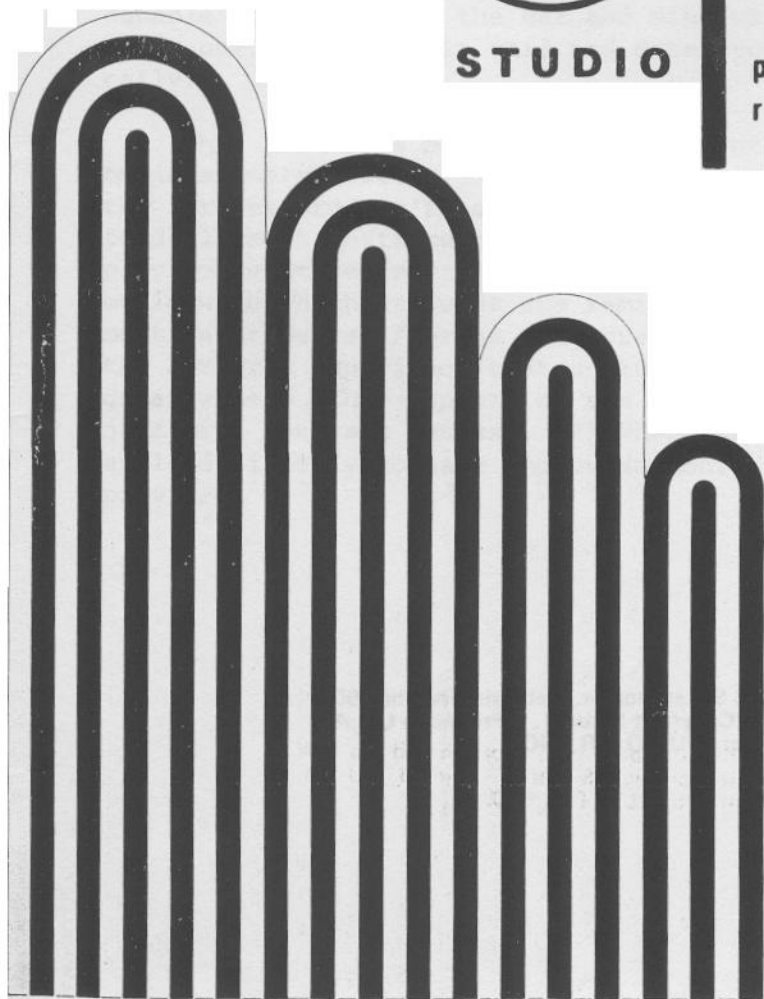


TECHNIQUE DEVELOPMENT IN FOURTHS for JAZZ IMPROVISATION

by RAMON RICKER



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 C⁷#9

Example 2 outlines a diminished triad.

Example 2.

Swing C⁷#9

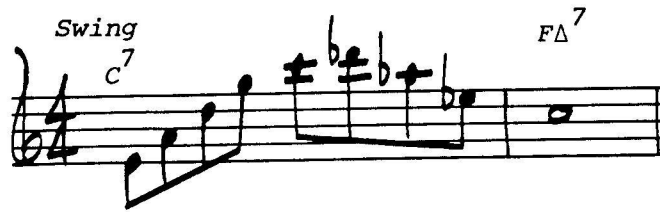
The notes in Example 3 are in complete agreement with the chord, but because of its contour it should be apparent to the reader that melodic fragments of this type cannot be frequently used in a solo. The result would be rather boring to the listener.

Example 3.

Swing

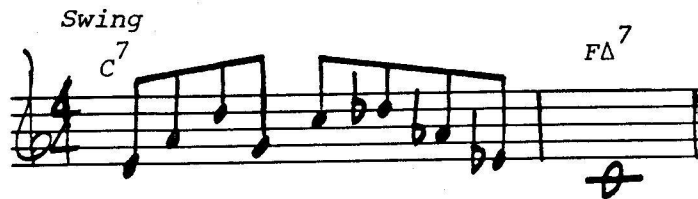
By sliding up a half step above the changes (Ex. 4), a more interesting line is created.

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 one flat (Bb). The first measure contains a C⁷ chord. The melody starts on G4 (3rd degree) and moves up by consecutive fourths: G4, C5, F5, B^b5, E6, A6, D7, G7. The piece ends with a whole note C4.

C⁷

Musical staff 2: A treble clef staff with a key signature of one flat (Bb). The first measure contains a C⁷ chord. The melody starts on C5 (5th degree) and moves up by consecutive fourths: C5, F5, B^b5, E6, A6, D7, G7. The piece ends with a whole note C4.

C⁷

Musical staff 3: A treble clef staff with a key signature of one flat (Bb). The first measure contains a C⁷ chord. The melody starts on B^b5 (b7th degree) and moves up by consecutive fourths: B^b5, E6, A6, D7, G7. The piece ends with a whole note C4.

C⁷

Musical staff 4: A treble clef staff with a key signature of one flat (Bb). The first measure contains a C⁷ chord. The melody starts on F5 (2nd degree) and moves up by consecutive fourths: F5, B^b5, E6, A6, D7, G7. 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 contains four musical staves, each starting with a $C^{7\#9}$ chord. The exercises are as follows:

- Staff 1:** Shows a sequence of notes: G (5th), F (b7th), C (root), and F (4th). The notes are connected by lines, and the interval between G and F is marked with a flat sign (b).
- Staff 2:** Shows a sequence of notes: G (5th), F (b7th), C (root), and F (4th). The notes are connected by lines, and the interval between G and F is marked with a flat sign (b).
- Staff 3:** Shows a sequence of notes: G (5th), F (b7th), C (root), and F (4th). The notes are connected by lines, and the interval between G and F is marked with a flat sign (b).
- Staff 4:** Shows a sequence of notes: G (5th), F (b7th), C (root), and F (4th). The notes are connected by lines, and the interval between G and F is marked with a flat sign (b).

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 illustrating scale runs over a Dominant Ninth Sharp Eleven chord ($C^{9\#11}$). Each staff begins with the chord $C^{9\#11}$ and ends with a whole note chord. The first staff shows a run on the 3rd scale degree (G), the second on the #4th scale degree (F#), and the third on the b7th scale degree (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 illustrating scale runs over a Dominant Seventh Flat Nine chord (C^{7b9}). Each staff begins with the chord C^{7b9} and ends with a whole note chord. The first staff shows a run on the 4th scale degree (F), the second on the 5th scale degree (G), and the third on the b7th scale degree (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 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 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), forming four consecutive fourths. The notes are marked with flats: b e b e b e .

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), forming four consecutive fourths. The notes are marked with flats: b e b e .

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), forming four consecutive fourths. The notes are marked with flats: b e b e .

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), forming four consecutive fourths. The notes are marked with flats: b e b e .

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 Mode scale in G major, starting on G4 and ending on G5. The notes are G, A, B, C, D, E, F, G. The bottom staff shows a harmonic exercise consisting of three measures, each starting with a G7 chord. The notes in each measure are: G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5. The exercise demonstrates the construction of perfect fourths on the third scale degree (B) of the G7 chord.

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 Mode scale in F major, starting on F4 and ending on F5. The notes are F, G, A, B, C, D, E, F. The bottom staff shows a harmonic exercise consisting of three measures, each starting with an FΔ7 chord. The notes in each measure are: F4-G4-A4-B4, F4-G4-A4-B4, and F4-G4-A4-B4. The exercise demonstrates the construction of perfect fourths on the fourth scale degree (B) of the FΔ7 chord.

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: D, E, F, G, A, B, C, D. The notes are written as quarter notes. The bottom staff shows a melodic line over a Dmi7 chord. The notes are: D, E, F, G, A, B, C, D, E, F, G, A, B, C, D. The notes are written as eighth notes, with some beamed together. The chord "Dmi7" is written above the staff at three points.

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 staff 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}, C⁹, C^{o7#11}, C^{#9}, 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 image shows a handwritten musical score for a piece titled "Funky Rock" with a tempo of approximately 104 beats per minute. The score is written in 4/4 time and consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first chord is F7#9. The melody is characterized by eighth-note patterns and slurs. The second staff continues the melody with a key signature change to two flats (Bb, Eb) and a chord of E7#9. The third staff features a key signature change to three flats (Bb, Eb, Ab) and a chord of F7#9. The fourth staff concludes the piece with a key signature change to two flats (Bb, Eb) and a final chord of F7#9. The notation includes various rhythmic values, slurs, and accidentals.

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 C7 chord and contains a melodic line with eighth and sixteenth notes. The second staff starts with a Gmi7 chord, followed by a C7 chord, and includes a melodic line with a prominent eighth-note pattern. The third staff features a sequence of chords: CΔ7, Dmi7, Emi7, A7, and Dmi7, with a melodic line that includes a triplet of eighth notes. The fourth staff contains chords G7, C7, A7, Dmi7, and CΔ7, with a melodic line that concludes with a final cadence.

Example 4 D^7_{sus}

Handwritten musical notation on a single staff. It begins with a treble clef and a 4/4 time signature. The melody starts with a half note D4, followed by quarter notes E4, F4, and G4, all beamed together. This is followed by a dotted half note G4, then quarter notes F4, E4, and D4. The piece concludes with a quarter note G4, followed by a half note F4, and a final quarter note E4.

Handwritten musical notation on a single staff. It begins with a treble clef and a 4/4 time signature. The melody starts with a half note F4, followed by quarter notes G4, A4, and B4, all beamed together. This is followed by a dotted half note B4, then quarter notes A4, G4, and F4. The piece concludes with a quarter note E4, followed by a half note D4, and a final quarter note C4.

Handwritten musical notation on a single staff. It begins with a treble clef and a 4/4 time signature. The melody starts with a half note D4, followed by quarter notes E4, F4, and G4, all beamed together. This is followed by a dotted half note G4, then quarter notes F4, E4, and D4. The piece concludes with a quarter note G4, followed by a half note F4, and a final quarter note E4.

Handwritten musical notation on a single staff. It begins with a treble clef and a 4/4 time signature. The melody starts with a half note F4, followed by quarter notes G4, A4, and B4, all beamed together. This is followed by a dotted half note B4, then quarter notes A4, G4, and F4. The piece concludes with a quarter note E4, followed by a half note D4, and a final quarter note C4.

Handwritten musical notation on a single staff. It begins with a treble clef and a 4/4 time signature. The melody starts with a half note E4, followed by quarter notes F4, G4, and A4, all beamed together. This is followed by a dotted half note A4, then quarter notes G4, F4, and E4. The piece concludes with a quarter note D4, followed by a half note C4, and a final quarter note B3.

Handwritten musical notation on a single staff. It begins with a treble clef and a 4/4 time signature. The melody starts with a half note D4, followed by quarter notes E4, F4, and G4, all beamed together. This is followed by a dotted half note G4, then quarter notes F4, E4, and D4. The piece concludes with a quarter note G4, followed by a half note F4, and a final quarter note E4.

Handwritten musical notation on a single staff. It begins with a treble clef and a 4/4 time signature. The melody starts with a half note D4, followed by quarter notes E4, F4, and G4, all beamed together. This is followed by a dotted half note G4, then quarter notes F4, E4, and D4. The piece concludes with a quarter note G4, followed by a half note F4, and a final quarter note E4.

Handwritten musical notation on a single staff. It begins with a treble clef and a 4/4 time signature. The melody starts with a half note F4, followed by quarter notes G4, A4, and B4, all beamed together. This is followed by a dotted half note B4, then quarter notes A4, G4, and F4. The piece concludes with a quarter note E4, followed by a half note D4, and a final 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 with eighth and sixteenth notes, featuring a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves show a complex harmonic accompaniment with many accidentals, including sharps, flats, and naturals, indicating a chromatic or highly modulating texture. The fourth staff continues the melodic line.

②

Exercise 2, measures 1-4. Similar to exercise 1, it features a melodic line in the first staff and a complex harmonic accompaniment in the second and third staves. The key signature remains one sharp (F#) and the time signature is 4/4. The fourth staff concludes the melodic phrase.

③

Exercise 3, measures 1-2. This exercise follows the same format with a melodic line in the first staff and a complex harmonic accompaniment in the second and third staves. The key signature is one sharp (F#) and the time signature is 4/4. The second staff shows a particularly dense and chromatic accompaniment.

④

⑤

⑥

⑦

C⁷_{sus}, C⁷_{#9}, C_{mi}⁷

⑧

C^{#7}_{sus}, C^{#7}_{#9}, C_{mi}⁷

⑨

D⁷_{sus}, D⁷_{#9}, D_{mi}⁷

⑩

E^{b7}_{sus}, E^{b7}_{#9}, E_{mi}⁷

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

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

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

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

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

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

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

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

23

24

25

26

27

28

29

30

31

32

Musical notation for exercise 32, measures 1-5. The piece is in 6/4 time with a key signature of one sharp (F#). The notation features a series of descending eighth-note triplets in the right hand and corresponding chords in the left hand. The first measure contains five triplets, and the second measure contains four. The third measure contains three triplets, and the fourth measure contains two. The fifth measure contains one triplet. The key signature changes to one flat (Bb) in the second measure and remains there for the rest of the exercise.

Musical notation for exercise 33, measures 1-3. The piece is in 6/4 time with a key signature of one flat (Bb). The notation features a series of descending eighth-note triplets in the right hand and corresponding chords in the left hand. The first measure contains five triplets, the second measure contains four, and the third measure contains three. The key signature changes to one sharp (F#) in the second measure and remains there for the rest of the exercise.

Musical notation for exercise 34, measures 1-2. The piece is in 6/4 time with a key signature of one sharp (F#). The notation features a series of descending eighth-note triplets in the right hand and corresponding chords in the left hand. The first measure contains five triplets, and the second measure contains four. The key signature changes to one flat (Bb) in the second measure and remains there for the rest of the exercise.

35

Handwritten musical notation for measure 35, featuring a treble clef, 6/4 time signature, and a melodic line with triplets and accidentals.

Handwritten musical notation for the first staff of measure 36, featuring a treble clef, 6/4 time signature, and a melodic line with triplets and accidentals.

36

Handwritten musical notation for the second staff of measure 36, featuring a treble clef, 6/4 time signature, and a melodic line with triplets and accidentals.

Handwritten musical notation for the third staff of measure 36, featuring a treble clef, 6/4 time signature, and a melodic line with triplets and accidentals.

B⁷ C⁷

37

Handwritten musical notation for measure 37, featuring a treble clef, 6/4 time signature, and a melodic line with accidentals. Chords B⁷ and C⁷ are indicated above the staff.

F_Δ⁷

Handwritten musical notation for the first staff of measure 38, featuring a treble clef, 6/4 time signature, and a melodic line with accidentals. Chord F_Δ⁷ is indicated above the staff.

C⁷ D^{b7}

38

Handwritten musical notation for the second staff of measure 38, featuring a treble clef, 6/4 time signature, and a melodic line with accidentals. Chords C⁷ and D^{b7} are indicated above the staff.

F_Δ^{#7}

Handwritten musical notation for the third staff of measure 38, featuring a treble clef, 6/4 time signature, and a melodic line with accidentals. Chord F_Δ^{#7} is indicated above the staff.

C^{#7} D⁷

39

Handwritten musical notation for the first staff of measure 39, featuring a treble clef, 6/4 time signature, and a melodic line with accidentals. Chords C^{#7} and D⁷ are indicated above the staff.

G_Δ⁷

Handwritten musical notation for the second staff of measure 39, featuring a treble clef, 6/4 time signature, and a melodic line with accidentals. Chord G_Δ⁷ is indicated 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, Bb7, Eb7, A#7, D#7, G#7, F7, B#7, Bb7, Ab7, Gb7, 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 clearly marked on the left side of the page.

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 $B^b\Delta^7$

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, F7, Eb7, and E7. The melodic line continues with eighth notes and triplets.

Measure 64 (circled): Chords include C7sus, G7sus, Gb7sus, F7sus, E7sus, Eb7sus, E7sus, and F7sus. The melodic line features eighth notes with triplets.

Measures 65-68: Chords include C#7#11, D#7#11, and Eb7#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

Handwritten musical score for guitar, measures 101-112. The score is written in 6/4 time and features various chords and triplets. The chords are labeled as follows:

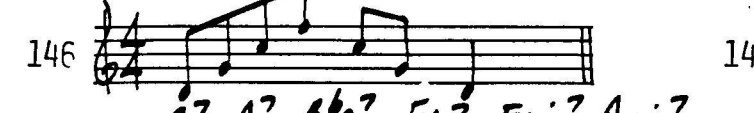
- 101: A7#9
- 102: Bb7#9
- 103: B7#9
- 104: C7sus
- 105: C#7sus
- 106: D7sus
- 107: D#7sus
- 108: E7sus
- 109: F7sus
- 110: F#7sus
- 111: G7sus
- 112: Ab7sus

The notation includes triplets (indicated by a '3' over the notes), slurs, and various accidentals (sharps, flats, and naturals). Measure 104 is circled in the original image.

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

144 

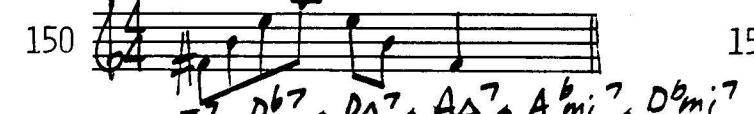
$B\flat^7, G^7, A\flat^7, E\flat^7, Dmi^7, Gmi^7$

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 

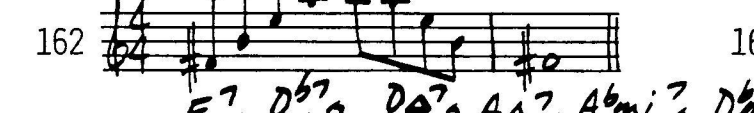
$B\flat^7, G^7, A\flat^7, E\flat^7, Dmi^7, Gmi^7$

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 

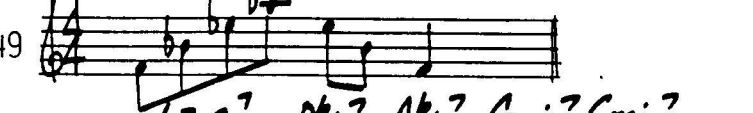
$A^7, F\sharp^7, G\Delta^7, D\Delta^7, C\sharp mi^7, F\sharp mi^7$

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 

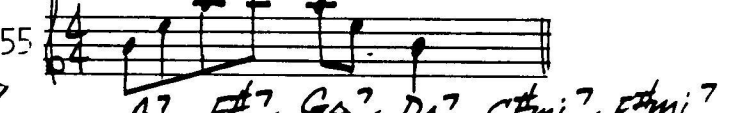
$E\flat^7, C^7, D\Delta^7, A\Delta^7, Gmi^7, Cmi^7$

151 

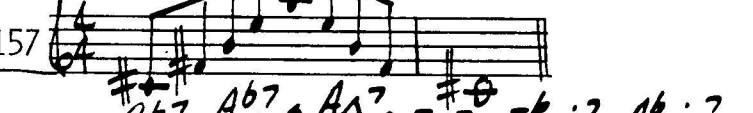
$F^7, D^7, E\flat^7, B\Delta^7, Ami^7, Dmi^7$

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 

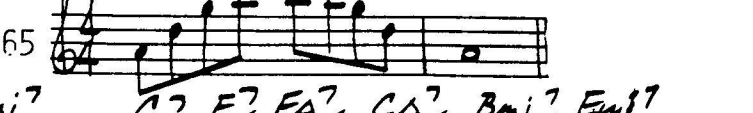
$D\flat^7, B\flat^7, C\Delta^7, G\Delta^7, Fmi^7, B\flat mi^7$

161 

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

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 

Handwritten musical score for guitar exercise 37, measures 168-172. The score is written in 4/4 time and features a chromatic scale in the bass line. Chords are indicated above the notes, including A b7, C sus, G 7, B sus, A b7, A delta 7, B b7, B delta 7, C delta 7, C # delta 7, D delta 7, E b7, E delta 7, F delta 7, G b7, G delta 7, A b7, A delta 7, B b7, A delta 7, A b7, C delta 7, C b7, F delta 7, E delta 7, E b7, D delta 7, D b7, C delta 7, B delta 7, B b7, A delta 7, A b7, A delta 7, B b7, C b7, C delta 7, D b7, D delta 7, E b7, E delta 7, F delta 7, G b7, G delta 7, A b7, A delta 7, A b7, A delta 7, B b7, C b7, B b7, A delta 7, A b7, G delta 7, F # delta 7, F delta 7, E delta 7, E b7, D delta 7, D b7, C delta 7, C b7, B b7, A delta 7, A b7.

* 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 b7, C sus, etc.

173

C⁷ sus E⁷ sus A^{b7} sus

174

E⁷ sus C⁶

C^{#7} sus F⁷ sus A⁷ sus

175

D⁷ sus F^{#7} sus B^{b7} sus

D⁷ sus B^{b7} sus F^{#7} sus D⁶

176

E^{b7} sus G⁷ sus B⁷ sus

E^{b7} sus B⁷ sus G⁷ sus E^{b6}

177

Cmi⁷ B Δ ⁷ E⁷ sus E^{b7} Δ ⁷ D Δ ⁷ B Δ ⁷ B^{b6}

C[#]mi⁷ C Δ ⁷ F⁷ sus E Δ ⁷ E^{b7} Δ ⁷ C Δ ⁷ B⁶

178

Handwritten musical score for guitar, measures 179-196. The score is written in 6/4 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 key signature is one flat (Bb).

Measures 179-180: Dmi7, Db7, Gb7 sus, F7, Eb7, Db7, C6. Ebmi7, DA7, G7 sus, Gb7, F7, DA7, Db9.

Measure 181: Ab7, Ami7, Eb7, Fmi7, Bb7, Ami7, Ab7.

Measure 182: A7, A#mi7, F7, B7, Bbmi7, A7.

Measure 183: Bb7, Bmi7, F#7, Gmi7, C7, Bmi7, Bb7.

Measure 184: Cb7, Cmi7, G7, G#mi7, C#7, Cmi7, Cb7.

Measure 185: Fmi7, E7, Eb7, F#7, F7, E7, Eb7.

Measure 186: F#7, G#mi7, G7, Gb7.

Measure 187: Gmi7, F7, F7, F7.

Measure 188: G#mi7, G7, Gb7.

Measure 189: Ami7, G#7, G7.

Measure 190: Bbmi7, A7, Ab7.

Measure 191: Bmi7, Bb7, A7.

Measure 192: Cmi7, B7, Bb7.

Measure 193: Dmi7, C7, Bb7, Bb7.

Measure 194: Dmi7, C#7, C7.

Measure 195: Ebmi7, D7, Db7.

Measure 196: Emi7, Eb7, D7.

197

Ab7 A7 Bb7 Cb7 C7 Db7

198

AbΔ7 BbΔ7 CΔ7 DΔ7 Eb7 GbΔ7

199

AΔ7 BΔ7 DΔ7 E7 FΔ7 GΔ7

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

- 217: D^{b7} sus, G^{b7}, B⁷, E⁷, A Δ ⁷
- 218: D⁷ sus, C⁷, C⁷, F⁷, B^{b7} Δ ⁷
- 219: E^{b7} sus, A^{b7}, D^{b7}, F^{#7}, B Δ ⁷
- 220: E⁷ sus, A⁷, D⁷, G⁷, C Δ ⁷
- 221: F⁷ sus, B^{b7}, E^{b7}, A^{b7}, D^{b7} Δ ⁷
- 222: F^{#7} sus, B⁷, E⁷, A⁷, D Δ ⁷
- 223: G⁷ sus, C⁷, F⁷, B^{b7}, E^{b7} Δ ⁷
- 224: C⁷ sus, C^{#7} sus, C⁷ sus
- 225: C^{#7} sus, D⁷ sus, C^{#7} sus
- 226: D⁷ sus, E^{b7} sus, D⁷ sus
- 227: E^{b7} sus, E⁷ sus, E^{b7} sus
- 228: E⁷ sus, F⁷ sus, E⁷ sus

The notation includes treble clefs, 4/4 time signatures, and various chord symbols with accidentals and superscripts. The melodic lines consist of eighth and quarter notes, often beamed together. Measure 224 is circled in the original image.

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. The notation includes treble clefs, 6/4 time signatures, and various chord symbols such as $A\flat\Delta^7$, $G\Delta^7$, $A\Delta^7$, $B\Delta^7$, $C\Delta^7$, $C7$, $B\flat 7$, $A\flat 7$, $G\flat 7$, $D\flat 7$, $E\flat 7$, and $F\flat 7$. The melodic lines consist of eighth and quarter notes, often with ties and accidentals.

Measure 229: $A\flat\Delta^7$, $G\Delta^7$, $A\flat\Delta^7$, $G\Delta^7$, $A\flat\Delta^7$

Measure 230: $G\Delta^7$, $G\flat\Delta^7$, $G\Delta^7$, $G\flat\Delta^7$, $G\Delta^7$

Measure 231: $A\Delta^7$, $A\flat\Delta^7$, $A\Delta^7$, $A\flat\Delta^7$, $A\Delta^7$

Measure 232: $B\flat\Delta^7$, $A\Delta^7$, $B\flat\Delta^7$, $A\Delta^7$, $B\flat\Delta^7$

Measure 233: $C\flat\Delta^7$, $B\flat\Delta^7$, $B\Delta^7$, $B\flat\Delta^7$, $C\flat\Delta^7$

Measure 234: $C\Delta^7$, $C\flat\Delta^7$, $C\Delta^7$, $B\Delta^7$, $C\Delta^7$

Measure 235: $C7$

Measure 236: $C\flat 7$

Measure 237: $B\flat 7$

Measure 238: $A\flat 7$

Measure 239: $A\flat 7$

Measure 240: $G\flat 7$

Measure 241: $G\flat 7$

Measure 242: $D\flat 7$

Measure 243: $D\flat 7$

Measure 244: $E\flat 7$

Measure 245: $E\flat 7$

Measure 246: $F\flat 7$

247 *C7*

248 *C67*

249 *B67*

250 *A7*

251 *G7*

252 *A67*

253 *G67*

254 *D67*

255 *D7*

256 *E67*

257 *E7*

258 *F7*

259 *Gmi7*

260 *F#mi7*

261 *Fmi7*

262 *G#mi7*

263 *Ami7*

264 *Bmi7*

265 *Bmi7*

266 *Cmi7*

267 *C#mi7*

268 *Dmi7*

269 *Ebmi7*

270 *Emi7*

C⁷

271

C^{#7}

272

D⁷

273

E^{b7}

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 notes and accidentals for chords.

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

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

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

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

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

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

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 $C^7\sharp_9$ $B\flat^7\sharp_9$

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: Dmi^7 , D^b7 , C^7
 314: Cmi^7 , C^b7 , B^b7
 316: B^bmi^7 , A^7 , A^b7
 318: A^bmi^7 , G^7 , $F\#^7$
 320: $F\#mi^7$, F^7 , E^7
 322: Emi^7 , 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: Dmi^7 , C^7 , C^b7
 315: Bmi^7 , B^b7 , A^7
 317: Ami^7 , A^b7 , G^7
 319: Gmi^7 , E^b7 , F^7
 321: Fmi^7 , E^7 , E^b7
 323: E^bmi^7 , D^7 , $C\#^7$

Handwritten musical notation on a page numbered 52. The page contains 24 staves of music, numbered 324 through 347. Each staff is in 4/4 time and features a sequence of notes with corresponding chord symbols written above. The notation is organized into two columns of 12 staves each.

Left Column (Staves 324-347):

- 324: Dmi⁷, G⁷, C^Δ⁷
- 326: E_{mi}⁷, A⁷, D^Δ⁷
- 328: F[♯]_{mi}⁷, B⁷, E^Δ⁷
- 330: G[♯]_{mi}⁷, C[♯]⁷, F[♯]^Δ⁷
- 332: B_{mi}⁷, E^b⁷, A^b^Δ⁷
- 334: C_{mi}⁷, F⁷, B^b^Δ⁷
- 336: D_{mi}⁷, D^b⁷, C^Δ⁷
- 338: E_{mi}⁷, E^b⁷, D^Δ⁷
- 340: F[♯]_{mi}⁷, F⁷, E^Δ⁷
- 342: G[♯]_{mi}⁷, G⁷, F[♯]^Δ⁷
- 344: B_{mi}⁷, A⁷, A^b^Δ⁷
- 346: C_{mi}⁷, B⁷, B^b^Δ⁷

Right Column (Staves 325-347):

- 325: E^b_{mi}⁷, A^b⁷, D^b^Δ⁷
- 327: F_{mi}⁷, B^b⁷, E^b^Δ⁷
- 329: G_{mi}⁷, C⁷, F^Δ⁷
- 331: A_{mi}⁷, D⁷, G^Δ⁷
- 333: B_{mi}⁷, E⁷, A^Δ⁷
- 335: C[♯]_{mi}⁷, F[♯]⁷, B^Δ⁷
- 337: D_{mi}⁷, D⁷, C[♯]^Δ⁷
- 339: F_{mi}⁷, E⁷, E^b^Δ⁷
- 341: G_{mi}⁷, F[♯]⁷, F⁷
- 343: A_{mi}⁷, A^b⁷, G⁷
- 345: B_{mi}⁷, B^b⁷, A⁷
- 347: C[♯]_{mi}⁷, C⁷, B⁷

This image shows a handwritten musical score for guitar, consisting of 12 staves of music. The score is written in 4/4 time and features a variety of chords and melodic lines. The staves are numbered 348 through 359. Each staff contains a melodic line with notes and rests, and a corresponding chord diagram above it. The chords are written in a shorthand notation, such as C7, E7, A7, D7, F7, B7, G7, and so on. The notation includes accidentals (sharps and flats) and stems with flags for sixteenth notes. The overall style is that of a personal manuscript or a working draft for a piece of music.

348 C7 E7 A7 C#7 CΔ7

349 C#7 E7 A7 D7 DΔ7

350 D7 F7 B7 E7 DΔ7

351 E7 F#7 B7 E7 EΔ7

352 E7 G7 C7 F7 EΔ7

353 F7 A7 C#7 F#7 FΔ7

354 F#7 A7 D7 G7 F#Δ7

355 G7 B7 E7 A7 GΔ7

356 G#7 B7 E7 A7 AΔ7

357 A7 C7 F7 B7 AΔ7

358 B7 C#7 F#7 B7 BΔ7

359 B7 D7 G7 C7 BΔ7

This image shows a handwritten musical score for guitar, consisting of ten staves of music. The score is written in 4/4 time and features a variety of chords and melodic lines. The chords are written above the notes, and the notes are written on a single treble clef staff. The score is numbered 360 through 369. The chords used include 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, and EbΔ7. The notation includes eighth and quarter notes, rests, and bar lines. The score is presented on a white background with a dark border at the bottom.

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 labeled 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.

426 **F#7**

427 **G7**

428 **Ab7**

429 **A7**

430 **Bb7**

431 **B7**

432 **Ab7 Db7 Gb7 Cb7 Eb7 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-