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I would like to thank these people for all their proofreading and suggestions in making this 6th Edition possible:
 Pete Gearhart, Matt Eve, Steve Crews, Coleen Olson, Saul Winer, J.D. Aebersold and J.B. Dyas.

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PO Box 1244 • New Albany, IN 47151-1244
<http://www.jazzbooks.com>

These 20 Musical Examples are the same as are in the text except here they are transposed for B \flat instruments (trumpet, tenor & soprano sax, clarinet, cornet).

They can be played with CD Track #2.

EXAMPLE 1

Musical notation for Example 1, consisting of three staves. The first staff is in G major with a G-7 chord. The second staff is in F major with an F-7 chord. The third staff is in E major with an E-7 chord. Each staff contains a sequence of notes connected by a slur, with some notes marked with accidentals (sharps and flats).

EXAMPLE 2

Musical notation for Example 2, consisting of three staves. The first staff is in G major with a G-7 chord. The second staff is in F major with an F-7 chord. The third staff is in E major with an E-7 chord. Each staff contains a sequence of notes connected by a slur, with some notes marked with accidentals (sharps and flats).

EXAMPLE 3

Musical notation for Example 3, consisting of three staves. The first staff is in G major with a G-7 chord. The second staff is in F major with an F-7 chord. The third staff is in E major with an E-7 chord. Each staff contains a sequence of notes connected by a slur, with some notes marked with accidentals (sharps and flats).

EXAMPLE 4

Musical notation for Example 4, consisting of three staves. The first staff is in G major with a G-7 chord. The second staff is in F major with an F-7 chord. The third staff is in E major with an E-7 chord. Each staff contains a sequence of notes connected by a slur, with some notes marked with accidentals (sharps and flats).

Example 15 is a variation using notes of the *triad* in *eighth-notes*. A scoop is indicated by a \cup .

EXAMPLE 15

Example 15 consists of three staves of musical notation in 4/4 time, each representing a different scale: F-, Eb-, and D-. Each staff contains an 8-measure exercise. The first four measures of each staff feature eighth-note triads, with a scoop symbol (\cup) over the first two measures. The last four measures of each staff are a whole rest, followed by a double bar line with a '4' above it, indicating the end of the exercise.

Make up your own exercises. Play one exercise on the first scale and then switch to a different exercise on the second scale and yet a third exercise on the third scale.

Don't hesitate to vary the rhythms. By now, you are probably familiar enough with the rhythm section on the recording that you have begun to hear subconsciously the *eight measure sections*. This will allow you to take liberties with the exercises and will give you more confidence when you start improvising because you'll be better able to *hear* when to change to the next scale. You have probably already started hearing musical phrases in 2, 4, and 8 measure phrases. This is very important because most Jazz music (Western Art Music) is built in 2, 4, and 8 measure phrases. Knowing this will give you an inner sense of form that you can use the rest of your life.

Listen to jazz recordings and notice how they play in 2, 4, and 8 bar phrases, rests included!

Example 16 uses the *seventh chord* in *eighth-notes*. Play with a swing feel. Don't play even eighth-notes. Listen to a recording by Duke Ellington, Count Basie, Woody Herman, or Thad Jones-Mel Lewis. The feeling should be loose without dragging. Listen to jazz combos, too. See page 58.

EXAMPLE 16

Example 16 consists of three staves of musical notation in 4/4 time, each representing a different scale: F-, Eb-, and D-. Each staff contains an 8-measure exercise. The first four measures of each staff feature eighth-note seventh chords, with fingerings (1 3 5 7, 5 3, 3 5 7) indicated below the notes. The last four measures of each staff are a whole rest, followed by a double bar line with a '4' above it, indicating the end of the exercise.

TRIADS
(Root, 3, 5)

F7 Bb7 F7 ETC.

ENTIRE
SCALE

F7 Bb7 ETC.

If these move too quickly for you, use the procedure on page 26 and apply it to the F blues or the Bb blues. The Bb blues track is a little slower.

When two chords appear in one measure, you have to alter the rhythm of the pattern or condense the number of notes in your pattern. No matter what song you are working on, use the above method for getting acquainted with the harmonic movement of the tune. I heard two of the top jazz trumpet players in the country say this is the first thing they do when looking over a new piece of music they are going to solo over. It makes good sense because it gets your ear and fingers accustomed to the various scale and chord sounds in advance of the actual soloing. I advise using this method of practice when approaching ANY new song or chord progression.

The most important harmonic points in the blues progression (and these are often totally neglected by young improvisers) are the measures circled below:

EXAMPLE 2

F7 Bb7 F7 F7 Bb7 Bb7

F7 D7 G- C7 F7 C7

Improvise on the 3rd or 7th of each chord in order to get the sound and feel of the harmony in your mind. Using just the 3rd and 7th will sound like this: Notice the half-step melodic motion from the first chord to the second.

EXAMPLE 3

F7 Bb7 F7 F7 Bb7 Bb7

F7 F7 G- C7 F7 C7

Non-keyboard players should practice example #3 with their left hand, one octave lower than written, and play exercises in example #1 with the right hand so they can hear the basic harmony (3rd & 7th) in the left hand while running patterns or soloing in the right hand.