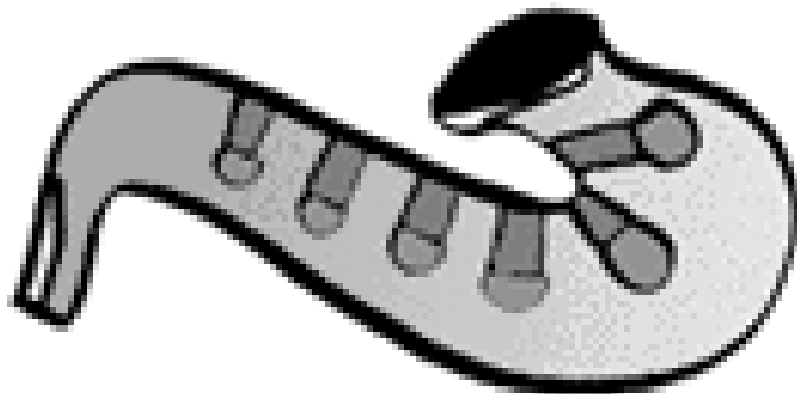


Daniel

Zinn



Practice Regimen

by Eric Dannewitz

Instructor-Dann Zinn
Private Lessons

PRACTICE REGIMEN

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

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

Note: The above "3 T's" (Tone, Technique, Tunes) are overseen by the fourth "T"

Tone
Evenness
Accuracy

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

Also: **ALWAYS USE A METRONOME**

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PRACTICE SCHEDULES

30

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

45

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

60

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

90

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

120

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

150

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

180

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

ZINN PRACTICE REGIMEN

CHROMATIC SCALE

Two staves of musical notation for a chromatic scale exercise. The top staff is in treble clef and the bottom staff is in bass clef. The exercise consists of two lines of chromatic runs: the first line is an ascending scale from C4 to C5, and the second line is a descending scale from C5 to C4. Each line is divided into four measures.

SECONDS

Two staves of musical notation for a seconds exercise. The top staff is in treble clef and the bottom staff is in bass clef. The exercise consists of two lines of eighth-note pairs, each pair separated by a second interval. The first line is an ascending scale from C4 to C5, and the second line is a descending scale from C5 to C4. Each line is divided into four measures.

MINOR THIRDS

Two staves of musical notation for a minor thirds exercise. The top staff is in treble clef and the bottom staff is in bass clef. The exercise consists of two lines of eighth-note pairs, each pair separated by a minor third interval. The first line is an ascending scale from C4 to C5, and the second line is a descending scale from C5 to C4. Each line is divided into four measures.

MAJOR THIRDS

Two staves of musical notation for a major thirds exercise. The top staff is in treble clef and the bottom staff is in bass clef. The exercise consists of two lines of eighth-note pairs, each pair separated by a major third interval. The first line is an ascending scale from C4 to C5, and the second line is a descending scale from C5 to C4. Each line is divided into four measures.

A single staff of musical notation in bass clef, consisting of a descending chromatic scale from C5 to C4, divided into four measures.

FOURTHS

Two staves of musical notation for the 'FOURTHS' exercise. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat (B-flat). Both staves contain a sequence of eighth-note chords, primarily dyads, with various accidentals (sharps and flats) indicating different intervals and chromatic alterations.

TRITONES

Two staves of musical notation for the 'TRITONES' exercise. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat (B-flat). Both staves contain a sequence of eighth-note chords, primarily dyads, with various accidentals (sharps and flats) indicating different intervals and chromatic alterations.

FIFTHS

Two staves of musical notation for the 'FIFTHS' exercise. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat (B-flat). Both staves contain a sequence of eighth-note chords, primarily dyads, with various accidentals (sharps and flats) indicating different intervals and chromatic alterations.

MINOR SIXTHS

Two staves of musical notation for the 'MINOR SIXTHS' exercise. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat (B-flat). Both staves contain a sequence of eighth-note chords, primarily dyads, with various accidentals (sharps and flats) indicating different intervals and chromatic alterations.

This section contains ten rows of musical notation, each consisting of two staves connected by a brace. The notation includes various scales and exercises with different key signatures and rhythmic patterns. The first row starts with a treble clef and a key signature of one sharp (F#). The subsequent rows use various clefs and key signatures, including one flat (Bb) and one sharp (F#). The exercises involve ascending and descending scales, often with specific intervals or accidentals marked.

HARMONIC MINOR SCALES

This section contains seven rows of musical notation, each consisting of two staves connected by a brace. These rows are specifically for harmonic minor scales. Each row shows the ascending and descending forms of a harmonic minor scale, with the raised seventh degree clearly indicated by a sharp sign. The scales are presented in various key signatures, including one flat (Bb) and one sharp (F#).

The first three staves of the practice regimen show the melodic minor scale in various keys. Each staff contains two measures of music, with a repeat sign at the end of each measure. The first measure of each pair is the ascending scale, and the second is the descending scale. The keys shown are B-flat major (B-flat minor), B major (B minor), and B natural major (B natural minor).

MELODIC MINOR SCALE

The remaining ten staves continue the melodic minor scale practice. Each staff contains two measures of music, with a repeat sign at the end of each measure. The first measure of each pair is the ascending scale, and the second is the descending scale. The keys shown are B natural major (B natural minor), B major (B minor), B-flat major (B-flat minor), B major (B minor), B natural major (B natural minor), B-flat major (B-flat minor), B major (B minor), B natural major (B natural minor), B-flat major (B-flat minor), and B major (B minor).

DIATONIC THIRDS

This section contains 14 staves of musical notation for the 'DIATONIC THIRDS' exercise. The notation is arranged in two columns of seven staves each. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth-note runs, with the left hand playing a diatonic scale and the right hand playing a scale of thirds. The exercise covers all 12 major and minor keys, with the key signature changing every two staves. The notation includes various accidentals (sharps, flats, naturals) and repeat signs at the end of each staff.

HARMONIC MINOR TRIADS

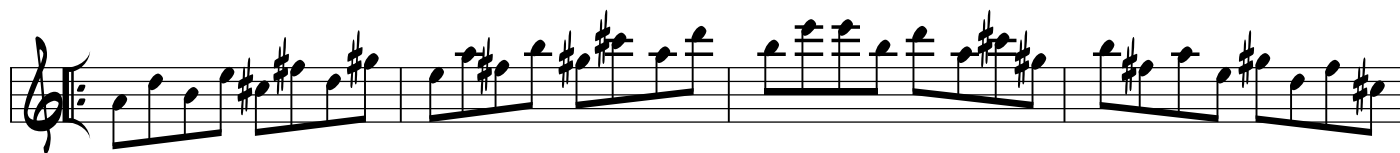
This section contains 3 staves of musical notation for the 'HARMONIC MINOR TRIADS' exercise. The notation is arranged in a single column of three staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth-note runs, with the left hand playing a harmonic minor scale and the right hand playing a scale of triads. The exercise covers all 12 major and minor keys, with the key signature changing every two staves. The notation includes various accidentals (sharps, flats, naturals) and repeat signs at the end of each staff.

Seven staves of musical notation, each containing two measures of music. The notation is complex, featuring various accidentals (sharps, flats, naturals) and rhythmic values (eighth and sixteenth notes). The staves are arranged in a vertical column, with each staff starting with a repeat sign (double bar line with dots) and ending with a double bar line.

DIATONIC FOURTHS

Six staves of musical notation, each containing two measures of music. The notation is simpler than the previous section, focusing on diatonic intervals. The staves are arranged in a vertical column, with each staff starting with a repeat sign and ending with a double bar line.

The image displays a musical score for a practice regimen, consisting of ten systems of two staves each. The top staff of each system is in a treble clef, and the bottom staff is in a 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. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps, flats, and naturals). The piece concludes with a double bar line and repeat dots at the end of the final system.



MAJOR TRIADS



MINOR TRIADS

The first section of the page contains ten staves of musical notation for minor triads. The notation is written in a single treble clef. Each staff contains a sequence of notes, primarily eighth and quarter notes, with various accidentals (sharps, flats, and naturals) indicating the specific notes of the triads. The sequence progresses through the twelve minor triads: C minor, D minor, E minor, F minor, G minor, A minor, B minor, C# minor, D# minor, E# minor, F# minor, and G# minor. The notes are often grouped in pairs or small groups, and the sequence is repeated across the staves to provide practice for each triad.

DIMINISHED TRIADS

The second section of the page contains four staves of musical notation for diminished triads. The notation is written in a single treble clef. Each staff contains a sequence of notes, primarily eighth and quarter notes, with various accidentals (sharps, flats, and naturals) indicating the specific notes of the triads. The sequence progresses through the twelve diminished triads: C diminished, D diminished, E diminished, F diminished, G diminished, A diminished, B diminished, C# diminished, D# diminished, E# diminished, F# diminished, and G# diminished. The notes are often grouped in pairs or small groups, and the sequence is repeated across the staves to provide practice for each triad.

The musical score consists of six staves. The first staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various accidentals (sharps and flats) and rhythmic values. The second staff continues this sequence. The third staff shows a change in rhythm and includes some chromatic movement. The fourth staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fifth staff continues with similar rhythmic complexity. The sixth staff is a single line of music with a few notes and rests, ending with a double bar line.