

INTRODUCTION

First of all, it will be necessary to clear up one important point before the student makes any attempt to play through these patterns: The approach to this book is based on a Jazz attitude and unless otherwise indicated, *all* examples are to be played with a melodic, legato, Jazz concept.



Ex. 1, if played by a classically trained performer, would be played staccato simply because of the absence of legato markings. As almost all of these examples are notated without these markings, please bear in mind that they are not to be played in a classical manner.

It is also assumed that the student has already mastered the Major and Minor Scales, the construction of simple chords and their inversions, plus an understanding of music forms, etc.

A sequence is a repetition of a pattern on different scale steps. As long as the original pattern is correct, any irregularities which might appear in its sequence are justified...

If the above statement is true, then the music of Bach, Beethoven, Bartok, Charlie Parker, John Coltrane, even some of today's electronic music is constructed much in the same manner. The use of sequential musical devices is not by any means dry and mechanical, but can be a useful aid in the art of improvisation, with or without inspiration and immense natural talent.

Inspiration to a 20th Century Composer is nothing more than working with his materials until the pieces fit properly. Natural talent to John Coltrane is long and tedious hours of practice and great insight and understanding of the materials of music. These materials are Musical Form and Construction, Chords, Combination Chords and their variants, the use of Modal Melodic approaches, and the ability

to improvise with split second timing with ease and confidence.

A performer who improvises has two or more choices to select when called upon to play. One is to play the chords vertically as in the case of Coleman Hawkins. Another, to play melodically and horizontally as Lester Young did. Still another would be to play freely; that is to ignore the melody, chords, time, form, etc. One desirable approach is to construct a solo based upon the tune or piece you are playing. To select a motif and build upon it, expanding it until it becomes a new composition created from the old one.

Attitudes Concerning Time And Time Signatures In Music

Time Signatures: In most older forms of music, plus a great deal of today's popular music, certain notes will melodically be more important than others. These more important notes appear to have more Accent than the lesser important ones and this accent generally occurs at some regular interval. This grouping of musical sounds by means of accent produces one of the more important elements in music - *Time*. Time and Tempo are not the same and must not be thought of as such. *Tempo* is the rate of speed at which a musical composition is to be performed, (slow, fast). These patterns of strong and weak accents are called *Beats* and the most common patterns produced, depending upon the recurrence of the strong accent, generally contain two, three and four beats. This is called Duple time, Triple and Quadruple time.

In order to indicate to a performer what time a piece of music is to be played in, we place a *Time Signature* at the beginning of the composition.

$\frac{4}{4}$ or $\frac{6}{4}$, $\frac{3}{4}$, etc.

The upper figure indicates the number of beats in a measure. The lower figure indicates the kind of note to be used for each beat. The length of time a musical sound lasts is called *Duration*. When each beat of a measure is divisible by two, the time is called *Simple Time*. Therefore we have:

Simple Duple Time,
 $\frac{2}{2}$ $\frac{2}{4}$ $\frac{3}{8}$

Ex. 1

Ex. 1 is a musical exercise in bass clef, 4/4 time. It consists of six staves of music. The first staff begins with a treble clef and a 4/4 time signature. The key signature is one sharp (F#). The melody is written in eighth notes. The second staff continues the melody, with a key signature change to one flat (Bb). The third staff continues the melody, with a key signature change to two flats (Bb, Eb). The fourth staff continues the melody, with a key signature change to two sharps (F#, C#). The fifth staff continues the melody, with a key signature change to one flat (Bb). The sixth staff concludes the exercise with a key signature change to one sharp (F#) and a final cadence.

Ex. 2

Ex. 2 is a musical exercise in bass clef, 4/4 time. It consists of two staves of music. The first staff begins with a treble clef and a 4/4 time signature. The key signature is one flat (Bb). The melody is written in eighth notes. The second staff continues the melody, with a key signature change to one sharp (F#) and a final cadence.

Ex. 18

Exercise 18 is a single-staff piece in bass clef, 4/4 time. It consists of three measures. The first measure contains a quarter note G2 with a flat, followed by a quarter note A2 with a flat, and a quarter note B2 with a flat. The second measure contains a quarter note C3 with a flat, followed by a quarter note D3 with a flat, and a quarter note E3 with a flat. The third measure contains a quarter note F3 with a flat, followed by a quarter note G3 with a flat, and a quarter note A3 with a flat. The piece concludes with a double bar line.

Ex. 19

Exercise 19 is a two-staff piece in bass clef, 3/4 time. It consists of two systems, each with two staves. The first system has four measures. The second system has four measures. The piece concludes with a double bar line.

Ex. 57

Musical score for Ex. 57, bass clef, 4/4 time signature. The score consists of ten staves of music. The key signature is one flat (B-flat). The piece features a complex melodic line with many accidentals (sharps and flats). The notation includes eighth and sixteenth notes, rests, and a final measure with a fermata and a 'Rit.' (ritardando) marking. A large, faint watermark is visible in the center of the page.

Ex. 74

Musical score for Exercise 74, bass clef, 4/4 time signature. The score consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a key with one flat (B-flat major or D minor). The melody is characterized by eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. The second staff continues the melody with similar rhythmic patterns. The third staff introduces some chromaticism with notes like G-flat and F-sharp. The fourth and fifth staves conclude the exercise with a final cadence.

Ex. 75

Musical score for Exercise 75, bass clef, 4/4 time signature. The score consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a key with one flat (B-flat major or D minor). The melody is characterized by eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves introduce some chromaticism with notes like G-flat and F-sharp. The fifth staff concludes the exercise with a final cadence.