

CONCERT PITCH

BLUES FORM EXERCISES FOR JAZZ ENSEMBLE

8 FLAT CONCERT BLUES - 3 FORMS

JAMEY SIMMONS MTSU

BASIC BLUES

8b7

Basic Blues exercise notation consisting of three staves. The first staff is a treble clef with a repeat sign. The second staff is a bass clef with a '5' below it. The third staff is a treble clef with a '9' below it. Chord symbols are written below the staves: Eb7, 8b7, F7, 8b7, F7.

MEDIUM BLUES

8b7

Eb7

8b7

Medium Blues exercise notation (first two systems) consisting of three staves each. The first staff is a treble clef with a repeat sign. The second staff is a bass clef with a '15' below it. The third staff is a treble clef with a '21' below it. Chord symbols are written below the staves: Eb7, 8b7, F7, Eb7, 8b7, F7.

8b7

Eb7

8b7

Medium Blues exercise notation (third system) consisting of three staves. The first staff is a treble clef with a repeat sign. The second staff is a bass clef with a '25' below it. The third staff is a treble clef with a '29' below it. Chord symbols are written below the staves: Eb7, 8b7, D-7, G7, C-7, F7, 8b7, F7.

DOMINANT 7TH SCALE & 1/2 STEP SCALE MODEL

$8b7$

TONIC--1 HALF STEP (8-7)



2ND--0 HALF STEPS



2ND--2 HALF STEPS (2-8-7)



3RD--1 HALF STEP (3-7)



3RD--3 HALF STEPS (3-2-8-7)



4TH--0 HALF STEPS



4TH--2 HALF STEPS (2-8-7)



5TH--1 HALF STEP (8-7)



Concert

8^b7

5TH--3 HALF STEPS (3-2-3-7)



17

6TH--0 HALF STEPS



19

6TH--2 HALF STEPS (2-3-7)



21

7TH--1 HALF STEP (3-7)



23

7TH--3 HALF STEPS (3-2-3-7)



25

PLAY IN TIME, PRACTICE AS YOU'D PLAY

PLAY EACH RULE TWICE

PLAY IN ALL 12 KEYS

"HALF STEPS TYPIFY THE LANGUAGE OF THE SSOPIAN PLAYER. WITH THIS IN MIND, THE HALF STEP PRACTICE MODEL WAS DEVELOPED TO TEACH THE ART OF PLAYING RHYTHMICALLY."--BARRY HARRIS

DOMINANT 7TH SCALE & 1/2 STEP SCALE MODEL

Concert

EXTENDING THE LINE USING THE DOMINANT SEVENTH SCALE

CONCERT INSTRUMENTS 8-FLAT DOMINANT 7TH

1) DOWN THE BEBOP SCALE



1A) DOWN THE BEBOP SCALE INTO THE "4" RULE



2) 1-2-1 AND DOWN THE BEBOP SCALE



2A) 1-2-1 AND DOWN THE BEBOP SCALE INTO THE "4" RULE



3) 1-2-3 AND DOWN THE BEBOP SCALE



3A) 1-2-3 AND DOWN THE BEBOP SCALE INTO THE "4" RULE



4) DOWN TO THE FLAT 7TH AND UP THE BEBOP SCALE



Concert

2

EXTENDING THE LINE USING THE DOMINANT SEVENTH SCALE

4A) DOWN TO THE FLAT 7TH AND UP THE BEBOP SCALE INTO THE "4" RULE



5) ALTERNATING #3 AND #4



5A) ALTERNATING #3A AND #4A



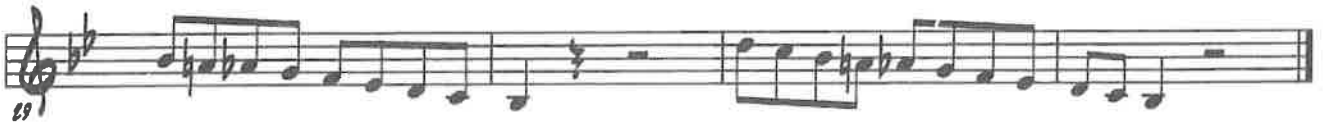
6) DOWN THE BEBOP SCALE FROM THE 5RD



6A) DOWN THE BEBOP SCALE FROM THE 5RD INTO THE "4" RULE



7) ALTERNATING #1 AND #6



7A) ALTERNATING #1A AND #6A



8) 3-4-3 AND DOWN THE BEBOP SCALE



BLUES FORM EXERCISES FOR JAZZ ENSEMBLE

8 FLAT CONCERT BLUES - 3 FORMS

JAMEY SIMMONS MTSU

BASIC BLUES C7

Musical notation for the Basic Blues C7 exercise. It consists of three staves in 4/4 time. The first staff starts with a treble clef and a key signature of two flats. The second staff starts with a bass clef. The third staff starts with a bass clef and ends with a double bar line and repeat dots. Chord symbols are placed below the staves: F7 and C7 on the first staff; G7, C7, and G7 on the second staff.

MEDIUM BLUES C7 F7 C7

Musical notation for the Medium Blues C7 F7 C7 exercise. It consists of three staves in 4/4 time. The first staff starts with a treble clef and a key signature of two flats. The second staff starts with a bass clef. The third staff starts with a bass clef and ends with a double bar line and repeat dots. Chord symbols are placed below the staves: F7 and C7 on the first staff; G7, F7, C7, and G7 on the second staff.

BLUES WITH TURNAROUND C7 F7 C7

Musical notation for the Blues with Turnaround C7 F7 C7 exercise. It consists of three staves in 4/4 time. The first staff starts with a treble clef and a key signature of two flats. The second staff starts with a bass clef. The third staff starts with a bass clef and ends with a double bar line and repeat dots. Chord symbols are placed below the staves: F7, C7, E-7, and A7 on the first staff; D-7, G7, C7, and G7 on the second staff.

DOMINANT 7TH SCALE & 1/2 STEP SCALE MODEL

C7

TONIC--1 HALF STEP (8-7)



2ND--0 HALF STEPS



2ND--2 HALF STEPS (2-8-7)



3RD--1 HALF STEP (8-7)



3RD--3 HALF STEPS (3-2-8-7)



4TH--0 HALF STEPS



4TH--2 HALF STEPS (2-8-7)



5TH--1 HALF STEP (8-7)



Bb

17

5TH--3 HALF STEPS (3-2-3-7)



6TH--0 HALF STEPS



6TH--2 HALF STEPS (2-3-7)



7TH--1 HALF STEP (3-7)



7TH--3 HALF STEPS (3-2-3-7)



PLAY IN TIME, PRACTICE AS YOU'D PLAY
PLAY EACH RULE TWICE
PLAY IN ALL 12 KEYS

"HALF STEPS TYPIFY THE LANGUAGE OF THE ESSOP PLAYER. WITH THIS IN MIND,
THE HALF STEP PRACTICE MODEL WAS DEVELOPED TO TEACH THE ART OF PLAYING
RHYTHMICALLY."--BARRY HARRIS

DOMINANT 7TH SCALE & 1/2 STEP SCALE MODEL

Bb

2

EXTENDING THE LINE USING THE DOMINANT SEVENTH SCALE

4A) DOWN TO THE FLAT 7TH AND UP THE BESOP SCALE INTO THE "4" RULE



5) ALTERNATING #3 AND #4



5A) ALTERNATING #3A AND #4A



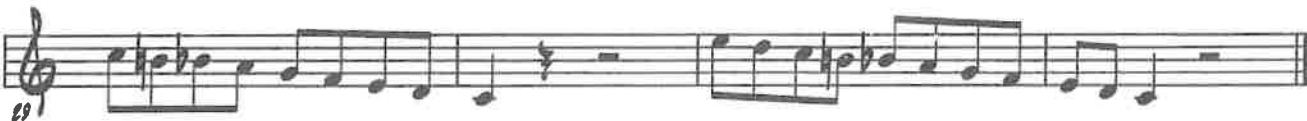
6) DOWN THE BESOP SCALE FROM THE 3RD



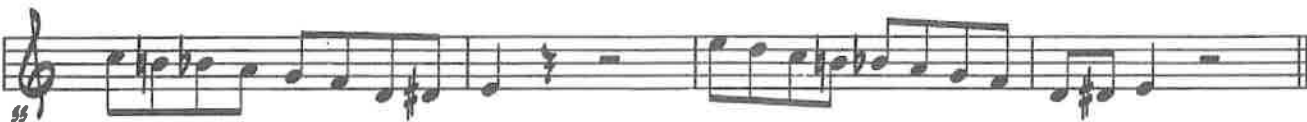
6A) DOWN THE BESOP SCALE FROM THE 3RD INTO THE "4" RULE



7) ALTERNATING #1 AND #6



7A) ALTERNATING #1A AND #6A



8) 3-4-3 AND DOWN THE BESOP SCALE



BLUES FORM EXERCISES FOR JAZZ ENSEMBLE

B FLAT CONCERT BLUES - 3 FORMS

JAMEY SIMMONS MTSU

BASIC BLUES G7

Musical notation for the Basic Blues exercise. It consists of three staves in 4/4 time. The first staff starts with a treble clef, a 4/4 time signature, and a repeat sign. The second staff starts with a bass clef and a '5' below the first measure. The third staff starts with a bass clef and a '9' below the first measure. Chord symbols are placed below the staves: C7 and G7 on the first staff; D7, G7, and D7 on the second staff.

MEDIUM BLUES G7

Musical notation for the Medium Blues exercise. It consists of three staves in 4/4 time. The first staff starts with a treble clef and a '15' below the first measure. The second staff starts with a bass clef and a '17' below the first measure. The third staff starts with a bass clef and a '21' below the first measure. Chord symbols are placed below the staves: G7, C7, and G7 on the first staff; C7 and G7 on the second staff; D7, C7, G7, and D7 on the third staff.

BLUES WITH TURNAROUND G7

Musical notation for the Blues with Turnaround exercise. It consists of three staves in 4/4 time. The first staff starts with a treble clef and a '25' below the first measure. The second staff starts with a bass clef and a '29' below the first measure. The third staff starts with a bass clef and a '33' below the first measure. Chord symbols are placed below the staves: G7, C7, and G7 on the first staff; C7, G7, B-7, and E7 on the second staff; A-7, D7, G7, and D7 on the third staff.

DOMINANT 7TH SCALE & 1/2 STEP SCALE MODEL

G7

TONIC--1 HALF STEP (8-7)

2ND--0 HALF STEPS

2ND--2 HALF STEPS (2-3-7)

3RD--1 HALF STEP (3-7)

3RD--3 HALF STEPS (3-2-8-7)

4TH--0 HALF STEPS

4TH--2 HALF STEPS (2-8-7)

5TH--1 HALF STEP (8-7)

E_b

9⁷

5TH--3 HALF STEPS (3-2-8-7)



6TH--0 HALF STEPS



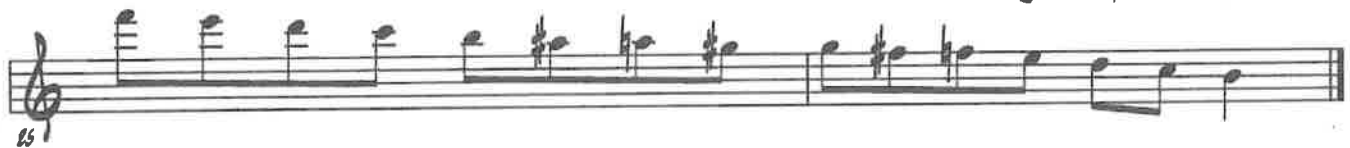
6TH--2 HALF STEPS (2-8-7)



7TH--1 HALF STEP (8-7)



7TH--3 HALF STEPS (3-2-8-7)



PLAY IN TIME, PRACTICE AS YOU'D PLAY
PLAY EACH RULE TWICE
PLAY IN ALL 12 KEYS

"HALF STEPS TYPIFY THE LANGUAGE OF THE BESOP PLAYER. WITH THIS IN MIND,
THE HALF STEP PRACTICE MODEL WAS DEVELOPED TO TEACH THE ART OF PLAYING
RHYTHMICALLY."--BARRY HARRIS

DOMINANT 7TH SCALE & 1/2 STEP SCALE MODEL

E^b

EXTENDING THE LINE USING THE DOMINANT SEVENTH SCALE

E-FLAT INSTRUMENTS G DOMINANT 7TH

1) DOWN THE BESOP SCALE



1A) DOWN THE BESOP SCALE INTO THE "4" RULE



2) 1-2-1 AND DOWN THE BESOP SCALE



2A) 1-2-1 AND DOWN THE BESOP SCALE INTO THE "4" RULE



3) 1-2-3 AND DOWN THE BESOP SCALE



3A) 1-2-3 AND DOWN THE BESOP SCALE INTO THE "4" RULE



4) DOWN TO THE FLAT 7TH AND UP THE BESOP SCALE



E♭

EXTENDING THE LINE USING THE DOMINANT SEVENTH SCALE

8A) 3-4-5 AND DOWN THE BESOP SCALE INTO THE "4" RULE

Musical notation for exercise 8A, starting at measure 49. The key signature is one sharp (F#). The notation shows a melodic line starting with an ascending sequence of notes (3-4-5) followed by a descending sequence (BESOP scale) and ending with a phrase ending on a whole note.

9) ALTERNATING #2 AND #3

Musical notation for exercise 9, starting at measure 41. The key signature is one sharp (F#). The notation shows a melodic line with alternating notes #2 and #3, followed by a descending sequence and ending with a phrase ending on a whole note.

9A) ALTERNATING #2A AND #3A

Musical notation for exercise 9A, starting at measure 45. The key signature is one sharp (F#). The notation shows a melodic line with alternating notes #2A and #3A, followed by a descending sequence and ending with a phrase ending on a whole note.

10) PHRASE ENDING #1 (DAVID BAKER TERMINOLOGY)

Musical notation for exercise 10, starting at measure 49. The key signature is one sharp (F#). The notation shows a melodic line ending with a phrase ending on a whole note.

11) 1-2-3 AND DOWN INTO PHRASE ENDING #1

Musical notation for exercise 11, starting at measure 51. The key signature is one sharp (F#). The notation shows a melodic line starting with an ascending sequence (1-2-3) followed by a descending sequence and ending with a phrase ending on a whole note.

12) 1-5 AND DOWN INTO PHRASE ENDING #1

Musical notation for exercise 12, starting at measure 55. The key signature is one sharp (F#). The notation shows a melodic line starting with an ascending sequence (1-5) followed by a descending sequence and ending with a phrase ending on a whole note.

13) DOWN THE BESOP SCALE INTO PHRASE ENDING #1

Musical notation for exercise 13, starting at measure 55. The key signature is one sharp (F#). The notation shows a melodic line starting with a descending sequence (BESOP scale) and ending with a phrase ending on a whole note.

14) TURN THE ROOT AND DOWN THE BESOP SCALE

Musical notation for exercise 14, starting at measure 57. The key signature is one sharp (F#). The notation shows a melodic line starting with a descending sequence (BESOP scale) and ending with a phrase ending on a whole note.

BASS CLEF

BLUES FORM EXERCISES FOR JAZZ ENSEMBLE

B FLAT CONCERT BLUES - 3 FORMS

JAMEY SIMMONS MTSU

BASIC BLUES $Bb7$

Basic Blues exercise notation in bass clef, 4/4 time. It consists of three staves. The first staff starts with a repeat sign and contains two measures with chords $Eb7$ and $Bb7$. The second staff starts at measure 5 and contains three measures with chords $F7$, $Bb7$, and $F7$. The third staff starts at measure 9 and contains three measures with a repeat sign at the end.

MEDIUM BLUES

Medium Blues exercise notation in bass clef, 4/4 time. It consists of three staves. The first staff starts at measure 16 and contains three measures with chords $Eb7$, $Bb7$, and $Eb7$. The second staff starts at measure 17 and contains four measures with chords $F7$, $Eb7$, $Bb7$, and $F7$. The third staff starts at measure 21 and contains three measures with a repeat sign at the end.

BLUES WITH TURNAROUND

Blues with Turnaround exercise notation in bass clef, 4/4 time. It consists of three staves. The first staff starts at measure 25 and contains four measures with chords $Eb7$, $Bb7$, $D-7$, and $G7$. The second staff starts at measure 29 and contains four measures with chords $C-7$, $F7$, $Bb7$, and $F7$. The third staff starts at measure 33 and contains three measures with a repeat sign at the end.

BASS CLEF INSTRUMENTS

DOMINANT 7TH SCALE & 1/2 STEP SCALE MODEL

8b7

TONIC--1 HALF STEP (8-7)

5

2ND--0 HALF STEPS

5

2ND--2 HALF STEPS (2-8-7)

5

3RD--1 HALF STEP (3-7)

7

3RD--3 HALF STEPS (3-2-8-7)

9

4TH--0 HALF STEPS

11

4TH--2 HALF STEPS (2-8-7)

13

5TH--1 HALF STEP (8-7)

15

9:

8b7

5TH--3 HALF STEPS (3-2-3-7)

17

6TH--0 HALF STEPS

19

6TH--2 HALF STEPS (2-3-7)

21

7TH--1 HALF STEP (3-7)

23

7TH--3 HALF STEPS (3-2-3-7)

25

PLAY IN TIME, PRACTICE AS YOU'D PLAY
 PLAY EACH RULE TWICE
 PLAY IN ALL 12 KEYS

"HALF STEPS TYPIFY THE LANGUAGE OF THE BEBOP PLAYER. WITH THIS IN MIND, THE HALF STEP PRACTICE MODEL WAS DEVELOPED TO TEACH THE ART OF PLAYING RHYTHMICALLY."--BARRY HARRIS

DOMINANT 7TH SCALE & 1/2 STEP SCALE MODEL

7:

EXTENDING THE LINE USING THE DOMINANT SEVENTH SCALE

2

4A) DOWN TO THE FLAT 7TH AND UP THE BEBOP SCALE INTO THE "4" RULE



15

5) ALTERNATING #3 AND #4



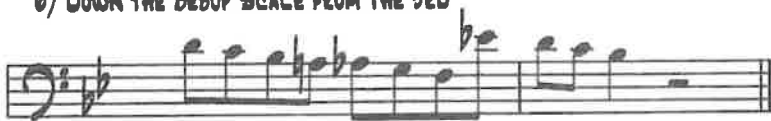
17

5A) ALTERNATING #3A AND #4A



21

6) DOWN THE BEBOP SCALE FROM THE 3RD



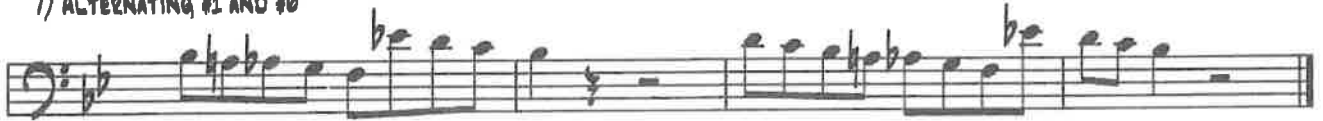
25

6A) DOWN THE BEBOP SCALE FROM THE 3RD INTO THE "4" RULE



27

7) ALTERNATING #1 AND #6



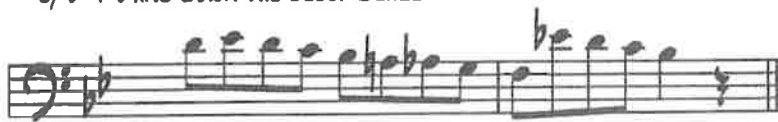
29

7A) ALTERNATING #1A AND #6A



33

8) 3-4-3 AND DOWN THE BEBOP SCALE



37

7:

EXTENDING THE LINE USING THE DOMINANT SEVENTH SCALE

8A) 3-4-3 AND DOWN THE BESOP SCALE INTO THE "4" RULE

Musical notation for exercise 8A, showing a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts with an ascending eighth-note scale: G2, A2, B2, C3, D3, E3, F3, G3. This is followed by a descending eighth-note scale: F3, E3, D3, C3, B2, A2, G2. The piece concludes with a final G2 note and a double bar line.

9) ALTERNATING #2 AND #8

Musical notation for exercise 9, showing a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of two phrases. The first phrase is an ascending eighth-note scale: G2, A2, B2, C3, D3, E3, F3, G3. The second phrase is a descending eighth-note scale: F3, E3, D3, C3, B2, A2, G2. The two phrases are separated by a whole rest.

9A) ALTERNATING #2A AND #8A

Musical notation for exercise 9A, showing a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of two phrases. The first phrase is an ascending eighth-note scale: G2, A2, B2, C3, D3, E3, F3, G3. The second phrase is a descending eighth-note scale: F3, E3, D3, C3, B2, A2, G2. The two phrases are separated by a whole rest.

10) PHRASE ENDING #1 (DAVID BAKER TERMINOLOGY)

Musical notation for exercise 10, showing a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of a single phrase: an ascending eighth-note scale: G2, A2, B2, C3, D3, E3, F3, G3. The piece concludes with a double bar line.

11) 1-2-3 AND DOWN INTO PHRASE ENDING #1

Musical notation for exercise 11, showing a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of a single phrase: an ascending eighth-note scale: G2, A2, B2, C3, D3, E3, F3, G3. The piece concludes with a double bar line.

12) 1-5 AND DOWN INTO PHRASE ENDING #1

Musical notation for exercise 12, showing a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of a single phrase: an ascending eighth-note scale: G2, A2, B2, C3, D3, E3, F3, G3. The piece concludes with a double bar line.

13) DOWN THE BESOP SCALE INTO PHRASE ENDING #1

Musical notation for exercise 13, showing a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of a single phrase: a descending eighth-note scale: F3, E3, D3, C3, B2, A2, G2. The piece concludes with a double bar line.

14) TURN THE ROOT AND DOWN THE BESOP SCALE

Musical notation for exercise 14, showing a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of a single phrase: a descending eighth-note scale: F3, E3, D3, C3, B2, A2, G2. The piece concludes with a double bar line.