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2. Sing the same tune using syllables instead of lyrics. Keep the syllables relatively simple. (Refer to Chapter 6 for more about syllables.)

F7                      Bb7                      F7                      /  
 ba    da - ba dot dot dot    da ya da doo-dot                      da - ba  
 Bb7                      Bb7                      F7                      /  
 da - ba dot dot dot    da ya da doo-dot                      ba - ba  
 G-7                      C7b13                      F7                      C7b13  
 dot dot da - ya dot    dot dot da yoo-dot

3. Sing it again, making variations in the rhythm, and maybe a note change or two.

F7                      Bb7                      F7                      /  
 ba    da - ba doo-dot dot    ba da doo-da— yoo-dot                      ba - ba  
 F7                      Bb7                      F7                      /  
 da - ba doo-dot dot    ba da doo-da— doo-dot                      ba - ba  
 G-7                      C7b13                      F7                      C7b13  
 da - dot    ba da - dl da - dl    da - da - da— ba doo-bop

EXERCISE 7-F

The next set of exercises are also designed to be sung with accompaniment track 1 on the CD. It is recommended that you repeat each of the one-bar exercises four times each, and each of the two-bar exercises twice. All exercises below correspond to an F7 chord or a blues progression in F. Certainly, they can also be transposed to accommodate blues in other keys as necessary.

1.  ba da - ba da - dot

2.  doot da - ba doo-dot

3.  dot da - ba da - dot

4.  doo-ba-doo doot - n-doo—

5.  doo - ya doo - dot

6.  da - ya da ba doo dee - da

7.  deel-ya deel-ya doo-dot

8.  dot da - ba doo - da

9.  doo dot dee - ba doo - da—

10.  doo-ba doo-ya doo-ba doo-ya dee-ya doo-dot

11.  da - ba doo - ba dee-ya doo - da—" dot

12.  dool - ya doo - ba doot - n doo - ba doo - yoo-dot

13.  da - n - da da - ba-doo da-dot ba da yoo-dot

On this next progression, a C natural minor (Aeolian) scale may be used:

FIGURE 8-D

i-7	vi-7	ii $\emptyset$ 7	V7sus( $\flat$ 9)
C-7	F-7	D $\emptyset$ 7	G7sus( $\flat$ 9)

The figure shows two musical staves. The top staff contains four measures of a C-7 chord, represented by a treble clef, a key signature of two flats (Bb and Eb), and a series of diagonal slashes. The bottom staff shows the C natural minor scale (Aeolian) starting on C4, with notes C, D, Eb, E, F, G, Ab, and A, each held for one measure.

### Exercises for Diatonic Chord Progressions in Minor Keys

Sing each exercise along with the corresponding CD track. (The scale used as a basis for these exercises is harmonic minor.)

#### EXERCISE 8-C



1. C-6 D $\emptyset$ 7 G7 $\flat$ 9

doo - ya doo bop bop ba dat - n doo - da —

The first line of exercise 1 shows a treble clef with a key signature of two flats (Bb and Eb). It contains three measures of music. The first measure is C-6, the second is D $\emptyset$ 7, and the third is G7 $\flat$ 9. The notes are C4, D4, Eb4, E4, F4, G4, Ab4, and A4.

F-6 G $\emptyset$ 7 C7 $\flat$ 9

doo - ya doo bop bop ba dat - n doo - da —

The second line of exercise 1 shows a treble clef with a key signature of two flats (Bb and Eb). It contains three measures of music. The first measure is F-6, the second is G $\emptyset$ 7, and the third is C7 $\flat$ 9. The notes are F4, G4, Ab4, A4, Bb4, C5, D5, and Eb5.

2. B $\flat$ -6 C $\emptyset$ 7 F7 $\flat$ 9

da - n da - ba da - ba da - ba da - ya dee - dot

The first line of exercise 2 shows a treble clef with a key signature of three flats (Bb, Eb, and Ab). It contains three measures of music. The first measure is B $\flat$ -6, the second is C $\emptyset$ 7, and the third is F7 $\flat$ 9. The notes are Bb4, C5, D5, Eb5, F5, G5, Ab5, and Bb5.

E $\flat$ -6 F $\emptyset$ 7 B $\flat$ 7 $\flat$ 9

da - n da - ba da - ba da - ba da - ya dee - dot

The second line of exercise 2 shows a treble clef with a key signature of three flats (Bb, Eb, and Ab). It contains three measures of music. The first measure is E $\flat$ -6, the second is F $\emptyset$ 7, and the third is B $\flat$ 7 $\flat$ 9. The notes are Eb4, F4, G4, Ab4, Bb4, C5, D5, and Eb5.

EXERCISE II-B



Experiment with motive development using the accompaniment track 1 on the CD: the blues track. (Turn the vocals off to listen to the rhythm section alone.) Blues chord progressions lend themselves well to the use of motives and motive development. Start with a 2-bar idea and see how long you can go using it as a seed for the rest of the solo. Remember, the original idea can be lengthened, fragmented, inverted, transposed, and so on. Here is an example:

The musical notation for Exercise II-B consists of three lines of music in 4/4 time, each with lyrics underneath. The first line starts with a 2-bar idea: *ba - ba da - ba da - bop* (chords: F7, Bb7) and continues with *ba doo-dot* (chord: F7). The second line continues with *ba doo-dot* (chord: Bb7) and *yoo-da* (chord: F7). The third line continues with *doo-da* (chord: G-7) and *doo-dot* (chords: C7b13, F7, C7b13).

## Sequence

Sequence is simply the transposition of a melodic shape into different keys or to different starting notes. The melodic intervals of a sequence may be exactly the same:

FIGURE II-C

Figure II-C shows a melodic sequence on a single staff. It starts with a quarter note G4, followed by a halfstep up to A4, another halfstep up to B4, a halfstep up to C5, and a final halfstep up to D5. Brackets above the notes indicate each interval as a 'halfstep'.

or it may be that only the general melodic shape is retained:

FIGURE II-D

Figure II-D shows a melodic sequence on a single staff. It starts with a quarter note G4, followed by a 3rd interval up to B4, a 4th interval up to C5, and a 5th interval up to F5. Brackets above the notes indicate these intervals.



### Exercises for Sequential Patterns

Sing through the following sequential patterns in exercises 11-C with track 10 on the CD. Use your own choice of syllables. After listening to the vocal demonstrations of each pattern on the CD, it is recommended that you sing each sequence with the rhythm section tracks alone, one at a time, though all 12 key centers before moving on to the next.

EXERCISES II-C



1. E-7 A7 D-7 G7 C-7 F7 B $\flat$  $\Delta$ 7

A-7 D7 G-7 C7 F-7 B $\flat$ 7 E $\flat$  $\Delta$ 7

2. D-7 G7 C-7 F7 B $\flat$ -7 E $\flat$ 7 A $\flat$  $\Delta$ 7

G-7 C7 F-7 B $\flat$ 7 E $\flat$ -7 A $\flat$ 7 D $\flat$  $\Delta$ 7

3. C-7 F7 B $\flat$ -7 E $\flat$ 7 A $\flat$ -7 D $\flat$ 7 G $\flat$  $\Delta$ 7

F-7 B $\flat$ 7 E $\flat$ -7 A $\flat$ 7 C $\sharp$ -7 F $\sharp$ 7 B $\Delta$ 7



### *Straight-8th Etude*

bop ba doo-dot ya doot - n doo-dot bop bop ba doo-dot

doo - ba-doo-dl doo dot ba doo-ee oo-da bop doo-va doo-ah dot doo-dot ba

- ya-ba doo-dot ba ba da-dn doo-wee oo-da bop ba da-dl-a-ba da-dl-a-ba dee-dot