

You should feel comfortable with the three scales to Track 1 and, hopefully, have them memorized. When memorizing, some people like to think of the actual fingerings on their instrument. Others like to think in terms of key signatures . . . how many flats or sharps in each scale. Use whichever method works for you! *Internalize the notes and fingerings* and this will help you make music, just like learning words helped you learn to speak to others. But most importantly, memorize the **SOUND** of the scales and chords. *Visualize the notes and their sound right before you play them.* All good musicians do this. They hear it first.

Next, we are going to play the three scales in *thirds* in *quarter notes*, up and down. See **Example 7**. Use your mind. Think - think ahead. Try *different rhythmic patterns*. Make up some of your own. This holds true for other exercises, too. Don't forget to count and keep your place.

EXAMPLE 7

Example 7 consists of three musical staves, each representing a different chord progression. The first staff is labeled 'F-' and shows a scale in 4/4 time, starting on F4 and moving up and down in thirds. The second staff is labeled 'Eb-' and shows a similar scale starting on Eb4. The third staff is labeled 'D-' and shows a scale starting on D4. Each staff contains a sequence of notes connected by a slur, indicating they are to be played together.

You will notice the *blackened tones* in the scales of the various chord progressions on pages 68, 73, 83 and 93. They represent *chord tones*. . . **Root** (first tone of scale), **3rd** (third tone of scale), **5th** (fifth tone of scale), and **7th** (seventh tone of scale). A **full chord** would contain the following: Root, 3rd, 5th, 7th, 9th, 11th, 13th. As you've probably guessed, this full chord contains **all the notes in the scale** but in a different order. Chords appear **vertically**. Scales are **horizontal**.

Let's play an exercise using just the 1st, 3rd and 5th tones. These tones form a 3-note chord called a **triad**. See **Example 8**.

Memorize examples
as quickly as possible.

EXAMPLE 8

Example 8 shows three musical staves, each representing a triad for a different chord. The first staff is labeled 'F-' and shows the notes F4, Ab4, and C5. The second staff is labeled 'Eb-' and shows the notes Eb4, Gb4, and Bb4. The third staff is labeled 'D-' and shows the notes D4, F4, and A4. Each staff includes fingerings (1, 3, 5) and the word 'etc.' to indicate further practice.

Another exercise using the *triad* (Tonic Triad because its root is the first tone of the scale) will sound like **Example 9**.

EXAMPLE 9

Example 9 consists of three staves of music in 4/4 time. The first staff is for the F- triad, the second for Eb-, and the third for D-. Each staff contains two measures of eighth-note runs. The first measure of each staff has a whole rest, and the second measure contains the eighth-note run. Fingerings are indicated below the notes: F- (1 3 5 1 5 3 1), Eb- (1 3 5 1 5 3 1 3 5 1 5 3 1), and D- (1 3 5 1 5 3 1).

Let's now extend the *triad* and include the 7th tone of the scale. We now have a *seventh chord*. (7th chord). See **Example 10**. Read the chapter on seventh chords - page 41.

EXAMPLE 10

(means repeat 2 preceding measures)

Example 10 consists of three staves of music in 4/4 time. The first staff is for the F- seventh chord, the second for Eb-, and the third for D-. Each staff contains two measures of eighth-note runs with fingerings (1 3 5 7 5 3 1) and three measures of a whole note with a repeat sign and a '2' above it, indicating a repeat of the previous two measures. Arrows point to the '2' with the text 'again'.

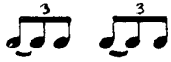
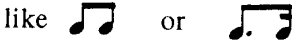







You can even extend the chord to include the 9th tone of the scale. This is called the *ninth chord* (9th chord). It uses the root, 3rd, 5th, 7th, and 9th tones of the scale. Remember, the 9th is also referred to as the 2nd . . . the tones are the same, just an octave apart. Play **Example 11**.

EXAMPLE 11

Example 11 consists of three staves of music in 4/4 time. The first staff is for the F- ninth chord, the second for Eb-, and the third for D-. Each staff contains two measures of eighth-note runs with fingerings (1 3 5 7 9 7 5 3 1 3 5 7 9) and two measures of a whole note with a repeat sign and a '4' above it, indicating a repeat of the previous four bars.

You have played three minor scales up and down diatonically (scalewise), in thirds and triads, seventh chords, and ninth chords. You should also have the three scales memorized and become more and more familiar with the sound, feeling, shape, warmth, brightness, and dullness of each scale. You may be thinking of roots as "home-base", 3rd's and 5th's as "family" and 7th and 9th's as more exciting tones you might meet on a week-end.

EIGHTH-NOTE EXERCISES AND SWING

In order to make eighth-notes "swing" or imply swing, they must be played like an eighth-note triplet with the first two eighths tied together. This looks like  but is actually written like  or . Don't divide  into two equal parts; divide it into three  with the first two eighth-notes tied together . The above rule is a must if you ever hope to convey a relaxed feeling to the listener. So, from now on, interpret all  or  like  when the rhythm section is playing with a swing feel.

When playing a bossa nova or rock tune you will want to straighten out the eighth-notes and play them more evenly. This is called *even eighths*. Listen to Track 3, and the very last track for the bossa nova sound.

If you feel secure with what we have done so far, play the three scales up and down using the *first five notes* in eighth-notes. See **Example 12**. Saxes and trumpets, keep your fingers close to the keys and play smoothly. Make this automatic. Now would be a good time to look at the chapter on **Articulation** found on page 47.

EXAMPLE 12



Example 12 consists of three staves of musical notation, each representing an eighth-note 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 4/4 time signature. The scales are written as eighth notes, with the first two notes of each triplet tied together. Each staff ends with a repeat sign and a '4' above it, indicating a four-measure repeat. The F- scale has a 'repeat 4 measures' annotation above the final measure. The Eb- and D- scales have a '4' above the final measure.

Memorize everything! Melodies, scales, chords, rhythms, patterns, licks, cliches, lyrics.
Use your mind *and* instincts. That's what they're for.