

Grade 1

Lessons 1 to 3

Scales and arpeggios for Grade 1 in all syllabuses are for one octave only with notes confined to the bottom register. Essential topics covered are:

- Major scales
- Arpeggios
- Minor keys

Lesson 1 Scales of G major and F major

Scale of G major

Attention is drawn to the two possible fingerings for C in this scale, both of which should be tried in exercises 1 and 2 before a final choice is made.

The use of the side key fingering for C is controversial. Some players feel it is not appropriate when C is adjacent to the D above or any other right-hand fingering. Others feel that moving between this fingering and notes above can be accomplished more smoothly than cross fingering between B and the middle finger C. This author subscribes to the latter view, but every player should make their own choice. Some students reject this fingering simply because they do not want to deal with the bother of learning two different fingerings for the same note. This attitude is to be discouraged as technical facility cannot be achieved that way.

Fingerings for all the notes discussed are illustrated in Lesson 1.

Scale of F major

The default fingering for B \flat in all scales is with the right-hand side key. The other three fingerings for this note are illustrated but should only be used in arpeggios.

Exercise 3 helps with developing the finger coordination required for playing B \flat in the scale of F major.

Practice Plan 1

This provides a drill of the material covered by this lesson which should be included in each of six practice sessions, preferably over the course of a single week. The student should do exactly what the plan instructs and tick the box marked “Done” on completing each item. Ticking the boxes is essential as this is then a record of what has been completed. If the instruction is to play an item twice, this means twice *correctly*; initially it may take several attempts to get out two correct renditions.

The practice plans will increase in length as new material is covered. Every practice plan will include what has been covered in all the previous lessons. On the page this will soon look very daunting but, if every plan is completed meticulously, it should be possible to get down even long lists in a matter of a very few minutes.

Lesson 2 Arpeggios

An explanation of the relationship between arpeggios and chords is provided. This is also demonstrated on the accompanying tutorial video.

Arpeggio of G major

The arpeggio is written out in crotchets (quarter notes) in 3/4 time, but the student should aim to practise all items from memory from the earliest possible stage.

Arpeggio of G major

The arpeggio is written out in crotchets (quarter notes) in 3/4 time.

Practice Plan 2

This includes the scales covered in Lesson 1 as well as work on the arpeggios.

Lesson 3 Minor keys

This lesson provides an explanation of the essential theory behind minor keys and introduces the scale and arpeggio of D minor.

A full understanding of this requires some knowledge of key signatures, the circle of fifths and the structure of the major scale. This is explained on a worksheet entitled **How Key Signatures Work** which can be downloaded free from planzmusic.com.

Only the harmonic minor form is introduced at this stage.

Scale of D minor

The open note, C[#], is illustrated.

The music theory behind the three-semitone step from B^b to C[#] is explained in a note about intervals and enharmonic equivalence.

Arpeggio of D minor

Practice Plan 3

Once the practice plan has been completed the student should continue to drill all six items every day until the time comes to move on to Grade 2.

Grade 2

Lessons 4 to 6

For Grade 2, the scales and arpeggio are extended to a twelfth or two octaves. Essential topics covered are:

- Format of arpeggios for a twelfth.
- Contact points for left-hand palm keys.
- The articulated G# mechanism.
- Layout of L5 keypad.

Lesson 4 Scales and arpeggios for a twelfth

The range of the saxophone is too small for all scales and arpeggios to be played for two octaves. In Lesson 4 the interval of a twelfth is explained as an octave plus a fifth (a note explains why this is not a thirteenth).

Scale of F major for a twelfth

The side key fingering for B \flat is illustrated as a reminder.

Arpeggio of F major for a twelfth

When playing an arpeggio for a twelfth, the top note and the bottom note at the end should be played twice. This is to keep the item in a neat triplet pattern. When playing the arpeggio slurred, the player will need to tongue the second of the top notes and the very last note. This is illustrated in the written-out arpeggio of F major.

D minor for a twelfth

In the scale of D minor, B \flat should, once again, be played with the right-hand side key.

G major for a twelfth

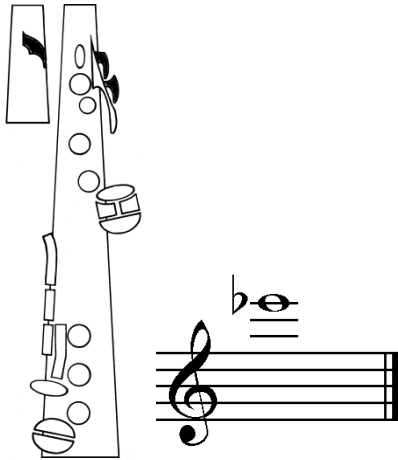
Again, the advice is to use the side key fingering for C in both octaves to avoid cross fingering between B and middle finger C. The fingering is illustrated as a reminder.

In the scale and arpeggio of G major for a twelfth the player will need to go up to top D. The fingering for D is illustrated. A common error is to continue to hold down some buttons with the fingertips when playing D. This will cause the note to be unacceptably flat.

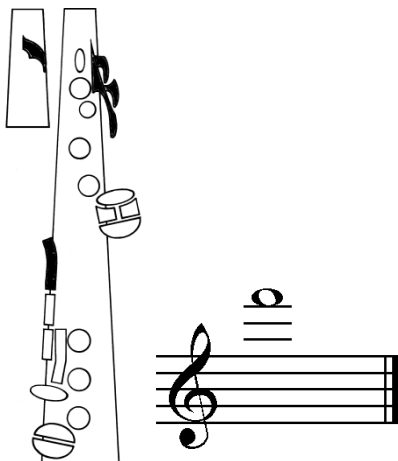
A note explains the importance of applying the correct finger position when playing top notes and is reproduced here in full:

It is important to operate the palm keys with the correct parts of the left hand.

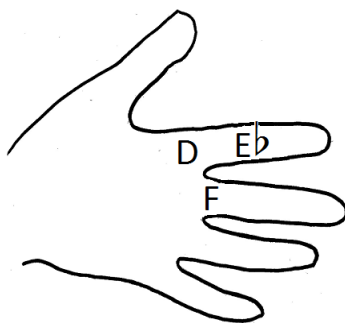
If the base of the index finger operates the D key, the E \flat key is pressed by bending the index finger so that contact with the key is made half-way down the finger:



E is reached with a right-hand key and F is obtained with the lowest joint of the middle finger:



Roughly, these are the correct contact points:



The fourth finger should never be used for the F key and the left hand should remain reasonably spread at all times to enable smooth movement from the palm keys to the other left-hand buttons.

Exercise 4 concentrates on the finger movement between D and the notes just below in both octaves. This will assist with smoothness whichever fingering is chosen for C.

Exercise 5 helps with reaching top D in the arpeggio of G major for a twelfth.

Practice Plan 4

As well as Exercises 4 and 5 this contains the following six items to be drilled each day:

F major scale 12th

F major arpeggio 12th

D minor scale 12th

D minor arpeggio 12th

G major scale 12th

G major arpeggio 12th

Lesson 5 C major for two octaves

Scale of C major

The fingering for bottom C is illustrated and there is a reminder that the side key fingering can be used for C in the middle and at the top of this scale. Exercise 6 provides more work to help with developing a smooth action around C whichever fingering is chosen.

Arpeggio of C major

The middle finger fingering for C should be used in the arpeggio.

Lesson 5 provides a note explaining the importance of learning alternative fingerings to apply where appropriate.

Practice Plan 5

Exercise 6

C major scale 2 8ves

C major arpeggio 2 8ves

F major scale 12th

F major arpeggio 12th

D minor scale 12th

D minor arpeggio 12th

G major scale 12th

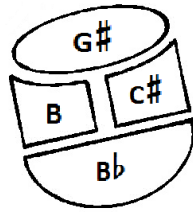
G major arpeggio 12th

Lesson 6 A minor

The fingering for G[#] is illustrated and the articulated mechanism is explained. It is important to understand the function of this, enabling lower notes to be obtained without the key being released, as this will have considerable bearing on the choice of fingerings in many scales and arpeggios at a more advanced level. Because the G[#] key is normally in the closed position it often sticks down and needs to be gently prised away from its tone hole.

A further note provides more information about the L5 keypad:

The G \sharp key is the topmost key on the L5 keypad. The other keys are for notes at the bottom of the instrument.



Any of these four keys, combined with the fingering for G will give you G \sharp , but the other keys are also connected to other mechanisms. This connection to the G \sharp mechanism becomes useful at a more advanced stage. For now, you should ensure you use the top, G \sharp key for this note.

If the G \sharp key does not close properly, the adjusting screw connected to the right-hand button mechanism will need careful adjustment.



Scale of A minor for one octave

Again, the side-key fingering can be used in this scale.

Arpeggio of A minor

In the arpeggio the middle finger C should be applied.

Practice Plan 6

Exercise 7

A minor scale 1 8ve

A minor arpeggio 1 8ve

C major scale 2 8ves

C major arpeggio 2 8ves

F major scale 12th

F major arpeggio 12th

D minor scale 12th

D minor arpeggio 12th

G major scale 12th

G major arpeggio 12th

Grade 3

Lessons 7 to 11

Grade 3 covers major and minor scales and arpeggios with key signatures of up to two sharps and flats as well as the chromatic scale. Essential topics covered are:

- The long B \flat fingering.
- The bis key B \flat fingering.
- Alternative fingerings for chromatic scales.
- The technical names for the steps of the scale.
- Enharmonic equivalence

Lesson 7 B \flat major

Scale of B \flat major

Use of the side key fingering for B \flat is revised and exercised in Exercise 8 to ensure the two hands coordinate precisely.

The fingering for E \flat is illustrated and Exercise 9 helps with including this note in the scale of B \flat major.

Arpeggio of B \flat major

The long fingering for B \flat is introduced and illustrated for the arpeggio. Exercise 10 covers use of this fingering. The bis-key or button fingering for B \flat is suggested as a possible alternative, but not recommended.

Practice Plan 7

Exercises 8 and 9

B \flat major scale 1 8ve

B \flat major arpeggio 1 8ve

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 1 8ve

A minor arpeggio 1 8ve

F major scale 12th

F major arpeggio 12th

D minor scale 12th

D minor arpeggio 12th

G major scale 12th

G major arpeggio 12th

Lesson 8 G minor, E minor

G minor

Exercise 11 helps with the movement between E \flat and F \sharp in this scale.

The bis key B \flat fingering is illustrated and recommended for use in the arpeggio of G minor, though the side key fingering can be used alternatively. Exercise 12 helps with the arpeggio either way.

E minor

G minor and E minor as both contain F \sharp . D \sharp , the sharpened seventh step in E minor, is the enharmonic equivalent of E \flat , which appears in G minor.

Again, the side key fingering for C is recommended in this scale. Exercise 13 helps with the scale whichever fingering for C is chosen.

Practice Plan 8

Exercises 11, 12 and 13

G minor scale 12th

G minor arpeggio 12th

E minor scale 12th

E minor arpeggio 12th

B \flat major scale 1 8ve

B \flat major arpeggio 1 8ve

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 1 8ve

A minor arpeggio 1 8ve

F major scale 12th

F major arpeggio 12th

D minor scale 12th

D minor arpeggio 12th

G major scale 12th

G major arpeggio 12th

Lesson 9 D major and D minor for two octaves

D major

Attention is drawn to the fact that fingerings in the second octave of most two octave scales are the same as those in the bottom octave. In D major, however, the player must use the left-hand palm key for top D, which has already been required at the top of the G major and minor for a twelfth. The fingering for top D is illustrated as revision and Exercise 14 develops use of this key.

The correct points of contact in the left hand for top notes are revised as this will become very important as the student moves higher through the range.

D minor

D minor has already been covered for a twelfth, so just three higher notes must be added. The side key fingering for B \flat should be used in this scale.

Practice Plan 9

Exercise 14

D major scale 2 8ves

D major arpeggio 2 8ves

D minor scale 2 8ves

D minor arpeggio 2 8ves

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 1 8ve

A minor arpeggio 1 8ve
 F major scale 12th
 F major arpeggio 12th
 G major scale 12th
 G major arpeggio 12th
 E minor scale 12th

E minor arpeggio 12th
 B \flat major scale 1 8ve
 B \flat major arpeggio 1 8ve
 G minor scale 12th
 G minor arpeggio 12th

Lesson 10 Chromatic scale starting on G

This is the first non-diatonic item to be introduced in this course. The octave is divided into three sections for practice:

1. G to B

As in all major and minor scales, the side key fingering for B \flat should be used in chromatic scales. Exercise 15 provides work on this section of the scale.

2. B to D \sharp

The right-hand, side key fingering for C is illustrated and recommended even if this fingering has not been chosen for other scales. Exercise 16 covers this section of the scale.

3. D \sharp to G

The side-key fingering for F \sharp in the right hand is illustrated and marked in Exercise 17 to avoid cross-fingering between F \natural and F \sharp .

Dividing the octave into three sections makes it easier to learn. Applying a sense of metre reduces the likelihood of getting lost or missing notes out. All the alternative fingerings are labelled when the chromatic scale is written out.

Practice Plan 10

Exercises 15, 16 and 17
 G chromatic scale 1 8ve
 C major scale 2 8ves
 C major arpeggio 2 8ves
 A minor scale 1 8ve
 A minor arpeggio 1 8ve
 G major scale 12th
 G major arpeggio 12th
 E minor scale 12th

E minor arpeggio 12th
 F major scale 12th
 F major arpeggio 12th
 D minor scale 2 8ves
 D minor arpeggio 2 8ves
 D major scale 2 8ves
 D major arpeggio 2 8ves
 B \flat major scale 1 8ve
 B \flat major arpeggio 1 8ve
 G minor scale 12th
 G minor arpeggio 12th

Lesson 11 B minor for one octave

The technical names for the steps of the scale (tonic, supertonic, mediant etc.) are introduced with some explanation about use of these terms. There is also an explanation of enharmonic equivalence. From this point onwards this terminology is used throughout this course.

Scale of B minor

Fingerings in both octaves for A[#] are illustrated to avoid any confusion about this being the enharmonic equivalent of B^b.

Exercise 18 addresses the augmented 2nd step between G^b and A[#].

Arpeggio of B minor

This is a very easy arpeggio, so is simply written out without exercises or other instructions.

A note explains that B minor will eventually need to be learnt for two octaves, starting on bottom B. This is for a later date as bottom B is rather difficult to finger and produce at this stage.

Practice Plan 11

Exercise 18

B minor scale 1 8ve

B minor arpeggio 1 8ve

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 1 8ve

A minor arpeggio 1 8ve

G major scale 12th

G major arpeggio 12th

E minor scale 12th

E minor arpeggio 12th

F major scale 12th

F major arpeggio 12th

D minor scale 2 8ves

D minor arpeggio 2 8ves

D major scale 2 8ves

D major arpeggio 2 8ves

B^b major scale 1 8ve

B^b major arpeggio 1 8ve

G minor scale 12th

G minor arpeggio 12th

G chromatic scale 1 8ve

Grade 4

Lessons 12 to 17

Grade 4 includes all scales and arpeggios with key signatures of up to three sharps and flats as well as e major. Chromatic scales are extended to two octaves and the dominant seventh is introduced. Essential topics covered are:

- Fingerings for top E \flat and top E.
- Use of the chromatic F \sharp fingering in scales.
- Movement from C to E \flat at the bottom of C minor.
- The importance of metre in chromatic scales.
- The construction of the dominant seventh.

Lesson 12 Top E, A major and F \sharp minor

Top E

The fingering for top E is illustrated and the scale and arpeggio of A minor, already learnt for one octave, is extended to a twelfth. The scale and arpeggio are written out.

A major

A major is simplified through use of the articulated G \sharp mechanism, whereby the fourth and fifth fingers of the left hand always move together and the G \sharp key is opened as soon as the second octave is accessed. Exercise 19 helps with the development of this action as well as developing the coordination for moving between top D and top E.

F \sharp minor

The alternative, chromatic fingering for F \sharp is recommended for the scale of F \sharp minor to avoid cross fingering after E \sharp . This fingering in both octaves is illustrated in Lesson 12.

A note explains how to locate easily what can seem a rather inaccessible key. Exercise 20 deals with the use of this key as well as taking advantage of the articulated G \sharp key in the scale of F \sharp minor.

The middle finger fingering for F \sharp should be used in the arpeggio.

Practice Plan 12

Exercises 19 and 20

A minor scale 12th

A minor arpeggio 12th

A major scale 12th

A major arpeggio 12th

F# minor scale 12th

F# minor arpeggio 12th

C major scale 2 8ves

C major arpeggio 2 8ves

G major scale 12th

G major arpeggio 12th

E minor scale 12th

E minor arpeggio 12th

F major scale 12th

F major arpeggio 12th

D minor scale 2 8ves

D minor arpeggio 2 8ves

D major scale 2 8ves

D major arpeggio 2 8ves

B minor scale 1 8ve

B minor arpeggio 1 8ve

Bb major scale 1 8ve

Bb major arpeggio 1 8ve

G minor scale 12th

G minor arpeggio 12th

G chromatic scale 1 8ve

Lesson 13 Eb major**Eb major scale**

The fingering for Eb is illustrated and Exercise 21 helps develop a clean movement between Eb and F. The fingering for Ab is illustrated. The articulated mechanism cannot be used to simplify this scale as the note below Ab is G. Exercise 22 helps with the movement between Ab and Bb, which should be played with the right-hand, side key fingering.

Eb major is presented here for two octaves. The positioning of the left hand for correct operation of the top D and Eb keys is shown and the fingering for top Eb is illustrated. Exercise 23 is for the fingerings at the top of the Eb major scale.

Eb major arpeggio

The bis-key or button fingering for Bb is illustrated and recommended for use in both octaves of the arpeggio, though the side key fingering can be used alternatively. Exercise 24 helps with the arpeggio, whichever fingering is chosen for Bb, and also develops the finger movement to reach top Eb.

Practice Pan 13

Exercises 21, 22 and 23

Eb major scale 2 8ves

Eb major arpeggio 2 8ves

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 12th

A minor arpeggio 12th

G major scale 12th

G major arpeggio 12th

E minor scale 12th

E minor arpeggio 12th

F major scale 12th

F major arpeggio 12th

D minor scale 2 8ves

D minor arpeggio 2 8ves

D major scale 2 8ves

D major arpeggio 2 8ves

B minor scale 1 8ve

B minor arpeggio 1 8ve

B \flat major scale 1 8veB \flat major arpeggio 1 8ve

G minor scale 12th

G minor arpeggio 12th

A major scale 12th

A major arpeggio 12th

F \sharp minor scale 12thF \sharp minor arpeggio 12th

G chromatic scale 1 8ve

Lesson 14 c minor

C minor scale

The side key fingering for C is recommended for use in this scale.

Exercise 25 includes work on the right-hand fifth finger alignment for bottom C and E \flat .

C minor arpeggio

Reference is made here to the need to slide the right-hand fifth finger across the rollers between the bottom C and E \flat keys. The two fingerings are illustrated here. Exercise 26 deals with this movement.

Practice Plan 14

Exercises 25 and 26

C minor scale 2 8ves

C minor arpeggio 2 8ves

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 12th

A minor arpeggio 12th

G major scale 12th

G major arpeggio 12th

E minor scale 12th

E minor arpeggio 12th

F major scale 12th

F major arpeggio 12th

D minor scale 2 8ves

D minor arpeggio 2 8ves

D major scale 2 8ves

D major arpeggio 2 8ves

B minor scale 1 8ve

B minor arpeggio 1 8ve

B \flat major scale 1 8veB \flat major arpeggio 1 8ve

G minor scale 12th

G minor arpeggio 12th

A major scale 12th

A major arpeggio 12th

F \sharp minor scale 12thF \sharp minor arpeggio 12thE \flat major scale 2 8vesE \flat major arpeggio 2 8ves

G chromatic scale 1 8ve

Lesson 15 chromatic scales

Chromatic scale starting on D

The same method for learning is applied here as was introduced in Lesson 10 for the chromatic scale starting on G. Each octave is divided into three sections for practice:

1. D to F[#]

The side-key fingering for F[#] in the right hand is illustrated and marked in Exercise 27 to avoid cross-fingering between F^b and F[#].

2. F[#] to B^b

As in all major and minor scales, the side key fingering for B^b should be used in chromatic scales. Exercise 28 provides work on this section of the scale.

3. B^b to D

The right-hand, side key fingering for C is recommended and illustrated, even if this fingering has not been chosen for other scales. Exercise 29 covers this section of the scale.

The first and second sections of the upper octave are fingered the same way as in the lower octave, though the student may choose to repeat exercises 27 and 28 with the octave key held down.

4. Top B^b to top D

Again, the side key fingering for C should be used at the top of this scale. Exercise 30 covers this section of the scale.

Dividing the octave into three sections makes it easier to learn. Applying a sense of metre reduces the likelihood of getting lost or missing notes out. A note explains that, while chromatic scales here are presented as three groups of four notes to the octave, they can be thought of as triplets in quadruple time – four groups of three to the octave.

Chromatic scale starting on C

The fingering for bottom C[#] is illustrated along with a note explaining that the C key also needs to be held down with the right-hand fifth finger for this fingering to work.

Exercise 31 is, essentially, a condensed version of exercises 27 to 30, and sets out an exercise routine that can be applied to the learning of any chromatic scale. It is important to practise chromatic scales starting on different notes as, whichever metre you choose, the strong beats will start on different notes.

Practice Plan 15

Exercises 27 to 31
D chromatic scale 2 8ves
C chromatic scale 2 8ves
C major scale 2 8ves
C major arpeggio 2 8ves
A minor scale 12th

A minor arpeggio 12th
G major scale 12th
G major arpeggio 12th
E minor scale 12th
E minor arpeggio 12th
F major scale 12th
F major arpeggio 12th

D minor scale 2 8ves

D minor arpeggio 2 8ves

D major scale 2 8ves

D major arpeggio 2 8ves

B minor scale 1 8ve

B minor arpeggio 1 8ve

B \flat major scale 1 8veB \flat major arpeggio 1 8ve

G minor scale 12th

G minor arpeggio 12th

A major scale 12th

A major arpeggio 12th

F \sharp minor scale 12thF \sharp minor arpeggio 12thE \flat major scale 2 8vesE \flat major arpeggio 2 8ves

C minor scale 2 8ves

C minor arpeggio 2 8ves

Lesson 16 Dominant sevenths

In this very short lesson, the dominant seventh is explained as the chord of the fifth (dominant) in the key in question with the addition of a seventh. The extra note is a minor seventh above the root of the chord as determined by the key signature. The dominant seventh in the key of G is built up to illustrate this.

A note explains that the dominant seventh is a discord as the seventh clashes with the root of the chord, but it occurs very frequently in music.

Practice Plan 16

Dom 7th in G 2 8ves

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 12th

A minor arpeggio 12th

G major scale 12th

G major arpeggio 12th

E minor scale 12th

E minor arpeggio 12th

F major scale 12th

F major arpeggio 12th

D minor scale 2 8ves

D minor arpeggio 2 8ves

D major scale 2 8ves

D major arpeggio 2 8ves

B minor scale 1 8ve

B minor arpeggio 1 8ve

B \flat major scale 1 8veB \flat major arpeggio 1 8ve

G minor scale 12th

G minor arpeggio 12th

A major scale 12th

A major arpeggio 12th

F \sharp minor scale 12thF \sharp minor arpeggio 12thE \flat major scale 2 8vesE \flat major arpeggio 2 8ves

C minor scale 2 8ves

C minor arpeggio 2 8ves

D chromatic scale 2 8ves

C chromatic scale 2 8ves

Lesson 17 E minor and E major for two octaves

E minor

This scale has already been covered but is now extended to two octaves.

Once more, the side key fingering for C is recommended in this scale. Exercise 32 concentrates on the top part of the scale and will help with the coordination of fingers whichever fingering for C is chosen.

Exercise 33 is for the fingering for top E in the arpeggio.

E major

Though there are four sharps in its key signature, E major appears quite frequently in the saxophone repertoire. A note in Lesson 16 explains why this is the case - E major for E \flat saxophone is G major in concert pitch. It is a surprisingly easy key to cope with as the fourth and fifth fingers in both hands can always move together, and the G \sharp key can remain held down whilst playing right-hand fingerings. Exercise 34 is for the scale of E major and Exercise 35 is for the arpeggio. In both exercises the G \sharp key should remain pressed down when playing notes between D \sharp and G \sharp .

Practice Plan 17

Exercises 32, 33, 34 and 35

E minor scale 2 8ves

E minor arpeggio 2 8ves

E major scale 2 8ves

E major arpeggio 2 8ves

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 12th

A minor arpeggio 12th

G major scale 12th

G major arpeggio 12th

F major scale 12th

F major arpeggio 12th

D minor scale 2 8ves

D minor arpeggio 2 8ves

D major scale 2 8ves

D major arpeggio 2 8ves

B minor scale 1 8ve

B minor arpeggio 1 8ve

B \flat major scale 1 8ve

B \flat major arpeggio 1 8ve

G minor scale 12th

G minor arpeggio 12th

A major scale 12th

A major arpeggio 12th

F \sharp minor scale 12th

F \sharp minor arpeggio 12th

E \flat major scale 2 8ves

E \flat major arpeggio 2 8ves

C minor scale 2 8ves

C minor arpeggio 2 8ves

D chromatic scale 2 8ves

C chromatic scale 2 8ves

Dom 7th in G 2 8ves

Grade 5

Lessons 18 to 25

For Grade 5 the diminished seventh is introduced and major and minor scales and arpeggios are extended to key signatures of four sharps and flats. Lower octaves are added to B minor and B \flat major. Essential topics covered are:

- Using the bottom C \sharp key for G \sharp .
- Sliding across the rollers on the L5 keypad.
- The different types of seventh arpeggio.
- Construction of the diminished seventh.

Lesson 18 c \sharp minor

C \sharp minor scale

The left-hand fifth finger (L5) keypad is illustrated with the four keys labelled and the fingerings for bottom C \sharp and D \sharp are illustrated. Careful coordination is needed when moving from bottom C \sharp to D \sharp .

The articulated G \sharp mechanism enables the player to press the G \sharp key when playing D \sharp , E and F below it in the second octave. Care is needed in the lower octave: G \sharp should be released after playing this note in the descending lower octave to avoid getting stuck on this when the bottom C \sharp is to be accessed.

On the modern saxophone this can be avoided by using the C \sharp key for G \sharp as the L5 mechanism is linked.

Exercise 36 is designed to help with all these fingerings whichever option is chosen.

C \sharp minor arpeggio

The C \sharp key should certainly be used for G \sharp in the arpeggio. This will enable the four fingers of the left hand to move together at all times, making this a very easy arpeggio to play. Exercise 37 provides work on this.

Practice Plan 18

Exercises 36 and 37

C \sharp minor scale 2 8ves

C \sharp minor arpeggio 2 8ves

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 12th

A minor arpeggio 12th

G major scale 12th

G major arpeggio 12th

E minor scale 2 8ves

E minor arpeggio 2 8ves

F major scale 12th

F major arpeggio 12th

D minor scale 2 8ves

D minor arpeggio 2 8ves

D major scale 2 8ves

D major arpeggio 2 8ves

B minor scale 1 8ve

B minor arpeggio 1 8ve

B \flat major scale 1 8ve

B \flat major arpeggio 1 8ve

G minor scale 12th

G minor arpeggio 12th

A major scale 12th

A major arpeggio 12th

F# minor scale 12th

F# minor arpeggio 12th

E♭ major scale 2 8ves

E♭ major arpeggio 2 8ves

C minor scale 2 8ves

C minor arpeggio 2 8ves

E major scale 2 8ves

E major arpeggio 2 8ves

D chromatic scale 2 8ves

C chromatic scale 2 8ves

Dom 7th in G 2 8ves

Lesson 19 A♭ major

A♭ major scale

Lesson 19 contains a short note about D♭, the fourth flat in the key signature of A♭ major:

This will be the first time you have encountered D♭ in your scale work. Students of the saxophone often seem to have something of a problem with this note: some even try to deny its existence! Confusion mainly stems from the fact that it is in the bottom octave and, therefore, a long way away from D♮. Its enharmonic equivalent, C#, causes no problem at all.

The side key fingering for B♭ should be used in this scale.

As in the E♭ major scale, the articulated G# mechanism cannot be used in this scale as A♭ is preceded by G. When crossing to E♭ in the upper octave the player should avoid the temptation to press this left-hand key. Exercise 38 helps with the scale of A♭ major.

Many similarities between the fingerings for C# minor and A♭ major can cause confusion at this stage. This is addressed in Lesson 19:

You may initially find work on the scale of A♭ major a little confusing as the sequence of fingerings has much in common with the scale of C# minor which you have just learnt. Compare the following extracts:

C# minor



A♭ major



C# minor has A and E which should signal to you that you are in a sharp key; A♭ major has B♭ and E♭, signalling that you are clearly in a flat key.

A^b major arpeggio

The articulated G[#]/A^b mechanism can be used in the arpeggio of A^b major. Exercise 39 helps with this arpeggio.

Practice Plan 19

Exercises 38 and 39

A^b major scale 12th

A^b major arpeggio 12th

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 12th

A minor arpeggio 12th

G major scale 12th

G major arpeggio 12th

E minor scale 2 8ves

E minor arpeggio 2 8ves

F major scale 12th

F major arpeggio 12th

D minor scale 2 8ves

D minor arpeggio 2 8ves

D major scale 2 8ves

D major arpeggio 2 8ves

B minor scale 1 8ve

B minor arpeggio 1 8ve

B^b major scale 1 8ve

B^b major arpeggio 1 8ve

G minor scale 12th

G minor arpeggio 12th

A major scale 12th

A major arpeggio 12th

F[#] minor scale 12th

F[#] minor arpeggio 12th

E^b major scale 2 8ves

E^b major arpeggio 2 8ves

C minor scale 2 8ves

C minor arpeggio 2 8ves

E major scale 2 8ves

E major arpeggio 2 8ves

C[#] minor scale 2 8ves

C[#] minor arpeggio 2 8ves

D chromatic scale 2 8ves

C chromatic scale 2 8ves

Dom 7th in G 2 8ves

Lesson 20 F minor**F minor scale**

F minor is presented here for a twelfth. It will be extended to two octaves at a later stage.

As in A^b major, the note below A^b is G so the articulated mechanism cannot be employed in this scale. Exercise 40 is for the scale of F minor.

F minor arpeggio

The articulated mechanism can be used to simplify the arpeggio of F minor in the same way as in the arpeggio of A^b major.

Practice Plan 20

Exercise 40

F minor scale 12th

F minor arpeggio 12th

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 12th

A minor arpeggio 12th

G major scale 12th

G major arpeggio 12th

E minor scale 2 8ves

E minor arpeggio 2 8ves

F major scale 12th

F major arpeggio 12th

D minor scale 2 8ves

D minor arpeggio 2 8ves
 D major scale 2 8ves
 D major arpeggio 2 8ves
 B minor scale 1 8ve
 B minor arpeggio 1 8ve
 B \flat major scale 1 8ve
 B \flat major arpeggio 1 8ve
 G minor scale 12th
 G minor arpeggio 12th
 A major scale 12th
 A major arpeggio 12th
 F \sharp minor scale 12th
 F \sharp minor arpeggio 12th

E \flat major scale 2 8ves
 E \flat major arpeggio 2 8ves
 C minor scale 2 8ves
 C minor arpeggio 2 8ves
 E major scale 2 8ves
 E major arpeggio 2 8ves
 C \sharp minor scale 2 8ves
 C \sharp minor arpeggio 2 8ves
 A \flat major scale 12th
 A \flat major arpeggio 12th
 D chromatic scale 2 8ves
 C chromatic scale 2 8ves
 Dom 7th in G 2 8ves

Lesson 21 B minor for two octaves

The upper octave of B minor has already been covered in Lesson 11. Lesson 21 introduces the bottom octave.

B minor scale

The right-hand side key fingering should be used for A \sharp in both octaves.

The L5 keypad is illustrated with the B and C \sharp keys labelled. Bottom B requires the R5 key for C to be pressed down to work, in the same way as for C \sharp . The fingerings for Bottom B and C \sharp are illustrated. The adjustment of this mechanism is critical: the C \sharp key should be slightly higher than the B key and should not be significantly lower when pressed. If it goes down too far it becomes difficult to slide the finger back on to the B key. The tip of the finger can catch painfully under the B key. If this is the case the instrument should be adjusted by an expert repairer.

Exercise 41 helps develop the finger action on the L5 keypad.

B minor arpeggio

Left and right fifth fingers should move exactly simultaneously to play this arpeggio smoothly.

Practice Plan 21

Exercise 41

B minor scale 2 8ves
 B minor arpeggio 2 8ves
 C major scale 2 8ves
 C major arpeggio 2 8ves
 A minor scale 12th
 A minor arpeggio 12th
 G major scale 12th
 G major arpeggio 12th

E minor scale 2 8ves
 E minor arpeggio 2 8ves
 D major scale 2 8ves
 D major arpeggio 2 8ves
 A major scale 12th
 A major arpeggio 12th
 F \sharp minor scale 12th
 F \sharp minor arpeggio 12th
 E major scale 2 8ves
 E major arpeggio 2 8ves

C# minor scale 2 8ves

C# minor arpeggio 2 8ves

F major scale 12th

F major arpeggio 12th

D minor scale 2 8ves

D minor arpeggio 2 8ves

Bb major scale 1 8ve

Bb major arpeggio 1 8ve

G minor scale 12th

G minor arpeggio 12th

Eb major scale 2 8ves

Eb major arpeggio 2 8ves

C minor scale 2 8ves

C minor arpeggio 2 8ves

Ab major scale 12th

Ab major arpeggio 12th

F minor scale 12th twice

F minor arpeggio 12th twice

D chromatic scale 2 8ves

C chromatic scale 2 8ves

Dom 7th in G 2 8ves

Lesson 22 Bb major for two octaves

The upper octave of Bb major has already been covered in Lesson 7. Lesson 22 introduces the bottom octave.

The fingering for Bottom Bb is illustrated with an explanation that this is the lowest note on the soprano, alto and tenor saxophones. The baritone saxophone extends to a low A. A note explains the reason for this as well as how this key is accessed.

Bb major scale

Exercise 42 helps with the operation of the bottom Bb key.

Bb major arpeggio

The recommended fingering for Bb in the arpeggio is the long fingering. This is illustrated in Lesson 22 along with the side key fingering which should be used in the scale. Exercise 43 is for the arpeggio of Bb major.

Practice Plan 22

Exercises 42 and 43

Bb major scale 2 8ves

Bb major arpeggio 2 8ves

F major scale 12th

F major arpeggio 12th

D minor scale 2 8ves

D minor arpeggio 2 8ves

G minor scale 12th

G minor arpeggio 12th

Eb major scale 2 8ves

Eb major arpeggio 2 8ves

C minor scale 2 8ves

C minor arpeggio 2 8ves

Ab major scale 12th

Ab major arpeggio 12th

F minor scale 12th

F minor arpeggio 12th

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 12th

A minor arpeggio 12th

G major scale 12th

G major arpeggio 12th

E minor scale 2 8ves

E minor arpeggio 2 8ves

D major scale 2 8ves

D major arpeggio 2 8ves

B minor scale 2 8ves

B minor arpeggio 2 8ves

A major scale 12th

A major arpeggio 12th

F# minor scale 12th

F# minor arpeggio 12th

E major scale 2 8ves

E major arpeggio 2 8ves

C# minor scale 2 8ves

C# minor arpeggio 2 8ves

D chromatic scale 2 8ves

C chromatic scale 2 8ves

Dom 7th in G 2 8ves

Lesson 23 chromatic scales starting on Eb, E, B, C

Throughout this course chromatic scales are presented in triple time with four notes to the beat: for example, in 3/4 time in semiquavers (sixteenth notes). Consequently, each bar comprises one octave. The notes that fall on the beats form what is known as an augmented arpeggio, a non-diatonic chord in which all the steps are of four semitones. The augmented arpeggio may be said to be the arpeggio of the chromatic scale. The exercises for the four chromatic scales presented in Lesson 23 are based on the augmented arpeggio corresponding to each scale.

Eb chromatic scale

The chromatic fingerings covered in previous lessons should be applied in the appropriate places in this scale. Exercise 45 is for this scale.

B chromatic scale

This is based on the same augmented arpeggio as the Eb chromatic scale. Special attention should be paid to the bottom note fingerings involving the L5 keypad. Exercise 46 is for this scale.

E chromatic scale

Exercise 47 is for this scale.

C chromatic scale

This is based on the same augmented arpeggio as the E chromatic scale. Special attention should be paid to the bottom note fingerings involving both fifth fingers. Exercise 48 is for this scale.

Practice Plan 23

Exercises 45, 46, 47 and 48

Eb chromatic scale 2 8ves

B chromatic scale 2 8ves

E chromatic scale 2 8ves

C chromatic scale 2 8ves

F major scale 12th

F major arpeggio 12th

D minor scale 2 8ves

D minor arpeggio 2 8ves

Bb major scale 2 8ves

Bb major arpeggio 2 8ves

G minor scale 12th

G minor arpeggio 12th

Eb major scale 2 8ves

Eb major arpeggio 2 8ves

C minor scale 2 8ves

C minor arpeggio 2 8ves

Ab major scale 12th

Ab major arpeggio 12th

F minor scale 12th

F minor arpeggio 12th

C major scale 2 8ves

C major arpeggio 2 8ves
 A minor scale 12th
 A minor arpeggio 12th
 G major scale 12th
 G major arpeggio 12th
 E minor scale 2 8ves
 E minor arpeggio 2 8ves
 D major scale 2 8ves
 D major arpeggio 2 8ves
 B minor scale 2 8ves
 B minor arpeggio 2 8ves

A major scale 12th
 A major arpeggio 12th
 F# minor scale 12th
 F# minor arpeggio 12th
 E major scale 2 8ves
 E major arpeggio 2 8ves
 C# minor scale 2 8ves
 C# minor arpeggio 2 8ves
 D chromatic scale 2 8ves
 Dom 7th in G 2 8ves

Lesson 24 Dominant seventh arpeggios

The construction of the dominant seventh chord is revised and five different types of seventh chord are illustrated. These are also demonstrated on the video which accompanies this lesson.

Dominant 7th in the key of F

This chord begins on C. The side key fingering for B \flat should be used in this arpeggio.

Dominant 7th in the key of E \flat

The bis-key fingering for B \flat is recommended for this arpeggio. Alternatively, the side key fingering is acceptable. The articulated A \flat key can be held down when playing upper octave notes below A \flat , but this key must be released when descending below A \flat in the lower octave. The bottom B \flat key cannot be used for A \flat as it will make D unacceptably flat. Exercise 49 helps to test fingerings and make choices for this arpeggio.

Dominant 7th in the key of A \flat

The player can use either the side key fingering or the bis-key fingering for B \flat in this arpeggio.

Dominant 7th in the key of A

Just as in the E major arpeggio, this can be simplified with the articulated G \sharp mechanism which enables L4 and L5 to move together at all times. Exercise 50 deals with this arpeggio.

Practice Plan 24

Exercises 49 and 50
 Dom 7th in F 2 8ves
 Dom 7th in E \flat 2 8ves
 Dom 7th in A \flat 2 8ves
 Dom 7th in A 2 8ves
 F major scale 12th
 F major arpeggio 12th
 D minor scale 2 8ves
 D minor arpeggio 2 8ves

B \flat major scale 2 8ves
 B \flat major arpeggio 2 8ves
 G minor scale 12th
 G minor arpeggio 12th
 E \flat major scale 2 8ves
 E \flat major arpeggio 2 8ves
 C minor scale 2 8ves
 C minor arpeggio 2 8ves
 A \flat major scale 12th

A \flat major arpeggio 12th
 F minor scale 12th
 F minor arpeggio 12th
 C major scale 2 8ves
 C major arpeggio 2 8ves
 A minor scale 12th
 A minor arpeggio 12th
 G major scale 12th
 G major arpeggio 12th
 E minor scale 2 8ves
 E minor arpeggio 2 8ves
 D major scale 2 8ves
 D major arpeggio 2 8ves
 B minor scale 2 8ves
 B minor arpeggio 2 8ves

A major scale 12th
 A major arpeggio 12th
 F \sharp minor scale 12th
 F \sharp minor arpeggio 12th
 E major scale 2 8ves
 E major arpeggio 2 8ves
 C \sharp minor scale 2 8ves
 C \sharp minor arpeggio 2 8ves
 D chromatic scale 2 8ves
 E \flat chromatic scale 2 8ves
 B chromatic scale 2 8ves
 E chromatic scale 2 8ves
 C chromatic scale 2 8ves
 Dom 7th in G 2 8ves

Lesson 25 Diminished seventh arpeggios

Diminished 7th starting on D

The construction of this non-diatonic arpeggio is explained. This is also demonstrated on the video which accompanies Lesson 25.

This arpeggio can be simplified by use of the articulated G \sharp mechanism so that L4 and L5 move together at all times. Exercise 51 is for this diminished 7th.

Diminished 7th starting on C \sharp

There are two options for fingering B \flat in this arpeggio: the side key fingering or the bis-key fingering. This item begins the same way as the arpeggio of C \sharp minor, but the player must be sure not to hold down the bottom C \sharp key when moving to E as this is followed by G \natural . Exercise 52 is for this arpeggio.

Diminished 7th starting on C

Exercise 53 is for this arpeggio.

A note explains that there are, effectively, only three diminished sevenths in all music because all the intervals are of three semitones. In Lesson 41, all 12 will be presented in three categories, but all three categories have been covered in this lesson.

Practice Plan 25

Exercises 51, 52 and 53
 Dim 7th on D 2 8ves twice
 Dim 7th on C \sharp 2 8ves twice
 Dim 7th on C 2 8ves twice
 F major scale 12th

F major arpeggio 12th
 D minor scale 2 8ves
 D minor arpeggio 2 8ves
 B \flat major scale 2 8ves
 B \flat major arpeggio 2 8ves

G minor scale 12th

G minor arpeggio 12th

E \flat major scale 2 8ves

E \flat major arpeggio 2 8ves

C minor scale 2 8ves

C minor arpeggio 2 8ves

A \flat major scale 12th

A \flat major arpeggio 12th

F minor scale 12th

F minor arpeggio 12th

C major scale 2 8ves

C major arpeggio 2 8ves

A minor scale 12th

A minor arpeggio 12th

G major scale 12th

G major arpeggio 12th

E minor scale 2 8ves

E minor arpeggio 2 8ves

D major scale 2 8ves

D major arpeggio 2 8ves

B minor scale 2 8ves

B minor arpeggio 2 8ves

A major scale 12th

A major arpeggio 12th

F \sharp minor scale 12th

F \sharp minor arpeggio 12th

E major scale 2 8ves

E major arpeggio 2 8ves

C \sharp minor scale 2 8ves

C \sharp minor arpeggio 2 8ves

D chromatic scale 2 8ves

E \flat chromatic scale 2 8ves

B chromatic scale 2 8ves

E chromatic scale 2 8ves

C chromatic scale 2 8ves

Dom 7th in G 2 8ves

Dom 7th in A \flat 2 8ves

Dom 7th in A 2 8ves

Dom 7th in F 2 8ves

Dom 7th in E \flat 2 8ves

Dom 7th in A \flat 2 8ves

Grades 6 to 8

Majors and Minors

From this point it is necessary to learn minor scales on both forms. There is much emphasis in the following lessons on taking an aural rather than theoretical approach, though the theory should also be understood. All 12 minor keys are covered alongside their tonic (rather than relative) major keys. Essential topics covered are:

- The theoretical background of minor keys.
- The method of learning scales and arpeggios in tonic-based sequences.
- The fingering for top F.

Lesson 26 Melodic minor scales, the A sequence

Minor scales

The student should, by this stage, have a rudimentary knowledge of music theory, including an understanding of the two minor modes. A full explanation is provided in Lesson 26, setting out the difference between the harmonic and melodic minor modes and the reason for the existence of these two scales.

The lesson also provides an explanation of the natural minor or aeolian mode, the minor pentatonic scale and the blues scale.

For the remainder of this process the student is required to learn the harmonic *and* melodic forms of the minor scale. An understanding of music theory establishes that there is a clear harmonic relationship between the minor key and its relative major. It is, however, more practical to learn the two minor modes by making comparisons with the tonic major: for instance, A minor will be presented in conjunction with A major. The bundle that consists of A major, A harmonic minor, A melodic minor, the A major arpeggio and the A minor arpeggio is referred to in this series as the “A sequence”.

Converting A major to A minor

The student should already be very familiar with the scales and arpeggios of A major and A harmonic minor. The reason for giving so much attention to these items here is to illustrate the process by which all the sequences will be learnt.

Beginning with the scale and arpeggio of A major, we convert the arpeggio to an A minor arpeggio. This provides a skeleton on which to build both forms of minor scale. The second and fourth steps are added to complete the first five notes of the minor scale.

A harmonic minor

The positions of the two semitone steps between the fifth and the octave are established. Work on minor scales at this stage is very much an aural exercise in which it is necessary to listen carefully for the minor third, the minor sixth and the places where the scale moves by the step of a semitone. Exercise 54 breaks the scale down into sections emphasising the structure of the scale. Part of this exercise is in 7/16 time, relating the scale more closely to its arpeggio.

A melodic minor

As the melodic minor scale ascends by one route and descends by another, it is advisable to learn it in two parts.

Ascending:

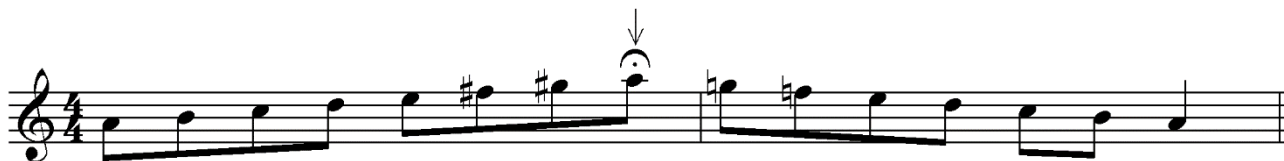
Again, it is important to listen for specific intervals: comparison is made with the tonic major.

Descending:

Attention is drawn to the two steps of a tone descending from the tonic, followed by a step of a semitone on to the fifth. Comparison between A melodic minor and C major is presented here.

When playing the melodic minor scale, many students will instinctively try to descend the same way they came up. To begin with, it is advisable to pause on the top note and think carefully before descending.

Pause for thought



Exercise 55 deals with the top section of each octave in the scale of A melodic minor, emphasising the change of notes between the ascending scale and the descending scale. Again, there is a section in 7/16 time.

The A sequence

The learning process is summarised and the A sequence, consisting of the scales of A major, A harmonic minor, A melodic minor and the arpeggios of A major and a minor are set out in full.

Practice Plan 26

Exercises 54 and 55

Scale of A major

Arpeggio of A major

Arpeggio of A minor

Scale of A harmonic minor

Scale of A melodic minor

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

D chromatic scale

E \flat chromatic scale

B chromatic scale

E chromatic scale

C chromatic scale

Dom 7th in G

Dom 7th in A \flat

Dom 7th in F

Dom 7th in E \flat

Dom 7th in A

Dim 7th on D

Dim 7th on C \sharp

Dim 7th on C

Lesson 27 The D sequence

D major

The scale and arpeggio are revised, and the arpeggio is converted to D minor.

D harmonic minor

Exercise 56 breaks the scale into sections for repetition. Once more, there is a section in 7/16 time.

D melodic minor

Exercise 57 deals with the top of each octave of the melodic minor scale.

Practice Plan 27

Exercises 56 and 57

D major scale

D major arpeggio

D minor arpeggio

D harmonic minor scale

D melodic minor scale

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

D chromatic scale

E \flat chromatic scale

B chromatic scale

E chromatic scale

C chromatic scale

Dom 7th in G

Dom 7th in A \flat

Dom 7th in F

Dom 7th in E \flat

Dom 7th in A

Dim 7th on D

Dim 7th on C \sharp

Dim 7th on C

Lesson 28 The G sequence

G major

The scale and arpeggio are revised, and the arpeggio is converted to G minor by flattening the third step.

The bis-key fingering is recommended for B \flat in the arpeggio of G minor while the side key fingering should be used in both forms of minor scale.

G harmonic minor

Exercise 58 breaks the scale into sections for repetition. Once more, there is a section in 7/16 time.

G melodic minor

Exercise 59 deals with the top of each octave of the melodic minor scale.

Practice Plan 28

Exercises 58 and 59

G major scale

G major arpeggio

G minor arpeggio

G harmonic minor scale

G melodic minor scale

D sequence

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

D chromatic scale

E \flat chromatic scale

B chromatic scale

E chromatic scale

C chromatic scale

Dom 7th in G

Dom 7th in A \flat

Dom 7th in F

Dom 7th in E \flat

Dom 7th in A

Dim 7th on D

Dim 7th on C \sharp

Dim 7th on C

Lesson 29 The E sequence**E major**

The scale and arpeggio are revised with reference to use of the articulated G \sharp key, and the arpeggio is converted to E minor.

E harmonic minor

Exercise 60 breaks the scale into sections for repetition. Once more, there is a section in 7/16 time.

E melodic minor

Exercise 61 deals with the top of each octave of the melodic minor scale.

Practice Plan 29

Exercises 60 and 61

E major scale

E major arpeggio

E minor arpeggio

E harmonic minor scale

E melodic minor scale

G sequence

D sequence

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

D chromatic scale

E \flat chromatic scale

B chromatic scale

E chromatic scale

C chromatic scale

Dom 7th in G

Dom 7th in A \flat

Dom 7th in F

Dom 7th in E \flat

Dom 7th in A

Dim 7th on D

Dim 7th on C \sharp

Dim 7th on C

Lesson 30 The C sequence

C major

The scale and arpeggio are revised, and the arpeggio is converted to C minor.

C harmonic minor

Exercise 62 breaks the scale into sections for repetition. Once more, there is a section in 7/16 time.

C melodic minor

The side key fingering for C can be used half-way up the ascending scale of C melodic minor, but it is necessary to cross finger from B to middle finger C at the top as the scale descends through B \flat . The middle finger C will also need to be used half-way down the scale.

Exercise 63 deals with the top of each octave of the melodic minor scale.

Practice Plan 30

Exercises 62 and 63

C major scale

C major arpeggio

C minor arpeggio

C harmonic minor scale

C melodic minor scale

E sequence

G sequence

D sequence

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

D chromatic scale

E \flat chromatic scale

B chromatic scale

E chromatic scale

C chromatic scale

Dom 7th in G

Dom 7th in A \flat

Dom 7th in F

Dom 7th in E \flat

Dom 7th in A

Dim 7th on D

Dim 7th on C \sharp

Dim 7th on C

Lesson 31 The F sequence

All items in the F sequence will now be learnt for two octaves. Lesson 31 begins with some revision of the correct left-hand position for the three palm keys. Operating the F key with the fourth finger is a common mistake which will make it impossible to shift the hand smoothly between the palm keys and the left-hand buttons.

F major

Exercise 64 helps with the development of the finger technique at the top of the F major scale.

For the arpeggio the alternative F key fingering is suggested for the top note. A note explains that this key can also be used as the basis for alternative fingerings for top E and F \sharp .

The F major arpeggio is converted to an F minor arpeggio. The student is reminded that the articulated G \sharp /A \flat mechanism can be employed to simplify this arpeggio.

F minor

Exercise 65 is for F harmonic minor.

Exercise 66 is for F melodic minor.

Practice Plan 31

Exercises 64, 65 and 66

F major scale

F major arpeggio

F minor arpeggio

F harmonic minor scale

F melodic minor scale

C sequence

E sequence

G sequence

D sequence

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

D chromatic scale

E \flat chromatic scale

B chromatic scale

E chromatic scale

C chromatic scale

Dom 7th in G

Dom 7th in A \flat

Dom 7th in F

Dom 7th in E \flat

Dom 7th in A

Dim 7th on D

Dim 7th on C \sharp

Dim 7th on C

Lesson 32 The B sequence

B major

The upper octave of the B major scale can be simplified by pressing the articulated G \sharp key when crossing to D \sharp in the upper octave. On modern instruments this scale can be further simplified by using the bottom C \sharp for G \sharp , holding this down until the move to A \sharp . Exercise 67 helps with applying these fingerings whichever option is taken.

B harmonic minor

Once again, the arpeggio of B major is converted to B minor. Exercise 68 is for B harmonic minor.

B melodic minor

Although B melodic minor has G \sharp when ascending, the C \sharp key should not be held down from the bottom of the scale as in B major as this will make bottom D unacceptably sharp. Exercise 69 is for B melodic minor.

Practice Plan 32

Exercises 67, 68 and 69

B major scale

B major arpeggio

B minor arpeggio

B harmonic minor scale

B melodic minor scale

F sequence

C sequence

E sequence

G sequence

D sequence

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

D chromatic scale

E \flat chromatic scale

B chromatic scale

E chromatic scale

C chromatic scale

Dom 7th in G

Dom 7th in A \flat

Dom 7th in F

Dom 7th in E \flat

Dom 7th in A

Dim 7th on D

Dim 7th on C \sharp

Dim 7th on C

Lesson 33 The F \sharp sequence

F \sharp major

There are many similarities in fingering between F \sharp major and B major; this should make this scale relatively easy to learn. The alternative, chromatic fingering should be used for F \sharp in the scale.

The arpeggio of F \sharp is very easy to play if the middle finger A \sharp is used. This enables the player to play the arpeggio without moving the right hand at any time as holding down the middle finger button while playing C \sharp will not affect the tuning of this note.

F \sharp minor

The student should be familiar with the scale of F \sharp harmonic minor which was first introduced in Lesson 12.

The chromatic fingering for F \sharp should be used in the harmonic minor scale and in the ascending melodic minor scale, but when descending in the melodic minor the middle finger F \sharp is more appropriate as the leading note is now E \flat . The chromatic fingering can be used at the top of the melodic minor as it is perfectly possible to move from this fingering to E \flat . Exercise 70 is for F \sharp melodic minor.

Practice Plan 33

Exercise 70

F \sharp major scaleF \sharp major arpeggioF \sharp minor arpeggioF \sharp harmonic minor scaleF \sharp melodic minor scale

B sequence

F sequence

C sequence

E sequence

G sequence

D sequence

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

D chromatic scale

E \flat chromatic scale

B chromatic scale

E chromatic scale

C chromatic scale

Dom 7th in G

Dom 7th in A \flat

Dom 7th in F

Dom 7th in E \flat

Dom 7th in A

Dim 7th on D

Dim 7th on C \sharp

Dim 7th on C

Lesson 34 The A \flat /G \sharp sequence

A \flat major

Fingerings for the scale and arpeggio of A \flat major are revised, with a reminder that the articulated A \flat can be used to simplify the arpeggio, but not the scale, which contains G \flat .

G \sharp minor

The arpeggio of A \flat major is converted to G \sharp minor. Some confusion may arise as learning this sequence requires thinking through an enharmonic change but Exercise 71 helps with working through this. Exercise 72 is for the top of the full octave of G \sharp harmonic minor. Exercise 73 is for G \sharp melodic minor.

Practice Plan 34

Exercises 71, 72 and 73.

A \flat major scale

A \flat major arpeggio

G \sharp minor arpeggio

G \sharp harmonic minor scale

G \sharp melodic minor scale

F \sharp sequence

B sequence

F sequence

C sequence

E sequence

G sequence

D sequence

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

D chromatic scale

E \flat chromatic scale

B chromatic scale

E chromatic scale

C chromatic scale

Dom 7th in G

Dom 7th in A \flat

Dom 7th in F

Dom 7th in E \flat

Dom 7th in A

Dim 7th on D

Dim 7th on C \sharp

Dim 7th on C

Lesson 35 The E \flat /D \sharp sequence

E \flat major

The scale and arpeggio of E \flat major were first introduced in Lesson 13 and should, by now, be very familiar.

D \sharp harmonic minor

The arpeggio of E \flat major is, initially, converted to E \flat minor. This is a perfectly legitimate key - indeed, grade examiners often request this in preference to D \sharp minor - but it feels more like a sharp key on the saxophone, and the relative major has already been covered as F \sharp major.

A \sharp in the arpeggio can be played with the middle fingering, minimising right-hand movement as in F \sharp major.

In both scales of D \sharp minor the chromatic fingering for F \sharp should be used. Exercise 74 is for D \sharp harmonic minor.

D \sharp melodic minor

If D \sharp harmonic minor has a distinctly sharp feel to it, the ascending scale of D \sharp melodic minor feels very much like E \flat major whilst clearly descending in F \sharp major. The following observation is offered in Lesson 35:

Whilst this course will persist in providing written material as D \sharp minor, some might make a case for thinking of the ascending scale as E \flat minor and the descending scale as D \sharp minor, written thus:



Others might feel that way madness lies...

Exercise 75 is for D \sharp melodic minor.

Practice Plan 35

Exercises 74 and 75

E \flat major scale

E \flat major arpeggio

D \sharp minor arpeggio

D \sharp harmonic minor scale

D \sharp melodic minor scale

A \flat /G \sharp sequence

F \sharp sequence

B sequence

F sequence

C sequence

E sequence

G sequence

D sequence

A sequence

All other major and harmonic minor scales and arpeggios with key signatures to 4 sharps and 4 flats

D chromatic scale

E \flat chromatic scale

B chromatic scale

E chromatic scale

C chromatic scale

Dom 7th in G

Dom 7th in A \flat

Dom 7th in F

Dom 7th in E \flat

Dom 7th in A

Dim 7th on D

Dim 7th on C \sharp

Dim 7th on C

Lesson 36 The D \flat /C \sharp sequence

D \flat major

The upper octave of the D \flat major scale can be simplified in the upper octave by pressing the articulated A \flat key when crossing to E \flat . On modern instruments this scale can be further simplified by using the bottom D \flat key for A \flat , holding this down until the move to B \flat . Exercise 76 helps with applying these shortcuts.

In the arpeggio of D \flat major the bottom D \flat key can be used for A \flat in the same way as in the arpeggio of C \sharp minor.

C# minor

Once again, learning this sequence involves an enharmonic change. This should not cause any great difficulty as C# harmonic minor was covered in Lesson 18. The following note discusses the matter further:

As you become more familiar with the sound of the different types of scale and arpeggio, what the notes are actually called becomes less important to the process of learning them. You should, by now, feel able to build the major scale and two forms of minor scale by ear, listening to landmark notes like the 3rd, which determines whether the scale is major or minor. You will also, by now, be paying careful attention to the 6th and 7th steps as these vary and define the type of scale you are playing.

Traditionally, music in major keys is thought of as happy music while music in minor keys is thought of as sad. This is something of a simplification as music, in all its infinitely rich diversity, can convey countless subtle shades of emotion: music is as complex and unfathomable as the people who compose and perform it. Nevertheless, most listeners can relate to this basic idea. The major 3rd and major 6th in the major scale have an optimistic air, while the minor 3rd and minor 6th of the minor scale introduce a mood of anxiety or depression. The melodic minor scale tells a little story (melodies provide the narrative aspect of music). The minor 3rd establishes the tragic mood, but the major 6th in the ascending scale introduces a note of optimism: “perhaps things are not that bad after all!”. The descending melodic minor scale, with its minor 6th confirms that, in fact, things are rather worse than we had hoped!

It is important to grasp the theoretical background of scales and arpeggios, but, in order to develop an effectively instinctive knowledge of them, you will need to do as much of your learning as possible by ear and without reference to written music.

Exercise 77 is for C# harmonic minor.

The C# minor scales feel like a flat key in places, which can lead to some confusion.

The C# minor scales feel very much like flat scales in places because of the presence of what feels like C \flat and, in the ascending melodic minor, B \flat . The presence of E \flat should serve as a reminder that this is a sharp key:

Flat scale**Sharp scale****Practice Plan 36**

Exercises 76, 77 and 78

D \flat major scale

D \flat major arpeggio

C# minor arpeggio

C# harmonic minor scale

C# melodic minor scale

E \flat /D# sequence

A \flat /G# sequence

F# sequence

B sequence

F sequence

C sequence

E sequence

G sequence

D sequence

A sequence

B \flat major scale and arpeggio

D chromatic scale

Dom 7th in F

E \flat chromatic scaleDom 7th in E \flat

B chromatic scale

Dom 7th in A

E chromatic scale

Dim 7th on D

C chromatic scale

Dim 7th on C \sharp

Dom 7th in G

Dim 7th on C

Dom 7th in A \flat

Lesson 37 The B \flat sequence

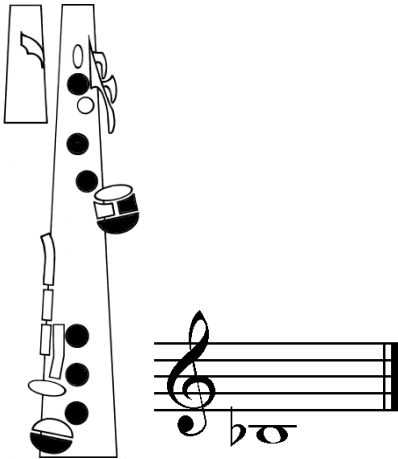
B \flat major

Fingerings for the scale and arpeggio of B \flat major are revised.

B \flat minor

The layout of the L5 keypad is revised with important explanation of the modern mechanism:

The B \flat key can be a bit of a stretch to reach for those with small hands. On the modern saxophone this key can be pressed with a straight finger so that the D \flat key is pressed down at the same time. An adjusting screw on the bell mechanism ensures that the D \flat key remains closed while the B \flat key is pressed. It is important to ensure that this mechanism is correctly adjusted.



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The long fingering for B \flat is recommended for the arpeggio; the right-hand button can remain pressed down when playing D \flat . Exercise 79 is for the arpeggio of B \flat minor.

The chromatic fingering for G \flat should be used in both forms of minor scale wherever this appears. Exercise 80 is for the harmonic minor.

The descending melodic minor scale can be simplified by using the bottom D \flat key for A \flat . Exercise 81 is for B \flat melodic minor.

Practice Plan 37

Exercises 79, 80 and 81

B \flat major scale

B \flat major arpeggio

B \flat minor arpeggio

B \flat harmonic minor scale

B \flat melodic minor scale

D \flat /C \sharp sequence

E \flat /D \sharp sequence

A \flat /G \sharp sequence

F \sharp sequence

B sequence

F sequence

C sequence

E sequence

G sequence

D sequence

A sequence

D chromatic scale

E \flat chromatic scale

B chromatic scale

E chromatic scale

C chromatic scale

Dom 7th in G

Dom 7th in A \flat

Dom 7th in F

Dom 7th in E \flat

Dom 7th in A

Dim 7th on D

Dim 7th on C \sharp

Dim 7th on C

Grades 6 to 8 Chromatics and sevenths

Lessons 38 to 42 cover all the dominant sevenths and the non-diatonic items: chromatics, diminished sevenths and whole tone scales. Lesson 43 extends the range to top F \sharp as this is now a standard fit on all saxophones. Essential topics covered are:

- Categorising chromatic scales by rhythmic structure.
- The three categories of diminished seventh.
- Whole tone scales in two categories.
- Top F \sharp .
- Further areas for development in scale playing for the advanced student.

Lesson 38 Chromatic scales

Again, chromatic scales are presented in 3/4 time in semiquavers (16th notes). As the strong beats will fall on different notes depending on the starting note, the twelve chromatic scales are organised into four categories.

Category 1 chromatic scales are those starting on B \flat , D and F \sharp . Exercise 82 breaks the scale down into sections along the same lines as seen in Lesson 23. Because of the limited range of the saxophone, some chromatic scales cannot be played for two octaves and should be learnt for a twelfth as with the major and minor scales and arpeggios. Chromatic scales for a twelfth are rather unsatisfying rhythmically and care should be taken not to overshoot either at the top or at the bottom. The chromatic scale starting on F \sharp falls into the same category as those starting on B \flat and D only when ascending. There is a more satisfactory solution:

A much more satisfactory solution is to practise the chromatic scale for a diminished twelfth - exactly 1½ octaves.

Unfortunately, when examining boards specify a twelfth, they mean a perfect twelfth.

Category 2 chromatic scales are those starting on B, E \flat and G, presented here with Exercise 83. The chromatic scale starting on G falls into the same category as those starting on B and E \flat only when ascending.

Category 3 chromatic scales, starting on C, E and G \sharp are presented with Exercise 84. The chromatic scale starting on G \sharp falls into the same category as those starting on C and E only when ascending.

Category 4 chromatic scales, starting on C \sharp , F and A, are presented with Exercise 85. The chromatic scale starting on A falls into the same category as those starting on C \sharp and F only when ascending.

Practice Plan 38

All 12 sequences with the chromatic scale included in each

Dom 7th in G

Dom 7th in A \flat

Dom 7th in F

Dom 7th in E \flat

Dom 7th in A

Dim 7th on D

Dim 7th on C \sharp

Dim 7th on C

Lesson 39 B \flat chromatic scale for 2½ octaves

The chromatic scale starting on B \flat and extending for 2½ octaves, which is found in some exam syllabuses, is conventionally regarded as meaning two octaves plus a perfect fifth. This presents the same rhythmic problems as chromatic scales for a perfect twelfth, but students have traditionally been required to practise the scale for this compass as it covers the entire range of the instrument as it was originally designed.

Strictly speaking, half an octave is an augmented fourth: taking E as the top note enables you to play the scale in semiquavers in 3/4 time. As in two octave chromatics, B \flat will fall on the first beat of each bar.

A more satisfactory way to cover the full compass of the modern instrument is to practise the scale for two octaves plus an augmented fifth: in other words, going up to top F \sharp . This acknowledges the range of the modern instrument and keeps B \flat on each first beat if a 4/4 bar is inserted at the top.

All these options are illustrated in Lesson 39.

Practice Plan 39

B \flat Chromatic to top F

B \flat Chromatic to top F \sharp

All 12 sequences

Lesson 40 Dominant sevenths

From Lesson 40 the dominant sevenths will be referred to by their chord symbol rather than by their key: for example, the dominant seventh in the key of C is G 7 . As with the chromatic scale, the dominant sevenths should be included in each sequence once Practice Plan 40 has been completed. This will be determined by the root of the chord so that G 7 is part of the G sequence.

All the dominant sevenths are presented in Lesson 40 with guidance about fingerings. With the exception of B \flat^7 , in which B \flat is best played with the bis-key fingering, the root, third and fifth of the seventh arpeggio are fingered the same way as in the major arpeggio starting on that note.

Practice Plan 40

All 12 dominant sevenths

All 12 sequences

Lesson 41 Diminished sevenths

Because they are non-diatonic, diminished sevenths can be organised into three categories according to which notes they comprise.

The diminished sevenths are denoted by their chord symbol; for example, the diminished seventh starting on E is E⁰⁷.

Category 1 diminished sevenths: B^{b07}, C^{#07}, E⁰⁷, G⁰⁷

These contain C[#] and G^b, so the C[#] key cannot be held down throughout as it can in the C[#] minor arpeggio. B^b should be played with the side key fingering or the bis-key.

Category 2 diminished sevenths: B⁰⁷, D⁰⁷, F⁰⁷, G^{#07}

The articulated G[#] key can be held down with right-hand fingerings in this category but must be released after G[#] when descending in B⁰⁷ to free L5 for the bottom B key.

Category 3 diminished sevenths: C⁰⁷, E^{b07}, F^{#07}, A⁰⁷

Each sequence should, from this point, include the chromatic scale, the dominant seventh and the diminished seventh starting on the relevant note. The full B^b sequence is presented for illustration.

Practice Plan 41

All 12 sequences

Lesson 42 whole tone scales

There are only two whole tone scales in all of music, but it is important to be able to begin them on any note. They can feel a little confusing to play at first because it feels as if you are playing a flat scale in some places and a sharp scale in others. The two halves of the scale are harmonically as far removed from each other as it is possible to be: for example, C major and F[#] major have key signatures which are 6 sharps apart. All the scales here have been written to show clearly the first three notes in one key, and the next three in the other. For example, the first scale alternates between B^b major and E major.

These scales should be recognised as falling into two categories.

Category 1

These are the whole tone scales starting, from the very bottom of the instrument, on B^b, C, D, E, F[#] and A^b. As in all scales, B^b should be played with the side key fingering.

Category 2

These are the whole tone scales starting, from the bottom of the instrument, on B, C[#], E^b, F, G and A.

Practice Plan 42

All 12 sequences with the relevant whole tone scale included in each.

Lesson 43 Extending the F# sequence

It is certainly only a matter of time before all exam syllabuses extend their scale requirements to top F#. Nowadays even the most inexpensive saxophones are fitted with the top F# key, but a fake fingering is offered for those who play older instruments.

F# major and minor scales

The operation of the right-hand key for top F# is explained. Exercise 86 provides work to learn the scale of F# major for two octaves.

Exercise 87 is for F# harmonic minor and Exercise 88 is for F# melodic minor.

F# major and minor arpeggios, F#7 and F#o7

The middle finger A# fingering should be used wherever this note appears. When playing arpeggios for two octaves this finger will need to be lifted after playing A# in the second octave in order to access the fingering for top F#. Exercise 89 is for all the F# arpeggios and sevenths.

Exercise 90 is for the F# chromatic scale.

Exercise 91 is for the F# whole tone scale.

The F# sequence for two octaves is presented in full.

Practice Plan 43

Exercises 87, 88, 89, 90 and 91

F# major scale 2 8ves

F# harmonic minor scale 2 8ves

F# melodic minor scale 2 8ves

F# major arpeggio 2 8ves

F# minor arpeggio 2 8ves

F#7 2 8ves

F#o7 2 8ves

F# chromatic 2 8ves

F# whole tone scale 2 8ves

All 11 other sequences

Lesson 44 Further development

Lesson 44 presents a range of suggestions about how further development in scale playing may be pursued, and is based on the premise that, from this point, learning will be largely self-directed.

Suggestions offered here are:

Scales in thirds

Extended scales

Inversions of arpeggios and dominant sevenths

Climbing higher – 303 fingerings for notes from top F[#] to the A just over an octave above it.

Varying metre

The secret of whizz-kid finger technique

Varying rhythmic patterns

Using different articulations

Varying tempo and dynamics