

Zinn Practice Regimen



by Eric Dannerwitz

PRACTICE REGIMEN

The Zinn practice regimen started off as a brief description of what Bay Area saxophonist Dann Zinn does when he practices. At least as far as scales. It has grown from about 12 pages to 32. I kept it named Zinn Practice Regimen cause it sounds catchy, and if you know Dann Zinn, it also instills a sense of fear.

Scales are just one aspect of the Regimen. The Regimen suggests that you also focus on others other areas as well, and divide up your time accordingly (Practice Schedules)

Always strive to keep things **accurate**, **even**, and played with **good tone**.

Tone

1. Long Tones - De la Sonorite by Marcel Moyse
2. Top Tones for Sax by Sigurd Raschard
3. Slow movements from Classical Pieces

Technique (Covered in this book)

1. Chromatics (scales, 2nds, flat 3rds, etc.)
2. Scales (Major, Minors, Dim., etc.)
3. Intervals (Major & Minor 3rds, 4ths, 5ths, 6ths, 7ths)
4. Arpeggios (Major & Minor Triads, 7ths, Dim, Aug, etc.)

Etudes (Various Technical Studies in Different Styles)

Tunes

1. Classical Studies and Pieces
2. Jazz Transcriptions and Pieces
3. Improvisation

If any of the above are not happening, you must slow down!

Also: **ALWAYS USE A METRONOME**

PRACTICE SCHEDULES

30

10 Long Tones
10 Scales or 5 Long Tones
10 Pieces 15 Scales
 10 Pieces

45

10 Long Tones
20 Scales or 5 Long Tones 5 Long Tones
15 Pieces 15 Scales or 25 Scales
 10 Etudes 15 Pieces
 15 Pieces

60

10 Long Tones
25 Scales or 10 Long Tones
10 Etudes 30 Scales
15 Pieces 20 Pieces

90

20 Long Tones
35 Scales or 15 Long Tones 15 Long Tones
10 Etudes 40 Scales or 30 Scales
25 Pieces 35 Pieces 20 Etudes
 25 Pieces

120

20 Long Tones
40 Scales or 20 Long Tones 20 Long Tones 20 Long Tones
20 Etudes 30 Scales or 30 Scales or 60 Scales
40 Pieces 30 Etudes 40 Etudes 40 Pieces
 40 Pieces 30 Pieces

150

20 Long Tones
60 Scales or 30 Long Tones
30 Etudes 55 Scales
40 Pieces 25 Etudes
 40 Pieces

180

30 Long Tones
60 Scales or 30 Long Tones
30 Etudes 30 Scales
60 Pieces 60 Etudes
 60 Pieces

ZINN PRACTICE REGIMEN

For Saxophone

Chromatic Scale

Two staves of musical notation for a chromatic scale exercise. The first staff is in treble clef and the second is in bass clef. The exercise consists of a single line of chromatic eighth notes ascending and then descending across the range of the instrument.

Seconds

Two staves of musical notation for a seconds exercise. The first staff is in treble clef and the second is in bass clef. The exercise consists of a single line of eighth notes with a second interval between adjacent notes, ascending and then descending.

A single staff of musical notation in bass clef, continuing the seconds exercise from the previous block. It consists of a line of eighth notes with a second interval between adjacent notes, ascending and then descending.

Minor Thirds

Two staves of musical notation for a minor thirds exercise. The first staff is in treble clef and the second is in bass clef. The exercise consists of a single line of eighth notes with a minor third interval between adjacent notes, ascending and then descending.

A single staff of musical notation in bass clef, continuing the minor thirds exercise from the previous block. It consists of a line of eighth notes with a minor third interval between adjacent notes, ascending and then descending.

Major Thirds

Two staves of musical notation for a major thirds exercise. The first staff is in treble clef and the second is in bass clef. The exercise consists of a single line of eighth notes with a major third interval between adjacent notes, ascending and then descending.

A single staff of musical notation in bass clef, continuing the major thirds exercise from the previous block. It consists of a line of eighth notes with a major third interval between adjacent notes, ascending and then descending.

Fourths

Two staves of musical notation for a fourths exercise. The first staff is in treble clef and the second is in bass clef. The exercise consists of a single line of eighth notes with a fourth interval between adjacent notes, ascending and then descending.

A single staff of musical notation in bass clef, continuing the fourths exercise from the previous block. It consists of a line of eighth notes with a fourth interval between adjacent notes, ascending and then descending.

Tritones

Two systems of musical notation for the Tritones exercise. The first system consists of a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system continues the same pattern. The exercise focuses on tritone intervals, with various accidentals (sharps, flats, naturals) used throughout.

Fifths

Two systems of musical notation for the Fifths exercise. The first system consists of a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system continues the same pattern. The exercise focuses on fifth intervals, with various accidentals used throughout.

Minor Sixths

Two systems of musical notation for the Minor Sixths exercise. The first system consists of a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system continues the same pattern. The exercise focuses on minor sixth intervals, with various accidentals used throughout.

Major Sixths

Two systems of musical notation for the Major Sixths exercise. The first system consists of a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system continues the same pattern. The exercise focuses on major sixth intervals, with various accidentals used throughout.

Minor Sevenths

Two systems of musical notation for the Minor Sevenths exercise. The first system consists of a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The second system continues the same pattern. The exercise focuses on minor seventh intervals, with various accidentals used throughout.

Major Sevenths

Two staves of musical notation. The top staff is in treble clef and contains a sequence of eighth-note chords, each with a major seventh interval. The bottom staff is in bass clef and contains a sequence of eighth-note chords, each with a major seventh interval. The exercises are designed to be played in pairs, with the top staff starting on a higher pitch and the bottom staff starting on a lower pitch.

Major Scales

Eight pairs of musical staves, each pair representing a major scale. The scales are arranged in two columns of four. Each pair consists of an ascending scale on the left and a descending scale on the right. The scales are: 1. C major, 2. D major, 3. E major, 4. F major, 5. G major, 6. A major, 7. B major, 8. C# major. Each scale is written in a single staff with a repeat sign at the end.

Harmonic Minor Scales

Three pairs of musical staves, each pair representing a harmonic minor scale. The scales are arranged in two columns: the first column has two pairs and the second column has one pair. Each pair consists of an ascending scale on the left and a descending scale on the right. The scales are: 1. C harmonic minor, 2. D harmonic minor, 3. E harmonic minor. Each scale is written in a single staff with a repeat sign at the end.

The first system of the Melodic Minor Scale practice regimen consists of 12 staves of music. The first staff is in treble clef, while the remaining 11 staves are in bass clef. Each staff contains a sequence of notes for the scale, with repeat signs at the end of each line. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Melodic Minor Scale

The second system of the Melodic Minor Scale practice regimen consists of 12 staves of music. The first staff is in bass clef, while the remaining 11 staves are in treble clef. Each staff contains a sequence of notes for the scale, with repeat signs at the end of each line. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

Wholetone

The 'Wholetone' section consists of 14 staves of music, arranged in two columns of seven. 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 notes that form a whole-tone scale. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The notation includes various accidentals (sharps and naturals) to indicate the specific notes. The piece concludes with a double bar line and repeat dots.

Diminished

The 'Diminished' section consists of 14 staves of music, arranged in two columns of seven. 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 notes that form a diminished scale. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The notation includes various accidentals (sharps, flats, and naturals) to indicate the specific notes. The piece concludes with a double bar line and repeat dots.

The first section of the exercise consists of two rows of musical notation. Each row contains two staves of music, with a repeat sign at the end of each staff. The notes are arranged in a sequence of diatonic thirds, starting from a specific key signature and moving through various intervals.

Diatonic Thirds

The second section of the exercise consists of ten rows of musical notation. Each row contains two staves of music, with a repeat sign at the end of each staff. The notes are arranged in a sequence of diatonic thirds, continuing from the first section. The exercise includes various intervals and key signatures, such as major and minor thirds, and includes accidentals like sharps and flats.

Harmonic Minor Triads

The third section of the exercise consists of three rows of musical notation. Each row contains two staves of music, with a repeat sign at the end of each staff. The notes are arranged in a sequence of harmonic minor triads, starting from a specific key signature and moving through various intervals.

The first section of the practice regimen consists of 12 staves of music. The first staff is in treble clef, while the remaining 11 staves are in bass clef. The music is written in a single melodic line with various accidentals (sharps, flats, and naturals) and includes repeat signs at the end of several phrases.

Wholetone Thirds

The 'Wholetone Thirds' section consists of 12 staves of music, all in bass clef. The notation features a sequence of notes with sharp and flat accidentals, representing whole-tone intervals. The music is organized into pairs of staves, with repeat signs at the end of each pair.

Diminished

The 'Diminished' section consists of a single staff of music in bass clef. It features a sequence of notes with sharp and flat accidentals, representing diminished intervals. The staff ends with a repeat sign.

This page contains 14 staves of musical notation for saxophone practice. The notation is written in a single system with a treble clef on the first staff and a bass clef on the remaining 13 staves. The music consists of a series of eighth-note and quarter-note patterns, often with slurs and ties, designed to improve technical skills and finger dexterity. The exercises progress from simple eighth-note runs to more complex patterns involving slurs and ties across multiple staves.

A musical staff in treble clef with a key signature of two flats (B-flat and E-flat). It contains a sequence of notes and chords, including some triplets and sixteenth notes.

Diatonic Fourths

A series of 12 musical staves, each containing a sequence of notes and chords. The exercises are organized into six pairs, with each pair consisting of an ascending line and a descending line. The notes are primarily eighth and sixteenth notes, often beamed together. The key signature remains two flats throughout. The exercises focus on the interval of a fourth, moving through the diatonic scale in both directions.

The first section of the practice regimen consists of ten staves of music. The first staff is in treble clef, and the remaining nine staves are in bass clef. The music is written in a key signature of one sharp (F#) and a time signature of 4/4. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes many accidentals (sharps and flats) and some triplets. The piece concludes with a double bar line and repeat dots.

Major Triads

The 'Major Triads' section consists of six staves of music, all in bass clef. The music is written in a key signature of one sharp (F#) and a time signature of 4/4. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes many accidentals (sharps and flats) and some triplets. The piece concludes with a double bar line and repeat dots.

The first section of the practice regimen consists of three staves of music. The first staff begins with a treble clef and contains a sequence of eighth and quarter notes with various accidentals (sharps, flats, and naturals). The second and third staves continue this melodic line, maintaining the same rhythmic and intervallic structure.

Minor Triads

The 'Minor Triads' section consists of seven staves of music. The first staff begins with a bass clef and contains a sequence of eighth and quarter notes, primarily focusing on the intervals of a minor third and a perfect fifth. The subsequent staves continue this exercise, exploring different keys and positions on the instrument.

Diminished Triads

The 'Diminished Triads' section consists of two staves of music. The first staff begins with a bass clef and contains a sequence of eighth and quarter notes, focusing on the intervals of a minor second and a diminished fifth. The second staff continues this exercise, exploring different keys and positions.

The first section of the page contains a musical score for saxophone practice. It consists of ten staves of music. The first staff is in treble clef with a key signature of one sharp (F#). The subsequent staves are in bass clef. The music is written in a rhythmic pattern of eighth and sixteenth notes, with various accidentals (sharps, flats, and double flats) throughout. The section concludes with a double bar line and repeat dots.

Augmented Triads

The second section of the page is titled "Augmented Triads" and contains ten staves of music. The first staff is in bass clef with a key signature of one sharp (F#). The subsequent staves are in treble clef. The music is written in a rhythmic pattern of eighth and sixteenth notes, with various accidentals (sharps, flats, and double flats) throughout. The section concludes with a double bar line and repeat dots.

Major Arpeggios

The image displays a musical score for saxophone practice, titled "Major Arpeggios". It consists of ten systems, each containing two staves. The first system begins with a treble clef and a key signature of one flat (B-flat). The subsequent systems alternate between key signatures of one flat and one sharp (F#). Each system is composed of a melodic line on the upper staff and an arpeggiated accompaniment on the lower staff. The melodic lines are primarily eighth-note patterns, while the accompaniment consists of chords broken into eighth notes. The score includes repeat signs and double bar lines to indicate the structure of the exercises.

Dominant Arpeggios

The image displays a page of musical notation for saxophone practice, organized into ten systems. Each system consists of two staves. The notation includes various melodic lines, often with slurs and ties, and harmonic accompaniment. The exercises are characterized by their use of different scales and modes, as indicated by the presence of various accidentals (sharps, flats, and naturals) throughout the piece. The first system begins with a treble clef and a key signature of one flat (B-flat major or D minor). The subsequent systems transition through different key signatures, including one sharp (F# major or D# minor) and two flats (B-flat major or D minor). The notation is dense and technical, typical of a practice regimen designed to improve a player's command of the instrument's range and intonation.

The first system consists of two staves of music. The top staff begins with a treble clef and a key signature of one flat (B-flat). It features a sequence of eighth notes, some beamed together, with various accidentals including flats and naturals. The bottom staff continues the melodic line with similar rhythmic patterns and accidentals.

The second system continues the practice exercise. The top staff shows a mix of eighth and sixteenth notes, with several flats and naturals. The bottom staff provides a complementary line, maintaining the overall rhythmic and melodic structure.

The third system introduces a change in key signature to one sharp (F#). The top staff starts with a treble clef and features eighth notes with various accidentals, including sharps and naturals. The bottom staff continues the exercise with similar rhythmic patterns.

Augmented Arpeggios

The fourth system is labeled "Augmented Arpeggios". The top staff shows arpeggiated chords in a key signature of one sharp (F#), with some notes marked with an 'x' to indicate a specific fingering or articulation. The bottom staff continues the exercise with similar arpeggiated patterns.

The fifth system continues the "Augmented Arpeggios" exercise. The top staff features arpeggiated chords with 'x' marks, and the bottom staff provides a complementary line with similar rhythmic and melodic elements.

The sixth system further develops the arpeggio exercise. The top staff shows arpeggiated chords with various accidentals and 'x' marks. The bottom staff continues the exercise with similar rhythmic patterns.

The seventh system concludes the practice exercise. The top staff features arpeggiated chords with various accidentals and 'x' marks. The bottom staff provides a final line of the exercise with similar rhythmic and melodic elements.

This page contains ten systems of musical notation for saxophone practice. Each system consists of two staves. The exercises are organized into five pairs, each pair containing a melodic line on the upper staff and a harmonic accompaniment on the lower staff. The exercises are as follows:

- System 1:** Melodic line in G major (one sharp) with a chromatic scale; harmonic accompaniment in G major.
- System 2:** Melodic line in F major (one flat) with a chromatic scale; harmonic accompaniment in F major.
- System 3:** Melodic line in D major (two sharps) with a chromatic scale; harmonic accompaniment in D major.
- System 4:** Melodic line in C major (no sharps or flats) with a chromatic scale; harmonic accompaniment in C major.
- System 5:** Melodic line in B-flat major (two flats) with a chromatic scale; harmonic accompaniment in B-flat major.

Each exercise is marked with a repeat sign and a double bar line at the end of the system. The notation includes various note values, accidentals, and dynamic markings.

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, some with accents. The lower staff continues the melodic line with similar rhythmic patterns and includes some triplets.

Minor Arpeggios

The second system of music features arpeggiated patterns in the lower register. The upper staff starts with a bass clef and a key signature of one flat (Bb). It contains a sequence of eighth notes, some with accents. The lower staff continues the arpeggiated patterns with similar rhythmic values.

The third system of music features arpeggiated patterns in the upper register. The upper staff starts with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes, some with accents. The lower staff continues the arpeggiated patterns with similar rhythmic values.

The fourth system of music features arpeggiated patterns in the lower register. The upper staff starts with a bass clef and a key signature of one flat (Bb). It contains a sequence of eighth notes, some with accents. The lower staff continues the arpeggiated patterns with similar rhythmic values.

The fifth system of music features arpeggiated patterns in the lower register. The upper staff starts with a bass clef and a key signature of one flat (Bb). It contains a sequence of eighth notes, some with accents. The lower staff continues the arpeggiated patterns with similar rhythmic values.

The sixth system of music features arpeggiated patterns in the upper register. The upper staff starts with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes, some with accents. The lower staff continues the arpeggiated patterns with similar rhythmic values.

The seventh system of music features arpeggiated patterns in the lower register. The upper staff starts with a bass clef and a key signature of one flat (Bb). It contains a sequence of eighth notes, some with accents. The lower staff continues the arpeggiated patterns with similar rhythmic values.

The image displays a page of musical notation for saxophone practice, organized into 11 systems. Each system consists of two staves. The first ten systems are arpeggiated exercises in various keys, including major, minor, and augmented triads. The eleventh system is labeled "Half-Diminished Arpeggios" and contains exercises for half-diminished chords. The notation includes treble clefs, key signatures, and various rhythmic values.

This page contains ten systems of musical notation for saxophone practice. Each system consists of two staves. The first staff of each system is a single melodic line, and the second staff is a harmonic accompaniment. The exercises are organized into five pairs, each with a unique key signature: the first pair is in C major, the second in B-flat major, the third in A major, the fourth in G major, and the fifth in F major. Each exercise begins with a melodic phrase followed by a repeat sign, and then continues with a rhythmic pattern. The notation includes various note values, rests, and accidentals (sharps, flats, and naturals).

The first section of the practice regimen consists of seven systems of two staves each. The first system is in G major, the second in D major, the third in B major, the fourth in F# major, the fifth in C major, the sixth in G major, and the seventh in D major. Each system contains a melodic line on the top staff and a harmonic line on the bottom staff, with repeat signs and first/second endings.

Reverse Major Thirds

The 'Reverse Major Thirds' section consists of seven systems of one staff each. Each system shows a sequence of notes with a major third interval between consecutive notes, starting from various keys and moving through the circle of fifths.

The first section of the practice regimen consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The subsequent staves are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes to one sharp (F#) in the second staff, then to two flats (B-flat and E-flat) in the third staff, and returns to one sharp (F#) in the fourth staff. The notation includes various accidentals and dynamic markings.

Inverting Major Thirds

The 'Inverting Major Thirds' section consists of seven staves of music. The first staff is in bass clef and begins with a key signature of one flat (B-flat). The second staff changes to a key signature of one sharp (F#). The third staff changes to a key signature of two flats (B-flat and E-flat). The fourth staff changes to a key signature of one sharp (F#). The fifth staff changes to a key signature of two flats (B-flat and E-flat). The sixth staff changes to a key signature of one sharp (F#). The seventh staff changes to a key signature of two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes various accidentals and dynamic markings.

The first section of the practice regimen consists of ten staves of music. The first staff is in treble clef, while the remaining nine staves are in bass clef. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes many accidentals (sharps and flats) and dynamic markings such as accents and slurs.

Reverse Major Thirds

The second section, titled "Reverse Major Thirds", consists of ten staves of music. The first staff is in bass clef, and the remaining nine staves are in treble clef. The key signature is one flat (B-flat major or D minor) and the time signature is 2/4. This section is characterized by a consistent rhythmic pattern of eighth notes, with the pitch of each note changing by a reverse major third interval from the previous one. The notation includes many accidentals and dynamic markings.

The first section of the practice regimen consists of five staves of music. The first staff is in treble clef, and the subsequent four staves are in bass clef. The music features a sequence of eighth and sixteenth notes, with various accidentals (sharps, flats, and naturals) indicating different intervals and chromatic patterns. The notation includes stems, beams, and individual note heads, with some notes having accidentals above or below them.

Reverse Fourths

The 'Reverse Fourths' section consists of ten staves of music, all in bass clef. This section is characterized by intervals of a fourth, played in reverse order. The notation shows a series of notes connected by stems and beams, with various accidentals (sharps, flats, and naturals) used to create the specific intervals. The music is written in a clear, standard notation style, with stems and beams indicating the rhythmic flow of the piece.

The first section of the practice regimen consists of four staves of music. The top staff is in treble clef, and the remaining three staves are in bass clef. The music features a complex melodic line with many accidentals (sharps and flats) and a steady eighth-note rhythm. The key signature changes throughout the section, including D major, B minor, and F major.

Inverting Fourths

The 'Inverting Fourths' section consists of ten staves of music. The top staff is in bass clef, and the remaining nine staves are in treble clef. This section is designed to practice interval inversion, specifically focusing on fourths. The music is characterized by a consistent eighth-note rhythmic pattern and a variety of intervals, with many notes marked with accidentals to indicate specific pitch relationships. The key signature is primarily B minor, with some chromatic alterations.

The main musical score consists of ten systems, each with two staves. The first staff of each system is a treble clef staff, and the second is a bass clef staff. The music is written in a single melodic line across both staves. The key signature starts with one flat (B-flat) and changes to two flats (B-flat and E-flat) in the second system, then to three flats (B-flat, E-flat, and A-flat) in the third system, and finally to two sharps (F-sharp and C-sharp) in the fourth system. The remaining systems continue with various key signatures and rhythmic patterns.

Reverse Inverting Fourths

The 'Reverse Inverting Fourths' section consists of two systems, each with two staves. The music is written in a single melodic line across both staves. The key signature is two flats (B-flat and E-flat). The rhythmic pattern consists of eighth notes and rests, with the notes in the upper staff often being the upper note of a fourth interval from the notes in the lower staff.

This page contains ten systems of musical notation for saxophone practice. Each system consists of two staves. The first staff of each system is a treble clef staff, and the second is a bass clef staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots at the end of the final system.

The first section of the practice regimen consists of six systems of two staves each. The notation includes various rhythmic patterns and accidentals (sharps and flats) across the staves.

Major Triads Ascending and Descending by Half-steps

The second section of the practice regimen consists of six systems of two staves each. The notation includes various rhythmic patterns and accidentals (sharps and flats) across the staves.

Minor Triads Ascending and Descending by Half-steps

Diminished Triads Ascending and Descending by Half-steps

The first section of the practice regimen consists of 12 staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line, featuring a series of eighth and quarter notes with various accidentals (sharps, flats, and naturals). The piece concludes with a double bar line and repeat dots.

Augmented Triads Ascending and Descending by Half-steps

The second section of the practice regimen consists of 12 staves of music, titled "Augmented Triads Ascending and Descending by Half-steps". It begins with a bass clef and a key signature of one flat (B-flat). The music is written in a single melodic line, featuring a series of eighth and quarter notes with various accidentals (sharps, flats, and naturals). The piece concludes with a double bar line and repeat dots.

The first system of music consists of two staves. The upper staff is in treble clef and contains an ascending major pentatonic scale starting on G4, with notes G, A, B, C, D. The lower staff is in bass clef and contains a descending major pentatonic scale starting on D4, with notes D, C, B, A, G. Both scales are played in eighth notes.

Major Pentatonics Ascending and Descending by Half-steps

The second system of music consists of two staves. The upper staff is in treble clef and contains an ascending major pentatonic scale starting on A4, with notes A, B, C, D, E. The lower staff is in bass clef and contains a descending major pentatonic scale starting on E4, with notes E, D, C, B, A.

The third system of music consists of two staves. The upper staff is in treble clef and contains an ascending major pentatonic scale starting on B4, with notes B, C, D, E, F. The lower staff is in bass clef and contains a descending major pentatonic scale starting on F4, with notes F, E, D, C, B.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains an ascending major pentatonic scale starting on C5, with notes C, D, E, F, G. The lower staff is in bass clef and contains a descending major pentatonic scale starting on G4, with notes G, F, E, D, C.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains an ascending major pentatonic scale starting on D5, with notes D, E, F, G, A. The lower staff is in bass clef and contains a descending major pentatonic scale starting on A4, with notes A, G, F, E, D.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains an ascending major pentatonic scale starting on E5, with notes E, F, G, A, B. The lower staff is in bass clef and contains a descending major pentatonic scale starting on B4, with notes B, A, G, F, E.

The seventh system of music consists of two staves. The upper staff is in treble clef and contains an ascending major pentatonic scale starting on F5, with notes F, G, A, B, C. The lower staff is in bass clef and contains a descending major pentatonic scale starting on C5, with notes C, B, A, G, F.

The eighth system of music consists of two staves. The upper staff is in treble clef and contains an ascending major pentatonic scale starting on G5, with notes G, A, B, C, D. The lower staff is in bass clef and contains a descending major pentatonic scale starting on D5, with notes D, C, B, A, G.

Minor Pentatonics Ascending and Descending by Half-steps

The first system of music consists of two staves. The upper staff is in treble clef and contains an ascending minor pentatonic scale starting on G4, with notes G, A, B, C, D. The lower staff is in bass clef and contains a descending minor pentatonic scale starting on D4, with notes D, C, B, A, G.

The second system of music consists of two staves. The upper staff is in treble clef and contains an ascending minor pentatonic scale starting on A4, with notes A, B, C, D, E. The lower staff is in bass clef and contains a descending minor pentatonic scale starting on E4, with notes E, D, C, B, A.

The third system of music consists of two staves. The upper staff is in treble clef and contains an ascending minor pentatonic scale starting on B4, with notes B, C, D, E, F. The lower staff is in bass clef and contains a descending minor pentatonic scale starting on F4, with notes F, E, D, C, B.

The musical score on page 32 consists of seven staves of music. The first staff is a single treble clef line. The second and third staves are grand staves, each containing a treble and a bass clef. The remaining four staves are single bass clef lines. The music is a complex, chromatic exercise with many accidentals and slurs.