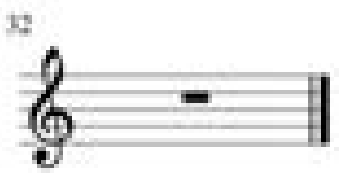
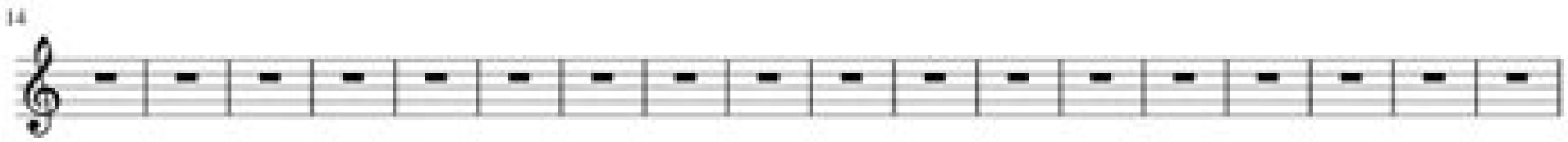


I'm not robot!

Minor Scale



Blues Scales - Alto Saxophone



Advanced Scales and Arpeggios

For studies

NOTES: Chromatic - Ascending
First positions - Ascending Descending
Repeat 8 groups of 1, 2, 3, 4, 5 for each exercise.

J. Farnell

Scales

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Pentatonic & Blues Scales

In E minor, Version 2.0

Cliff Bryant



Alto saxophone pentatonic scales pdf.

This article was written by guest contributor, Bobby Stern, a long time professional saxophonist, jazz player, educator, a Bari Woodwinds & Endorser and author of *The Melodic Minor Handbook: A Jazz Player's Perspective*. This is a very useful series of exercises for building your chops and acclimating your ear to different tonal colors. The term *X-Centric* means weird or nutty, but defines a concept where X is the variable *central note* around which these exercises (or any series of melodic statements) can be formed. I believe I first saw this concept related to pentatonics in Ramon Rickere's book *Pentatonic Scales for Jazz Improvisation* which I got when it first came out in the mid to late 1970s. In this book was a chart depicting the 5 pentatonic scale modes started from each of the 12 notes of the chromatic scale, written in whole notes in ascending fashion. Several years ago (as I realized, that after all those years, I could finally play 5 different pentatonic scale modes from any note without breaking too much of a sweat), I came up with this X-Centric pentatonic exercise. For example, it breaks down like this: The note C would be the first tone of the C Major pentatonic (C-D-E-G-A) first tone of the Bb Major pentatonic (C-D-F-G-Bb) first tone of the Ab Major pentatonic (C-Eb-F-Ab-Bb) first tone of the F Major pentatonic (C-D-F-G-A) first tone of the Eb Major pentatonic (C-Eb-F-G-Bb) This generates 5 different pentatonic modes from the same starting note, each from a different key center. Now if we take it through the 12 notes of the chromatic scale (12x5), we've got 60 distinct pentatonic modes. When we get this stepwise pentatonic exercise comfortably under our fingers, we can then start checking out some possibilities. Taking a page from another excellent book, this time Jerry Bergonzi's popular Vol. 2, *Pentatonics*, we can apply any of Gonzalez's 8 formulas or X-Centrically. (A X-Centrically in this case refers to the distance between adjacent notes of the pentatonic scale, not the diatonic major.) (X) skip step down (X) skip step up (X) skip step down (X) skip step up. Applying this formula to the i mode of the C Major Pentatonic scale (C E G A A E C) skip step down to (G), step down to (E) skip step up to (A) step down to (G) and the pattern keeps repeating. In measure 3, we use the same formula starting on C, only this time C is the first note of the ii mode of Bb Major Pentatonic. (C) skip step down to (G), step down to (F) skip step up to (Bb) step down to (G), repeat formula. When we flip Bergonzi's formula #1 upside down, we get formula #5. Now the direction is reversed. (X) skip step up (X) skip step down (X) skip step up, repeat. i mode of C: (C) skip step up to (E) step up to (G) skip step down to (D) step up to (F), etc. Hey, I think you've got it! You can try it with any of the eight Bergonzi shapes or any of your own 5 note patterns. It gets really interesting when you start using these schemes with pentatonics flat 3, flat 2, etc. For that matter, the X-Centric approach should work, theoretically, with any non-symmetrical scale of any length. Experiment! Have Fun! Click the links below to download the exercises in much more readable PDF format: Related About Jobs Contact us Our Products MuseScore PRO Our Ethical Line Report abuse Community Guidelines Score Uploading Guidelines Community Download Handbook Forum Help center Licensing Privacy Policy Terms of Use DMCA YouTube Facebook Twitter LinkedIn Top Scores New Scores All Ratings Categories Pentatonic Courses Power Drill - Five stars from any note Here is a building of ribs, hot type, large pentatonic scale exercise through all 12 keys I found to be quite useful. Pentatonic scales (defined as any scale containing 5 notes) are evident, even prominent, in many styles of music from around the world. The pentatonic scale is probably as old as the music itself. Major Pentatonic The scale is derived from the Scale Major omitting the 4th and 7th degrees. Since there are 12 main keys, there are also 12 distinct main pentatonics. We can create 5 different modes from any pentatonic scale, one for each note of that scale. If, however, we choose, to start each mode on the same note, then we generate five individual pentatonic scales, each with a different key. For example (click on the above graphics), the note C would be the first tone of the "modality 1" of C major pentatonic (C-D-E-G-A) first tone of Bb major pentatonic (C-D-F-G-Bb) first tone of the "ii mode" of Ab major. This is a great exercise for obtaining plant with pentatonics and to be able to play up to five pentatonics from any note, ascending or descending. This scheme can be used for any scale of five notes. You get really interesting when used with pentatonics derived from melodic and minor harmonics as well as decreased scales, for example, So look. At first, slow practice, but with a flow. Change the range, if you have to. Try to store. Click here to download 3 pages pdf Most saxophone students start on improvisation journey with pentatonic scales because they are easy. Only 5 notes, full of harmonics who are fun to play and great sound. And, knowing pentatonic stairs on the saxophone, if it is a smaller staircase or a greater staircase, it gives you improvisation superpowers on funk and pop songs. Preparing large solos is a breeze. They are also useful on many jazz styles. So what is the simplest way to learn the pentatonic stairs in order to have at hand on the next jam session? It is not only the pentatonic scale itself... to obtain a solid learning strategy together to face the pentatonic stairs. It is first necessary to understand a little of the pentatonic scale. For most sax players, the pentatonic are used in your improvisation. They are an improvisation tool, or tactic to do only more easily. So, with this in mind, we must both learn the stairs and develop ways to use those notes and stairs in the melodies. For this reason, just learning the pentatonic stairs on and already from Rotte is not always the best approach that improve your improvising more quickly. A better way to learn your pentatonic stairs on the saxophone after teaching over 10,000 students, I found the fastest way to learn the pentatonic stairs is combining the practice of scale with the practice of the model and the improvising practice. Another way to say this is to learn the stairs, put them in action in the models of practice, and then get used to merging these models in your own. It seems complicated, but I have an easy method that makes this a piece of cake, and also fun: 5 minute workouts for Saxophone Inside Sax School, I have a series of 5 -minute workouts. I love this format of a lesson because it can be used every day. In fact, many of our Sax School students use a 5 -minute training selection every time they practice. *cinotatneP* alacs id *Atiliba* ertsov elled oppulivs of rep *etnemaciceps* itunim 5 id *otnemanella* nu " *Anamittes* ertseuq loohcS xaS ni *omissivouN* .atsip ni *eznetpmoc* orol el *erenetnam* The 5-minute pentatonic scale training combines the basics of learning two related pentatonic scales and putting into action the pentatonic scale while learning a collection of fun building blocks or "licks" using this pentatonic scale. You can play along with me on Tenor or High Sax on a funky support track that you can use more and more times. Also, bricks are something you can draw on for your next pentatonic solo. Like every 5 minute workout, learn a skill, put it in action, develop some really practical skills and have fun! Ready to try it? Members of Sax school: Sign in and view this lesson not yet a member but do you want to log in? Start today with Sax School and you will have immediate access to this training plus more than 600 other lessons and courses to help you develop your saxophone skills. Find out more here on February 4, 2014 by Steve here is a free sheet I give to all my students after learning their main stairs. It's just a sheet with all 12 blues scales. When I teach my students to use the blues scale, I teach them to try to move quickly from Note 4 during the game. Many students who are new to improvisation will land at number 4 and sit on it without solving it. This is a great note because there is a tension, but the tension sounds better when you feel it resolved. For example, if you use the Blues scale and reproduce an EB many times you will hear me solve it on E or D that in most cases are known more pleasant to the ear. It is positive to practice each blue scale to its corresponding minor agreement, but also for the relative main agreement. Ex. A blues scale, do it on a greater deal and a greater. There are slight variations in how you use this scale depending on the harmony behind it. Click here to download *Stairs*. There are tons of broad sound lines and Licks in these two books! Master the Blue Scale Volume 1-Minor Master the Blu Scale Volume 2-Dominant Chords I also have a lot of lessons in my Nefmusic shop on the blues stairs and the 12 Blues bar for both high saxophone and tenor. I always tell my students: *â€œ*elf you can master the blues scale and get agitated with it you are ready for your first concert! *â€œ*

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