



Now you are ready to play the entire scale from the *root* to the *9th* using *eighth-notes*. See **Example 13**. Think of the 9th as being the same tone as the 2nd, only an octave higher.

EXAMPLE 13

Example 13 consists of three staves of musical notation in 4/4 time, each representing a different scale. The first staff is for the F- scale, the second for the Eb- scale, and the third for the D- scale. Each staff begins with a treble clef and a key signature of one flat. The scales are written as eighth-note patterns across four measures. The first three measures of each staff contain the scale notes, and the fourth measure contains a whole note. A slur is placed over the first three measures of each staff. The time signature '4' is written above the final measure of each staff.

Several more exercises utilizing chord tones are next. Brass players may struggle in the beginning with slurring from note to note. You may want to practice the exercises slowly, without the recording first, then play along as it feels more comfortable. I have written the exercise using 

Be sure you play them like 

Don't clip the third note of each bar! See **Example 14**. *Triads in eighth-notes*.

EXAMPLE 14

Example 14 consists of three staves of musical notation in 4/4 time, each representing a different triad exercise. The first staff is for the F- triad, the second for the Eb- triad, and the third for the D- triad. Each staff begins with a treble clef and a key signature of one flat. The exercises are written as eighth-note patterns across four measures. The first three measures of each staff contain the triad notes, and the fourth measure contains a whole note. A slur is placed over the first three measures of each staff. The time signature '2' is written above the final measure of each staff.

Patience works wonders. "Infinite boiling softens the stone." - Konkomba

Example 15 is a variation using notes of the *triad* in *eighth-notes*. A scoop is indicated by a \cup .

EXAMPLE 15

The image shows three staves of musical notation for Example 15, all in 4/4 time. Each staff represents a different triad: F- (top), Eb- (middle), and D- (bottom). Each staff contains an 8-measure exercise. The first four measures of each exercise feature eighth-note patterns with scoops (indicated by a cup symbol) over the notes. The last four measures are a whole rest, followed by a double bar line with a '4' above it, indicating the end of the 4-measure phrase.

Make up your own exercises. Play one exercise on the first scale and then switch to a different exercise on the second scale and yet a third exercise on the third scale.

Don't hesitate to vary the rhythms. By now, you are probably familiar enough with the rhythm section on the recording that you have begun to hear subconsciously the *eight measure sections*. This will allow you to take liberties with the exercises and will give you more confidence when you start improvising because you'll be better able to *hear* when to change to the next scale. You have probably already started hearing musical phrases in 2, 4, and 8 measure phrases. This is very important because most Jazz music (Western Art Music) is built in 2, 4, and 8 measure phrases. Knowing this will give you an inner sense of form that you can use the rest of your life.

Listen to jazz recordings and notice how they play in 2, 4, and 8 bar phrases, rests included!

Example 16 uses the *seventh chord* in *eighth-notes*. Play with a swing feel. Don't play even eighth-notes. Listen to a recording by Duke Ellington, Count Basie, Woody Herman, or Thad Jones-Mel Lewis. The feeling should be loose without dragging. Listen to jazz combos, too. See page 58.

EXAMPLE 16

The image shows three staves of musical notation for Example 16, all in 4/4 time. Each staff represents a different seventh chord: F- (top), Eb- (middle), and D- (bottom). Each staff contains an 8-measure exercise. The first four measures of each exercise feature eighth-note patterns with accents (indicated by a > symbol) over the notes. The last four measures are a whole rest, followed by a double bar line with a '4' above it, indicating the end of the 4-measure phrase. The F- staff includes fingering numbers: 1 3 5 7, 5 3, 3 5 7.