

REGARDING READING

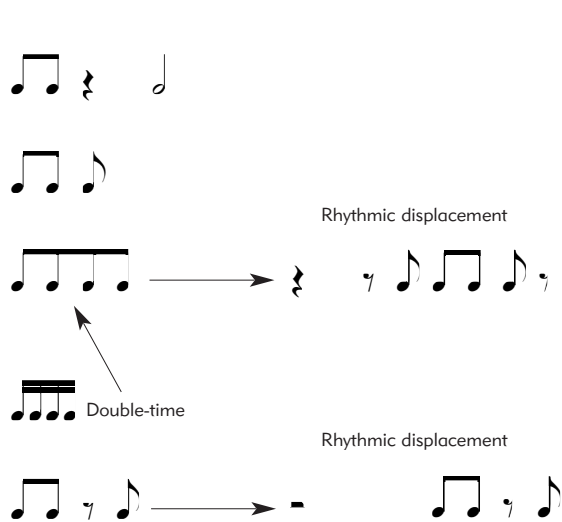
It's important to remember that there are only so many possible combinations of half, quarter, eighth and sixteenth notes/rests, plus triplets, that can be written within a bar of 4/4 or 3/4 time. The more you read typical jazz rhythms the easier it will get. It's really just a matter of "doing it," over and over! A basic tip for reading music is to divide the bar in half, visualizing an imaginary broken bar line separating each half of the bar. Here are some examples:



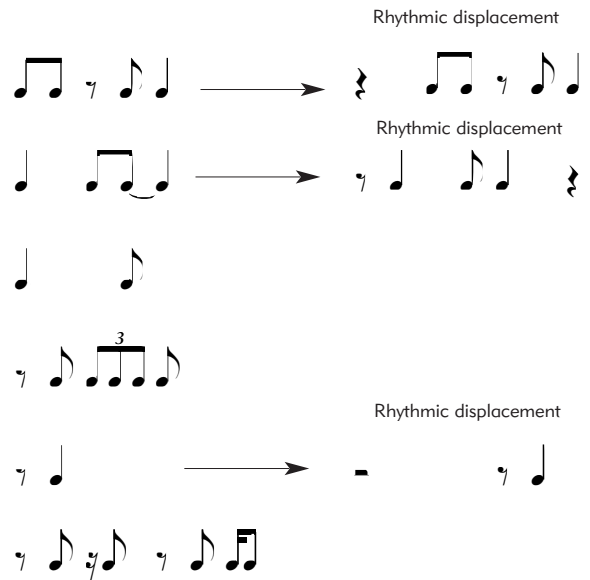
Another tip is to look ahead a few notes/beats whenever you can.

Ein weiterer Tip ist, immer einige Noten/Takte vorauszuschauen.

SOME RHYTHMS USED IN THIS BOOK



EINIGE RHYTHMEN, DIE IN DIESEM BUCH VERWENDET WERDEN



As you play through the various illustrated rhythms for the etudes in this book, you'll notice some similarities between these rhythms. The rhythm chart above points out some of these similarities – mostly in the form of "rhythmic displacement." Rhythmic displacement is one device used by composers, arrangers, and improvisers to develop a motif, thus adding interest and excitement to the music. Here are a few rhythmic displacement exercises you can try. Be creative and try transposing or applying them to other scale and chord types.

Sie werden beim Durchspielen der, über den einzelnen Etüden notierten Rhythmen, Ähnlichkeiten feststellen. Das obige Beispiel zeigt einige davon – hauptsächlich in Form von "rhythmischer Verschiebung" (rhythmic displacement). Rhythmische Verschiebung ist ein von Komponisten, Arrangeuren und improvisierenden Musikern verwendetes Mittel zur Entwicklung eines Motivs. Das macht die Musik spannend und interessant, und man erzeugt Ideenvielfalt und Abwechslung. Nachfolgend einige Übungen zur rhythmischen Verschiebung, die Sie versuchen können. Lassen Sie dabei ruhig Ihrer Kreativität freien Lauf, indem Sie sie transponieren und auf andere Skalen- und Akkordtypen übertragen.



ETUDE 10

GUIDE TONE VERSION
(based on the chord changes to "All Of Me")



Track 10 (Duo Play-Along)
Track 35 (Play-Along)

11

13

17

21

25

29

33



ETUDE 10

(based on the chord changes to "All Of Me")



Track 10 (Listening)
Track 35 (Play-Along)

F6 A7
 ② III II

D7 D7⁹ G-
 5 3 3

A7^{b5} A7 D-
 V ② V 2 2

G7 G7^{b5} G- C7
 13 VI V

FΔ A7^{b9}
 V

D7^{b9} D7^{#9} G- F[#]- G-
 21 IV III 3

B^bΔ B^b-7 E^b-7 A-7 D9
 23 II

G7 G-7 C7 F6
 25 V ④ 2



ETUDE 19

GUIDE TONE VERSION
(based on the chord changes to "Body And Soul")



Track 19 (Duo Play-Along)
Track 44 (Play-Along)

INTR F⁷- F⁷- F⁷-/1 D⁹

(DRUM)

D^b G⁷ F⁷- F⁹

F⁷- F⁹-/1 C F⁷ E^{-b}6

F⁷- E⁷ F⁷- A⁷ 7^b 5^b D^b F⁷

F⁷- F⁹- F⁹-/1 D⁹

D^b G⁷ F⁷- F⁹

F⁷- F⁹-/1 C F⁷ E^{-b}6

F⁷- E⁷ F⁷- A⁷ 7^b 5^b D^b F⁷



ETUDE 19

(based on the chord changes to "Body And Soul")



Track 19 (Listening)
Track 44 (Play-Along)

INTRO F⁷- F⁷-/1 F⁷-/1 D⁹

(DRUM)

D^b G⁷ F⁷- F⁷-

F⁷- F⁷-/1 C F⁷ E⁷-b⁹

F⁷- E⁷ F⁷- A⁷ 7^b 5^b D^b F⁷ 13^b

F⁷- F⁷- F⁷-/1 D⁹

D^b G⁷ F⁷- F⁷-

F⁷- F⁷-/1 C F⁷ E⁷-b⁹

F⁷- E⁷ F⁷- A⁷ 7^b 5^b D^b F⁷ 13^b



ETUDE 23

GUIDE TONE VERSION
(based on the chord changes to "Lover Man")



Track 23 (Duo Play-Along)
Track 48 (Play-Along)

INTRO 4 (DRUMS)

D-7 G7 D-7 G7

C7#^c F- ④ ⑤ ④ ③

Ab⁻ sus Ab⁻ G7sus G7#5#^c C7#^c E7#^c C-#^c B7#^c

E- E-Δ E-7 A7

DΔ GΔ DΔ

D- D-Δ D-7 G7#^c

CΔ# FΔ# B- E7#^c IV

A-7 D7 A-7 D7

④ ②



ETUDE 23

(based on the chord changes to "Lover Man")



Track 23 (Listening)
Track 48 (Play-Along)

INTRO

(DRUMS)

4

4-7

D7

4-7

D7

5

D-7

G7

D-7

G7

5

C7#C

F-

3

3

7

Ab- sus

Ab-

G7sus

G7#E#C

C7#C

1

E7#C

2

C-#C

B-#C

1 2 3 4

1 2 3 4 5 6

10

E-

E-Δ

E-7

A7

V

DΔ

GΔ

DΔ

12

D-

D-Δ

D-7

G7#C

14

CΔ#

FΔ#

B-

E7#C

1 2 3 4

1 2 3 4

16

VII

A-7

D7

A-7

D7

18

tr

ETUDE 24

GUIDE TONE VERSION
(based on the chord changes to "Cherokee")



Track 24 (Duo Play-Along)
Track 49 (Play-Along)

Chord: F⁺

Chords: Bb⁷, Bb⁻⁷, Eb⁻

Chords: F⁺, G⁻

Chords: G⁻⁷, D^{-b6}, G⁻⁷, C^{-b6}

Chords: F⁺, G⁻⁷, F^{-#}

Chords: Bb⁷, Bb⁻⁷, Eb⁻

Chords: F⁺, G^{-#}

Chords: G⁻⁷, C⁻, F⁺

ETUDE 24

(based on the chord changes to "Cherokee")



Track 24 (Listening)
Track 49 (Play-Along)

Musical staff 1: Treble clef, 4/4 time signature. Chords: F6⁹, C-7, F7^{#9}. Measure 10 is marked VII.

Musical staff 2: Treble clef, 4/4 time signature. Chords: BbΔ, Bb-7, Eb7. Measure 11 is marked V.

Musical staff 3: Treble clef, 4/4 time signature. Chords: FΔ, G9.

Musical staff 4: Treble clef, 4/4 time signature. Chords: G-7, D7^{b9}, G-7, C7^{b9}. Measure 13 is marked.

Musical staff 5: Treble clef, 4/4 time signature. Chords: FΔ, C-7, F7^{#9}. Measure 14 is marked. Fingerings 3 and 4 are indicated.

Musical staff 6: Treble clef, 4/4 time signature. Chords: BbΔ, Bb-7, Eb7. Measure 15 is marked VII. Measure 16 is marked V. Fingerings 3, 3, 3 are indicated.

Musical staff 7: Treble clef, 4/4 time signature. Chords: FΔ, G9[#].

Musical staff 8: Treble clef, 4/4 time signature. Chords: G-7, C7, F6. Measure 17 is marked. A fermata is over the final measure.