thirteenth b9	Root, 3rd, 5th, b7th, b9th, 11th, 13th	13 ^{b9}
Thirteenth beb5	Root, 3rd, b5th, b7th, b9th, 11th, 13th	13 ^{b5}

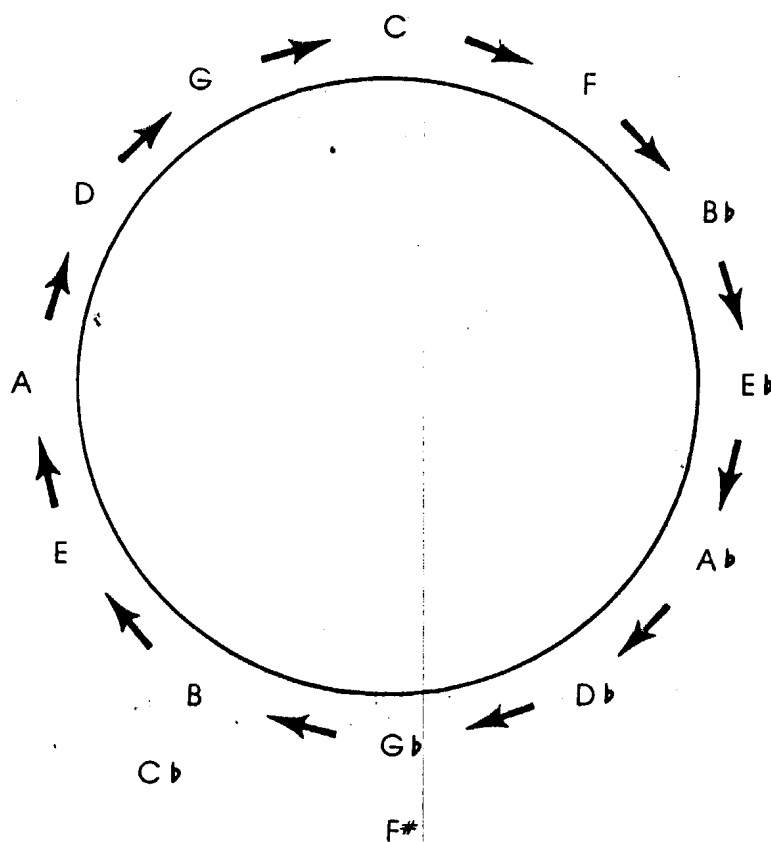
Half Diminished

Root, b3rd, b5th, b7th

Ø

*Note—To arrive at scale degrees above 1 octave, (i.e. 9th, 11th, 13th) continue your scale up 2 octaves and keep numbering. The 2nd scale degree will be the 9th tone as you begin your second octave.

Order of Keys for Practicing



The circle is known as the "Circle of Fifths" because each tone is the interval of a perfect fifth lower than the tone preceding it.

Dominant 7th Chord



* The dominant seventh chord usually resolves to a fourth.
(Play the arpeggio and then sing it. Singing is essential for ear training.)



Dominant 7th Scale



Study #1



Study #2







Study #3



All chords, scales and studies should be played in all keys, using the following order and this procedure

- 1) Start on the lowest possible root:

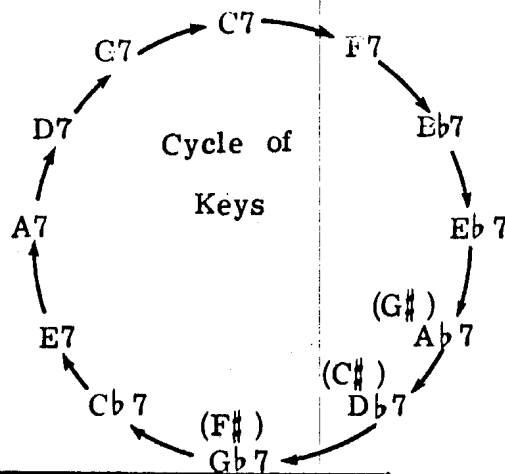
Example - in the key of F, start on  not on 

- 2) Play each as high as possible (up to and including high F) as determined by the notes in the particular chord, scale or study, and down as low as possible.
- 3) Play back up to finish on the starting note.

Resolution of Dominant 7th

The dom. 7th usually resolves to a chord down a fifth (or up a fourth).

Thus:



Note: Practice the above studies in all keys!

Blowin' Dom. 7th Through the Keys

The image displays a musical score for a saxophone exercise titled "Blowin' Dom. 7th Through the Keys". The score is written in treble clef and consists of seven staves of music. Each staff represents a different key signature, with the key name indicated above the staff. The music is a continuous melodic line with eighth and sixteenth notes, often beamed together. The keys shown are: C, Bb, Ab, Gb, E, D, and C (F). The notation includes various rhythmic patterns and phrasing, typical of jazz improvisation exercises.

For a complete study into the technical and harmonic aspects of Jazz Improvising. See Bill Bay's Sax Improvising.

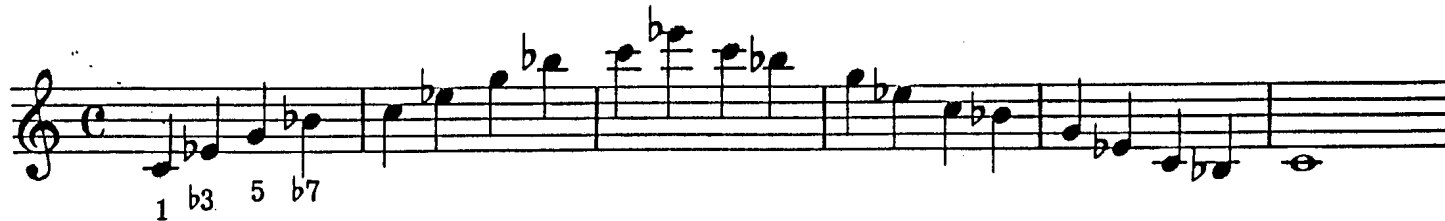
Minor 7th Chord

Dominant 7th

Minor 7th



The basic resolution of a minor 7th chord is to IV7.
Thus, Cm7 → F7.



Minor 7th Scale



Study #1



Study #2

Musical notation for Study #2, consisting of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The melody is primarily eighth-note based. The second and third staves continue the melody with various rhythmic patterns, including sixteenth-note runs. The fourth staff concludes the piece with a final cadence on a whole note.

Study #3

Musical notation for Study #3, consisting of two staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The melody is primarily eighth-note based. The second staff continues the melody with various rhythmic patterns, including sixteenth-note runs, and concludes with a final cadence on a whole note.

Blowin' Minor 7th Through the Keys

C F

Bb Eb

Ab Db

Gb B or Cb

E A

D G

C

Play and sing!

7^b5

Dom7 Min7 7^b5

7^b5 Chord

The 7^b5 chord resolves usually in 2 alternate ways.
1. To a 4th step thus: (C7^b5 →) F
2. Or to a half step lower thus: (C7^b5 →) B

1 3 b5 b7

7^b5 Scale

Study #1

Study #2

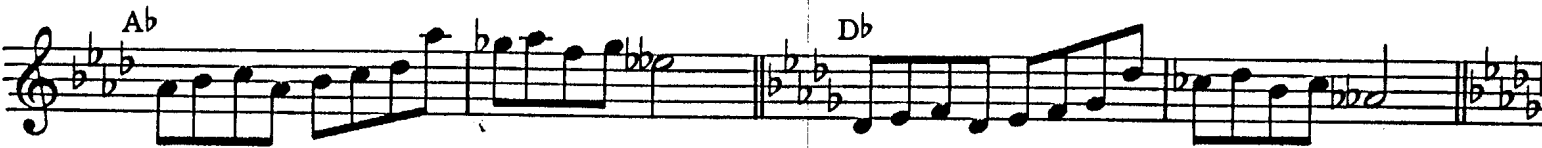
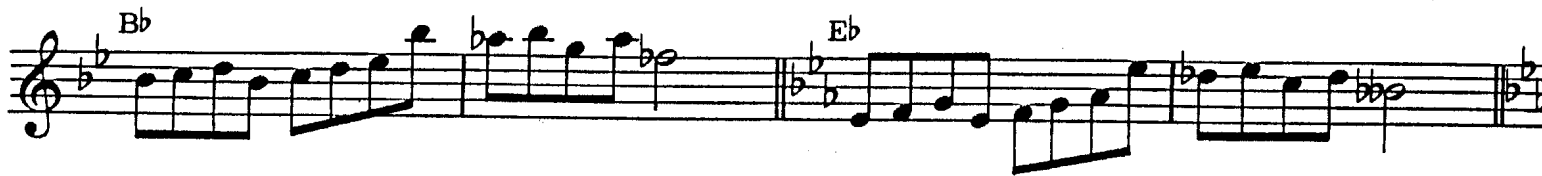
Study #3

Two staves of musical notation in C major. The first staff begins with a treble clef and a common time signature (C). The melody consists of eighth and sixteenth notes, with various accidentals (flats and naturals) applied to the notes. The second staff continues the melody, ending with a whole note G on the second line of the staff.

Modulating Down 1/2 Step

Four staves of musical notation illustrating a chromatic modulation down by a half step. Each staff begins with a treble clef and a common time signature (C). The notes are grouped by chords, with the chord name labeled above the staff. The sequence of chords is: C, B, Bb, A, Ab, G, Gb, F, E, Eb, D, Db, and C. The modulation is achieved by changing the key signature by one flat at each step. The final staff ends with a whole note C on the second line of the staff.

Blowin 7 \flat 5 Through the Keys



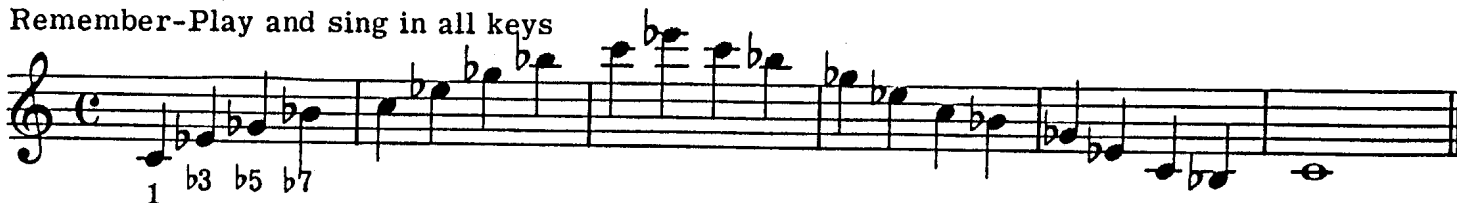
Minor 7^b5

Dom7. Min7 7^b5 Min7^b5



The minor 7^b5 is used frequently when Improvising.
It usually resolves to a dominant 7th chord a 4th above.
Thus: Cmi7^b5 → F7
Play the following studies in all keys.

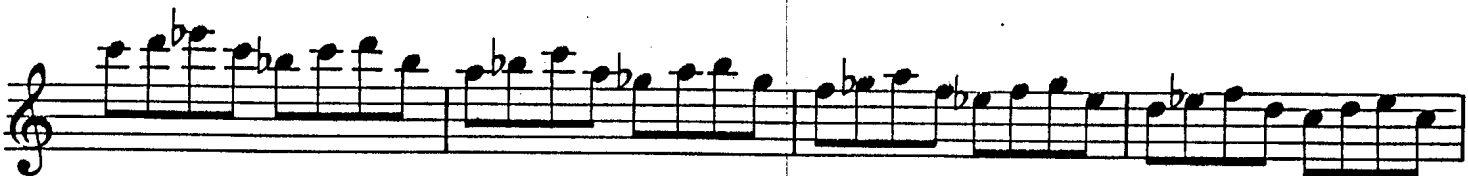
Remember-Play and sing in all keys



Minor 7^b5 Scale



Study #1



Study #2

Musical notation for Study #2, consisting of four staves of music in C major, 4/4 time. The first staff starts with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with various accidentals (flats) throughout. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth staff concludes the study with a final note on a whole rest.

Study #3

Musical notation for Study #3, consisting of two staves of music in C major, 4/4 time. The first staff starts with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with various accidentals (flats) throughout. The second staff continues the melodic line with similar rhythmic patterns, ending with a final note on a whole rest.

Common Phrase Using Mi 7 5

Musical notation for the Common Phrase Using Mi 7 5, consisting of two staves of music in C major, 4/4 time. The first staff starts with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with various accidentals (flats) throughout. The second staff continues the melodic line with similar rhythmic patterns, ending with a final note on a whole rest. A triplet of eighth notes is marked with a '3' below it in the second staff.

Blowin' Mi 7 \flat 5 Through the Keys



Augmented 7th

A musical staff in treble clef with a common time signature (C). It contains five measures of music, each with a chord label above it: Dom7th, Min7th, 7b5, Min7b5, and 7#5. The notes are: C4-E4-G4-Bb4 (Dom7th), C4-Eb4-G4-Bb4 (Min7th), C4-E4-G4-Bb4 (7b5), C4-Eb4-G4-Bb4 (Min7b5), and C4-E4-G4-Bb4 (7#5). The final measure has a circled Bb4 note.

As with most 7th chords, the 7+5 chord resolves to a 4th above.
Thus: C7+5 → F

7+5

A musical staff in treble clef with a common time signature (C). It shows a scale starting on C4. The notes are: C4, D4, E4, F#4, G4, A4, Bb4, C5. Below the first four notes are the numbers 1, 3, #5, b7. The scale is played in a descending pattern.

7+5 Scale

A musical staff in treble clef with a common time signature (C). It shows the 7+5 scale with slurs and accents over the notes, indicating a specific articulation or phrasing.

Study #1

The first line of Study #1, a musical staff in treble clef with a common time signature (C). It contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, Bb4, C5, then descending: Bb4, A4, G4, F#4, E4, D4, C4.

The second line of Study #1, a musical staff in treble clef with a common time signature (C). It contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, Bb4, C5, then descending: Bb4, A4, G4, F#4, E4, D4, C4.

The third line of Study #1, a musical staff in treble clef with a common time signature (C). It contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, Bb4, C5, then descending: Bb4, A4, G4, F#4, E4, D4, C4.

The fourth line of Study #1, a musical staff in treble clef with a common time signature (C). It contains a sequence of eighth notes: C4, D4, E4, F#4, G4, A4, Bb4, C5, then descending: Bb4, A4, G4, F#4, E4, D4, C4.

Study #2

Study #2 consists of four staves of music in treble clef with a common time signature (C). The first staff begins with a C-clef and a common time signature. The music is written in a single melodic line. The second and third staves continue the melodic line with various intervals and accidentals. The fourth staff concludes the piece with a final note and a fermata.

Study #3

Study #3 consists of two staves of music in treble clef with a common time signature (C). The first staff begins with a C-clef and a common time signature. The music is written in a single melodic line. The second staff continues the melodic line with various intervals and accidentals, ending with a final note and a fermata.

Changes Using 7+ 5

Changes Using 7+ 5 consists of two staves of music in treble clef with a common time signature (C). The first staff begins with a C-clef and a common time signature. The music is written in a single melodic line. The second staff continues the melodic line with various intervals and accidentals, ending with a final note and a fermata.

Blowin 7+5 Through the Keys

C F

Bb Eb

Ab Db

Gb B or Cb

E A

D G

C F

Diminished 7th Chord (dim 7, C°)

Play and sing!

The diminished 7th chord could be called a minor 6b5. A minor 6b5 tends, because of the b5, to resolve to a fourth above. A diminished chord, however, serves as a passing chord resolving 1/2 step up or down.

Thus: Cdim → C#7
 or
 Cdim → B7

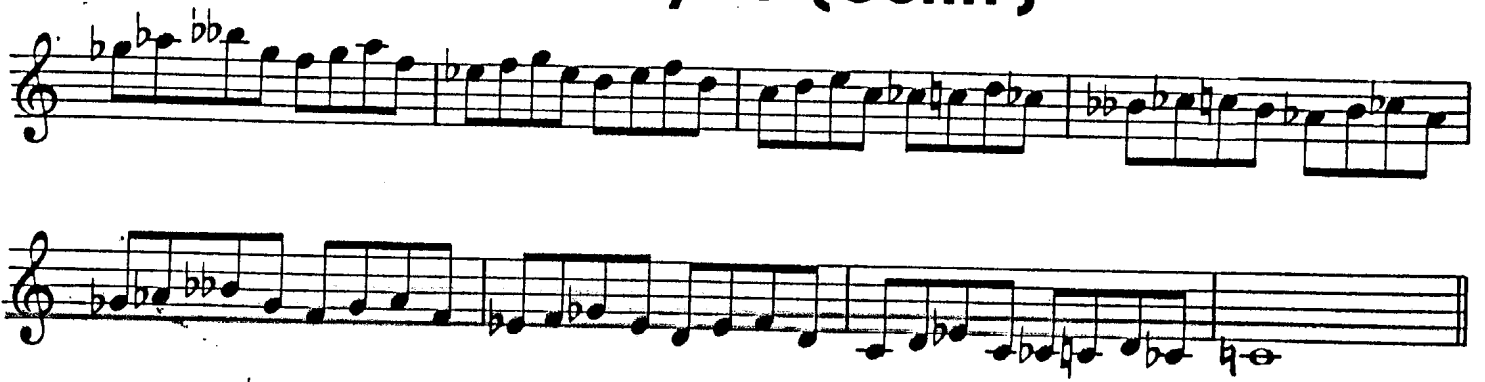
A diminished chord is constructed by using minor third intervals. In order to create a scale that will work with the diminished chord, we will construct the scale on a whole step—half basis.

The diminished chord is constructed using minor third intervals. The scale uses alternating whole steps and half steps.

Diminished Scale #1

Study #1

Study #1 (Cont.)



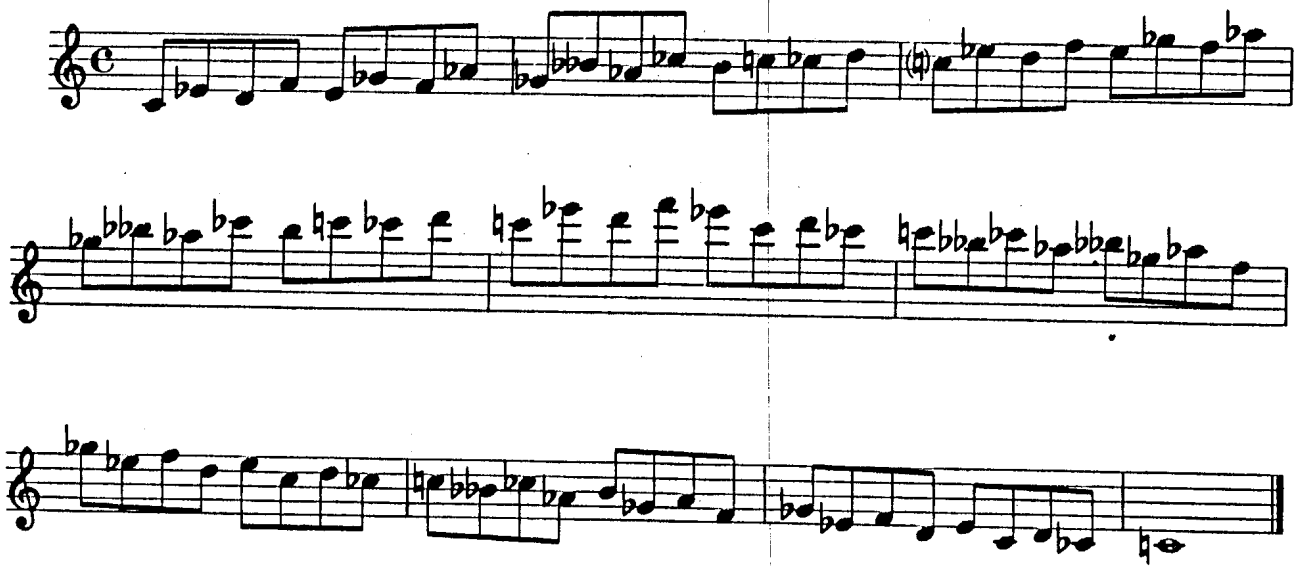
Two staves of musical notation for Study #1 (Cont.). The first staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and sixteenth notes. The second staff continues the melody, ending with a double bar line and a fermata over the final note.

Study #2



Seven staves of musical notation for Study #2. The first staff begins with a treble clef and a common time signature (C). The key signature changes to two flats (B-flat, E-flat) in the second measure. The melody is primarily composed of eighth notes. The second staff continues the melody with a fermata over the first measure. The third staff continues the melody with a fermata over the first measure. The fourth staff continues the melody with a fermata over the first measure. The fifth staff continues the melody with a fermata over the first measure. The sixth staff continues the melody with a fermata over the first measure. The seventh staff continues the melody with a fermata over the first measure.

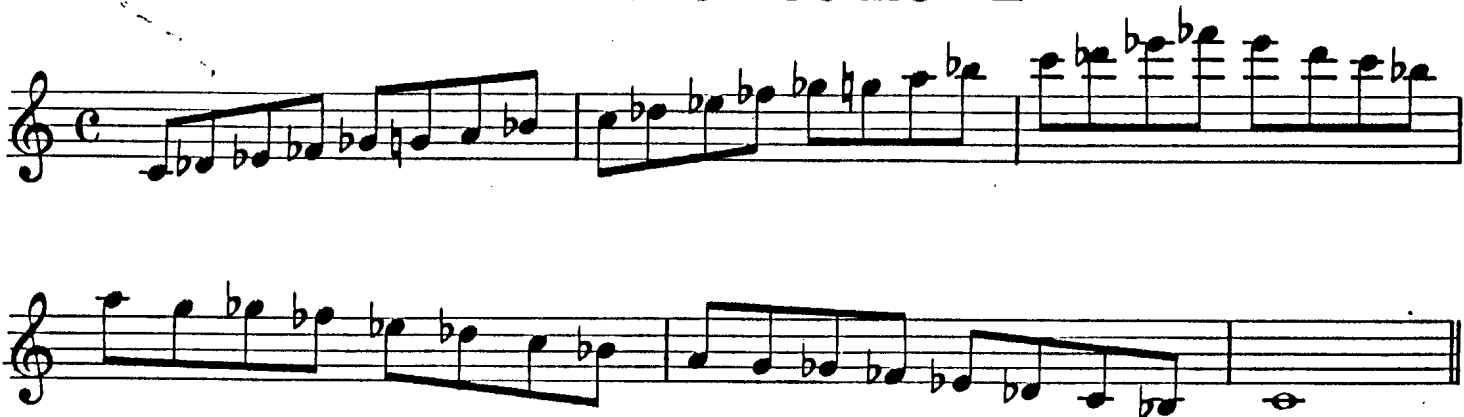
Study #3



Three staves of musical notation for Study #3. The first staff begins with a treble clef and a common time signature (C). The key signature is two flats (B-flat, E-flat). The melody consists of eighth notes. The second staff continues the melody with a fermata over the first measure. The third staff continues the melody with a fermata over the first measure.

If we begin our diminished scale with a 1/2 step, we have a slightly different sounding scale which will work well when played against chords built on diminished type intervals. (ie 7 \flat 9, 7 \flat 9 \sharp 11, 7 \sharp 9, or 7 \sharp 9 \sharp 11, etc.)

Diminished Scale #2



Study #1



Study #2

Musical score for Study #2, consisting of five staves of music. The key signature is C major (no sharps or flats). The time signature is common time (C). The notation includes various accidentals (sharps and flats) and rests, indicating a complex melodic exercise.

Study #3

Musical score for Study #3, consisting of three staves of music. The key signature is C major (no sharps or flats). The time signature is common time (C). The notation includes various accidentals (sharps and flats) and rests, indicating a complex melodic exercise.

Vibrato

Vibrato is an important part of saxophone playing. It is recommended that the student listen to both saxophonists and vocalists to gain a concept of how and when vibrato is used.

The vibrato is created by a slight movement of the jaw. The syllable "wah" produces a suitable jaw movement. Keep the support and the air stream steady.

The following exercises will help in the development of a smooth and even vibrato. Do not leave an exercise until the vibrato is under control.

Development of vibrato is not an overnight task. It requires daily practice.

Vibrato Studies

4 Pulses Per Measure

Slowly vib

#1

6 Pulses Per Measure

vib

#2

8 Pulses Per Measure

vib

#3

10 Pulses Per Measure

vib

#4

12 Pulses Per Measure

vib

#5

16 Pulses Per Measure

vib

Musical notation for the first section, '16 Pulses Per Measure'. It consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with a series of 16 pulses, each represented by a small rectangle with an 'x' inside, grouped by a bracket and labeled 'vib'. This is followed by a series of notes: a half note, a quarter note, a quarter note with a flat, a quarter note with a flat, a quarter note with a sharp, and a quarter note with a sharp. The bottom staff is in treble clef with a key signature of one flat (Bb). It contains a series of notes: a half note, a quarter note, a quarter note with a sharp, a quarter note, a quarter note with a sharp, and a quarter note with a sharp.

Accelerating Pulse

Musical notation for the second section, 'Accelerating Pulse'. It consists of three staves. The top staff is in treble clef with a common time signature (C). It begins with a series of pulses, followed by two groups of three pulses each, marked with a '3' above them. The bottom two staves are in treble clef with a key signature of one flat (Bb). They contain a series of notes: a half note, a quarter note, a quarter note with a sharp, a quarter note, a quarter note with a sharp, and a quarter note with a sharp.

Lush Sounds

Slowly

Musical notation for the third section, 'Lush Sounds'. It consists of five staves. The top staff is in treble clef with a common time signature (C). It begins with a series of notes: a half note, a quarter note, a quarter note with a sharp, a quarter note, a quarter note with a sharp, and a quarter note with a sharp. The bottom four staves are in treble clef with a key signature of one flat (Bb). They contain a series of notes: a half note, a quarter note, a quarter note with a sharp, a quarter note, a quarter note with a sharp, and a quarter note with a sharp. There are first and second endings marked '1.' and '2.' in the second staff. There are also triplets marked with a '3' in the second and fourth staves.

Flexibility Studies—High Register

1. 

2. 

3. 

4. 

Flexibility Studies—Low Register

1. 

2. 

3. 

4. 