

Practice Techniques

From *Fundamentals of Jazz Improvisation:
What Everybody Thinks You Already Know*

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Patterns

Almost everything in music can be considered a pattern of one type or another. There are melodic patterns, rhythmic patterns, and patterns of both melody and rhythm. Recognition of the principle of patterns is ancient. The medieval composer identified a *talea* (rhythm) and a *tonor* (pitch), which they manipulated in various combinations and fragments. So it is with jazz improvisation. We use scale and arpeggio fragments, patterns standard to the tradition, and those we contrive.

Patterns can be categorized into three types:

1. Circular
2. Digital
3. Melodic

Circular patterns are generally based on some chord/scale type. They can be played up the range of one's instrument, down and back again. They make a loop of melodic possibility. This type is invaluable for gaining mastery of a harmony and are most often used in fragments when applied to improvisation.

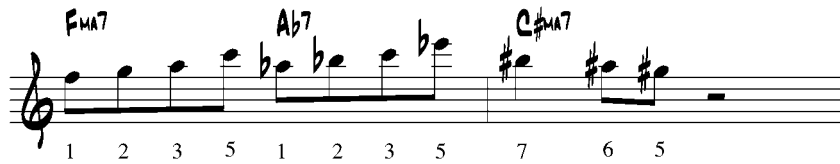
Example (from Jerry Coker's *Patterns for Jazz*):



Digital patterns are linked directly to a scale. When the degrees of a scale are numbered these numbers are digits. Digital pattern can be analyzed according to these digits.

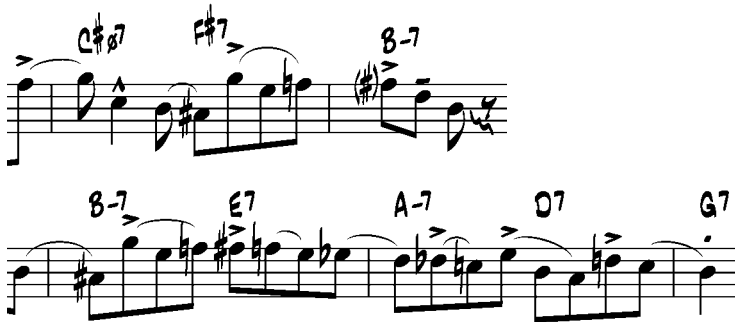
Example (John Coltrane *Giant Steps*):





Melodic patterns don't fit into either of the above categories. They cannot be played in a circular fashion and their notes will not lend themselves to digital analysis due to a chromatic element not within the confines of a known scale.

Example (Charlie Parker *Confirmation*):



There are many valid reasons to study and memorize patterns.

1. They teach us the jazz language like a vocabulary list. We can learn to speak by mimicking jazz masters as we learned to speak by listening and mimicking our parents.
2. They teach us jazz theory. When analyzed we see the relationships between harmony and melody. We learn what works theoretically and why so that we can adapt this knowledge to other improvisational situations. Practicing patterns helps us to internalize theory and takes it beyond the intellectual to the physical. The combination of mind and body helps the language to enter our soul. It helps us to use what we know.
3. They help us learn jazz style by mimicking the manner in which the notes are played (articulation, subdivision, rhythm, etc.).
4. They serve as an ear-training tool, especially when patterns are transcribed (lifted from a recording, written or not).
5. They help us learn characteristics of specific tunes. Amidst the similarities every tune is unique. We can learn successful ways to improvise on a tune by learning what others have successfully done.
6. They serve as a *springboard* to generate other ideas. One can think of a pattern and play a variation or something quite different. This generates creativity rather than stifling it. The springboard, like a diver being thrust into the air, can give us impetus when we are at a loss during an improvisation.
7. They help to develop facility over our instrument. Whether the pattern is circular, digital, or melodic, mastering patterns improves our ability to make our instruments play what we hear. Without the skill from patterns (scales and arpeggios included) we have no freedom.

8. They help to draw in the listener. Solos where every note is connected to every other note in uniquely original ways are difficult for audiences to relate to. When something familiar is played the listener feels more a part of what's going on. (Overuse of known patterns is equally as objectionable or worse and will sound trite, unoriginal.)

The following sections include 5 Practice Techniques or ways to work out patterns and use them to enhance jazz improvisation. These include:

Practice Technique #1: Circular Patterns

Practice Technique #2: Same Mode Sequences

Practice Technique #3: Pattern in 12 Keys

Practice Technique #4: Application

Practice Technique #5: Chord Progression

Practice Technique #6: Independence

Practice Technique #7: Improv Solo Composition

Practice Technique #1: Circular Patterns

(Example: C Major, Saxophone)

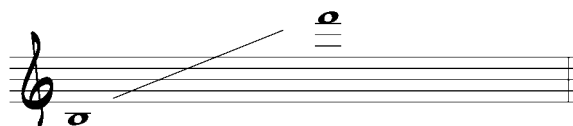
When preparing to improvise on a tune it is advantageous to work over each chord in the composition. The following examples are in the key of C Major but can be adapted to every key and to almost any chord/scale quality.

Circular patterns allow repetition. Generally, patterns should encompass the range of ones instrument from the lowest note within the key at hand to the highest reasonable note. Patterns can start on the lowest note then proceed to the highest and back or they can start on the root and progress to the top, to the bottom, and back to the root. It is essential that the instrument's full range be developed with equal proficiency.

All patterns are melodic and, when played with an acceptable jazz style, can be applied to improvisation. Seldom are whole patterns played intact but fragments thereof permeate the literature.

Range

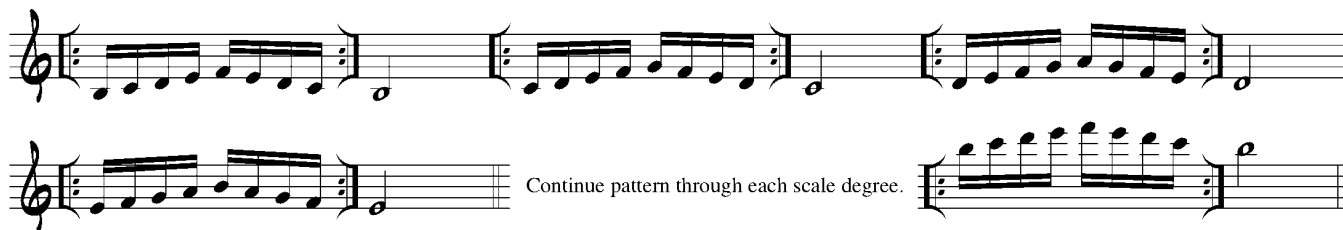
Notes in the key of C Major on the saxophone include:



Practice all patterns with the fundamental jazz articulation. (Wind instruments tongue the upbeat, slur to the downbeat; rhythm instruments play slurred with even emphasis or a slight accent on up beats. Refer to the section on articulation.) Other articulations may be appropriate; one can gain knowledge regarding articulation through concerted listening to masters and through recording and listening to oneself.

5-note Pattern

Start the pattern on each scale degree and repeat until comfortable. Always use a metronome; when medium swing tempos are employed, click on beats two and four. Starting on each degree helps flexibility and avoids the magnetism of root-to-root scale practice. This exercise also helps to strengthen extreme registers (lows and highs) and other areas of technical concern by focusing on small units.



9-note Pattern

This exercise is the same as the 5-note pattern but concentrates on a larger unit.

The exercise consists of three staves. The first two staves show a 9-note pattern in treble clef, starting on middle C and moving up and then down. The pattern is: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff shows the continuation of the pattern through each scale degree, with a treble clef and a whole note on the first line.

Full Range Scale

The exercise consists of one staff in treble clef, showing a full range scale from C4 to C5 and back down to C4. The pattern is: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

3rds Half Octave

The exercise consists of two staves. The first staff shows a 3rd interval pattern in treble clef, starting on middle C and moving up and then down. The pattern is: C4, E4, G4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff shows the continuation of the pattern through each scale degree, with a treble clef and a whole note on the first line.

3rds Octave

The exercise consists of three staves. The first two staves show a 3rd interval pattern in treble clef, starting on middle C and moving up and then down. The pattern is: C4, E4, G4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff shows the continuation of the pattern through each scale degree, with a treble clef and a whole note on the first line.

3rds Full Range

The exercise consists of two staves. The first staff shows a 3rd interval pattern in treble clef, starting on middle C and moving up and then down. The pattern is: C4, E4, G4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff shows the continuation of the pattern through each scale degree, with a treble clef and a whole note on the first line.

Alternate descending pattern:



4ths Half Octave



Continue pattern through each scale degree.



4ths Octave



Continue pattern through each scale degree.



4ths Full Range



One can continue in like manner with 5th, 6th, 7th, and octave intervals.

Pattern 1

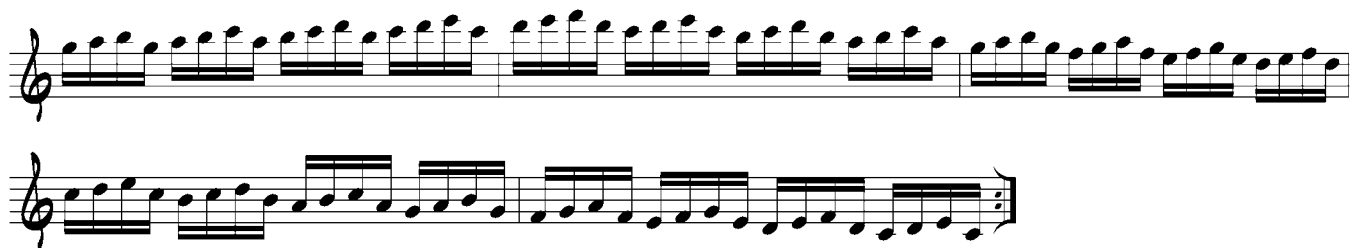
Experiment with articulation patterns.



ht = half tongue or ghost



Pattern continues.



Pattern 2



Pattern 3



Pattern 3 can be applied to triplet rhythms.

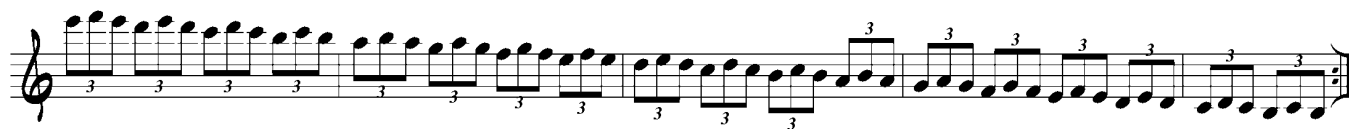
Pattern 4



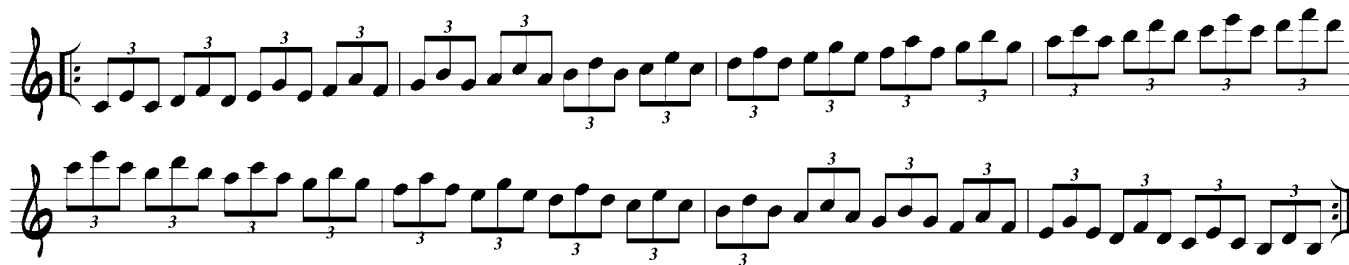
This melodic concept can be adapted to the interval of a 5th.

Pattern 5





Pattern 6



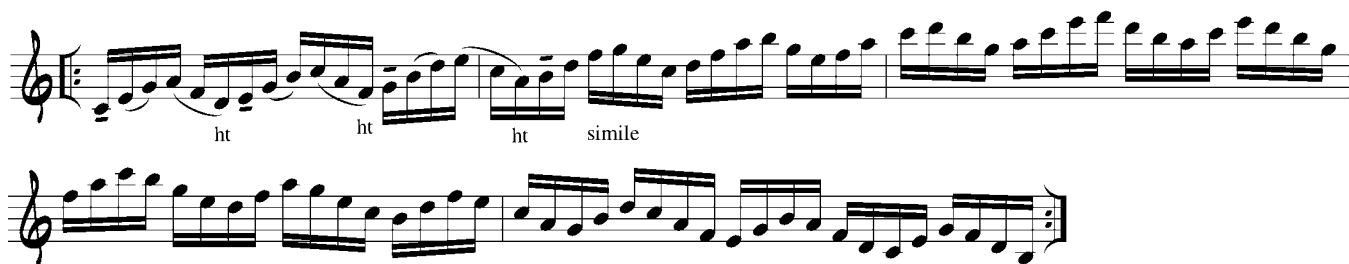
Pattern 7



The previous three patterns can be inverted thus:



Pattern 8



Patterns that are useful for developing one's proficiency and for application to improvised solos are virtually endless. There are many great sources including many from instrument specific classical technique exercises, methods, etude books, etc. A favorite source to jazz musicians is Jerry Coker's *Patterns for Jazz*. Certainly much can be acquired through active listening and through one's creative imagination given sufficient experience in the idiom.

Practice Technique #2: Same Mode Sequences

(Example: Major, Trumpet)

Jazz improvisation often requires the performer to move quickly from chord to chord. Each chord in a composition can contain its own unique spectrum of sound. The performer may have to “shift gears” so-to-speak and utilize a different aural and physical condition for each harmony.

Practicing movement from key to key within the same chord/scale type helps to make the keys and qualities independent without reference to a crutch. Technique #2 can help the performer internalize the theory of a particular chord/scale and to progress towards the realization of chord progressions. One must think of dominant as dominant not major with a flat 7; one must think of dorian minor as dorian minor and think of the major key signature a whole step below. These and other means to recognize chords/scales are successful as a first step but ultimately need to be supplanted with real knowledge and facility.

The following examples are major but should be applied to any chord/scale that one is incorporating into his or her repository. It is imperative for the student to use this technique, something similar or derived from this technique, in order to realize the initiative described above.

There are three parts to consider. The student is welcome to explore whichever section is most appropriate to develop current levels.

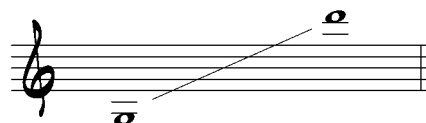
Part 1: Last notes sustain giving time to think of the next key.

Part 2: More advanced, skipping immediately to the new key makes the mind and body behave in a manner more similar to realizing a chord progression.

Part 3: This section explores root progression other than the circle of 5ths (cycle of 4ths).

Determine the reasonable range of your instrument. For this example, the trumpet range of low G to high D is maintained. Certainly, if one is extending one's range, those notes should be included.

Range



PART 1

Ascending/Descending (Sustain)

Pairs: Low Register

think about 2nd scale

think about 1st scale

Continue through cycle: $A\flat-D\flat$, $D\flat-G\flat(F\sharp)$, $F\sharp-B$, $B-E$, $E-A$, $A-D$, $D-G$, $G-C$

Pairs: High Register

Continue through cycle: $A\flat-D\flat$, $D\flat-G\flat(F\sharp)$, $F\sharp-B$, $B-E$, $E-A$, $A-D$, $D-G$, $G-C$

Fours: Low

Continue through remaining sets: $A\flat-D\flat(C\sharp)-G\flat(F\sharp)-B$ and $E-A-D-G$

Fours: High



Cycle: Low



Cycle: High





Descending/Ascending (Sustain)

Pairs: Low



Continue through cycle: A $\flat$ -D $\flat$, D $\flat$ -G $\flat$ (F $\sharp$), F $\sharp$ -B, B-E, E-A, A-D, D-G, G-C

Pairs: High



Continue through cycle: A $\flat$ -D $\flat$, D $\flat$ -G $\flat$ (F $\sharp$), F $\sharp$ -B, B-E, E-A, A-D, D-G, G-C

Fours: Low





Continue through remaining sets: $A\flat-D\flat(C\sharp)-G\flat(F\sharp)-B$ and $E-A-D-G$

Fours: High



Continue through remaining sets: $A\flat-D\flat(C\sharp)-G\flat(F\sharp)-B$ and $E-A-D-G$

Cycle: Low



Cycle: High





PART II

Ascending/Descending (Skip)

Repeat all previous exercises skipping to the next scale instead of holding the root.

Example: *Pairs: Low*



Continue through cycle: A $\flat$ -D $\flat$, D $\flat$ -G $\flat$ (F $\sharp$), F $\sharp$ -B, B-E, E-A, A-D, D-G, G-C

Descending/Ascending (Skip)

Same as above. Begin pattern descending.

Ascending

Pairs: Low



Three staves of musical notation for the 'Pairs: Low' section. The first two staves contain four measures each, with repeat signs at the end of the second and fourth measures. The third staff contains two measures followed by a key signature change to two sharps (F# and C#) and the instruction 'Continue through remaining sets'.

Pairs: High



Three staves of musical notation for the 'Pairs: High' section. The first two staves contain four measures each, with repeat signs at the end of the second and fourth measures. The third staff contains two measures followed by a key signature change to two sharps (F# and C#) and the instruction 'Continue through remaining sets'.

Fours: Low



One staff of musical notation for the 'Fours: Low' section, containing four measures with a repeat sign at the end of the fourth measure. The instruction 'Continue through remaining sets' is written to the right of the staff.

Fours: High



One staff of musical notation for the 'Fours: High' section, containing four measures with a repeat sign at the end of the fourth measure. The instruction 'Continue through remaining sets' is written to the right of the staff.

Cycle: Low



Three staves of musical notation for the 'Cycle: Low' section. The first staff contains four measures with a repeat sign at the end of the fourth measure. The second and third staves each contain four measures with a key signature change to two sharps (F# and C#) at the beginning of the second measure.

Cycle: High



Descending

Repeat all previous exercises descending.

Example: Pairs: Low



Ascending/Descending Alternation

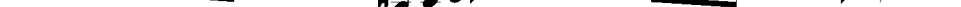
Pairs: Low



Pairs: High



Fours: Low



Continue through remaining sets

Fours: High



Continue through remaining sets

Cycle: Low

A musical score for the song 'The Rose Tree'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in eighth and sixteenth notes. The second staff continues the melody, featuring a key signature change to two flats (B-flat and E-flat) and a key signature change to two sharps (F-sharp and C-sharp). The third staff concludes the piece with a double bar line and repeat dots. The music is written in a simple, folk-like style.

Cycle: High

A musical score for the song 'The Rose Tree'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, folk-like style. The second staff continues the melody, featuring a key change to two flats (B-flat and E-flat) and a time signature change to 3/4. The third staff concludes the piece with a final cadence. The music is written in a clear, legible font, with notes and rests clearly defined.

Descending/Ascending Alternation

Repeat all previous alternation exercises descending/ascending.

Example: *Pairs: Low*

The musical notation for the 'Continue through remaining sets' section consists of two staves. The first staff contains a sequence of eighth and sixteenth notes, with a repeat sign at the end. The second staff continues the sequence, also ending with a repeat sign. The notation is in a key signature of one flat (B-flat) and a 4/4 time signature.

Arpeggios

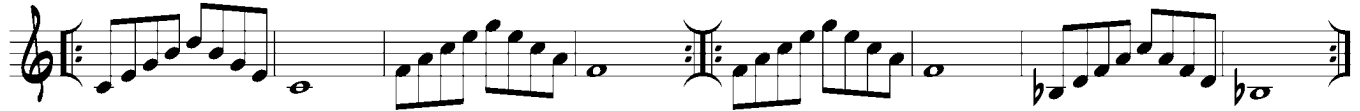
Practice all previous exercises using arpeggios:

- Ascending/Descending (Sustain)
- Descending/Ascending (Sustain)
- Ascending/Descending (Skip)
- Descending/Ascending (Skip)
- Ascending
- Descending
- Ascending/Descending Alternation
- Descending/Ascending Alternation

Examples:

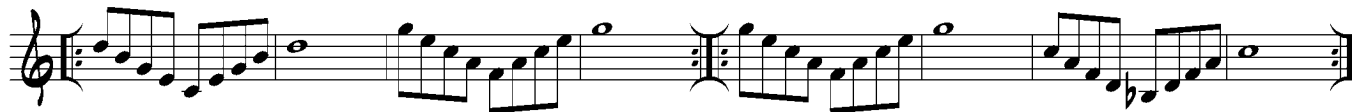
Pairs: Ascending/Descending, Low (Sustain)

To the 9th



Pairs: Descending/Ascending, Low (Sustain)

Start on the 9th



Pairs: Ascending (Skip)

To the 7th



Fours: Descending/Ascending Alternation

Start on the 7th



PART III

Additional Root Progressions

All progressions should ascend and descend.

All progressions should encompass the instrument's full range.

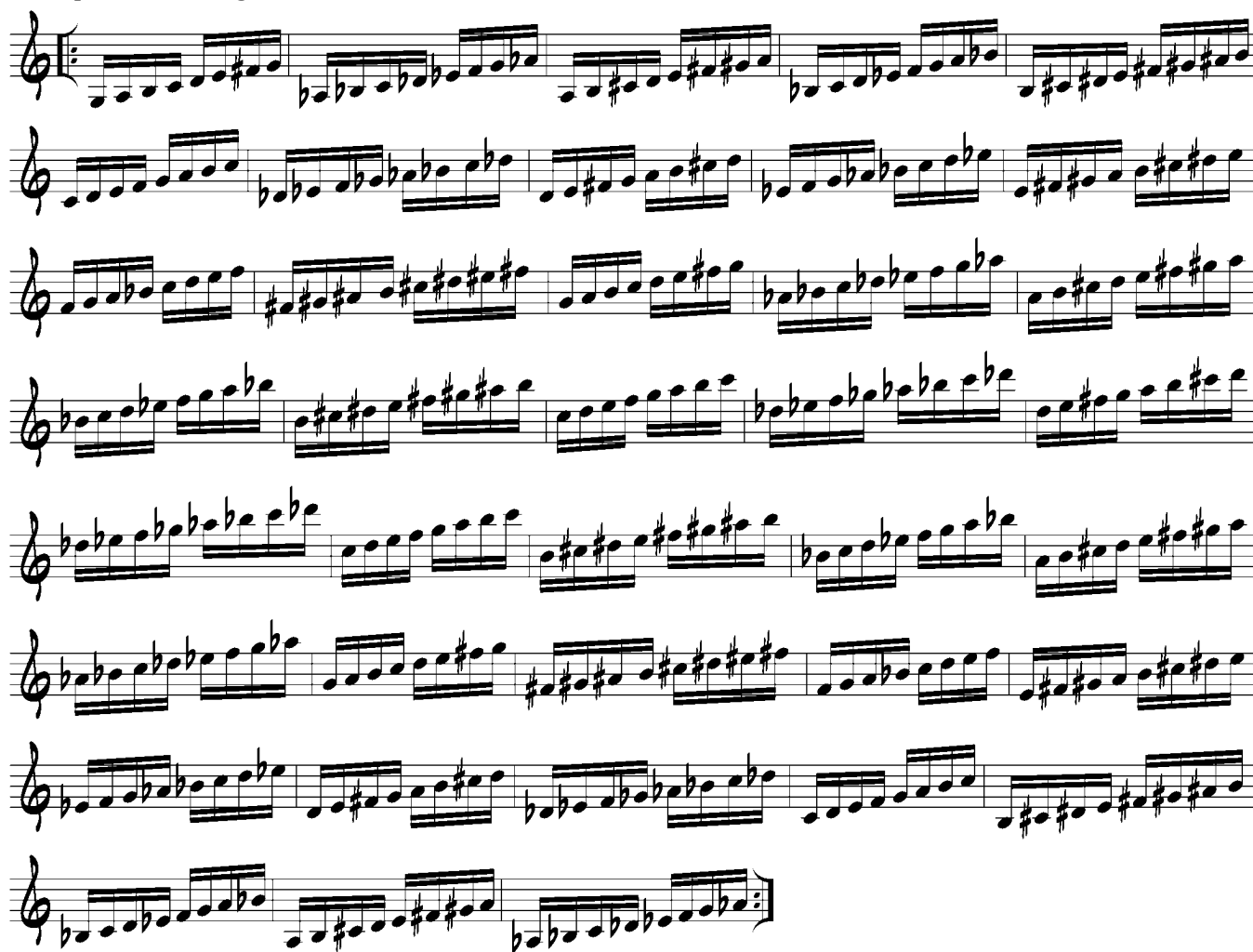
Apply all previous exercises:

- Ascending/Descending (Sustain)
- Descending/Ascending (Sustain)
- Ascending/Descending (Skip)
- Descending/Ascending (Skip)

Ascending
Descending
Ascending/Descending Alternation
Descending/Ascending Alternation

Chromatic: G, A $\flat$, A, B $\flat$, B, C, C $\sharp$, D, E $\flat$, E, F, F $\sharp$

Example: *Ascending*



Major Seconds:

Set 1: G, A, B, C $\sharp$, E $\flat$, F ; Set 2: A $\flat$, B $\flat$, C, D, E, F $\sharp$

Example: *Descending/Ascending Alternation*





Minor Thirds:

Set 1; G, B $\flat$, D $\flat$, E; Set 2: A $\flat$, B, D, F ; Set 3: A, C, E $\flat$, F $\sharp$

Example: *Descending*





Major Thirds:

Set 1: G, B, E $\flat$; Set 2: A $\flat$, C, E; Set 3: A, C $\sharp$, F; Set 4: B $\flat$, D, F $\sharp$

Example: *Pairs Ascending*

Practice Technique #3: Pattern in 12 Keys

Select a pattern, analyze, memorize in 12 keys.

Analysis Example:

$C\Delta 7$ $C\Delta 9$ or $C\Delta 9(\#11)$

9th 7th 5th 3rd 7th

down 3rd up scale down 3rd up scale down 3rd up scale down 3rd up scale

Write in 12 Keys then memorize:

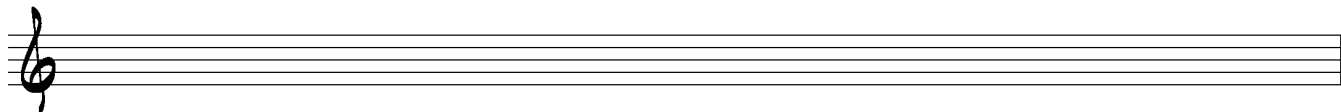
C F B $\flat$ E $\flat$ A $\flat$ D $\flat$ F $\sharp$ B E A D G

Practice Technique #3: Pattern in 12 Keys

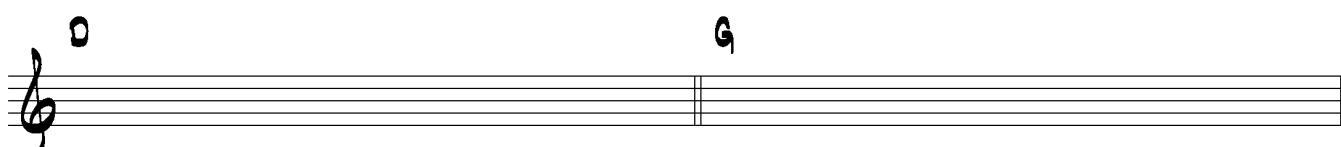
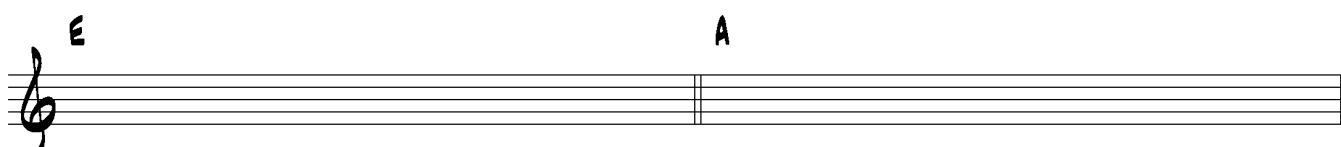
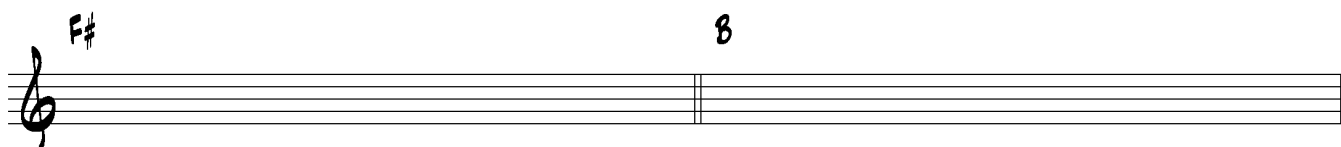
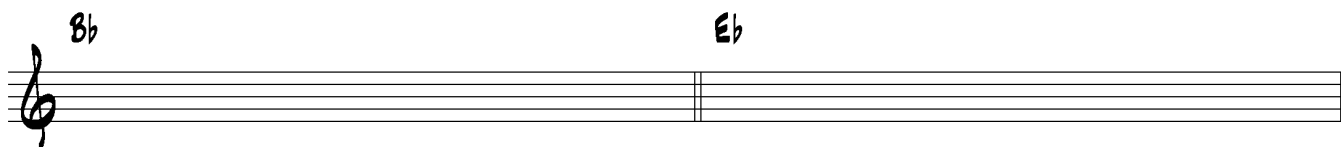
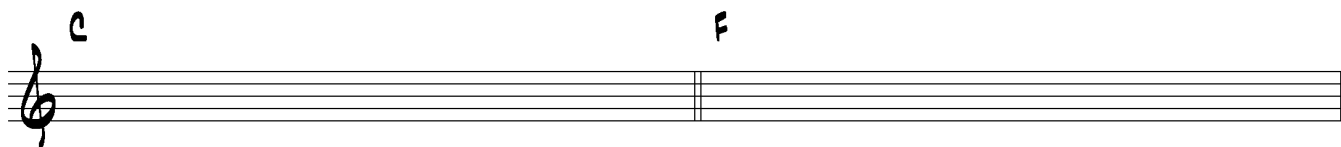
WORKSHEET

Select a pattern, analyze, memorize in 12 keys.

Pattern Analysis:



Write in 12 Keys then memorize:



Practice Technique #4: Application

Start with a major key (examples are in C Major).
Use a play-a-long recording, preferably in a swing style.

Proceed with the following steps:

1. Scale
 - a. Ascending (root, 3rd, 5th, 7th, 9th)
 - b. Descending
 - c. Phrase endings

IMPROVISE

Fragments
Starting notes
Ascending/descending
Endings

2. Arpeggio
 - a. Ascending (root, 3rd, 5th, 7th)
 - b. Descending
 - c. 9th Chords
 - c. Phrase Endings

IMPROVISE

Fragments
Starting notes
Ascending/descending
Endings
Mix with scale concepts

3. Practice Technique #1: Circular Patterns

IMPROVISE

Fragments
Starting notes
Ascending/descending
Endings
Mix with scale and arpeggio

4. Building Block rhythms
 - a. Vocabulary
 - b. Apply *Considerations*

IMPROVISE

Mix with scale, arpeggio, and PT 1

5. Melodic Patterns

IMPROVISE

Scale

Transpose to instrument key
Change octaves according to instrument range

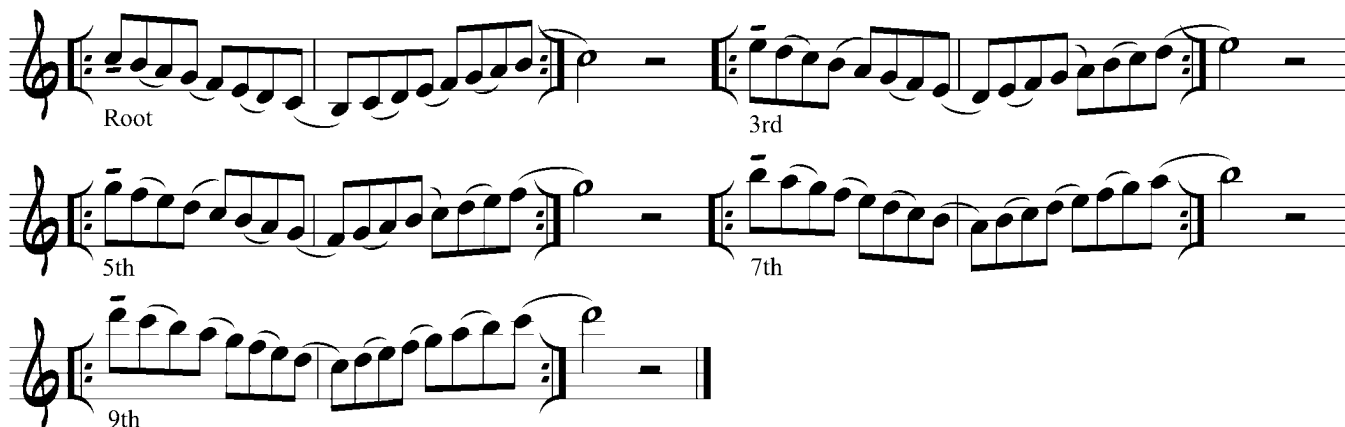
Ascending

repest as needed

Root 3rd 5th 7th



Descending



Phrase Endings

ht = half-tongue or ghost



Improvise: fragments, starting notes, ascending/descending, endings





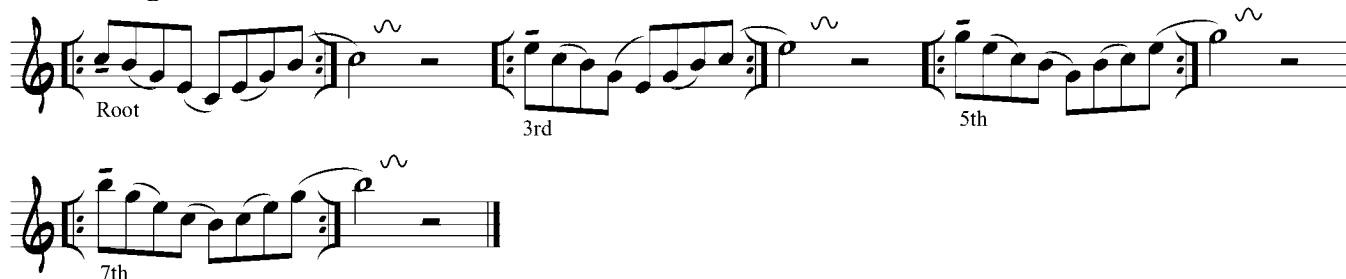
Arpeggio

Practice arpeggios 1357 to allow for inversions as below. This is the prime method used when applying arpeggios to chord progressions to facilitate inversions (Practice Technique #5).

Ascending



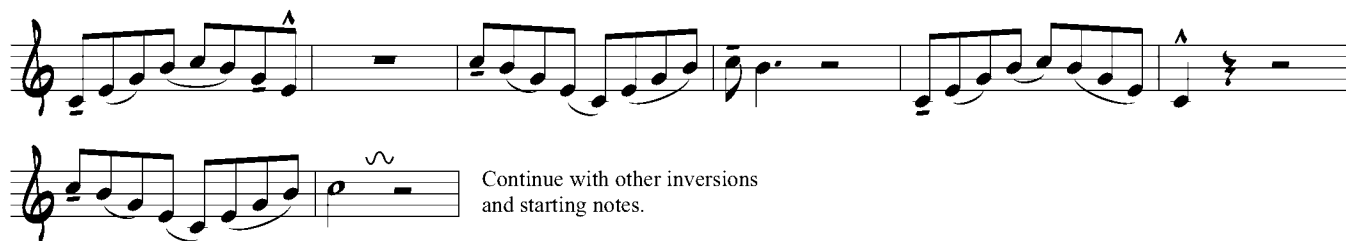
Descending



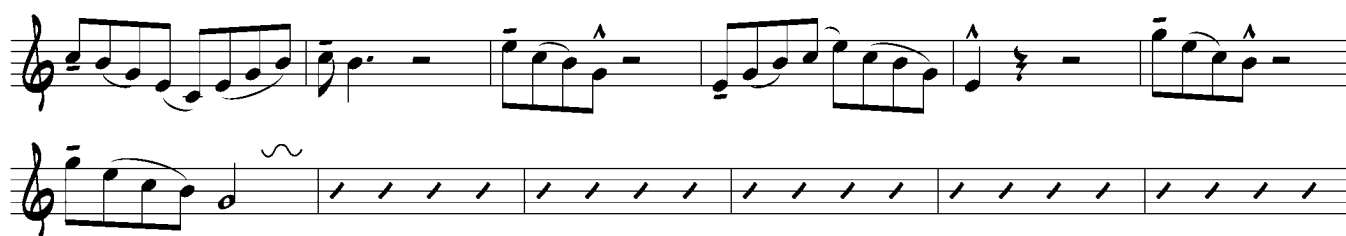
9th Chord



Phrase Endings



Improvise: fragments, starting notes, ascending/descending, endings



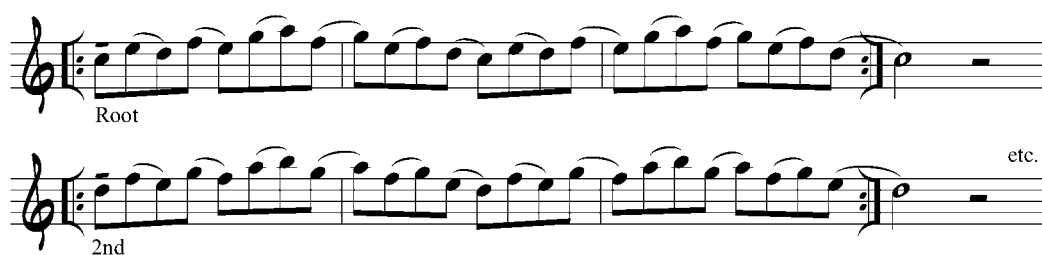
Add scale concepts.



Circular Scale Patterns

Choose any of the patterns learned from Practice Technique #1.

Example:



Improvise: fragments, starting notes, ascending/descending, endings, scale and arpeggio concepts



Additive Concept: Practice another scale pattern and add it to the previous pattern, scales, and arpeggios; then another, etc.

Rhythm Blocks

Choose a Rhythm Block.

Example: 3C



Improvise the notes but hold true to the rhythm and articulation.



Additive Concept: Practice another rhythm block and add it to the previous block, scales, arpeggios, and patterns; then another, etc.

Considerations

1. Combine rhythm blocks by rest
2. Combine rhythm blocks by slur
3. Contour notes
4. Rhythmic displacement
5. Pick-up note
6. Rhythmic substitutions (rests, ties, triplets)

Consideration 1: Combine two rhythm blocks by rest.



Improvise Consideration 1 (combine by rest).



Additive Concept: Practice another rhythm block and add it to the previous block, scales, arpeggios, and patterns, then another, etc.

Consideration 2: Combine two rhythm blocks by slur.



Improvise Consideration 2 (combine by slur).





Additive Concept: Improvise combined blocks adding scales, arpeggios, and patterns.

Consideration 3: Contour notes.



Improvise Consideration 3 using eighth note lines.



Additive Concept: Improvise contour note articulation adding scales, arpeggios, patterns, and rhythm block combinations.

Consideration 4: Displace a rhythm block by moving it across the measure by 1, 2, or 3 beats.



Improvise Consideration 4 (rhythmic displacement).



Additive Concept: Apply rhythmic displacement to scales, arpeggios, patterns, and rhythm blocks.

Consideration 5: Pick-up notes.

Improvise



Additive Concept: Apply pick-up notes to scales, arpeggios, patterns, and rhythm blocks.

Consideration 6: Rhythmic substitutions (rests, ties, and triplets).

Improvise Consideration 6 (substitutions) adding a new element one at a time starting with rests, ties, then triplets.

Melodic Patterns

Examples:

Practice a melodic pattern (with a play-a-long track)

Additive Concept: Add melodic patterns to scales, arpeggios, scale patterns, rhythm blocks, and considerations.

Practice Technique #5: Chord Progression

There are many methods for learning a chord progression. Six are contained herein:

- a. Chord Tones
- b. Arpeggios
- c. Scales
- d. Guide Tones
- e. Patterns
- f. Scale Shifting

All six techniques are completely written out because they are often confusing when simply given an explanation. They are very difficult for young players to initially play from memory. One may play through the exercises from the written pitches at first but eventually the techniques need to be practiced entirely from memory.

It is advantageous to use some type of accompaniment either recorded or live,. This helps the student play in time and acquaints the ear to the chord changes. Playing the exercises at a slower rate than the tune suggests is often necessary and can be done with a metronome alone.

In time one should become independent of any crutch and improvise in time, without a rhythm section, delineating the chord progression in one's melodic content sufficiently for the listener to hear the harmonic flow and know where the performer is in the tune. The following techniques will help achieve this goal.

Chord Tones

Playing the chord tones should also serve in an ear-training capacity. One should sing the chord tones as well as playing them on one's instrument. Use a recorded accompaniment or other means to provide a harmonic foundation. Listen to the color of each chord tone. Chord tones represent what is right for a harmony; they are *the sound of IN*. Chromatic passing notes and pickup notes, blues notes, "side-slipping" or playing "outside" mean nothing unless compared to *the sound of IN*. If one learns *outside* pitches such as blues notes first, the ear may not recognize that they are outside the chord and not give them the grind or soul they are intended to provide. Again, one must first learn *the sound of IN*.

Arpeggios

Arpeggios provide the goal note habit that will define to the listener where one is in the progression. Practicing arpeggios locks the soloist into the progression. Most any other notes can be made successful if resolved to a chord tone. Seventh chords are the primary arpeggios because they allow inversions clearly.

Scales

Scales should not be thought of as stale alphabetical listings of theoretical pitches. Rather, one might think of them thus:

1. Scales are chords with extensions. If a scale is represented as 1 2 3 4 5 6 7 8 within the octave, the extensions are 9 10 11 12 13 14 15. With octave displacement 1=8 2=9 3=10 4=11 5=12 6=13 7=14 8=15. In tertian harmony, the most common in Western art music, we sound every other note of a scale to create a chord, stacked thirds. When this process is taken beyond the octave we get 1 3 5 7 9 11 13. Extensions 8 10 12 14 and 15 are redundant and not included.
2. Scales are not learned in order to play them in a stepwise fashion. One might choose to do so but they may be improvised in any order. They represent a spectrum of sound that when played as a group of choices represent or produce a unified color. Not all notes of the scale need be played. When we keep a collection of pitches together, in whatever order, over a period of time however short we create a harmonic effect. This combined with strong melodic organization moves the music with strong forward motion.
3. Scales are not created theoretically first and then applied to performance. Indeed it happens the other way around. Musicians look back to what has been done and label tendencies. If one were to play a harmony then systematically check each of the twelve possible notes of our tonal system against that harmony, one undoubtedly would choose certain notes over others. These notes placed in an alphabetical stepwise order become a scale. It is highly likely that this scale is something recognized by the jazz community as appropriate to the chord and has already been given a name.

This technique requires starting scales on the root, on the 3rd, the 5th, 7th, and 9th. The direction of the scale changes from upward to downward in various combinations. Young player's improvisation frequently begins each chord on the root, usually followed by upward scale motion. This practice technique helps to break that tendency.

Guide Tones

Guide tones help the improviser give melodic direction to a line and delineate the chord progression. The general rule is *3rds go the 7ths and 7ths go the 3rds*. This is most successful with cyclical motion such as ii V7 I, chains of ii Vs, iii vi ii V, etc. For example D minor to G7 to C major moves the 3rd of D to the 7th of G to the 3rd of C or F to F to E. The 7th of D moves to the 3rd of G to the 7th of C or C to B to B. Sometimes notes change; sometimes they remain the same. The improviser seldom plays guide tones directly but they are the structure around which notes are added.

Patterns

Patterns have been discussed at the onset of the section on Practice Techniques. The application to a chord progression is that of placing the pattern within the progression wherever it is appropriate, changing keys where necessary. As a practice technique one should ensure that the pattern is played every time. One can improvise between appearances of the pattern but the pattern must be played whenever possible. Later, when the live solo is played, the pattern may or may not occur. Having applied this practice technique helps from one to all of the eight points for pattern learning to be explored.

Scale Shifting

Scale shifting can be quite challenging. In this technique one starts the exercise on any scale tone that fits the first chord; a chord tone preferably. One then proceeds upward to the top of one's instrument, turns around and plays downward to the bottom, and returns. In the course of this circular melodic direction, one changes scales as new harmonies arrive, always staying in time and playing each chord for the duration given in the tune. Move to the closest note of the new scale and keep going.

5a: Chord Tones (*the sound of IN*)

Roots

Chord sequence for Roots:

D-7 G7 D-7 G7 E-7 A7 E-7 A7 A-7 D7 Ab-7 Db7 C#7 B7 Bb7 A7

3rds

Chord sequence for 3rds:

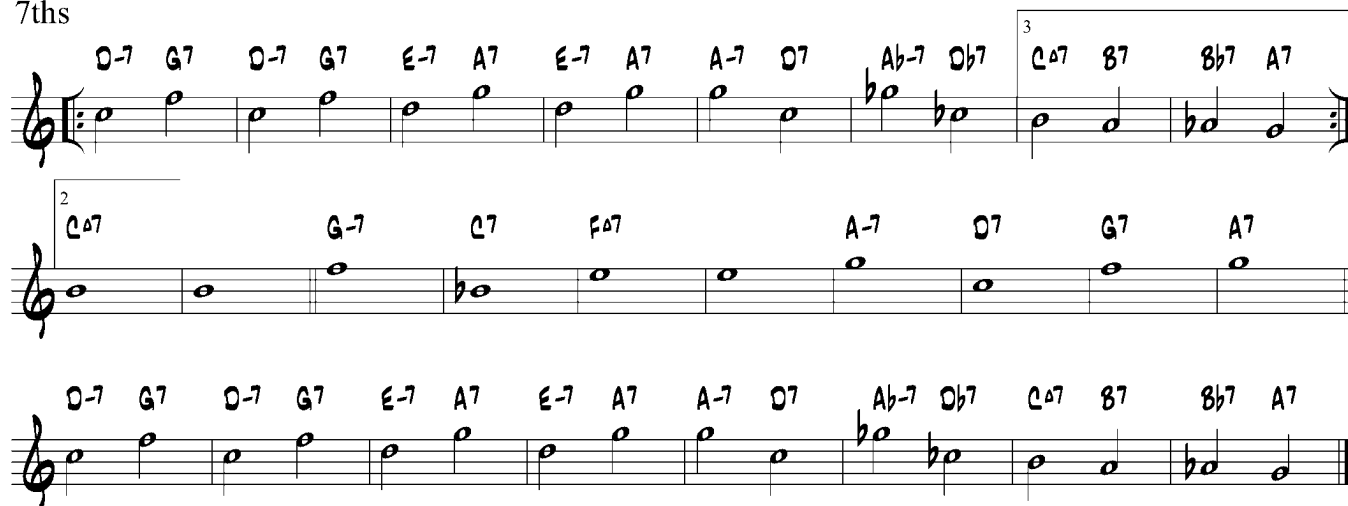
D-7 G7 D-7 G7 E-7 A7 E-7 A7 A-7 D7 Ab-7 Db7 C#7 B7 Bb7 A7

5ths

Chord sequence for 5ths:

D-7 G7 D-7 G7 E-7 A7 E-7 A7 A-7 D7 Ab-7 Db7 C#7 B7 Bb7 A7

7ths



7ths exercise musical notation. The exercise is written on three staves. The first staff contains a sequence of chords: D-7, G7, D-7, G7, E-7, A7, E-7, A7, A-7, D7, Ab-7, Db7, C#7, B7, Bb7, A7. The second staff contains: C#7, G-7, C7, F#7, A-7, D7, G7, A7. The third staff contains: D-7, G7, D-7, G7, E-7, A7, E-7, A7, A-7, D7, Ab-7, Db7, C#7, B7, Bb7, A7. The notation includes treble clefs, key signatures, and accidentals.

9ths (color)



9ths (color) exercise musical notation. The exercise is written on three staves. The first staff contains a sequence of chords: D-7, G7, D-7, G7, E-7, A7, E-7, A7, A-7, D7, Ab-7, Db7, C#7, B7, Bb7, A7. The second staff contains: C#7, G-7, C7, F#7, A-7, D7, G7, A7. The third staff contains: D-7, G7, D-7, G7, E-7, A7, E-7, A7, A-7, D7, Ab-7, Db7, C#7, B7, Bb7, A7. The notation includes treble clefs, key signatures, and accidentals.

13ths (color)



13ths (color) exercise musical notation. The exercise is written on three staves. The first staff contains a sequence of chords: D-7, G7, D-7, G7, E-7, A7, E-7, A7, A-7, D7, Ab-7, Db7, C#7, B7, Bb7, A7. The second staff contains: C#7, G-7, C7, F#7, A-7, D7, G7, A7. The third staff contains: D-7, G7, D-7, G7, E-7, A7, E-7, A7, A-7, D7, Ab-7, Db7, C#7, B7, Bb7, A7. The notation includes treble clefs, key signatures, and accidentals.

5b: Arpeggios

root up

10 staves of arpeggiated chords, labeled with chord names (e.g., D-7, G7, E-7, A7, etc.) above the notes.

root down

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

¹ C#7 B7 Bb7 A7 ² C#7

G-7 C7

F#7 A-7

D7 G7 A7

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

root up/down

The image displays a musical score for guitar, consisting of 10 staves of eighth-note patterns. Each staff is accompanied by a series of chord diagrams (chords) written above the notes. The chords are labeled with letters and numbers, indicating the root and the quality of the chord. The patterns are organized into two main sections, each containing five staves. The first section (staves 1-5) features a sequence of chords: D-7, G7, D-7, G7, E-7, A7, E-7, A7, A-7, D7, Ab-7, Db7. The second section (staves 6-10) features a sequence of chords: CΔ7, B7, Bb7, A7, CΔ7, G-7, C7, FΔ7, A-7, D7, G7, A7, D-7, G7, E-7, A7, E-7, A7, A-7, D7, Ab-7, Db7, CΔ7, B7, Bb7, A7. The patterns are written in a single melodic line, and the chords are indicated by letters and numbers above the notes. The first staff begins with a double bar line and a repeat sign. The second staff is divided into two measures by a double bar line, with a '1' above the first measure and a '2' above the second measure. The third staff begins with a double bar line. The fourth staff begins with a double bar line. The fifth staff begins with a double bar line. The sixth staff begins with a double bar line. The seventh staff begins with a double bar line. The eighth staff begins with a double bar line. The ninth staff begins with a double bar line. The tenth staff begins with a double bar line.

root down/up

The musical score consists of ten staves, each containing a sequence of eighth-note chords. The chords are labeled with letters and numbers (e.g., D-7, G7, E-7, A7) indicating their quality and root. The notation includes treble clefs, key signatures (one sharp and one flat), and various accidentals (sharps, flats, naturals) to specify the notes of each chord. The music is organized into measures, with some measures containing multiple chords. A double bar line with first and second endings is present on the third staff.

Staff 1: D-7, G7, D-7, G7, E-7, A7

Staff 2: E-7, A7, A-7, D7, Ab-7, Db7

Staff 3: 1. C#7, B7, Bb7, A7; 2. C#7

Staff 4: G-7, C7

Staff 5: F#7, A-7

Staff 6: D7, G7, A7

Staff 7: D-7, G7, D-7, G7, E-7, A7

Staff 8: E-7, A7, A-7, D7, Ab-7, Db7

Staff 9: C#7, B7, Bb7, A7

3rd up

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

1 C#7 B7 Bb7 A7 2 C#7

G-7 C7

F#7 A-7

D7 G7 A7

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

3rd down

Chord symbols and musical notation for the 3rd down position:

Staff 1: D-7, G7, D-7, G7, E-7, A7

Staff 2: E-7, A7, A-7, D7, Ab-7, Db7

Staff 3: 1 C#7, B7, Bb7, A7; 2 C#7

Staff 4: G-7, C7

Staff 5: F#7, A-7

Staff 6: D7, G7, A7

Staff 7: D-7, G7, E-7, A7

Staff 8: E-7, A7, A-7, D7, Ab-7, Db7

Staff 9: C#7, B7, Bb7, A7

3rd up/down

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

¹ C#7 B7 Bb7 A7 ² C#7

G-7 C7

F#7 A-7

D7 G7 A7

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

3rd down/up

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

1 C#7 B7 Bb7 A7 2 C#7

G-7 C7

F#7 A-7

D7 G7 A7

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

5th up

The musical score consists of nine staves of music, each containing a series of chords and a melodic line. The chords are labeled with letters and numbers, indicating specific guitar chords. The melody is composed of eighth and sixteenth notes, often beamed together. The score includes a repeat sign and a first/second ending bracket.

Chord labels: D-7, G7, D-7, G7, E-7, A7, E-7, A7, A-7, D7, Ab-7, Db7, C#7, B7, Bb7, A7, C#7, G-7, C7, F#7, A-7, D7, G7, A7, D-7, G7, E-7, A7, E-7, A7, A-7, D7, Ab-7, Db7, C#7, B7, Bb7, A7.

5th down

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

1 C#7 B7 Bb7 A7 2 C#7

G-7 C7

F#7 A-7

D7 G7 A7

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

5th up/down

The musical score consists of ten staves, each containing a sequence of eighth-note chords. The chords are labeled with letters and numbers (e.g., D-7, G7, E-7, A7) above them. The score is divided into two systems, with the second system starting at measure 11. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at measure 11.

Staff 1: D-7, G7, D-7, G7, E-7, A7

Staff 2: E-7, A7, A-7, D7, Ab-7, Db7

Staff 3: 1 C#7, B7, Bb7, A7, 2 C#7

Staff 4: G-7, C7

Staff 5: F#7, A-7

Staff 6: D7, G7, A7

Staff 7: D-7, G7, D-7, G7, E-7, A7

Staff 8: E-7, A7, A-7, D7, Ab-7, Db7

Staff 9: C#7, B7, Bb7, A7

5th down/up

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

1 C#7 B7 Bb7 A7 2 C#7

G-7 C7

F#7 A-7

D7 G7 A7

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

7th up

Chord progression for the 7th fret up position:

Staff 1: D-7 G7 D-7 G7 E-7 A7

Staff 2: E-7 A7 A-7 D7 Ab-7 Db7

Staff 3: 1. C#7 B7 Bb7 A7 2. C#7

Staff 4: G-7 C7

Staff 5: F#7 A7

Staff 6: D7 G7 A7

Staff 7: D-7 G7 D-7 G7 E-7 A7

Staff 8: E-7 A7 A-7 D7 Ab-7 Db7

Staff 9: C#7 B7 Bb7 A7

7th down

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

1 C#7 B7 Bb7 A7 2 C#7

G-7 C7

F#7 A-7

D7 G7 A7

D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

7th up/down

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

1 C#7 B7 Bb7 A7 2 C#7

G-7 C7

F#7 A-7

D7 G7 A7

D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 Bb7 A7

7th down/up

The musical score consists of ten staves of music, each containing a sequence of eighth-note chords. The chords are labeled as follows:

- Staff 1: D-7, G7, D-7, G7, E-7, A7
- Staff 2: E-7, A7, A-7, D7, Ab-7, Db7
- Staff 3: 1. C#7, B7, Bb7, A7; 2. C#7
- Staff 4: G-7, C7
- Staff 5: F#7, A-7
- Staff 6: D7, G7, A7
- Staff 7: D-7, G7, D-7, G7, E-7, A7
- Staff 8: E-7, A7, A-7, D7, Ab-7, Db7
- Staff 9: C#7, B7, Bb7, A7

9th Chords: root up

The musical score consists of nine staves, each containing a sequence of eighth-note chords. The chords are labeled with their root and quality, and the root is written above the staff. The sequence of chords across the staves is as follows:

- Staff 1: D-7, G7, D-7, G7, E-7, A7
- Staff 2: E-7, A7, A-7, D7, Ab-7, Db7
- Staff 3: C#7, B7, Bb7, A7 (first ending), C#7 (second ending)
- Staff 4: G-7, C7
- Staff 5: F#7, A-7
- Staff 6: D7, G7, A7
- Staff 7: D-7, G7, D-7, G7, E-7, A7
- Staff 8: E-7, A7, A-7, D7, Ab-7, Db7
- Staff 9: C#7, B7, Bb7, A7

9th down

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

¹ C#7 B7 Bb7 A7 ² C#7

G-7 C7

F#7 A-7

D7 G7 A7

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

root up/9th down

The musical score consists of nine staves of music, each containing a sequence of chords and melodic lines. The chords are labeled with letters and numbers, indicating specific voicings. The melodic lines are written in treble clef and consist of eighth and sixteenth notes. The score is divided into two sections by a double bar line with first and second endings.

Staff 1: D-7, G7, D-7, G7, E-7, A7

Staff 2: E-7, A7, A-7, D7, Ab-7, Db7

Staff 3: 1. C#7, B7, Bb7, A7; 2. C#7

Staff 4: G-7, C7

Staff 5: F#7, A-7

Staff 6: D7, G7, A7

Staff 7: D-7, G7, D-7, G7, E-7, A7

Staff 8: E-7, A7, A-7, D7, Ab-7, Db7

Staff 9: C#7, B7, Bb7, A7

9th down/root up

Chord progression and notation details:

- Staff 1: D-7, G7, D-7, G7, E-7, A7
- Staff 2: E-7, A7, A-7, D7, Ab-7, Db7
- Staff 3: 1 C#7, B7, Bb7, A7; 2 C#7
- Staff 4: G-7, C7
- Staff 5: F#7, A-7
- Staff 6: D7, G7, A7
- Staff 7: D-7, G7, D-7, G7, E-7, A7
- Staff 8: E-7, A7, A-7, D7, Ab-7, Db7
- Staff 9: C#7, B7, Bb7, A7

5c: Scales

root up

1 2

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

G-7 C7

F#7 A-7

D7 G7 A7

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

root down

Chord symbols and measure numbers:

- Measure 1: D-7, G7, D-7, G7, E-7, A7
- Measure 2: E-7, A7, A-7, D7, Ab-7, Db7
- Measure 3: C#7, B7, Bb7, A7, C#7, A7
- Measure 4: F#7, A-7
- Measure 5: D7, G7, A7
- Measure 6: D-7, G7, D-7, G7, E-7, A7
- Measure 7: E-7, A7, A-7, D7, Ab-7, Db7
- Measure 8: C#7, B7, Bb7, A7

root up/down

The musical score consists of 10 staves, each containing a sequence of chords and melodic lines. The chords are labeled with letters and numbers, indicating specific voicings. The melodic lines are written in treble clef with various note values and accidentals.

Staff 1: D-7, G7, D-7, G7, E-7, A7

Staff 2: E-7, A7, A-7, D7, Ab-7, Db7

Staff 3: 1 C#7, B7, Bb7, A7, 2 C#7

Staff 4: G-7, C7

Staff 5: F#7, A-7

Staff 6: D7, G7, A7

Staff 7: D-7, G7, D-7, G7, E-7, A7

Staff 8: E-7, A7, A-7, D7, Ab-7, Db7

Staff 9: C#7, B7, Bb7, A7

root down/up

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

¹ C#7 B7 Bb7 A7 ² C#7

G-7 C7

F#7 A-7

D7 G7 A7

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

3rd up

Chords indicated above the staff:

Staff 1: D-7, G7, D-7, G7, E-7, A7

Staff 2: E-7, A7, A-7, D7, Ab-7, Db7

Staff 3: 1 C#7, B7, Bb7, A7; 2 C#7

Staff 4: G-7, C7

Staff 5: F#7, A-7

Staff 6: D7, G7, A7

Staff 7: D-7, G7, D-7, G7, E-7, A7

Staff 8: E-7, A7, A-7, D7, Ab-7, Db7

Staff 9: C#7, B7, Bb7, A7

3rd down

The musical score consists of ten staves of music, each containing a series of chords and melodic lines. The chords are labeled as follows:

- Staff 1: D-7, G7, D-7, G7, E-7, A7
- Staff 2: E-7, A7, A-7, D7, Ab-7, Db7
- Staff 3: C#7, B7, Bb7, A7 (first ending), C#7 (second ending)
- Staff 4: G-7, C7
- Staff 5: F#7, A-7
- Staff 6: D7, G7, A7
- Staff 7: D-7, G7, D-7, G7, E-7, A7
- Staff 8: E-7, A7, A-7, D7, Ab-7, Db7
- Staff 9: C#7, B7, Bb7, A7

3rd up/down

Chord symbols and musical notation for the 3rd up/down exercise:

Staff 1: D⁻⁷ G⁷ D⁻⁷ G⁷ E⁻⁷ A⁷

Staff 2: E⁻⁷ A⁷ A⁻⁷ D⁷ A^{b-7} D^{b7}

Staff 3: 1. C^{Δ7} B⁷ B^{b7} A⁷ 2. C^{Δ7}

Staff 4: G⁻⁷ C⁷

Staff 5: F^{Δ7} A⁻⁷

Staff 6: D⁷ G⁷ A⁷

Staff 7: D⁻⁷ G⁷ D⁻⁷ G⁷ E⁻⁷ A⁷

Staff 8: E⁻⁷ A⁷ A⁻⁷ D⁷ A^{b-7} D^{b7}

Staff 9: C^{Δ7} B⁷ B^{b7} A⁷

3rd down/up

Chord symbols and musical notation for the 3rd down/up exercise:

Staff 1: D-7, G7, D-7, G7, E-7, A7

Staff 2: E-7, A7, A-7, D7, Ab-7, Db7

Staff 3: 1. C#7, B7, Bb7, A7; 2. C#7

Staff 4: B-7, C7

Staff 5: F#7, A-7

Staff 6: D7, G7, A7

Staff 7: D-7, G7, D-7, G7, E-7, A7

Staff 8: E-7, A7, A-7, D7, Ab-7, Db7

Staff 9: C#7, B7, Bb7, A7

5th up

Chord symbols and musical notation across ten staves:

- Staff 1: D-7, G7, D-7, G7, E-7, A7
- Staff 2: E-7, A7, A-7, D7, Ab-7, Db7
- Staff 3: 1. C#7, B7, Bb7, A7; 2. C#7
- Staff 4: G-7, C7
- Staff 5: F#7, A-7
- Staff 6: D7, G7, A7
- Staff 7: D-7, G7, D-7, G7, E-7, A7
- Staff 8: E-7, A7, A-7, D7, Ab-7, Db7
- Staff 9: C#7, B7, Bb7, A7

5th down

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

³ C#7 B7 Bb7 A7 ² C#7

G-7 C7

F#7 A-7

D7 G7 A7

D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

5th up/down

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

1 C#7 B7 Bb7 A7 2 C#7

G-7 C7

F#7 A-7

D7 G7 A7

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

5th down/up

Chord progression for the 5th down/up exercise:

Staff 1: D-7, G7, D-7, G7, E-7, A7

Staff 2: E-7, A7, A-7, D7, Ab-7, Db7

Staff 3: 1 C#7, B7, Bb7, A7, C#7; 2 C#7

Staff 4: G-7, C7

Staff 5: F#7, A-7

Staff 6: D7, G7, A7

Staff 7: D-7, G7, E-7, A7

Staff 8: E-7, A7, A-7, D7, Ab-7, Db7

Staff 9: C#7, B7, Bb7, A7

7th up

1
C#7 B7 Bb7 A7

2
C#7

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

G-7 C7

F#7 A-7

D7 G7 A7

D-7 G7 D-7 G7 E-7 A7

E-7 A7 A-7 D7 Ab-7 Db7

C#7 B7 Bb7 A7

7th down

The musical score is written for guitar and consists of ten staves. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of chords, including D-7, G7, E-7, A7, A-7, D7, Ab-7, Db7, C#7, B7, Bb7, F#7, and F#7. The score includes a repeat sign with first and second endings on the third staff, and a final measure on the tenth staff.

Staff 1: D-7, G7, D-7, G7, E-7, A7

Staff 2: E-7, A7, A-7, D7, Ab-7, Db7

Staff 3: C#7, B7, Bb7, A7 (First ending), C#7 (Second ending)

Staff 4: G-7, C#7

Staff 5: F#7, A-7

Staff 6: D7, G7, A7

Staff 7: D-7, G7, E-7, A7

Staff 8: E-7, A7, A-7, D7, Ab-7, Db7

Staff 9: C#7, B7, Bb7, A7

Staff 10: Final measure

7th up/down

The musical score consists of ten staves, each containing a sequence of eighth-note patterns. The chords and their positions are as follows:

- Staff 1: D-7, G7, D-7, G7, E-7, A7
- Staff 2: E-7, A7, A-7, D7, Ab-7, Db7
- Staff 3: 1. C#7, B7, Bb7, A7; 2. C#7
- Staff 4: G-7, C7
- Staff 5: F#7, A-7
- Staff 6: D7, G7, A7
- Staff 7: D-7, G7, D-7, G7, E-7, A7
- Staff 8: E-7, A7, A-7, D7, Ab-7, Db7
- Staff 9: C#7, B7, Bb7, A7

7th down/up

The musical score consists of ten staves, each containing a sequence of eighth notes. Chord symbols are placed above the notes to indicate the harmony. The sequence of chords across the staves is as follows:

- Staff 1: D-7, G7, D-7, G7, E-7, A7
- Staff 2: E-7, A7, A-7, D7, Ab-7, Db7
- Staff 3: 1. C#7, B7, Bb7, A7; 2. C#7
- Staff 4: G-7, C7
- Staff 5: F#7, A-7
- Staff 6: D7, G7, A7
- Staff 7: D-7, G7, D-7, G7, E-7, A7
- Staff 8: E-7, A7, A-7, D7, Ab-7, Db7
- Staff 9: C#7, B7, Bb7, A7

9th Chords: root up

The musical score consists of 12 staves, each containing a sequence of eighth-note chords. The chords are written in a specific sequence, with the root of each chord indicated above the staff. The chords are: D-7, G7, D-7, G7, E-7, A7, E-7, A7, A-7, D7, Ab-7, Db7, CΔ7, B7, Bb7, A7, CΔ7, G-7, C7, FΔ7, A-7, D7, G7, A7, D-7, G7, D-7, G7, E-7, A7, E-7, A7, A-7, D7, Ab-7, Db7, CΔ7, B7, Bb7, A7.

9th down

9th down

Chords: D-7, G7, D-7, G7, E-7, A7, E-7, A7, A-7, D7, Ab-7, Db7, C#7, B7, Bb7, A7, C#7, G-7, C7, F#7, A-7, D7, G7, A7, D-7, G7, E-7, A7, E-7, A7, A-7, D7, Ab-7, Db7, C#7, B7, Bb7, A7, C#7.

root up/9th down

The musical score consists of nine staves, each containing a sequence of chords and melodic lines. The chords are labeled with letters and numbers, indicating specific voicings. The melodic lines are written in a treble clef with a key signature of one sharp (F#). The music is organized into measures, with some measures containing multiple chords. The overall structure is a continuous sequence of chords and melodic fragments.

Staff 1: D-7, G7, D-7, G7, E-7, A7

Staff 2: E-7, A7, A-7, D7, Ab-7, Db7

Staff 3: 1 C#7, B7, Bb7, A7, 2 C#7

Staff 4: G-7, C7

Staff 5: F#7, A-7

Staff 6: D7, G7, A7

Staff 7: D-7, G7, D-7, G7, E-7, A7

Staff 8: E-7, A7, A-7, D7, Ab-7, Db7

Staff 9: C#7, B7, Bb7, A7

9th down/root up

The musical score consists of nine staves of music, each containing a sequence of chords and melodic lines. The chords are labeled with letters and numbers, indicating specific guitar chords. The melodic lines are written in a style that suggests a specific playing technique, possibly a '9th down/root up' as indicated by the title.

Staff 1: D-7, G7, D-7, G7, E-7, A7

Staff 2: E-7, A7, A-7, D7, Ab-7, Db7

Staff 3: 1. C#7, B7, Bb7, A7; 2. C#7

Staff 4: G-7, C7

Staff 5: F#7, A-7

Staff 6: D7, G7, A7

Staff 7: D-7, G7, D-7, G7, E-7, A7

Staff 8: E-7, A7, A-7, D7, Ab-7, Db7

Staff 9: C#7, B7, Bb7, A7

5d: Guide Tones

A D-7 G7 D-7 G7 E-7 A7 E-7 A7

A-7 D7 Ab-7 Db7 C#7 B7 Bb7 A7

A D-7 G7 D-7 G7 E-7 A7 E-7 A7

A-7 D7 Ab-7 Db7 C#7

B G-7 C7 F#7

A-7 D7 G7 A7

A D-7 G7 D-7 G7 E-7 A7 E-7 A7

A-7 D7 Ab-7 Db7 C#7 B7 Bb7 A7

5e: Patterns

Pattern 1

Pattern 1 is a musical exercise consisting of ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes. Above the staff, the following chords are indicated: D-7, G7, D-7, G7, E-7, and A7. The second staff continues the melody with the following chords: E-7, A7, A-7, D7, Ab-7, and Db7. The third staff is a bass line with a treble clef, featuring a repeat sign and two first endings. The first ending is marked with a '1' and the second with a '2'. The chords indicated above the staff are CΔ7, B7, Bb7, and A7. The fourth staff continues the melody with the following chords: G-7 and C7. The fifth staff continues the melody with the following chords: FΔ7 and A-7. The sixth staff continues the melody with the following chords: D7, G7, and A7. The seventh staff continues the melody with the following chords: D-7, G7, D-7, G7, E-7, and A7. The eighth staff continues the melody with the following chords: E-7, A7, A-7, D7, Ab-7, and Db7. The ninth staff is a bass line with a treble clef, featuring a repeat sign and two first endings. The chords indicated above the staff are CΔ7, B7, Bb7, and A7. The tenth staff continues the melody with the following chords: D-7, G7, D-7, G7, E-7, and A7.

Pattern 2

Pattern 2 is a musical exercise consisting of ten staves. The notation is as follows:

- Staff 1:** Treble clef, key signature of one sharp (F#). Chords: D-7, G7, D-7, G7, E-7, A7. Melody: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5.
- Staff 2:** Treble clef, key signature of one sharp (F#). Chords: E-7, A7, A-7, D7, Ab-7, Db7. Melody: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5.
- Staff 3:** Treble clef, key signature of one sharp (F#). Chords: 1. C#7, B7, Bb7, A7; 2. C#7. Melody: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5.
- Staff 4:** Treble clef, key signature of one sharp (F#). Chords: G-7, C7. Melody: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5.
- Staff 5:** Treble clef, key signature of one sharp (F#). Chords: F#7, A-7. Melody: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5.
- Staff 6:** Treble clef, key signature of one sharp (F#). Chords: D7, G7, A7. Melody: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5.
- Staff 7:** Treble clef, key signature of one sharp (F#). Chords: D-7, G7, D-7, G7, E-7, A7. Melody: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5.
- Staff 8:** Treble clef, key signature of one sharp (F#). Chords: E-7, A7, A-7, D7, Ab-7, Db7. Melody: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5.
- Staff 9:** Treble clef, key signature of one sharp (F#). Chords: C#7, B7, Bb7, A7. Melody: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5.
- Staff 10:** Treble clef, key signature of one sharp (F#). Chords: C#7, B7, Bb7, A7. Melody: quarter notes G4, A4, B4, C5, D5, E5, F#5, G5.

5f: Scale Shifting

A

D-7 G7 D-7 G7 E-7 A7 E-7 A7

A-7 D7 Ab-7 Db7 C#7 B7 Bb7 A7

A

D-7 G7 D-7 G7 E-7 A7 E-7 A7

A-7 D7 Ab-7 Db7 C#7

B

G-7 C7 F#7

A-7 D7 G7 A7

A

D-7 G7 D-7 G7 E-7 A7 E-7 A7

A-7 D7 Ab-7 Db7 C#7 B7 Bb7 A7

The image displays a musical score for guitar, titled '5f: Scale Shifting'. It consists of eight staves of music, organized into three systems. The first system contains the first three staves, the second system contains the next three staves, and the third system contains the final two staves. Each staff begins with a treble clef and a common time signature (C). The music is composed of eighth-note scale runs, with specific guitar chords indicated above the notes. The chords are as follows: Staff 1: D-7, G7, D-7, G7, E-7, A7, E-7, A7. Staff 2: A-7, D7, Ab-7, Db7, C#7, B7, Bb7, A7. Staff 3: D-7, G7, D-7, G7, E-7, A7, E-7, A7. Staff 4: A-7, D7, Ab-7, Db7, C#7. Staff 5: G-7, C7, F#7. Staff 6: A-7, D7, G7, A7. Staff 7: D-7, G7, D-7, G7, E-7, A7, E-7, A7. Staff 8: A-7, D7, Ab-7, Db7, C#7, B7, Bb7, A7. The scale runs are written in a way that demonstrates the shifting between these chords, with some notes being sharped or flattened to match the chord's key signature.

Practice Technique #6: Independence

In time one should become independent of any crutch and improvise in time, without a rhythm section, delineating the chord progression in one's melodic content sufficiently for the listener to hear the harmonic flow and know where the performer is in the tune.

Playing in time without a rhythm section is challenging. However, it is imperative that any soloist be able to lead rather than follow. As stated, it is imperative that the soloist always keeps the form independently. When all players, including the soloist, do this, the tune has strength and achieves professionally competent musicality.

One's ears reach out to confirm but never to follow. Following requires a response to what has been heard. This is great for call and response communication; it is mandatory for integrated melodic lines. But, for keeping one's place in the form and for accuracy and unification of pulse, following is detrimental. It places the follower behind, not Basie laid back but just late. If others do the same, the tune continually slows. Laid back or right on, the performer must be consistent and not dependent.

All previous practice techniques help to prepare for independent improvisation. Practicing patterns and other exercises with a metronome and with proper style (rhythm, subdivision, articulation) is imperative.

No samples can be written for this technique for it is entirely improvised. There can, however, be a systematic approach.

1. Set the metronome to a flat four (1 2 3 4) and improvise one measure. If students can pair up, one should count the beats while the other improvises. Stop on beat one of the second measure. Try to "feel" the duration of the improvised measure. Repeat as many times as necessary.
2. Do the same over the duration of two measures.
3. Again, but over the duration of four measures.
4. Try eight measures. Some feel eight measure durations as two sets of four.
5. Now set the metronome on 2 and 4 and follow the same process.
6. As a more advanced technique, set the metronome on other beats such as only beat 4, or 3, or every other measure, etc.

Practice Technique #7: Improv Solo Composition

There are two significant purposes for this exercise: 1) it provides the instructor the opportunity to learn the student's level of understanding, and 2) it requires the student to codify or assimilate knowledge learned to this point.

Improv composition will elicit creativity. As difficult as writing out a logical solo might be, it is not as challenging as creating a composition spontaneously. This is an exercise in slow motion improvisation allowing time to incorporate new principles of improvisation.

Several strategies might be useful to those unfamiliar with composition, improvised or otherwise.

1. Write out the head (melody) first then employ various degrees of embellishment.
2. Superimpose patterns from worksheet assignments either on the melody or as a starting point to a blank sheet of staff paper.
3. Randomly assign Rhythm Block rhythms to an eight bar section every half measure then randomly assign pitches appropriate to the chord. Randomly (or semi-randomly) place rests, ties, and triplets to the phrase. Play the creation and make tasteful musical corrections.
4. Mix and match all of the above.
5. Avoid run-on sentences by using space.

Staff paper is provided herein. The correct number of measures is given, which also suggests the number of choruses expected.

Tunes for Part 1 include:

Impressions

Satin Doll

Blues (any 12-bar head)

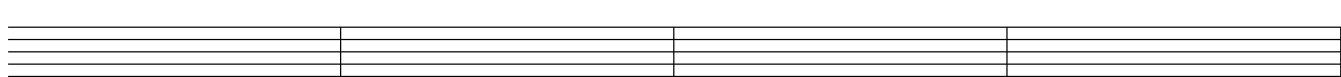
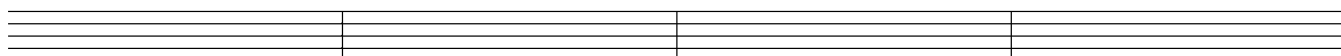
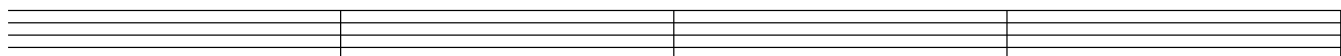
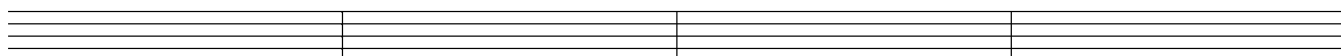
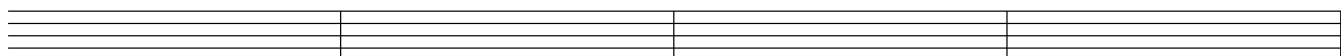
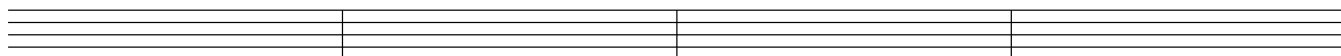
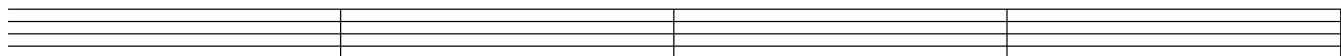
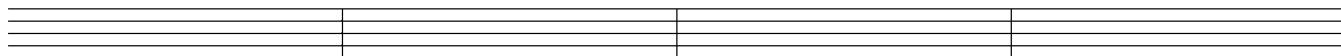
Autumn Leaves

Rhythm Changes (any head)

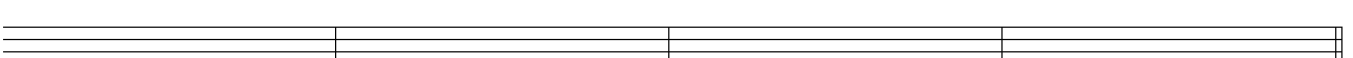
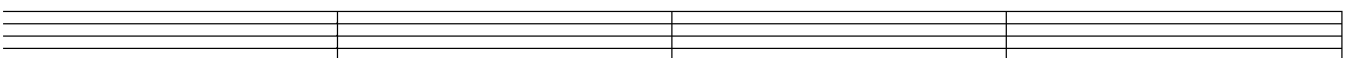
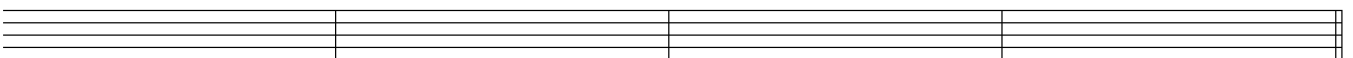
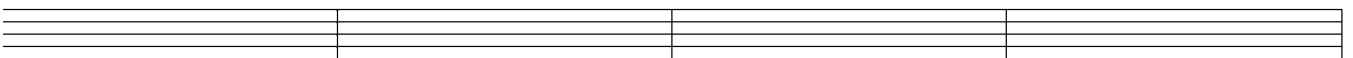
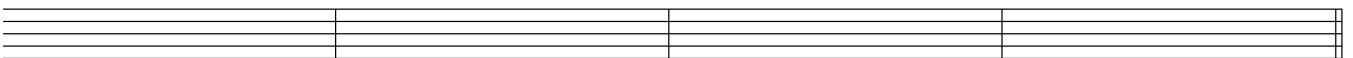
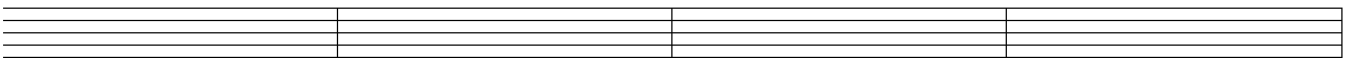
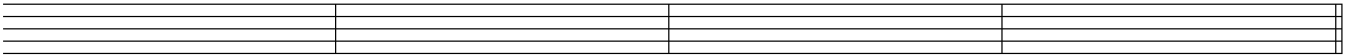
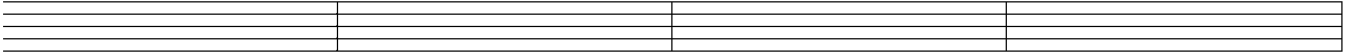
Song for My Father

Other tunes may accomplish the same and additional goals as those listed and many strategies may be applied with this technique.

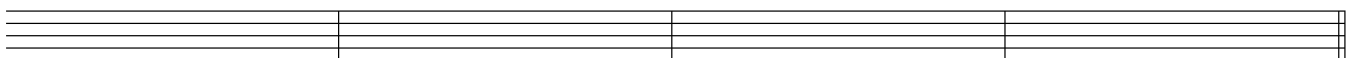
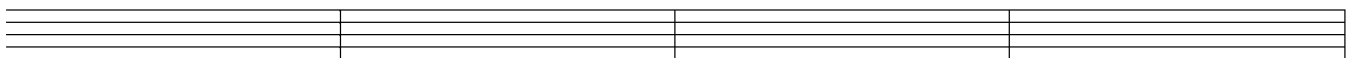
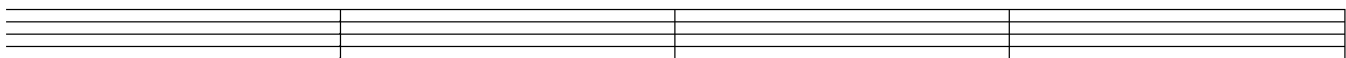
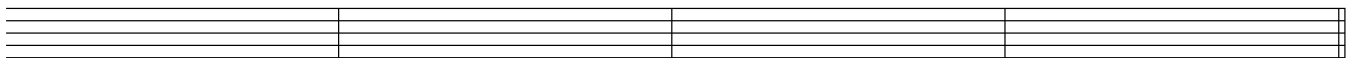
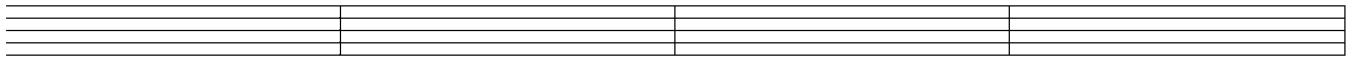
Impressions



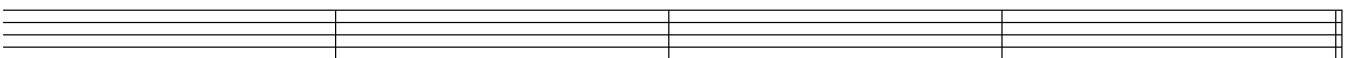
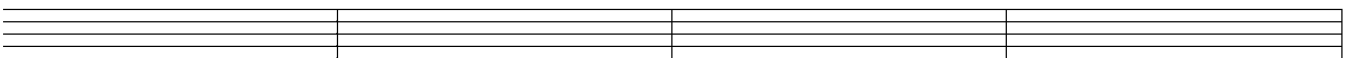
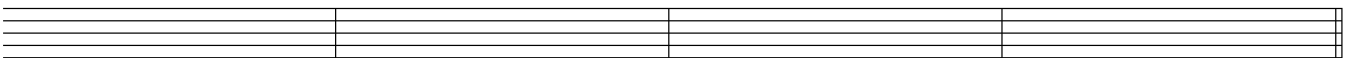
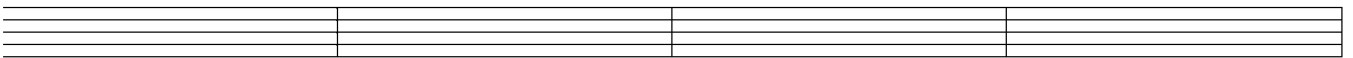
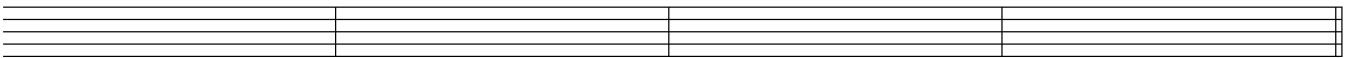
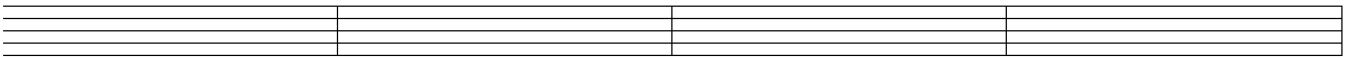
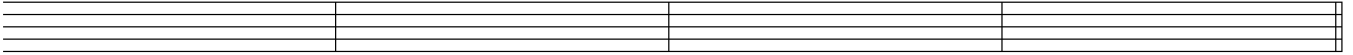
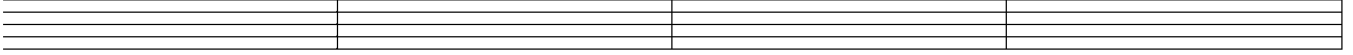
Satin Doll



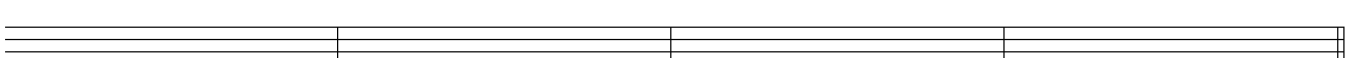
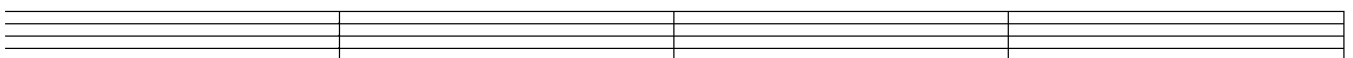
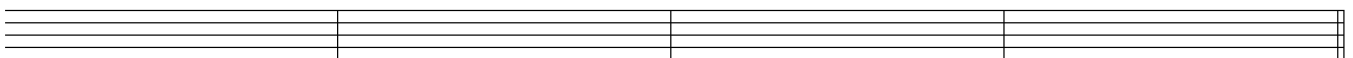
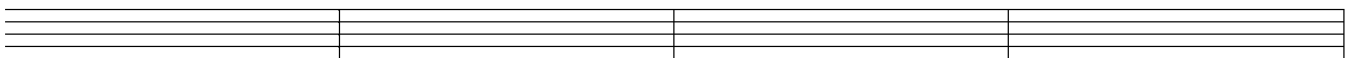
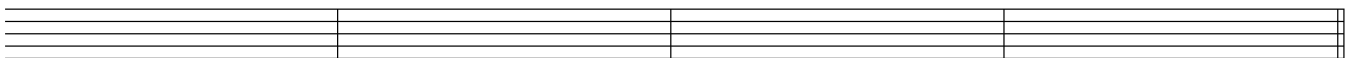
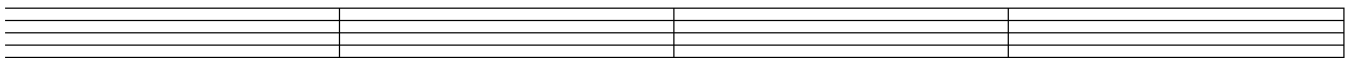
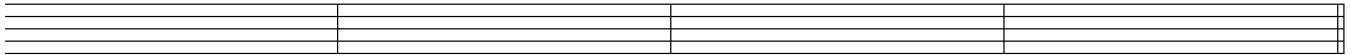
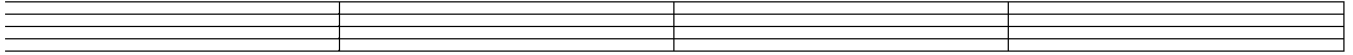
Blues



Autumn Leaves



Rhythm Changes



Song for My Father

