

Melodic Rhythms
for
Guitar

42 comprehensive exercises
and
92 complete harmonized studies
by

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Introduction

In this book "rhythm groups", consisting of a specific number of attacks per measure, are presented with all possible combinations of time durations. Two types of notation are shown with picking (which applies to both) indicated along the top staff of each system. These picking indicators are very important. I strongly recommend, when learning to read syncopated rhythms, that you pick the string in the same direction in which the tapping foot is moving at that instant. . . . DOWN on the beat and UP for the off beats (or "ands").

This concerted movement of (picking) hand and (time keeping) foot is a valuable aid in learning to read, and properly execute, these swing rhythms. It is also good discipline for practicing them later on.

The original "Studies" (or songs) that follow the presentation of each "rhythm group" have been especially composed to employ all of the rhythms of that group. Count out all difficult phrases, as you play them, until you can "feel" the time. As all the "Studies" have chord symbols it would be helpful to practice them as duets with another player or with yourself by tape recording the rhythm guitar parts.

After these rhythms have been mastered you will be able to vary your picking (for the purpose of phrasing and accents) and still be consistent and accurate.

William E. Leavitt

FOUR-FOUR

TAP FOOT IN 4 THRU-OUT AND PRACTICE RHYTHM GROUPS AS FOLLOWS:

- (1) PLAY MEASURE ONE FOLLOWED BY FOUR BEATS REST. . . . THEN PLAY MEASURE TWO FOLLOWED BY FOUR BEATS REST. . . . ETC. (NO REPEATS)
- (2) OMIT MEASURES OF RESTS BUT USE REPEATS. . . . (PLAY EACH MEASURE TWICE)
- (3) PLAY STRAIGHT THRU - NO REPEATS, NO MEASURE OF RESTS.

Rhythm Group # 1

7 ATTACKS PER MEASURE

∩ = Pick downward

∨ = Pick upward

(NOTATION A)

∩ ∨ ∩ ∨ ∩ ∨ ∩ ∩ ∨ ∩ ∨ ∩ ∨ ∨ ∩ ∨ ∩ ∨ ∩ ∩ ∨ ∩ ∨ ∩ ∨ ∨ ∩ ∨

(NOTATION B)

∩ ∨ ∩ ∩ ∨ ∩ ∨ ∩ ∨ ∨ ∩ ∨ ∩ ∨ ∩ ∩ ∨ ∩ ∨ ∩ ∨ ∨ ∩ ∨ ∩ ∨ ∩ ∨ ∩

PRACTICE ALL 4/4 "STUDIES" TWO WAYS....

- (1) WITH CONSECUTIVE EIGHTH NOTES EXACTLY AS WRITTEN RHYTHM GUITAR PLAY BASIC LATIN BEAT.
- (2) WITH SWING FEELING ON CONSECUTIVE EIGHTH NOTES..... $\overset{f}{p}$ RHYTHM GUITAR PLAY STRAIGHT 4 OR SHUFFLE RHYTHM.

Study # 1

The musical score for "Study # 1" is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The chords and markings are as follows:

- Staff 1:** Chords: G(6), / / Ab°, Am7, D7, /
- Staff 2:** Chords: D7, Am7, D7, G(6) Ab° Am7 D7
- Staff 3:** Chords: G(6), / / Ab°, Am7, D7, /
- Staff 4:** Chords: D7, Am7, D7, G
- Staff 5:** Chords: B7, Em (maj), Em, Em7, Em6, Am7, D7, G(maj), G(6), /
- Staff 6:** Chords: B7, Em, Em (maj), sus4 A7, A7, sus4 D9, (b9) D7
- Staff 7:** Chords: G(6), / / Ab°, Am7, D7, /
- Staff 8:** Chords: D7, Am7, D7, G, / / ?

WHEN NO TEMPO IS INDICATED, THE SPEED AT WHICH A STUDY IS TO BE PLAYED IS FLEXIBLE. THESE STUDIES SHOULD BE PRACTICED AT SLOW, MEDIUM, AND (WHERE POSSIBLE) MODERATELY FAST TEMPOS.

Study # 1A

Handwritten musical score for Study # 1A, consisting of six systems of two staves each. The top staff of each system contains a treble clef melody, and the bottom staff contains a bass clef accompaniment. Chord symbols are written above the notes.

System 1:
 Treble: C, Em7 / A7 / (b5)
 Bass: Dm7, G7, F°, Em7 (b9), Eb7, Dm9, D(b9)

System 2:
 Treble: C, Em7 / A7 / (b5)
 Bass: Dm7, G7 (sus4), G7 (b9), C, B7 (b9)

System 3:
 Treble: Em7, Em/D, C9 (11+), B9, B7 alt, Em7, C9, B9, B9+, F9, Eb°
 Bass: G/b, Em7, Am7, D9, D7 (b9), G7 (sus4), F#7 (b9), G9, G7 alt.

System 4:
 Treble: C, Em7 / A7 / (b5)
 Bass: Dm7, G7 (sus4), G7 (b9), C

PRACTICE THE "STUDIES" IN ALL PRACTICAL POSITIONS.....
 (FROM I THRU VII OR VIII, DEPENDING UPON THE KEY AND THE
 OUTSIDE RANGE.)

Study #2A

Chord progression for Study #2A:

System 1: C(ma7) / C(6) / A7+(b9) / Dm / Dm7 / G7

System 2: Dm / Dm7 / G7 / Dm7 / G7 / C(ma7) / Dm7 G7 (b9)

System 3: C(ma7) / C(6) / A7+(b9) / Dm / Dm7 / G7

System 4: Dm / Dm7 / G7 / Dm7 / G7 / C(6) / Gm7 C7

System 5: F / Dm7 / Gm7 / C7 / F / Dm7 / Gm7 / C7 /

System 6: Gb / Ebm7 / Abm7 / Db7 / Gb / Ebm7 / Dm7 / G7 /

System 7: C(ma7) / C(6) / A7+(b9) / Dm / Dm7 / G7

System 8: Dm / Dm7 / G7 / Dm7 / G7 / C / / z

Rhythm Group #3

6 ATTACKS PER MEASURE

h v h v h h h v h v v v

h v h h h v h v v v h v h h h v h v v v h v h v

v h h v h v h h v v h v h v v h h v h v h h h v v

h v h v v h h v h h v h h v v h v v h h h v h h v

v h v v h v v h v h h v h h v h v h h v v h v v h v h

h h v h v h v h v h v h v v v h v h v h h h

Study # 3

Handwritten musical score for Study # 3, featuring guitar chords and a melodic line in 4/4 time.

Chords: F, Gm7, Am7, Bb(ma7), Am7, D7^(b9), Gm7, C9, Gm7, C9, Am7, D9, 1. Gm7 Db9 C9 Bbm7^{b5} Am7^(b9) D7^(b9) Gm7 C7^(b9), 2. Gm7 Db9 C9 C7^(b9) F, /, E7^(b9) A(ma7), Bm7 C°, C#m7, D6 Eb°, E7^{sus4}, E7+, A(6), C, Dm7 Eb°, Em7, F6 F#, G7^{sus4}, G7^(b9), C7^{sus4}, C7 C7+, F, Gm7, Am7, Bb(ma7), Am7, D7^(b9), Gm7, C9, Gm7, C9, Am7, D9, Gm7 Db9 C9 C7^(b9) F, /, /, /

Study # 3A

Handwritten musical score for Study # 3A, featuring guitar chords and a melodic line in 4/4 time.

Chords: G(6), Am7 Bm7 E7^{alt.} Am7, D7, Am7, D9, Am7, D9 D7, 1. G(6) / Am7 D7 | 2. G(6), Bb(6), Gm7, Cm7, F7, Bb(6), F7+, Bb(6), D/A, Bm7, Em7, A7, D, A7^{alt5}, D9^{sus4}, D7^(b9)

Handwritten musical notation for a piece in G major. The notation consists of three staves of music with various chords and accidentals.

Chords and accidentals shown above the staves:

- Staff 1: G(6) / Am7 Bm7 E7^{alt.} Am7 / D7 /
- Staff 2: Am7 D9 Am7 / D9 C° Bm7^{b5} / E7 /
- Staff 3: Am7 / Cm6 / Bm7 / E9 E7^(b9) Am7 / D9 D7^(b9) G(6) / / z

Study # 3B

Handwritten musical notation for a piece in D minor. The notation consists of eight staves of music with various chords and accidentals.

Chords and accidentals shown above the staves:

- Staff 1: C(ma7) / Dm7 / Em7 / Eb9 / Dm7 G7^{sus4} / G7 /
- Staff 2: Dm / A+ / Dm7 / G7 / C(ma7) Gm7 / C7 /
- Staff 3: F F#° / B7^(b9) Em7 A9
- Staff 4: Dm / A+ / Dm7 / G9 F° Em7 / Eb° / Dm7 / G7 /
- Staff 5: C(ma7) / Dm7 / Em7 / Eb9 / Dm7 G7^{sus4} / G7 /
- Staff 6: Dm / A+ / Dm7 / G7 / C(ma7) Gm7 / C7 /
- Staff 7: F Fm7 / Bb9 / C / Cma7 / Em7 / A7 /
- Staff 8: Dm7 / G9 / Em7 / Eb° / Dm7 G9^{sus4} G13^(b9) C(6) / / z

GRADUALLY INCREASE THE TEMPO FOR ALL 4/4 "RHYTHM GROUPS" UNTIL YOU ARE ABLE TO PLAY THEM WITH FOOT TAPPING "IN TWO".

Rhythm Group #4

5 ATTACKS PER MEASURE

Study #4

Dm7 / ^{sus4}G7 G7 ^{sus4}C9 / C7 / F / Fma7 / F6 / F /
 F / Dm7 / Gm7 / C7 / Gm / D+ / Gm7 / C9 /
 Gm7 / ^{sus4}C9 C9 Eb9 / D9 / Gm7 / ^{sus4}C9 C7 (ba) F / / ?

Study # 4A

G(6) / / Ab° Am7 / / C#° D7 / / F#7+ G
 G / / G7 C(6) Bm7 (ba) E7 Am7 (ba) D7 | 1. G(6) / Am7 D7 | 2. G(6) / / G7
 C(6) / C#° / G/b / Em7 / Am7 Eb7 (9) ^{sus4}D7 D7 G Ab7 ^{sus4}G7 G7
 C(6) / C#° / G/b / Em7 / A7 ^{sus4}D7 / D9 (ba) D7
 G(6) / / Ab° Am7 / / C#° D7 / / F#7+ G
 G / / G7 C(6) Bm7 (ba) E7 Am7 (ba) D7 G(6) / / ?

Rhythm Group #5

5 ATTACKS PER MEAS.

Study # 5

D / , F#7+ G(6) / C9 / D/A / Bm7 / Em7 / A7^{sus4} A7+

D / Am7 D7^(b9) G(6) / Ab° / 1. A7 / Em7 A7^(b9) D / Eb9^(11#) /

2. A7 / Em7 A7^(b9) D / , D7 G(6) / Em7 / A7 / A7+ / D / Am7/D /

D^o D7 / / G(6) / Em7 / C#m7^{b5} / F#7^(alt9) / Bm7 / E9 / Bb7 A7 / /
 D / / F#7+ G(6) / C9 / D/A / Bm7 / Em7 / A7^{sus4} A7+
 D / Am7^(b9) D7^(b9) G(6) / Ab^o / A7 / Em7 A7^(b9) D / / z

Study # 5A

F / / Gb9 % F / Dm7 / Gm7 / C9 /
 Gm6 Gm7 / Abm6 % Gm6 Gm7 C9 C7+ 1. Am7^(b9) D7^(b9) Gm7 C7^(b9) | 2. F9
 Bb(6) Am7 / D7^(b9) / Gm7 / C9 C7^(b9) F / F7 /
 Bb(6) Am7 / D9 / G7 C7^{sus4} / C7 C7+
 F / / Gb9 % F / Dm7 / Gm7 / C9 /
 Gm6 Gm7 / Abm6 % Gm6 Gm7 C9 C7+ F9
 Bb(6) / B^o / F/C Bb^o Am7 Ab^o Gm7 / C7 / Am7^{b5} / D7 /
 Gm6 Gm7 / Abm6 % Gm6 Gm7 C9 C7^(b9) F / / z

Rhythm Group #6

5 ATTACKS
PER MEAS.

H H V H V
H V V H V
H V H H V

H V H V V
H V H V
H H V H
H V H V V

H V H H V
H V V H V
H V H H V
H V H V V

H V H V H
H V H V H
H V H V V
H V H V H

Study #6

C(6)
Em7
F / F#0
C / Am7

Dm7 / G7
Em7 Bb9 A9 A7^(b9)
Dm7 / G7
1. C / Dm7 G7
2. C

Dbm7
Bbm7
Ebm7
Ab7
Db
D0
Ebm7 / Ab7

Dbm7 / Bbm7 / Ebm7 / Ab7 / Db / Bbm7 / Am7 / Ab9 ^{sus4} G9
 C(6) Em7 F / F#0 / C / Am7 / Dm7 / G7 /
 Em7 Bb9 A9 A7 Dm7 / G7 / Em7 ^{b5} / A7 / Dm7 / G9 ^(b9) G7 C(6) / / ♯

Study # 6A

Eb Fm7 / Db9 / Bb7 ^{sus4} / Bb7 /
 Fm7 Bb7 Eb / E9 / Eb9 / Eb7 ^(b9) /
 Ab(6) A° Eb Eb9 Bm6 Bbm7 A7 ⁽¹¹⁺⁾
 Ab(6) ^{b5} Dm7 / ^(alt9) G7 / Cm7 / F9 / Bb7 ^{sus4} / Bb7 /
 Eb Fm7 / Db9 / Bb7 ^{sus4} / Bb7 /
 Fm7 Bb7 Eb / E9 / Eb9 / Eb7 ^(b9) /
 Ab(6) A° Eb ^(b9) / D7 / Gm7 ^{b5} / C7 /
 Fm7 / Bb7 / Eb D7 Gm7 ^{b5} C7 F9 / Bb7 / Eb / / ♯

Rhythm Group #7

5 ATTACKS PER MEAS.

First system of musical notation for Rhythm Group #7, consisting of two staves. Above the treble staff are rhythmic patterns: ♩ ♩ ♩ ♩ ♩ and ♩ ♩ ♩ ♩ ♩. The notation includes eighth and sixteenth notes with various accents and slurs.

Second system of musical notation for Rhythm Group #7, consisting of two staves. Above the treble staff are rhythmic patterns: ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩, and ♩ ♩ ♩ ♩ ♩. The notation includes eighth and sixteenth notes with various accents and slurs.

Third system of musical notation for Rhythm Group #7, consisting of two staves. Above the treble staff are rhythmic patterns: ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩, and ♩ ♩ ♩ ♩ ♩. The notation includes eighth and sixteenth notes with various accents and slurs.

Study #7

Musical notation for Study #7, featuring a treble staff with a key signature of one sharp (F#) and a 4/4 time signature. The piece includes various chords and melodic lines with accents and slurs. Chord progressions are indicated above the notes.

Chord progressions shown:

- System 1: G(6) / A° G/B / Eb9 D7 G(6) / F#° G7 / G7 / G7 /
- System 2: C(6) / C#° G/B / E9 E7 Am7 / D7 / 1. G / D7 2. G
- System 3: C(6) Bm7 E7 Am7 D7 G / G7 /
- System 4: Cm6 G/B / Bb° / Am7 Eb7 D7 Ab7

G(6) / / A^o G/B / E^b9 D7^(b9) G(6) / / F[#] G7^{sus4} / G7 /
 C(6) / / C[#] G/B / E9⁽¹¹⁾ E7^(b9) Am7 / D7 / G / / ?

Study # 7A

F B^b9 F F7
 B^b(6) / / B^o^(add 9) F/C / Dm7 / 1. G9 / C9^{sus4} / C7^(b9) /
 2. G9 / C9^{sus4} / C7^(b9) F Cm7 / F7 /
 Cm7 / F7 / B^b(m7) / B^b6 / Bm7 / E9 / A(6) / F[#]m7 /
 B9 / E9 E7^(b9) A9 D7^(b9) G9 C7^(b9) F B^b9
 F F7 B^b(6) / / B^o^(add 9) F/C / Dm7 /
 G9 / C9^{sus4} / C7^(b9) F / / ?

Rhythm Group #8

5 ATTACKS PER MEAS.

Handwritten musical notation for the first system of Rhythm Group #8. It consists of two staves. Above the top staff are rhythmic patterns: ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩. The notation includes eighth and quarter notes with stems, and repeat signs.

Handwritten musical notation for the second system of Rhythm Group #8. It consists of two staves. Above the top staff are rhythmic patterns: ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩. The notation includes eighth and quarter notes with stems, and repeat signs.

Handwritten musical notation for the third system of Rhythm Group #8. It consists of two staves. Above the top staff are rhythmic patterns: ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩, ♩ ♩ ♩ ♩ ♩. The notation includes eighth and quarter notes with stems, and repeat signs.

Study #8

Handwritten musical notation for Study #8, consisting of five staves. Each staff has a melodic line with notes and stems, and a corresponding chord progression written above the staff. The chords are: Eb(ma7) / Gb° / Fm7 / Bb7 / Eb (Bbm7 / A7 (b9) above the final measure); Ab(6) / A° / Eb/Bb / Gm7(b5) / C7+ / Fm7 / Bb7 / Eb / Bb7+; Eb(ma7) / Gb° / Fm7 / Bb7 / Eb (Bbm7 / A7 (b9) above the final measure); Ab(6) / A° / Eb/Bb / Gm7(b5) / C7+ / Fm7 / Bb7 / Eb / E°; Fm7 / Bb7 / Eb / Cm7 / Fm7 / Bb7 / Eb.

^{b5} Dm7 / ^(b9) G7 / Cm7 F9 ^{sus4} Bb7 / ^(b9) Bb7+5 /
 Eb(ma7) / Gb° / Fm7 / Bb7 / Eb Bbm7 / ^(b9) A7 /
 Ab(6) / A° / Eb/Bb / ^{b5} Gm7 C7+ Fm7 / Bb7 / Eb / / }

Study # 8A

Bb(6) B° / F7 / Bb(6) B° / F7 /
 Bb(6) B° / F7 / Bb/D Db9 C9+ B9 1. Bb(6) / / F7+ 2. Bb(6)
 Fm7 / Bb7 / / Eb / Fm7 Bb7 Eb
 Gm7 / C9 Bb° Am7 / Ab° / Gm7 / ^{alt.5} C7 / ^{sus4} F7 / F7 /
 Bb(6) B° / F7 / Bb(6) B° / F7 /
 Bb(6) B° / F7 / Bb/D Db9 C9+ B9 Bb(6) / / }

Rhythm Group #9

4 ATTACKS PER MEASURE

Rhythm Group #10

4 ATTACKS PER MEAS.

Study # 9-10

Handwritten musical notation for a piece in D major. The notation consists of five staves with chords and a melodic line. The chords are: 2. D9, D7(b9), G(6), Ab°, Am7, D9, G, G7, C(ma7), C#°, Gb, Cm6, Bm6, E9, A9, D9, D9(sus4), D7, G(6), Ab°, Am7, D9, Am7, D9, G, D7+, G(6), G7, C(6), Eb9, D9, F#m7(b5), F9(11+), E9, A9, Am7, D7(b9), G(6).

Study #9-10A

Handwritten musical notation for Study #9-10A in Bb major. The notation consists of five staves with chords and a melodic line. The chords are: Bbma7, Bb7(sus4), Bb7, Eb, E°, Bb(6), Db°, Cm7, G+, Cm7, Cm7(b5), F7, Cm7, F7, I. Bb, F7(b9), Bb9, E9, Eb, E°, Bb, Db°, Cm(ma7), Cm, F9(sus4), Bbma7, A7(b9), Dm7(b5), G7(b9), Dbm7, Cm7, Ab9, Bb, Eb7(b5), Ebm6, Dm6, G9, C9, F9, Gbma7, Cbma7, Bb.

Fm7 / Bb7 / ^{sus4} Eb9 / ^(b9) Eb7 / Ab(6)

Ab7

Db(6) / Dbm6 / Ab/c / Fm7 /

Bb9 / Bbm9 ^(b9) Eb7 ^{b5} Cm7 / F7 / Bb9 / Bbm9 ^(b9) Eb7 Ab(6) / / }

Study # 11A

D(ma7) / / Eb° Em7 / ^{sus4} A7 A7 Em7 / A9 / D Bm7 Em7 ^(b9) A7+5

D(ma7) / / D9 G(6) / Ab° / A9 / ^{sus4} A7 A7 ^(b9) 1. F#m7 F7 Em9 Eb7 ⁽⁺⁹⁾ 2. D9 C#m7 C9 B9 ⁽¹¹⁺⁾

Bbma7 / Bb6 / % D8 / D6 / Dma7 / D6 /

Bbma7 / Bb6 / % D8 / Bm7 / Em7 / A9 ^(b9) A7+5

D(ma7) / / Eb° Em7 / ^{sus4} A7 A7 Em7 / A9 / D Bm7 Em7 ^(b9) A7+5

D(ma7) / / D9 G(6) / Ab° / A9 / ^{sus4} A7 A7 ^(b9) D / / }

WHEN NO TEMPO IS INDICATED, THE SPEED AT WHICH A STUDY IS TO BE PLAYED IS FLEXIBLE. THESE STUDIES SHOULD BE PRACTICED AT SLOW, MEDIUM, AND (WHERE POSSIBLE) MODERATELY FAST TEMPOS.

Rhythm Group # 12

4 ATTACKS PER MEAS.

Two staves of music. The top staff has a treble clef and a common time signature. It contains two measures of music with notes and rests, and rhythmic markings above the staff: $\square \vee \square \vee$ and $\square \vee \square \vee$. The bottom staff has a bass clef and a common time signature, with notes and rests corresponding to the top staff.

Two staves of music. The top staff has a treble clef and a common time signature. It contains four measures of music with notes and rests, and rhythmic markings above the staff: $\square \vee \square \vee$, $\square \vee \square \vee$, $\square \vee \square \vee$, and $\square \vee \square \vee$. The bottom staff has a bass clef and a common time signature, with notes and rests corresponding to the top staff.

Two staves of music. The top staff has a treble clef and a common time signature. It contains four measures of music with notes and rests, and rhythmic markings above the staff: $\square \vee \square \vee$, $\square \vee \square \vee$, $\square \vee \square \vee$, and $\square \vee \square \vee$. The bottom staff has a bass clef and a common time signature, with notes and rests corresponding to the top staff.

Study # 12

Four staves of music. The top staff has a treble clef and a common time signature. It contains four measures of music with notes and rests, and chord symbols above the staff: C, E°, F, F#, C, G7+, C Am7 Ab7 G7. The second staff has a bass clef and a common time signature, with notes and rests corresponding to the top staff, and chord symbols below the staff: C, C7+, F, E9 Eb9, D9, G7 sus4, G9 G7+5. The third staff has a treble clef and a common time signature, with notes and rests, and chord symbols above the staff: 2. Dm7, G7, C, B7(b9), E, C#m7, F#m7, F#m7/B, B9+5. The bottom staff has a bass clef and a common time signature, with notes and rests, and chord symbols below the staff: E(ma7), E6, E6, Ema7, G, Em7, Am7, Am7/B, D9+5, G9, G7 sus4, G°, G7, Dm7, G7, C, E°, F, F#.

C / G7+ / C Am7 A7 G7 C / / C7+ F / E9 Eb9 (11+)

Dm7 / G7 / Em7 / A7 / Dm7 / G9 G7 C(6) / / z

Study # 12A

G(ma7) / Am7 / Bm7 / E7 alt. / A9 / A7 sus4 / A7 /

Am7 / D9 sus4 / D9 D7 (b9) / G(6) / / Ebm6 Dm7 / G7 /

C / F#m7 b5 / B7 (b9) / Em7 / / Eb° Dm6 / Db7 /

C / B7 (b9) / Em7 / A9 / Am7 / D7 (b9) /

G(ma7) / Am7 / Bm7 / E7 alt. / A9 / A7 sus4 / A7 /

Am7 / D9 sus4 / D9 D7 (b9) / G(6) / / Ebm6 Dm7 / G7 /

C / F#m7 b5 / B7 (b9) / Em7 / A9 / Bb° /

G/B Am7 / Gma7 / Bm7 E7 A9 / D9 sus4 D7 (b9) / G(6) / / z

FOR PRACTICE IN THE HIGHER POSITIONS PLAY ALL "STUDIES" 8 VA.

Rhythm Group # 13

4 ATTACKS PER MEAS.

First system of musical notation for Rhythm Group # 13, featuring a treble and bass staff with rhythmic patterns and notes.

Second system of musical notation for Rhythm Group # 13, featuring a treble and bass staff with rhythmic patterns and notes.

Third system of musical notation for Rhythm Group # 13, featuring a treble and bass staff with rhythmic patterns and notes.

Study # 13

First system of musical notation for Study # 13, including a treble staff with notes and a line of chord symbols: A(6) / A° A(6) / C#7 F#m7 B9 Bm7 / F# Bm7.

Second system of musical notation for Study # 13, including a bass staff with notes and a line of chord symbols: E9 / E° E9 / 1 A/C# / C° / Bm7 / E7 / 2. C#m7 C° Bm7 E7(b9) A(6) / A7 /.

Third system of musical notation for Study # 13, including a treble staff with notes and a line of chord symbols: D(6) Eb° A Em7 / A7 /.

Fourth system of musical notation for Study # 13, including a bass staff with notes and a line of chord symbols: D(6) Eb° A / F#9 F#7 B9 / E7 /.

A(6) / A° A(6) , , C#7 F#m7 B9
 Bm7 / F#+ Bm7 E9 / E° E9/8 C#m7 C° Bm7 E7 A(6) , , ♯

Study # 13A

C(6) F9 C(6) Gm7 / C7 /
 F / F#° / C / A7+ A7 1. D9 Dm7/G / G7 /
 2. D9 / G7+ G7 C / / C7 F
 F / F#° / C / / E7 (tr) Am7 D9
 Dm7/G G7 / G7+ / C(6) F9
 C(6) Gm7 / C7 / F / F#° / C / A7+ A7
 D9 / G9 F° Em7 / A9 / D9 / G7+ G7 C / / ♯

Rhythm Group # 14

4 ATTACKS PER MEAS.

The image shows four systems of rhythmic notation. Each system consists of two staves. The top staff contains rhythmic notation with attack marks (V for accents, N for breath marks) above the notes. The bottom staff contains the corresponding rhythmic notation. The patterns are repeated four times per measure.

Study # 14

The image shows two systems of musical notation for Study # 14. The first system includes chords: Eb, ^{alt.}D7, Db9, ^{alt.}D7, Eb, Bb9+5, ^{sus4}Eb9, Eb7, Ab(6), A°, Eb/Bb, Gm7, C7, F9, B9, Bb7^{sus4}, Bb7, (F7alt.). The second system includes chords: Fm7, Bb9, E9+5, Eb, ^{alt.}D7, Gm7.

Gm7 / C9 Gb9+5 F9 / ^{sus4}Bb9 E9 Eb , ^{alt.}D7 , Db9 , ^{alt.}D7 ,
 Eb / Bb9+5 , ^{sus4}Eb9 , Eb7 , Ab(6) , A° , Eb/Bb , Gm7 C7 (b9)
 F9 B9 ^{sus4}Bb9 Dm7 G9+5 , C7+5 , F9 B9 ^{sus4}Bb9 E7 Eb / / ?

Study # 14A

Fma7 / Gm7 , Am7 Ab° Gm7 C7 ^{b5}Fma7 / Gm7 , Am7 B° Cm7 F7 (b9)
 Bbma7 / Bbm7 Eb9 Am7 , ^(b9)D7 , Gm7 , Gm7/C ^(b9)C7 1. F / Gm7 C7 2. F / / F7
 Bb(6) / / B° , F/c / Gm7 C7 F / F7 /
 Bb(6) / / ^{b5}Bm7 E7 Am7 , Ab° , Gm7 / C7 /
 Fma7 / Gm7 , Am7 Ab° Gm7 C7 ^{b5}Fma7 / Gm7 , Am7 B° Cm7 F7 (b9)
 Bbma7 , Bbm7 Eb9 Am7 , ^(b9)D7 , Gm7 , Gm7/C ^(b9)C7 F / / ?

Rhythm Group # 15

4 ATTACKS PER MEAS.

Rhythm Group #16

4 ATTACKS PER MEAS.

Rhythm Group #17

3 ATTACKS PER MEASURE

Study # 15-16-17

Bb / / $Fm7^{(b9)}$ $Bb7$ Eb / / $D9$ $D9^{(11+)}$
 $C9$ $Cm7$ $Gb7$ $F7^{sus4}$ $B9^{+5}$ $Bb(6)$ $Dm7$ / / Db°
 $Cm7$ / / $F9^{alt5}$ $Bb(6)$ / B° / $Cm7$ / $F7$ / $Dm7$ / G^{13} $G7^{+}$
 $Dbm7$ $Gb9$ $C7^{+}$ $F9$ $A^{(11+)}b9$ / $G9$ / $C9$ / $Cm7^{(b9)}$ $F7^{(b9)}$ $Bb(6)$ / / ?

Study # 15-16-17A

$Bm7^{b5}$ / $E7b5$ / $Am7$ / $D7b5$ / $Gm7$ / $C7b5$ / $F7^{sus4}$ / $F7$ $F7^{+}$
 $Bb(6)$ / B° / F/c / $Dm7$ / 1. $G9$ $C9^{sus4}$ / $C9$ $C7^{(b9)}$
 2. $G9$ $G7^{b9}$ $C9^{+5}$ $C7^{(b9)}$ F $A7$
 $A7$ Dm $G7$
 $Gm7$ / / $D9$ $C9$ / / $C7^{(b9)}$ $Bm7^{b5}$ / $E7b5$ / $Am7$ / $D7b5$ /
 $Gm7$ / $C7b5$ / $F7^{sus4}$ / $F7$ $F7^{+}$ $Bb(6)$ / B° / F/c / $Dm7$ /
 $G9$ $G7^{b9}$ $C9^{+5}$ $C7^{(b9)}$ F / / ?

Rhythm Group # 18

3 ATTACKS PER MEAS.

Rhythm Group # 19

3 ATTACKS PER MEAS.

Study # 18-19

G / $F^\#o$ / $Em7$ / Eb° / G_b / $C^\#m7(b5) F^\#7(b9)$ $Bm7$ / $Bb9$ /
 $Am7$ / $D9$ / $Gm7$ $F9$ $E9$ $E7(b9)$ 1. $A9$ $Am7$ / $D7(b9)$ /
 2. $A9$ / $D9^{sus4}$ $D7(b9)$ G / $Dm7$ $G7$ C

Cm6 G Em7 A9
 Am7 ^{sus4}D9 / / D7^(b9) G / F# / Em7 / Eb° /
 G^{b5} / C#m7 F#7 Bm7 / Bb9 / Am7 / D9 / Gm7 F9 E9 E7^(b9)
 A9 / ^{sus4}D9 D9 F9 / E7^(alt9) A9 / ^{sus4}D9 D7 G(6) / / ♯

Study #18-19A

F / / E7^(b9) / F / / Bbm6 Am7 Gm9 Gb9 F9
 Bb(6) / B° / F / Dm7 / 1. G9 Gm7/6 / / C7(b9)
 2. Gm7 / ^{sus4}C9 C7(b9) F / F7 / Bb(6) Am7 / Ab° /
 Gm7 / Gb9 / F F° Em7^{b5} A7 Dm7 / / / Ab9
 G9 / ^{sus4}G9 G7 C9 / C7^(b9) / F / / E7^(b9) / F / /
 Bbm6 Am7 Gm9 Gb9 F9 Bb(6) / B° / F / Dm7 /
 Gm7 / ^{sus4}C9 C7^(b9) F / / ♯

Rhythm Group #20

3 ATTACKS PER MEAS.

Rhythm Group #21

3 ATTACKS PER MEAS.

Study #20-21

Db(m7), Bbm7, Ebm7^{b5} Ebm7 Ab9, Db Fm7^{b5}, Bb7,

Ebm7, Cb9, Db, Bbm7 E9 1. Eb9 Ab7^{sus4}, Ab7,

2. Eb9, Ab9^{sus4} Ab7^(b9) Db, Gm7^{b5} C7^(b9) F Ab°

Gm7 / F#° / Gm7 / ^{sus4 (b9)} C9 / ^{sus4} C7 / F9 / Bb(ma7) / Gm7 /
 Em7 / A7 / Ebm7 / Ab9 / Db(ma7) / Bbm7 / ^{b5} Ebm7 Ebm7 Ab9 /
 Db / ^{b5} Fm7 / Bb7 / Ebm7 / Cb9 / Db / Bbm7 E9
 Eb9 / ^{sus4 (b9)} Ab9 / Ab7 / Db / / ?

Study #20-21A

Eb / Fm7 / Gm7 / Ab(ma7) A° / Bbm7 / Eb7 / Ab
 Abm6 / Eb / Cm7 / 1. F9 / Fm7 / Bb7 /
 2. F9 / Bb7^(b9) / Eb / Ab(6) Ab° Ab(6) / / / A° /
 Eb / Bb7+ / Eb / Eb7 / Ab(6) Ab° Ab(6) / ^{b5} Dm7 / G7+ /
 Cm7 / F9 / ^{sus4} Bb7 / Bb9+ / Eb / Fm7 / Gm7 / Ab(ma7) A°
 Bbm7 / Eb7 / Ab / Abm6 / Eb / Cm7 /
 F9 / Bb7^(b9) / ^{b5} Gm7 / C7 / Fm7 / Bb7^(b9) / Eb / / ?

Rhythm Group #22

3 ATTACKS PER MEAS.

Measures 1-2 of Rhythm Group #22. Treble staff: G4 (acc), A4 (acc), B4 (acc), C5 (acc), B4 (acc), A4 (acc), G4 (acc). Bass staff: G2 (acc), A2 (acc), B2 (acc), C3 (acc), B2 (acc), A2 (acc), G2 (acc). Rhythmic markings: ♩, ♩, ♩, ♩, ♩, ♩, ♩.

Measures 3-4 of Rhythm Group #22. Treble staff: G4 (acc), A4 (acc), B4 (acc), C5 (acc), B4 (acc), A4 (acc), G4 (acc). Bass staff: G2 (acc), A2 (acc), B2 (acc), C3 (acc), B2 (acc), A2 (acc), G2 (acc). Rhythmic markings: ♩, ♩, ♩, ♩, ♩, ♩, ♩.

Rhythm Group #23

2 ATTACKS PER MEAS.

Measures 1-2 of Rhythm Group #23. Treble staff: G4 (acc), A4 (acc), B4 (acc), C5 (acc), B4 (acc), A4 (acc), G4 (acc). Bass staff: G2 (acc), A2 (acc), B2 (acc), C3 (acc), B2 (acc), A2 (acc), G2 (acc). Rhythmic markings: ♩, ♩, ♩, ♩, ♩, ♩, ♩.

Study #22-23

Chord progression for Study #22-23 in G major, 4/4 time. The progression is as follows:

- Measure 1: G(6)
- Measure 2: Ab6 (b5), Ab°
- Measure 3: Am7
- Measure 4: D9 (sus4), D9
- Measure 5: G, G7
- Measure 6: C(6)
- Measure 7: C#°
- Measure 8: Gb, Em7
- Measure 9: 1. A9
- Measure 10: D9 (sus4), D7 (b9)
- Measure 11: 2. A9
- Measure 12: Am7, D9 (sus4), D7 (b9)
- Measure 13: G(6)
- Measure 14: Cm6
- Measure 15: Bm7, E7 (b9)
- Measure 16: Am7
- Measure 17: D9 (sus4), D7 (b9)
- Measure 18: G(ma7), F#m7
- Measure 19: F9
- Measure 20: Em7
- Measure 21: A9
- Measure 22: D9 (sus4), D7 (b9)
- Measure 23: G(6), Ab6 (b5), Ab°
- Measure 24: Am7

^{sus4} D9 / D9 / G / G7 / C(6) / C#° / G^b / Em7 /
 A9 / Am7^{b9} D7^(b9) G(6) / / ♯

Study # 22-23A

D° D(ma7) / / B7+ Em9 / Eb9 / Dma7⁽⁹⁾ / D7^(b9) /
 G(6) / Gm6 / D / Bm7 / 1. E9 Em7 / A7 /
 2. E9 / ^{sus4} A9^(b9) A7 D Dm7 B^b7 Dm7 / /
 Em7^{b5} / A7 / Dma7 Dm7 B^b7 Dm7 / /
 E9 / ^{sus4} E9⁽⁹⁾ E9 ^{sus4} A7 / / A7 D° D(ma7) / / B7+
 Em9 / Eb9 / Dma7⁽⁹⁾ / D7^(b9) / G(6) / Gm6 / D / Bm7 /
 E9 / ^{sus4} A9⁽⁹⁾ Eb9 D° / / ♯

Rhythm Group #24

3 ATTACKS PER MEASURE

Handwritten musical notation for Rhythm Group #24, measures 1-4. The notation includes rhythmic patterns with stems and flags, and chord symbols above the staff: $\square \square \square$, $\surd \square \square$, $\surd \surd \square$, $\surd \surd \square$.

#25
Handwritten musical notation for Rhythm Group #25, measures 1-4. The notation includes rhythmic patterns with stems and flags, and chord symbols above the staff: $\square \square \square$, $\surd \square \square$, $\surd \surd \square$, $\surd \surd \surd \square$.
3 ATTACKS PER MEAS.

#26
Handwritten musical notation for Rhythm Group #26, measures 1-4. The notation includes rhythmic patterns with stems and flags, and chord symbols above the staff: $\square \square \square$, $\surd \square \square$, $\surd \square \square$, $\square \square \square$.
2 ATTACKS PER MEAS.

Study # 24-25-26

Handwritten musical notation for Study # 24-25-26, measures 1-4. The notation includes rhythmic patterns with stems and flags, and chord symbols above the staff.

Chord symbols: F , $E7$, $E\flat7$, $D7$, $Gm7$, $C9$, $B\flat^\circ$, $Am7$, $A\flat^\circ$, $Gm7$, $C7^{(b9)}$, $F9$, $B\flat(6)$, B° , $B\flat/C$, $B\flat m6$, $Am6$, $A\flat7$, $G7$, $C9^{sust}$, $C7^{(b9)}$.

1. F / $Gm7$ $C7$ | 2. F / / $F7$ $B\flat(m7)$ $B\flat(6)$ / B° /

F/C / $C7+$ / F / $Cm7$ $F7^{(b9)}$ $B\flat(m7)$ / $Em7$ $A7$ Dm $Dm^{(ma7)}$ $G\flat^{(sus4)}$ $G9$

$Gm7/C$ $C9$ / $C9^{sust}$ $C7^{(b9)}$ F $E7$ $E\flat7$ $D7$ $Gm7$ / $C9$ $B\flat^\circ$

Am7 Ab° Gm7 C7(b9) F9 Bb(6) / B° / Bb/C Bbm6 Am6 Ab7

G7 / C9 sus4 (b9) C7 F / / z

Study # 24-25-26A

C(6) Em7 F / F#° / C / / C7

F / Fm6 / C Bb9 A9 / 1. D9 Dm7/G G° G7

2. D9 / G7+b9 / C(9) / Gm7C7(b9) F

F#° C Eb

b5 Em7 A7 b9 Dm7 sus4 (b9) G9 G7+5 C(6) Em7

F / F#° / C / / C7 F / Fm6 / C Bb9 A9 /

D9 / G9 / Em7 b5 A7 b9 D9 / G7+5 / C(9) / / z

Rhythm Group #27

3 ATTACKS PER MEASURE

Handwritten musical notation for Rhythm Group #27. It consists of two staves in 4/4 time. The top staff features a sequence of notes with accents (marked with 'v') and rests. The bottom staff features a sequence of eighth and sixteenth notes with accents. The notation includes repeat signs and a final double bar line.

Rhythm Group #28

2 ATTACKS PER MEAS.

Handwritten musical notation for Rhythm Group #28. It consists of two staves in 4/4 time. The top staff features a sequence of notes with accents (marked with 'v') and rests. The bottom staff features a sequence of eighth and sixteenth notes with accents. The notation includes repeat signs and a final double bar line.

Study # 27-28

Handwritten musical notation for Study # 27-28. It consists of four staves in 4/4 time. The first staff shows a melodic line with the following chord symbols above it: Bb(6), Gm7, Cm7^{b5}, F9, Bb(ma7), and B^o. The second staff shows a melodic line with the following chord symbols above it: Cm^(ma7), Cm7^{sust}, F9, F9, Dm7^{b5}, G9, Cm7, Cbma7, 1. Bb(6), Cm7 F7, 2. Bb(6). The third staff shows a melodic line with the following chord symbols above it: E⁽⁹⁾, F^o, F#m7, F#m7/B, B7^(b9), and Ema7. The fourth staff shows a melodic line with the following chord symbols above it: Em7, A7^(b9), Dm7, Db9⁽¹¹⁺⁾, C9, B9+5, and B9. The notation includes repeat signs and a final double bar line.

$Bb(6)$ / $Gm7$ / $Cm7$ / $F9$ / $Bb(ma7)$ B°
 $(ma7)$ Cm $Cm7$ $F9$ $F9$ $Dm7$ / $G9$ / $Cm7$ / / $Cbma7$ $Bb(6)$ / / \dot{z}

Study # 27-28A

Db / / / D° $Ebm7$ $Ab7$ / / $Ab7+$
 Db C° Db / $Bbm7$ | 1. $Eb9$ $Ebm7/Ab$ / $Ab7$ /

2. $Eb9$ / $D9$ / $Db9$ $Abm7$ $Db9$ / / $Db7^{(b9)}$

$Gbmaj7$ $Gb6$ $Bbm7$ $Eb9$ / / $Eb7^{(b9)}$

$Ebm7/Ab$ / / $Gb6$ $Fm7$ $Bb7^{(b9)}$ $Ebm7$ $Ab7^{(b9)}$ Db / / / D°

$Ebm7$ $Ab7$ / / $Ab7+$ Db C° Db / $Bbm7$

$Eb9$ / $Ab9$ / $B9^{(11+)}$ / $Bb9$ / $Eb9$ / $D9$ / $Db9$ / / \dot{z}

Rhythm Group #29

3 ATTACKS PER MEASURE

Rhythm Group #30

2 ATTACKS PER MEAS.

Study #29-30

C(6) B9+5 / b5 +5 B \flat 9⁽¹¹⁺⁾ A9 / A7^(b9) /
 Dm7 / G9 / Em7 / A7^(b9) / 1. D9 G7^{sus4} / G7 /
 2. Dm9 / G9^{sus4} / G7^(b9) C(6) Dm7 / G7 / C(6) / Am7 /
 Dm7 / G9^{sus4} / G7^(b9) C(6) / C \sharp / Dm7 / G7 / Em7 / Eb9 /

D9 Dm7/G / G7 / C(6) B9+5 / 45 +5

(11+) (b9)
 Bb9 A9 / A7 / Dm7 / G9 / Em7 / A7 /

Dm9 / G9 sus4 (b9) C(6) / / /
 G13 C(6) / / /

Study #29-30A

Eb / E° / Fm7 / Bb9 / Fm7 / Bb9 Bb7 (b9) Eb / Eb7 /

Ab(6) / A° / Eb / C7 (b9) / Fm7 / Bb9 Bb7 (b9) 1. Eb Gb9 Fm9 E9 2. Eb

Ab(6) / Ab° Ab(6) A° Eb Eb9 / Bbm7 Eb7 (b9)

Ab° Ab(6) Ab° Ab(6) Am7 / / D7 (b9) Gm7 / C9 / B9 (13) / Bb9 /

Eb / E° / Fm7 / Bb9 / Fm7 / Bb9 Bb7 (b9) Eb / Eb7 /

Ab(6) / A° / Eb / C7 (b9) / Fm7 / Bb9 Bb7 (b9) Eb / / /

Rhythm Group # 31 2 ATTACKS PER MEASURE

Musical notation for Rhythm Group # 31, consisting of two staves. The top staff is in treble clef with a common time signature (C). It features a sequence of notes with various rhythmic values (quarter, eighth, and sixteenth notes) and accents (v) above certain notes. The bottom staff is in bass clef with a common time signature (C), mirroring the rhythmic patterns of the top staff.

Rhythm Group # 32 2 ATTACKS PER MEAS.

Musical notation for Rhythm Group # 32, consisting of two staves. The top staff is in treble clef with a common time signature (C). It features a sequence of notes with various rhythmic values and accents (v) above certain notes. The bottom staff is in bass clef with a common time signature (C), mirroring the rhythmic patterns of the top staff.

Study # 31-32

F(ma7), F#° , Gm7 , Ab° , Am7 , Bbma7 B° Cm7, F9 ,

Musical notation for the first line of the study, showing a sequence of notes in treble clef. The notes correspond to the chords listed above: F, F#, G, Ab, Am, Bb, C, and F.

Bb(6) Bb° Bb(6) / Am7 , D9 D7^(b9) | 1. G7 C7+

Musical notation for the second line of the study, showing a sequence of notes in treble clef. The notes correspond to the chords listed above: Bb, Bb, Bb, Am, D, D, G, and C.

2. G7 , C7(b9), F Fm7 Bb7

Musical notation for the third line of the study, showing a sequence of notes in treble clef. The notes correspond to the chords listed above: G, C, F, Fm, and Bb.

Fm7 / Bb^{sus4} Bb7^(b9) Eb Am7 , D7^(b9) , G(6) , E9+ E7^(b9)

Musical notation for the fourth line of the study, showing a sequence of notes in treble clef. The notes correspond to the chords listed above: Fm, Bb, Eb, Am, D, G, and E.

Am7 , D7^(b9) , Gm7 / C7+5^{b9} , F(ma7), F#° , Gm7 , Ab° ,

Musical notation for the fifth line of the study, showing a sequence of notes in treble clef. The notes correspond to the chords listed above: Am, D, Gm, C, F, F#, Gm, and Ab.

Am7 / Bbma7 B° Cm7 / F9 / Bb(6) Bb° Bb(6) / Am7 / D9 D7^(b9)

G7 / C7^(b9) / F / / 3

Study # 31-32A

D / Eb° / Em7 / A7 / Em7 / A7+ / D Bb° Am7 D7+5^(b9)

G(6) / Ab° / D/A / B9 / Em7 / A9^{sus4} A7^(b9) | 1. D Eb° Em9 A13 | 2. D

G° / G6 / / / G° G6 Ab° / D/A / Bb° /

⁽¹¹⁺⁾ B9 / B9 / E9 / Em7/A / / A7^(b9)

D / Eb° / Em7 / A7 / Em7 / A7+ / D Bb° Am7 D7+5^(b9)

G(6) / Ab° / D/A / B9 / Em7 / A9^{sus4} A9 C13 / B9 /

Em7 / F° / D/F# / B9 / Em7 / A9^{sus4} A7^(b9) D / / 3

F#m7 ^{sus4} B9 F9 ^{sus4} E9 / E7 A(ma7) Bm7
 E7 A7 D C#m7 ^{b5} / F#7 ^(b9)
 Bm7 / E7 ^(b9) A(6) / ?

Study # 33A

C(6) Am7 Dm7 G7
 Dm7 / C#0 Dm7 ^{b5} Dm7 G7 1. Em7 / A7 ^(b9) Dm7 / G7+
 2. (C) Bb9 ^{b9} B7 C Ab(6) Fm7 Bbm7
^{sus4} Eb7 / Eb7 G7 D Am7/b D7 ^(b9) G7 ^{sus4}
 G7 / G7+ C(6) Am7 Dm7
 G7 Dm7 / C#0 Dm7 ^{b5} Dm7 G7 C(6) / / / ? ?

WHEN NO TEMPO IS INDICATED, THE SPEED AT WHICH A STUDY IS TO BE PLAYED IS FLEXIBLE. THESE STUDIES SHOULD BE PRACTICED AT SLOW, MEDIUM, AND (WHERE POSSIBLE) MODERATELY FAST TEMPOS.

GRADUALLY INCREASE TEMPO FOR ALL 3/4 RHYTHM GROUPS UNTIL YOU CAN PLAY THEM WITH FOOT TAPPING "IN ONE"

Rhythm Group # 34

(4 ATTACKS)

Study # 34

Chord progressions for Study #34:

- System 1 (Treble Clef): F, Fma7, F6, F#°
- System 2 (Bass Clef): Gm, Gm(ma7), sus4 C9, (b9) C7
- System 3 (Bass Clef): 1. F(6), Ab°, Gm7, C7
- System 4 (Bass Clef): 2. F, Gm7, Ab°, Am7, Bb(6), B°, Cm7, F9
- System 5 (Bass Clef): Cm7, Ebm/F, Bb(ma7), Dm7, G9

Rhythm Group # 35

(4 ATTACKS)

The musical notation for Rhythm Group # 35 is organized into four systems, each with two staves. Above each staff, rhythmic patterns are indicated with letters: 'H' for half notes, 'V' for quarter notes, and 'Y' for eighth notes. The notation includes various note values, rests, and dynamic markings such as accents and slurs.

Study # 35

Study # 35 is written in 3/4 time and consists of three staves of music. The notation includes various chord symbols and dynamic markings. The chords are as follows:

- Staff 1: Ebm, Ebm (ma7), Ebm sus4, Db, Ebm7, Db/E, E°
- Staff 2: Ebm, Ebm (ma7), Ab7, Fm7, Bbm7, Ebm7, Ab7 (b9), 1. Db, Ab7+, 2. Db, C7(b9)
- Staff 3: Fm7, Db/E, Fm7, Fm/Eb, Db9 (11+), C7 (b9)

Fm7 Db/F Fm7 Bb7^{b5} Eb7^{sus4} / Eb7^{b5} Ab7^{sus4} / Ab7+

Db Ebm7 Db/F E°

Ebm Ebm^(m7) Ab7^{sus4} Fm7 / Bbm7 Ebm7 Ab7 D9⁽¹¹⁺⁾ Db⁽⁹⁾ /

Study # 35A

G(6) / Ab° Am7 / Bb° G/B C6^(add F#) C#° Dm7 / G7^(b9)

C(m7) / Cm7 Bm7 / E7^(b9) 1. A9 D9^{sus4} / D7^(b9)

2. Am7 / D7^(b9) G Fm6/Bb Fm6/Ab G7^(b9) Cm Cm7 Cm6

Dm7^{b5} / G7^(b9) Cm Cm^(m7) Cm7 F7 Bb(m7) / Gm7

C9 C6^(add F#) C#° Dm7 / G7^(b9) C(m7) / Cm7 Bm7 / E7^(b9)

Am7 Am7/G F#7^(b9) Bm7^{b5} / E7^(b9) Am7 / D7^(b9) G /

PRACTICE THE "STUDIES" IN ALL PRACTICAL POSITIONS.....
 (FROM I THRU VII OR VIII, DEPENDING UPON THE KEY AND THE
 OUTSIDE RANGE.)

Rhythm Group # 36

(3 ATTACKS)

First system of musical notation for Rhythm Group # 36, consisting of a treble and bass staff. Above the notes are rhythmic markings: a square symbol (□) and a 'v' symbol. The treble staff has a 3/4 time signature. The music consists of eighth and quarter notes with various rests.

Second system of musical notation for Rhythm Group # 36, consisting of a treble and bass staff. Above the notes are rhythmic markings: a square symbol (□) and a 'v' symbol. The treble staff has a 3/4 time signature. The music consists of eighth and quarter notes with various rests.

Third system of musical notation for Rhythm Group # 36, consisting of a treble and bass staff. Above the notes are rhythmic markings: a square symbol (□) and a 'v' symbol. The treble staff has a 3/4 time signature. The music consists of eighth and quarter notes with various rests.

Fourth system of musical notation for Rhythm Group # 36, consisting of a treble and bass staff. Above the notes are rhythmic markings: a square symbol (□) and a 'v' symbol. The treble staff has a 3/4 time signature. The music consists of eighth and quarter notes with various rests.

Study # 36

Musical notation for Study # 36, consisting of a treble and bass staff. The treble staff has a 3/4 time signature and a key signature of two flats. Chord symbols are written above the notes: $A\flat(6)$, $G7^{(b9)}$, $A\flat(6)$, and A° . The bass staff has a 3/4 time signature and a key signature of two flats. Chord symbols are written below the notes: $B\flat m7$, $E\flat 9^{sus4}$, $E\flat 9$, $B\flat m7$, $E\flat 7^{(b9)}$, $A\flat(ma7)$, $B\flat m7$, $E\flat 7^{(b9)}$, $A\flat 7$, $D\flat$, and D° . The notation includes first and second endings, indicated by '1.' and '2.'.

Ab Fm7 Bbm7 ^{sus4}Eb9 Eb9 / Bbm7 / Eb7 ^(b9)

(11+) D9 Db9 C7+ ^(b9)Fm7 / Fm/Eb Dm7 ^{b5} / G7 ^(b9) Cm7 F7 ^(b9)

Bbm7 ^{sus4}Eb9 Eb9 ^(b9)Eb7 Ab(6) / / / † †

Study # 36A

D(ma7) ^{b5}C#m7 / F#7 Bm7 / Bb° Am7 / Ab7+

G(6) F#m7 ^{b5}F#m7 B7 1. E9 A7 / A7+

2. Em7 / A7 ^(b9) D G(6) / / Ab°

D/A D(6) Db9+ C13 Bm7 E9

^{sus4}A7 / A7 ^{sus4}A7 / A7+ D(ma7) ^{b5}C#m7 / F#7 ^(b9)

Bm7 / Bb° Am7 / Ab7+ G(6) F#m7 ^{b5}F#m7 B7

^{b5}Em7 / Bb ^{sus4}A7 G° F#m7 ^{b5} / F7+5 ^(b9)Em7 / A7 ^(b9) D / †

Rhythm Group # 37 (3 ATTACKS)

Handwritten musical notation for Rhythm Group # 37, consisting of three systems of two staves each. The notation includes rhythmic patterns with accents and slurs, and dynamic markings like 'v' and '(b)'. The first system has a treble clef and a 3/4 time signature. The second and third systems have a bass clef and a 3/4 time signature.

Study # 37

Handwritten musical notation for Study # 37, consisting of three systems of a single staff each. The notation includes chords and melodic lines with various accidentals and dynamic markings.

Chords and markings above the first system: F, Gm7, Am7, D7^(b9), Gm7

Chords and markings above the second system: C9, C7^(b9)+5, F, Dm7, Gm7, C7, F, Gm7

Chords and markings above the third system: Am7, D7^(b9), Gm7, C9, C7^(b9)

TO CO

Handwritten musical notation in bass clef, 3/4 time. The first staff contains notes with chords: F, F7, Bb(6), Am7, Gm7. The second staff contains notes with chords: F, Em7^{b5}, A7^(b9), Dm7, G7^{sus4}, G7, Db9⁽¹¹⁺⁾. The third staff contains notes with chords: C9, D.C. *alcoda*, Coda, F, /, /, /, /, /, /.

Study # 37A

Handwritten musical notation in treble clef, 3/4 time. The first staff contains notes with chords: G(6), F#m7^{b5}, B7^(b9), Em7, A7, Am7. The second staff contains notes with chords: D9, D7^(b9), 1. G6, Am7, D7, 2. G(6), Dm7, G7^(b9). The third staff contains notes with chords: C(ma7), Cm6, Bm7, Am7, D9^{alts}, G, Gma7, G7. The fourth staff contains notes with chords: C(ma7), F9, D7^{sus4}, G7^(b9), D7+5^(b9). The fifth staff contains notes with chords: G(6), F#m7^{b5}, B7^(b9), Em7, A7. The sixth staff contains notes with chords: Am7, D9, D7^(b9), G(6), /, /, /, /, /, /.

Rhythm Group #38

(2 ATTACKS)

Rhythm Group #39

(2 ATTACKS)

Study # 38-39

E_b° E_b / E° $Fm7$ $Bb7$ $Fm7$
 $Bb7^{sus4}$ / $Bb7$ E_b E_b7 $Bbm7$ $A7$ $Ab(ma7)$ $Abm6$
 $Gm7$ Gb° $Fm7$ $Bb7$ $Bb7+$ $Bb13$

1. Gm7 / C7(b9) Fm7 / Bb13 | 2. Eb / Fm7 Gm7

Abm6 Gm7 C7(b9) Fm7 Bb13 Eb Fm7 Gm7

Fm7 Gm7 C7(b9) Fm7 Bb7 Ebm Ebm7 Ebm6

Fm7 Bb7 Bb9 Bb7+5 Eb

Study # 38-39A

C(ma7) Dm7 Em7 Fma7 / F#0 Gm7

Em7 / A7 Dm7 Bb9 C/G (sus4) C/G

Ab+ Am7 D9

G7 (sus4) / G7 G7+ C(ma7) Dm7 Em7

Fma7 / F#0 Gm7 Em7 / A7 Dm7 Bb9

C/G (sus4) C/G F#m7 F(ma7) Dm7 b5

G7 (sus4) / G7 G7+ Bb9 (11+) A9

Dm7 G7 (sus4) / G7 (b4) C / / /

TRIPLETS

THE NUMBER OF ATTACKS PER MEASURE VARIES IN GROUPS 40, 41 AND 42 BECAUSE OF THE RHYTHMIC PREPARATION THAT IS NECESSARY TO "FEEL" THESE RHYTHMS.

Rhythm Group #40

(NOTATION B)

(NOTATION A)

FROM THIS POINT ON PLAY ALL STUDIES WITH A SWING FEELING AND EXACTLY AS NOTATED.....

Study # 40

(Slow to Easy Swing Tempo)

F / Gm7 / Am7 / D7^(b9) Ab9 G9

Gm7 / C7+ / F / Bbm6 B^o F / / ?

Study #40A

(Slow 4)

C(ma7) / C^{#o} / Dm7 / G7 / C / Dm7 /

Em7 Fma7 Gm7 C7^(b9) F / Fm6 / Em7 / Eb^o / Dm7 / G7 /

C / Gm7 C7^(b9) F / G7 / C(6) / A9 / Am7 / D9^{sus4} D7^(b9)

sus4 G7 / G7+ / Cma7 / C^{#o} / Dm7 / G7 /

C / Dm7 / Em7 Fma7 Gm7 C7^(b9) F / G7 /

b5 Em7 / A9 / Dm7 / G9^{sus4} G7^(b9) C / / ?

Study #40 B

(Slow to Mod. Slow 4)

The musical score consists of ten staves of music, each with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various chords and rhythmic patterns:

- Staff 1:** Chords: G(6) / Em7 / Am7 / G#0 / Am7 / D7 / G / G7 /
- Staff 2:** Chords: Cma7 / C6 / G(6/7) / Bb0 / Am7 / D7 / G (b9) E7 (b9) Am7 D7
- Staff 3:** Chords: G(6) / Em7 / Am7 / G#0 / Am7 / D7 / G / G7 /
- Staff 4:** Chords: Cma7 / C6 / G(6/3) / Bb0 / Am7 / D7 / G
- Staff 5:** Chords: Ebma7 / E0 / Bb/F / Em7 (b5) Eb0 (b9) D7
- Staff 6:** Chords: Dbma7 / D0 / Ab/Eb / Am7/D (+5) D7(b9)
- Staff 7:** Chords: G(6) / Em7 / Am7 / G#0 / Am7 / D7 / G / G7 /
- Staff 8:** Chords: Cma7 / C6 / G(6/3) / Bb0 / Am7 / D7 / G / / /

Triplets are indicated by a '3' over a group of notes. The notation includes eighth and quarter notes, rests, and various chord symbols.

Study #40 C

(Slow to Mod. Slow 4)

The musical score consists of ten staves of music in 4/4 time, featuring various chords and triplets. The notation is as follows:

- Staff 1:** Chords: Cma7, C#0, Dm, Dm7, G7. Includes triplets.
- Staff 2:** Chords: Cma7, Dm7, Em7, Eb0, Dm7, A7+5, Dm7, G7. Includes triplets.
- Staff 3:** Chords: Cma7, C#0, Dm, Dm7, G7. Includes triplets.
- Staff 4:** Chords: Cma7, Dm7, Em7, Eb0, Dm7, G7 (sus4), G7 (b9), C. Includes triplets.
- Staff 5:** Chords: Ab(ma7), Fm7, Bbm7, Eb7 (b9), Abma7, Ab6. Includes triplets.
- Staff 6:** Chords: Am7, D9 (sus4), D7 (b9), G7 (sus4), G7 (b9). Includes triplets.
- Staff 7:** Chords: Cma7, C#0, Dm, Dm7, G7. Includes triplets.
- Staff 8:** Chords: Cma7, Dm7, Em7, Eb0, Dm7 (b5), Dm7 (sus4), G9 (b9), G7, C. Includes triplets.

FOR PRACTICE IN THE HIGHER POSITIONS PLAY ALL "STUDIES" 8 VA.

Study #40 D

(Slow to Mod. Slow 4)

Musical staff 1: Treble clef, 4/4 time signature. Key signature: three flats (Bb, Eb, Ab). The melody consists of eighth and quarter notes with triplet markings. Chords above the staff include Abma7 and Ab6.

Musical staff 2: Bass clef. Chords: Ebm7, Ab7 (b9), Db(ma7), Dbm7, Gb9, Ab, F7+5 (b9) 45.

Musical staff 3: Bass clef. Chords: Bbm7, Eb9, Db°, Cm7 (b9), F7 (ii), Bbm7 (iii), A7, Abma7, Ab6.

Musical staff 4: Bass clef. Chords: Ebm7, Ab7 (b9), Db(ma7), Dbm7, Gb9, Ab, F7+5 (b9) 45.

Musical staff 5: Bass clef. Chords: Bbm7, Eb9 (b9), Eb7, Ab(6), Db9, Cma7, Am7, Dm7, G7 (b9).

Musical staff 6: Bass clef. Chords: C9, C#°, Dm7, Ebm9, Ab7 (b9), Dbma7, Bbm7, Ebm7, Ab7 (b9).

Musical staff 7: Bass clef. Chords: sus4 Db9, alt5 C9, B9, sus4 Bb9 (ii+), A9, Abma7, Ab6.

Musical staff 8: Bass clef. Chords: Ebm7, Ab7 (b9), Db(ma7), Dbm7, Gb9, Ab, F7+5 (b9) 45.

Musical staff 9: Bass clef. Chords: Bbm7, Eb9, Db°, Cm7 (b9), F7, Bbm7, sus4 Eb9 (b9), Eb7, Ab(6).

Study #41A

(Slow 4)

G(6) / Ab° / Am7 / D9 / Am7 / D9 / G(ma7) / Dm7 G7

C(6) / Cm6 / Bm7 / Bb° / Am7 / D9 / Bm7 Bb9 Am9 Ab9

G(6) / Ab° / Am7 / D9 / Am7 / D9 / G(ma7) / Dm7 G7

C(6) / Cm6 / Bm7 / Bb° / Am7 / D9 D7^(b9) / G(6) / Dm7 G7^(b9)

Cma7 / C#m7^(b9) F#7^(ma7) Bm Bm Bm7 Bm6 Cma7 / C#m7^(b9) F#7 Bm Bb9 D_A^{b5} G#m7

Gm7 / C9 / Fma7 / Dm7 / Gm7 / C9 / Bm7 Bb9 A9+5 Ab^{b5}

Gma7 G6 Ab° / Am7 / D9 / Am7 / D9 / Gma7 / Dm7 G7

C(6) / Cm6 / Bm7 / Bb° / Am7 / D9 D7^(b9) / G(6) / / ↗

Rhythm Group #42

(IN 4)

(IN 2)

Study #42

(IN 2)

Chords and markings in Study #42:

- System 1: G / G+ / G6 / G+ / G
- System 2: G, B^b°, Am6, D9
- System 3: Am7 / Am7+5 / D9, Am7, D9
- System 4: Am7, D9 / D7 / Gma7, G6
- System 5: C(ma7), Cm6, Bm7, E7^(b9)
- System 6: Am7, F#m7^{b5}, B7^(b9), Em7, A7^(b9), D9^{sus4}, D7+5^{b9}
- System 7: G / G+ / G6_B / B+ / Cma7, Bm7⁽¹¹⁾ / Bb9⁽¹¹⁾
- System 8: Am7, D9^{sus4}, D7^(b9), G(6), / ? / ?

Study #42A

Fast (IN 2)

F Gm7 / C7 / F Gm7 / C7 /

F E7+ F F#°

Gm6 sus4 C9 TO CODA Gm7 (b9) C7+5 (b9) C13

1. F Dm7 Gm7 C7 2. F (b9) E7 / Eb9 / Dm7 / Db7 / Cm7 / B9 /

Bb6 Bbm6

Am7 / Ab° / Gm7 / C7 / F(6) b5 Em7 / (b9) A7 /

Dm (maj7) Dm Dm7 G9

Gm7/C (b9) C7+5 D.C. al coda

CODA Gm / (maj7) Gm / sus4 C9 / (b9) C7 / F Bbm6 F /

Special Studies CONTAINING RHYTHMS FROM MIXED GROUPS.

Study #43

(Easy to Mod. Swing Tempo)

C(6) / Eb9 / Dm7 / Db9^{alt5} / C(6) / B9+5 / Em7 / A7^(b9) /
 Dm7 / Eb° / C(6) / A7+5^(alt9) / Dm7 / Ab9 / G9^{sus4} / G7^(b9) /
 C(6) / Eb9 / Dm7 / Db9^{alt5} / C(6) / B9+5 / Em7 / A7^(b9) /
 Dm7 / Eb° / C(6) / A7+5^(alt9) / Dm7 / Ab9 / G7^(b9) / C(6) /
 Gm7 / Db9 / C9^{sus4} / C7⁺⁵(b9) / F(ma7) / F(6) /
 Am7 / Eb9 / D9^{sus4} / D7⁺⁵(b9) / G9⁺⁵ / Abm7 / Db9 /
 C(6) / Eb9 / Dm7 / Db9^{alt5} / C(6) / B9+5 / Em7 / A7^(b9) /
 Dm7 / Eb° / C(6) / A7+5^(alt9) / Dm7 / Ab9 / G7^(b9) / C(6) / / 2

Study #43A

(Easy Swing Tempo)

Abma7 / / Ab6 G° / C7^(b9) / Fm7 Abm6

Musical staff 1: Treble clef, 4/4 time signature. The melody consists of quarter and eighth notes. The key signature has two flats (Bb and Eb).

Ebma7 / Eb6 / E° Fm7 Bb7^(b9) / / E9 Ebma7 / / Eb6

Musical staff 2: Treble clef, 4/4 time signature. The melody continues with quarter and eighth notes.

D° / G7^(b9) / Ab(ma7) Fm7^{b5} / Bb7^(b9) Ab° G7+5 / C9 / F9+5 / Bb9 A9^{sus4}

Musical staff 3: Treble clef, 4/4 time signature. The melody continues with quarter and eighth notes.

Abma7 / / Ab6 G° / C7^(b9) / Fm7 Abm6

Musical staff 4: Treble clef, 4/4 time signature. The melody continues with quarter and eighth notes.

Gm7 / Gb° / Fm7 Bb7^(b9) / Eb D7^(b9) / Db9 / C7⁽⁺⁹⁾ /

Musical staff 5: Treble clef, 4/4 time signature. The melody continues with quarter and eighth notes.

Cbma7 / Abm7 / Fm7^{b5} / E9 / Ebma7⁹ / Eb6 / Gm7 / Cm7 /

Musical staff 6: Treble clef, 4/4 time signature. The melody continues with quarter and eighth notes.

Cbma7 / Ebm7/Bb / Abm7 / Abm7/Gb / Fm9 / E9+5 / Eb9^{sus4} / Dbm6/Eb /

Musical staff 7: Treble clef, 4/4 time signature. The melody continues with quarter and eighth notes.

Abma7 / / Ab6 G° / C7^(b9) / Fm7 Abm6

Musical staff 8: Treble clef, 4/4 time signature. The melody continues with quarter and eighth notes.

Gm7 / Gb° / Fm7 Bb7^(b9) / Eb / Db9 / Eb / / ?

Musical staff 9: Treble clef, 4/4 time signature. The melody concludes with a double bar line and repeat sign.

Study #43 B

(Mod. to Fast 4)

Ab(6) / A° / Bbm7 / B° / Ab(6/3) B° Bbm7 Eb7^(b9) Ab(6) / / Ab7+

Db / D° / Ab / Fm7 / Bb9 Bbm7 / Eb7^(b9) /

Ab(6) / A° / Bbm7 / B° / Ab(6/3) B° Bbm7 Eb7^(b9) Ab(6) / / Ab7+

Db / D° / Ab / Fm7 / Bb9 / Bbm7^(b9) Eb7 Ab(6)

C9 sus4 C9 / C9 / Fm

Bb9 / / E9 / Bbm7_{Eb} / / Eb7^(b9) /

Ab(6) / A° / Bbm7 / B° / Ab(6/3) B° Bbm7 Eb7^(b9) Ab(6) / / Ab7+

Db / D° / Ab / F9 / Bb9 / Bbm7^(b9) Eb7 Ab(6) / /