

TECHNIQUE DEVELOPMENT IN FOURTHS for JAZZ IMPROVISATION

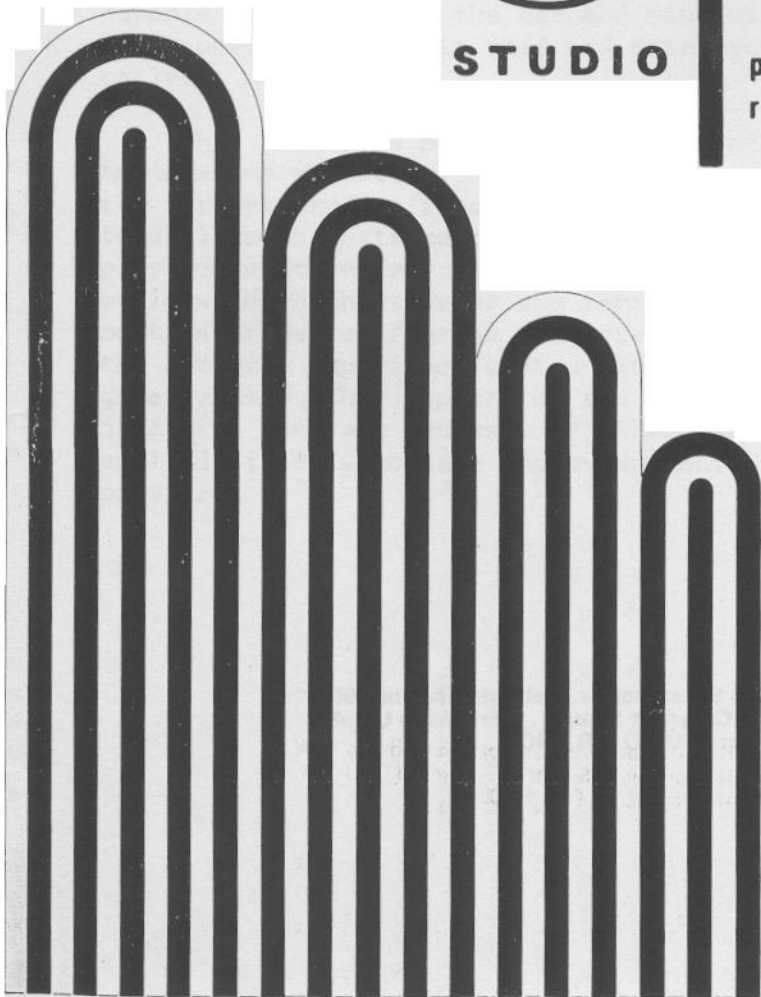
by RAMON RICKER



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INTRODUCTION

In the improvisatory style of many well-known jazz artists, the perfect fourth has become an integral part of their harmonic and melodic vocabulary. In an effort to make their music unique from bebop, many post-bop players, such as Jackie Byard and Joe Farrell, began incorporating patterns in perfect fourth intervals into their improvised lines. During this same period in jazz history, many pianists began experimenting with left-hand voicings based on quartal harmony. This technique of integrating fourths into jazz improvisation began perhaps around 1960 and continues to this day.

This book is for the advanced player--the musician who wishes to add yet another harmonic dimension to his improvisations. It can only be a beginning--a tool that opens a door. It is up to the student to walk through that door and explore the contents of the room. Perhaps the most important point a student must remember when using this or any other improvisation method is to *learn it, master it, then forget it. Do not let the "rules" get in the way of your music.*

Mastery of the fourth is extremely difficult. In a conversation with the author, Joe Farrell once said it took him a year of diligent practice before he could successfully apply fourths to his improvisations. Experience has shown the author that rules concerning this interval are not that important. *First be able to play them in exercises.* Once the fingers are capable of execution, the ear and mind will be in a position to dictate their use. When all is said and done, you must play musically and melodically.

This book does not take the place of other, more comprehensive books on jazz improvisation. It is a supplement, another tool to aid and expand the serious student's harmonic and melodic vocabulary. Its purpose is twofold. 1) Most instrumentalists (both jazz and non-jazz) cannot fluently play consecutive fourth intervals. One of the reasons is that most of the music with which students are familiar is based on thirds. In addition, on most instruments, fourths are more difficult to execute than thirds. It is the author's experience that a fluent technique with this interval will greatly help other aspects of the student's technique whether it is in a jazz or a non-jazz context. 2) When fourths are mastered, they can be applied directly to jazz improvisation. For this reason chord changes are provided.

Many recent jazz and jazz/rock compositions use as a harmonic framework a relatively small number of chord changes. Freddie Hubbard's *Straight Life*, Keith Jarrett's *Sorcery*, and *Chameleon* by Herbie Hancock are three examples. This style of composition is in sharp contrast to bebop music, with chord changes every measure or even every two beats. Frequently, composers employ both harmonic elements in their music; that is, a tune harmonized with fast harmonic rhythm but a set of more simple changes reserved for "blowing." Joe Farrell's *Sound Down* is an excellent example.

Soloing over a set of changes with slow harmonic rhythm in a sense frees the improviser, and allows him greater harmonic freedom. It is in this circumstance that patterns in fourths are most useful, or at any rate easiest to handle.

When soloing over a pedal point, a soloist can venture quite far from the chord changes and still sound convincing. In other words, as irrational as it may sound, *you can play about anything you want over a pedal point if you begin and end properly.* In fact, it is very desirable for the soloist under these circumstances to be able to convincingly venture away from the changes. One way to successfully "take it out" is to play chain sequences, more simply called patterns. If a soloist begins with a melodic idea that is compatible with the chord change of that instance, he can continue the pattern without regard to the chords being sounded against it. The pattern, because it maintains its own integrity, will sound correct even though in some instances its notes may be quite dissonant with the chord the rhythm section is playing. It can be carried as far as the soloist wishes, broken and resolved.

As an interesting sidelight, the author, from analyzing numerous transcribed solos, has observed that keyboard players generally play a sequence exactly as it theoretically should be. For instance, if Example 1 was an excerpt from a transcribed solo, it would probably be from a keyboard solo. It is theoretically correct. Because of technical limitations, single line instrumentalists frequently make minor deviations in the pattern of intervals. These slight intervallic deviations are only noticed by the most discerning ear, or by analysis of transcribed solos, and do not detract from the overall solo.

In playing chain sequences, the soloist may choose to play a pattern based on thirds, but he can also play one based on fourths. By using fourths he adds another dimension to his solo--something different, something the post-bebop players of today might play. (Ex. 1, 2, 3, 4.)

Example 1 consists of quartal patterns. Descending fourths in major thirds and ascending fourths on a whole-tone scale.

Example 1.

Rock C^{7#9}



Example 2 outlines a diminished triad.

Example 2.

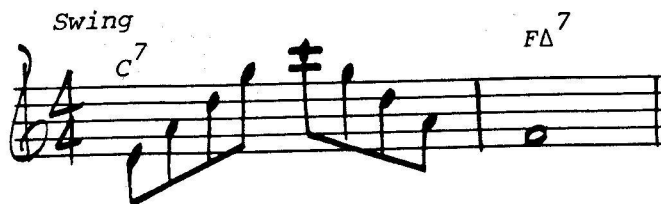
Swing C^{7#9}



The notes in Example 3 are in complete agreement with the chord, but because of its contour it should be apparent to the reader that melodic fragments of this type cannot be frequently used in a solo. The result would be rather boring to the listener.

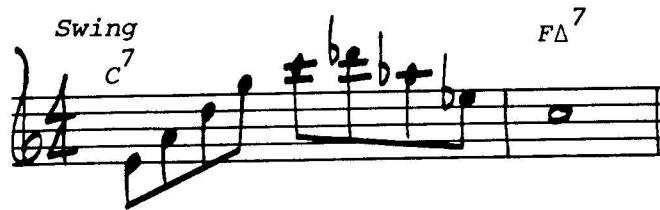
Example 3.

Swing



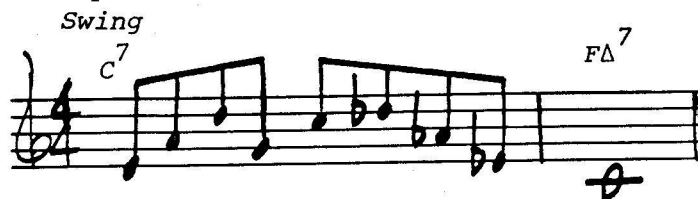
By sliding up a half step above the changes (Ex. 4), a more interesting line is created.

Example 4.



The octave transposition of some of the notes of Example 4 makes the line more manageable. (Ex. 5)

Example 5.



In summary, when playing over one chord, use all the melodic material you usually do, but integrate patterns in fourths into the solo. Use them as a means to "take it out," to change the color, to add interest. Become acquainted with pentatonic scales. Pentatonics and fourths are very similar in their application to jazz improvisation. Consult the author's *Pentatonic Scales for Jazz Improvisations*: Studio P/R, Lebanon, Indiana, 1975.

When applying fourths to chord types, some rules can be formulated, but they become very cumbersome and hard to remember. Nevertheless, the following is a series of chords that are used frequently in jazz. Vertical fourth structures that are compatible and sound good with the chord are given, along with some rules for their application. The student is urged to study and play the examples on the piano and on his instrument. The notes are given only as examples, and need not be played exactly as notated. The student is encouraged to change the order and formulate his own "licks." Some of the vertical fourth structures are more "outside" than others, but in all cases these dissonant notes can be analyzed as upper extensions of the chord.

DOMINANT SEVENTH

Over a Dominant Seventh Chord (C⁷) build up to four consecutive fourths on the 3rd, 5th, b7th or 2nd scale degrees.

C⁷

Musical staff 1: A treble clef staff with a key signature of two flats (Bb, Eb). The first measure contains a C⁷ chord. The melody starts on G4 (3rd degree) and moves up by fourths: G4, C5, F5, Bb5, Eb6, G6. The piece ends with a whole note C4.

C⁷

Musical staff 2: A treble clef staff with a key signature of two flats (Bb, Eb). The first measure contains a C⁷ chord. The melody starts on Bb4 (5th degree) and moves up by fourths: Bb4, D5, F5, Ab5, Cb6, Eb6. The piece ends with a whole note C4.

C⁷

Musical staff 3: A treble clef staff with a key signature of two flats (Bb, Eb). The first measure contains a C⁷ chord. The melody starts on Gb4 (b7th degree) and moves up by fourths: Gb4, Bb4, D5, F5, Ab5, Cb6. The piece ends with a whole note C4.

C⁷

Musical staff 4: A treble clef staff with a key signature of two flats (Bb, Eb). The first measure contains a C⁷ chord. The melody starts on F4 (2nd degree) and moves up by fourths: F4, Bb4, D5, F5, Ab5, Cb6. The piece ends with a whole note C4.

DOMINANT SEVENTH SHARP NINE

Over a Dominant Seventh Sharp Nine ($C^{7\#9}$) build up to four consecutive fourths on the 5th, b7th, root or 4th scale degrees.

The image displays four musical staves, each representing a different scale run over a $C^{7\#9}$ chord. Each staff begins with a $C^{7\#9}$ chord in the bass. The melodic lines are as follows:

- Staff 1:** Features a melodic line with four consecutive fourths on the 5th, b7th, root, and 4th scale degrees. The notes are G, F, E, and D.
- Staff 2:** Features a melodic line with four consecutive fourths on the 5th, b7th, root, and 4th scale degrees. The notes are G, F, E, and D.
- Staff 3:** Features a melodic line with four consecutive fourths on the 5th, b7th, root, and 4th scale degrees. The notes are G, F, E, and D.
- Staff 4:** Features a melodic line with four consecutive fourths on the 5th, b7th, root, and 4th scale degrees. The notes are G, F, E, and D.

DOMINANT NINTH SHARP ELEVEN

Over a Dominant Ninth Sharp Eleven chord ($C^{9\#11}$) build up to four consecutive fourths on the 3rd, #4th (#11th), or b7th scale degrees.

Three musical staves in treble clef, each starting with a $C^{9\#11}$ chord. The first staff shows a scale run starting on the 3rd scale degree (G) and moving up by four consecutive fourths: G-A-B-C-D-E-F#-G. The second staff shows a scale run starting on the #4th scale degree (F#) and moving up by four consecutive fourths: F#-G-A-B-C-D-E-F#. The third staff shows a scale run starting on the b7th scale degree (Bb) and moving up by four consecutive fourths: Bb-C-D-E-F#-G-A-Bb.

DOMINANT SEVENTH FLAT NINE

Over a Dominant Seventh Flat Nine chord (C^{7b9}) build up to four consecutive fourths on the 4th, 5th, or b7th scale degrees.

Three musical staves in treble clef, each starting with a C^{7b9} chord. The first staff shows a scale run starting on the 4th scale degree (F) and moving up by four consecutive fourths: F-G-A-Bb-C-D-Eb-F. The second staff shows a scale run starting on the 5th scale degree (C) and moving up by four consecutive fourths: C-D-Eb-F-G-A-Bb-C. The third staff shows a scale run starting on the b7th scale degree (Bb) and moving up by four consecutive fourths: Bb-C-D-Eb-F-G-A-Bb.

DOMINANT SEVENTH AUGMENTED

Over a Dominant Seventh Augmented Chord (C^7+) build up to four consecutive fourths on the $b7$ th, 4th, or root scale degrees.

The image shows three musical staves, each starting with a C^7+ chord. The first staff shows four consecutive fourths built up on the $b7$ th scale degree (Bb). The second staff shows four consecutive fourths built up on the 4th scale degree (F). The third staff shows four consecutive fourths built up on the root scale degree (C). Each exercise is written in a treble clef with a key signature of one sharp (F#) and a common time signature.

DOMINANT SEVENTH SUSPEND

Over a Dominant Seventh Suspend Chord (C^7_{sus}) build up to four consecutive fourths on the 2nd, 6th, or 5th scale degrees.

The image shows three musical staves, each starting with a C^7_{sus} chord. The first staff shows four consecutive fourths built up on the 2nd scale degree (D). The second staff shows four consecutive fourths built up on the 6th scale degree (F). The third staff shows four consecutive fourths built up on the 5th scale degree (G). Each exercise is written in a treble clef with a key signature of one sharp (F#) and a common time signature.

DOMINANT THIRTEENTH

Over a Dominant Thirteenth Chord (C^{13}) build up to four consecutive fourths on the 3rd, b7th, or #4th (#11th) scale degrees.

Three musical staves illustrating exercises for the Dominant Thirteenth chord (C^{13}). Each staff begins with a C^{13} chord. The first staff shows a melodic line of four consecutive fourths starting on the 3rd scale degree (F). The second staff shows a melodic line of four consecutive fourths starting on the b7th scale degree (B \flat). The third staff shows a melodic line of four consecutive fourths starting on the #4th (#11th) scale degree (F \sharp).

MAJOR SEVENTH

Over a Major Seventh chord build up to four consecutive fourths on the 3rd, #4th (#11th) or 7th scale degrees.

Three musical staves illustrating exercises for the Major Seventh chord ($C\Delta^7$). Each staff begins with a $C\Delta^7$ chord. The first staff shows a melodic line of four consecutive fourths starting on the 3rd scale degree (F). The second staff shows a melodic line of four consecutive fourths starting on the #4th (#11th) scale degree (F \sharp). The third staff shows a melodic line of four consecutive fourths starting on the 7th scale degree (B).

MAJOR SEVENTH SHARP ELEVEN

Over a Major Seventh Sharp Eleven Chord ($C_{\Delta}^{7\#11}$ or $C_{\Delta}^{7\#11}$) build up to four consecutive fourths on the #4th (#11th), 7th, b2nd or b3rd scale degrees. (The fourths on the b2nd and b3rd scale degrees contains some dissonant notes, but they nevertheless can be used effectively.)

$C_{\Delta}^{7\#11}$

$C_{\Delta}^{7\#11}$

$C_{\Delta}^{7\#11}$

$C_{\Delta}^{7\#11}$

MINOR SEVENTH

Over a Minor Seventh Chord (Cmi^7) build up to four consecutive fourths on the 5th, 2nd, 6th, and root scale degrees.

Musical staff 1: Shows a Cmi^7 chord in the left hand and a melodic line in the right hand. The melodic line starts on the 5th scale degree (G), moves to the 2nd (D), then the 6th (F), and finally the root (C). The notes are marked with accidentals: b for G, b for D, and b for F.

Musical staff 2: Shows a Cmi^7 chord in the left hand and a melodic line in the right hand. The melodic line starts on the 5th scale degree (G), moves to the 2nd (D), then the 6th (F), and finally the root (C). The notes are marked with accidentals: b for G and b for D.

Musical staff 3: Shows a Cmi^7 chord in the left hand and a melodic line in the right hand. The melodic line starts on the 5th scale degree (G), moves to the 2nd (D), then the 6th (F), and finally the root (C). The notes are marked with accidentals: \sharp for G, \sharp for D, and \sharp for F.

Musical staff 4: Shows a Cmi^7 chord in the left hand and a melodic line in the right hand. The melodic line starts on the 5th scale degree (G), moves to the 2nd (D), then the 6th (F), and finally the root (C). The notes are marked with accidentals: b for G, b for D, and b for F.

MIXOLYDIAN MODE

To include all notes of the Mixolydian Mode, build perfect fourths on the third scale degree.

Mixolydian Mode

The image shows two staves of music. The top staff displays the Mixolydian scale in G major: G4, A4, B4, C5, D5, E5, F5, G5. The bottom staff shows a harmonic exercise consisting of three measures of perfect fourths built on the third scale degree (B4). The notes are B4, F5; B4, F5; and B4, F5. Each measure is labeled with a G7 chord symbol above it.

LYDIAN MODE

To include all notes of the Lydian Mode, build perfect fourths on the fourth scale degree.

Lydian Mode

The image shows two staves of music. The top staff displays the Lydian scale in F major: F4, G4, A4, B4, C5, D5, E5, F5. The bottom staff shows a harmonic exercise consisting of three measures of perfect fourths built on the fourth scale degree (C5). The notes are C5, G5; C5, G5; and C5, G5. Each measure is labeled with an FΔ7 chord symbol above it.

DORIAN MODE

To include all notes of the Dorian Mode, build perfect fourths on the sixth scale degree.

Dorian Mode

The image shows two staves of musical notation. The top staff, labeled "Dorian Mode", shows a scale starting on D4: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bottom staff shows a melodic line over a Dmi7 chord. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The notes are grouped into measures, and the chord "Dmi7" is written above the staff.

EXAMPLES

The following examples demonstrate the use of the fourth over chord changes. Examples 1 and 2 are excerpts from two compositions by the author for Jazz Ensemble. Example 1 is the soprano part from a saxophone soli, and Example 2 is a unison background behind a guitar solo. Examples 3 and 4 are written solos simulating improvised lines.

UP TEMPO SWING ♩ = C.240

[Break]

Example 1

The musical score consists of ten staves of handwritten notation in 4/4 time. The first nine staves are in treble clef, and the tenth is in bass clef. The music is characterized by a swing feel and includes various chord voicings and articulations.

Staff 1: Treble clef, 4/4 time. Chords: C⁷, C^{#7}, C⁷, B^{b7}.

Staff 2: Treble clef, 4/4 time. Chords: C⁷, C^{#7}, C⁷, E^{b7}, A^{b7}, D^{b7}.

Staff 3: Treble clef, 4/4 time. Chords: C¹³, C^{#7}, C⁷, B^{sus}, B^{#9}, F¹³, C¹³, D^{b13}.

Staff 4: Treble clef, 4/4 time. Chords: C⁷, C^{#7}, C⁷, C^{#7}.

Staff 5: Treble clef, 4/4 time. Chords: F^{o7}, B^{mi7}, B^{7#9}, E^{mi7}, D^{#11}, A^{mi7}, D^{mi7}.

Staff 6: Treble clef, 4/4 time. Chords: G^{7b9}, C⁶, C^{o7#11}, C^{#6}, C^{7#9}, F^{#mi7b5}.

Staff 7: Treble clef, 4/4 time. Chords: B^{mi7b5}, E^{mi7}, A^{b7}, A^{mi7}, G pedal.

Staff 8: Treble clef, 4/4 time. Chords: G pedal.

Staff 9: Treble clef, 4/4 time. Chords: G pedal, C⁷.

Staff 10: Bass clef, 4/4 time. Chords: C⁷.

Example 2

Funky Rock ♩ = c. 104

The musical score consists of four staves of handwritten notation in 4/4 time, with a tempo marking of ♩ = c. 104. The key signature has one flat (Bb). The first staff is labeled with the chord F7#9. The second staff is labeled with E7#9. The third and fourth staves are labeled with F7#9. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line on the fourth staff.

Example 3

UP TEMPO SWING

The musical score is written in 4/4 time and consists of four staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a single line with various note values and rests. Chords are indicated above the staff: C7, F7, and C7. The second staff continues the melody with chords Gmi7, C7, F7, and F7. The third staff features chords CΔ7, Dmi7, Emi7, A7, and Dmi7. The fourth staff concludes with chords G7, C7, A7, Dmi7, and CΔ7. The notation includes slurs, ties, and various note values such as eighth and sixteenth notes.

Example 4 D^7_{sus}

Handwritten musical notation on a single staff in treble clef, 4/4 time. The key signature has one flat (B-flat). The melody starts with a half note D4, followed by quarter notes E4, F4, G4, A4, B4, and a dotted half note G4. The piece concludes with a quarter note F4, a quarter note E4, and a quarter note D4.

Handwritten musical notation on a single staff in treble clef, 4/4 time. The key signature has one flat. The melody begins with a half note F4, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and a dotted half note F4. The piece ends with a quarter note E4, a quarter note D4, and a quarter note C4.

Handwritten musical notation on a single staff in treble clef, 4/4 time. The key signature has one flat. The melody starts with a half note D4, followed by quarter notes E4, F4, G4, A4, B4, and a dotted half note G4. The piece concludes with a quarter note F4, a quarter note E4, and a quarter note D4.

Handwritten musical notation on a single staff in treble clef, 4/4 time. The key signature has one flat. The melody begins with a half note F4, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and a dotted half note F4. The piece ends with a quarter note E4, a quarter note D4, and a quarter note C4.

Handwritten musical notation on a single staff in treble clef, 4/4 time. The key signature has one flat. The melody starts with a half note D4, followed by quarter notes E4, F4, G4, A4, B4, and a dotted half note G4. The piece concludes with a quarter note F4, a quarter note E4, and a quarter note D4.

Handwritten musical notation on a single staff in treble clef, 4/4 time. The key signature has one flat. The melody begins with a half note F4, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and a dotted half note F4. The piece ends with a quarter note E4, a quarter note D4, and a quarter note C4.

Handwritten musical notation on a single staff in treble clef, 4/4 time. The key signature has one flat. The melody starts with a half note D4, followed by quarter notes E4, F4, G4, A4, B4, and a dotted half note G4. The piece concludes with a quarter note F4, a quarter note E4, and a quarter note D4.

Handwritten musical notation on a single staff in treble clef, 4/4 time. The key signature has one flat. The melody begins with a half note F4, followed by quarter notes G4, A4, B4, C5, B4, A4, G4, and a dotted half note F4. The piece ends with a quarter note E4, a quarter note D4, and a quarter note C4.

EXERCISES

The exercises in this section are basically for the development of technique whether in a jazz or non-jazz context. It is the author's experience that in an improvisation nothing will be played that has not been played or practiced before. The improviser may hear a fantastic melody in his head--a line traveling all over the horn. If he has prepared himself technically he will play it. If he does not have the technique he will never play it. These exercises are designed to help master the interval of a fourth and thereby develop a better technique. When they are learned the student will find he can begin to integrate them into his solos. He need not try to "plug in" the exercises verbatim, but instead use only bits and pieces.

Months, or even years, of practice are required to learn the exercises and to incorporate them into solos. From a technical standpoint fourths are much more difficult to play than thirds, since on the woodwind instruments more fingers have to be moved and on the brass instruments more lip movement is involved. In addition, most instrumentalists in their years of practice, have worked on scales, chords and scales in thirds, but they probably have never played scales in fourths. Their fingers have not been programmed to play this wider interval.

All of the exercises should be practiced using different articulations and in a variety of tempi. The exercises are notated in a range most fitting the saxophone and other treble clef woodwind instruments. Other instrumentalists must make range adjustments by transposing some note groups one octave lower. *All of the exercises should be memorized.* Where applicable, chord changes have been provided.

When practicing this book the student must have patience. The exercises will not at first come easy, but if they are diligently practiced the student will find his technique and his ear improving greatly. He will hear more disjunct lines as he is improvising, and he will have the command of the instrument to execute them.

①

Exercise 1, measures 1-4. The first staff contains a melodic line in 4/4 time with a key signature of one sharp (F#). The second and third staves contain a bass line with complex chords, including triads and dyads with accidentals. The fourth staff continues the melodic line.

②

Exercise 2, measures 1-4. The first staff contains a melodic line in 4/4 time with a key signature of one sharp (F#). The second and third staves contain a bass line with complex chords, including triads and dyads with accidentals. The fourth staff continues the melodic line.

③

Exercise 3, measures 1-2. The first staff contains a melodic line in 4/4 time with a key signature of one sharp (F#). The second staff contains a bass line with complex chords, including triads and dyads with accidentals.

④

⑤

⑥

⑦

C⁷_{sus}, C⁷_{#9}, Cmi⁷

⑧

C^{#7}_{sus}, C^{#7}_{#9}, C[#]mi⁷

⑨

D⁷_{sus}, D⁷_{#9}, Dmi⁷

⑩

E^{b7}_{sus}, E^{b7}_{#9}, E^bmi⁷

E⁷ sus, E⁷ #9, E mi⁷

11

F⁷ sus, F⁷ #9, F mi⁷

12

F#⁷ sus, F#⁷ #9, F# mi⁷

13

G⁷ sus, G⁷ #9, G mi⁷

14

A^{b7} sus, A^{b7} #9, A^b mi⁷

15

A⁷ sus, A⁷ #9, A mi⁷

16

B^{b7} sus, B^{b7} #9, B^b mi⁷

17

B⁷ sus, B⁷ #9, B mi⁷

18

C⁷ sus, C⁷ #9, C mi⁷

19

D⁷ sus, D⁷ #9, D mi⁷

21

C#⁷ sus, C#⁷ #9, C# mi⁷

20

E^{b7} sus, E^{b7} #9, E^b mi⁷

22

$E^7sus_3, E^7\#9, Emi^7$

$F^7sus_3, F^7\#9, Fmi^7$

$F\#^7sus_3, F\#^7\#9, F\#mi^7$

$G^7sus_3, G^7\#9, Gmi^7$

$A^b7sus_3, A^b7\#9, A^bmi^7$

$A^7sus_3, A^7\#9, Ami^7$

$B^b7sus_3, B^b7\#9, B^bmi^7$

$B^7sus_3, B^7\#9, Bmi^7$

23

24

25

26

27

28

29

30

31

32

Musical notation for exercise 32, measures 1-5. The notation is in 6/4 time and features a complex melodic line with frequent triplets and chromatic movement. The key signature has one sharp (F#). The first five measures show a series of descending and ascending triplet patterns.

Musical notation for exercise 33, measures 1-3. The notation is in 6/4 time and continues the complex melodic line with frequent triplets and chromatic movement. The key signature has one sharp (F#). The first three measures show a series of descending and ascending triplet patterns.

Musical notation for exercise 34, measures 1-2. The notation is in 6/4 time and continues the complex melodic line with frequent triplets and chromatic movement. The key signature has one sharp (F#). The first two measures show a series of descending and ascending triplet patterns.

35

Handwritten musical notation for measure 35. The staff is in treble clef with a 6/4 time signature. The melody consists of eighth notes, many of which are grouped in triplets. There are several accidentals, including sharps and flats, scattered throughout the measure.

Handwritten musical notation for the first part of measure 36. It continues the melodic line from the previous measure, featuring triplets and various accidentals.

36

Handwritten musical notation for the second part of measure 36. The staff changes to a bass clef. It features a whole note chord with a sharp sign, followed by a melodic line with triplets and accidentals.

Handwritten musical notation for the third part of measure 36. It continues the bass clef line with triplets and accidentals.

37

Handwritten musical notation for measure 37. The staff is in treble clef with a 6/4 time signature. The melody is written in eighth notes. Handwritten chord labels B^7 and C^7 are placed above the staff.

Handwritten musical notation for the first part of measure 38. The staff is in treble clef with a 6/4 time signature. Handwritten chord labels C^7 and $F\Delta^7$ are placed above the staff.

38

Handwritten musical notation for the second part of measure 38. The staff is in treble clef with a 6/4 time signature. Handwritten chord labels $D\Delta^7$ and $C\#^7$ are placed above the staff.

Handwritten musical notation for the third part of measure 38. The staff is in treble clef with a 6/4 time signature. Handwritten chord labels $F\#\Delta^7$ and D^7 are placed above the staff.

39

Handwritten musical notation for measure 39. The staff is in treble clef with a 6/4 time signature. Handwritten chord label $G\Delta^7$ is placed above the staff.

Handwritten musical notation for the first part of measure 40. The staff is in treble clef with a 6/4 time signature. Handwritten chord label $G\Delta^7$ is placed above the staff.

B⁷

C⁷

40

F_Δ⁷

C⁷

D^{b7}

41

F^Δ_Δ⁷

C^Δ_Δ⁷

D⁷

42

G_Δ⁷

B⁷

43

C⁷

44*

C^Δ_Δ⁷

45*

* Use this pattern over chords in the same manner as you use the Diminished Scale.

C7#9 (Cmi9)

Handwritten musical score for guitar, measures 46-51. The score is written in 4/4 time and features a complex sequence of chords and triplets. The notation includes various chord symbols such as C7#9, D7#9, G7#9, D#b7, C#7#9, Bb7, Eb7, Ab7#9, D#b7, Gb7, C#7#9, C#7, A7, G7#9, C7, F7, B#7, Bb7, Ab7, D#b7, Gb7#9, B7, and E7. The music is characterized by frequent use of triplets and chromatic lines. Measure numbers 46, 47, 48, 49, 50, and 51 are indicated on the left side of the staves.

52 C^7 F^7 $C\Delta^7$

53 B^7+ E^7 $B\Delta^7$

54 B^b7+ E^b7 $B^b\Delta^7$

55 $C\#^7$ $F\#^7$ $C\#\Delta^7$

56 C^7 F^7 $C\Delta^7$

57 B^7+ E^7 $B\Delta^7$

58 B^b7+ E^b7 $B^b\Delta^7$

59 $C\#^7$ $F\#^7$ $C\#\Delta^7$

60 C^7 F^7

C^b7

Handwritten musical score for guitar, measures 61-68. The score is written in treble clef with a 3/4 time signature. It features a complex sequence of chords and melodic lines with triplets.

Measures 61-62: Chords include C#7, F#7, C7, B7, and E7. The melodic line consists of eighth notes with triplets.

Measures 63-64: Chords include Bb7, E7, Eb7, C7sus, G7sus, Gb7sus, F7sus, E7sus, Eb7sus, E7sus, and F7sus. The melodic line continues with eighth notes and triplets.

Measures 65-68: Chords include CΔ7#11, C#Δ7#11, DΔ7#11, and EbΔ7#11. The melodic line continues with eighth notes and triplets.

69 $B_{\Delta}^7 \#11$

70 $B^b_7 \#11$

71 $F^7 \#11$

72 $F\#^7 \#11$

73 $G^7 \#11$

74 $A^b_7 \#11$

75 $E^7 \#11$

76 $C^7 \#11$

77 $C\#^7 \#11$

78 $D^7 \#11$

E^b7#11

79

80

81

82

83

84

85

86

87

88

88

$E\flat 7\#9$  $E 7\#9$  $F 7\#9$  $C 7\#9$  $C\# 7\#9$  $D 7\#9$  $E\flat 7\#9$  $E 7\#9$  $F 7\#9$  $F\# 7\#9$  $G 7\#9$  $A\flat 7\#9$ 

101 *A⁷#9*

Musical staff 101: Treble clef, 6/4 time signature. Chord: A⁷#9. The staff contains a melodic line with triplets and a final dotted quarter note.

102 *Bb⁷#9*

Musical staff 102: Treble clef, 6/4 time signature. Chord: B^b7#9. The staff contains a melodic line with triplets and a final dotted quarter note.

103 *B⁷#9*

Musical staff 103: Treble clef, 6/4 time signature. Chord: B⁷#9. The staff contains a melodic line with triplets and a final dotted quarter note.

104 *C⁷sus*

Musical staff 104: Treble clef, 6/4 time signature. Chord: C⁷sus. The staff contains a melodic line with a final whole note.

105 *C#⁷sus*

Musical staff 105: Treble clef, 6/4 time signature. Chord: C#⁷sus. The staff contains a melodic line with a final whole note.

106 *D⁷sus*

Musical staff 106: Treble clef, 6/4 time signature. Chord: D⁷sus. The staff contains a melodic line with a final whole note.

107 *D#⁷sus*

Musical staff 107: Treble clef, 6/4 time signature. Chord: D#⁷sus. The staff contains a melodic line with a final whole note.

108 *E⁷sus*

Musical staff 108: Treble clef, 6/4 time signature. Chord: E⁷sus. The staff contains a melodic line with a final whole note.

109 *F⁷sus*

Musical staff 109: Treble clef, 6/4 time signature. Chord: F⁷sus. The staff contains a melodic line with a final whole note.

110 *F#⁷sus*

Musical staff 110: Treble clef, 6/4 time signature. Chord: F#⁷sus. The staff contains a melodic line with a final whole note.

111 *G⁷sus*

Musical staff 111: Treble clef, 6/4 time signature. Chord: G⁷sus. The staff contains a melodic line with a final whole note.

112 *Ab⁷sus*

Musical staff 112: Treble clef, 6/4 time signature. Chord: A^b7sus. The staff contains a melodic line with a final whole note.

A⁷sus

113

B^{b7}sus

114

B⁷sus

115

D^{b7}Δ⁷

CΔ⁷

116

CΔ⁷

BΔ⁷

117

C^bΔ⁷

#B^bΔ⁷

118

B^bΔ⁷

AΔ⁷

119

AΔ⁷

A^bΔ⁷

120

A^bΔ⁷

GΔ⁷

121

GΔ⁷

G^bΔ⁷

122

D^bΔ⁷

CΔ⁷

123

CΔ⁷

b₀

124

125 $B\Delta^7$ $Bb\Delta^7$

126 $D\Delta^7$ $Dbb\Delta^7$

127 $Ebb\Delta^7$ $D\Delta^7$

128 $Dbb\Delta^7$ $C\Delta^7$ $C^7\#9$ $F\Delta^9$

129 $D\Delta^7$ $Dbb\Delta^7$ $Dbb7\#9$ $F\#Δ^9$

130 $Ebb\Delta^7$ $D\Delta^7$ $D7\#9$ $G\Delta^9$

131 $E\Delta^7$ $Ebb\Delta^7$ $Ebb7\#9$ $Abb\Delta^9$

132 $F\Delta^7, F\Delta^9, C^7sus$
 $F\#\Delta^7, F\#\Delta^9, C\#\Delta^7sus$

133 $G\Delta^7, G\Delta^9, D^7sus$

134

135 $A^{\flat 7}$, $A^{\flat 9}$, $E^{\flat 7}_{sus}$

136 $A^{\Delta 7}$, $A^{\Delta 9}$, $E^{\Delta 7}_{sus}$

137 $B^{\flat 7}$, $B^{\flat 9}$, $F^{\Delta 7}_{sus}$

138 $B^{\Delta 7}$, $B^{\Delta 9}$, $F^{\Delta 7}_{sus}$

139 $C^{\Delta 7}$, $C^{\Delta 9}$, $G^{\Delta 7}_{sus}$

140 $D^{\flat 7}$, $D^{\flat 9}$, $A^{\flat 7}_{sus}$

141 $D^{\Delta 7}$, $D^{\Delta 9}$, $A^{\Delta 7}_{sus}$

142 $E^{\flat 7}$, $E^{\flat 9}$, $B^{\flat 7}_{sus}$

143 $E^{\Delta 7}$, $E^{\Delta 9}$, $B^{\Delta 7}_{sus}$

$A\flat^7, F^7, G\flat^7, D\flat^7, Cmi^7, Fmi^7$

144 $B\flat^7, G^7, A\flat^7, E\flat^7, Dmi^7, Gmi^7$

146 $C^7, A^7, B\flat^7, F\Delta^7, Emi^7, Ami^7$

148 $D^7, B^7, C\Delta^7, G\Delta^7, F\sharp mi^7, Bmi^7$

150 $E^7, D\flat^7, D\Delta^7, A\Delta^7, A\flat mi^7, D\flat mi^7$

152 $G\flat^7, E\flat^7, E\Delta^7, B\Delta^7, B\flat mi^7, E\flat mi^7$

154 $A\flat^7, F^7, G\flat^7, D\flat^7, Cmi^7, Fmi^7$

156 $B\flat^7, G^7, A\flat^7, E\flat^7, Dmi^7, Gmi^7$

158 $C^7, A^7, B\flat^7, F\Delta^7, Emi^7, Ami^7$

160 $D^7, B^7, C\Delta^7, G\Delta^7, F\sharp mi^7, Bmi^7$

162 $E^7, D\flat^7, D\Delta^7, A\Delta^7, A\flat mi^7, D\flat mi^7$

164 $G\flat^7, E\flat^7, E\Delta^7, B\Delta^7, B\flat mi^7, E\flat mi^7$

166 $A\flat^7, F^7, G\flat^7, D\flat^7, Cmi^7, Fmi^7$

$A^7, F\sharp^7, G\Delta^7, D\Delta^7, C\sharp mi^7, F\sharp mi^7$

145 $C\flat^7, A\flat^7, A\Delta^7, E\Delta^7, E\flat mi^7, A\flat mi^7$

147 $D\flat^7, B\flat^7, C\Delta^7, G\Delta^7, Fmi^7, B\flat mi^7$

149 $E\flat^7, C^7, D\flat^7, A\flat^7, Gmi^7, Cmi^7$

151 $F^7, D^7, E\flat^7, B\Delta^7, Ami^7, Dmi^7$

153 $G^7, E^7, F\Delta^7, C\Delta^7, Bmi^7, Emi^7$

155 $A^7, F\sharp^7, G\Delta^7, D\Delta^7, C\sharp mi^7, F\sharp mi^7$

157 $C\flat^7, A\flat^7, A\Delta^7, E\Delta^7, E\flat mi^7, A\flat mi^7$

159 $D\flat^7, B\flat^7, C\Delta^7, G\Delta^7, Fmi^7, B\flat mi^7$

161 $E\flat^7, C^7, D\flat^7, A\flat^7, Gmi^7, Cmi^7$

163 $F^7, D^7, E\flat^7, B\Delta^7, Ami^7, Dmi^7$

165 $G^7, E^7, F\Delta^7, C\Delta^7, Bmi^7, Emi^7$

167 $A\flat^7, F^7, G\flat^7, D\flat^7, Cmi^7, Fmi^7$

Handwritten musical score for guitar exercise 37, measures 168-172. The score consists of ten staves of music in 4/4 time, featuring a chromatic scale in the bass line and various chords in the treble line. Measure numbers 168, 170, 171, and 172 are circled. Chords are labeled with letters and accidentals, such as A[♭]7, C sus, G7, B sus, A^Δ7, B[♭]Δ7, B^Δ7, C^Δ7, C[#]Δ7, D^Δ7, E[♭]Δ7, E^Δ7, F^Δ7, G[♭]Δ7, G^Δ7, A[♭]Δ7, A^Δ7, B[♭]Δ7, A^Δ7, A[♭]Δ7, C^Δ7, C[♭]Δ7, F^Δ7, E^Δ7, E[♭]Δ7, D^Δ7, D[♭]Δ7, A^Δ7, B[♭]Δ7, C[♭]Δ7, C^Δ7, D[♭]Δ7, D^Δ7, E[♭]Δ7, E^Δ7, F^Δ7, G[♭]Δ7, G^Δ7, A[♭]Δ7, A^Δ7, B[♭]Δ7, C[♭]Δ7, B[♭]Δ7, A^Δ7, A[♭]Δ7, G^Δ7, F[#]Δ7, F^Δ7, E^Δ7, E[♭]Δ7, D^Δ7, D[♭]Δ7, C^Δ7, C[♭]Δ7, B[♭]Δ7, and A^Δ7.

* This exercise contains all the notes in the Chromatic Scale. It will work effectively over any chord as long as you begin on a chord tone, i.e., A[♭]7, C sus, etc.

173

C⁷sus *E⁷sus* *A^{b7}sus*

C⁷sus *A^{b7}sus*

E⁷sus *C⁶*

174

C^{#7}sus *F⁷sus* *A⁷sus*

C^{#7}sus *A⁷sus*

F⁷sus *D^{b6}*

175

D⁷sus *F^{#7}sus* *B^{b7}sus*

D⁷sus *B^{b7}sus* *F^{#7}sus* *D⁶*

E^{b7}sus *G⁷sus* *B⁷sus*

176

E^{b7}sus *B⁷sus* *G⁷sus* *E^{b6}*

C^{mi7} *B^{Δ7}* *E⁷sus* *E^{bΔ7}* *D^{Δ7}* *B^{Δ7}* *B^{b6}*

C^{#mi7} *C^{Δ7}* *F⁷sus* *E^{Δ7}* *E^{bΔ7}* *C^{Δ7}* *B⁶*

177

178

Handwritten musical score for guitar, measures 179-196. The score is written in 6/4 time and features various chords and melodic lines. The chords are written above the notes. The notes are written on a single staff. The score is divided into two columns of measures.

Measures 179-184 (Left Column):

- 179: Dmi⁷, D^b_Δ⁷, G^b_{sus}⁷, F_Δ⁷, E_Δ⁷, D^b_Δ⁷, C_Δ⁶
- 180: E^b_{mi}⁷, D_Δ⁷, G_{sus}⁷, G^b_Δ⁷, F_Δ⁷, D_Δ⁷, D^b_Δ⁶
- 181: A^b_Δ⁷, A_{mi}⁷, E_Δ⁷, F_{mi}⁷, B^b₇, A_{mi}⁷, A^b_Δ⁷
- 182: A_Δ⁷, A[#]_{mi}⁷, F_Δ⁷, F[#]_{mi}⁷, B⁷, B^b_{mi}⁷, A_Δ⁷
- 183: B_Δ⁷, B_{mi}⁷, F[#]_Δ⁷, G_{mi}⁷, C⁷, B_{mi}⁷, B^b_Δ⁷
- 184: C^b_Δ⁷, C_{mi}⁷, G_Δ⁷, G[#]_{mi}⁷, C[#]₇, C_{mi}⁷, C^b_Δ⁷

Measures 185-196 (Right Column):

- 185: F_{mi}⁷, E⁷, E^b_Δ⁷
- 186: F[#]_{mi}⁷, F⁷, E_Δ⁷
- 187: G_{mi}⁷, F[#]₇, F_Δ⁷
- 188: G[#]_{mi}⁷, G⁷, G^b_Δ⁷
- 189: A_{mi}⁷, G[#]₇, G_Δ⁷
- 190: B^b_{mi}⁷, A⁷, A^b_Δ⁷
- 191: B_{mi}⁷, B^b₇, A_Δ⁷
- 192: C_{mi}⁷, B⁷, B^b_Δ⁷
- 193: D^b_{mi}⁷, C⁷, B_Δ⁷
- 194: D_{mi}⁷, C[#]₇, C_Δ⁷
- 195: E^b_{mi}⁷, D⁷, D^b_Δ⁷
- 196: E_{mi}⁷, E^b₇, D_Δ⁷

197

198

199

Handwritten musical score for guitar, consisting of five systems of two staves each. The music is written in 4/4 time and features a variety of chords and melodic lines.

System 1 (Measures 200-201):

- Staff 1: Chords include $A\flat\Delta^7$, $B\Delta^7$, $D\Delta^7$, $F\Delta^7$, $A\flat\Delta^7$, and $G\flat\Delta^7$.
- Staff 2: Chords include $E\flat\Delta^7$, $C\Delta^7$, $A\Delta^7$, $F\sharp\Delta^7$, and $F\Delta^7$.

System 2 (Measures 201-202):

- Staff 1: Chords include $A\Delta^7$, $C\Delta^7$, $E\flat\Delta^7$, $G\flat\Delta^7$, $A\Delta^7$, and $G\Delta^7$.
- Staff 2: Chords include $E\Delta^7$, $D\Delta^7$, $B\flat\Delta^7$, $G\Delta^7$, and $F\sharp\Delta^7$.

System 3 (Measures 202-203):

- Staff 1: Chords include $B\flat\Delta^7$, $D\flat\Delta^7$, $E\Delta^7$, $G\Delta^7$, $B\flat\Delta^7$, and $A\flat\Delta^7$.
- Staff 2: Chords include $F\Delta^7$, $D\Delta^7$, $B\Delta^7$, $A\flat\Delta^7$, and $G\Delta^7$.

System 4 (Measures 203-204):

- Staff 1: Chords include Cmi'' , Emi'' , $A\flat mi''$, Cmi'' , $B\flat mi''$, and $F\sharp mi''$.
- Staff 2: Chords include Dmi'' , $B\flat mi''$, and $E\Delta^7$.

System 5 (Measures 204-205):

- Staff 1: Chords include $C\sharp mi''$, Fmi'' , $A\flat mi''$, $C\sharp mi''$, Bmi'' , and Gmi'' .
- Staff 2: Chords include $D\sharp mi''$, Bmi'' , and $E\Delta^7$.

System 6 (Measures 205-206):

- Staff 1: Chords include Dmi'' , $F\sharp mi''$, $B\flat mi''$, Dmi'' , Cmi'' , and $A\flat mi''$.
- Staff 2: Chords include $E\Delta^7$, $F\Delta^7$, and $E\Delta^7$.

206

E^bmi¹¹ *Gmi¹¹* *Bmi¹¹* *E^bmi¹¹* *C[#]mi¹¹* *A^bmi¹¹*

F^bmi¹¹ *C[#]mi¹¹* *G^bΔ⁷*

207

C⁷sus *F[#]7sus* *F⁷sus* *G^b7sus* *G⁷sus* *D^b7sus* *C⁶*

208

C[#]7sus *G⁷sus* *F[#]7sus* *G⁷sus* *A^b7sus* *D⁷sus* *C[#]6*

209

D⁷sus *A^b7sus* *G⁷sus* *A^b7sus* *A⁷sus* *E^b7sus* *D⁶*

210

E^b7sus *A⁷sus* *A^b7sus* *A⁷sus* *B^b7sus* *E⁷sus* *E^b6*

211

E⁷sus *B^b7sus* *A⁷sus* *B^b7sus* *B⁷sus* *F⁷sus* *E⁶*

212

F⁷sus *B⁷sus* *B^b7sus* *B⁷sus* *C⁷sus* *F[#]7sus* *F⁶*

213

C⁷sus *D^b7sus* *C⁷sus*

214

C[#]7sus *D⁷sus* *C[#]7sus*

215

D⁷sus *E^b7sus* *D⁷sus*

216

C⁷sus *F⁷* *B^b7* *E^b7* *A^bΔ⁷*

Handwritten musical score for guitar, measures 217-228. The score is in 4/4 time and features a sequence of chords and melodic lines. Measure 224 is circled.

Measures and Chords:

- 217: $D^{\flat 7}_{sus}$, $G^{\flat 7}$, B^7 , E^7 , $A\Delta^7$
- 218: $D^{\flat 7}_{sus}$, C^7 , C^7 , F^7 , $B^{\flat}\Delta^7$
- 219: $E^{\flat 7}_{sus}$, $A^{\flat 7}$, $D^{\flat 7}$, $F^{\sharp 7}$, $B\Delta^7$
- 220: $E^{\flat 7}_{sus}$, A^7 , D^7 , G^7 , $C\Delta^7$
- 221: $F^{\flat 7}_{sus}$, $B^{\flat 7}$, $E^{\flat 7}$, $A^{\flat 7}$, $D^{\flat}\Delta^7$
- 222: $F^{\sharp 7}_{sus}$, B^7 , E^7 , A^7 , $D\Delta^7$
- 223: $G^{\flat 7}_{sus}$, C^7 , F^7 , $B^{\flat 7}$, $E^{\flat}\Delta^7$
- 224: $C^{\flat 7}_{sus}$, $C^{\sharp 7}_{sus}$, $C^{\flat 7}_{sus}$
- 225: $C^{\sharp 7}_{sus}$, $D^{\flat 7}_{sus}$, $C^{\sharp 7}_{sus}$
- 226: $D^{\flat 7}_{sus}$, $E^{\flat 7}_{sus}$, $D^{\flat 7}_{sus}$
- 227: $E^{\flat 7}_{sus}$, $E^{\flat 7}_{sus}$, $E^{\flat 7}_{sus}$
- 228: $E^{\flat 7}_{sus}$, $F^{\flat 7}_{sus}$, $E^{\flat 7}_{sus}$

Handwritten musical score for guitar, measures 229-246. The score is written in 6/4 time and features a variety of chords and melodic lines.

Measures 229-234 are grouped on the left side of the page, and measures 235-246 are grouped on the right side. Each measure includes a melodic line with notes and stems, and a chord symbol above it.

Chord symbols include: $A\flat\Delta^7$, $G\Delta^7$, $A\flat\Delta^7$, $G\Delta^7$, $A\Delta^7$, $B\flat\Delta^7$, $C\Delta^7$, $C\Delta^7$, $C7$, $C\flat7$, $B\flat7$, $A7$, $A\flat7$, $G7$, $G\flat7$, $D7$, $E\flat7$, $E7$, and $F7$.

Measures 229, 235, and 240 are circled on the left side of the page.

247 *C7*

248 *Cb7*

249 *Bb7*

250 *A7*

251 *G7*

252 *Ab7*

253 *Gb7*

254 *Db7*

255 *D7*

256 *Eb7*

257 *E7*

258 *F7*

259 *Gmi7*

260 *F#mi7*

261 *Fmi7*

262 *G#mi7*

263 *Ami7*

264 *Bbmi7*

265 *Bmi7*

266 *Cmi7*

267 *C#mi7*

268 *Dmi7*

269 *Ebmi7*

270 *Emi7*

C7

271

C#7

272

D7

273

Eb7

274

E7

275

276 *E^b7#9*

277 *E7#9*

278 *F7#9*

279 *F#7#9*

280 *G7#9*

281 *A^b7#9*

Handwritten musical score for guitar, measures 282-293. The score is written in 4/4 time and features a variety of chords and melodic lines. The chords are: C7 (measure 282), C#7 (measure 283), D7 (measure 284), Eb7 (measure 285), E7 (measure 286), F7 (measure 287), F#7 (measure 288), F#7 (measure 289), G7 (measure 290), Ab7 (measure 291), A7 (measure 292), and Bb7 (measure 293). The melodic lines consist of eighth and sixteenth notes, often with slurs and ties. The notation includes natural signs, sharps, and flats for accidentals.

294 B^7

Handwritten musical notation for staff 294, featuring a treble clef, a 4/4 time signature, and a key signature of two sharps (F# and C#). The staff contains a sequence of eighth and quarter notes. A chord symbol B^7 is written above the staff.

295 C^7

Handwritten musical notation for staff 295, continuing the melody from staff 294. A chord symbol C^7 is written above the staff.

296 D^b7

Handwritten musical notation for staff 296. A chord symbol D^b7 is written above the staff.

297 Fmi^7 E^7sus E^bmi^7 D^7sus D^b7 C^7sus $C^b\Delta^7$

Handwritten musical notation for staff 297. Chord symbols are written above the staff: Fmi^7 , E^7sus , E^bmi^7 , D^7sus , D^b7 , C^7sus , and $C^b\Delta^7$.

298 E^bmi^7 E^b^7sus Dmi^7 D^b^7sus C^7 B^7sus $B^b\Delta^7$

Handwritten musical notation for staff 298. Chord symbols are written above the staff: E^bmi^7 , E^b^7sus , Dmi^7 , D^b^7sus , C^7 , B^7sus , and $B^b\Delta^7$.

299 E^bmi^7 D^7sus $C^{\#}mi^7$ C^7sus B^7 B^b^7sus $A\Delta^7$

Handwritten musical notation for staff 299. Chord symbols are written above the staff: E^bmi^7 , D^7sus , $C^{\#}mi^7$, C^7sus , B^7 , B^b^7sus , and $A\Delta^7$.

300 Dmi^7 $C^{\#}^7sus$ Cmi^7 B^7sus B^b7 A^7sus $A^b\Delta^7$

Handwritten musical notation for staff 300. Chord symbols are written above the staff: Dmi^7 , $C^{\#}^7sus$, Cmi^7 , B^7sus , B^b7 , A^7sus , and $A^b\Delta^7$.

301 $C^{\#}mi^7$ C^7sus Bmi^7 B^b^7sus A^7 A^b^7sus $G\Delta^7$

Handwritten musical notation for staff 301. Chord symbols are written above the staff: $C^{\#}mi^7$, C^7sus , Bmi^7 , B^b^7sus , A^7 , A^b^7sus , and $G\Delta^7$.

302 $B^b\Delta^7$ $G^b\Delta^7$ $D\Delta^7$

Handwritten musical notation for staff 302. Chord symbols are written above the staff: $B^b\Delta^7$, $G^b\Delta^7$, and $D\Delta^7$.

$B^b\Delta^7$ $E^b\Delta^7$

Handwritten musical notation for the continuation of staff 302. Chord symbols are written above the staff: $B^b\Delta^7$ and $E^b\Delta^7$.

303 $A\Delta^7$ $F\Delta^7$ $D^b\Delta^7$

Handwritten musical notation for staff 303. Chord symbols are written above the staff: $A\Delta^7$, $F\Delta^7$, and $D^b\Delta^7$.

$A\Delta^7$ $D\Delta^7$

Handwritten musical notation for the continuation of staff 303. Chord symbols are written above the staff: $A\Delta^7$ and $D\Delta^7$.

304 $A^{\flat}\Delta^7$ $E\Delta^7$ $C\Delta^7$

$A^{\flat}\Delta^7$ $D^{\flat}\Delta^7$

305 $G\Delta^7$ $E^{\flat}\Delta^7$ $C^{\flat}\Delta^7$

$G\Delta^7$ $C^{\flat}\#11$

306 $G^{\flat}\Delta^7$ $D\Delta^7$ $B^{\flat}\Delta^7$

$G^{\flat}\Delta^7$ $B^{\flat}\#11$

307 F^7sus $F^{\sharp}7sus$ G^7sus $A^{\flat}7sus$ A^7sus $B^{\flat}7sus$

B^7sus C^7sus $C^{\sharp}7sus$ D^7sus $E^{\flat}7sus$ E^7sus

F^7sus $G^{\flat}7sus$ C^7sus $A^{\flat}7sus$ A^7sus $B^{\flat}7sus$

B^7sus C^7sus $C^{\sharp}7sus$ D^7sus Fmi^7 $B^{\flat}7$ $E^{\flat}7$

308 $C^7\#9$ $B^{\flat}7\#9$

309

310

Handwritten musical notation for measures 310-311, system 1. It consists of three staves in 4/4 time. The first staff has notes and chords: A^b7 , A^7 , B^b7 , C^b7 , C^7 , D^b7 . The second staff has notes and chords: D^7 , E^b7 , E^7 , F^7 , G^b7 , G^7 . The third staff has notes and chords: A^b7 , D^b7 .

311

Handwritten musical notation for measures 311-312, system 2. It consists of three staves in 4/4 time. The first staff has notes and chords: D^7sus , E^b7sus , E^7sus , F^7sus , $F\#^7sus$, G^7sus . The second staff has notes and chords: $G\#^7sus$, A^7sus , B^b7sus , B^7sus , C^7sus , $C\#^7sus$. The third staff has notes and chords: D^7sus , E^b7sus , A^b7 .

312

Handwritten musical notation for measures 312-322, system 3. It consists of seven staves in 4/4 time. Each staff has notes and chords:
 312: D^{mi7} , D^b7 , C^7
 314: C^{mi7} , C^b7 , B^b7
 316: B^b^{mi7} , A^7 , A^b7
 318: A^b^{mi7} , G^7 , $F\#^7$
 320: $F\#^{mi7}$, F^7 , E^7
 322: E^{mi7} , E^b7 , D^7

313

Handwritten musical notation for measures 313-323, system 4. It consists of seven staves in 4/4 time. Each staff has notes and chords:
 313: D^{mi7} , C^7 , C^b7
 315: B^{mi7} , B^b7 , A^7
 317: A^{mi7} , A^b7 , G^7
 319: G^{mi7} , E^b7 , F^7
 321: F^{mi7} , E^7 , E^b7
 323: E^b^{mi7} , D^7 , $C\#^7$

Handwritten musical notation for guitar, consisting of two columns of staves. Each staff contains a sequence of notes and chords. The chords are labeled with letters and accidentals, such as Dmi7, G7, CΔ7, Ebmi7, Ab7, DbΔ7, Emi7, A7, DΔ7, Fmi7, Bb7, EbΔ7, F#mi7, B7, EΔ7, Gmi7, C7, FΔ7, G#mi7, C#7, F#Δ7, Ami7, D7, GΔ7, Bbmi7, Eb7, AbΔ7, Bmi7, E7, AΔ7, Cmi7, F7, BbΔ7, C#mi7, F#7, BΔ7, Dmi7, D7, C#Δ7, Emi7, Eb7, DΔ7, Fmi7, E7, EbΔ7, F#mi7, F7, EΔ7, Gmi7, F#7, F7, Gmi7, G7, F#Δ7, Ami7, Ab7, G7, Bbmi7, A7, AbΔ7, Bmi7, Bb7, A7, Cmi7, B7, BbΔ7, C#mi7, C7, B7.

The notation includes two columns of staves, numbered 324-335 on the left and 325-347 on the right. Each staff contains a sequence of notes and chords. The chords are labeled with letters and accidentals, such as Dmi7, G7, CΔ7, Ebmi7, Ab7, DbΔ7, Emi7, A7, DΔ7, Fmi7, Bb7, EbΔ7, F#mi7, B7, EΔ7, Gmi7, C7, FΔ7, G#mi7, C#7, F#Δ7, Ami7, D7, GΔ7, Bbmi7, Eb7, AbΔ7, Bmi7, E7, AΔ7, Cmi7, F7, BbΔ7, C#mi7, F#7, BΔ7, Dmi7, D7, C#Δ7, Emi7, Eb7, DΔ7, Fmi7, E7, EbΔ7, F#mi7, F7, EΔ7, Gmi7, F#7, F7, Gmi7, G7, F#Δ7, Ami7, Ab7, G7, Bbmi7, A7, AbΔ7, Bmi7, Bb7, A7, Cmi7, B7, BbΔ7, C#mi7, C7, B7.

Handwritten musical score for guitar, measures 348-359. The score is written in 4/4 time and features a variety of chords and melodic lines. The chords are written above the staff, and the melodic lines are written below the staff. The notes are mostly eighth and quarter notes, with some rests. The chords are: C7, Eb7, Ab7, C#7, CΔ7, C#7, E7, A7, D7, DbΔ7, D7, F7, Bb7, Eb7, DΔ7, Eb7, F#7, B7, E7, EbΔ7, E7, G7, C7, F7, EΔ7, F7, Ab7, C#7, F#7, FΔ7, F#7, A7, D7, G7, F#Δ7, G7, Bb7, Eb7, Ab7, GΔ7, G#7, B7, E7, A7, AbΔ7, A7, C7, F7, Bb7, AΔ7, Bb7, C#7, F#7, B7, BbΔ7, B7, D7, G7, C7, BΔ7.

Handwritten musical score for guitar, measures 360-371. The score is written in 4/4 time and features a variety of chords and melodic lines. The chords are written above the staff, and the melodic lines are written below the staff. The notes are mostly eighth and quarter notes, with some rests. The chords are: C7, Bb7, Ab7, Db7, CΔ7, B7, A7, G7, C7, BΔ7, Bb7, Ab7, Gb7, B7, BΔ7, A7, G7, F7, Bb7, AΔ7, Ab7, Gb7, E7, A7, AbΔ7, G7, F7, Eb7, Ab7, GΔ7, Gb7, E7, D7, G7, F#Δ7, F7, Eb7, Db7, F#7, FΔ7, E7, D7, C7, F7, EΔ7, Eb7, Db7, B7, E7, EbΔ7, D7, C7, Bb7, Eb7, DΔ7, C#7, B7, A7, D7, C#Δ7.

372 G^7 $C\Delta^7$
374 A^7 $D\Delta^7$
376 B^7 $E\Delta^7$
378 $D\flat^7$ $G\flat\Delta^7$
380 $E\flat^7$ $A\flat\Delta^7$
382 F^7 $B\flat\Delta^7$

373 $A\flat^7$ $D\flat\Delta^7$
375 $B\flat^7$ $E\flat\Delta^7$
377 C^7 $F\Delta^7$
379 D^7 $G\Delta^7$
381 E^7 $A\Delta^7$
383 $C\flat^7$ $B\Delta^7$

384 G^7 $C\Delta^7$
386 A^7 $D\Delta^7$
388 B^7 $E\Delta^7$
390 $D\flat^7$ $G\flat\Delta^7$
392 $E\flat^7$ $A\flat\Delta^7$
394 F^7 $B\flat\Delta^7$

385 $A\flat^7$ $D\flat\Delta^7$
387 $B\flat^7$ $E\flat\Delta^7$
389 C^7 $F\Delta^7$
391 D^7 $G\Delta^7$
393 E^7 $A\Delta^7$
395 $F\sharp^7$ $B\Delta^7$

This page contains a handwritten musical score for guitar, consisting of 14 staves of music in 6/4 time. The notation includes various chords and melodic lines. The chords are as follows:

- Staff 396: G7, CΔ7
- Staff 398: A7, DΔ7
- Staff 400: B7, EΔ7
- Staff 402: DΔ7, GbΔ7
- Staff 404: Eb7, AbΔ7
- Staff 406: F7, BbΔ7
- Staff 408: C7
- Staff 409: C#7
- Staff 410: D7
- Staff 411: Eb7
- Staff 412: E7
- Staff 413: F7

The melodic lines are written in a single voice on a six-line staff, featuring eighth and sixteenth notes, rests, and accidentals. The score is numbered 396 through 413.

F#7

414

G7

415

A67

416

A7

417

Bb7

418

B7

419

C7

420

C#7

421

D7

422

Eb7

423

E7

424

E7

425

426 **F#7**

427 **G7**

428 **Ab7**

429 **A7**

430 **Bb7**

431 **B7**

432 **Ab7 Db7 Gb7 Cb7 E7 A7**

D7 G7 C7 F7 Bb7 Eb7 AbΔ7

DISCOGRAPHY

Artist	Selection	Album
Kenny Baron	<i>Two Wives</i>	<i>Earl and Carl Grubs (The Visitors Rebirth)</i> , Muse 5047
Jaki Byard	<i>Broadway</i>	<i>Live</i> , Prestige S-7419
Jaki Byard	<i>Twelve</i>	<i>Live</i> , Prestige S-7419
Chick Corea	<i>Matrix</i>	<i>Now He Sings, Now He Sobs</i> , Solid State SS18039
Chick Corea	<i>Steps</i>	<i>Now He Sings, Now He Sobs</i> , Solid State SS18039
Joe Farrell	<i>Broadway</i>	<i>Live</i> , Prestige S-7419
Joe Farrell	<i>Sound Down</i>	<i>Outback</i> , CTI 6014
Joe Farrell	<i>Twelve</i>	<i>Live</i> , Prestige S-7419
Steve Grossman	<i>Haresah</i>	<i>Some Shapes To Come</i> P.M. Records PMR-002
Steve Grossman	<i>Pressure Point</i>	<i>Some Shapes To Come</i> P.M. Records PMR-002
Herbie Hancock	<i>Handjive</i>	<i>Nefertiti</i> , Columbia CS-9594
Dave Liebman	<i>Pablo's Story</i>	<i>Lookout Farm</i> , ECM 1039 ST
Wayne Shorter	<i>Eighty-One</i>	<i>ESP</i> , Columbia CS-9150
Wayne Shorter	<i>Masquelero</i>	<i>Sorcerer</i> , Columbia CS-9532
Wayne Shorter	<i>Orbits</i>	<i>Miles Smiles</i> , Columbia CS-9401

ABOUT THE AUTHOR

Mr. Ricker is currently an Assistant Professor of Clarinet and Saxophone at the Eastman School of Music, where in addition to teaching clarinet and saxophone, he teaches jazz improvisation and is coordinator of the Woodwind Doublers Institute.

His many articles on jazz and studio teaching have appeared in *Woodwind World*, *The Instrumentalist*, *Music Journal*, and *The International Musician*. He is active as a composer/performer in both the classical and the jazz fields. His published works include compositions for jazz ensemble, studio orchestra, wind ensemble, and clarinet duets. Mr. Ricker has appeared as soloist on several occasions with the Rochester Philharmonic Orchestra. He currently plays clarinet, bass clarinet, and saxophone with that organization. In the field of jazz he has recorded and performed with Chuck Mangione, and performed with Buddy Rich on the NET special "Rich at the Top." In 1975 he was a recipient of a National Endowment for the Arts Jazz/Folk/Ethnic Travel-Study Fellowship Grant to study saxophone and improvisation with Joe Farrell. Mr. Ricker holds a Bachelor of Music Education Degree from the University of Denver, a Master of Music in Woodwinds from Michigan State University, and a Doctor of Musical Arts Degree in Music Education from the Eastman School.