

Jazz Studies Handbook

The University of Central Florida

Department of Music



[Sincere jazz musicians] aim at excellence and apparently nothing else. They are hard to buy and if bought they either backslide into honesty or lose the respect of their peers. And this is the loss that terrifies them. In any other field of American life, great reward can be used to cover the loss of honesty, but not with jazz players- a slip is known and recognized instantly. And further, while there may be some jealousies, they do not compare with those in other professions. Let a filthy kid, unknown, unheard of and unbacked sit in-and if he can do it-he is recognized and accepted instantly. Do you know of any other field where this is true?

-JOHN STEINBECK

UCF JAZZ STUDIES HANDBOOK
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UCF Jazz Studies Handbook

The BM degree in Jazz Studies is a track within the UCF Music BM degree, and was founded in 2007. The purpose of the degree is to train and prepare students to perform record, produce, compose and arrange music in the jazz idiom, with an emphasis on improvisation. The degree track in jazz studies is designed to train the student in methods of improvisation, with an understanding of harmonic, melodic, and rhythmic principles. The Jazz Studies graduate will have a mastery of:

1. A jazz repertoire.
2. Stylistic parameters of jazz.
3. Rhythmic conception in jazz.
4. The jazz vocabulary.
5. Keyboard harmony and voice leading.
6. Applied concepts.
7. Basic arranging skills.

Students in the jazz studies program complete eight semesters of applied study, two semesters of jazz theory, two years of classical theory, two semesters of jazz history, four semesters of jazz workshop, a music business and industry course, as well as other general and core requirements. Students are required to audition and perform in their assigned ensembles (large and small) each semester of study. The BM in Jazz Studies is a professional degree track. Majors are expected to practice a minimum of 4-5hrs per day on their major instrument and piano.

Bachelor of Music in Jazz Studies: Saxophone, Trumpet, Trombone & Rhythm section curriculum

BM IN JAZZ STUDIES

1. UCF General Education Program		36 hrs
2. Common Program Prerequisites		
MUL 2014	Intro to Music Literature	3 hrs
MUS 2360C	Intro to Music Tech.	3 hrs
MUT 1121	Music Theory and Musicianship I	4 hrs
MUT 1122	Music Theory and Musicianship II	4 hrs
MUT 2126	Music Theory and Musicianship III	4 hrs
MUT 2127	Music Theory and Musicianship IV	4 hrs
MUN 3713	Jazz Ensemble (4 semesters)	4 hrs
MVK 1111	Class Piano I	0-1 hrs
MVK 1112	Class Piano II	0-1 hrs
MVK 2121	Class Piano III	0-1 hrs
MVK 2122	Class Piano IV	<u>0-1 hrs</u>
		30 hrs
3. Core Requirements		
MUT 3170	Jazz Theory I (w/piano)	3 hrs
MUT 3171	Jazz Theory II (w/piano)	3 hrs.
MUS 1010	Music Forum (8 semesters)	0 hrs
MUT 3923	Jazz Workshop (4 semesters)	12 hrs
MUT 4320	Music Business & Industry	3 hrs
MUH 4211 OR MUH 4212	Music History I or II	3 hrs
MUL 2016	The Evolution of Jazz	3 hrs
MUL 2016	ABOVE fulfills 3 hr GEP	-3 hrs
MUL 4814	Jazz Styles and Analysis	3 hrs
MUS 3953	Recital I	0 hrs
MUS 4954	Recital II	<u>0 hrs</u>
		27 hrs

3. Specialty Requirements:

Trumpet

MVB 1411	Trumpet I (2 sem.)	4 hrs.
MVB 2421	Trumpet II (2 sem)	4 hrs.
MVB 3431	Trumpet III (2 Sem)	6 hrs.
MVB 4441	Trumpet IV (2 sem)	<u>8 hrs.</u>
	TOTAL	22 hrs

Trombone

MVB 1413	Trombone I (2 sem.)	4 hrs.
MVB 2423	Trombone II (2 sem)	4 hrs.
MVB 3433	Trombone III (2 Sem)	6 hrs.
MVB 4443	Trombone IV (2 sem)	<u>8 hrs.</u>
	TOTAL	22 hrs

Saxophone

MVW 1415	Saxophone I (2 sem.)	4 hrs.
MVW 2425	Saxophone II (2 sem)	4 hrs.
MVW 3435	Saxophone III (2 Sem)	6 hrs.
MVW 4445	Saxophone IV (2 sem)	<u>8 hrs.</u>
	TOTAL	22 hrs

Jazz Piano

MVJ1010	Jazz Piano I (2 sem)	4 hrs.
MVJ 2220	Jazz Piano II (2 sem)	4 hrs.
MVJ 3230	Jazz Piano III (2 sem)	6 hrs
MVJ 4240	Jazz Piano IV (2 sem)	8 hrs
MVJ 1211	Secondary (classical) Piano 2 sem.	2 hrs.
Omit Class Piano 1-4.		<u>-4 hrs.</u>
	TOTAL	20 hrs

Jazz Bass

MVJ 1214	Jazz Bass I (2 sem)	4 hrs.
MVJ 2224	Jazz Bass II (2 sem)	4 hrs.
MVJ 3234	Jazz Bass III (2 sem)	6 hrs.
MVJ 4244	Jazz Bass IV (2 sem)	8 hrs.
MVS 1214	Secondary (classical) Bass 2 sem.	<u>2 hrs.</u>
	TOTAL	24 hrs

Jazz Guitar

MVJ 1213	Jazz Guitar I (2 sem)	4 hrs.
MVJ 2223	Jazz Guitar II (2 sem)	4 hrs.
MVJ 3233	Jazz Guitar III (2 sem)	6 hrs
MVJ 4244	Jazz Guitar IV (2 sem)	8 hrs
MVS 1216	Secondary (classical) Guitar 2 sem.	<u>2 hrs.</u>
	TOTAL	24 hrs.

Jazz Drum Set		
MVJ 1219	Jazz Drums I (2 sem.)	4 hrs.
MVJ 2229	Jazz Drums II (2 sem)	4 hrs.
MVJ 3339	Jazz Drums III (2 sem)	6 hrs
MVJ 4349	Jazz Drums IV (2 seM)	8 hrs
MVP 1211	Secondary Percussion.	<u>2 hrs.</u>
		TOTAL 24 hrs.

5. Restricted Electives

Any secondary performance course not in area of major instrument or any MUC, MUE, MUG, MUH, MUL, MUM, MUN, MUO, MUS, MUT courses 3xxx or higher.

Professional Sequence Entrance Exam required to pass before entering the Jazz Workshop, and Level III performance. Exam includes:

An evaluation of performance skills

GPA minimum of 3.0 in music courses and an overall GPA of 2.5

Completion of MUS2360C

Completion of Jazz Theory I and II.

Completion of Class Piano IV

Credit Hours:

SAXOPHONE, TRUMPET, TROMBONE

1. General Education	36 hrs
2. Common Program	30 hrs
3. Core req.	27 hrs
4. Specialty	22 hrs
5. Restricted electives	<u>5 hrs</u>
TOTAL	120 hrs

JAZZ PIANO

1. General Education	36 hrs
2. Common Program	30 hrs
3. Core req.	27 hrs
4. Specialty	20 hrs
5. restricted electives	<u>7 hrs</u>
TOTAL	120 hrs

JAZZ BASS (Upright, and Electric bass guitar)

1. General Education	36 hrs
2. Common Program	30hrs
3. Core req.	27 hrs
4. Specialty	24 hrs
5. restricted elective	s <u>3 hrs</u>
TOTAL	120 hrs

JAZZ DRUM SET

1. General Education	36 hrs
2. Common Program	30 hrs
3. Core req.	27 hrs
4. Specialty	24 hrs
5. restricted electives	<u>3 hrs</u>
TOTAL	120 hrs

JAZZ GUITAR

1. General Education	36 hrs
2. Common Program	30 hrs
3. Core req.	27 hrs
4. Specialty	24hrs
5. restricted electives	<u>3 hrs</u>
TOTAL	120 hrs

- Students who change degree programs and select this major must adopt the most current catalog.
- At least 65 hours of credit must be earned in music courses
- Departmental Residency Requirement; at least 30 hours must be taken from the UCF Music department
- Performance students must present two faculty-approved public recitals
- Students should consult with a departmental advisor for course selection
- Courses designated in 1 (General Education Program) are usually completed throughout four years of study

1. UCF General Education Program (36 hrs)

(see General Education program for detailed information)

- | | |
|---|-------|
| A. Communication Foundations | 9 hrs |
| Select ENC 1101 and ENC 1102 | |
| Prefer SPC 1608 | |
| B. Cultural and Historical Foundations | 3 hrs |
| Select one course from 1.B.1 list | 3 hrs |
| Select MUL 2016 Evolution of Jazz | 3 hrs |
| Select one course from 1.B.1 or 1.B.2 list | 3 hrs |
| C. Mathematical Foundations | 3 hrs |
| Prefer MGF 1106 Finite Mathematics or MGF 1107 (may substitute a higher level math) | |
| Prefer STA 1060C Statistics Using Excel | 3 hrs |
| D. Social Foundations | 6 hrs |
| E. Science Foundations | 6 hrs |

2. Common Program Prerequisites (24 hrs)

- | | | |
|----------|-----------------------------------|-------|
| MUT 1121 | Music Theory and Musicianship I | 4 hrs |
| MUT 1122 | Music Theory and Musicianship II | 4 hrs |
| MUT 2126 | Music Theory and Musicianship III | 4 hrs |
| MUT 2127 | Music Theory and Musicianship IV | 4 hrs |
| MUN 3713 | Jazz Ensemble (four semesters) | 4 hrs |
| MVK 1111 | Class Piano I | 1 hr |
| MVK 1112 | Class Piano II | 1 hr |
| MVK 2121 | Class Piano III | 1 hr |
| MVK 2122 | Class Piano IV | 1 hr |

See "Common Prerequisites" in the Transfer and Transitions Services section for more information.

3. Core Requirements (33 hrs)

- | | | |
|-------------|---------------------------------------|--------|
| MUL 2014 | Intro to Music History and Literature | 3 hrs |
| MUS 2360C | Intro to Music Technology | 3 hrs |
| MUS 1010 | Music Forum (eight semesters) | 0 hrs |
| MUL 2016 | Evolution of Jazz | GEP |
| MUT 3170 | Jazz Theory I | 3 hrs |
| MUT 3171 | Jazz Theory II | 3 hrs |
| MUT 3923 | Jazz Workshop (four semesters) | 12 hrs |
| MUS 4320 | Music Business & Industry | 3 hrs |
| MUH 4814 | Jazz Styles and Analysis | 3 hrs |
| MUS 3953 | Recital Performance I | 0 hrs |
| MUS 4954 | Recital Performance II | 0 hrs |
| MUH 3211 or | Music History & Literature I | 3 hrs |
| MUH 3212 | Music History & Literature II | 3 hrs |

4. Specialty Requirements (Choose one): (27 hrs)

- | | | |
|-------------------|---|-------|
| Trumpet | | |
| MVB 1411 | Trumpet I (two semesters) | 4 hrs |
| MVB 2421 | Trumpet II (two semesters) | 4 hrs |
| MVB 3431 | Trumpet III (two semesters) | 6 hrs |
| MVB 4441 | Trumpet IV (two semesters) | 8 hrs |
| | Restricted Electives* | 5 hrs |
| Trombone | | |
| MVB 1413 | Trombone I (two semesters) | 4 hrs |
| MVB 2423 | Trombone II (two semesters) | 4 hrs |
| MVB 3433 | Trombone III (two semesters) | 6 hrs |
| MVB 4443 | Trombone IV (two semesters) | 8 hrs |
| | Restricted Electives* | 5 hrs |
| Saxophone | | |
| MWW 1415 | Saxophone I (two semesters) | 4 hrs |
| MWW 2425 | Saxophone II (two semesters) | 4 hrs |
| MWW 3435 | Saxophone III (two semesters) | 6 hrs |
| MWW 4445 | Saxophone IV (two semesters) | 8 hrs |
| | Restricted Electives* | 5 hrs |
| Jazz Piano | | |
| MVJ 1010 | Jazz Piano I (two semesters) | 4 hrs |
| MVJ 2220 | Jazz Piano II (two semesters) | 4 hrs |
| MVJ 3230 | Jazz Piano III (two semesters) | 6 hrs |
| MVJ 4240 | Jazz Piano IV (two semesters) | 8 hrs |
| MVK 1211 | Secondary (classical) Piano (two semesters) | 2 hrs |
| | Restricted Electives* | 3 hrs |

Jazz Bass

- | | | |
|----------|--|-------|
| MVJ 1214 | Jazz Bass I (two semesters) | 4 hrs |
| MVJ 2224 | Jazz Bass II (two semesters) | 4 hrs |
| MVJ 3234 | Jazz Bass III (two semesters) | 6 hrs |
| MVJ 4244 | Jazz Bass IV (two semesters) | 8 hrs |
| MVS 1214 | Secondary (classical) Bass (two semesters) | 2 hrs |
| | Restricted Electives* | 3 hrs |

Jazz Guitar

- | | | |
|----------|--|-------|
| MVJ 1213 | Jazz Guitar I (two semesters) | 4 hrs |
| MVJ 2223 | Jazz Guitar II (two semesters) | 4 hrs |
| MVJ 3233 | Jazz Guitar III (two semesters) | 6 hrs |
| MVJ 4243 | Jazz Guitar IV (two semesters) | 8 hrs |
| MVS 1216 | Secondary (classical) Guitar (two semesters) | 2 hrs |
| | Restricted Electives* | 3 hrs |

Jazz Drum Set

- | | | |
|----------|--------------------------------|-------|
| MVJ 1219 | Jazz Drums I (two semesters) | 4 hrs |
| MVJ 2229 | Jazz Drums II (two semesters) | 4 hrs |
| MVJ 3339 | Jazz Drums III (two semesters) | 6 hrs |
| MVJ 4349 | Jazz Drums IV (two semesters) | 8 hrs |
| MVP 1211 | Secondary Percussion | 2 hrs |
| | Restricted Electives* | 3 hrs |

*Restricted Electives

- Any secondary performance course not in area of major instrument or
- Any MUC, MUE, MUG, MUH, MUL, MUM, MUN, MUO, MUS, MUT, MVX courses numbered 3000 or higher.

5. Departmental Exit Requirements

- Earn a grade of "C" (2.0) or better in each Music course
- Computer Competency met by MUS 2360C, or departmental examination

6. Foreign Language Requirements (0-8 hrs)

Admission: Two years of foreign language in high school or one year of foreign language in college (or equivalent proficiency exam) prior to graduation.

Graduation: none

7. Electives (variable)

Select primarily from upper level courses. May be outside of the department.

8. University Minimum Exit Requirements

- A 2.0 UCF GPA
- 60 semester hours earned after CLEP awarded
- 48 semester hours of upper division credit completed
- 30 of the last 36 hours of course work must be completed in residency at UCF
- A maximum of 45 hours of extension, correspondence, CLEP, Credit by Exam, and Armed Forces credits permitted
- Complete the General Education Program, the Gordon Rule, the CLAST and nine hours of Summer credit (if applicable)

Total Semester Hours Required 120 hrs

Related Programs: Music Education, Music (BA), Theatre

Related Minors: Music, Theatre, Digital Media

Transfer Notes:

- Courses taken at community colleges do not substitute for Upper Division courses.
- Courses transferred from private and out-of-state schools must be evaluated for equivalency credit. The student must provide all supporting information.

Program Academic Learning Compacts

- Program Academic Learning Compacts (student learning outcomes) for undergraduate programs are located at: http://www.oas.ucf.edu/alc/academic_learning_compacts.htm

Equipment Fee

- Full-time Student \$90 per term
- Part-time Student \$45 per term

Suggested Plan of Study:

Example given shows a student majoring in Jazz Studies. See program description for all requirements. Consult the program advisor for alternate, new, or more appropriate selections.

• ENTR TO MUSIC TECH MUST BE TAKEN PRIOR TO 3rd YEAR.

• HORN PLAYERS MAY WANT TO SWAP.

EVOLUTION OF JAZZ INTO FA OR SOPH. YEAR.

UCF Degree Programs

Program A: Jazz Trumpet, Trombone, Saxophone

Freshman Year		14 hrs		Spring		17 hrs	
ENC 1101 Composition I	3	ENC 1102 Composition II	3	MUT 1121 Music Theory and Musicianship I	4	MUT 1122 Music Theory and Musicianship II	4
MUN 3713 Jazz Ensemble	1	MUN 3713 Jazz Ensemble	1	MUN 3713 Jazz Ensemble	1	MUN 3713 Jazz Ensemble	1
MXV 141X Performance I	2	MXV 141X Performance II	2	MXV 141X Performance I	2	MXV 141X Performance II	2
MVK 1111 Class Piano I	1	MVK 1112 Class Piano II	1	MVK 1111 Class Piano I	1	MVK 1112 Class Piano II	1
MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0
MUL 2014 Intro to Music History and Literature	3	MUS 2360C Intro to Music Technology	3	MUS 2360C Intro to Music Technology	3	MUS 2360C Intro to Music Technology	3
		GEP E.1. Science Foundation	3	GEP E.1. Science Foundation	3	GEP E.1. Science Foundation	3

Sophomore Year		17 hrs		Spring		14 hrs	
SPC 1608 Fundamentals of Oral Communication	3	GEP B.1. Cultural & Historical Foundation	3	GEP B.1. Cultural & Historical Foundation	3	GEP B.1. Cultural & Historical Foundation	3
MUT 2126 Music Theory and Musicianship III	4	MUT 2127 Music Theory and Musicianship IV	4	MUT 2127 Music Theory and Musicianship IV	4	MUT 2127 Music Theory and Musicianship IV	4
MUN 3713 Jazz Ensemble	1	MUN 3713 Jazz Ensemble	1	MUN 3713 Jazz Ensemble	1	MUN 3713 Jazz Ensemble	1
MXV 242X Performance II	2	MXV 242X Performance II	2	MXV 242X Performance II	2	MXV 242X Performance II	2
MVK 2121 Class Piano III	1	MVK 2122 Class Piano IV	1	MVK 2122 Class Piano IV	1	MVK 2122 Class Piano IV	1
MUT 3170 Jazz Theory I	3	MUT 3171 Jazz Theory II	3	MUT 3171 Jazz Theory II	3	MUT 3171 Jazz Theory II	3
MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0
MGF 1106 Finite Mathematics (GEP C.1.)	3	Professional Sequence Entrance Review	3	Professional Sequence Entrance Review	3	Professional Sequence Entrance Review	3

Junior Year		16 hrs		Spring		13 hrs	
GEP B.2. Cultural & Historical Foundation	3	STA 1060C Basic Statistics MS Excel (GEP C2)	3	STA 1060C Basic Statistics MS Excel (GEP C2)	3	STA 1060C Basic Statistics MS Excel (GEP C2)	3
MUL 2016 Evolution of Jazz	3	MUH 3211/2 Music History and Literature I/II	3	MUH 3211/2 Music History and Literature I/II	3	MUH 3211/2 Music History and Literature I/II	3
MUT 3923 Jazz Workshop	3	MUT 3923 Jazz Workshop	3	MUT 3923 Jazz Workshop	3	MUT 3923 Jazz Workshop	3
MXV 343X Performance III	3	MXV 343X Performance III	3	MXV 343X Performance III	3	MXV 343X Performance III	3
MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0
MUX 34XXX Restricted Electives	3	MUS 3953 Recital Performance I	0	MUS 3953 Recital Performance I	0	MUS 3953 Recital Performance I	0
MUX 3XXX Restricted Elective	1	MUX 3XXX Restricted Elective	1	MUX 3XXX Restricted Elective	1	MUX 3XXX Restricted Elective	1

Senior Year		16 hrs		Spring		13 hrs	
GEP D.1. Social Foundation	3	GEP D.2. Social Foundation	3	GEP D.2. Social Foundation	3	GEP D.2. Social Foundation	3
MXV 444X Performance IV	4	MXV 444X Performance IV	4	MXV 444X Performance IV	4	MXV 444X Performance IV	4
MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0
MUT 3923 Jazz Workshop	3	MUT 3923 Jazz Workshop	3	MUT 3923 Jazz Workshop	3	MUT 3923 Jazz Workshop	3
MUH 4814 Jazz Styles and Analysis	3	MUS 4320 Music Business & Industry	3	MUS 4320 Music Business & Industry	3	MUS 4320 Music Business & Industry	3
GEP E.2. Science Foundation	3	MUS 4954 Recital Performance II	0	MUS 4954 Recital Performance II	0	MUS 4954 Recital Performance II	0

Program B: Jazz Piano, Guitar, Bass, Drum Set

Freshman Year		15 hrs		Spring		15 hrs	
ENC 1101 Composition I	3	ENC 1102 Composition II	3	ENC 1102 Composition II	3	ENC 1102 Composition II	3
MUT 1121 Music Theory and Musicianship I	4	MUT 1122 Music Theory and Musicianship II	4	MUT 1122 Music Theory and Musicianship II	4	MUT 1122 Music Theory and Musicianship II	4
MUN 3713 Jazz Ensemble	1	MUN 3713 Jazz Ensemble	1	MUN 3713 Jazz Ensemble	1	MUN 3713 Jazz Ensemble	1
MXV 1XXX Performance I	2	MXV 1XXX Performance I	2	MXV 1XXX Performance I	2	MXV 1XXX Performance I	2
MXV 121X Secondary Performance	1	MXV 121X Secondary Performance	1	MXV 121X Secondary Performance	1	MXV 121X Secondary Performance	1
MVK 1111 Class Piano I	1	MVK 1112 Class Piano II	1	MVK 1112 Class Piano II	1	MVK 1112 Class Piano II	1
MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0
MUL 2014 Intro to Music History and Literature	3	MUS 2360C Intro to Music Technology	3	MUS 2360C Intro to Music Technology	3	MUS 2360C Intro to Music Technology	3

Sophomore Year		17 hrs		Spring		14 hrs	
SPC 1608 Fundamentals of Oral Communication	3	GEP B.1. Cultural & Historical Foundation	3	GEP B.1. Cultural & Historical Foundation	3	GEP B.1. Cultural & Historical Foundation	3
MUT 2126 Music Theory and Musicianship III	4	MUT 2127 Music Theory and Musicianship IV	4	MUT 2127 Music Theory and Musicianship IV	4	MUT 2127 Music Theory and Musicianship IV	4
MUN 3713 Jazz Ensemble	1	MUN 3713 Jazz Ensemble	1	MUN 3713 Jazz Ensemble	1	MUN 3713 Jazz Ensemble	1
MXV 2XXX Performance II	2	MXV 2XXX Performance II	2	MXV 2XXX Performance II	2	MXV 2XXX Performance II	2
MVK 2121 Class Piano III	1	MVK 2122 Class Piano IV	1	MVK 2122 Class Piano IV	1	MVK 2122 Class Piano IV	1
MUT 3170 Jazz Theory I	3	MUT 3171 Jazz Theory II	3	MUT 3171 Jazz Theory II	3	MUT 3171 Jazz Theory II	3
MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0
MGF 1106 Finite Mathematics (GEP C.1.)	3	Professional Sequence Entrance Review	3	Professional Sequence Entrance Review	3	Professional Sequence Entrance Review	3

Junior Year		15 hrs		Spring		15 hrs	
GEP B.2. Cultural & Historical Foundation	3	STA 1060C Basic Statistics MS Excel (GEP C2)	3	STA 1060C Basic Statistics MS Excel (GEP C2)	3	STA 1060C Basic Statistics MS Excel (GEP C2)	3
MUL 2016 Evolution of Jazz	3	MUH 3211/2 Music History and Literature I/II	3	MUH 3211/2 Music History and Literature I/II	3	MUH 3211/2 Music History and Literature I/II	3
MUT 3923 Jazz Workshop	3	MUT 3923 Jazz Workshop	3	MUT 3923 Jazz Workshop	3	MUT 3923 Jazz Workshop	3
MXV 3XXX Performance III	3	MXV 3XXX Performance III	3	MXV 3XXX Performance III	3	MXV 3XXX Performance III	3
MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0
MUX 34XXX Restricted Electives	3	MUS 3953 Recital Performance I	0	MUS 3953 Recital Performance I	0	MUS 3953 Recital Performance I	0
		GEP E.1. Science Foundation	3	GEP E.1. Science Foundation	3	GEP E.1. Science Foundation	3

Senior Year		16 hrs		Spring		13 hrs	
GEP D.1. Social Foundation	3	GEP D.2. Social Foundation	3	GEP D.2. Social Foundation	3	GEP D.2. Social Foundation	3
MXV 4XXX Performance IV	4	MXV 4XXX Performance III	4	MXV 4XXX Performance III	4	MXV 4XXX Performance III	4
MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0	MUS 1010 Music Forum	0
MUT 3923 Jazz Workshop	3	MUT 3923 Jazz Workshop	3	MUT 3923 Jazz Workshop	3	MUT 3923 Jazz Workshop	3
MUH 4814 Jazz Styles and Analysis	3	MUS 4320 Music Business & Industry	3	MUS 4320 Music Business & Industry	3	MUS 4320 Music Business & Industry	3
GEP E.2. Science Foundation	3	MUS 4954 Recital Performance II	0	MUS 4954 Recital Performance II	0	MUS 4954 Recital Performance II	0

MUSIC - MUSIC COMPOSITION TRACK (B.M.)

College of Arts and Humanities

Department of Music, CNH 205

<http://www.music.cah.ucf.edu/>

E-mail: musicaud@mail.ucf.edu

Program Coordinator: J. Batzner, 407-823-2864,

E-mail: jbatzner@mail.ucf.edu; Academic Advisor: Kirk Gay,

407-823-5968; Fax 407-823-3378, E-mail: kgay@mail.ucf.edu

Audition Requirements for Admission

- Acceptance into the Department of Music is conditional upon completion of a successful audition. Go to http://music.ucf.edu/admissions_audition.php to learn more about specific audition requirements and recommended repertoire for each instrument and voice.
- The audition will serve as a placement examination for accepted candidates
- Prior to attending the first music class as a music major at UCF, all students must take a keyboard placement examination to determine the appropriate level of class piano. Go to <http://music.ucf.edu/students> to see the class piano requirements.

Professional Sequence Entrance Review

Prospective composition students must audition for and be accepted for either the BA in Music, the BME degree or the Bachelor of Music in Performance or Jazz Studies for their first two years of study. Students will normally be considered for acceptance into the Bachelor of Music in Composition in the fourth semester of study at UCF. Students will be accepted based on the Professional Sequence Entrance Review. Students will be required to pass this evaluation before entering Level III Composition. This review will include:

- Approval of composition portfolio
- Completion of Composition I and II
- Completion of Performance I and II
- Completion of MUS 2360C
- Completion of MUT 2127, Music Theory and Musicianship IV
- Completion of Class Piano IV
- Overall GPA of at least 2.5, and a GPA for all music courses of at least 3.0.

This review is a pre-requisite for Composition level III.

Degree Requirements

- Students who change degree programs and select this major must adopt the most current catalog.
- At least 65 hours of credit must be earned in music courses
- Departmental Residency Requirement; at least 30 hours must be taken from the UCF Music department
- Composition students must present one faculty-approved public recital
- Students should consult with a departmental advisor for course selection
- Courses designated in 1 (General Education Program) are usually completed throughout four years of study

1. UCF General Education Program (36 hrs)

(see General Education program for detailed information)	
A. Communication Foundations	9 hrs
Select ENC 1101 and ENC 1102	
Prefer SPC 1608	
B. Cultural and Historical Foundations	
Select one course from 1.B.1 list	3 hrs
Select MUH 3212 History and Literature II	3 hrs
Select one course from 1.B.1 or 1.B.2 list	3 hrs
C. Mathematical Foundations	
Prefer MGF 1106 Finite Mathematics or MGF 1107 (may substitute a higher level math)	3 hrs
Prefer STA 1060C Statistics Using Excel	3 hrs
D. Social Foundations	6 hrs
E. Science Foundations	6 hrs

2. Common Program Prerequisites (32 hrs)

MUT 1121	Music Theory and Musicianship I	4 hrs
MUT 1122	Music Theory and Musicianship II	4 hrs
MUT 2126	Music Theory and Musicianship III	4 hrs
MUT 2127	Music Theory and Musicianship IV	4 hrs
MUN XXXX	Major Ensemble (four semesters)	4 hrs
(Piano students take MUN 3453, guitar students take MUN 3483)		
MXV 141X	Performance I (two semesters)	4 hrs

MXV 242X	Performance II (two semesters)	4 hrs
MVK 1111	Class Piano I	1 hr
MVK 1112	Class Piano II	1 hr
MVK 2121	Class Piano III	1 hr
MVK 2122	Class Piano IV	1 hr

See "Common Prerequisites" in the Transfer and Transitions Services section for more information.

3. Core Requirements (20 hrs)

MUL 2014	Intro to Music History and Literature	3 hrs
MUS 2360C	Intro to Music Technology	3 hrs
MUS 1010	Music Forum (eight semesters)	0 hrs
MUT 4571	20th Century Musical Analysis	3 hrs
MUC 1101C	Composition I	2 hrs
MUC 2104C	Composition II	2 hrs
MUN XXXX	Major Ensembles (Piano students take MUN 3453, guitar students take MUN 3483)	2 hrs
MUG 3104	Basic Conducting	2 hrs
MUH 3211	Music History & Literature I	3 hrs
MUH 3212	Music History & Literature II	GEP

4. Professional Sequence Requirements: (32 hrs)

MUC 3105C	Composition III (two semesters)	6 hrs
MUC 4106C	Composition IV (two semesters)	8 hrs
MUT 4401	Counterpoint	3 hrs
MUT 4311	Orchestration	3 hrs
MUC 4950	Composition Recital	0 hrs
One course selected from MUC/MUH/MUS/MUT, 3000 level or above		3 hrs
Restricted Electives*		9 hrs

*Restricted Electives

- Any secondary performance course not in area of major instrument or
- Any MUC, MUE, MUG, MUH, MUL, MUM, MUN, MUO, MUS, MUT, MVX courses numbered 3000 or higher.

5. Special Non-Course Requirements

Major Ensemble Participation

- Selected from University Chorus, Women's Chorus, Symphony Orchestra, Concert Band, Wind Ensemble, and Marching Band. Four hours of Jazz Ensemble may be used as Major Ensemble credit.
- Ensemble assignment is by the Ensemble directors.
- Students must take Major Ensemble during each semester at UCF.
- Students taking a course in Performance must concurrently take a major ensemble appropriate to their principal instrument or voice

Minor Ensemble Participation

- If Minor Ensemble is taken at UCF, the semester hours of credit must be spread over at least two separate semesters
- If Minor Ensemble credits are transferred to UCF, each remaining credit must be taken in a separate semester
- Minor Ensembles include: Brass, Percussion, Piano, Madrigal Singers, Women's Chorus, Opera Workshop, Woodwind, Jazz Ensemble, Jazz Combo, and Early Music Ensemble

6. Departmental Exit Requirements

- Earn a grade of "C" (2.0) or better in each Music course
- Computer Competency met by MUS 2360C, or departmental examination

7. Foreign Language Requirements (0-8 hrs)

Admission: Two years of foreign language in high school or one year of foreign language in college (or equivalent proficiency exam) prior to graduation.

Graduation: none

8. Electives (variable)

Select primarily from upper level courses. May be outside of the department.

9. University Minimum Exit Requirements

- A 2.0 UCF GPA
- 60 semester hours earned after CLEP awarded
- 48 semester hours of upper division credit completed
- 30 of the last 36 hours of course work must be completed in residency at UCF
- A maximum of 45 hours of extension, correspondence, CLEP, Credit by Exam, and Armed Forces credits permitted
- Complete the General Education Program, the Gordon Rule, the CLAST and nine hours of Summer credit (if applicable)

Total Semester Hours Required 120 hrs

Related Programs: Music Education, Music (BA), Theatre

Related Minors: Music, Theatre, Digital Media

Transfer Notes:

- Courses taken at community colleges do not substitute for Upper Division courses.
- Courses transferred from private and out-of-state schools must be evaluated for equivalency credit. The student must provide all supporting information.

Program Academic Learning Compacts

- Program Academic Learning Compacts (student learning outcomes) for undergraduate programs are located at: http://www.oaas.ucf.edu/alc/academic_learning_compacts.htm

Equipment Fee

- Full-time Student\$90 per term
- Part-time Student\$45 per term

Suggested Plan of Study:

Example given shows a student majoring in Music Composition. See program description for all requirements. Consult the program advisor for alternate, new, or more appropriate selections.

Freshman Year

Fall	14 hrs	Spring	17 hrs
ENC 1101 Composition I	3	ENC 1102 Composition II	3
MUT 1121 Music Theory and Musicianship I	4	MUT 1122 Music Theory and Musicianship II	4
MUN XXXX Major Ensemble	1	MUN XXXX Major Ensemble	1
MXV 141X Performance I	2	MXV 141X Performance I	2
MVK 1111 Class Piano I	1	MVK 1112 Class Piano II	1
MUS 1010 Music Forum	0	MUS 1010 Music Forum	0
MUL 2014 Intro to Music History and Literature	3	MUS 2360C Intro to Music Technology	3
		GEP E.1. Science Foundation	3

Sophomore Year

Fall	15 hrs	Spring	16 hrs
SPC 1608 Fundamentals of Oral Communication	3	GEP B.1. Cultural & Historical Foundation	3
MUT 2126 Music Theory and Musicianship III	4	MUT 2127 Music Theory and Musicianship IV	4
MUN XXXX Major Ensemble	1	MUN XXXX Major Ensemble	1
MXV 242X Performance II	2	MUS 242X Performance II	2
MVK 2121 Class Piano III	1	MVK 2122 Class Piano IV	1
MUS 1010 Music Forum	0	MUS 1010 Music Forum	0
MUC 1101C Composition I	2	MUC 2104C Composition II	2
MUG 3104 Basic Conducting	2	MGF 1106 Finite Mathematics (GEP C.1.)	3
		Professional Sequence Entrance Review	

Junior Year

Fall	16 hrs	Spring	16 hrs
GEP B.2. Cultural & Historical Foundation	3	STA 1000 Basic Statistics MS Excel (GEP C.2)	3
MUH 3211 Music History and Literature I	3	MUH 3212 Music History and Literature II	GEP
MUT 4571 20th Century Musical Analysis	3	MUT 4311 Orchestration	3
MUC 3105C Composition III	3	MUC 3105C Composition III	3
MUS 1010 Music Forum	0	MUS 1010 Music Forum	0
MUX 3/4XXX Restricted Electives	3	MUN XXXX Major Ensemble	1
MUN XXXX Major Ensemble	1	MUH 4XXX Restricted Elective	3

Senior Year

Fall	13 hrs	Spring	13 hrs
GEP D.1. Social Foundation	3	GEP D.2. Social Foundation	3
MUC 4106C Composition IV	4	MUC 4106C Composition IV	4
MUS 1010 Music Forum	0	MUS 1010 Music Forum	0
MUX 3/4XXX Restricted Electives	3	MUC 4950 Composition Recital	0
GEP E.2. Science Foundation	3	MUX 3/4XXX Restricted Electives	3
		MUT 4401 Counterpoint	3

MUSIC – MUSIC PERFORMANCE TRACK (B.M.)

College of Arts and Humanities

Department of Music, CNH 205

<http://www.music.cah.ucf.edu/>

E-mail: musicaud@mail.ucf.edu

Academic Advisor: Kirk Gay, 407-823-5968; Fax 407-823-3378,

E-mail: kgay@mail.ucf.edu

Audition Requirements for Admission

- Acceptance into the Department of Music is conditional upon completion of a successful audition. Go to http://music.ucf.edu/admissions_audition.php to learn more about specific audition requirements and recommended repertoire for each instrument and voice.

UCF Degree Programs

- The audition will serve as a placement examination for accepted candidates.

Professional Sequence Entrance Review

During the fourth semester of applied study, each student will be required to pass the Professional Sequence Entrance Review, which will include the following:

- An evaluation of performance skills
- Completion of Performance I and II
- Completion of MUS 2360C
- Completion of MUT 2127, Music Theory and Musicianship IV
- Completion of Class Piano IV
- Overall GPA of at least 2.5, and a GPA for all music courses of at least 3.0.

This review is a pre-requisite for Performance level III.

Degree Requirements

- Prior to attending the first music class as a music major at UCF, all students must take a keyboard placement examination to determine the appropriate level of class piano. Go to <http://music.ucf.edu/students> to see the class piano requirements.
- Students who change degree programs and select this major must adopt the most current catalog.
- At least 65 hours of credit must be earned in music courses
- Departmental Residency Requirement; at least 30 hours must be taken from the UCF Music department
- Performance students must present two faculty-approved public recitals
- Students should consult with a departmental advisor for course selection
- Courses designated in 1 (General Education Program) are usually completed throughout four years of study

1. UCF General Education Program (36 hrs)

(see General Education program for detailed information)

- | | |
|--|-------|
| A. Communication Foundations | 9 hrs |
| Select ENC 1101 and ENC 1102 | |
| Prefer SPC 1608 | |
| B. Cultural and Historical Foundations | |
| Select one course from 1.B.1 list | 3 hrs |
| Select MUH 3212 History and Literature II | 3 hrs |
| Select one course from 1.B.1 or 1.B.2 list | 3 hrs |
| C. Mathematical Foundations | |
| Prefer MGF 1106 Finite Mathematics or MGF 1107 | 3 hrs |
| (may substitute a higher level math) | |
| Prefer STA 1060C Statistics Using Excel | 3 hrs |
| D. Social Foundations | 6 hrs |
| E. Science Foundations | 6 hrs |

2. Common Program Prerequisites (32 hrs)

- | | | |
|---|-----------------------------------|-------|
| MUT 1121 | Music Theory and Musicianship I | 4 hrs |
| MUT 1122 | Music Theory and Musicianship II | 4 hrs |
| MUT 2126 | Music Theory and Musicianship III | 4 hrs |
| MUT 2127 | Music Theory and Musicianship IV | 4 hrs |
| MUN XXXX | Major Ensemble (four semesters) | 4 hrs |
| (Piano students take MUN 3453, guitar students take MUN 3483) | | |
| MXV 141X | Performance I (two semesters) | 4 hrs |
| MXV 242X | Performance II (two semesters) | 4 hrs |
| MVK 1111 | Class Piano I | 1 hr |
| MVK 1112 | Class Piano II | 1 hr |
| MVK 2121 | Class Piano III | 1 hr |
| MVK 2122 | Class Piano IV | 1 hr |

See "Common Prerequisites" in the Transfer and Transitions Services section for more information.

3. Core Requirements (27 hrs)

- | | | |
|---|---------------------------------------|-------|
| MUL 2014 | Intro to Music History and Literature | 3 hrs |
| MUS 2360C | Intro to Music Technology | 3 hrs |
| MUS 1010 | Music Forum (eight semesters) | 0 hrs |
| MXV 343X | Performance III (two semesters) | 6 hrs |
| MXV 444X | Performance IV (two semesters) | 8 hrs |
| MUS 3953 | Recital Performance I | 0 hrs |
| MUS 4954 | Recital Performance II | 0 hrs |
| MUN XXXX | Major Ensembles | 2 hrs |
| (Piano students take MUN 3453, guitar students take MUN 3483) | | |
| MUG 3104 | Basic Conducting | 2 hrs |
| MUH 3211 | Music History & Literature I | 3 hrs |
| MUH 3212 | Music History & Literature II | GEF |

4. Specialty Requirements (Choose One:) (22 hrs)

- | | | |
|---|----------------------------------|--------|
| Piano | | |
| MUL 3400 | Piano Literature I | 2 hrs |
| MUL 3401 | Piano Literature II | 2 hrs |
| MVK 4640 | Piano Pedagogy I | 2 hrs |
| MUN 3453 | Piano Ensemble | 2 hrs |
| Restricted Electives* | | 9 hrs |
| Electives | | 5 hrs |
| Guitar | | |
| MUL 4437 | String Literature and Pedagogy | 3 hrs |
| MUN 3XXX | Guitar Ensemble | 2 hrs |
| Restricted Electives* | | 12 hrs |
| Electives | | 5 hrs |
| Voice | | |
| MUS 1250 | IPA for Singers | 1 hrs |
| MUS 3255 | German and English Lyric Diction | 2 hrs |
| MUS 3254 | Italian and French Lyric Diction | 2 hrs |
| MVX 4640 | Voice Pedagogy I | 2 hrs |
| MUL 3602 | Song Literature | 3 hrs |
| MUN XXXX | Major Ensembles | 2 hrs |
| MUN XXXX | Minor Ensembles | 2 hrs |
| Foreign Language FRE 1120C and FRE 1121C, or GER 1120C (or GER 1120H) and GER 1121C, or ITA 1120C and ITA 1121C | | 8 hrs |
| Woodwinds | | |
| MUN XXXX | Major Ensemble | 2 hrs |
| MUN XXXX | Minor Ensemble | 4 hrs |
| MUL 4444 | Woodwind Literature and Pedagogy | 3 hrs |
| Restricted Electives* | | 8 hrs |
| Electives | | 5 hrs |
| Brass | | |
| MUN XXXX | Major Ensemble | 2 hrs |
| MUN XXXX | Minor Ensemble | 4 hrs |
| MUL 4443 | Brass Literature and Pedagogy | 3 hrs |
| Restricted Electives* | | 8 hrs |
| Electives | | 5 hrs |
| Percussion | | |
| MUN XXXX | Major Ensemble | 2 hrs |
| MUN XXXX | Minor Ensemble | 4 hrs |
| MUL 3463 | Percussion Literature | 2 hrs |
| MVP 3630 | Percussion Pedagogy | 2 hrs |
| Restricted Electives* | | 7 hrs |
| Electives | | 5 hrs |
| Strings | | |
| MUN XXXX | Major Ensemble | 2 hrs |
| MUN XXXX | Minor Ensemble | 4 hrs |
| MUL 4437 | String Literature and Pedagogy | 3 hrs |
| Restricted Electives* | | 8 hrs |
| Electives | | 5 hrs |

*Restricted Electives 3-15 hrs

- Choose one MUT 3XXX or MUT 4XXX course 3 hrs
- Any MUC, MUE, MUG, MUH, MUL, MUM, MUN, MUO, MUS, MUT, MVX courses numbered 3000 or higher.

5. Special Non-Course Requirements

Major Ensemble Participation

- Selected from University Chorus, Women's Chorus, Symphony Orchestra, Concert Band, Wind Ensemble, and Marching Band. Four hours of Jazz Ensemble may be used as Major Ensemble credit.
- Ensemble assignment is by the Ensemble directors.
- Students must take Major Ensemble during each semester at UCF.
- Students taking a course in Performance must concurrently take a major ensemble appropriate to their principal instrument or voice

Minor Ensemble Participation

- If Minor Ensemble is taken at UCF, the semester hours of credit must be spread over at least two separate semesters
- If Minor Ensemble credits are transferred to UCF, each remaining credit must be taken in a separate semester
- Minor Ensembles include: Brass, Percussion, Piano, Madrigal Singers, Women's Chorus, Opera Workshop, Woodwind, Jazz Ensemble, Jazz Combo, and Early Music Ensemble

6. Departmental Exit Requirements

- Earn a grade of "C" (2.0) or better in each Music course
- Computer Competency met by MUS 2360C, or departmental examination

Jazz Juries

Students are expected to have an in-depth understanding of each composition from the jazz studies repertoire list. Recordings referenced in the discography (listed in the jazz studies handbook), or another suggested by the applied or jazz workshop teacher should be studied. The student will be prepared to play the melody in any of the three assigned keys, and improvise in any of those keys.

Freshman jury, Fall semester

Four, Scrapple from the Apple, Groovin' High, Anthropology

Freshman jury, Spring semester

Sippin' at Bells, Oleo, Yardbird Suite, Half Nelson

Sophomore jury, Fall semester

Gingerbread Boy, Ornithology, Confirmation, Ceora.

Sophomore jury, spring semester

Prince Albert, Dig, Woody N' You, Be Bop, Joy Spring.

Junior year jury, Fall Semester

Cookin' at the Continental, Little Wille Leaps, Donna Lee, Daahoud, Impressions.

Junior year jury, Spring Semester

Airegin, Au Privave, Hot House, Freedom Jazz Dance, Budo

Senior year jury, Fall Semester

Moments Notice, Softly as in a morning sunrise, Vied Blues, Tricotism, Room 608

Senior year jury, Spring Semester

Parisian Thoroughfare, Giant Steps, Bean and the Boys, Milestones, Jordu

Grading

Performance

Category	0-59 points	60-69 points	70-79 points	80-89 points	90-100 points
NOTE ACCURACY	Unacceptable amount of wrong notes.	Wrong notes detract from the overall performance.	Most notes are correct, with only a few spots of inaccuracy.	A few wrong notes but not enough to greatly affect the overall performance.	Perfection
RHYTHMIC ACCURACY	Constant rushing or dragging. No swing feel	Uneven rhythms and limited swing feel	Moderate swing feel and rhythmic accuracy.	Good understanding of swing feel.	Excellent swing feel and solid time
TONE	Major problems hinder musical expression.	Tonal concept is underway but needs further refinement.	Clear and consistent tone	Defined tonal quality and stylistic correctness.	Excellent
INTONATION	Intonation creates a barrier to playing in an ensemble.	There are consistent instances of intonation problems.	There are occasional instances of intonation problems.	Intonation does not detract from the performance.	There are no intonation problems with this performance.
EXPRESSION & STYLE	The performance does not express musical ideas effectively.	Lack of dynamics and phrasing.	Performance is expressive, but certain areas are still lacking.	Musical expression is evident and the jazz language is evident.	The language of jazz is communicated on an excellent level
ARTICULATION	Virtually none	Inaccurate and inconsistent	Average articulation.	Good articulation, mostly accurate and varied.	Excellent use of articulation.
REPERTOIRE	Poor preparation of the repertoire	Inconsistent preparation of the repertoire.	Average preparation of the repertoire.	Good preparation of the repertoire	Excellent preparation.

Improvisation/knowledge of Jazz

	0-59 points	60-69 points	70-79 points	80-89 points	90-100 points
RHYTHMIC IMPROVISATION	Lack of basic Rhythmic ability.	Limited ability.	Average rhythmic ability.	Good sense of time and rhythm.	Excellent time and rhythm
MELODIC IMPROVISATION	Lack of basic melodic preparation.	Limited melodic preparation.	Average melodic improvisation.	Good melodic improvisation.	Excellent preparation of melodic improvisation.
HARMONIC IMPROVISATION	Lack of basic improvisation Technique and understanding	Limited ability to play over changes.	Able to outline chord.	Good sense of harmony.	Excellent ability to improvise over harmonic material.
ENSEMBLE PERFORMANCE	Lost in form. Stylistically weak	Follow form but no interaction with the band.	Limited interaction with the band	Good interaction with the band	Listening and interacting with the band.

- 3 -

Scale Studies/Technique

Category	0-59 points	60-69 points	70-79 points	80-89 points	90-100 points
SCALE STUDIES	Lack of basic scale mastery.	limited mastery of scales. Wrong notes, time weak.	Limited scale mastery, playing a tempo an issue.	Good mastery of scales	Excellent scale mastery. Good tempos, clean execution.
ASSIGNED ETUDES/OTHER	Complete lack of preparation.	Limited preparation.	Average preparation	Good Preparation.	Excellent preparation.
TECHNICAL ABILITY	Weak technical ability.	Technique greatly hinders performance ability.	Technique hinders performance ability to an average level.	Good technique. Flexibility is apparent.	Excellent technique. Flexibility is apparent, and fluidity to different scale types or keys is evident.

JAZZ STUDIES JURY & COMPULSORY EXAMINATION FORM

STUDENT:	0	0	DATE(S):	
INSTRUMENT:	0		LEVEL (I-VI):	0
FACULTY MEMBER:				

JAZZ JURIES

A. Performance

NOTE ACCURACY	
RHYTHMIC ACCURACY	
TONE	
<i>INTONATION*</i>	
EXPRESSION & STYLE	
ARTICULATION	
REPERTOIRE	
AVERAGE	0.00

B. Improvisation

RHYTHMIC IMPROVISATION	
MELODIC IMPROVISATION	
<i>HARMONIC IMPROVISATION*</i>	
ENSEMBLE PERFORMANCE	
AVERAGE	0.00

C. JURY TOTALS

A. PERFORMANCE	0.00
B. IMPROVISATION	0.00
AVERAGE	0.00

JAZZ STUDIES COMPULSORY EXAMINATION

A. Scale Studies

SCALE 1	
SCALE 2	
SCALE 3	
<i>SCALE 4*</i>	
AVERAGE	0.00

B. Eartraining

CHORD 1	
CHORD 2	
CHORD 3	
CHORD 4	
CHORD 5	
CHORD 6	
CHORD 7	
CHORD 8	
PROGRESSION 1	
PROGRESSION 2	
AVERAGE	0.00

C. Piano Performance on Rep Tunes

TUNE 1	
TUNE 2	
AVERAGE	0.00

D. COMP TOTALS

A. Scales	0.00
B. Ear Training	0.00
C. Piano Perf.	0.00
AVERAGE	0.00

**NOTE: Items in blue are OPTIONAL*

JURY COMMENTS:

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COMPULSORY EXAM COMMENTS:

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PERFORMANCE ASSESSMENT RUBRICS: Assign a numerical score as indicated for each student in each category:

Category	Does Not Meet	Meets	Exceeds	Does Not Meet Expectations = 0 Meets Expectations = 1 Exceeds Expectations = 2
Technique	0			
Tone	0			
Expression	0			

JAZZ STUDIES COMPULSORY EXAMINATIONS

(EVERY SEMESTER)

1. Scale studies, assigned by semester (see scale studies, listed by semester in the handbook).
2. Piano performance on the repertory tunes.
 - a. Jazz piano majors play voicings two different ways (in three keys, original, up and down $\frac{1}{2}$ step) for every level as per the discretion of the piano instructor.
 - b. Freshman (non-piano majors) play the shell voicings in right hand, bass note in the left hand. Keys- the original, and another of the student's choice.
 - c. Sophomores (non-piano major) play voicings in the original key and up $\frac{1}{2}$ step.
 - d. Juniors (non-piano major) play voicings in the original key and up $\frac{1}{2}$ step.
 - e. Seniors (non-piano major) play voicings in three keys, original, up and down $\frac{1}{2}$ step.
3. Eartraining
 - a. 8 chords (see eartraining, by semester).
 - b. 2 chord progressions (listed by semester within the eartraining document).

The Student who does not pass the compulsory examination will not move forward to the next level, or semester. Upon the suggestion of the faculty, the student who does not pass the compulsory examination may have to retake the compulsory exam early in the following semester. The compulsory examination in conjunction with the jazz jury will have an effect on the student's grade, and moving to the next level.

UCF JAZZ COMPULSORY EXAM AND JURY RESULTS

STUDENT _____

- COMPULSORY EXAM PASS**
- COMPULSORY EXAM FAIL**
 - FAIL EARTRAINING**
 - FAIL SCALE STUDIES**
 - FAIL PIANO PROFICIENCY**

- JAZZ JURY EXAM PASS**
- JAZZ JURY EXAM FAIL**
 - REPertoire TUNE MELODIES**
 - REPertoire TUNE IMPROVISATIONS**

FACULTY

RECOMMENDATIONS: _____

Per Danielsson _____

Richard Drexler _____

Bobby Koelble _____

Marty Morell _____

Jeff Rupert _____

UCF JAZZ STUDIES

Compositions list

Listed in order as they appear in the curriculum

1. **Four**
Miles Davis, *The Legendary Prestige sessions*. (Coltrane on tenor).
2. **Scrapple from the Apple**
Comp. Charlie Parker, *The Genius of Charlie Parker*
3. **Groovin' High**
Comp. Dizzy Gillespie. *Dizzy Gillespie Oo Bop*. (with Charlie Parker).
4. **Thrivin' on a riff aka Anthropology**
Comp. Charlie Parker *Charlie Parker, Burnin' Bird*.
5. **Sippin' at Bells**
Comp. Miles Davis, *First Miles*. Also by Roy Haynes, *Roy Haynes Trio*.
6. **Oleo**
Comp. Sonny Rollins. *Miles Davis, Relaxin', Sonny Rollins; the complete Prestige recordings*.
7. **Yardbird Suite**
Comp. Charlie Parker, *Charlie Parker, The Savoy and Dial Master Takes*.
8. **Half Nelson**
Comp. Miles Davis. *Miles Davis, the Legendary Quintet recordings, 1959*
9. **Gingerbread Boy**
Comp. Jimmy Heath, *Jimmy Heath, On the Trail*. Or Eric Alexander, *785 Madison Ave*.
10. **Ornithology**
Comp. Charlie Parker. *Charlie Parker At Storyville* (regular ending) or alt version: *Charlie Parker, The Savoy and Dial Master Takes*.
11. **Confirmation**
Comp. Charlie Parker, *The Verve Jazz Masters #15*
12. **Ceora**
Comp. Lee Morgan. *Cornbread, Lee Morgan*
13. **Prince Albert**
Comp. Kenny Dorham *The Jazz Messengers Live at Café Bohemia*.
14. *Dig* Comp. Miles Davis *Dig*
15. **Woody N' You** (*Algo Bueno*. Comp. Dizzy Gillespie. Coleman Hawkins, original recording. Also reference Johnny Griffin/Eddie Lockjaw Davis, *The Tenor Scene*, and Stan Getz, *Award Winner*.
16. **Be Bop**
Comp. Dizzy Gillespie. *For Musicians Only, Dizzy Gillespie, Stan Getz and Sonny Stitt*
17. **Joy Spring**
Comp Clifford Brown. *Clifford Brown and Max Roach*.
18. **Cookin' at the Continental**
Comp. Horace Silver. *Fingerpoppin' with the Horace Silver Quintet*
19. **Little Willie Leaps**
Comp. Charlie Parker, *Crazeology*, Miles Davis.

- 20. Donna Lee**
Comp. Miles Davis, *A jazzy Valentine* (not original release). With Charlie Parker
- 21. Dahoud**
Comp. Clifford Brown. *Brownie; The complete Emarcy recordings*
- 22. Impressions**
Comp. John Coltrane. *Impressions*.
- 23. Airegin**
Comp. Sonny Rollins, *The Best of Miles Davis (on Prestige)* with Rollins on tenor sax.
- 24. Au Privave**
Comp. Charlie Parker, *Charlie Parker, Confirmation, the best of the Verve Years*.
- 25. Hothouse**
Comp. Bud Powell *Charlie Parker, Jazz at Massey Hall*. Charles Mcpherson, *Be Bop Revisited*.
- 26. Freedom Jazz Dance**
Comp. Eddie Harris, *The In Sound*.
- 27. Budo**
Comp. Bud Powell, Miles Davis. *Miles Davis, Birth of the Cool*.
- 28. Moment's Notice**
Comp. John Coltrane, *Blue Trane*.
- 29. Softly as In a Morning Sunrise**
Comp. Sigmund Romberg. *Sonny Rollins Live at the Village Vanguard*
- 30. Vierd Blues**
Miles Davis, *Miles Davis on Prestige*.
- 31. Tricotism**
Comp. Oscar Petiford *Tricotism, Oscar Petiford and Lucky Thompson*. Brian Ogilvie, *For You*.
- 32. Room 608**
Comp. Horace Silver *Horace Silver and the Jazz Messengers*.
- 33. Parisian Thoroughfare**
Comp. Bud Powell. *The very best of Bud Powell, Clifford Brown and Max Roach*.
- 34. Giant Steps**
Comp. John Coltrane *Giant Steps*
- 35. Bean and the Boys**
Coleman Hawkins. *Coleman Hawkins, To Be or not to Bop, Barry Harris, Magnificent*.
- 36. Milestones (old)**
Comp. Miles Davis *The Immortal Charlie Parker*
- 37. Jordu**
Comp. Duke Jordan, *Clifford Brown; More Study in Brown*

The aforementioned suggested discography combines classic recordings of the compositions along with other recordings that convey the melody and harmony in a clear fashion. You are encouraged to research other pertinent recordings of these compositions.

UCF JAZZ STUDIES

REPERTOIRE LIST BY SEMESTER

FRESHMAN FALL SEMESTER

	COMPOSITION	NOTES
1	<i>Four</i>	Basic ii V I convergence, as well as deceptive convergence. Original recordings offer a wealth of improvisational information.
2	<i>Scrapple from the Apple</i>	"I've got rhythm" bridge with a different A section. Jazz vocabulary within the melody.
3	<i>Groovin' High</i>	Enclosures of chord tones embedded within the melody. Introduction to convergence to a dominant chord.
4	<i>Anthropology</i>	Introduction to AABA song form and I've got Rhythm. Chromatic melodic application.

FRESHMAN SPRING SEMESTER

	COMPOSITION	NOTES
1	<i>Sippin' at Bells</i>	Blues with triton and chromatic substitutions.
2	<i>Oleo</i>	Rhythmic displacement of a theme. Further study of "I've Got Rhythm" chord sequence.
3	<i>Yardbird Suite</i>	ii V I as a minor third sub. Bridge navigates through minor chords as i and ii chords.
4	<i>Half Nelson</i>	Deceptive cadence. Introduction to destabilization of harmony (the turnaround).

SOPHOMORE FALL SEMESTER

	COMPOSITION	NOTES
1	<i>Gingerbread Boy</i>	Blues. Introduction to the quartal and chromatic element in jazz.
2	<i>Ornithology</i>	Jazz vocabulary within the melody. ii V I convergence. Chromatic melodic information. ½ planing (triton subs) at the turnaround.
3	<i>Confirmation</i>	Jazz vocabulary. Introduction to chord sequence popularized by Parker. Upper extensions, and enclosures within the melody.
4	<i>Ceora</i>	ii V I's ascending and descending. Altered and natural ninths. (use of the two different jazz melodic minor scales on a dominant chord).

SOPHOMORE SPRING SEMESTER

	COMPOSITION	NOTES
1	<i>Prince Albert</i>	Jazz vocabulary, introduction to transposition of a chord sequence. Altered tones on dominant chords. Melodic inclusion of flat 9's, etc.
2	<i>Dig</i>	Rich jazz vocabulary. Convergence to the relative minor key, introduction to the cycle of 4ths. Application of 17 chords.
3	<i>Woody n' You</i>	Study in convergence to a minor key.
4	<i>Be Bop</i>	Bebop vocabulary. Converging to i minor from the V. Barry Harris' minor 6 diminished approach, the bebop minor scale.
5	<i>Joy Spring</i>	Transposition of a chord sequence. Minor third subs of a ii V I. Jazz Vocabulary.

JUNIOR FALL SEMESTER

	COMPOSITION	NOTES
1	<i>Cookin at the Continental</i>	Blues with a bridge. Jazz and blues vocabulary. Introduction to 4ths as a melodic device.
2	<i>Little Willie Leaps</i>	Bebop language, further study of descending ii V I's, as well as convergence to the relative minor.
3	<i>Donna lee</i>	Convergence to a relative minor key. Melody is rich with the jazz vocabulary. Descending dominant application, and introduction to the II chord as a dominant, or V/V.
4	<i>Daahoud</i>	In-depth look at major/relative minor relationships. Altered melodies on the ii V I.
5	<i>Impressions</i>	Introduction to modal, intervallic I and Quartal improvisation.

JUNIOR SPRING SEMESTER

	COMPOSITION	NOTES
1	<i>Airegin</i>	Extended song forms. Major and minor tonalities.
2	<i>Au Privave</i>	Rhythmically displacing a melody. Further study of the blues.
3	<i>Hot House</i>	In-depth melodic content. Original use of the diminished scale on a dominant chord (the bridge).
4	<i>Freedom Jazz Dance</i>	Introduction to quartal and intervallic improvisation
5	<i>Budo</i>	Bebop vocabulary. In-depth study of descending dominance as a substitution for the cycle. Tritone subs on the bridge.

SENIOR FALL SEMESTER

	COMPOSITION	NOTES
1	<i>Moments Notice</i>	Ascending ii V I. Pedal point playing.
2	<i>Softly as in a morning...</i>	Introduction to incorporating quartal and tertian playing. (A section versus the bridge).
3	<i>Vierd Blues</i>	Exemplary blues with rhythmic displacement.
4	<i>Tricotism</i>	Jazz vocabulary. Further use of the ii chord as a dominant. Use of the flat VI as a dominant chord.
5	<i>Room 608</i>	Use of the jazz melodic minor scale up $\frac{1}{2}$ on dominant chords (the bridge) as well as converging to a I chord as a dominant.

SENIOR SPRING SEMESTER

	COMPOSITION	NOTES
1	<i>Parisian Thoroughfare</i>	Major third relationships (the key center of the bridge). Be bop vocabulary, use of triplets in improvisation.
2	<i>Giant Steps</i>	Introduction to destabilizing harmony. Major third or chromatic thirds relations.
3	<i>Bean and the Boys</i>	Rich Bebop vocabulary. Extensive study of improvisation from major to relative minor key.
4	<i>Milestones (old)</i>	In-depth study in using the ii V I with fast harmonic rhythm.
5	<i>Jordu</i>	Dominant convergence utilizing the cycle to major and minor keys. Bebop vocabulary.

UCF JAZZ STUDIES EARTRAINING SEQUENCE

rev. 8/18

SEMESTER	CHORDS	CHORD PROGRESSIONS
FRESHMAN FALL	major 7, minor 7, major triad, minor triad	<ul style="list-style-type: none"> • ii7 V7 I • IV V7 I
FRESHMAN SPRING	all chords from the fall plus dominant 7, diminished 7	<ul style="list-style-type: none"> • ii7 V7 i • ii7b5, V7 i • all cumulative chord prog.
SOPHOMORE FALL	all cumulative chords plus m7b5, min9, dominant 9, minor maj 7, minor maj 9	<ul style="list-style-type: none"> • V7/V V7 I (II7 V7 I), • iv6 V7 I • all cumulative chord prog.
SOPHOMORE SPRING	all cumulative chords plus dominant flat 9, #9. 9#11, #9,#11, flat 9#11	<ul style="list-style-type: none"> • ii7 bii7 I • ii7 bII7 I • iii vi ii V7 I • all cumulative chord progressions
JUNIOR FALL	all cumulative chords plus, flat 5 #9, #5 flat 9,	<ul style="list-style-type: none"> • ii7 V7 ii7/biii V7/biii I(m3rd substitution) • I bIII7 bVIMaj7 bII7 I • all cumulative chord progressions
JUNIOR SPRING	all cumulative chords plus m6, m69, m69 #11	<ul style="list-style-type: none"> • Countdown sequence (sub for 4 bar ii V7 I) • iii vi ii bII7 I • all cumulative chord progressions
SENIOR FALL	all cumulative chords plus 13#11 9, 13#11 flat 9	<ul style="list-style-type: none"> • Augmented matrix sequence from <i>Giant Steps</i> • I vi ii bII7 I • all cumulative chord prog.
SENIOR SPRING	all cumulative chords plus #5 #9,	<ul style="list-style-type: none"> • bIII MAJ7 V7 i7 • all cumulative chord prog.

**UCF JAZZ STUDIES
SCALE STUDIES BY SEMESTER**

All tempos listed accordingly; scales to be performed as eighth notes.

FRESHMAN FALL SEMESTER

	SCALE	PATTERN	TEMPO/notes
1	MAJOR SCALES (all scales as eighth notes)	3rds. PATTERNS 1-4 & linear, full range	Sax, pno, guit. quarter note = 150 Tpt quarter note = 140 Bone quarter note = 140 Bass quarter note = 86 drums quarter note= 86
2	JAZZ MELODIC MINOR SCALES	3RDS. PATTERNS 3+4 & linear, full range	Sax, pno, guit. quarter note = 150 Tpt quarter note = 140 Bone quarter note = 140 Bass quarter note = 86 drums quarter note= 86
3	BE BOP MAJOR SCALES	Linear, full range from root, 3 rd , 5 th and 6 th .	Sax, pno, guit. quarter note = 150 Tpt quarter note = 140 Bone quarter note = 140 Bass quarter note = 86 drums quarter note= 86

FRESHMAN SPRING SEMESTER

	SCALE	PATTERN	TEMPO/notes
1	THE 7 TH SCALE	LINEAR, descending From all chord tones (rt, 3 rd , 5 th , lowered 7 th).	Sax, pno, guit. quarter note = 130 Tpt quarter note = 130 Bone quarter note = 130 Bass quarter note = 86 drums quarter note= 86
2	JAZZ MELODIC MINOR SCALES	3rds. PATTERNS 1-4 & linear, full range	Sax, pno, guit. quarter note = 150 Tpt quarter note = 140 Bone quarter note =140 Bass quarter note = 86 drums quarter note= 86
3	MAJOR SCALES (eighth notes)	3rds. PATTERNS 1-4 & linear, full range	Sax, pno, guit. quarter note = 175 Tpt quarter note = 150 Bone quarter note = 150 Bass quarter note = 86 drums quarter note=86

SOPHOMORE FALL SEMESTER

	SCALE	PATTERN	TEMPO/notes
1	MAJOR SCALES	3rds. PATTERNS 1-4 Arpeggios 1-4 & linear, full range	Sax, pno, guit. quarter note = 200 Tpt quarter note = 150 Bone quarter note =150 Bass quarter note = 86 drums quarter note=86
2	JAZZ MELODIC MINOR SCALES	3rds. PATTERNS 1-4 Arpeggios 1-4 & linear, full range	Sax, pno, guit. quarter note = 200 Tpt quarter note = 150 Bone quarter note =150 Bass quarter note = 86 drums quarter note=86
3	THE 7 TH SCALE FROM ALL CHORD TONES (rt, 3 rd , 5 th , lowered 7 th).	LINEAR	Sax, pno, guit. quarter note = 150 Tpt quarter note = 150 Bone quarter note = 150 Bass quarter note = 86 drums quarter note= 86
4	HARMONIC MINOR SCALE	3rds. PATTERNS 1-2.ARP. 1-2. Linear.	Sax, pno, guit. quarter note = 150 Tpt quarter note = 140 Bone quarter note = 140 Bass quarter note = 86 drums quarter note= 86

SOPHOMORE SPRING SEMESTER

	SCALE	PATTERN	TEMPO/notes
1	MAJOR SCALES (eighth notes)	INTRO TO QUARTAL STUDIES. 4ths. PATTERNS 1-4	Sax, pno, guit. quarter note = 130 Tpt quarter note = 120 Bone quarter note = 120 Bass quarter note = 86 drums quarter note= 76
2	THE 7 TH SCALE FROM ALL CHORD TONES	LINEAR	Sax, pno, guit. quarter note = 200 Tpt quarter note = 175 Bone quarter note = 175 Bass quarter note = 86 drums quarter note= 86
3	HARMONIC MINOR SCALE	3rds. PATTERNS 1-4 ARP. 1-4	Sax, pno, guit. quarter note = 150 Tpt quarter note = 140 Bone quarter note = 140 Bass quarter note =86 drums quarter note= 86
4	BEBOP HARMONIC MINOR 1 b2, 3 4 5 b6 b7,7,1	LINEAR. (application on a dominant chord).	Sax, pno, guit. quarter note = 150 Tpt quarter note = 150 Bone quarter note = 150 Bass quarter note = 86 drums quarter note= 86

JUNIOR FALL SEMESTER

	SCALE	PATTERN	TEMPO/notes
1	JAZZ MELODIC MINOR SCALES (eighth notes)	QUARTAL STUDIES. 4ths. PATTERNS 1-4	Sax, pno, guit. quarter note = 150 Tpt quarter note = 120 Bone quarter note = 120 Bass quarter note = 86 drums quarter note=76
2	WHOLE TONE SCALE	3rds. PATTERNS 1-4. linear application.	Sax, pno, guit. quarter note = 150 Tpt quarter note = 150 Bone quarter note = 150 Bass quarter note = 86 drums quarter note= 86
3	DIMINISHED SCALE (H/W)	3rds. PATTERNS 1-4 ARP 1-4 & LINEAR.	Sax, pno, guit. quarter note = 150 Tpt quarter note = 120 Bone quarter note = 120 Bass quarter note = 86 drums quarter note= 76
4	AUGMENTED SCALE	LINEAR	Sax, pno, guit. quarter note = 200 Tpt quarter note = 175 Bone quarter note = 175 Bass quarter note = 86 drums quarter note= 86

JUNIOR SPRING SEMESTER

	SCALE	PATTERN	TEMPO/notes
1	MAJOR PENTATONIC 1 2 3 5 6	LINEAR	Sax, pno, guit. quarter note = 150 Tpt quarter note = 140 Bone quarter note = 140 Bass quarter note = 86 drums quarter note= 76
2	MINOR 7 PENTATONIC 1 b3 4 5 b7	LINEAR	Sax, pno, guit. quarter note = 150 Tpt quarter note = 140 Bone quarter note = 140 Bass quarter note = 86 drums quarter note= 76
3	MINOR 6 PENTATONIC 1 b3 4 5 6	LINEAR	Sax, pno, guit. quarter note = 150 Tpt quarter note = 140 Bone quarter note = 140 Bass quarter note = 86 drums quarter note= 76
4	AUGMENTED SCALE	LINEAR & PATTERN 1-4	Sax, pno, guit. quarter note = 150 Tpt quarter note = 126 Bone quarter note = 126 Bass quarter note = 86 drums quarter note= 76

SENIOR FALL SEMESTER

	SCALE	PATTERN	TEMPO/notes
1	FLAT 2 PENTATONIC 1 b2 3 5 6	LINEAR & BERGONZI PATTERNS 1&5	Sax, pno, guit. quarter note = 150 Tpt quarter note = 140 Bone quarter note = 140 Bass quarter note = 86 drums quarter note= 76
2	HARMONIC MINOR SCALE	QUARTAL STUDIES. 4ths.PATTERNS 1-4	Sax, pno, guit. quarter note = 150 Tpt quarter note = 126 Bone quarter note = 126 Bass quarter note = 86 drums quarter note= 76
3	WHOLE TONE SCALE	QUARTAL STUDIES. 4ths. PATTERNS 1-4. linear application.	Sax, pno, guit. quarter note = 150 Tpt quarter note = 126 Bone quarter note = 126 Bass quarter note = 86 drums quarter note= 76

SENIOR SPRING SEMESTER

	SCALE	PATTERN	TEMPO/notes
1	WHOLE TONE PENTATONIC b1 b3 4 5 6	LINEAR & BERGONZI PATTERNS 1&5	Sax, pno, guit. quarter note = 150 Tpt quarter note = 126 Bone quarter note = 126 Bass quarter note = 86 drums quarter note= 76
2	FLAT 6 PENTATONIC 1 2 3 5 b6	LINEAR & BERGONZI PATTERNS 1&5	Sax, pno, guit. quarter note = 150 Tpt quarter note = 126 Bone quarter note = 126 Bass quarter note = 86 drums quarter note= 76
3	HARMONIC MINOR SCALE	QUARTAL STUDIES. 4ths. PATTERNS 1-4. linear application.	Sax, pno, guit. quarter note = 150 Tpt quarter note = 126 Bone quarter note = 126 Bass quarter note = 86 drums quarter note= 76
4	DIMINISHED SCALE (H/W).	QUARTAL STUDIES. 4ths. PATTERNS 1-4. linear application.	Sax, pno, guit. quarter note = 150 Tpt quarter note = 126 Bone quarter note = 126 Bass quarter note = 86 drums quarter note= 76

Scale Patterns for Saxophone

MAJOR SCALE

PATTERN #1: ASCENDING THIRDS

Two staves of music in G major (one sharp) and 4/4 time. The first staff shows an ascending scale with intervals of a third. The second staff shows the descending scale with intervals of a third.

PATTERN #2: DESCENDING THIRDS

Two staves of music in G major (one sharp) and 4/4 time. The first staff shows a descending scale with intervals of a third. The second staff shows the ascending scale with intervals of a third.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of music in G major (one sharp) and 4/4 time. The first staff shows an ascending scale with intervals of a third. The second staff shows a descending scale with intervals of a third.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Two staves of music in G major (one sharp) and 4/4 time. The first staff shows a descending scale with intervals of a third. The second staff shows an ascending scale with intervals of a third.

PATTERN #5: ASCENDING TRIPLETS

Two staves of music in G major (one sharp) and 4/4 time. The first staff shows ascending triplets of eighth notes. The second staff shows descending triplets of eighth notes.

SAXOPHONE PART

PATTERN #0: DESCENDING TRIPLETS

Two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains two measures of descending triplets, each marked with a '5' above the notes. The second staff contains two measures of descending triplets, also marked with a '5' above the notes.

PATTERN #1: ASCENDING THIRDS

Two staves of music in bass clef. The first staff contains two measures of ascending thirds, each marked with a '5' above the notes. The second staff contains two measures of ascending thirds, also marked with a '5' above the notes.

PATTERN #2: DESCENDING THIRDS

Two staves of music in bass clef. The first staff contains two measures of descending thirds, each marked with a '5' above the notes. The second staff contains two measures of descending thirds, also marked with a '5' above the notes.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of music in bass clef. The first staff contains two measures of ascending thirds, each marked with a '5' above the notes. The second staff contains two measures of descending thirds, each marked with a '5' above the notes.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Two staves of music in bass clef. The first staff contains two measures of descending thirds, each marked with a '5' above the notes. The second staff contains two measures of ascending thirds, each marked with a '5' above the notes.

PATTERN #5: ASCENDING TRIPLETS

Two staves of music in bass clef. The first staff contains two measures of ascending triplets, each marked with a '5' above the notes. The second staff contains two measures of ascending triplets, also marked with a '5' above the notes.

SAXOPHONE, PQ3

PATTERN #6: DESCENDING TRIPLETS

Two staves of music in G major. The first staff contains two measures of descending triplets, with the first measure starting on G4 and the second on F4. The second staff contains two measures of descending triplets, with the first measure starting on E4 and the second on D4. Each triplet is marked with a '3' above it.

DORIAN SCALE

PATTERN #1: ASCENDING THIRDS

Two staves of music in G major. The first staff contains two measures of ascending thirds, starting on G4 and moving up to B4. The second staff contains two measures of ascending thirds, starting on A4 and moving up to C5. Each pair of notes is marked with a '3' above it.

PATTERN #2: DESCENDING THIRDS

Two staves of music in G major. The first staff contains two measures of descending thirds, starting on G4 and moving down to E4. The second staff contains two measures of descending thirds, starting on F4 and moving down to D4. Each pair of notes is marked with a '3' above it.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of music in G major. The first staff contains two measures of ascending thirds, starting on G4 and moving up to B4. The second staff contains two measures of descending thirds, starting on B4 and moving down to G4. Each pair of notes is marked with a '3' above it.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Two staves of music in G major. The first staff contains two measures of descending thirds, starting on G4 and moving down to E4. The second staff contains two measures of ascending thirds, starting on E4 and moving up to G4. Each pair of notes is marked with a '3' above it.

SAXOPHONE, PG5

PATTERN #3: ASCENDING/DESCENDING THIRDS

PATTERN #4: DESCENDING/ASCENDING THIRDS

PATTERN #5: ASCENDING TRIPLETS

PATTERN #6: DESCENDING TRIPLETS

PATTERN #1: ASCENDING THIRDS

JAZZ MELODIC MINOR SCALE

SAXOPHONE, PG6



PATTERN 2: DESCENDING THIRDS



PATTERN #3: ASCENDING/DESCENDING THIRDS



PATTERN #4: DESCENDING/ASCENDING THIRDS



PATTERN #5: ASCENDING TRIPLETS



PATTERN #6: DESCENDING TRIPLETS



A musical staff in G major (one sharp) showing a sequence of eighth-note triplets. The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, 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PATTERN #0: DESCENDING TRIPLETS

PATTERN #1: ASCENDING THIRDS

HARMONIC MINOR SCALE

PATTERN #2: DESCENDING THIRDS

PATTERN #3: ASCENDING/DESCENDING THIRDS

PATTERN #4: DESCENDING/ASCENDING THIRDS



PATTERN #5: ASCENDING TRIPLETS



PATTERN #6: DESCENDING TRIPLETS



PATTERN #1: ASCENDING THIRDS



PATTERN #2: DESCENDING THIRDS



PATTERN #3: ASCENDING/DESCENDING THIRDS



Scale Patterns for Trumpet

MAJOR SCALE

PATTERN #1: ASCENDING THIRDS



PATTERN #2: DESCENDING THIRDS



PATTERN #3: ASCENDING/DESCENDING THIRDS



PATTERN #4: DESCENDING/ASCENDING THIRDS



PATTERN #5: ASCENDING TRIPLETS



PATTERN #6: DESCENDING TRIPLETS

PATTERN #1: ASCENDING THIRDS

PATTERN #2: DESCENDING THIRDS

PATTERN #3: ASCENDING/DESCENDING THIRDS

PATTERN #4: DESCENDING/ASCENDING THIRDS

PATTERN #5: ASCENDING TRIPLETS

PATTERN #0: DESCENDING TRIPLETS

TRUMPET SCALE PATTERNS PG 3

Two staves of music in G major (one sharp). The first staff shows a descending triplet pattern starting on G5, moving down to E4. The second staff continues the pattern, ending with a whole rest on the final G4.

DORIAN SCALE

PATTERN #1: ASCENDING THIRDS

Two staves of music in Bb major (two flats). The first staff shows an ascending third pattern starting on Bb4, moving up to D5. The second staff continues the pattern, ending with a whole rest on the final Bb4.

PATTERN #2: DESCENDING THIRDS

Two staves of music in Bb major (two flats). The first staff shows a descending third pattern starting on D5, moving down to Bb4. The second staff continues the pattern, ending with a whole rest on the final Bb4.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of music in Bb major (two flats). The first staff shows an ascending third pattern starting on Bb4, moving up to D5. The second staff shows a descending third pattern starting on D5, moving down to Bb4, ending with a whole rest.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Two staves of music in Bb major (two flats). The first staff shows a descending third pattern starting on D5, moving down to Bb4. The second staff shows an ascending third pattern starting on Bb4, moving up to D5, ending with a whole rest.

PATTERN #5: ASCENDING TRIPLETS

PATTERN #6: DESCENDING TRIPLETS

PATTERN #1: ASCENDING THIRDS

PATTERN #2: DESCENDING THIRDS

PATTERN #3: ASCENDING/DESCENDING THIRDS

PATTERN #4: DESCENDING/ASCENDING THIRDS

PATTERN #5: ASCENDING TRIPLETS

PATTERN #6: DESCENDING TRIPLETS

JAZZ MELODIC MINOR SCALE

PATTERN #1: ASCENDING THIRDS

PATTERN #2: DESCENDING THIRDS

PATTERN #3: ASCENDING/DESCENDING THIRDS

PATTERN #4: DESCENDING/ASCENDING THIRDS

PATTERN #5: ASCENDING TRIPLETS

PATTERN #6: DESCENDING TRIPLETS

PATTERN #1: ASCENDING THIRDS

PATTERN 2: DESCENDING THIRDS

Two staves of music in G major (one sharp). The first staff shows a descending scale with intervals of a third: G4, E4, C4, B3, A3, F3, D3, C2, B1, G1. The second staff shows the same scale with intervals of a third: G4, E4, C4, B3, A3, F3, D3, C2, B1, G1.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of music in G major. The first staff shows an ascending scale with intervals of a third: G4, B4, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The second staff shows a descending scale with intervals of a third: G4, E4, C4, B3, A3, F3, D3, C2, B1, G1.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Two staves of music in G major. The first staff shows a descending scale with intervals of a third: G4, E4, C4, B3, A3, F3, D3, C2, B1, G1. The second staff shows an ascending scale with intervals of a third: G4, B4, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

PATTERN #5: ASCENDING TRIPLETS

Two staves of music in G major. The first staff shows an ascending scale with triplets of eighth notes: G4, B4, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The second staff shows a descending scale with triplets of eighth notes: G4, E4, C4, B3, A3, F3, D3, C2, B1, G1.

PATTERN #6: DESCENDING TRIPLETS

Two staves of music in G major. The first staff shows a descending scale with triplets of eighth notes: G4, E4, C4, B3, A3, F3, D3, C2, B1, G1. The second staff shows an ascending scale with triplets of eighth notes: G4, B4, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

PATTERN #5: ASCENDING TRIPLETS

Two staves of music for Pattern #5. The first staff shows an ascending triplet scale starting on G4, moving up to G5. The second staff shows a descending triplet scale starting on G5, moving down to G4. Each triplet is marked with a '3' above the notes.

PATTERN #6: DESCENDING TRIPLETS

Two staves of music for Pattern #6. The first staff shows a descending triplet scale starting on G5, moving down to G4. The second staff shows an ascending triplet scale starting on G4, moving up to G5. Each triplet is marked with a '3' above the notes.

PATTERN #1: ASCENDING THIRDS

Two staves of music for Pattern #1. The first staff shows an ascending scale in G major (one sharp) with intervals of a third. The second staff shows a descending scale in G major with intervals of a third.

PATTERN #2: DESCENDING THIRDS

Two staves of music for Pattern #2. The first staff shows a descending scale in G major with intervals of a third. The second staff shows an ascending scale in G major with intervals of a third.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of music for Pattern #3. The first staff shows an ascending scale in G major with intervals of a third. The second staff shows a descending scale in G major with intervals of a third.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Musical notation for Pattern #4: Descending/Ascending Thirds. The first staff shows an ascending scale in G major (one sharp) with intervals of a third. The second staff shows the descending scale in G major with intervals of a third.

PATTERN #5: ASCENDING TRIPLETS

Musical notation for Pattern #5: Ascending Triplets. The first staff shows an ascending scale in G major with triplet eighth notes. The second staff shows the descending scale in G major with triplet eighth notes.

PATTERN #6: DESCENDING TRIPLETS

Musical notation for Pattern #6: Descending Triplets. The first staff shows a descending scale in G major with triplet eighth notes. The second staff shows the ascending scale in G major with triplet eighth notes.

Scale patterns for Trombone

MAJOR SCALE

PATTERN #1: ASCENDING THIRDS

Two staves of music in bass clef, 4/4 time. The first staff shows an ascending major scale starting on G2. The second staff shows the same scale with a third interval added to each note, creating a series of ascending thirds.

PATTERN #2: DESCENDING THIRDS

Two staves of music in bass clef, 4/4 time. The first staff shows a descending major scale starting on G3. The second staff shows the same scale with a third interval added to each note, creating a series of descending thirds.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of music in bass clef, 4/4 time. The first staff shows an ascending major scale starting on G2. The second staff shows the same scale with a third interval added to each note, creating a series of ascending and descending thirds.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Two staves of music in bass clef, 4/4 time. The first staff shows a descending major scale starting on G3. The second staff shows the same scale with a third interval added to each note, creating a series of descending and ascending thirds.

PATTERN #5: ASCENDING TRIPLETS

Two staves of music in bass clef, 4/4 time. The first staff shows an ascending major scale starting on G2. The second staff shows the same scale with a triplet of eighth notes added to each note, creating a series of ascending triplets.

TROMBONE, PG 2

PATTERN #0: DESCENDING TRIPLETS

Two staves of music in bass clef. The first staff contains two measures of descending triplets, each marked with a '5' above the notes. The second staff contains two measures of descending triplets, also marked with a '5' above the notes.

PATTERN #1: ASCENDING THIRDS

Two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains two measures of ascending thirds, each marked with a '5' above the notes. The second staff contains two measures of ascending thirds, also marked with a '5' above the notes.

PATTERN #2: DESCENDING THIRDS

Two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains two measures of descending thirds, each marked with a '5' above the notes. The second staff contains two measures of descending thirds, also marked with a '5' above the notes.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains two measures of ascending thirds, each marked with a '5' above the notes. The second staff contains two measures of descending thirds, each marked with a '5' above the notes.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains two measures of descending thirds, each marked with a '5' above the notes. The second staff contains two measures of ascending thirds, each marked with a '5' above the notes.

PATTERN #5: ASCENDING TRIPLETS

Two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains two measures of ascending triplets, each marked with a '5' above the notes. The second staff contains two measures of ascending triplets, also marked with a '5' above the notes.

TROMBONE, PG 3

PATTERN #6: DESCENDING TRIPLETS

Two staves of music in 3/4 time, key of D major. The first staff contains four measures of descending triplets, each marked with a '3' above the notes. The second staff contains four more measures of descending triplets, also marked with a '3' above the notes, followed by a whole rest in the final measure.

DORIAN SCALE

PATTERN #1: ASCENDING THIRDS

Two staves of music in 3/4 time, key of D minor. The first staff contains four measures of ascending thirds, each marked with a '3' above the notes. The second staff contains four more measures of ascending thirds, also marked with a '3' above the notes, followed by a whole rest in the final measure.

PATTERN #2: DESCENDING THIRDS

Two staves of music in 3/4 time, key of D minor. The first staff contains four measures of descending thirds, each marked with a '3' above the notes. The second staff contains four more measures of descending thirds, also marked with a '3' above the notes, followed by a whole rest in the final measure.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of music in 3/4 time, key of D minor. The first staff contains four measures of ascending thirds, each marked with a '3' above the notes. The second staff contains four measures of descending thirds, each marked with a '3' above the notes, followed by a whole rest in the final measure.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Two staves of music in 3/4 time, key of D minor. The first staff contains four measures of descending thirds, each marked with a '3' above the notes. The second staff contains four measures of ascending thirds, each marked with a '3' above the notes, followed by a whole rest in the final measure.

PATTERN #5: ASCENDING TRIPLETS

Two staves of music in bass clef with a key signature of one flat. The first staff contains four measures of ascending triplets, with the first measure starting on G2 and the last on G4. The second staff contains four measures of descending triplets, with the first measure starting on G4 and the last on G2. Each triplet is marked with a '3' above it.

PATTERN #6: DESCENDING TRIPLETS

Two staves of music in bass clef with a key signature of one flat. The first staff contains four measures of descending triplets, with the first measure starting on G4 and the last on G2. The second staff contains four measures of ascending triplets, with the first measure starting on G2 and the last on G4. Each triplet is marked with a '3' above it.

PATTERN #1: ASCENDING THIRDS

Two staves of music in treble clef with a key signature of one sharp. The first staff contains four measures of ascending thirds, starting on G4 and ending on G5. The second staff contains four measures of descending thirds, starting on G5 and ending on G4.

PATTERN 2: DESCENDING THIRDS

Two staves of music in treble clef with a key signature of one sharp. The first staff contains four measures of descending thirds, starting on G5 and ending on G4. The second staff contains four measures of ascending thirds, starting on G4 and ending on G5.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of music in treble clef with a key signature of one sharp. The first staff contains four measures of ascending thirds, starting on G4 and ending on G5. The second staff contains four measures of descending thirds, starting on G5 and ending on G4.

PATTERN #4: DESCENDING/ASCENDING THIRDS

PATTERN #5: ASCENDING TRIPLETS

PATTERN #6: DESCENDING TRIPLETS

JAZZ MELODIC MINOR SCALE

PATTERN #1: ASCENDING THIRDS

PATTERN #2: DESCENDING THIRDS

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of music. The first staff begins with a bass clef and a key signature of one flat (B-flat). It contains an ascending eighth-note scale followed by a descending eighth-note scale. The second staff continues the descending eighth-note scale.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Two staves of music. The first staff begins with a bass clef and a key signature of one flat (B-flat). It contains a descending eighth-note scale followed by an ascending eighth-note scale. The second staff continues the ascending eighth-note scale.

PATTERN #5: ASCENDING TRIPLETS

Two staves of music. The first staff begins with a bass clef and a key signature of one flat (B-flat). It contains an ascending eighth-note triplet scale. The second staff continues the ascending eighth-note triplet scale.

PATTERN #6: DESCENDING TRIPLETS

Two staves of music. The first staff begins with a bass clef and a key signature of one flat (B-flat). It contains a descending eighth-note triplet scale. The second staff continues the descending eighth-note triplet scale.

PATTERN #1: ASCENDING THIRDS

Two staves of music. The first staff begins with a treble clef and a key signature of two sharps (D major). It contains an ascending eighth-note scale. The second staff continues the ascending eighth-note scale.

PATTERN 2: DESCENDING THIRDS

Two staves of musical notation. The first staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains a sequence of descending eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, 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D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, 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D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, 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D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B-299, A-299, G-299, F#-299, E-299, D-299, C-299, B-300, A-300, G-300, F#-300

PATTERN #0: DESCENDING TRIPLETS

Two staves of musical notation for Pattern #0. The first staff begins with a bass clef and a key signature of one flat (B-flat). The music consists of descending eighth-note triplets across the staff. The second staff continues the pattern, ending with a double bar line.

PATTERN #1: ASCENDING THIRDS

Two staves of musical notation for Pattern #1. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of ascending intervals of a third, starting from a middle C. The second staff continues the pattern, ending with a double bar line.

PATTERN #2: DESCENDING THIRDS

Two staves of musical notation for Pattern #2. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of descending intervals of a third, starting from a middle C. The second staff continues the pattern, ending with a double bar line.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of musical notation for Pattern #3. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of ascending intervals of a third, followed by descending intervals of a third. The second staff continues the pattern, ending with a double bar line.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Two staves of musical notation for Pattern #4. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of descending intervals of a third, followed by ascending intervals of a third. The second staff continues the pattern, ending with a double bar line.

PATTERN #5: ASCENDING TRIPLETS

Two staves of musical notation for Pattern #5. The first staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The music consists of two measures of ascending triplets, each marked with a '5' above the first note. The second staff continues the pattern with two more measures of ascending triplets, also marked with a '5' above the first note.

PATTERN #6: DESCENDING TRIPLETS

Two staves of musical notation for Pattern #6. The first staff begins with a bass clef and a key signature of three sharps (F#, C#, G#). The music consists of two measures of descending triplets, each marked with a '5' above the first note. The second staff continues the pattern with two more measures of descending triplets, also marked with a '5' above the first note.

PATTERN #0: DESCENDING TRIPLETS

Two staves of musical notation for Pattern #0. The first staff contains two measures of descending triplets, each marked with a '5' above the notes. The second staff contains two measures of descending triplets, also marked with a '5' above the notes. The notes are eighth notes.

DORIAN SCALE

PATTERN #1: ASCENDING THIRDS

Two staves of musical notation for Pattern #1. The first staff contains two measures of ascending thirds, each marked with a '3' above the notes. The second staff contains two measures of ascending thirds, also marked with a '3' above the notes. The notes are eighth notes.

PATTERN #2: DESCENDING THIRDS

Two staves of musical notation for Pattern #2. The first staff contains two measures of descending thirds, each marked with a '3' above the notes. The second staff contains two measures of descending thirds, also marked with a '3' above the notes. The notes are eighth notes.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of musical notation for Pattern #3. The first staff contains two measures of ascending thirds, each marked with a '3' above the notes. The second staff contains two measures of descending thirds, each marked with a '3' above the notes. The notes are eighth notes.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Two staves of musical notation in G major. The first staff shows an ascending sequence of thirds: G4-A4-B4-C5, followed by a descending sequence: B4-A4-G4-F4-E4-D4-C4. The second staff continues the descending sequence: B3-A3-G3-F3-E3-D3-C3, followed by an ascending sequence: B2-A2-G2-F2-E2-D2-C2, ending with a whole note C2.

PATTERN #5: ASCENDING TRIPLETS

Two staves of musical notation in G major. The first staff shows ascending triplets: G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-D5-E5, D5-E5-F5, E5-F5-G5. The second staff continues the ascending triplets: G5-A5-B5, A5-B5-C6, B5-C6-D6, C6-D6-E6, D6-E6-F6, E6-F6-G6.

PATTERN #6: DESCENDING TRIPLETS

Two staves of musical notation in G major. The first staff shows descending triplets: G4-A4-B4, A4-G4-F4, G4-F4-E4, F4-E4-D4, E4-D4-C4, D4-C4-B3. The second staff continues the descending triplets: A3-B3-C4, B3-A3-G3, A3-G3-F3, G3-F3-E3, F3-E3-D3, E3-D3-C3.

JAZZ MELODIC MINOR SCALE

PATTERN #1: ASCENDING THIRDS

Two staves of musical notation in G major. The first staff shows ascending thirds: G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-D5-E5, D5-E5-F5, E5-F5-G5. The second staff shows descending thirds: G5-F5-E5, F5-E5-D5, E5-D5-C5, D5-C5-B4, C5-B4-A4, B4-A4-G4.

PATTERN 2: DESCENDING THIRDS

Two staves of musical notation for Pattern 2. The first staff is in treble clef and the second in bass clef. The key signature has one flat (B-flat). The melody consists of descending eighth-note pairs, with the second note of each pair being a third below the first. The pattern starts on G4 in the treble and F3 in the bass, moving down to C3.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of musical notation for Pattern #3. The first staff is in treble clef and the second in bass clef. The key signature has one flat (B-flat). The melody consists of ascending eighth-note pairs followed by descending eighth-note pairs, with the second note of each pair being a third above or below the first. The pattern starts on G4 in the treble and F3 in the bass, moving up to C5 and then down to C3.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Two staves of musical notation for Pattern #4. The first staff is in treble clef and the second in bass clef. The key signature has one flat (B-flat). The melody consists of descending eighth-note pairs followed by ascending eighth-note pairs, with the second note of each pair being a third below or above the first. The pattern starts on G4 in the treble and F3 in the bass, moving down to C3 and then up to C5.

PATTERN #5: ASCENDING TRIPLETS

Two staves of musical notation for Pattern #5. The first staff is in treble clef and the second in bass clef. The key signature has one flat (B-flat). The melody consists of ascending eighth-note triplets. Each triplet is marked with a '5' above it, indicating a quintuplet. The pattern starts on G4 in the treble and F3 in the bass, moving up to C5.

PATTERN #0: DESCENDING TRIPLETS

Two staves of musical notation for Pattern #0. The first staff begins with a treble clef and a key signature of one flat (B-flat). The pattern consists of descending eighth-note triplets across the staff. The second staff continues the pattern, ending with a double bar line.

PATTERN #1: ASCENDING THIRDS

HARMONIC MINOR SCALE

Two staves of musical notation for Pattern #1. The first staff begins with a treble clef and a key signature of one flat. The pattern consists of ascending intervals of a third. The second staff continues the pattern, ending with a double bar line.

PATTERN #2: DESCENDING THIRDS

Two staves of musical notation for Pattern #2. The first staff begins with a treble clef and a key signature of one flat. The pattern consists of descending intervals of a third. The second staff continues the pattern, ending with a double bar line.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of musical notation for Pattern #3. The first staff begins with a treble clef and a key signature of one flat. The pattern consists of ascending intervals of a third, followed by descending intervals of a third. The second staff continues the pattern, ending with a double bar line.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Musical notation for Pattern #4: Descending/Ascending Thirds. The pattern is written on two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music consists of eighth notes with a descending sequence in the first half and an ascending sequence in the second half, with a key signature of one flat.

PATTERN #5: ASCENDING TRIPLETS

Musical notation for Pattern #5: Ascending Triplets. The pattern is written on two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music consists of eighth notes with ascending triplets in the first half and descending triplets in the second half, with a key signature of one flat.

PATTERN #6: DESCENDING TRIPLETS

Musical notation for Pattern #6: Descending Triplets. The pattern is written on two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music consists of eighth notes with descending triplets in the first half and ascending triplets in the second half, with a key signature of one flat.

Scale Patterns for Guitar

MAJOR SCALE

PATTERN #1: ASCENDING THIRDS

Two staves of musical notation for Pattern #1: Ascending Thirds. The first staff begins with a treble clef and a 4/4 time signature. The melody consists of eighth notes in an ascending sequence, with some notes beamed in pairs. The second staff continues the pattern, ending with a double bar line.

PATTERN #2: DESCENDING THIRDS

Two staves of musical notation for Pattern #2: Descending Thirds. The first staff continues the ascending sequence from the previous pattern. The second staff shows the descending sequence, with notes beamed in pairs, ending with a double bar line.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of musical notation for Pattern #3: Ascending/Descending Thirds. The first staff continues the ascending sequence. The second staff shows the descending sequence, ending with a double bar line.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Two staves of musical notation for Pattern #4: Descending/Ascending Thirds. The first staff continues the descending sequence. The second staff shows the ascending sequence, ending with a double bar line.

PATTERN #5: ASCENDING TRIPLETS

Two staves of musical notation for Pattern #5: Ascending Triplets. The first staff features ascending eighth notes grouped in triplets, each marked with a '3' above it. The second staff continues the pattern, ending with a double bar line.

PATTERN #0: DESCENDING TRIPLETS

Two staves of musical notation for Pattern #0. The first staff contains two measures of descending triplets, with a '5' above each triplet. The second staff contains two measures of descending triplets, also with a '5' above each triplet. The notes are in a descending sequence across the staves.

DIORIAN SCALE

PATTERN #1: ASCENDING THIRDS

Two staves of musical notation for Pattern #1. The first staff contains two measures of ascending thirds, with a '5' above each pair of notes. The second staff contains two measures of ascending thirds, also with a '5' above each pair of notes. The notes are in an ascending sequence across the staves.

PATTERN #2: DESCENDING THIRDS

Two staves of musical notation for Pattern #2. The first staff contains two measures of descending thirds, with a '5' above each pair of notes. The second staff contains two measures of descending thirds, also with a '5' above each pair of notes. The notes are in a descending sequence across the staves.

PATTERN #3: ASCENDING/DESCENDING THIRDS

Two staves of musical notation for Pattern #3. The first staff contains two measures of ascending thirds, with a '5' above each pair of notes. The second staff contains two measures of descending thirds, with a '5' above each pair of notes. The notes are in an ascending sequence in the first measure and a descending sequence in the second measure across the staves.

PATTERN #4: DESCENDING/ASCENDING THIRDS

Two staves of musical notation for Pattern #4. The first staff contains two measures of descending thirds, with a '5' above each pair of notes. The second staff contains two measures of ascending thirds, with a '5' above each pair of notes. The notes are in a descending sequence in the first measure and an ascending sequence in the second measure across the staves.



PATTERN #5: ASCENDING TRIPLETS



PATTERN #6: DESCENDING TRIPLETS



JAZZ MELODIC MINOR SCALE

PATTERN #1: ASCENDING THIRDS



PATTERN #2: DESCENDING THIRDS



PATTERN #3: ASCENDING/DESCENDING THIRDS





PATTERN #4: DESCENDING/ASCENDING THIRDS



PATTERN #5: ASCENDING TRIPLETS



PATTERN #6: DESCENDING TRIPLETS



HARMONIC MINOR SCALE

PATTERN #1: ASCENDING THIRDS



PATTERN #2: DESCENDING THIRDS





PATTERN #3: ASCENDING/DESCENDING THIRDS



PATTERN #4: DESCENDING/ASCENDING THIRDS



PATTERN #5: ASCENDING TRIPLETS



PATTERN #6: DESCENDING TRIPLETS



FOUR 3RD AND 7TH VOICINGS

MILES DAVIS

E^bMAJ⁷ **E^bMIN⁷** **A^b7**

5

FMIN⁷ **A^bMIN⁷** **D^b7**

9

E^bMAJ⁷ **F[#]MIN⁷** **B⁷** **FMIN⁷** **B^b7**

13

1. **GMIN⁷** **F[#]MIN⁷** **B⁷** **FMIN⁷** **B^b7**

17

2. **GMIN⁷** **G^bMIN⁷** **FMIN⁷** **B^b7** **E^bMAJ⁷** **FMIN⁷** **B^b7**

70

SCRAPPLE FROM THE APPLE

3RD AND 7TH VOICINGS

CHARLIE PARKER

Chord progression: GMIN⁷ C⁷ GMIN⁷ C⁷ FMAJ⁷ B^{b7} B^{DIM} FMAJ⁷ GMIN⁷ AMIN⁷ D⁷

Chord progression: GMIN⁷ C⁷ GMIN⁷ C⁷ FMAJ⁷ B^{b7} B^{DIM} FMAJ⁷ C⁷ FMAJ⁷

Chord progression: EMIN⁷ A⁷ AMIN⁷ D⁷ DMIN⁷ G⁷ GMIN⁷ C⁷

Chord progression: GMIN⁷ C⁷ GMIN⁷ C⁷ FMAJ⁷ B^{b7} B^{DIM} FMAJ⁷ C⁷ FMAJ⁷

GROOVIN' HIGH

3RD AND 7TH VOICINGS

DIZZY GILLESPIE

E^bMAJ⁷ **A^{MIN}7** **D⁷**

E^bMAJ⁷ **G^{MIN}7** **C⁷**

F⁷ **F^{MIN}7** **B^b7**

1. **G^{MIN}7** **F[#]MIN⁷** **F^{MIN}7** **B^b7**

2. **F^{MIN}7** **A^bMIN⁷** **D^b7** **E^bMAJ⁷** **C⁷** **F^{MIN}7** **B^b7**

ANTHROPOLOGY

3RD AND 7TH VOICINGS

CHARLIE PARKER

5

B^b_{MAJ7} G^7 C_{MIN7} F^7 D_{MIN7} G_{MIN7} C^7 F^7

11

B^b7 E^b7 A^b7 D_{MIN7} G^7 C_{MIN7} F^7 D_{MIN7} G_{MIN7} C_{MIN7} F^7 B^b_{MAJ7}

1. 2.

19

D^7 D^7 G^7 G^7 C^7 C^7 C_{MIN7} F^7

23

B^b_{MAJ7} G^7 C_{MIN7} F^7 D_{MIN7} G_{MIN7} C^7 F^7

B^b7 E^b7 A^b7 D_{MIN7} G^7 C_{MIN7} F^7 B^b_{MAJ7}

SIPPIN' AT BELLS 3RD AND 7TH VOICINGS

MILES DAVIS

F^{MAJ7}
B^{b7}
F^{MAJ7}
F^{#MIN7}
B⁷

B^{b7}
B^{bMIN7}
E^{b7}
A^{MIN7}
A^{bMIN7}

G^{MIN7}
G^{bMAJ7/C}
F^{MAJ7}
G^{MIN7}
C⁷

LAST X TO ϕ

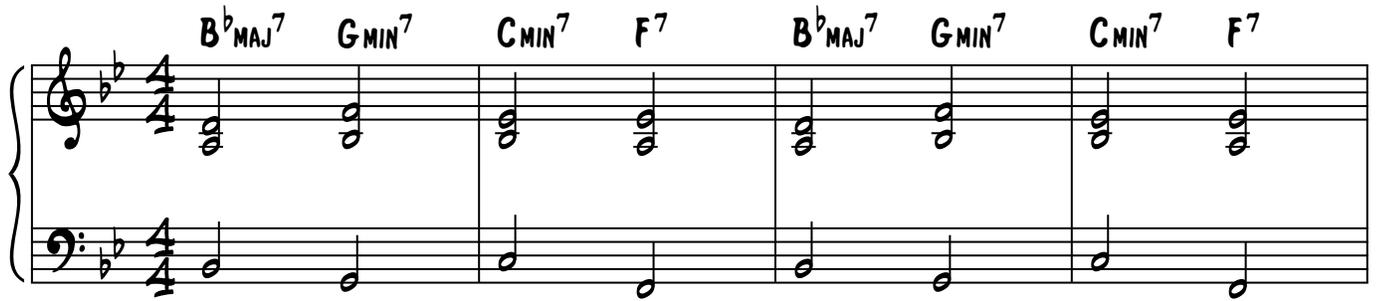
ϕ **F^{MAJ7}**

OLEO

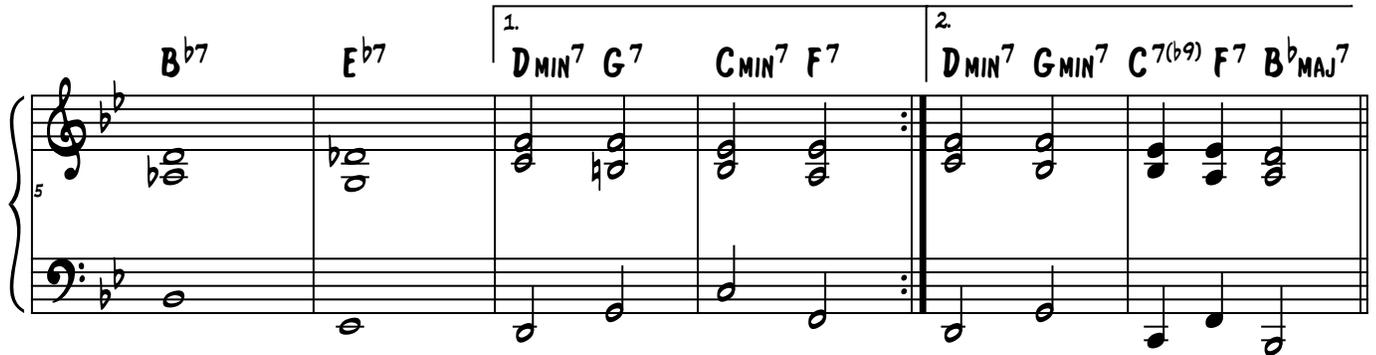
3RD AND 7TH VOICINGS

SONNY ROLLINS

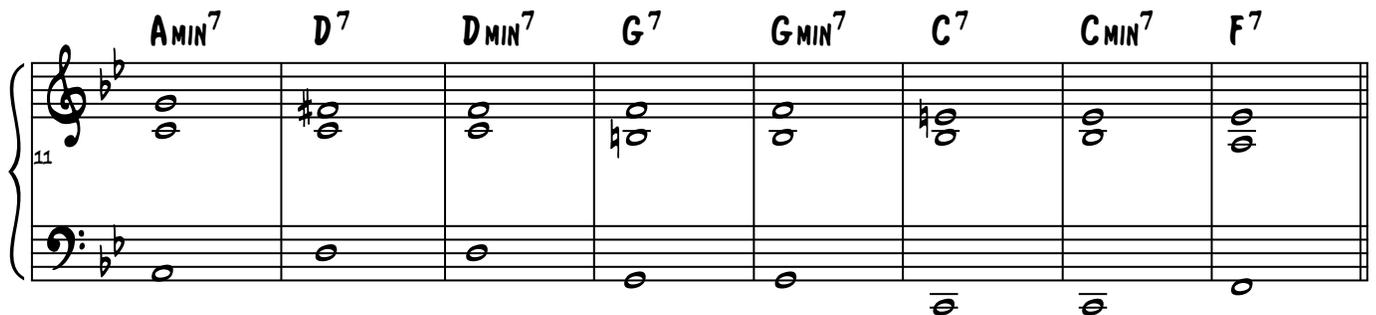
B^bMAJ⁷ GMIN⁷ CMIN⁷ F⁷ B^bMAJ⁷ GMIN⁷ CMIN⁷ F⁷



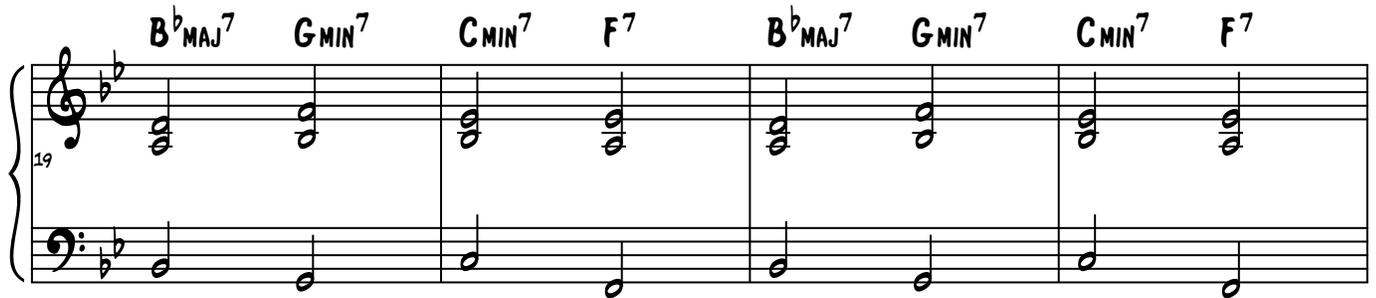
B^b7 E^b7 **1. DMIN⁷ G⁷ CMIN⁷ F⁷** **2. DMIN⁷ GMIN⁷ C⁷(b9) F⁷ B^bMAJ⁷**



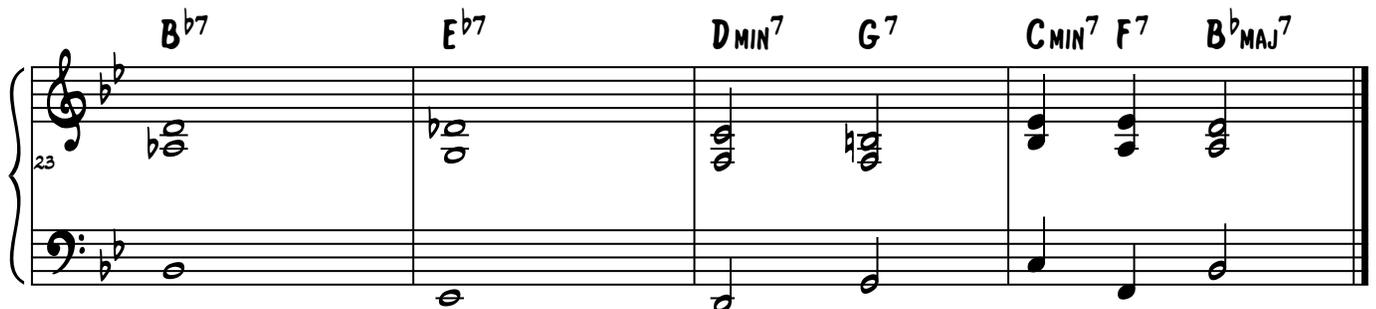
AMIN⁷ D⁷ DMIN⁷ G⁷ GMIN⁷ C⁷ CMIN⁷ F⁷



B^bMAJ⁷ GMIN⁷ CMIN⁷ F⁷ B^bMAJ⁷ GMIN⁷ CMIN⁷ F⁷



B^b7 E^b7 DMIN⁷ G⁷ CMIN⁷ F⁷ B^bMAJ⁷



YARDBIRD SUITE

3RD AND 7TH VOICINGS

CHARLIE PARKER

Chords: CMAJ⁷ FMIN⁷ B^{b7} CMAJ⁷ B^{b7} A⁷

5

Chords: DMIN⁷ G⁷ EMIN⁷ A⁷ DMIN⁷ G⁷

1.

Chords: CMAJ⁷ F#MIN^{7(b5)} B^{7(b9)} EMIN⁷ F#MIN^{7(b5)} B^{7(b9)} EMIN⁷ A⁷

2.

Chords: DMIN⁷ EMIN^{7(b5)} A^{7(b9)} D⁷ DMIN⁷ G⁷ CMAJ⁷ FMIN⁷ B^{b7}

Chords: CMAJ⁷ B^{b7} A⁷ DMIN⁷ G⁷ CMAJ⁷ DMIN⁷ G⁷

HALF NELSON

3RD AND 7TH VOICINGS

MILES DAVIS

Chord progression: CMAJ⁷ CMAJ⁷ FMIN⁷ B^{b7}

The first system of music is in 4/4 time. It consists of four measures. The first measure is CMAJ⁷ with a 3rd voicing (C4, E4, G4, Bb4) in the treble and a 7th voicing (C3, B2) in the bass. The second measure is CMAJ⁷ with a 3rd voicing (C4, E4, G4, Bb4) in the treble and a 7th voicing (C3, B2) in the bass. The third measure is FMIN⁷ with a 3rd voicing (Bb3, Ab4, Gb4, F4) in the treble and a 7th voicing (F2) in the bass. The fourth measure is B^{b7} with a 3rd voicing (Bb3, Ab4, Gb4, F4) in the treble and a 7th voicing (Bb2) in the bass.

Chord progression: CMAJ⁷ CMAJ⁷ BMIN⁷ E⁷ B^{bMIN}⁷ E^{b7}

The second system of music is in 4/4 time. It consists of six measures. The first measure is CMAJ⁷ with a 3rd voicing (C4, E4, G4, Bb4) in the treble and a 7th voicing (C3, B2) in the bass. The second measure is CMAJ⁷ with a 3rd voicing (C4, E4, G4, Bb4) in the treble and a 7th voicing (C3, B2) in the bass. The third measure is BMIN⁷ with a 3rd voicing (Bb3, Ab4, Gb4, F4) in the treble and a 7th voicing (Bb2) in the bass. The fourth measure is E⁷ with a 3rd voicing (E4, G4, Bb4, A4) in the treble and a 7th voicing (E2) in the bass. The fifth measure is B^{bMIN}⁷ with a 3rd voicing (Bb3, Ab4, Gb4, F4) in the treble and a 7th voicing (Bb2) in the bass. The sixth measure is E^{b7} with a 3rd voicing (E4, G4, Bb4, A4) in the treble and a 7th voicing (Eb2) in the bass.

Chord progression: A^{bMAJ}⁷ A^{bMAJ}⁷ A^{MIN}⁷ D⁷

The third system of music is in 4/4 time. It consists of four measures. The first measure is A^{bMAJ}⁷ with a 3rd voicing (Ab3, Gb4, F4, Eb4) in the treble and a 7th voicing (Ab2) in the bass. The second measure is A^{bMAJ}⁷ with a 3rd voicing (Ab3, Gb4, F4, Eb4) in the treble and a 7th voicing (Ab2) in the bass. The third measure is A^{MIN}⁷ with a 3rd voicing (Ab3, Gb4, F4, Eb4) in the treble and a 7th voicing (A2) in the bass. The fourth measure is D⁷ with a 3rd voicing (D4, F4, Ab4, G4) in the treble and a 7th voicing (D2) in the bass.

Chord progression: DMIN⁷ G⁷ EMIN⁷ E^{b7} A^{bMAJ}⁷ D^{b7}

The fourth system of music is in 4/4 time. It consists of six measures. The first measure is DMIN⁷ with a 3rd voicing (D4, F4, Ab4, G4) in the treble and a 7th voicing (D2) in the bass. The second measure is G⁷ with a 3rd voicing (G4, Bb4, Ab4, F4) in the treble and a 7th voicing (G2) in the bass. The third measure is EMIN⁷ with a 3rd voicing (E4, G4, Bb4, A4) in the treble and a 7th voicing (E2) in the bass. The fourth measure is E^{b7} with a 3rd voicing (E4, G4, Bb4, A4) in the treble and a 7th voicing (Eb2) in the bass. The fifth measure is A^{bMAJ}⁷ with a 3rd voicing (Ab3, Gb4, F4, Eb4) in the treble and a 7th voicing (Ab2) in the bass. The sixth measure is D^{b7} with a 3rd voicing (D4, F4, Ab4, G4) in the treble and a 7th voicing (Db2) in the bass.

Open Voicings

for the ii V7 I progression
Step wise motion

Measures 1-8: E-9, A9, DΔ9, DΔ9, D-9, G9, CΔ9, CΔ9

Measures 9-16: C-9, F9, BbΔ9, BbΔ9, Bb-9, Eb9, AbΔ9, AbΔ9

Measures 17-24: Ab-9, Db9, GbΔ9, GbΔ9, F#9, B9, Eb9, Eb9 (1/2 STEP MOTION)

Measures 25-32: F-9, Bb9, EbΔ9, EbΔ9, Eb-9, Ab9, DbΔ9, DbΔ9

(STEP WISE MOTION)

Musical notation for measures 33-40. The notation is written on a grand staff (treble and bass clefs). The chords are: C#9 (measures 33-34), F#9 (measures 34-35), Bb9 (measures 35-36), Bb9 (measures 36-37), B-9 (measures 37-38), E9 (measures 38-39), AΔ9 (measures 39-40), and AΔ9 (measures 40-41). The bass line shows stepwise motion in the root of the chords.

Musical notation for measures 41-48. The notation is written on a grand staff (treble and bass clefs). The chords are: A-9 (measures 41-42), D9 (measures 42-43), GΔ9 (measures 43-44), GΔ9 (measures 44-45), G-9 (measures 45-46), C9 (measures 46-47), FΔ9 (measures 47-48), and FΔ9 (measures 48-49). The bass line shows stepwise motion in the root of the chords.

Open Voicings

for the ii V7 I progression

1/2 step motion

Measures 1-8: E-9, A13, DΔ9, DΔ9, Eb-9, Ab13, DbΔ9, DbΔ9

Measures 9-16: D-9, G13, CΔ9, CΔ9, C#9, F#13, BΔ9, BΔ9

Measures 17-24: C-9, F13, BbΔ9, BbΔ9, B-9, E13, AΔ9, AΔ9

Measures 25-32: Bb-9, Eb13, AbΔ9, AbΔ9, A-9, D13, GΔ9, GΔ9

Musical notation for measures 93-100. The notation is written on a grand staff with treble and bass clefs. Above the staff, the following chords are indicated: $A\flat-9$, $D\flat13$, $G\flat\Delta^9$, $G\flat\Delta^9$, $G-9$, $C13$, $F\Delta^9$, and $F\Delta^9$. The notes are written in a style that suggests a specific voicing, with some notes beamed together. Measure numbers 93 through 100 are written below the staff.

Musical notation for measures 41-48. The notation is written on a grand staff with treble and bass clefs. Above the staff, the following chords are indicated: $F\sharp-9$, $B13$, $E\Delta^9$, $E\Delta^9$, $F-9$, $B\flat13$, $E\flat\Delta^9$, and $E\flat\Delta^9$. The notes are written in a style that suggests a specific voicing, with some notes beamed together. Measure numbers 41 through 48 are written below the staff.

Open Voicings

for the ii b5 V7 b9 i progression

Chord progression: E-7(b5) A7(b9) D-7 D-7 Eb-7(b5) Ab7(b9) C#-7

Measures 1-8: E-7(b5), A7(b9), D-7, D-7, Eb-7(b5), Ab7(b9), C#-7

Chord progression: D-7(b5) G7(b9) C-7 C#-7(b5) F#7(b9) B-7

Measures 9-16: D-7(b5), G7(b9), C-7, C#-7(b5), F#7(b9), B-7

Chord progression: C-7(b5) F7(b9) Bb-7 B-7(b5) E7(b9) A-7

Measures 17-24: C-7(b5), F7(b9), Bb-7, B-7(b5), E7(b9), A-7

Chord progression: Bb-7(b5) Eb7(b9) Ab-7 A-7(b5) D7(b9) G-7

Measures 25-32: Bb-7(b5), Eb7(b9), Ab-7, A-7(b5), D7(b9), G-7

lesson 1 - Jazz Theory II - pg 2

Ab-7(b5) Db7(b9) Gb-7 G-7(b5) C7(b9) F-7

33 34 35 36 37 38 39 40

F#-7(b5) Bb7(b9) E-7 F-7(b5) Bb7(b9) Eb-7

41 42 43 44 45 46 47 48

Open Voicings

for the ii5 V7#9 i
progression

Chord progression: E-7(b5) A7(#9) A7(b9) D-7 D-7 Eb-7(b5) Ab7(#9) Ab7(b9) C#-7

Chord progression: D-7(b5) G7(#9) G7(b9) C-7 C#-7(b5) F#7(#9) F#7(b9) B-7

Chord progression: C-7(b5) F7(#9) F7(b9) Bb-7 B-7(b5) E7(#9) E7(b9) A-7

Chord progression: Bb-7(b5) Eb7(#9) Eb7(b9) Ab-7 A-7(b5) D7(#9) D7(b9) G-7

lesson 1 - Jazz Theory II - pg 2

Handwritten musical notation for piano accompaniment, showing two systems of chords and bass lines. The first system covers measures 93-100 and the second system covers measures 41-48. Chords include $A^b-7(b5)$, $D^b7(\#9)$, $D^b7(b9)$, G^b-7 , $G-7(b5)$, $C7(\#9)$, $C7(b9)$, $F-7$, $F^\#-7(b5)$, $B^b7(\#9)$, $B^b7(b9)$, $E-7$, $F-7(b5)$, $B^b7(\#9)$, $B^b7(b9)$, and E^b-7 .

Ted Dunbar

Jazz Theory 1

Chord Sheet
ii V7 I chord progression and substitutions
around the circle of 4ths

Prof. Rupert

1 $G-7(b9)$ 2 $C7(\#9)$ 3 $F\#7(b9)$ 4 $F\#7$ 5 $C-9$ 6 $F\#9(b9)$ 7 $Bb9$ 8

9 $F-11$ 10 $Bb7(b9)$ 11 $Bb7(\#9)$ 12 $Eb9$ 13 $Eb9$ 14 $Bb-11$ 15 $A\#9(b9)$ 16 $Ab9$ 17 Ab

18 $Eb-9(b9)$ 19 $Ab7(\#9)$ 20 $Db9(\#9)$ 21 $Db9$ 22 $Ab-9$ 23 $G\#9(b9)$ 24 $Gb9$ 25 $Gb9$

26 $F\#9(b9)$ 27 $F\#9$ 28 $Bb9$ 29 $Bb9$ 30 $F\#9$ 31 $Bb7(\#9)$ 32 $E9$ 33 $E9$

34 $Ab7(\#9)$ 35 $Bb9$ 36 $A9$ 37 $E-9$ 38 $A7(b9)$ 39 $D9(\#9)$ 40 $D9$

41 $A-9$ 42 $D\#9(b9)$ 43 $Ab9(\#9)$ 44 $G9$ 45 $D7(\#9)$ 46 $G\#9(b9)$ 47 $C9$ 48 $C9$ 49 $Ab-7$

50 $G-7$ 51 $E9$ 52 $C-7$ 53 $F\#9(\#9)$ 54

Have You Met Miss Jones?

Piano Voicings/Rupert (4th voicings)

First system of piano voicings. Chords: F^Δ7, D^Δ15(b⁹), G⁻7, C^Δ15(b⁹), A⁻7, D⁻7.

Second system of piano voicings. Chords: 1. A^b-7, D^b15(#11), G⁻7, C^Δ15(b⁹); 2. C⁻7, F^Δ15(b⁹).

Third system of piano voicings. Chords: B^bΔ⁷, A^b-7, D^b7(#9), G^bΔ⁷, E⁻7, A⁷(b⁹), D^Δ7, A^b-7, D^b9.

Fourth system of piano voicings. Chords: G^bΔ⁷, G⁻7, C⁷(#11), F^Δ7, D^Δ15(b⁹), G⁻7, C^Δ15(b⁹).

Fifth system of piano voicings. Chords: A⁻7, D⁷, G⁻7, C^Δ15(b⁹), F^Δ7, F^Δ7.

Rhythm Changes

Piano Voicings

Rupert

$Bb\Delta^9$ $G7(\#9)$ $C-9$ $F13(b9)$ $D-9$ $G7(b9)$ $C-9$ $F7(\#9)$ $Bb13$ $E7(\#9)$ $Eb\Delta^9$ $Eb-7$

$D-9$ $G7(\#9)$ $C-7$ $F7(\#9)$ $C-7$ $F7(\#9)$ $Bb9$

$A-9$ $D13(b9)$ $G9(b5)$ $G9$ $G-9$ $C13(b9)$

$F9(b5)$ $F9$ $Bb\Delta^9$ $B\Delta^7$ $C-7$ $C\#7$ $D-9$ $D\Delta^9$ $C-9$ $F13(b9)$

$Bb13$ $E7(\#9)$ $Eb\Delta^7$ $E\Delta^7$ $C-9$ $F7(\#9)$ $Bb9$

Confirmation

Piano Voicings

F^o7 E-7(b5) A7(#9) D-7 D^b-7 C-9 F13(b9) B^b13 A-7 A^b-7

1. G7(b5) G-7 C7(b9) G-7 C7(b9) F^o7

C-9 F13(b9) A/B^b B^b13 Eb-11 Ab+7

D^b9 G-7 C7(b9) F^o7 E-7(b5) A7(#9) D-7 D^b-7 C-9 F13(b9)

B^b13 A-7 A^b-7 G-7 C7(b9) F^o7

DONNA LEE

Piano Voicings

Ab⁹ Gb¹³ F¹³ Bb⁹ Bb⁻⁹ Eb7(^{#11}/_{b9}) Ab⁹ Eb-11 Ab¹³

This system contains the first eight measures of piano voicings. The key signature is three flats (Bb, Eb, Ab). The time signature is common time (C). The notation shows chords in both the treble and bass staves. Above the treble staff, the following chords are indicated: Ab⁹, Gb¹³, F¹³, Bb⁹, Bb⁻⁹, Eb7(^{#11}/_{b9}), Ab⁹, and Eb-11 Ab¹³.

Db⁹ Db⁻⁹ Ab/C F¹³ Bb7(b5) Bb7 Bb⁻⁹ Eb¹³(b9)

This system contains the next eight measures of piano voicings. The key signature remains three flats. The notation shows chords in both the treble and bass staves. Above the treble staff, the following chords are indicated: Db⁹, Db⁻⁹, Ab/C, F¹³, Bb7(b5), Bb7, Bb⁻⁹, and Eb¹³(b9).

Ab⁹ Gb¹³ F¹³ Bb⁹ G-7(b5) C7(#9) F-6 C7(#9)

This system contains the next eight measures of piano voicings. The key signature remains three flats. The notation shows chords in both the treble and bass staves. Above the treble staff, the following chords are indicated: Ab⁹, Gb¹³, F¹³, Bb⁹, G-7(b5), C7(#9), F-6, and C7(#9).

F-6 G-7(b5) C7(#9) F-6 Bb(Δ7) C-9 F7(^{#11}/_{b9}) Bb-9 Eb7(^{#11}/_{b9}) Ab⁹

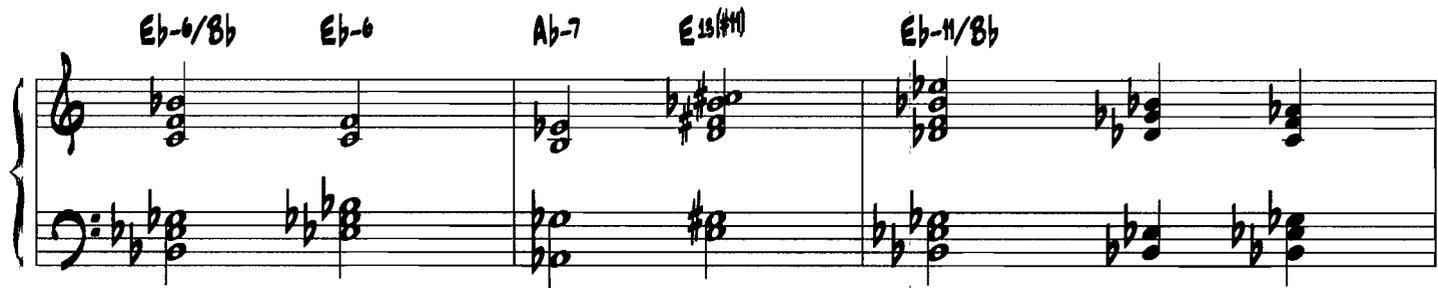
This system contains the final eight measures of piano voicings. The key signature remains three flats. The notation shows chords in both the treble and bass staves. Above the treble staff, the following chords are indicated: F-6, G-7(b5) C7(#9), F-6, Bb(Δ7), C-9 F7(^{#11}/_{b9}), Bb-9 Eb7(^{#11}/_{b9}), and Ab⁹.

round midnight - pg 2

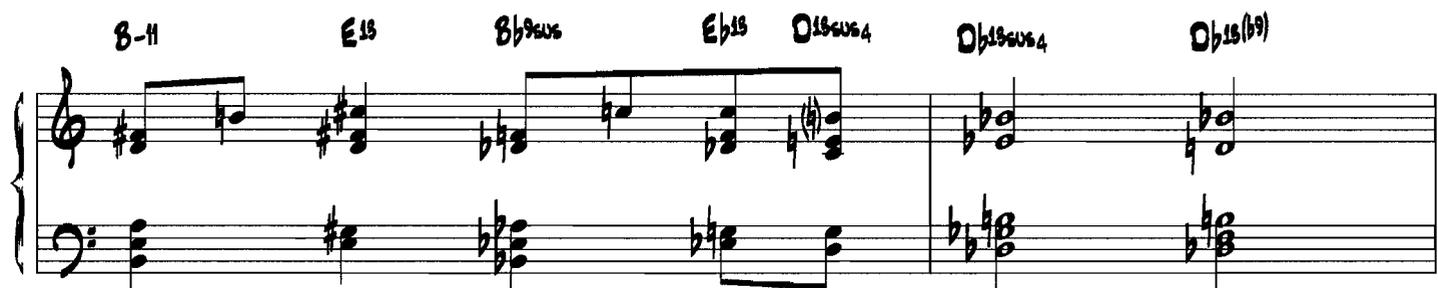
Ab-9 Bb7(#9) C-7(b9) F7(#9) Db13sus4 Db13 B7sus4 B13 A13sus4 A13 F-11 E7(#9)



Eb-6/Bb Eb-6 Ab-7 E13(#11) Eb-11/Bb



B-11 E13 Bb9sus Bb13 Db13sus4 Db13sus4 Db13(b9)



Gb13/Bb G13/B Ab7(b9) D7(#9) C-7(b9) B7(b9) Bb9sus Bb7(b9)



Eb/8b



The Days of Wine and Roses

Piano Voicings

Chord progression: F^{o7}, Eb7(9#11), D7(9#11), G-11/D

Chord progression: Eb7(9#11), Bb-7, Eb7, F^{o9}, D-9, Ab7(b9), G-7, G-7/F

Chord progression: E-7, A7, D-11, G¹³, G-7, C7(9#11)

Chord progression: F^{o7}, Eb7(9#11), D7(9#11), D7(b9), G-9, G-9, Ab-9, A-9

Chord progression: Eb13sus4, Eb13, F^{o9}, D-7, B-7(b9), E7(b9)

Chord progression: A-7, D7(9#11), G-7, C13(b9), F^{o9}, (Ab13, Db^{o7}, Gb9(b9))

Con Alma

Piano Voicings

$E^{\Delta 7}$
 $A\flat 7/E\flat$
 $C\sharp 7$
 B^{15}
 $B\flat 7$
 $B\flat 7(\sharp 5)$
 $E\flat^{\Delta 7}$
 $A\flat 7$

The first system of piano voicings consists of two staves. The treble clef staff contains chords: $E^{\Delta 7}$ (F#4, G#5), $A\flat 7/E\flat$ (Bb4, Cb5), $C\sharp 7$ (D#4, E#5), B^{15} (A4, B5), $B\flat 7$ (Ab4, Bb5), $B\flat 7(\sharp 5)$ (Ab4, Bb5, C#6), $E\flat^{\Delta 7}$ (Fb4, Gb5), and $A\flat 7$ (Gb4, Ab5). The bass clef staff contains chords: $E^{\Delta 7}$ (G2, B2), $A\flat 7/E\flat$ (Bb2, Cb3), $C\sharp 7$ (Eb3, F#3), B^{15} (A2, B2), $B\flat 7$ (Ab2, Bb3), $B\flat 7(\sharp 5)$ (Ab2, Bb3, C#4), $E\flat^{\Delta 7}$ (Gb2, Ab3), and $A\flat 7$ (Gb2, Ab3).

$D\flat^{\Delta 7}$
 $F7/C$
 $B\flat 7$
 $A\flat^{15}$
 $G7$
 $D\flat 7(\sharp 11)$
 $C^{\Delta 7}$

The second system of piano voicings consists of two staves. The treble clef staff contains chords: $D\flat^{\Delta 7}$ (Eb4, Fb5), $F7/C$ (Ab4, Bb5), $B\flat 7$ (Ab4, Bb5), $A\flat^{15}$ (Gb4, Ab5), $G7$ (F#4, G5), $D\flat 7(\sharp 11)$ (Cb4, Db5, Eb6), and $C^{\Delta 7}$ (D4, E5). The bass clef staff contains chords: $D\flat^{\Delta 7}$ (Bb2, Cb3), $F7/C$ (C2, Eb3), $B\flat 7$ (Ab2, Bb3), $A\flat^{15}$ (Gb2, Ab3), $G7$ (F#2, G3), $D\flat 7(\sharp 11)$ (Cb2, Db3, Eb4), and $C^{\Delta 7}$ (C2, D3).

$C-7(b9)$
 $F7(b9)$
 $F\sharp 9$
 B^{15}

The third system of piano voicings consists of two staves. The treble clef staff contains chords: $C-7(b9)$ (Bb4, C5, D5, Eb6), $F7(b9)$ (Eb4, F5, G5, Ab6), $F\sharp 9$ (E#4, F#5, G#5, Ab6), and B^{15} (A4, B5). The bass clef staff contains chords: $C-7(b9)$ (Bb2, C3), $F7(b9)$ (Eb2, F3), $F\sharp 9$ (E#2, F#3), and B^{15} (A2, B3).

$E^{\Delta 9}$
 $E^{\Delta 9}$
 $F-11$
 $B\flat^{15}$

The fourth system of piano voicings consists of two staves. The treble clef staff contains chords: $E^{\Delta 9}$ (F#4, G#5, A#5, B#6), $E^{\Delta 9}$ (F#4, G#5, A#5, B#6), $F-11$ (Eb4, F5, G5, Ab6, Bb6), and $B\flat^{15}$ (Ab4, Bb5). The bass clef staff contains chords: $E^{\Delta 9}$ (F#2, G#3), $E^{\Delta 9}$ (F#2, G#3), $F-11$ (Eb2, F3, G3, Ab4, Bb4), and $B\flat^{15}$ (Ab2, Bb3).

$E^{\Delta 7}$
 $A\flat 7/E\flat$
 $C\sharp 7$
 B^{15}
 $B\flat 7$
 $B\flat 7(\sharp 5)$
 $E\flat^{\Delta 7}$
 $A\flat 7$

The fifth system of piano voicings consists of two staves. The treble clef staff contains chords: $E^{\Delta 7}$ (F#4, G#5), $A\flat 7/E\flat$ (Bb4, Cb5), $C\sharp 7$ (D#4, E#5), B^{15} (A4, B5), $B\flat 7$ (Ab4, Bb5), $B\flat 7(\sharp 5)$ (Ab4, Bb5, C#6), $E\flat^{\Delta 7}$ (Fb4, Gb5), and $A\flat 7$ (Gb4, Ab5). The bass clef staff contains chords: $E^{\Delta 7}$ (G2, B2), $A\flat 7/E\flat$ (Bb2, Cb3), $C\sharp 7$ (Eb3, F#3), B^{15} (A2, B2), $B\flat 7$ (Ab2, Bb3), $B\flat 7(\sharp 5)$ (Ab2, Bb3, C#4), $E\flat^{\Delta 7}$ (Gb2, Ab3), and $A\flat 7$ (Gb2, Ab3).

$D\flat^{\Delta 7}$
 $F7/C$
 $B\flat 7$
 $A\flat^{15}$
 $G7$
 $D\flat 7(\sharp 11)$
 $C^{\Delta 7}$

The sixth system of piano voicings consists of two staves. The treble clef staff contains chords: $D\flat^{\Delta 7}$ (Eb4, Fb5), $F7/C$ (Ab4, Bb5), $B\flat 7$ (Ab4, Bb5), $A\flat^{15}$ (Gb4, Ab5), $G7$ (F#4, G5), $D\flat 7(\sharp 11)$ (Cb4, Db5, Eb6), and $C^{\Delta 7}$ (D4, E5). The bass clef staff contains chords: $D\flat^{\Delta 7}$ (Bb2, Cb3), $F7/C$ (C2, Eb3), $B\flat 7$ (Ab2, Bb3), $A\flat^{15}$ (Gb2, Ab3), $G7$ (F#2, G3), $D\flat 7(\sharp 11)$ (Cb2, Db3, Eb4), and $C^{\Delta 7}$ (C2, D3).

Prince Albert

(All the things you are)

Piano Voicings

Rupert

Chord labels: $D\flat 7(\sharp 9)$ $C 7(\sharp 9)$

Chord labels: $F-7$ $B\flat-7$ $E\flat 9$ $A\flat 9$ $D\flat 9$ $D-7$ $G 13(\sharp 11)$ $C 6$

Chord labels: $C-7$ $F-7$ $B\flat 7(b9)$ $E\flat 9$ $A\flat 9$ $A-7$ $D 7(b9)$ $G 9$ $E 7(\sharp 9)$

Chord labels: $A-9$ $D 13(b9)$ $G 9$ $F\sharp-9$ $B 13(b9)$ $E 9$ $C 7(\sharp 9)$

Chord labels: $F-7$ $B\flat-7$ $E\flat 9$ $A\flat 9$ $D\flat 9$ $D\flat-9$ $C-9$ $B 9(\flat 7)$

Chord labels: $B\flat-9$ $E\flat 13(b9)$ $A\flat 9$ $(G-7(b5))$ $C 7(\sharp 9)$

I could write a book

Piano Voicings

Rupert

Chord progression: Eb⁹ C-9 F-9 Bb13(b9) Eb^{Δ7} C-7 F-7 Bb13(b9)

Chord progression: Eb^{Δ7} C-9 F-11 D-11(b5) G13(b9)

1. Chord progression: C-7 C-/B C-/Bb A-7(b5) D13(b9) G-7 C9 C-7 F7(b9) F-11 Bb13(b5)

2. Chord progression: C- C-/B Bb-11 Eb7(b9) Ab^{Δ7} Db13(b9)

Chord progression: Eb^{Δ7} C-9 F-7 Bb7sus4(b9) Eb⁹

JOY SPRING

CLIFFORD BROWN

Piano Voicings

Rupert

F Δ 9 (D-H) G-9 C \sharp 13(b9) F Δ 9 (D-H) B \flat -9 E \flat 7(b9)

A-9 D7(b9) G-9 C \sharp 13(b9) F \flat Ab-9 D \flat 13

G \flat Δ 9 (Eb-H) Ab-9 D \flat 13(b9) G \flat Δ 9 (Eb-H) B-9 E7(b9)

B \flat -9 E \flat 7(b9) Ab-9 D \flat 13(b9) G \flat Δ 9 A-9 D13

G Δ 9 G-9 C \sharp 13(b9) F Δ 9 F-9 B \flat 13(b9)

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First system of jazz piano chords. The key signature has one flat (B-flat). The chords are: EbΔ9, Ab-9, Db13(b9), Gb6, G-9, and C13(b9). The notation shows the chord voicings in both treble and bass clefs.

Second system of jazz piano chords. The key signature has one flat (B-flat). The chords are: FΔ9, (D-11), G-9, C13(b9), FΔ9, (D-11), Bb-9, and Eb7(b9). The notation shows the chord voicings in both treble and bass clefs.

Third system of jazz piano chords. The key signature has one flat (B-flat). The chords are: A-9, D7(b9), G-9, C13(b9), and F6. The notation shows the chord voicings in both treble and bass clefs.

Giant Steps

Piano Voicings

First system of piano voicings for 'Giant Steps'. The key signature is B-flat major (two flats). The system consists of two staves (treble and bass clef) with a brace on the left. Above the staves are seven chord symbols: Bb9, D13, G7, Bb13, EbA7, A-9, and D9. The notes are written as whole notes in the treble clef and half notes in the bass clef.

Second system of piano voicings for 'Giant Steps'. The system consists of two staves (treble and bass clef) with a brace on the left. Above the staves are seven chord symbols: GbA7, Bb13, EbA7, F#13, BbA7, F-7, and Bb9. The notes are written as whole notes in the treble clef and half notes in the bass clef.

Third system of piano voicings for 'Giant Steps'. The system consists of two staves (treble and bass clef) with a brace on the left. Above the staves are seven chord symbols: EbA9, A-9, D9, GbA7, C#-7, and F#9. The notes are written as whole notes in the treble clef and half notes in the bass clef.

Fourth system of piano voicings for 'Giant Steps'. The system consists of two staves (treble and bass clef) with a brace on the left. Above the staves are seven chord symbols: BbA7, F-7, Bb9, EbA9, C#-7, and F#9. The notes are written as whole notes in the treble clef and half notes in the bass clef. The system ends with a double bar line.

Selected Required Texts and supplies

Freshmen Year

Jamey Aebersold
volume: 3 the ii V I
progression
Earmaster pro
streaming music service

Sophomore Year

Jamey Aebersold volumes:
3 The ii V I progression
16 ii v's cycles and turnarounds.
The earmaster pro
Streaming music service

Junior Year

Jerry Bergonzi, Pentatonics, Advance music
Jerry Bergonzi, The Jazz Line, Advance music.
Streaming music service

Senior Year

As assigned by the workshop or applied teacher.
Streaming music service

This is a basic list. For other required texts and supplies see your applied and jazz workshop instructors.

Jazz Studies Recitals

The Junior and Senior recitals for jazz studies majors will be performed in the 6th and 8th semesters of study. Faculty oversight for each recital will be primarily through the Jazz Workshop instructor, and the jazz workshop will be the group used for the recital.

Compositions and arrangements for the recital will be cleared through the jazz workshop instructor. The aforementioned will be conveyed to applied teachers as well by the student via e mail, with a c.c. to the jazz workshop instructor. For other criteria regarding recitals see the music department handbook.

Recitals require:

1. Demonstration of the appropriate level of technical proficiency .
2. **Performance of the repertoire by memory .**
3. Performance with correct intonation and rhythmic accuracy.
4. Stylistic comprehension using standard jazz forms and improved improvisational skills.

Recital scheduling will be completed in the 5th and 7th semesters by the student, who must confer with the jazz workshop instructor and their applied professor. Recital hearings are required. Criteria for the recital hearings are listed in the UCF Music department handbook.