

## ALTO SAX

THE PURPOSE OF THIS LESSON IS TO HELP FAMILIARIZE YOURSELF WITH THE WHOLE TONE SCALE, THE AUGMENTED TRIADS FOUND WITHIN, AND THE USE OF CHROMATIC PASSING TONES TO LINK TOGETHER THE DIFFERENT AUGMENTED TRIADS. AFTER WORKING WITH THE EXERCISES, TRY TO APPLY THESE BASIC IDEAS WHILE IMPROVISING OVER A DOMINANT 7TH(#5) PROGRESSION.

THE NOTES OF THE TWO SCALES (WHICH ENCOMPASS ALL 12 KEY CENTERS) ARE SHOWN BELOW.



PRACTICE THE SCALES THROUGH THE RANGE OF YOUR HORN, IF YOU ARE NOT ALREADY FAMILIAR WITH THE WHOLE TONE SOUND.

FIRST, SIT UP STRAIGHT WITH GOOD POSTURE.

SECOND, RELAX YOURSELF ESPECIALLY YOUR SHOULDERS.

THIRD, BREATHE IN DEEPLY FROM YOUR DIAPHRAGM.

LASTLY PLAY THE EXERCISE AND LISTEN CAREFULLY.

# EXERCISE 1A

This musical score, titled "EXERCISE 1A", consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line, featuring a sequence of eighth and sixteenth notes with various accidentals (sharps, naturals, and flats). The subsequent staves continue this melodic line, with some staves starting with different clefs (alto and bass) and key signatures (one flat, two flats, and one sharp). The notation includes a variety of rhythmic values and accidentals, creating a complex melodic exercise. The final staff concludes with a whole note chord.

## EXERCISE 2A

Exercise 2A is a musical exercise consisting of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line, featuring a sequence of eighth and sixteenth notes with various accidentals (sharps and naturals). The second and third staves continue the melodic line, maintaining the same rhythmic and melodic patterns. The exercise concludes with a final note on the third staff.

## EXERCISE 2B

Exercise 2B is a musical exercise consisting of three staves of music. The first staff begins with a key signature of two flats (Bb and Eb). The music is written in a single melodic line, featuring a sequence of eighth and sixteenth notes with various accidentals (flats, naturals, and sharps). The second and third staves continue the melodic line, maintaining the same rhythmic and melodic patterns. The exercise concludes with a final note on the third staff.

### EXERCISE 3A

Musical score for Exercise 3A, consisting of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic pattern of eighth and sixteenth notes, with various accidentals (sharps, naturals, and flats) throughout. The piece concludes with a whole note chord on the fifth staff.

### EXERCISE 3B

Musical score for Exercise 3B, consisting of five staves of music. The first staff begins with a bass clef and a key signature of one flat (Bb). The music is written in a rhythmic pattern of eighth and sixteenth notes, with various accidentals (flats, naturals, and sharps) throughout. The piece concludes with a whole note chord on the fifth staff, followed by a circled 'c)' symbol.

IMPROVISE OVER THIS PROGRESSION OF DOMINANT 7THS  
USING JUST THE WHOLE TONE SCALE AND CHROMATIC  
PASSING TONES.

(THE FIRST 6 BARS USES  
ONE WHOLE TONE SCALE, THE 2ND 6 BARS USES THE OTHER  
WHOLE TONE SCALE). HAVE FUN!

A handwritten musical score for a 12-bar blues progression in C major. The score is written on three staves in treble clef with a common time signature (C). The first staff begins with a treble clef, a common time signature, and a repeat sign. The notes in all staves are represented by diagonal slashes. The progression of dominant 7th chords is as follows:

Staff	Bar 1	Bar 2	Bar 3	Bar 4
Staff 1	G7(#5)	F7(#5)	D#7(#5)	C#7(#5)
Staff 2	B7(#5)	A7(#5)	C7(#5)	Bb7(#5)
Staff 3	G#7(#5)	F#7(#5)	E7(#5)	D7(#5)