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 stave 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 consistant and accurate.

William G. 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)

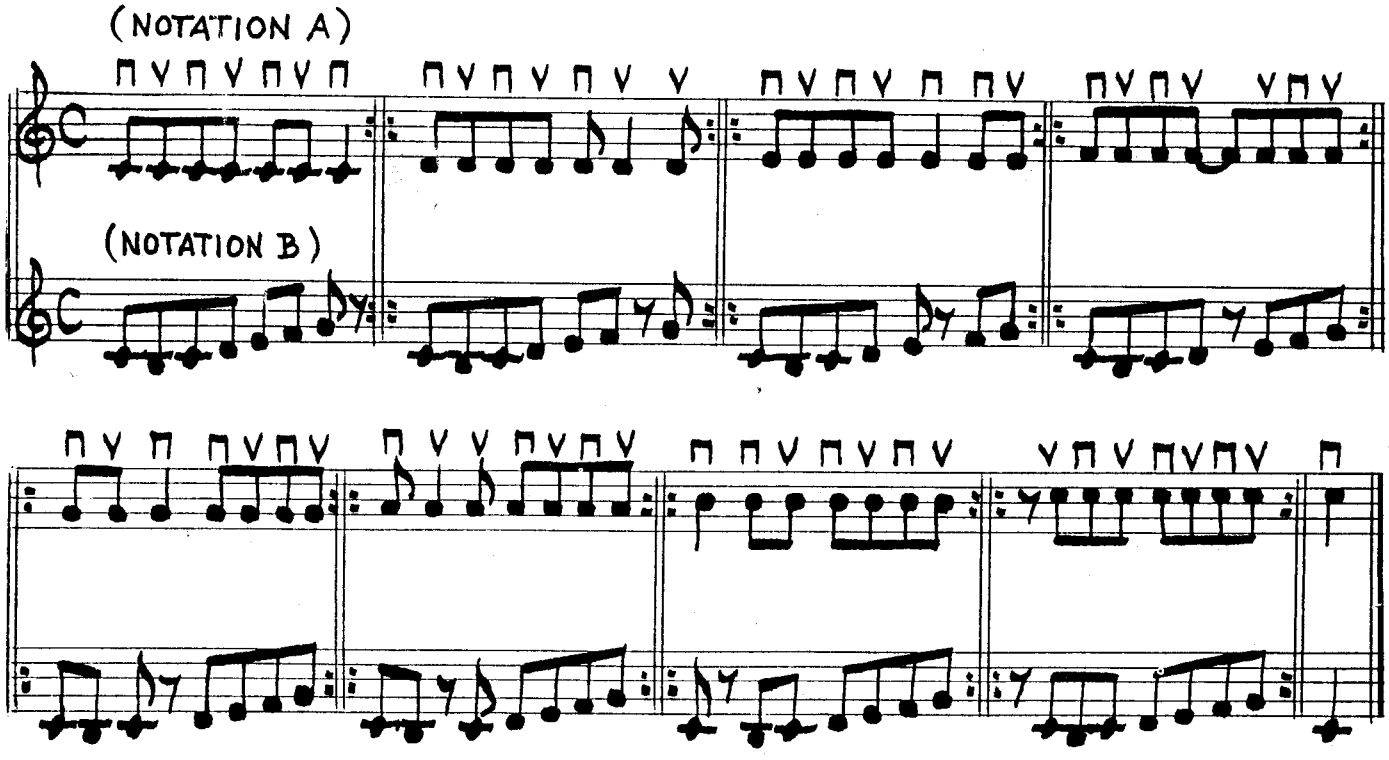
(2) OMIT MEASURES OF RESTS BUT USE REPEATS. . . . (PLAY EACH MEASURE TWICE)

(3) PLAY STRAIGHT THRU - NO REPEATS, NO MEASURE OF RESTS.

Rhythm Group #1

7 ATTACKS PER MEASURE

⊓ = Pick downward V = Pick upward

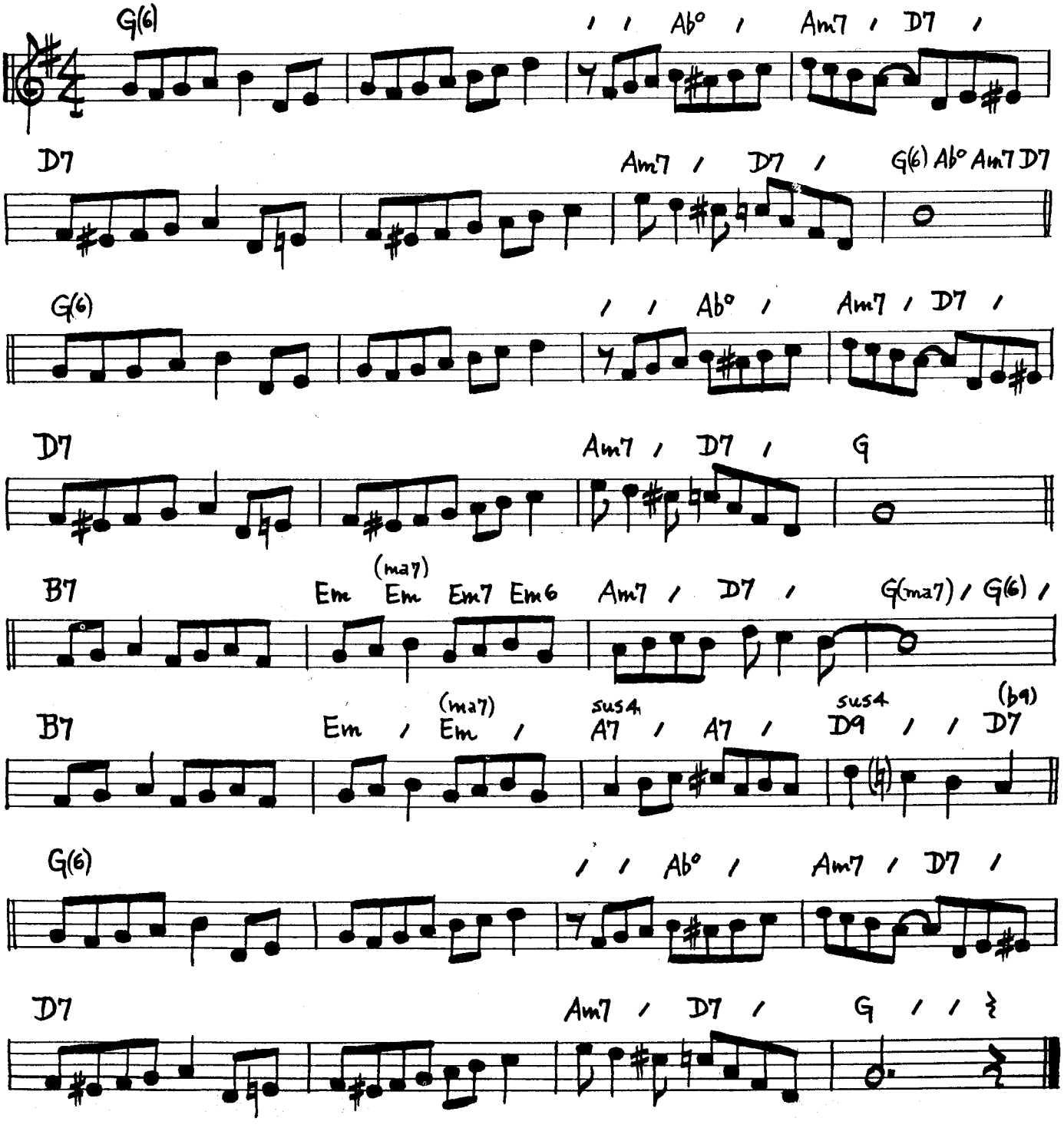


PRACTICE ALL 4/4 "STUDIES" TWO WAYS....

(1) WITH CONSECUTIVE EIGHTH NOTES EXACTLY AS WRITTEN .....RHYTHM GUITAR PLAY BASIC LATIN BEAT.

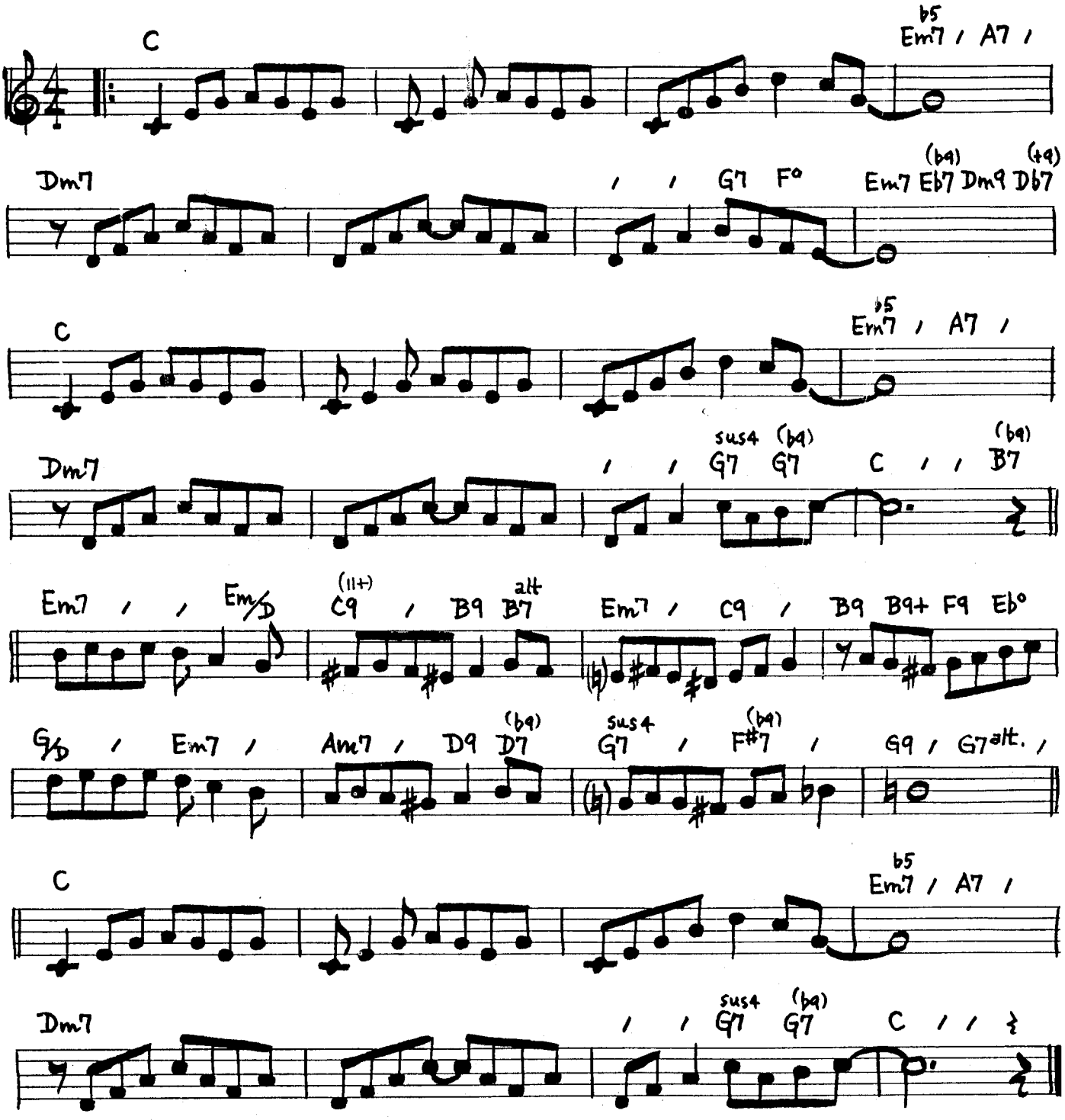
(2) WITH SWING FEELING ON CONSECUTIVE EIGHTH NOTES..... ♪³♪ .....RHYTHM GUITAR PLAY STRAIGHT 4 OR SHUFFLE RHYTHM.

Study #1



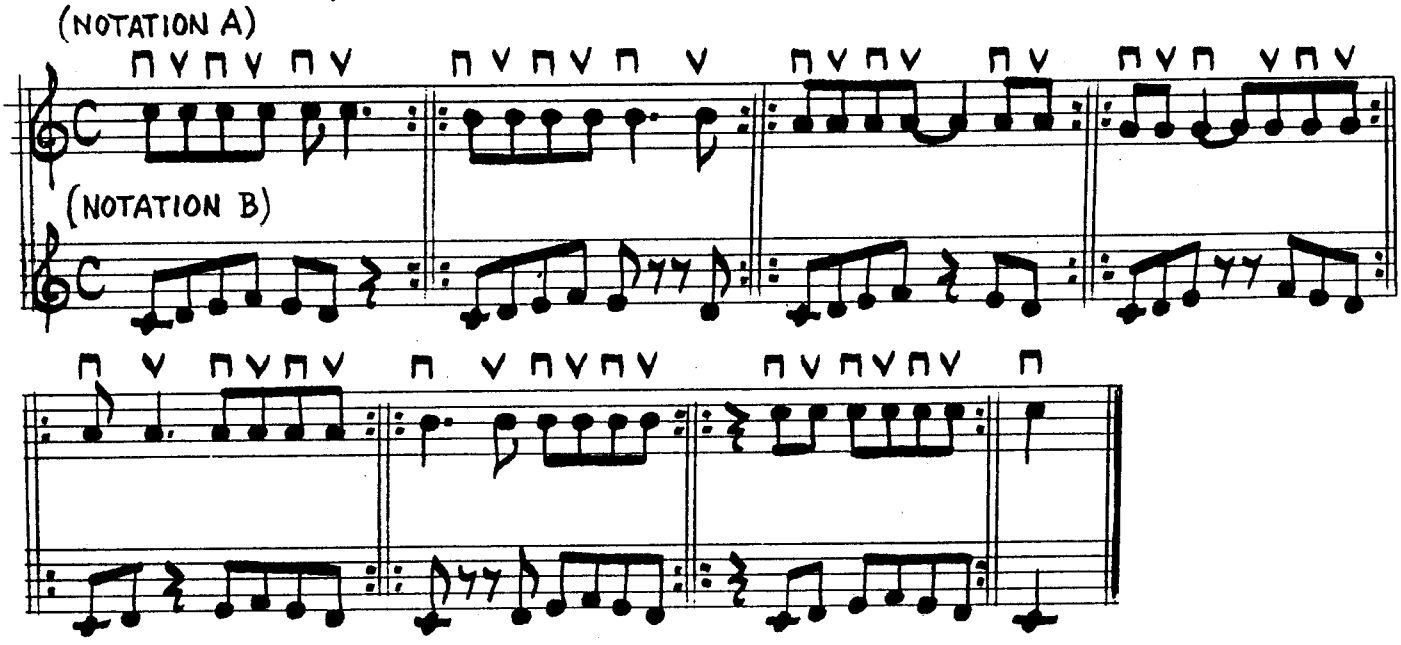
WHEN NO TEMPO IS INDICATED, THE SPEED AT WHICH A STUDY IS TO BE PLAYED IS FLEXIBLE. THESE STUDIES SHOULD BE PRACTICED AT SLOW, MEDIUM, AND (WHERE POSSIBLE) MODERATELY FAST TEMPOS.

Study # 1A

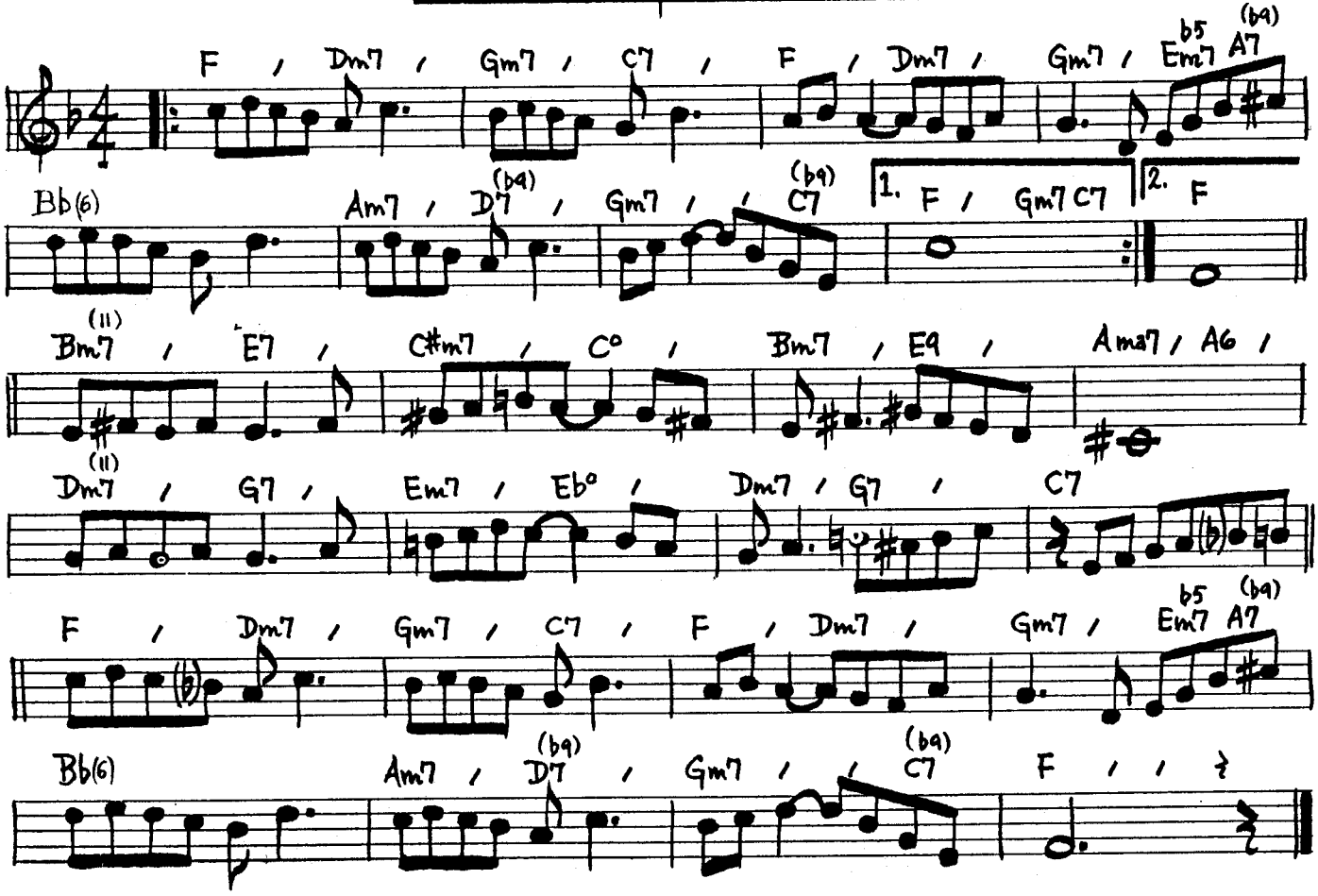


Rhythm Group #2

6 ATTACKS PER MEASURE

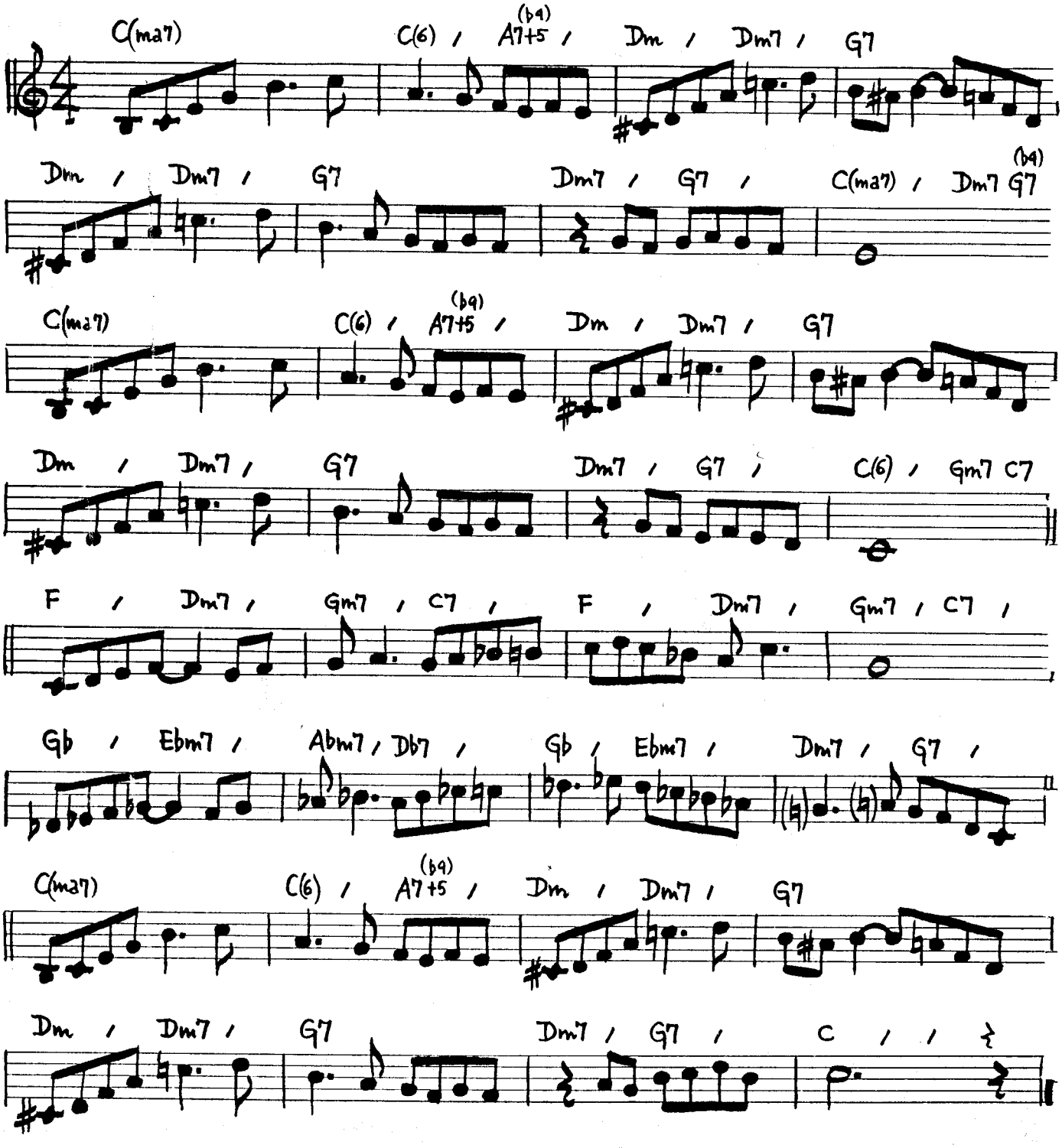


Study #2



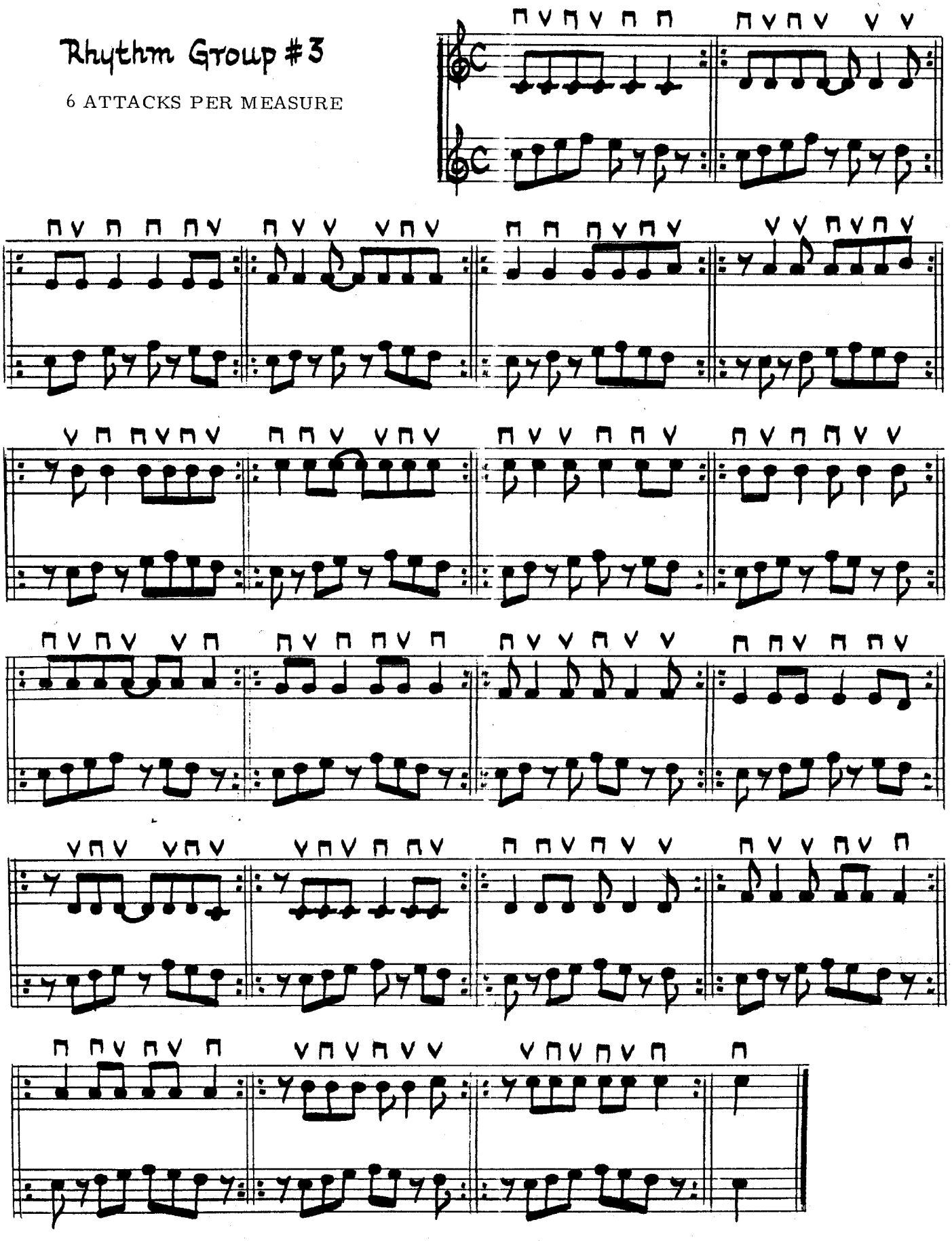
PRACTICE THE "STUDIES" IN ALL PRACTICAL POSITIONS.....
(FROM I THRU VII OR VIII, DEPENDING UPON THE KEY AND THE OUTSIDE RANGE.)

Study #2A



Rhythm Group #3

6 ATTACKS PER MEASURE



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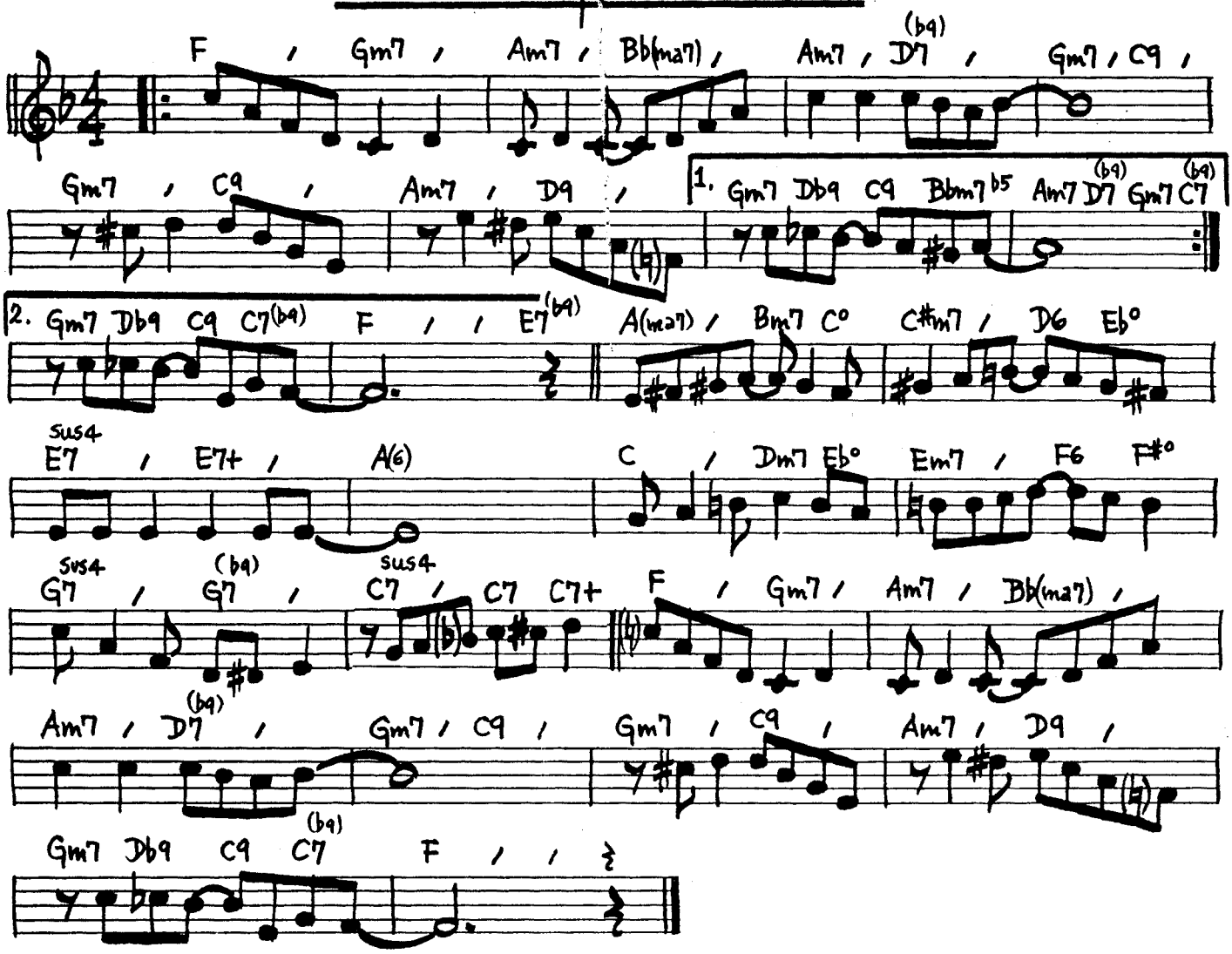

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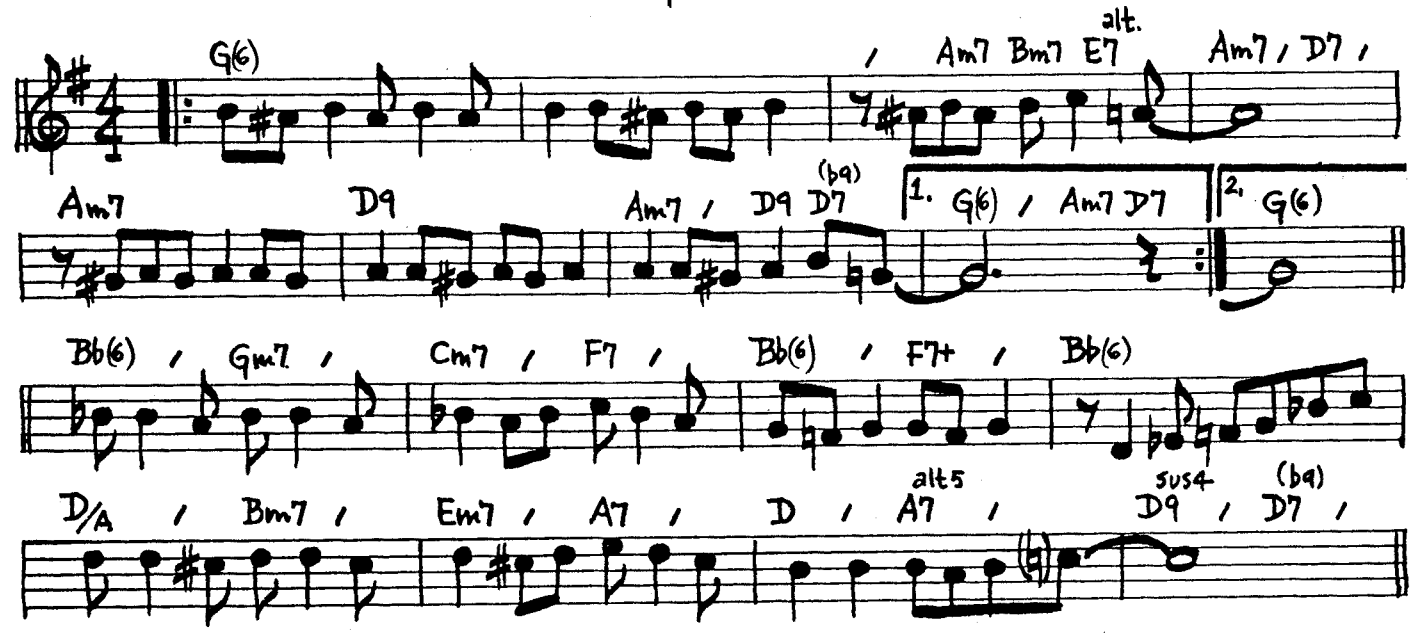
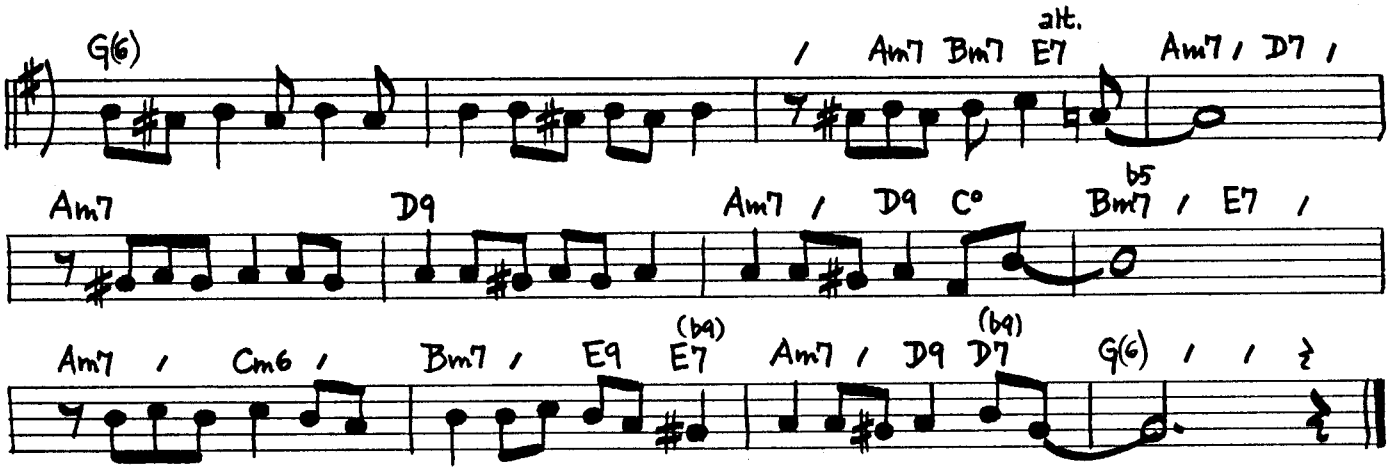
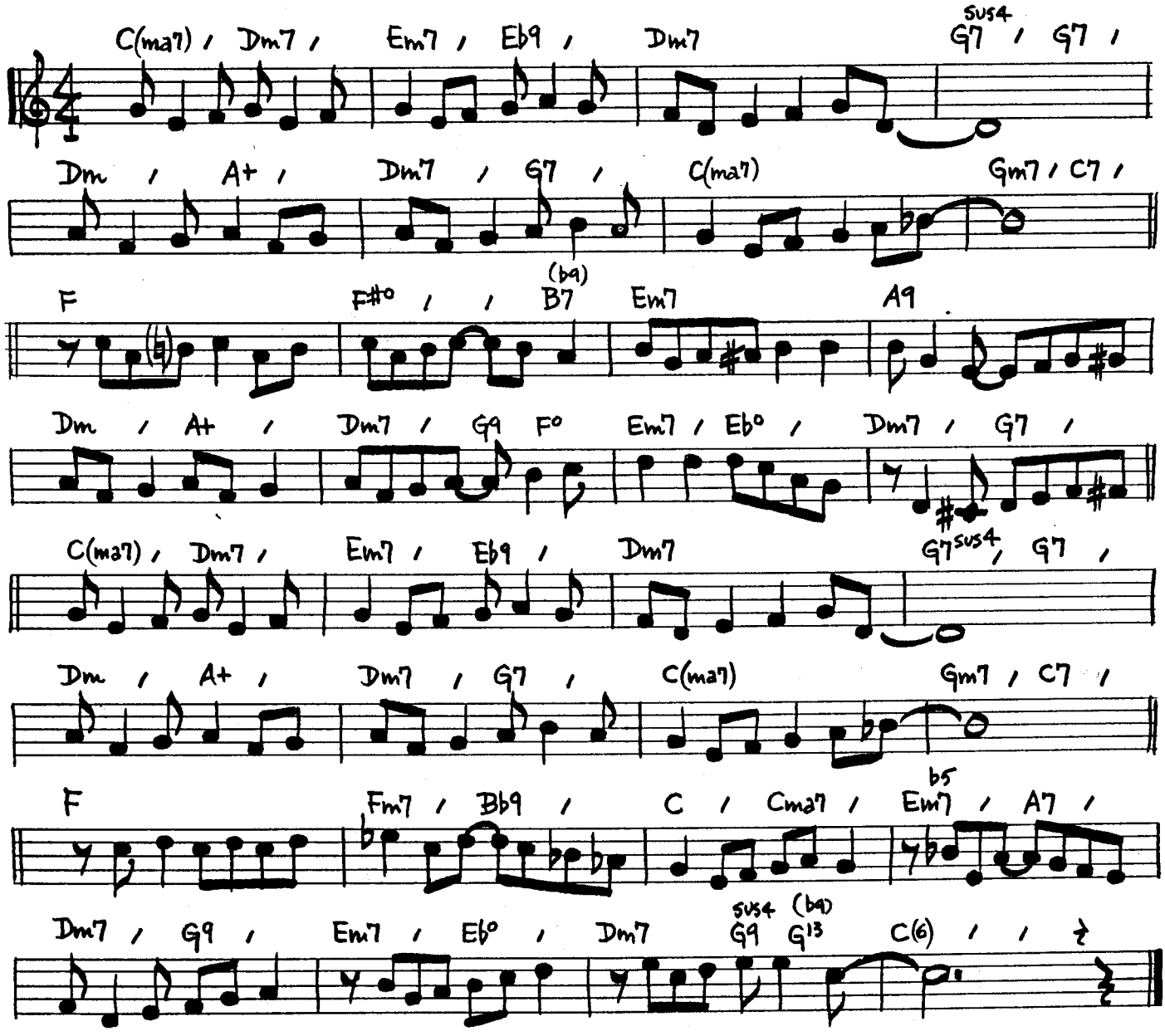



G(6)
Am7 Bm7 E7 alt.
Am7 / D7 /
Am7
D9
Am7 / D9 C°
Bm7 b5 / E7 /
Am7 / Cm6 /
Bm7 / E9 E7 (b9)
Am7 / D9 D7 (b9)
G(6) / / 𝄽

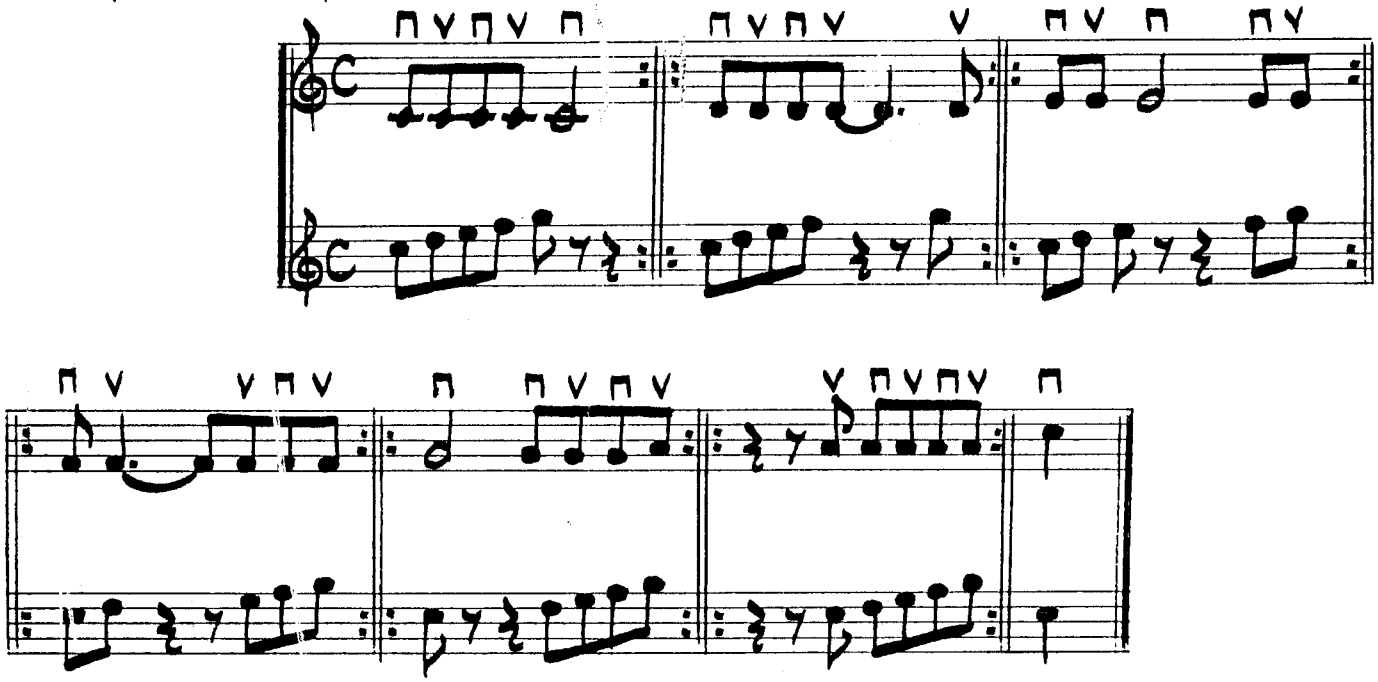
Study # 3B


C(maj) / Dm7 / Em7 / Eb9 / Dm7
G7 sus4 / G7 /
Dm / A+ / Dm7 / G7 / C(maj)
Gm7 / C7 /
F F#° / / B7 (b9) Em7 A9
Dm / A+ / Dm7 / G9 F° Em7 / Eb° / Dm7 / G7 /
C(maj) / Dm7 / Em7 / Eb9 / Dm7
G7 sus4 / G7 /
Dm / A+ / Dm7 / G7 / C(maj)
Gm7 / C7 /
F Fm7 / Bb9 / C / Cmaj7 / Em7 b5 / A7 /
Dm7 / G9 / Em7 / Eb° / Dm7
G9 sus4 G13 (b9)
C(6) / / 𝄽

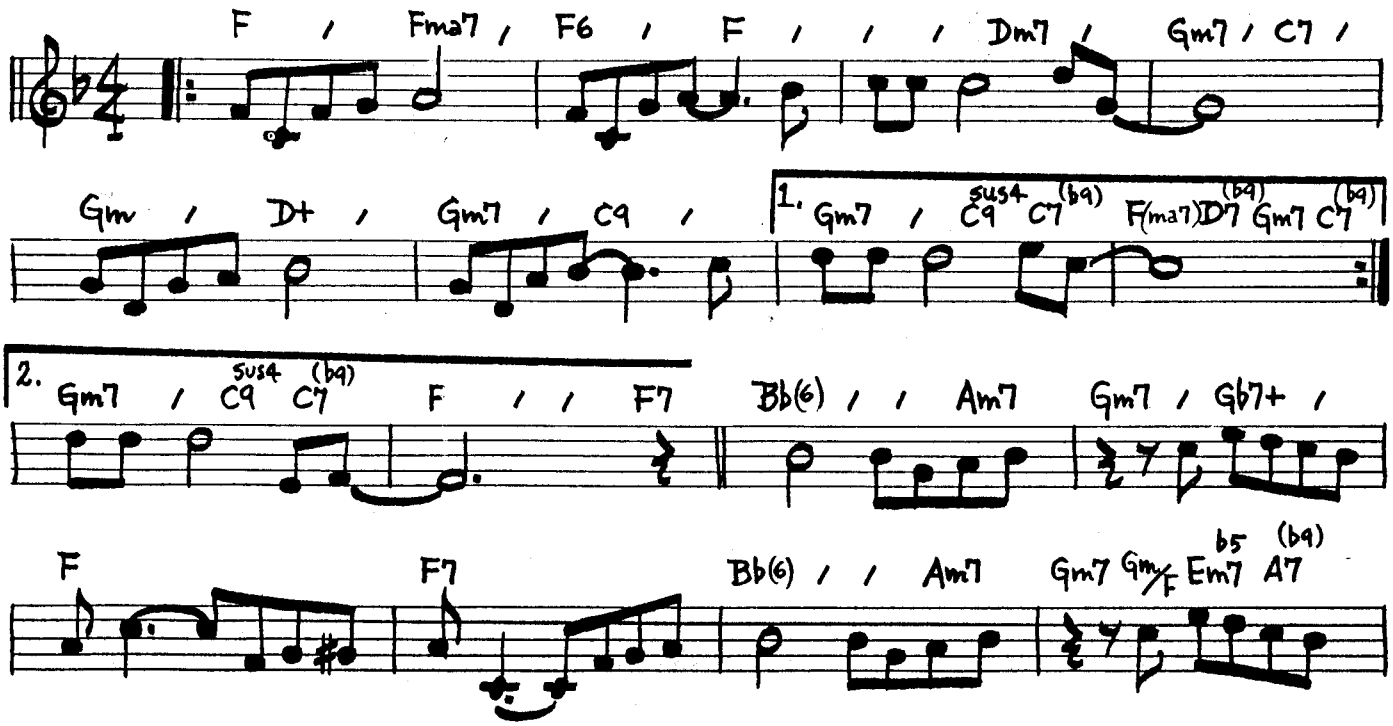
GRADUALLY INCREASE THE TEMPO FOR ALL 4/4 "RHYTHM GROUPS" UNTIL YOU ARE ABLE TO PLAY THEM WITH FOOT TAPPING "IN TWO".

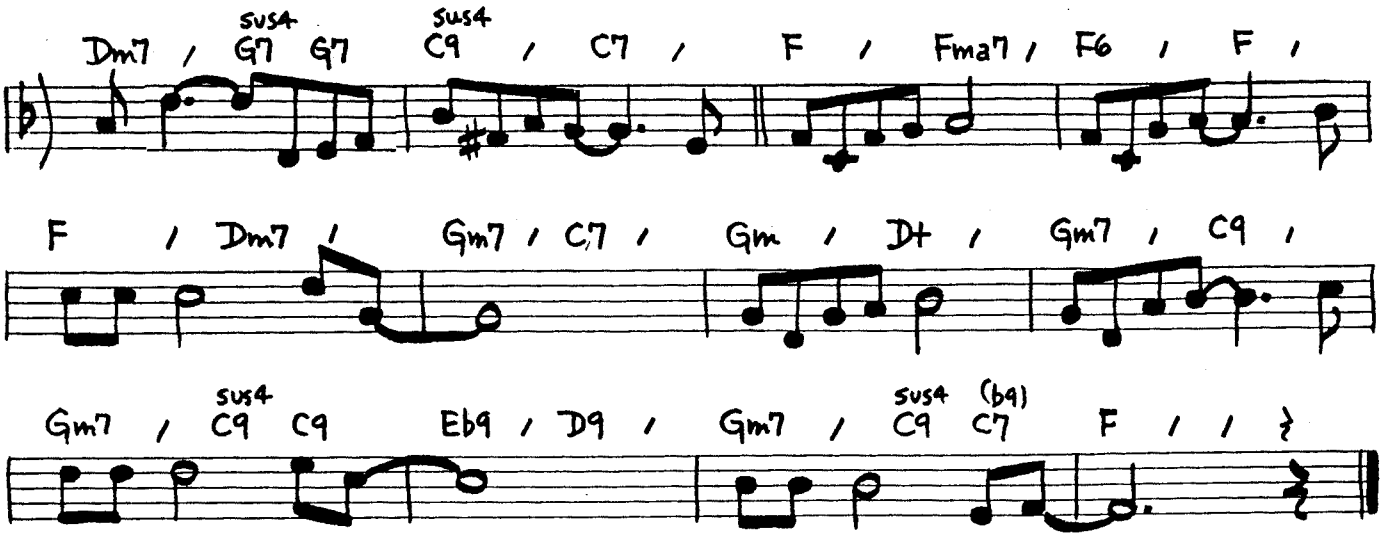
Rhythm Group #4

5 ATTACKS PER MEASURE

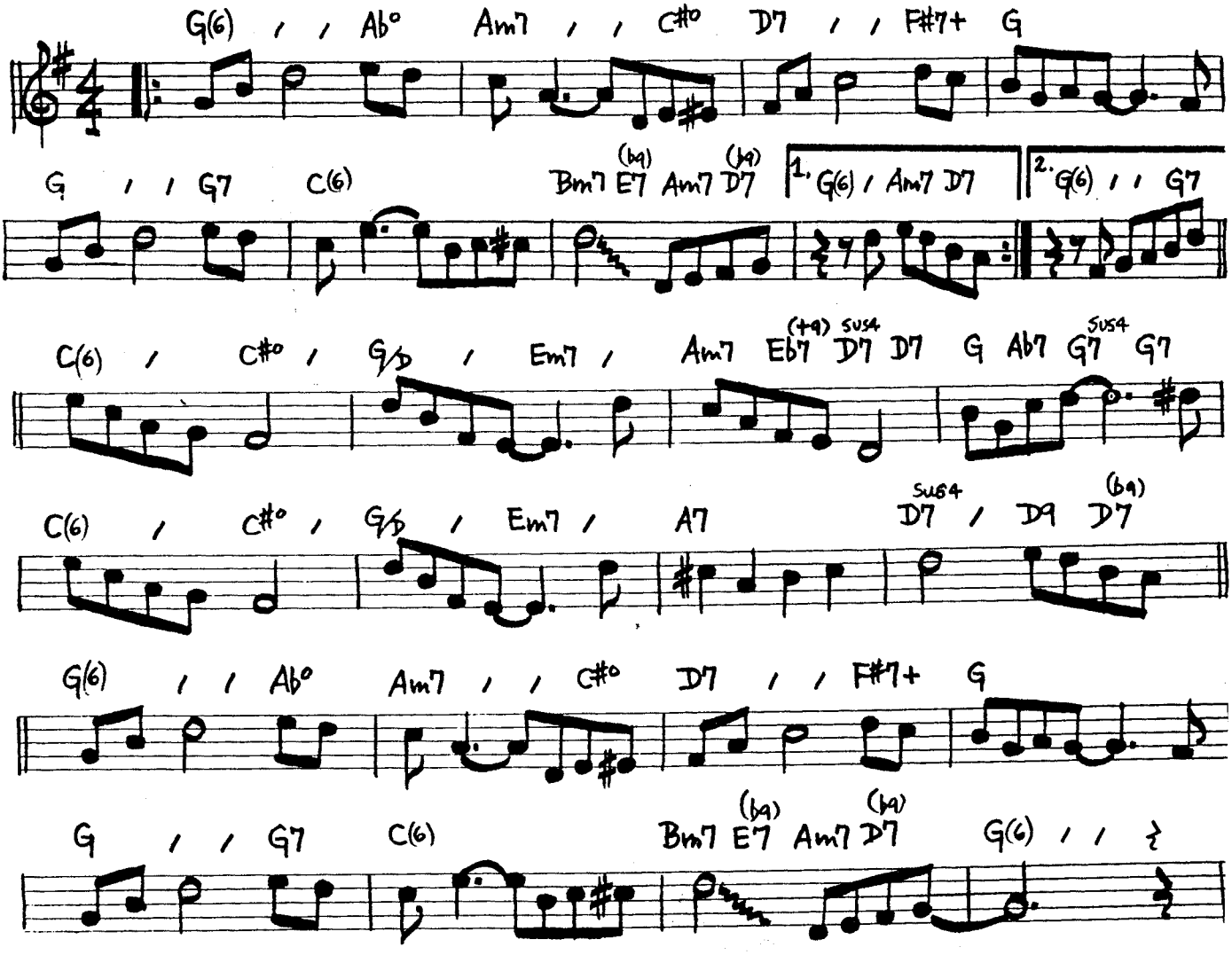


Study #4



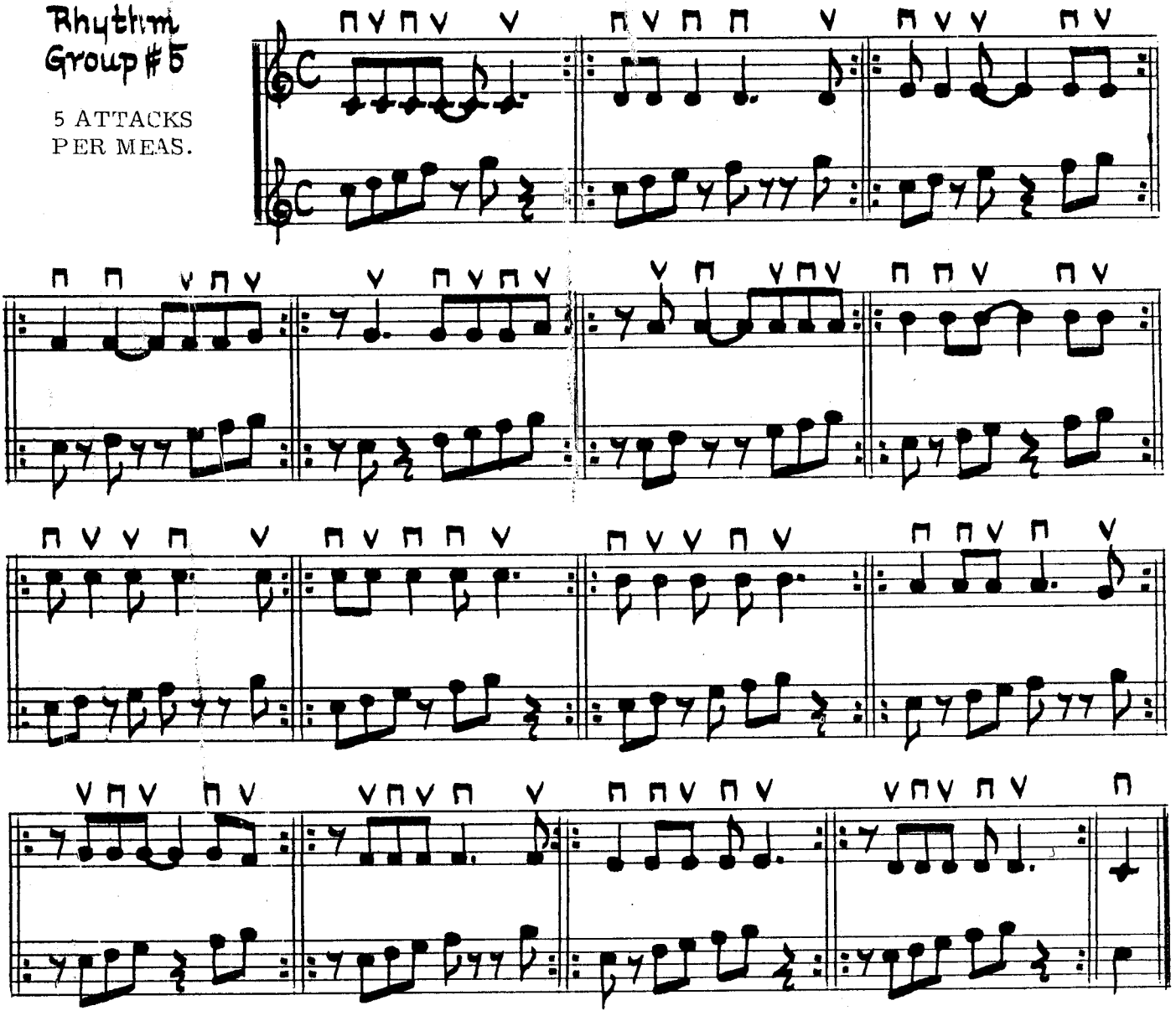

Dm7 / sus4 G7 G7 sus4 C9 / C7 / F / Fma7 / F6 / F /
F / Dm7 / Gm7 / C7 / Gm / D+ / Gm7 / C9 /
Gm7 / sus4 C9 C9 Eb9 / D9 / Gm7 / sus4 C9 (b9) C7 F / / 𝄽

Study # 4A

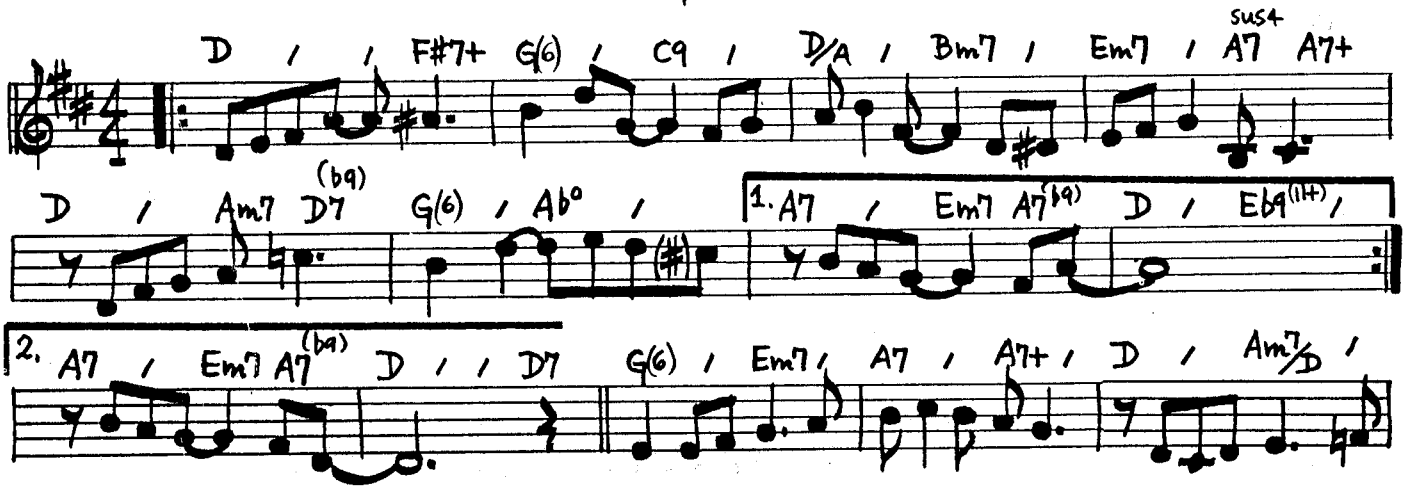

G(6) / / Ab° Am7 / / C#° D7 / / F#7+ G
G / / G7 C(6) Bm7 (b9) E7 Am7 (b9) D7 1. G(6) / Am7 D7 2. G(6) / / G7
C(6) / C#° / G/D / Em7 / Am7 (+9) Eb7 sus4 D7 D7 G Ab7 sus4 G7 G7
C(6) / C#° / G/D / Em7 / A7 sus4 D7 / D9 (b9) D7
G(6) / / Ab° Am7 / / C#° D7 / / F#7+ G
G / / G7 C(6) Bm7 (b9) E7 Am7 (b9) D7 G(6) / / 𝄽

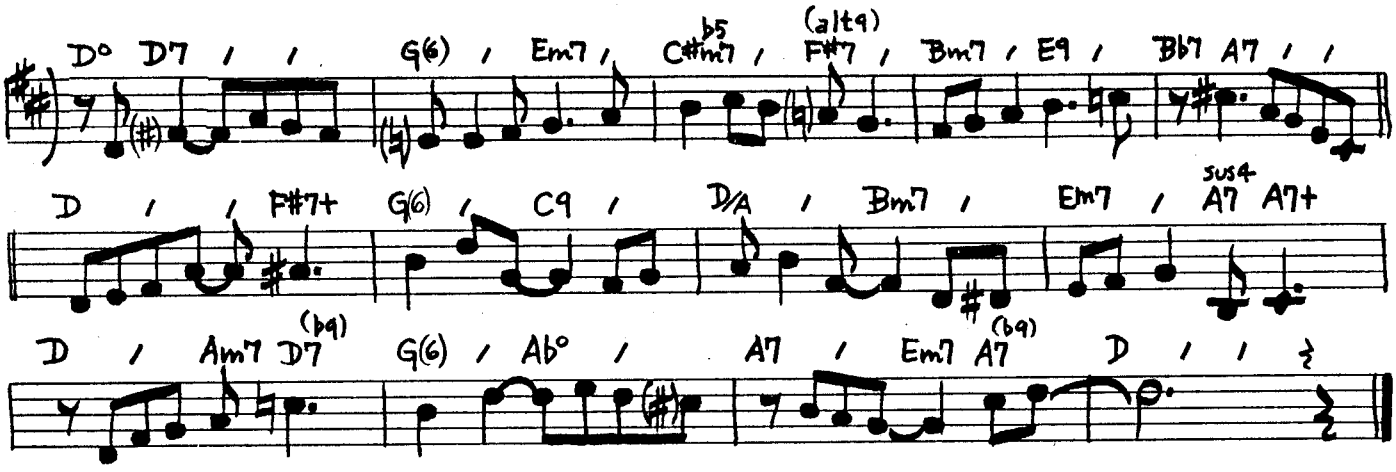
Rhythm Group # 5

5 ATTACKS PER MEAS.

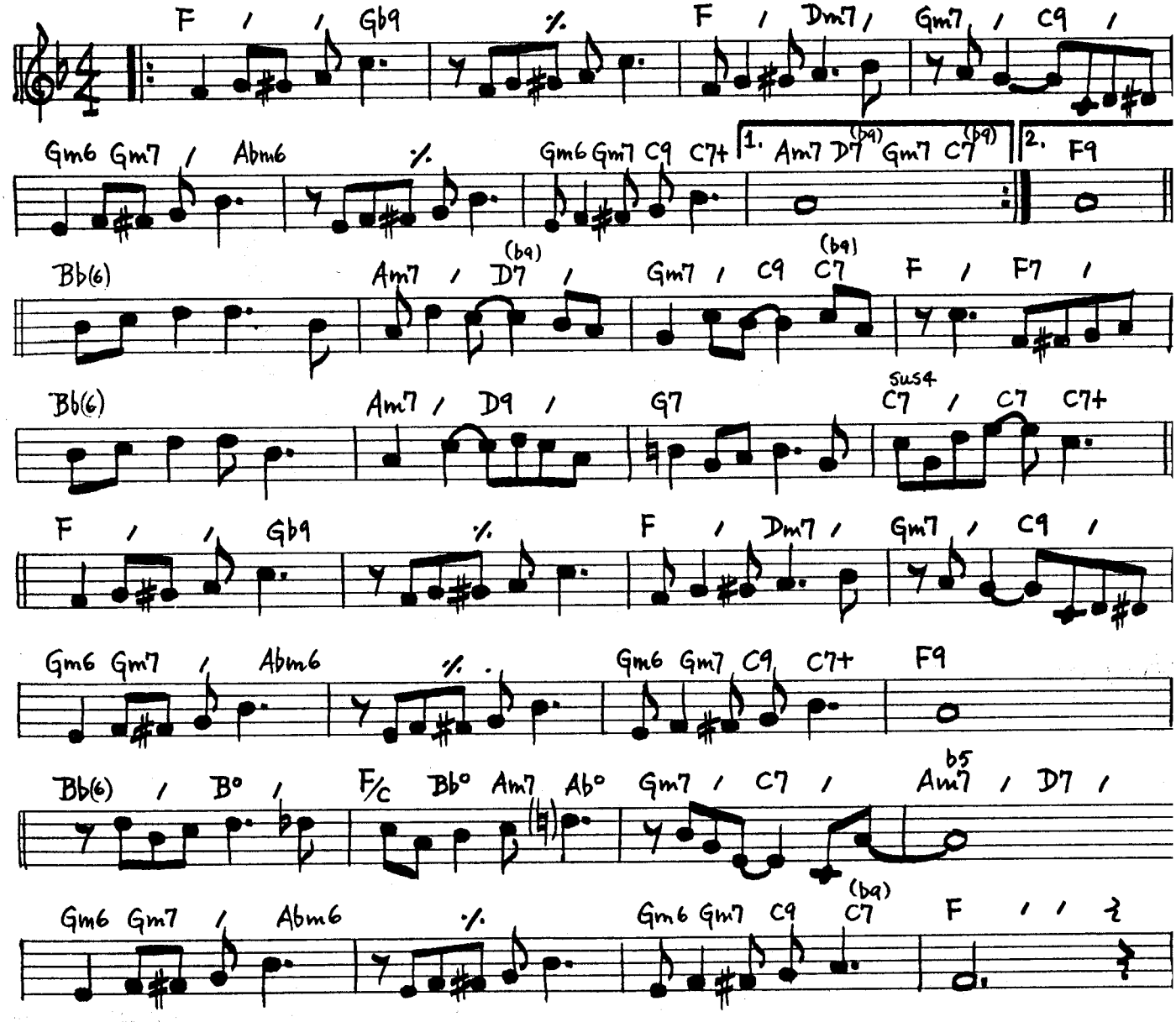


Study # 5



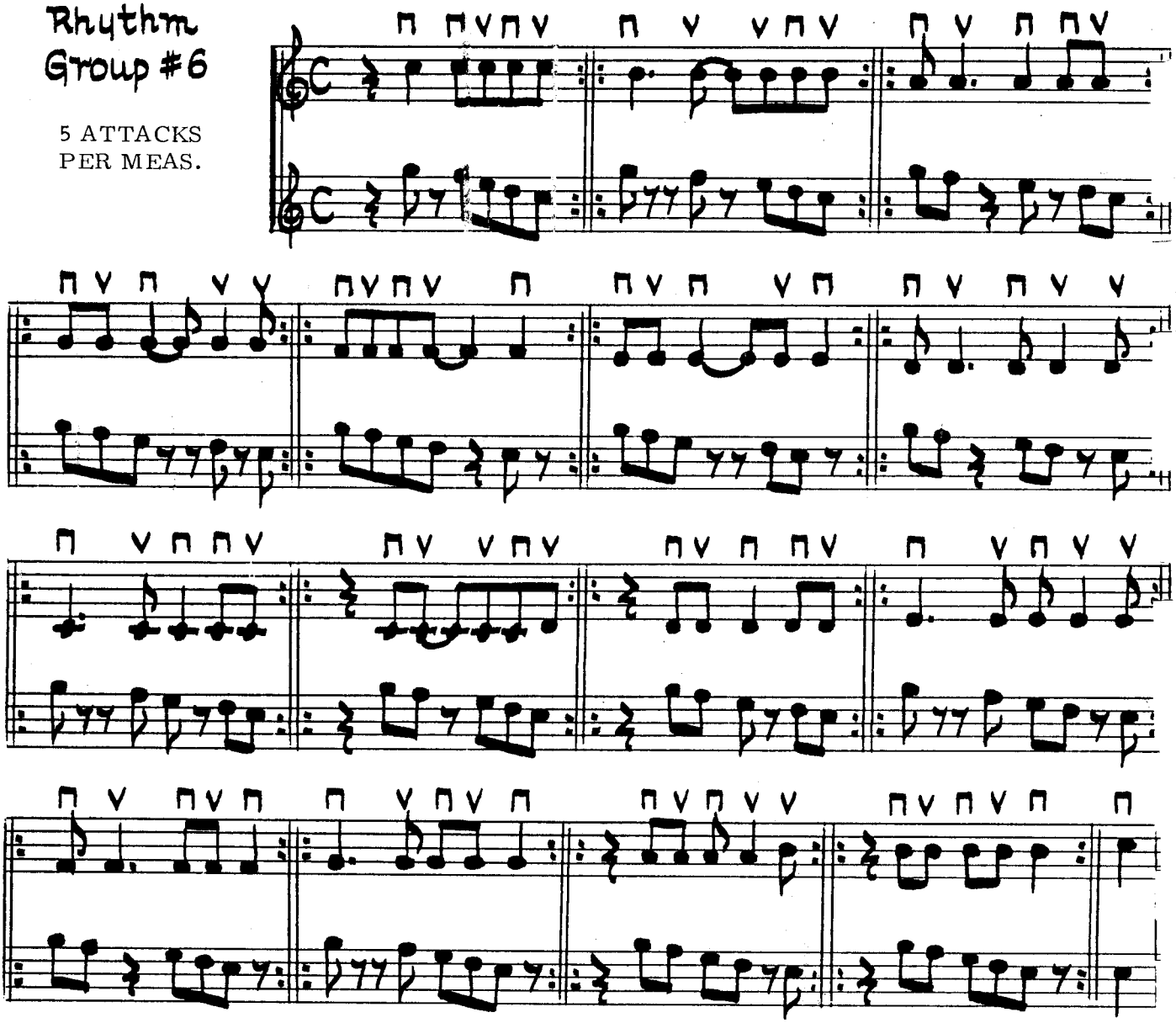

D° D7 / / G(6) / Em7 / C#m7(b5) / F#7(alt9) / Bm7 / E9 / Bb7 A7 / /
D / / F#7+ G(6) / C9 / D/A / Bm7 / Em7 / A7(sus4) A7+
D / Am7 D7(b9) G(6) / Ab° / A7 / Em7 A7(b9) D / / 𝄽

Study # 5A

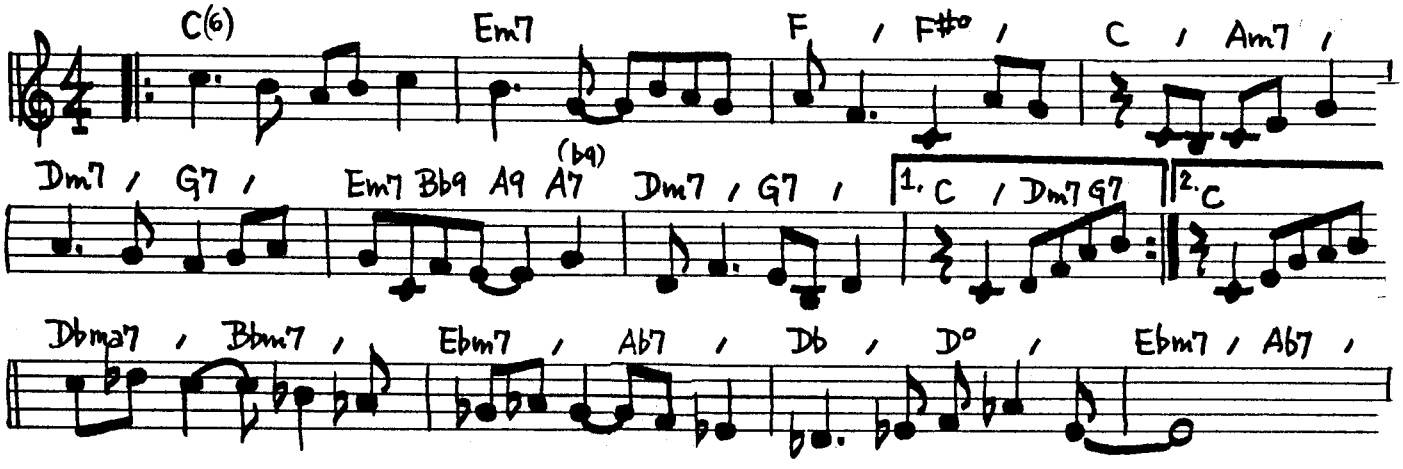

F / / Gb9 𝄎 F / Dm7 / Gm7 / C9 /
Gm6 Gm7 / Abm6 𝄎 Gm6 Gm7 C9 C7+ 1. Am7 D7(b9) Gm7 C7(b9) 2. F9
Bb(6) Am7 / D7(b9) / Gm7 / C9 C7(b9) F / F7 /
Bb(6) Am7 / D9 / G7 C7(sus4) / C7 C7+
F / / Gb9 𝄎 F / Dm7 / Gm7 / C9 /
Gm6 Gm7 / Abm6 𝄎 Gm6 Gm7 C9 C7+ F9
Bb(6) / B° / F/C Bb° Am7 Ab° Gm7 / C7 / Am7(b5) / D7 /
Gm6 Gm7 / Abm6 𝄎 Gm6 Gm7 C9 C7(b9) F / / 𝄽

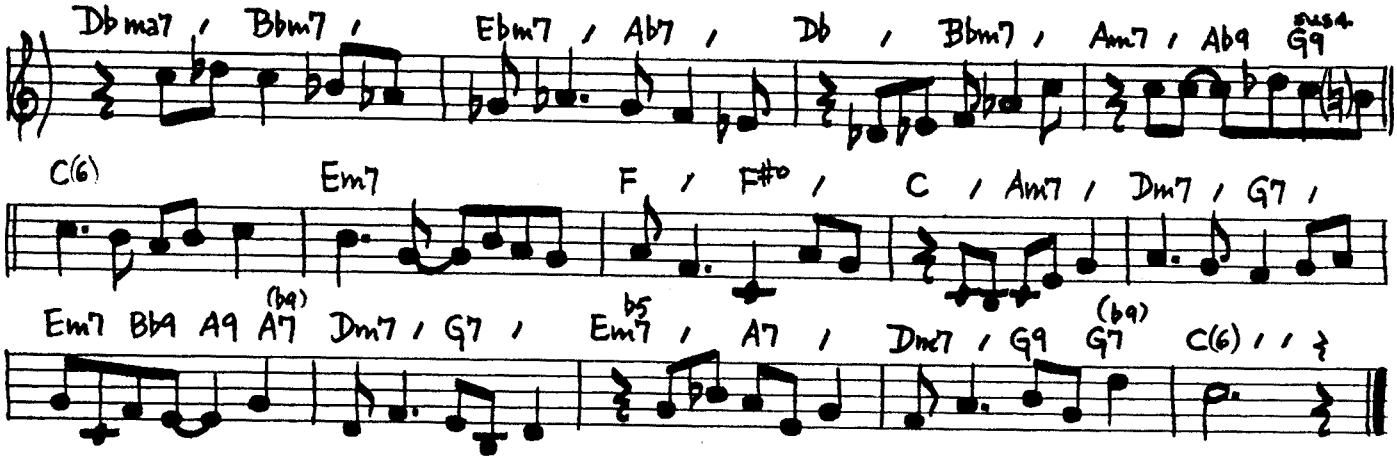
Rhythm Group #6

5 ATTACKS PER MEAS.

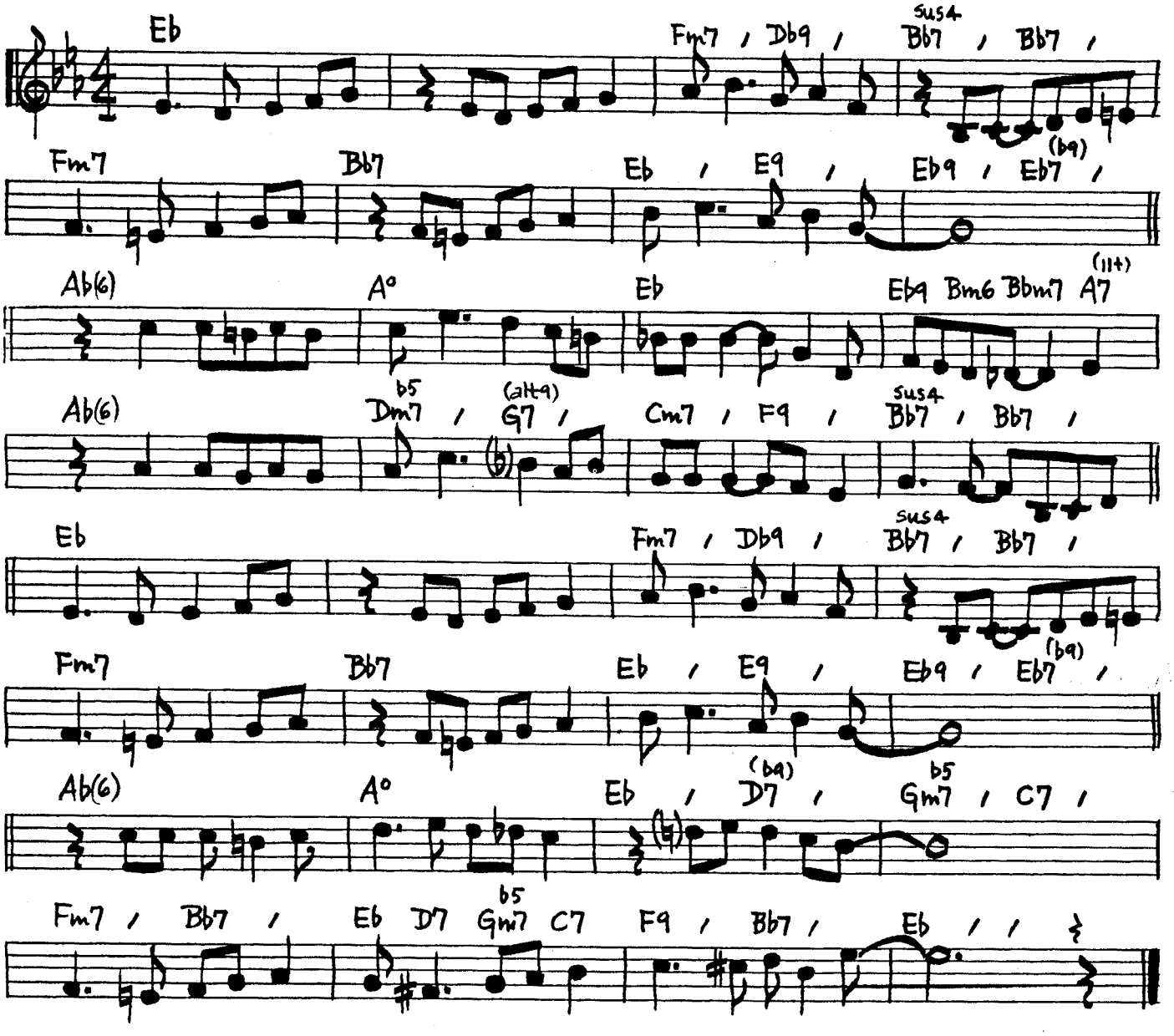


Study #6



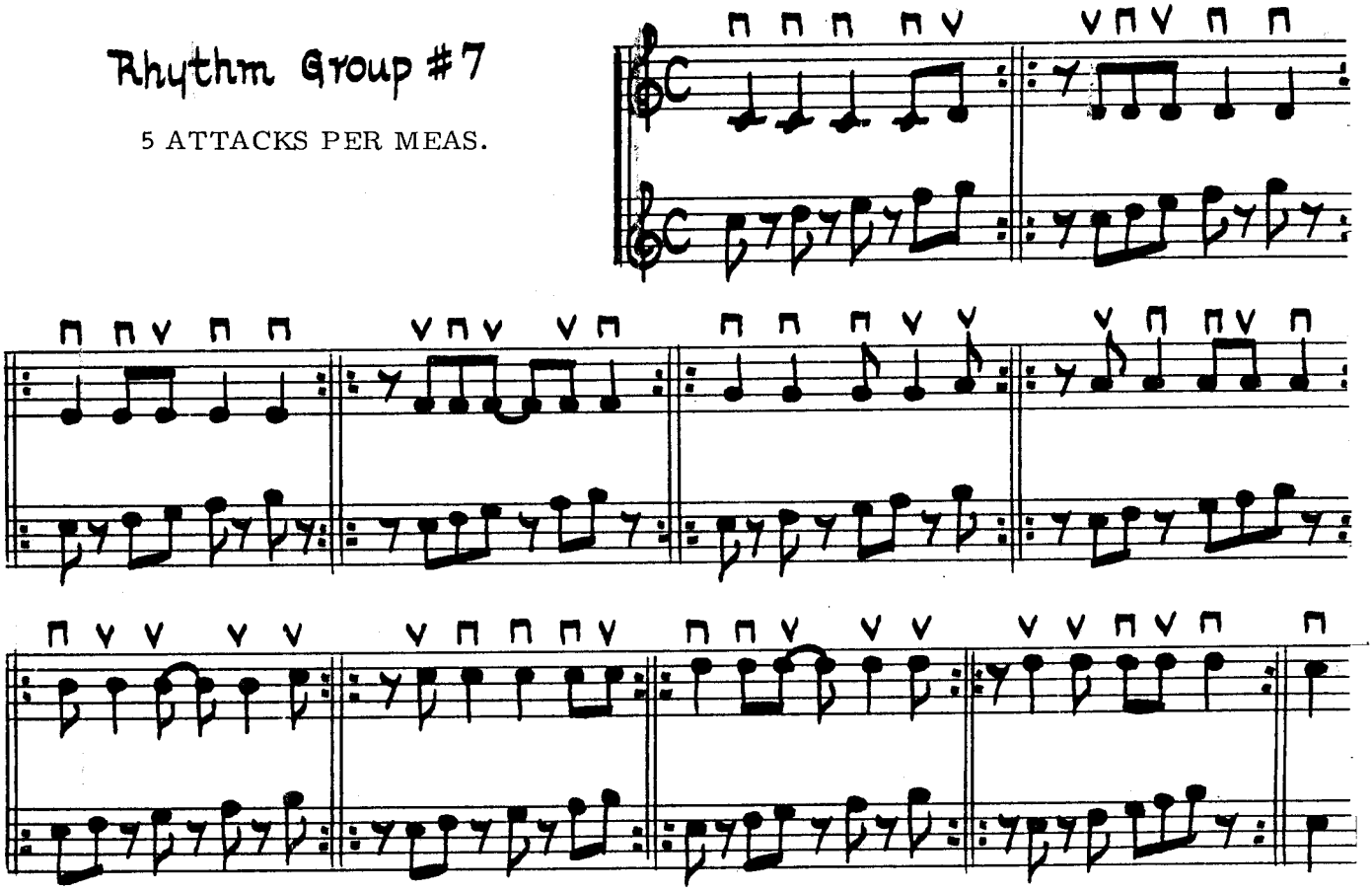

Dbma7 / Bbm7 / Ebm7 / Ab7 / Db / Bbm7 / Abm7 / Ab9 sus4 G9
C(6) Em7 F / F#o / C / Am7 / Dm7 / G7 /
Em7 Bb9 A9 A7 (b9) Dm7 / G7 / Em7 b5 / A7 / Dm7 / G9 G7 (b9) C(6) / /

Study #6A

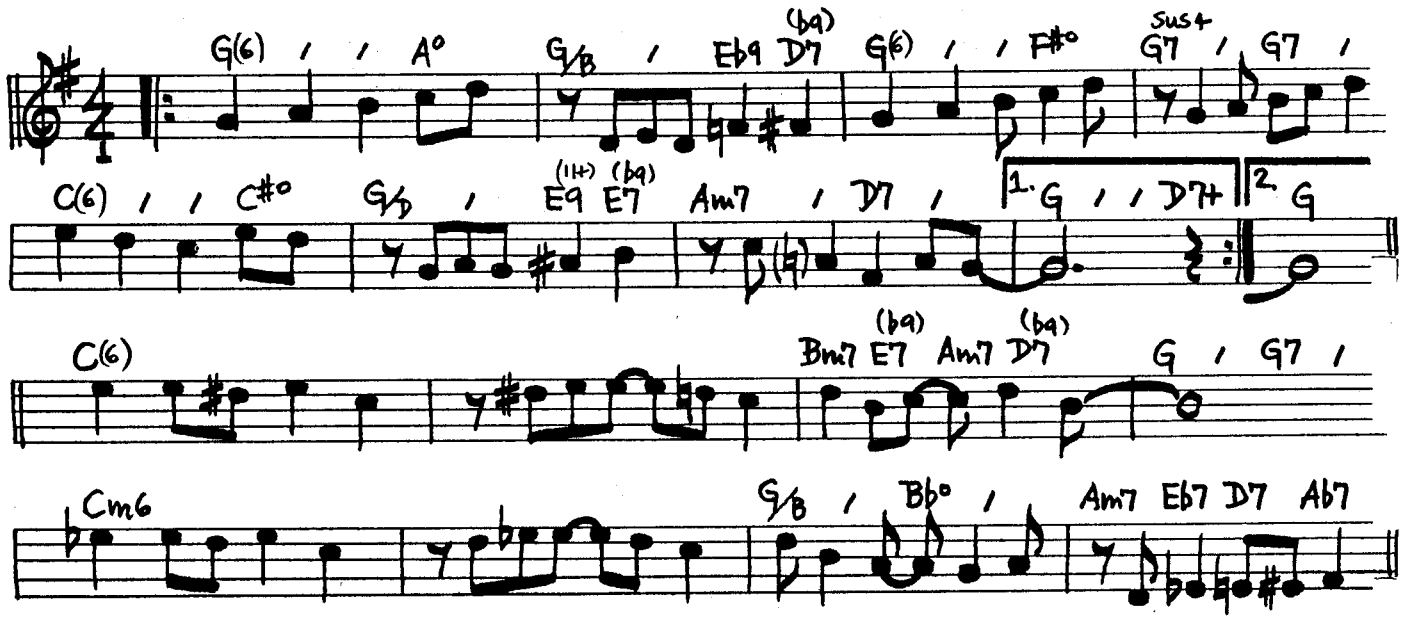

Eb Fm7 / Db9 / Bb7 sus4 / Bb7 /
Fm7 Bb7 Eb / E9 / Eb9 / Eb7 (b9) /
Ab(6) A° Eb Eb9 Bm6 Bbm7 A7 (11+)
Ab(6) Dm7 b5 / G7 (alt9) / Cm7 / F9 / Bb7 sus4 / Bb7 /
Eb Fm7 / Db9 / Bb7 sus4 / Bb7 /
Fm7 Bb7 Eb / E9 / Eb9 / Eb7 (b9) /
Ab(6) A° Eb / D7 (b9) / Gm7 b5 / C7 /
Fm7 / Bb7 / Eb D7 Gm7 b5 C7 F9 / Bb7 / Eb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

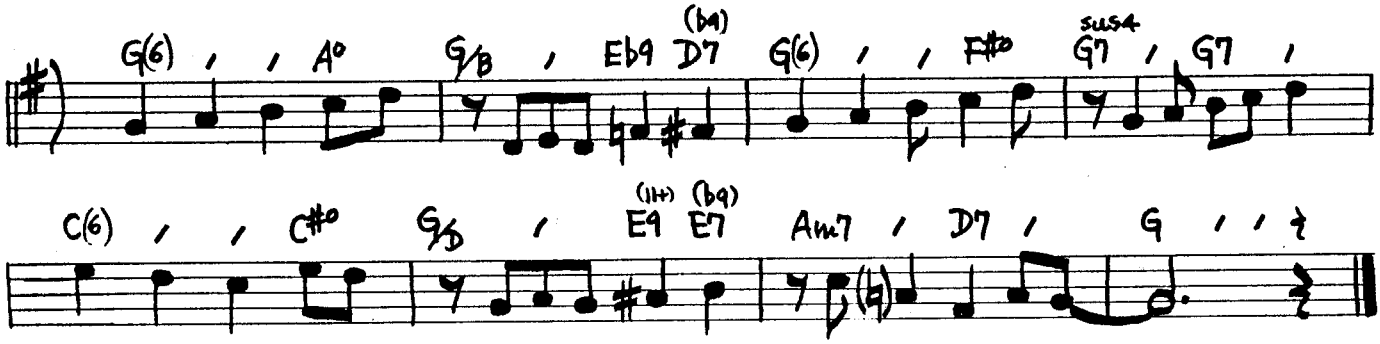
Rhythm Group #7

5 ATTACKS PER MEAS.

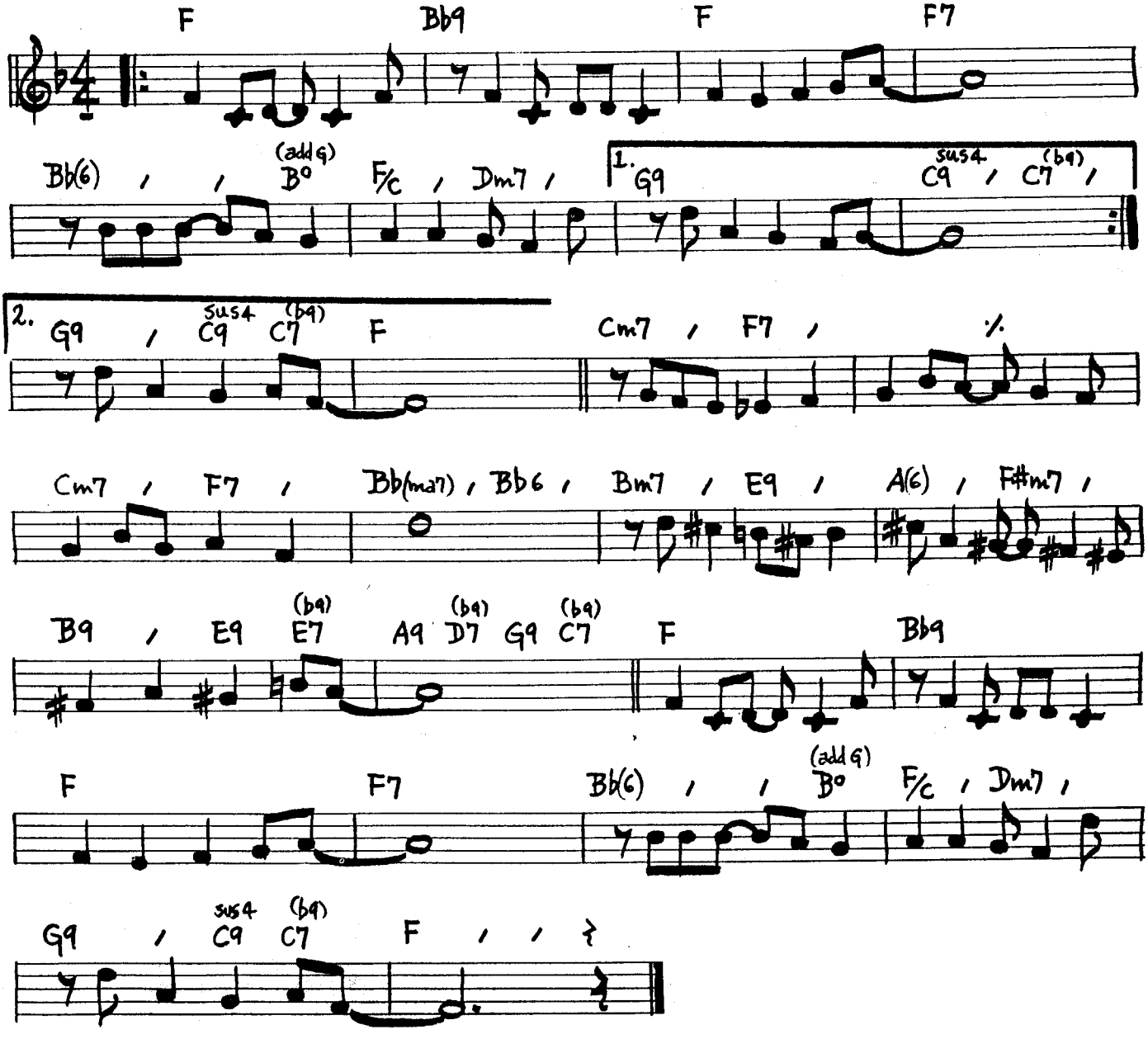


Study #7



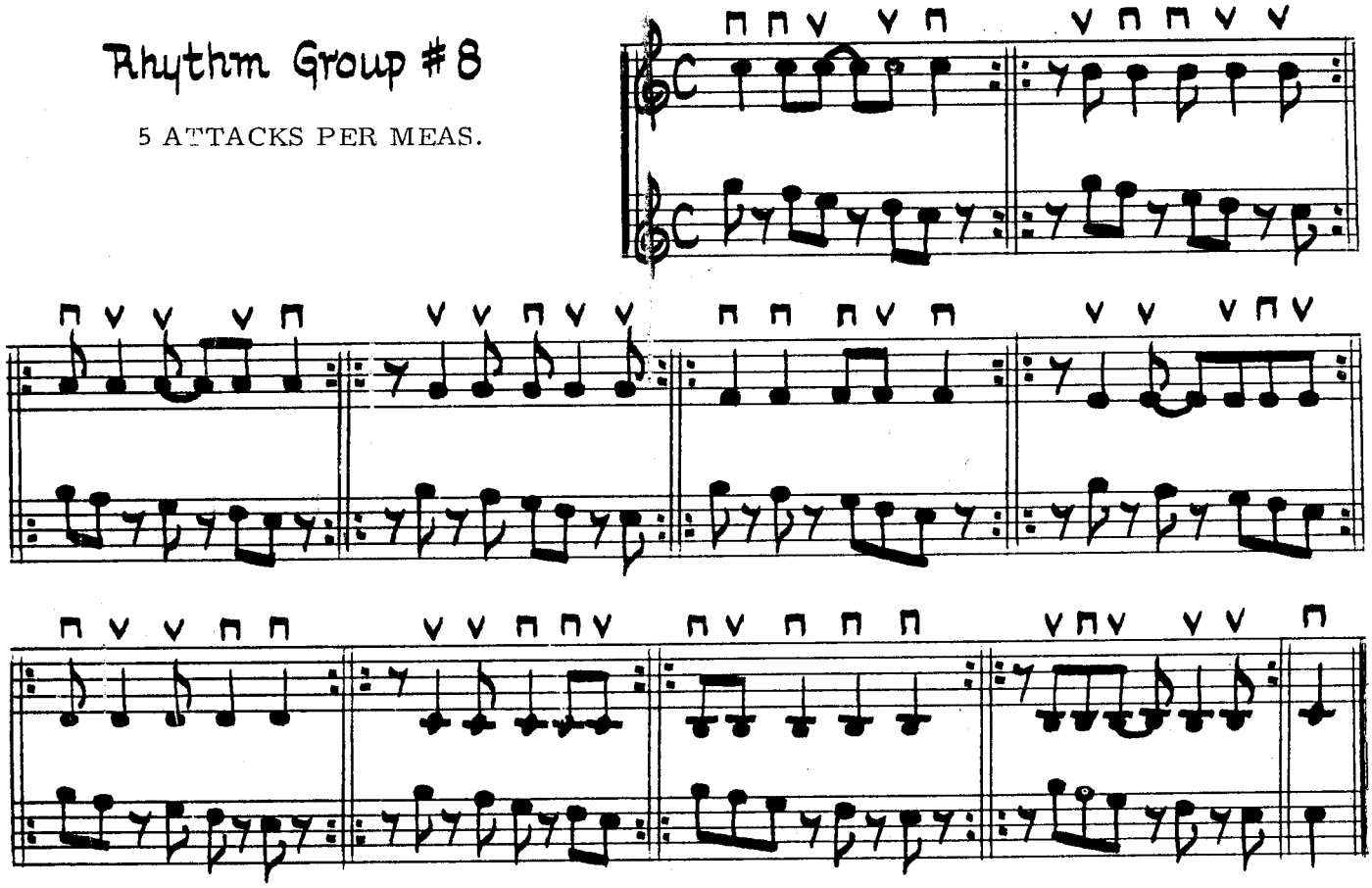

G(6) A° G/B Eb9 D7 (b9) G(6) F#° G7 sus4 G7
C(6) C#° G/B E9 (11+) E7 (b9) Am7 D7 G

Study # 7A

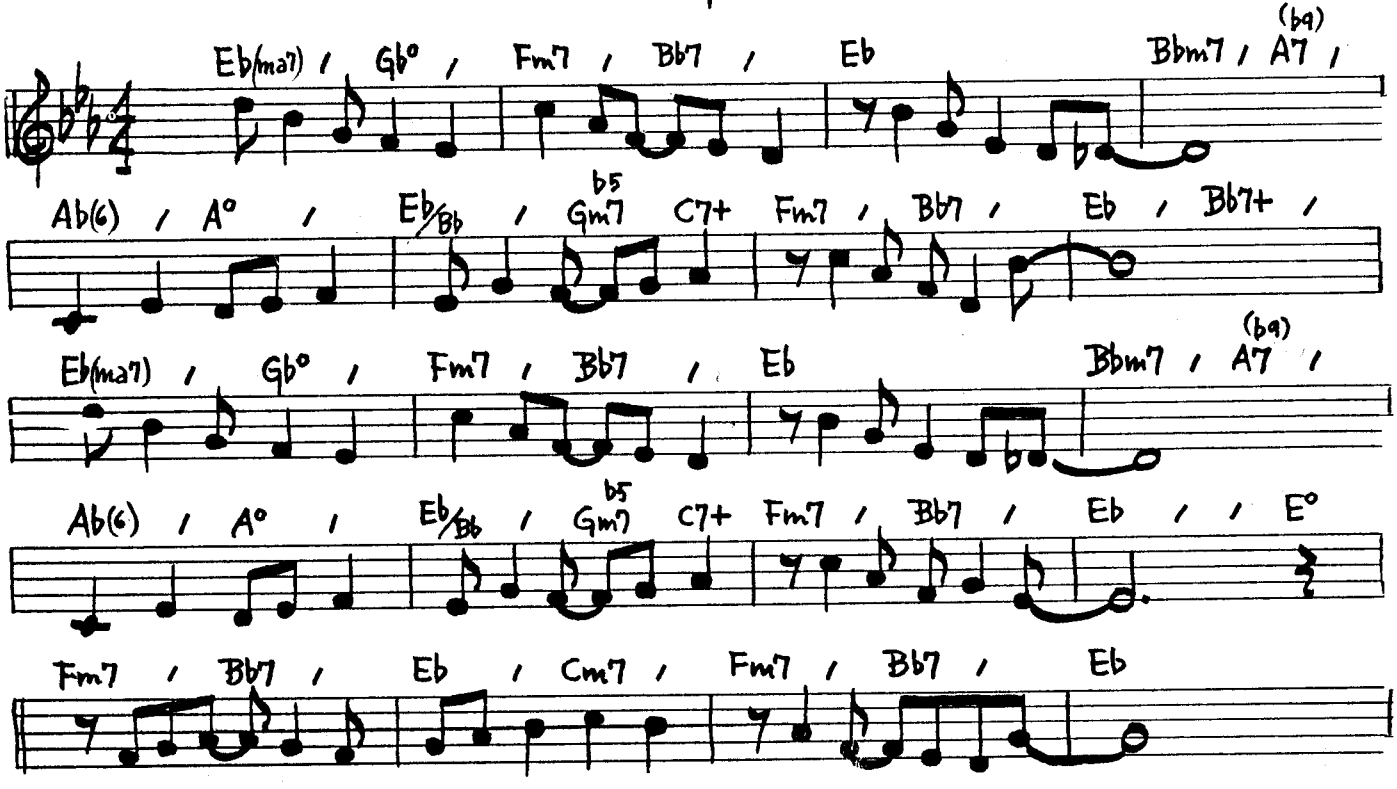

F Bb9 F F7
Bb(6) B° (add9) F/C Dm7
1. G9 C9 sus4 C7 (b9)
2. G9 C9 sus4 C7 (b9) F
Cm7 F7 %
Cm7 F7 Bb(maj7) Bb6 Bm7 E9 A(6) F#m7
B9 E9 E7 (b9) A9 D7 (b9) G9 C7 (b9) F Bb9
F F7 Bb(6) B° (add9) F/C Dm7
G9 C9 sus4 C7 (b9) F

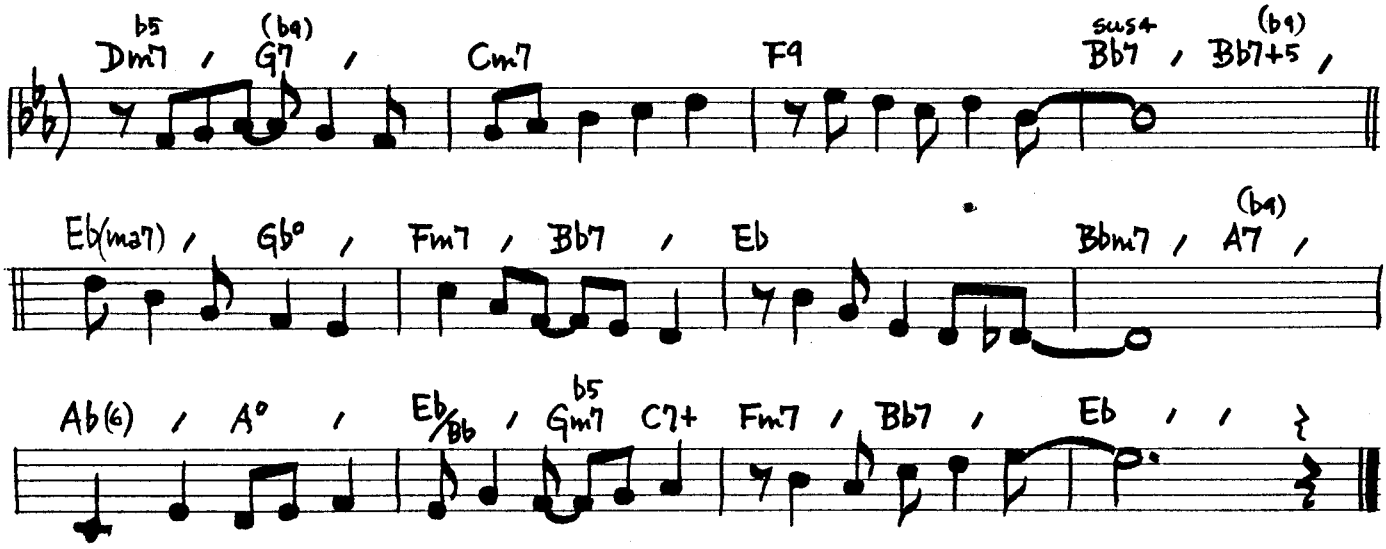
Rhythm Group #8

5 ATTACKS PER MEAS.

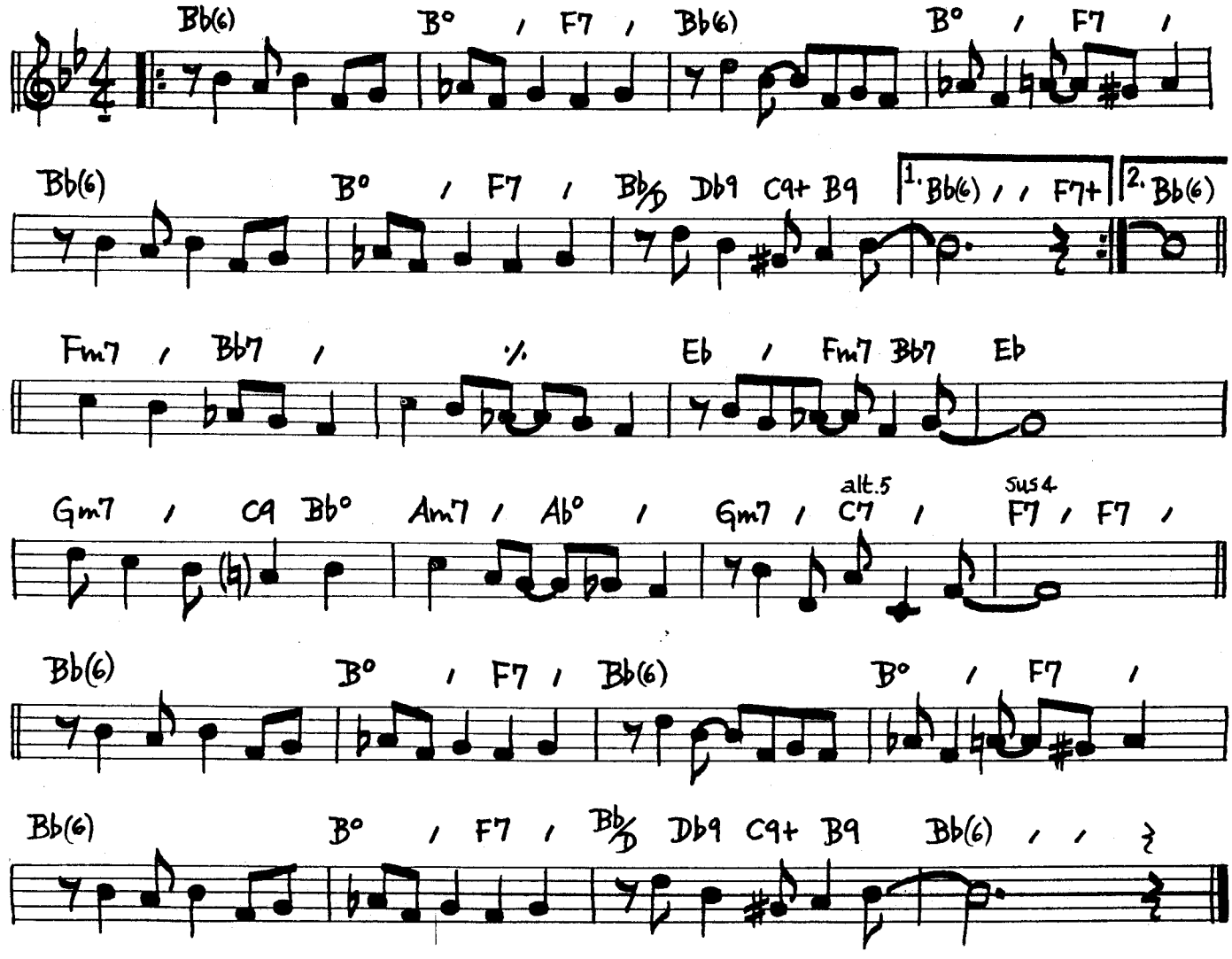


Study #8



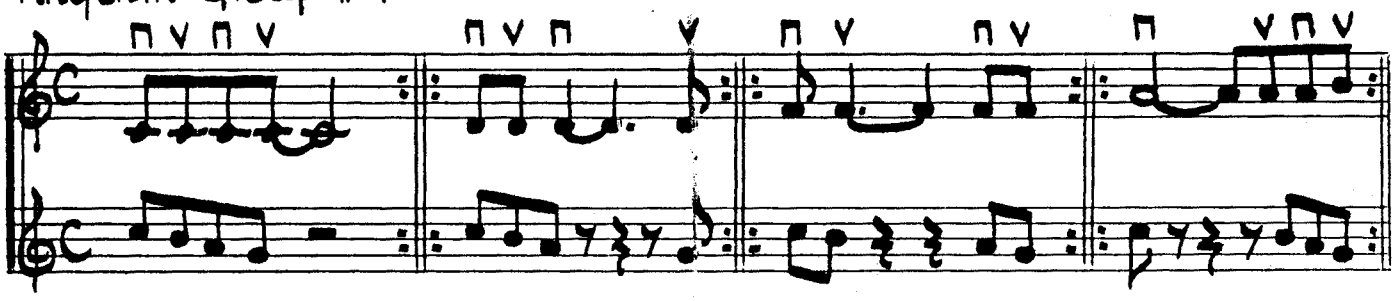

Dm7 G7 Cm7 F9 Bb7 Bb7+5
Eb(maj7) Gb° Fm7 Bb7 Eb Bbm7 A7
Ab(6) A° Eb/Bb Gm7 C7+ Fm7 Bb7 Eb

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 C7 F7 F7
Bb(6) B° F7 Bb(6) B° F7
Bb(6) B° F7 Bb/D Db9 C9+ B9 Bb(6)

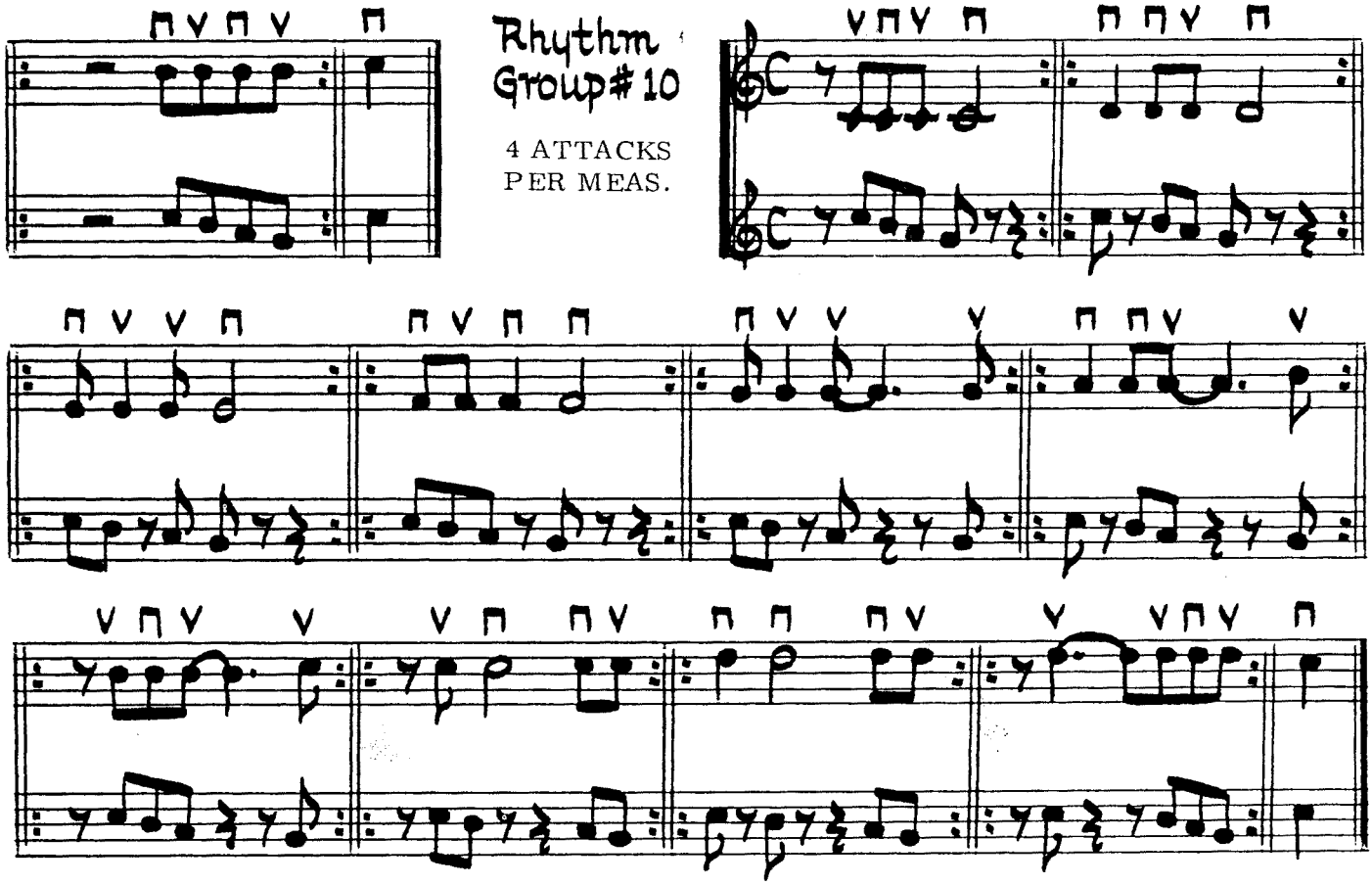
Rhythm Group #9

4 ATTACKS PER MEASURE

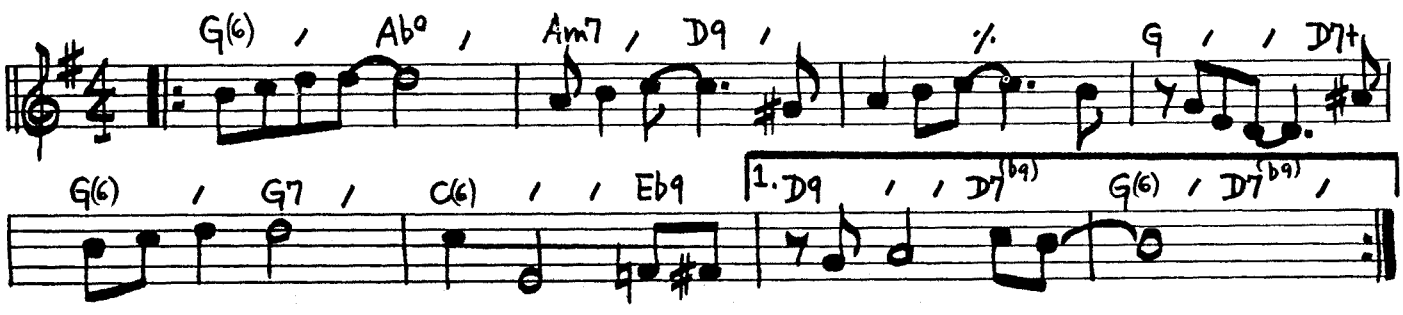


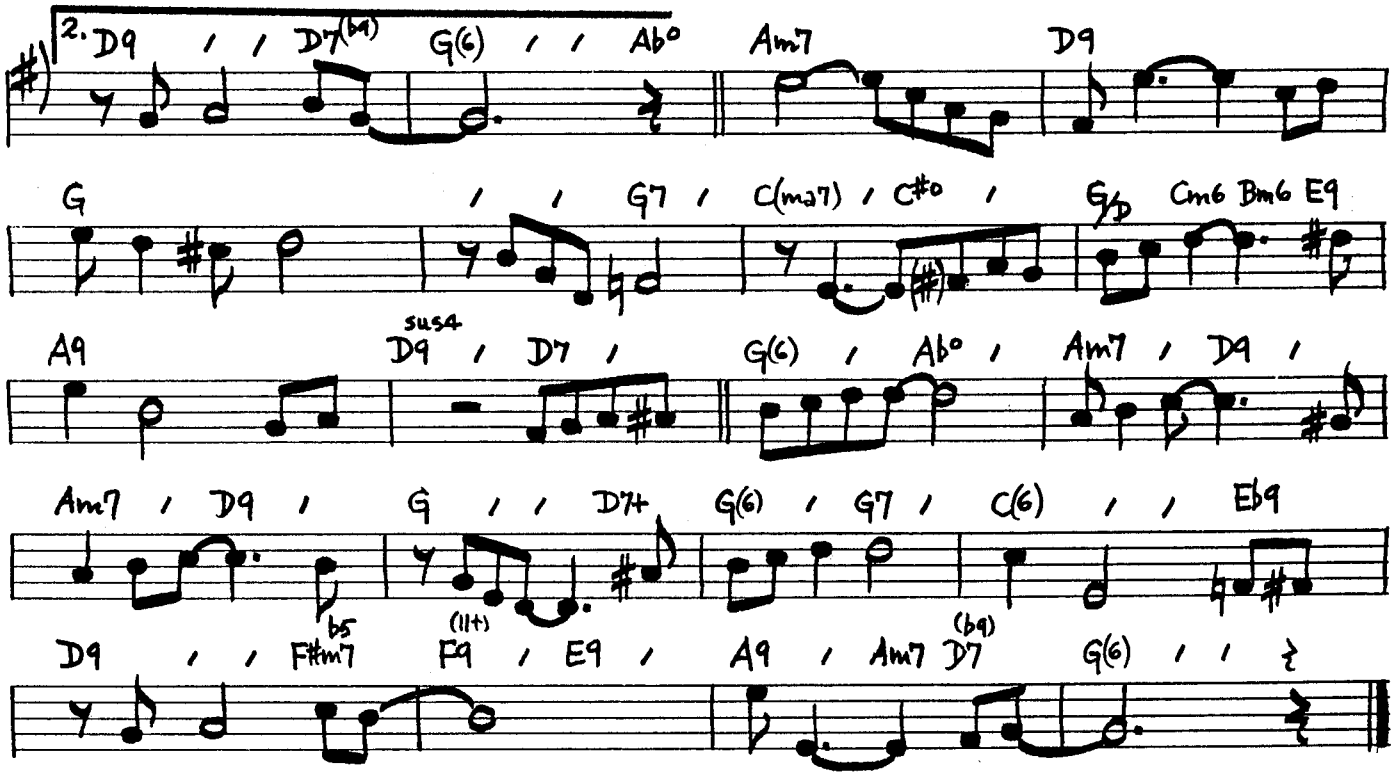
Rhythm Group #10

4 ATTACKS PER MEAS.

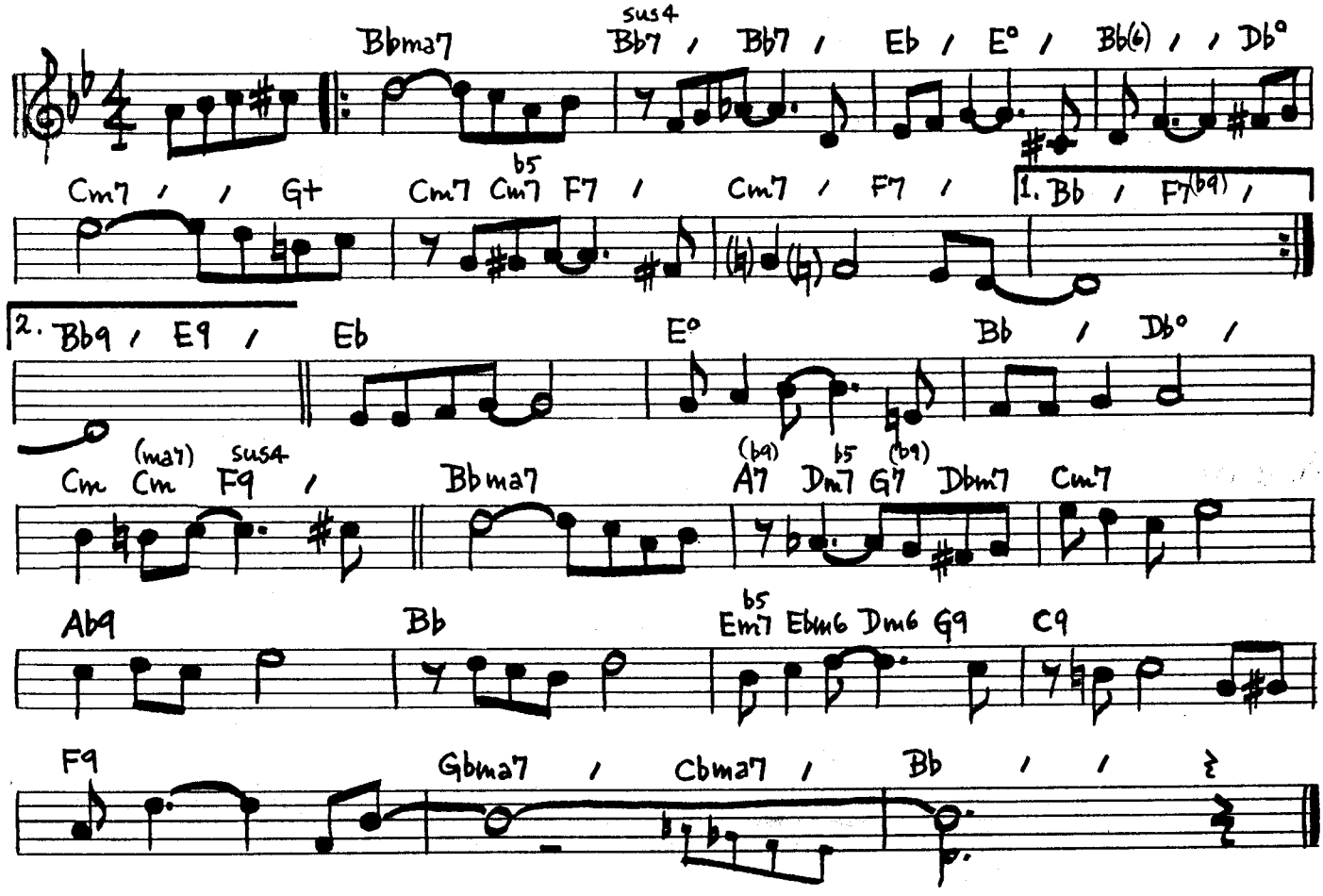


Study #9-10



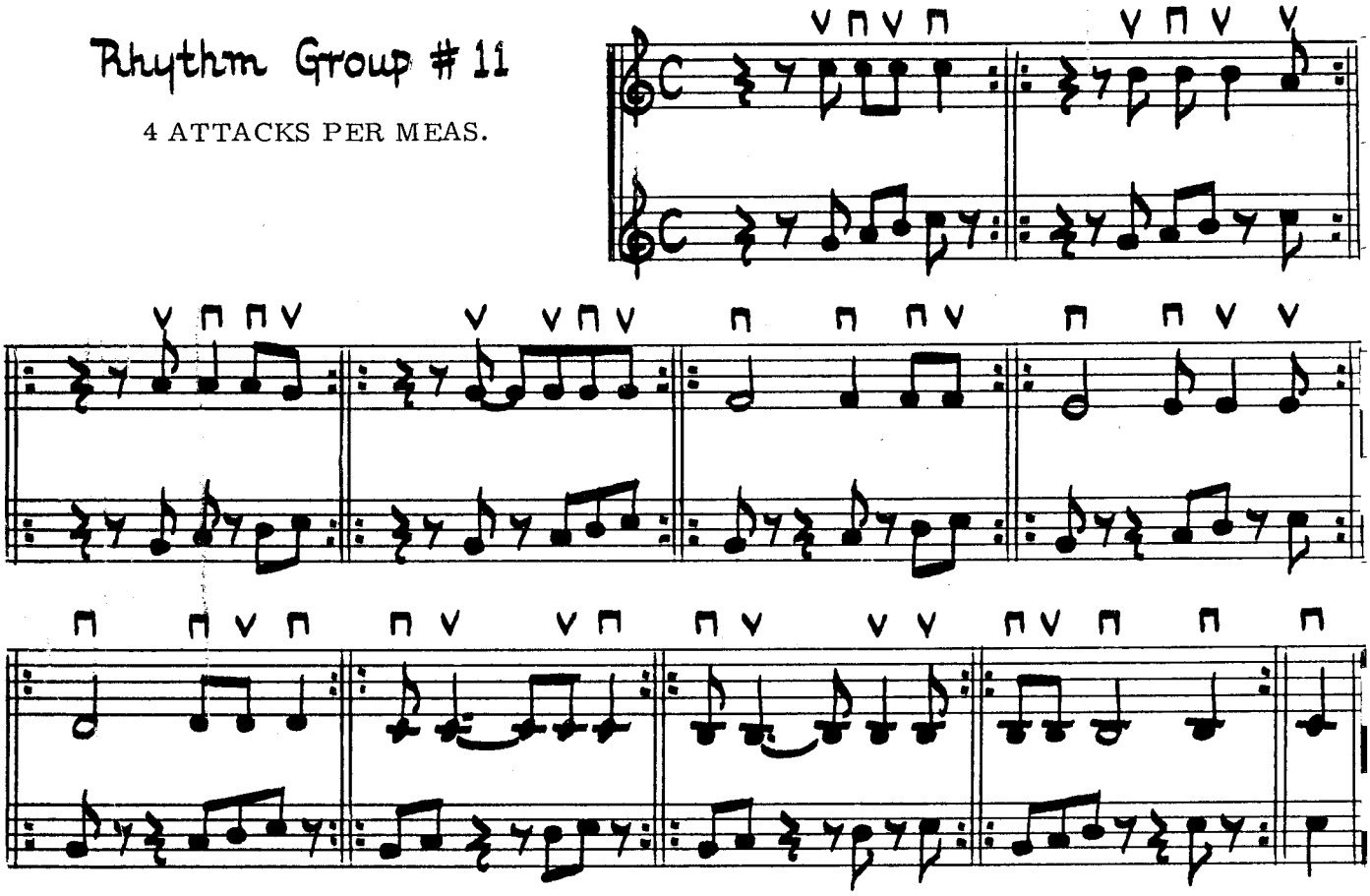

2. D9 / / D7(b9) G(6) / / Ab° Am7 D9
G / / G7 / C(maj) / C#° / G/D Cm6 Bm6 E9
A9 sus4 D9 / D7 / G(6) / Ab° / Am7 / D9 /
Am7 / D9 / G / / D7+ G(6) / G7 / C(6) / / Eb9
D9 / / F#m7 b5 F9 (11+) / E9 / A9 / Am7 D7 (b9) G(6) / /

Study #9-10A

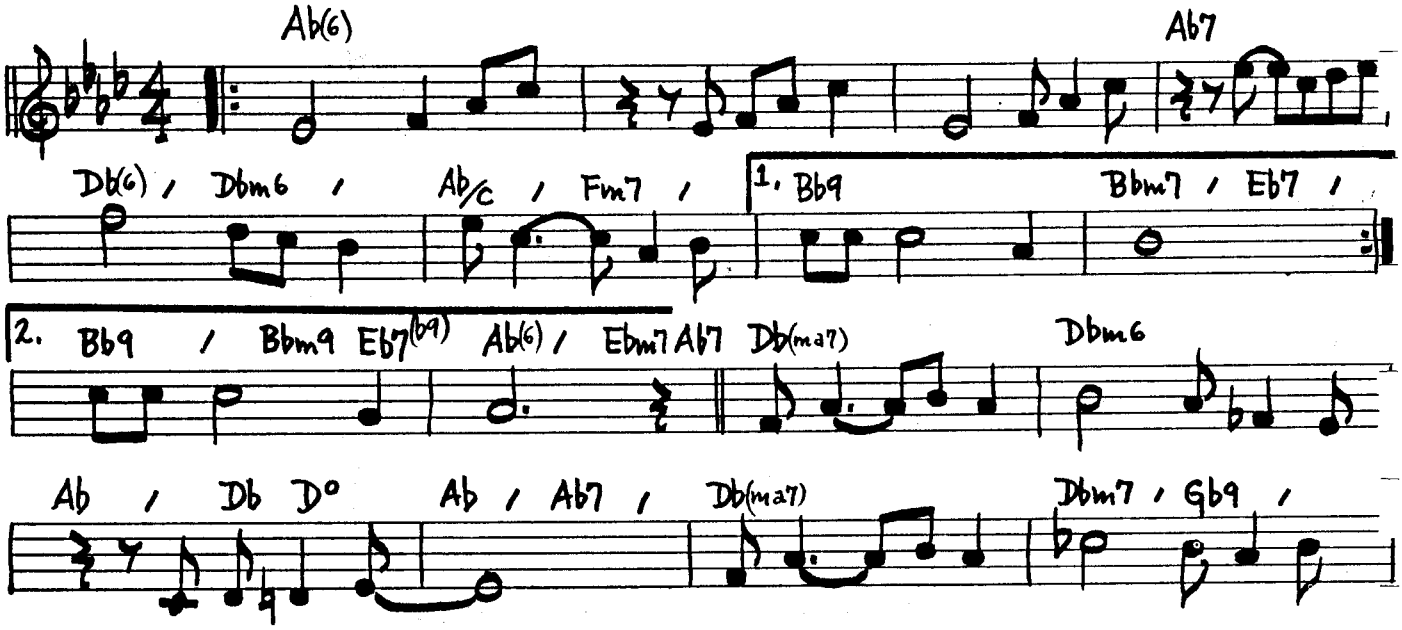

Bbmaj7 sus4 Bb7 / Bb7 / Eb / E° / Bb(6) / / Db°
Cm7 / / G+ Cm7 Cm7 b5 F7 / Cm7 / F7 / 1. Bb / F7(b9) /
2. Bb9 / E9 / Eb E° Bb / Db° /
Cm (maj) Cm F9 sus4 / Bbmaj7 A7 (b9) Dm7 b5 G7 (b9) Dbm7 Cm7
Ab9 Bb Em7 b5 Ebm6 Dm6 G9 C9
F9 Gbmaj7 / Cbmaj7 / Bb / / 𝄽

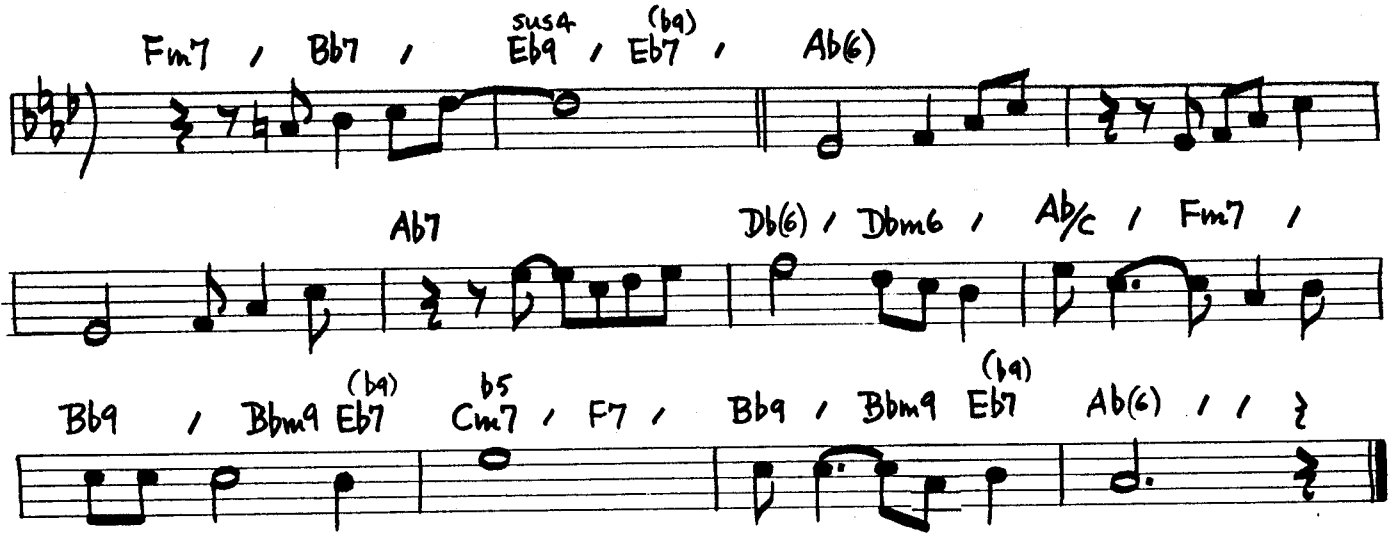
Rhythm Group # 11

4 ATTACKS PER MEAS.

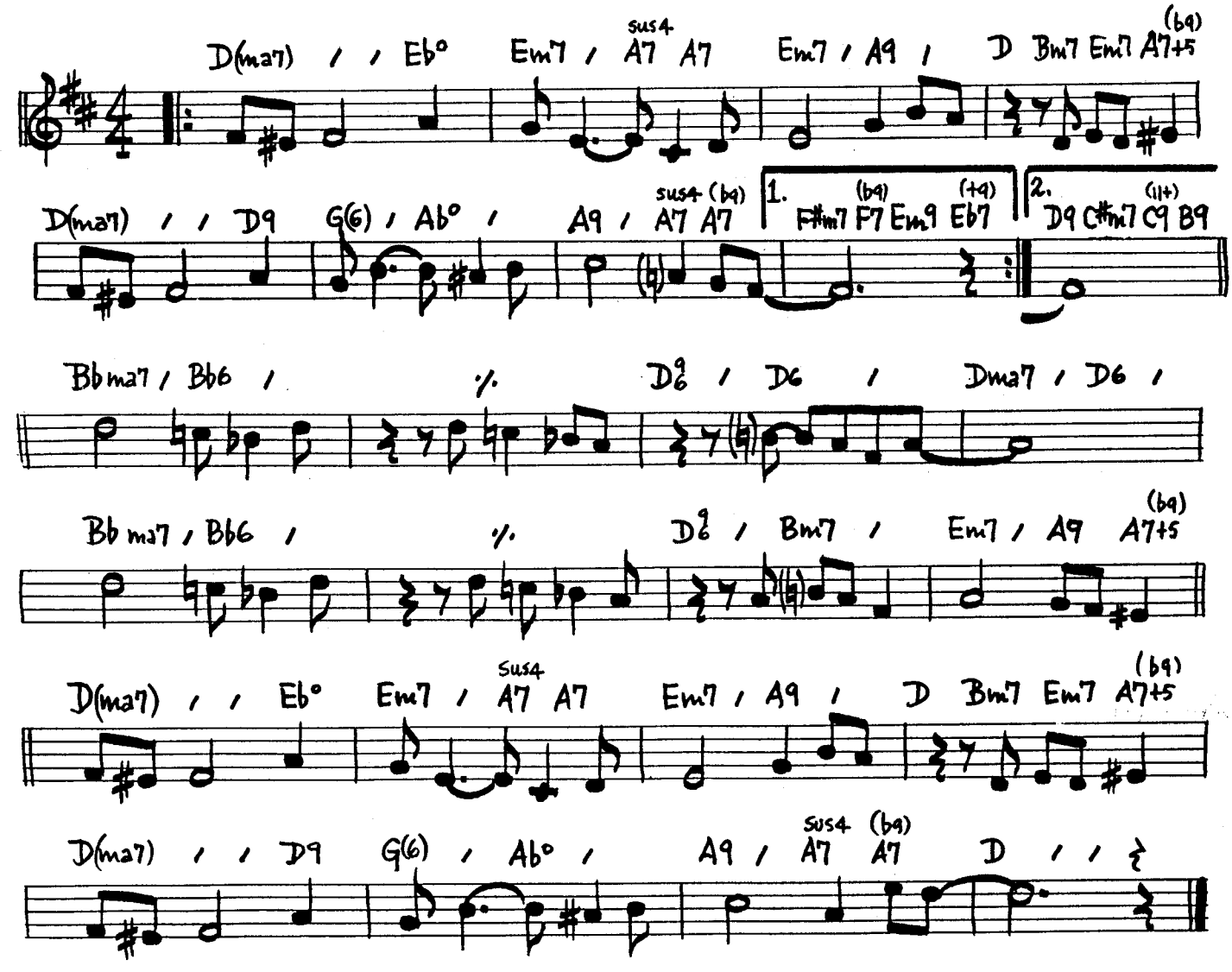


Study # 11





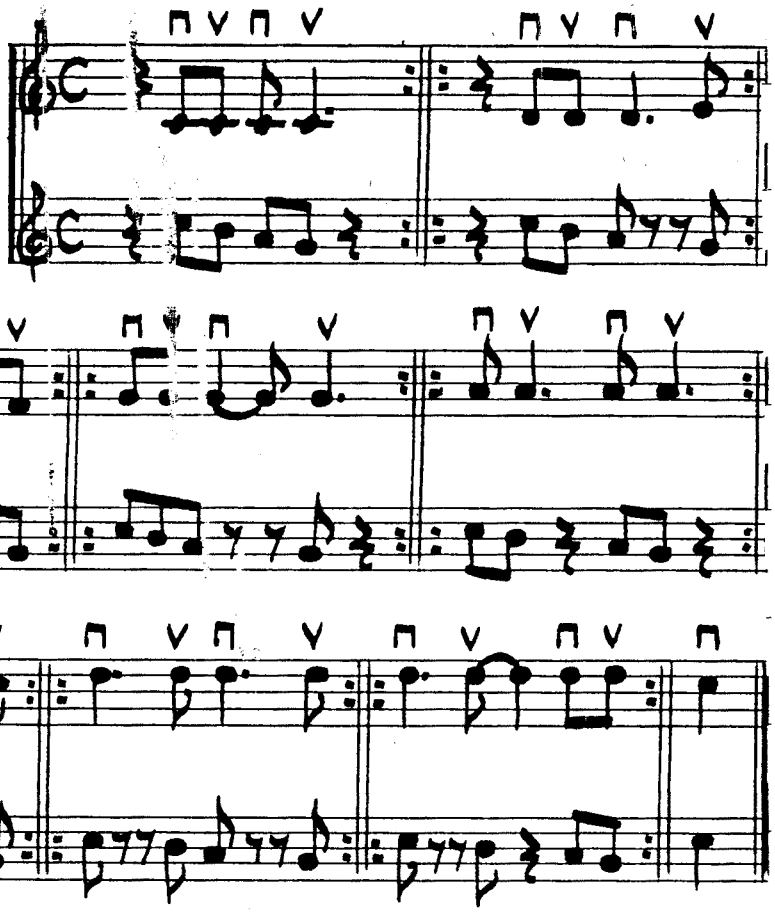
Study # 11A



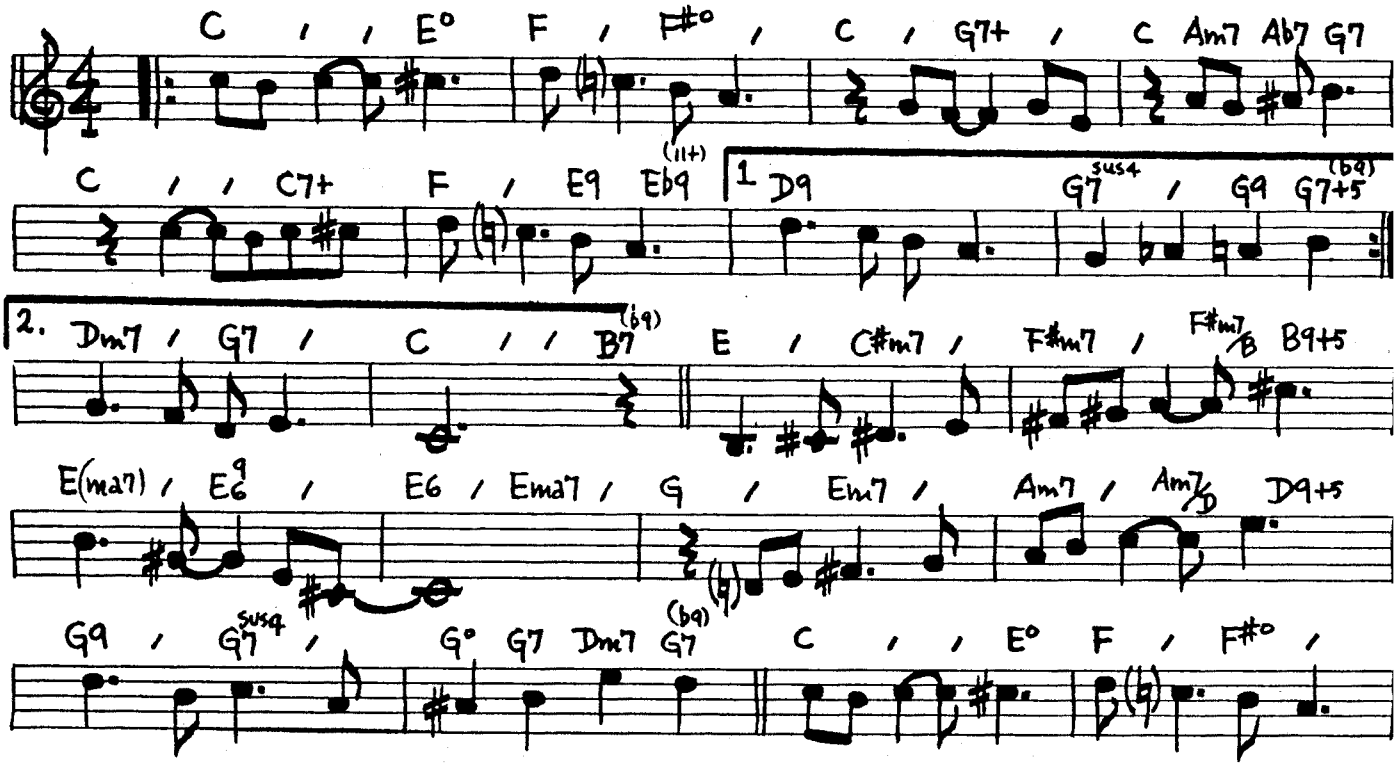
WHEN NO TEMPO IS INDICATED, THE SPEED AT WHICH A STUDY IS TO BE PLAYED IS FLEXIBLE. THESE STUDIES SHOULD BE PRACTICED AT SLOW, MEDIUM, AND (WHERE POSSIBLE) MODERATELY FAST TEMPOS.

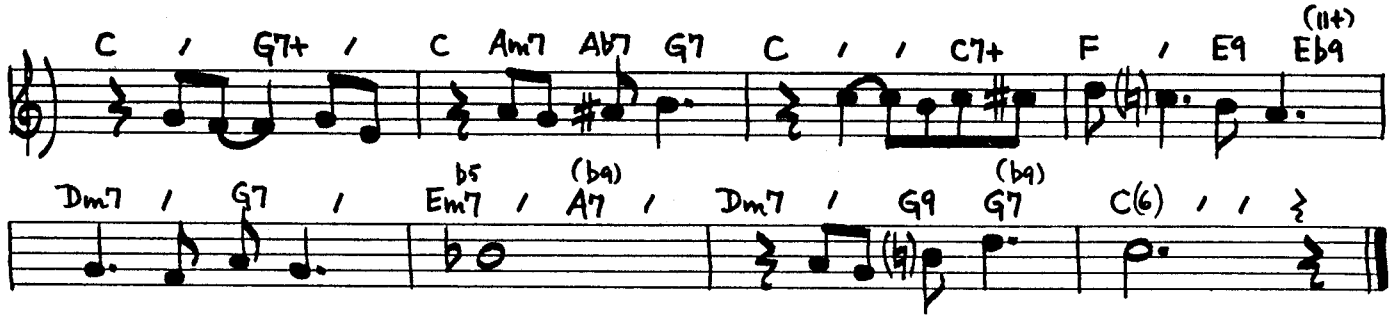
Rhythm Group # 12

4 ATTACKS PER MEAS.

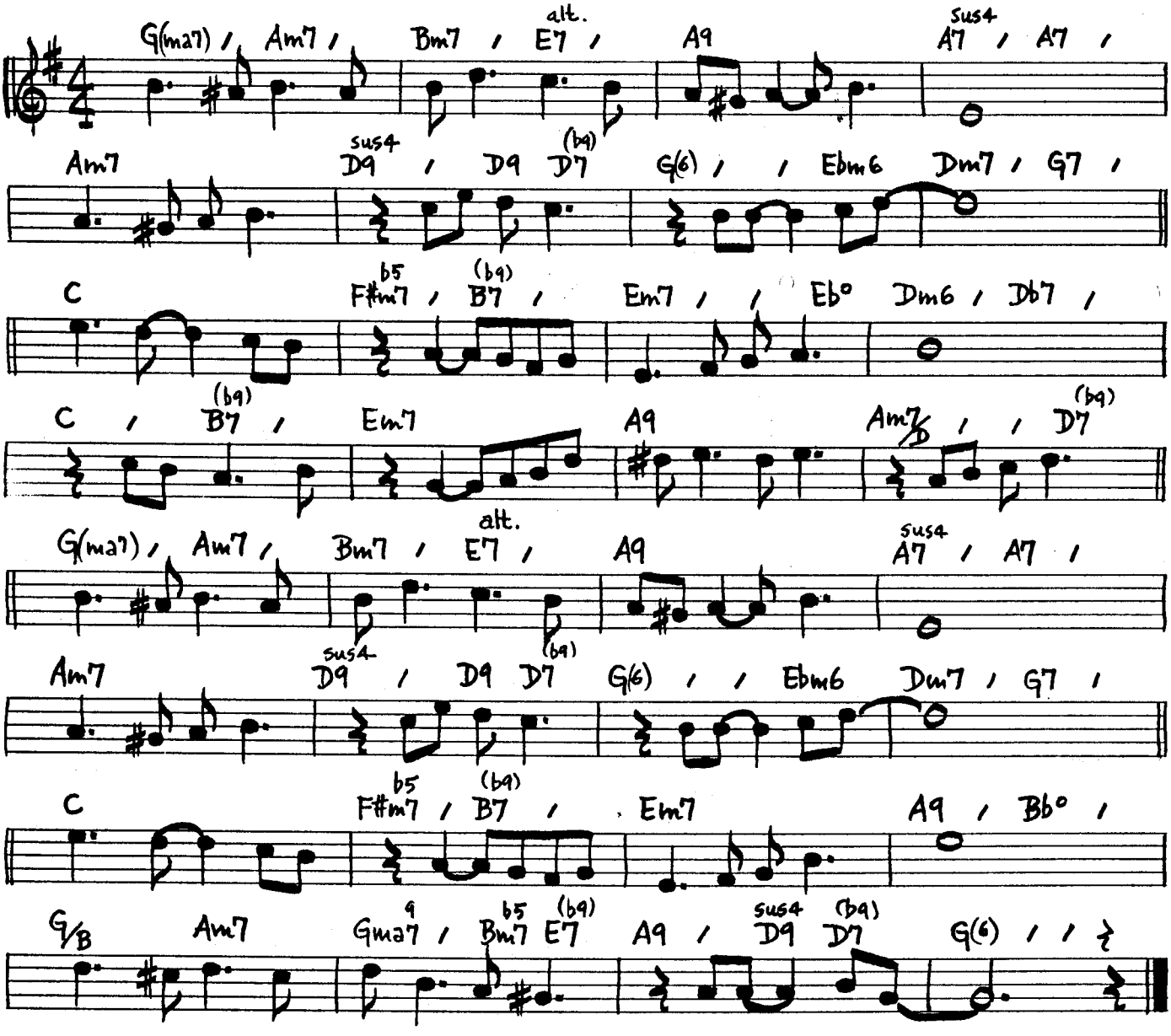


Study # 12





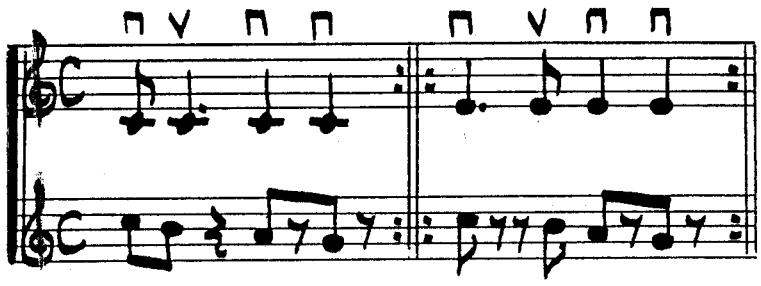
Study # 12A

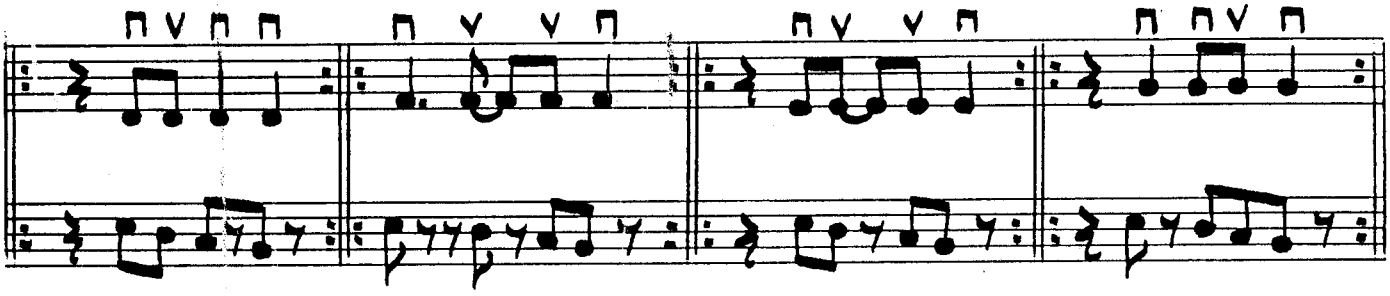


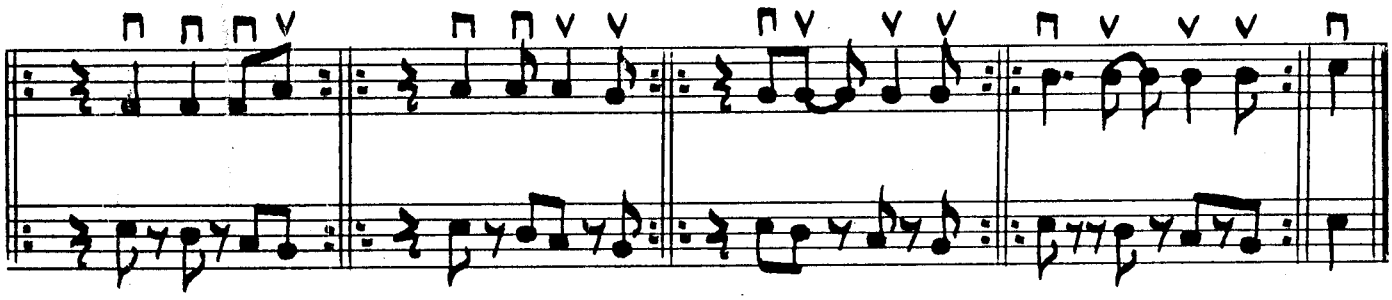
FOR PRACTICE IN THE HIGHER POSITIONS PLAY ALL "STUDIES" 8 VA.

Rhythm Group # 13

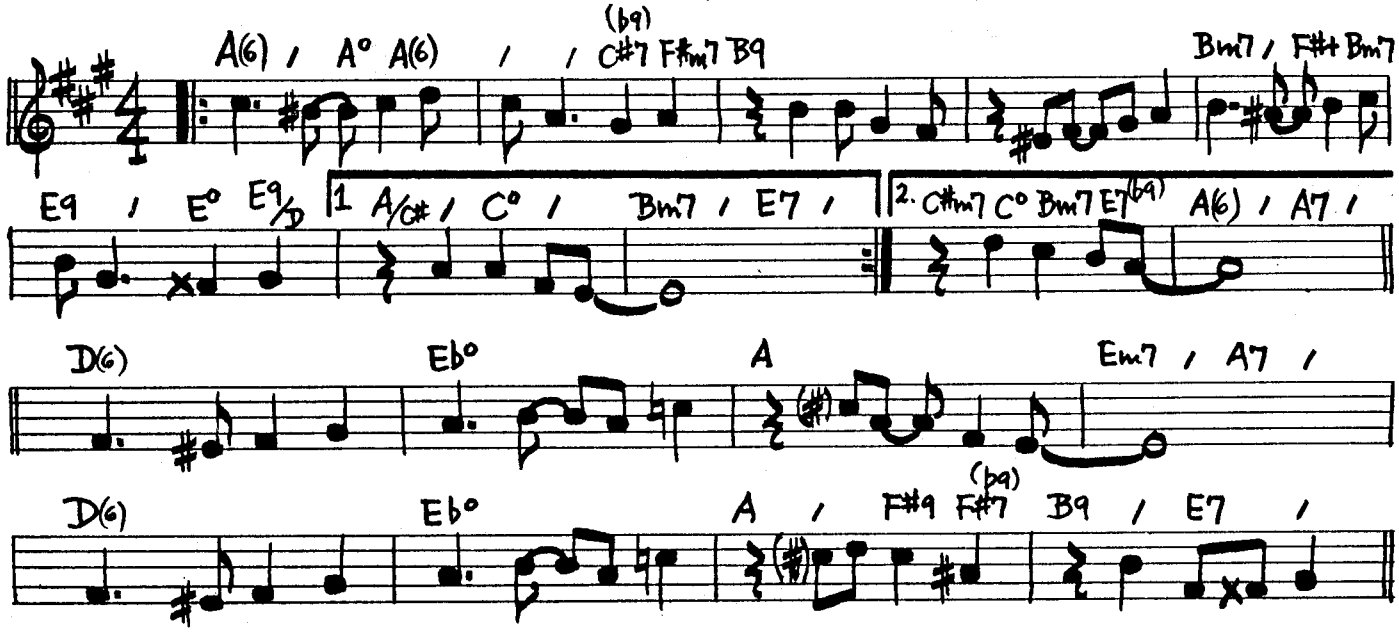
4 ATTACKS PER MEAS.

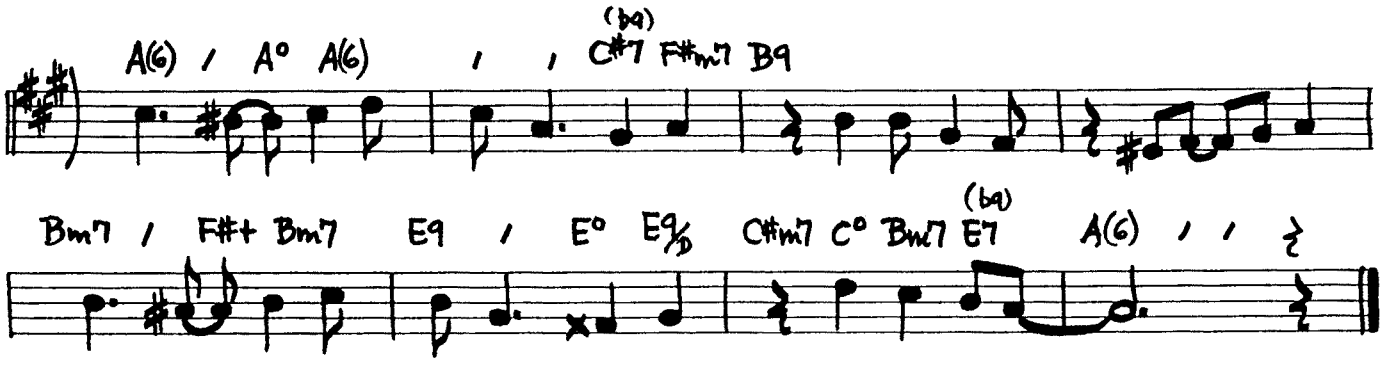




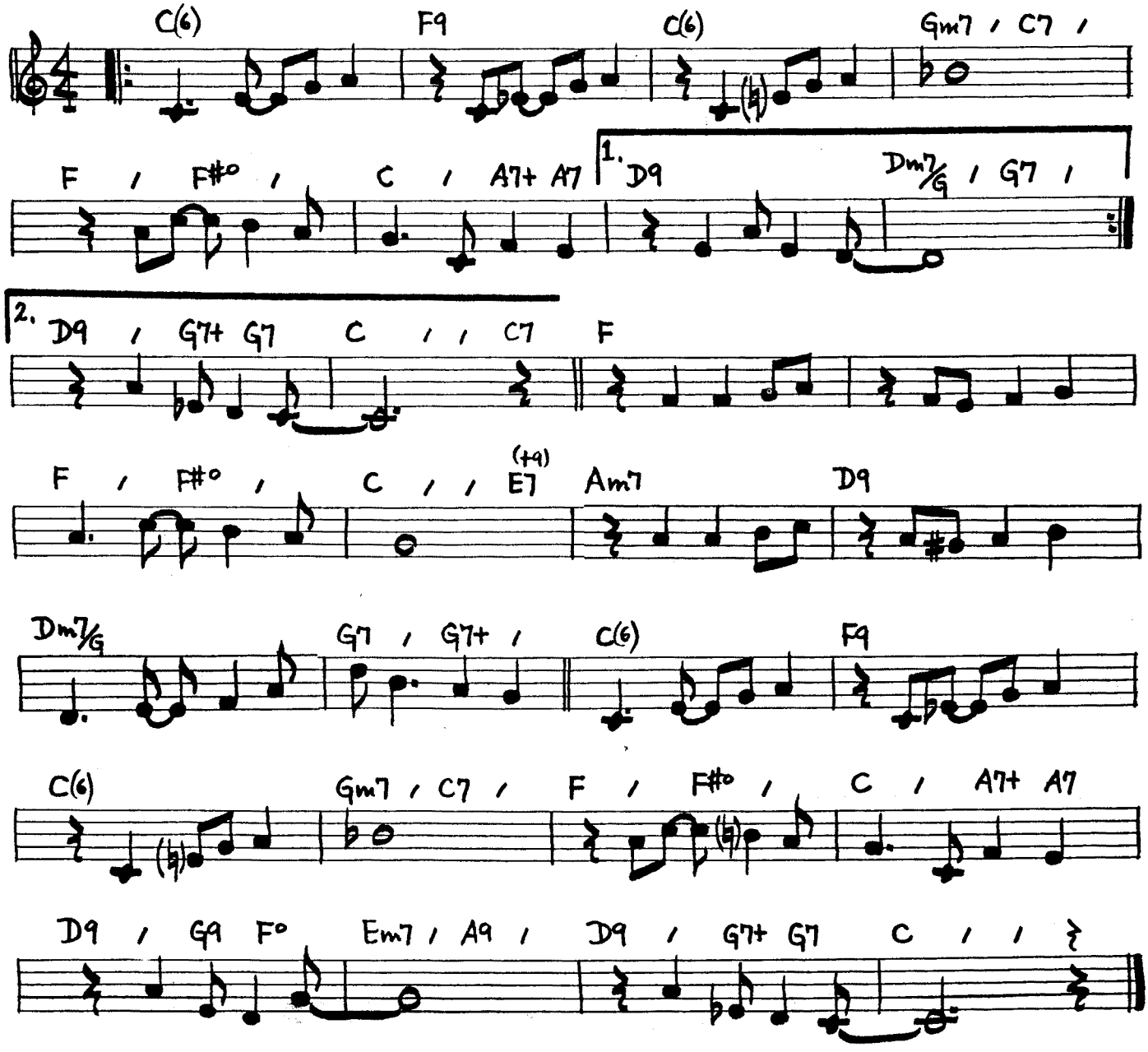


Study # 13



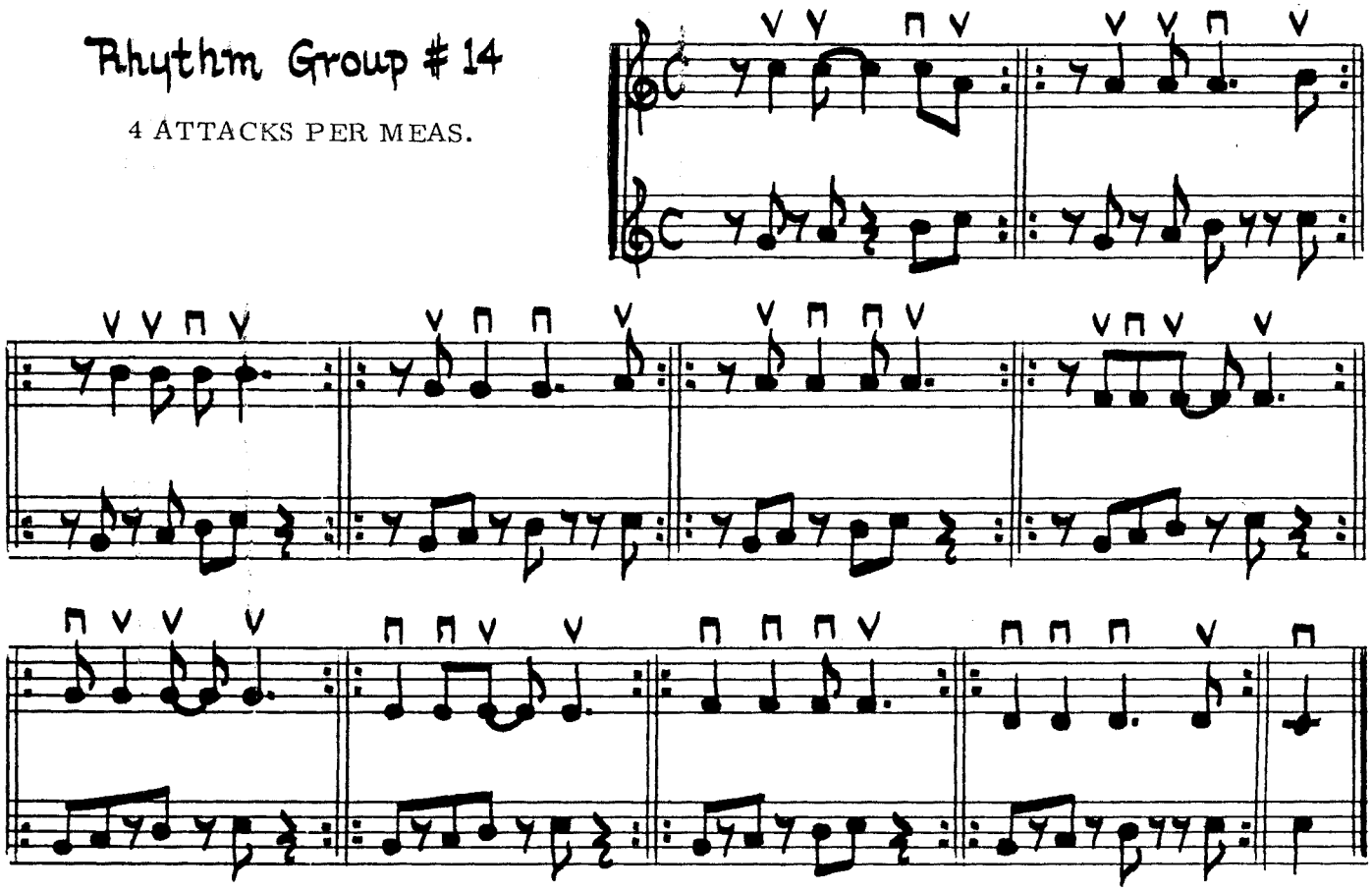

A(6) / A° A(6) / / C#7(b9) F#m7 B9
Bm7 / F#+ Bm7 E9 / E° E9/D C#m7 C° Bm7 E7(b9) A(6) / / 𝄽

Study # 13A

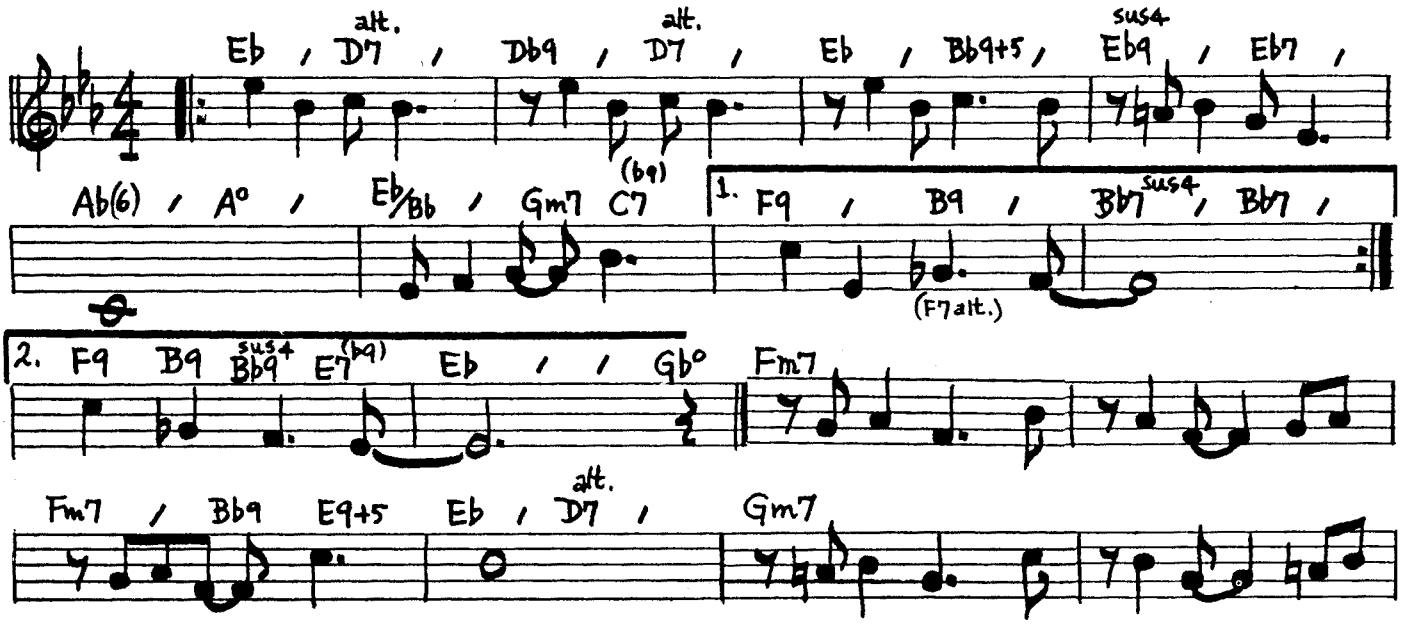

C(6) F9 C(6) Gm7 / C7 /
F / F#° / C / A7+ A7 1. D9 Dm7/G / G7 /
2. D9 / G7+ G7 C / / C7 F
F / F#° / C / / E7(+9) Am7 D9
Dm7/G G7 / G7+ / C(6) F9
C(6) Gm7 / C7 / F / F#° / C / A7+ A7
D9 / G9 F° Em7 / A9 / D9 / G7+ G7 C / / 𝄽

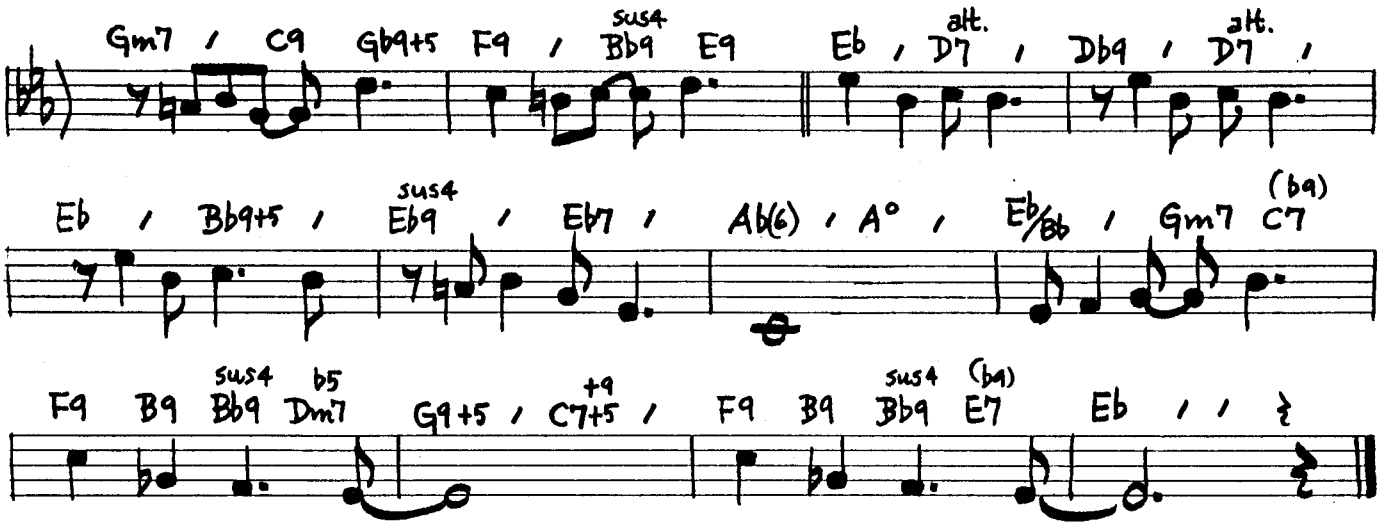
Rhythm Group # 14

4 ATTACKS PER MEAS.

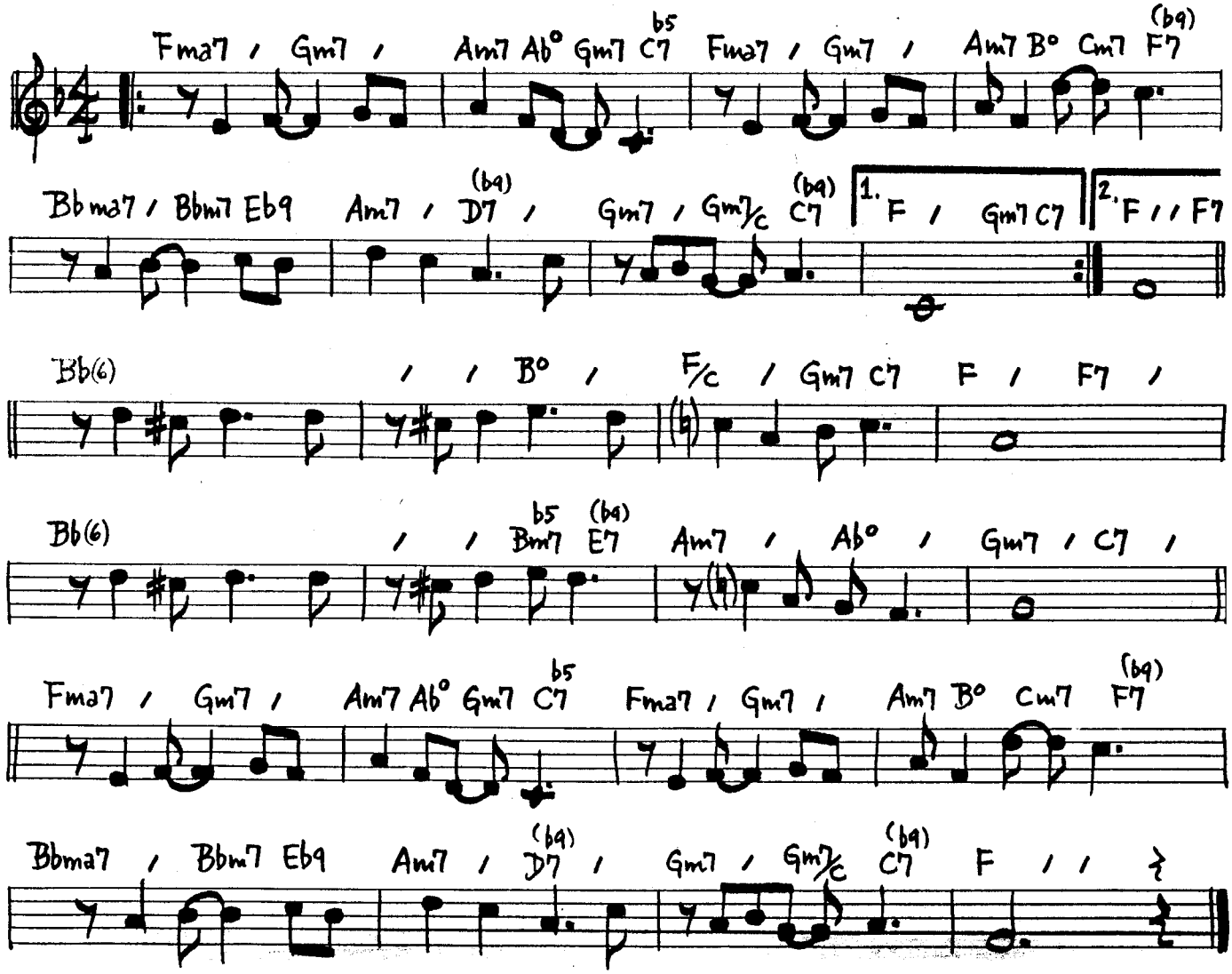


Study # 14



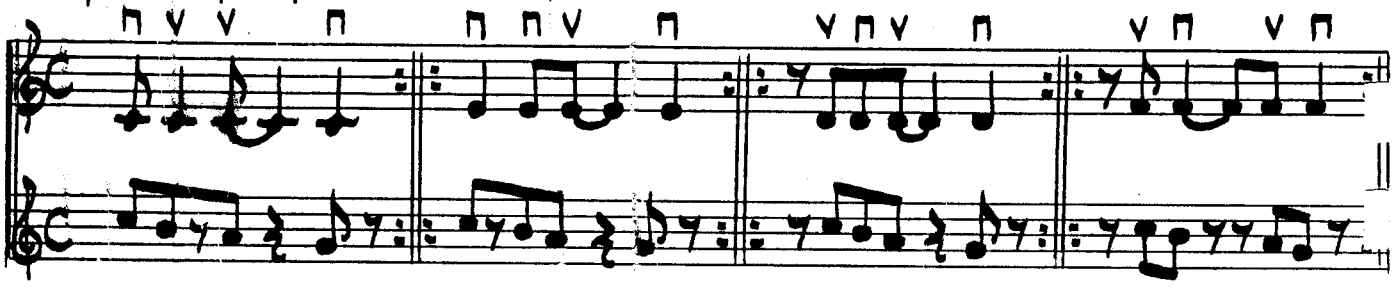

Gm7 / C9 Gb9+5 F9 / Bb9 sus4 E9 Eb / D7 alt. / Db9 / D7 alt. /
Eb / Bb9+5 / Eb9 sus4 / Eb7 / Ab(6) / A° / Eb/Bb / Gm7 C7 (b9)
F9 B9 Bb9 sus4 Dm7 b5 G9+5 / C7+5 +9 / F9 B9 Bb9 sus4 E7 (b9) Eb / / 𝄽

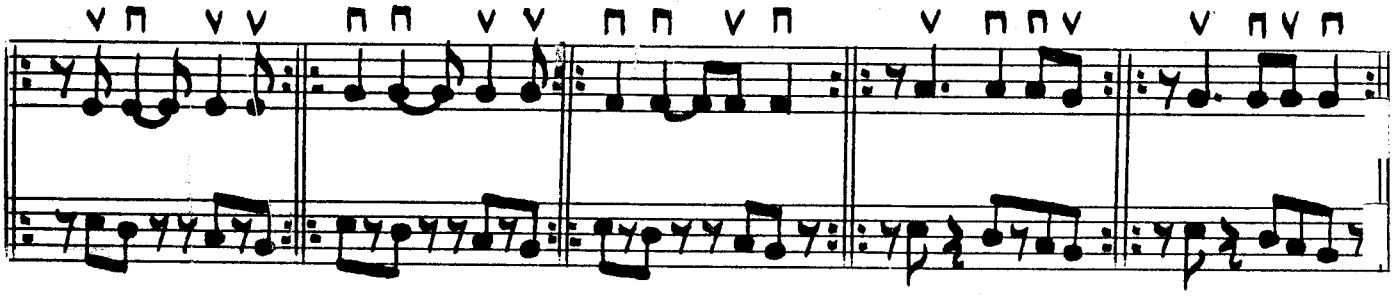
Study # 14A

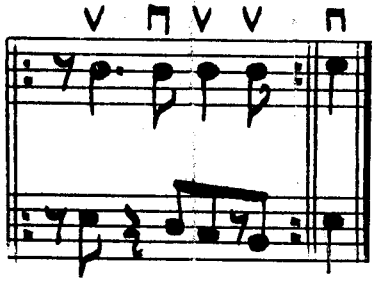

Fma7 / Gm7 / Am7 Ab° Gm7 C7 b5 Fma7 / Gm7 / Am7 B° Cm7 F7 (b9)
Bbma7 / Bbm7 Eb9 Am7 / D7 (b9) / Gm7 / Gm7/C C7 (b9) 1. F / Gm7 C7 2. F / / F7
Bb(6) / / B° / F/C / Gm7 C7 F / F7 /
Bb(6) / / Bm7 b5 E7 (b9) Am7 / Ab° / Gm7 / C7 /
Fma7 / Gm7 / Am7 Ab° Gm7 C7 b5 Fma7 / Gm7 / Am7 B° Cm7 F7 (b9)
Bbma7 / Bbm7 Eb9 Am7 / D7 (b9) / Gm7 / Gm7/C C7 (b9) F / / 𝄽

Rhythm Group # 15

4 ATTACKS PER MEAS.

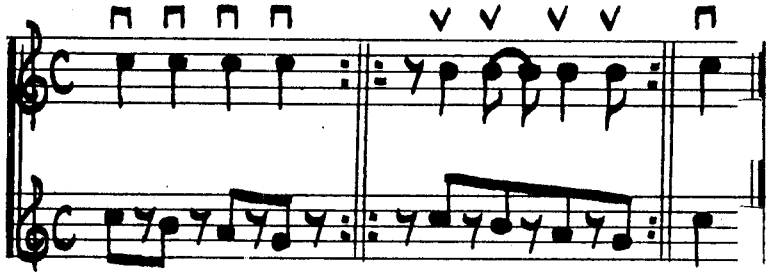






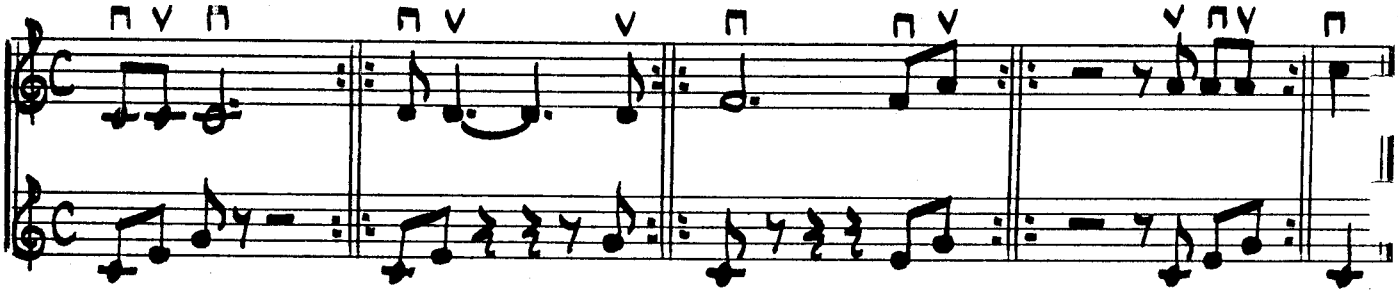
Rhythm Group # 16

4 ATTACKS PER MEAS.

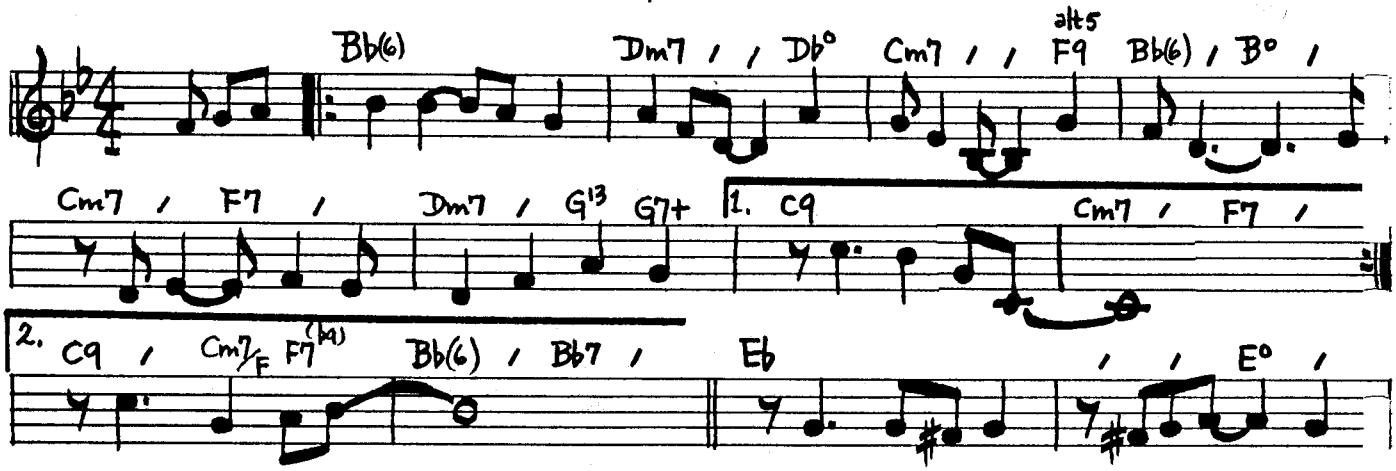


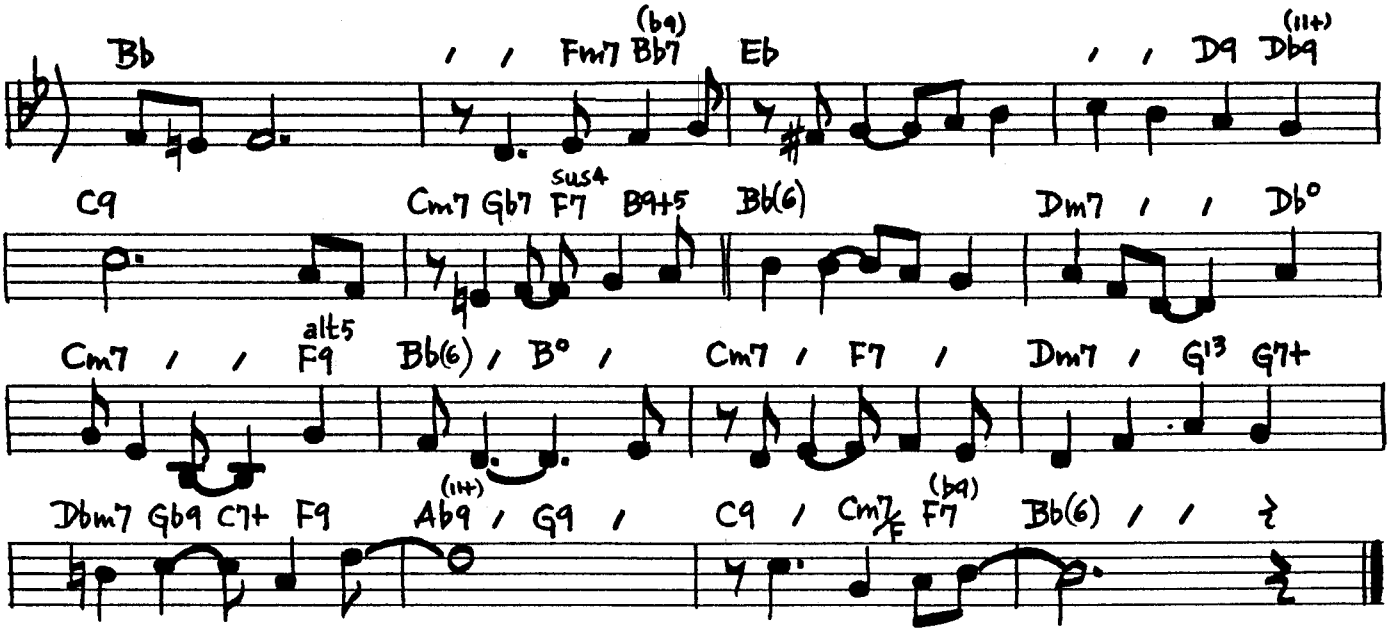
Rhythm Group # 17

3 ATTACKS PER MEASURE

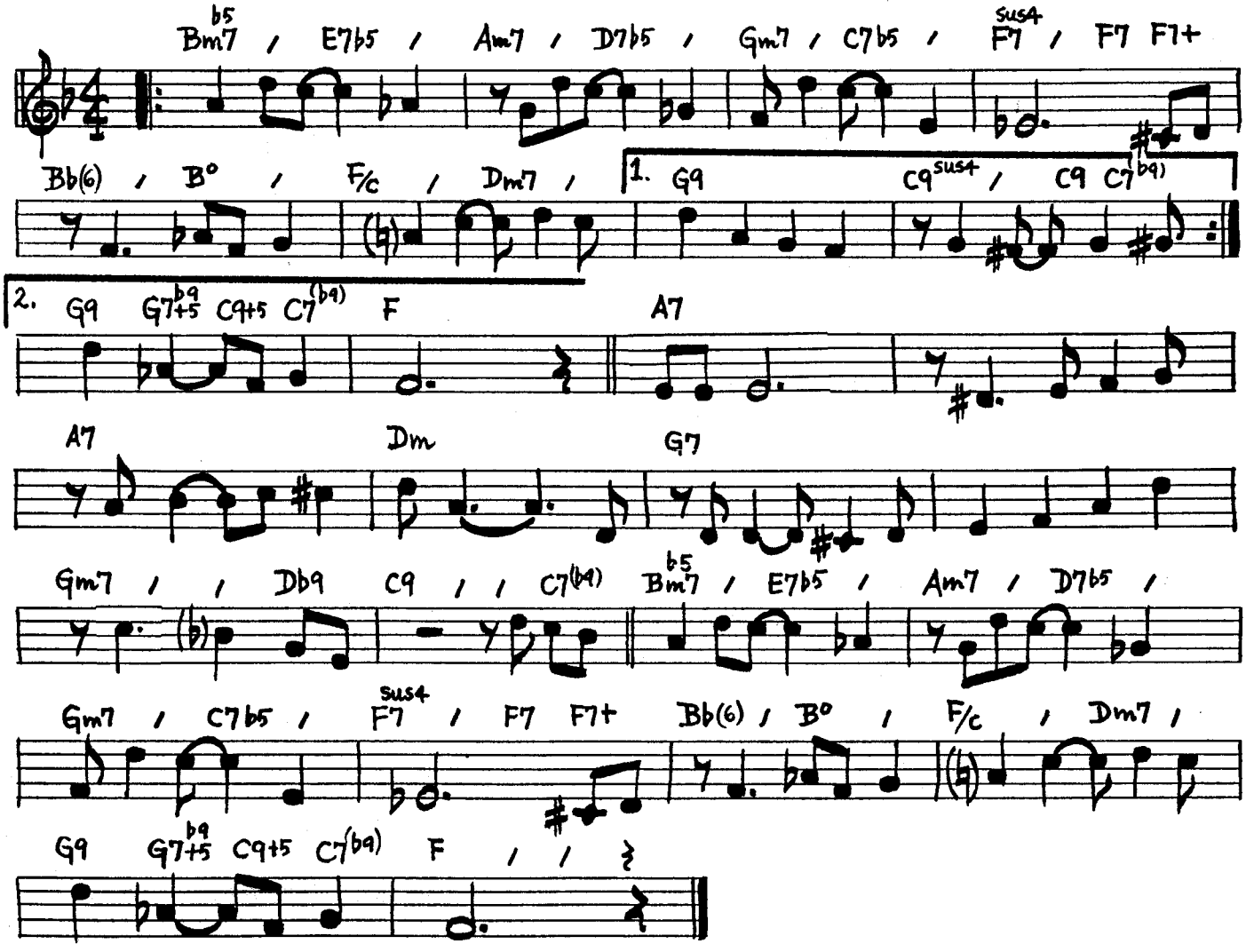


Study # 15-16-17





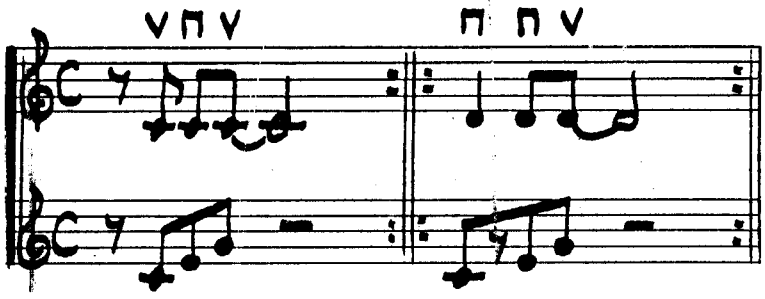
Study # 15-16-17A

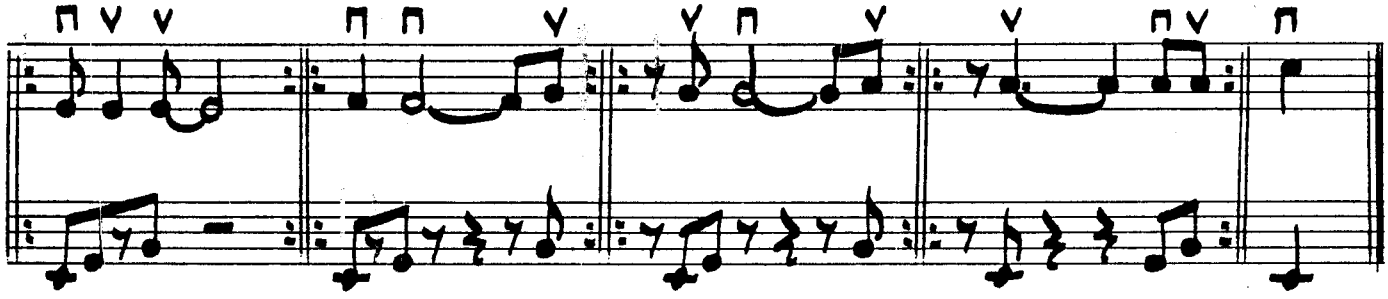


B-28

Rhythm Group # 18

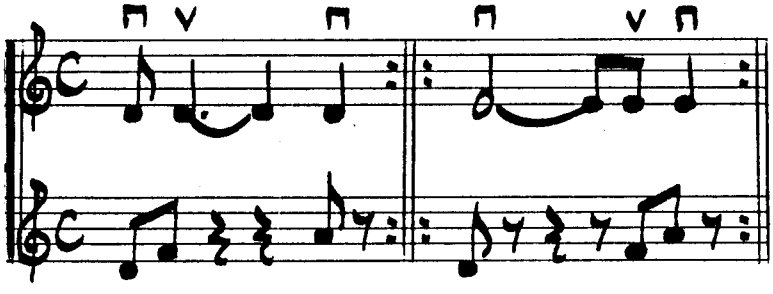
3 ATTACKS PER MEAS.

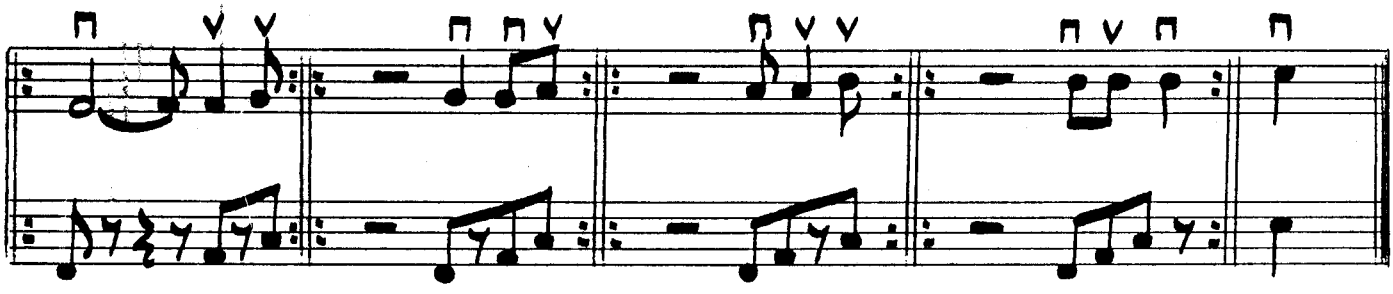




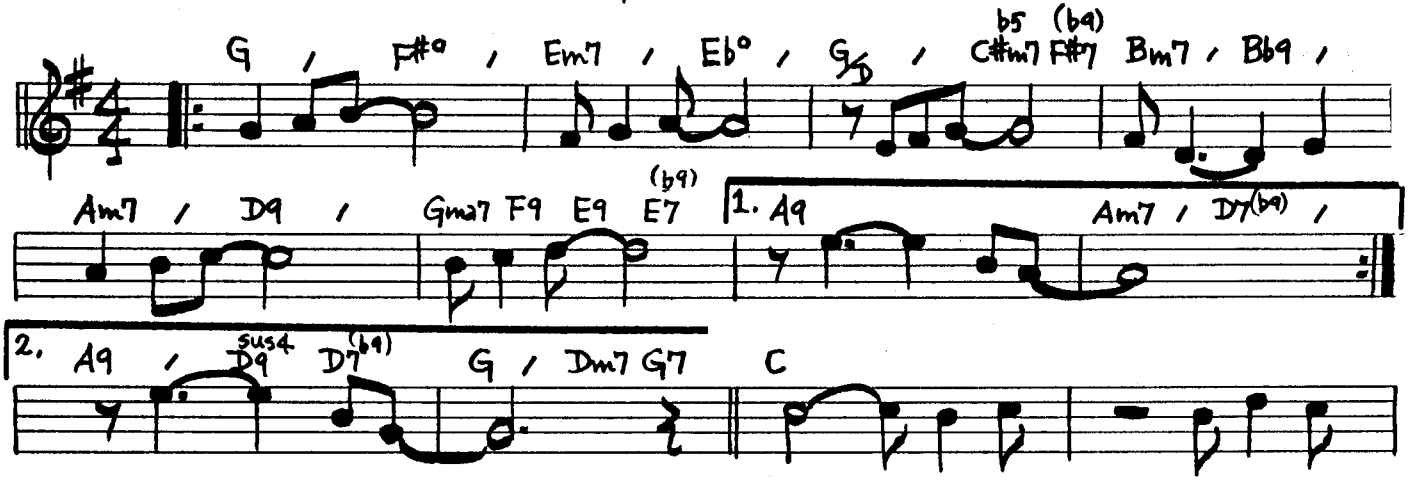
Rhythm Group # 19

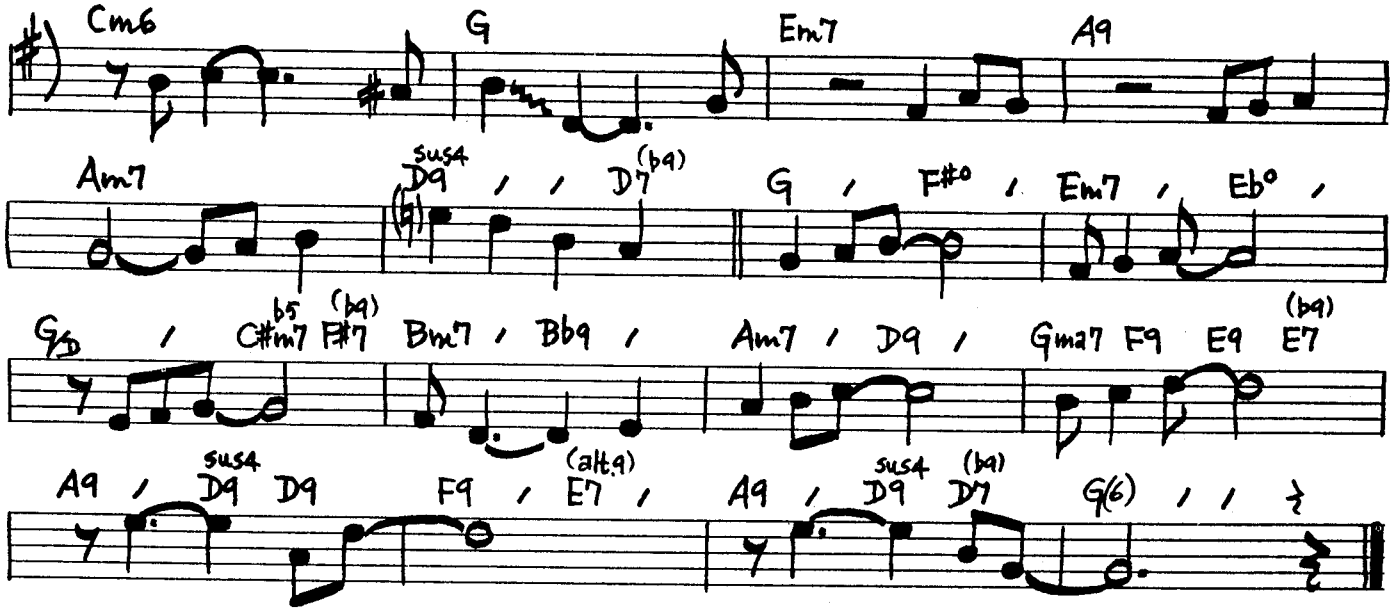
3 ATTACKS PER MEAS.



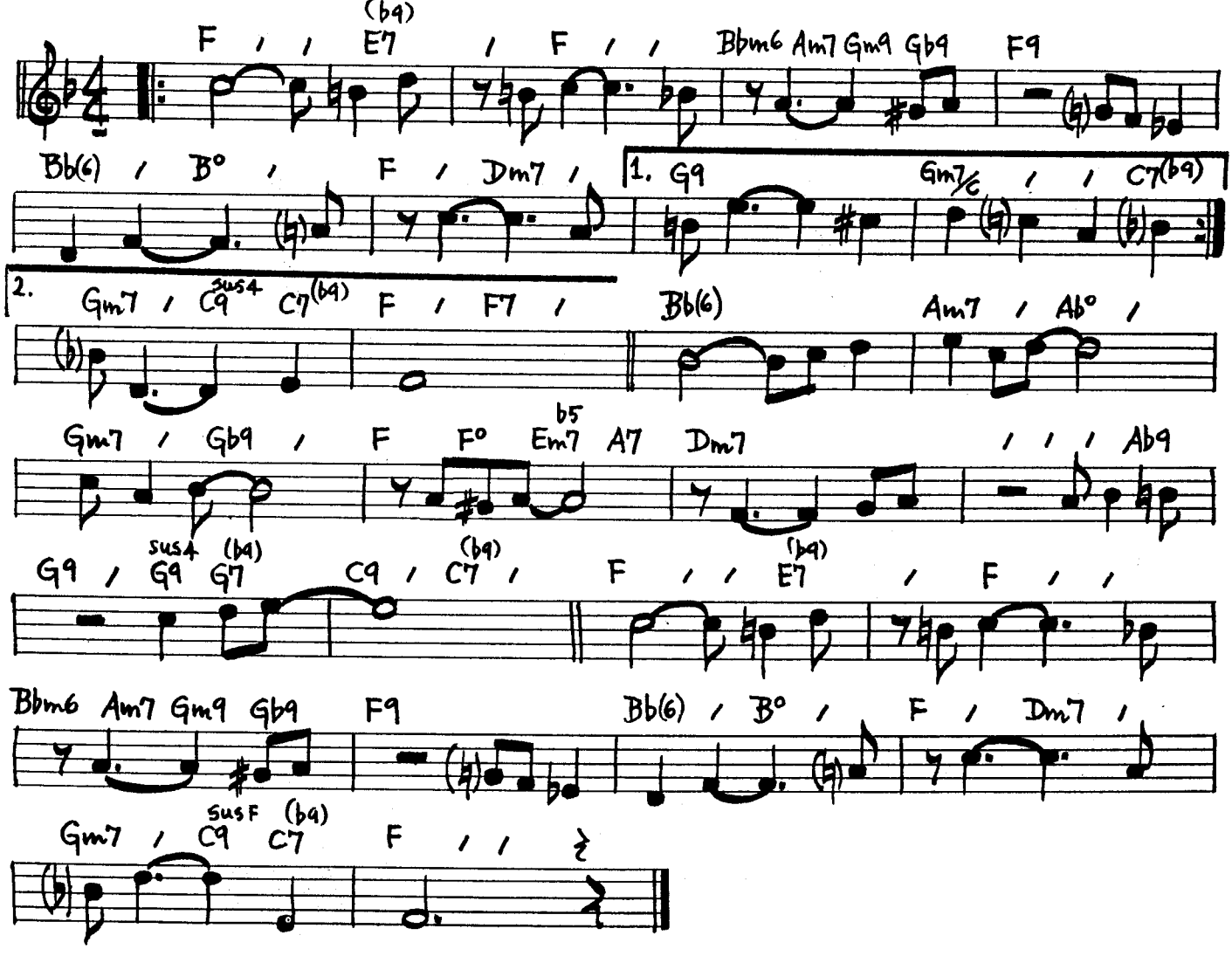


Study # 18-19



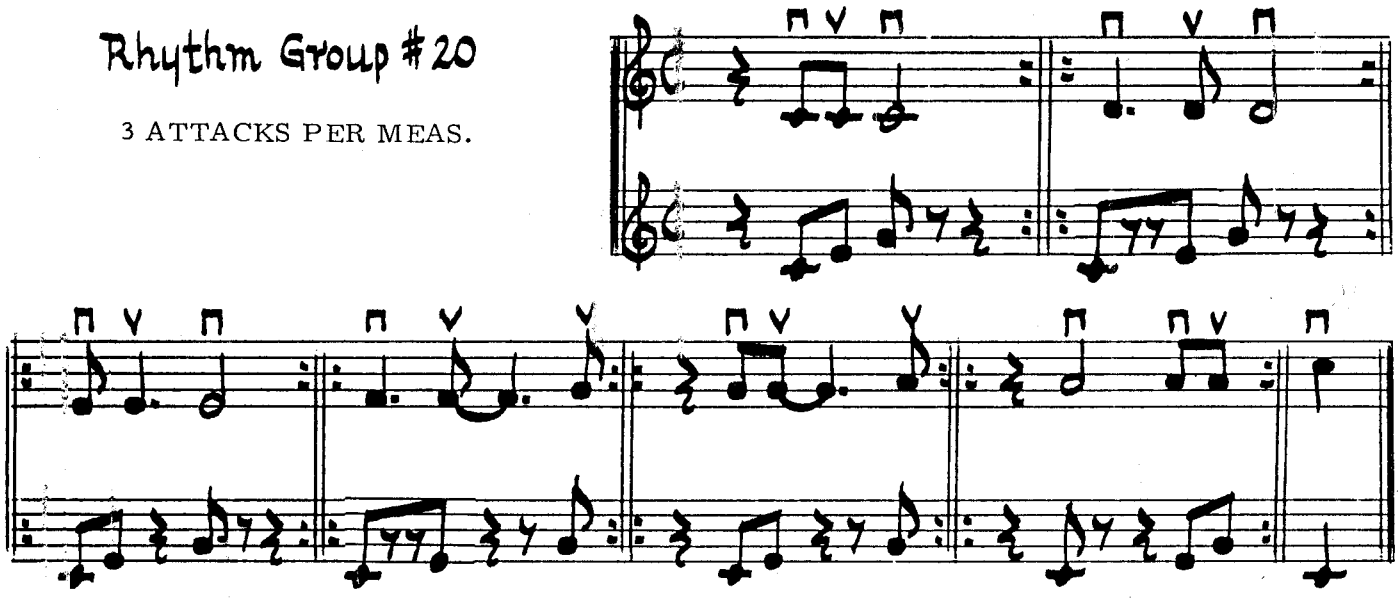

Cm6 G Em7 A9
Am7 D9 sus4 D7 (b9) G F#° Em7 Eb°
G/D C#m7 b5 F#7 (b9) Bm7 Bb9 Am7 D9 Gma7 F9 E9 E7 (b9)
A9 D9 sus4 D9 F9 E7 (alt.9) A9 D9 sus4 D7 (b9) G(6)

Study #18-19A


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

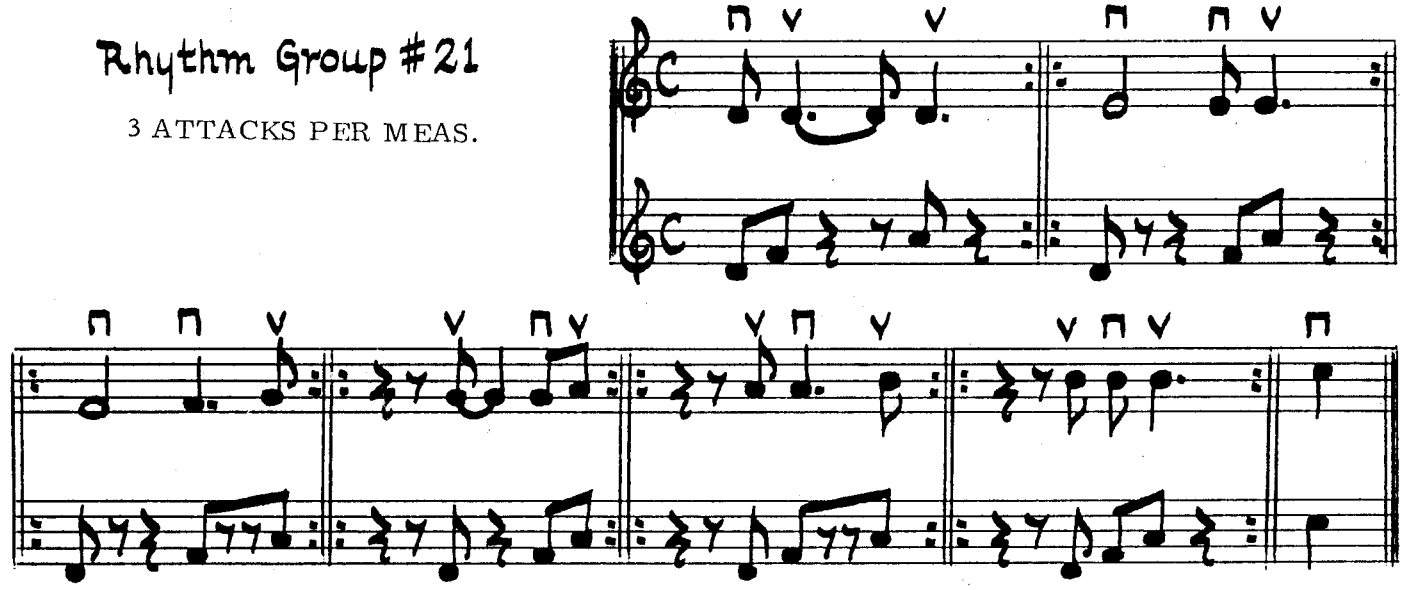
Rhythm Group #20

3 ATTACKS PER MEAS.

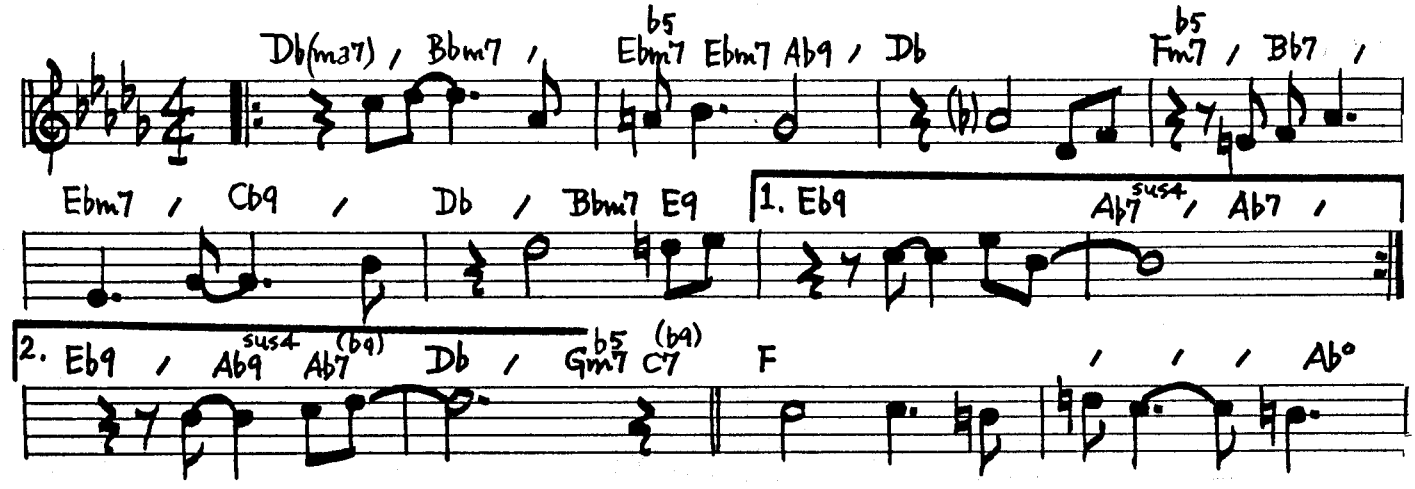


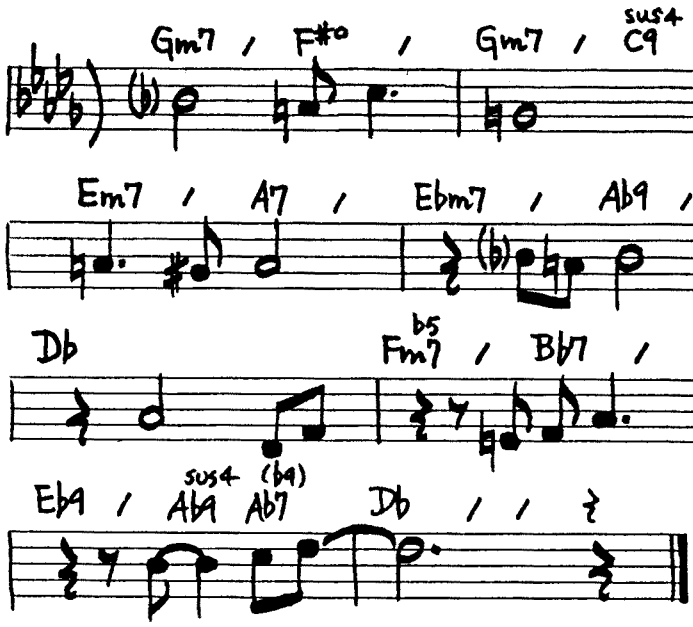
Rhythm Group #21

3 ATTACKS PER MEAS.

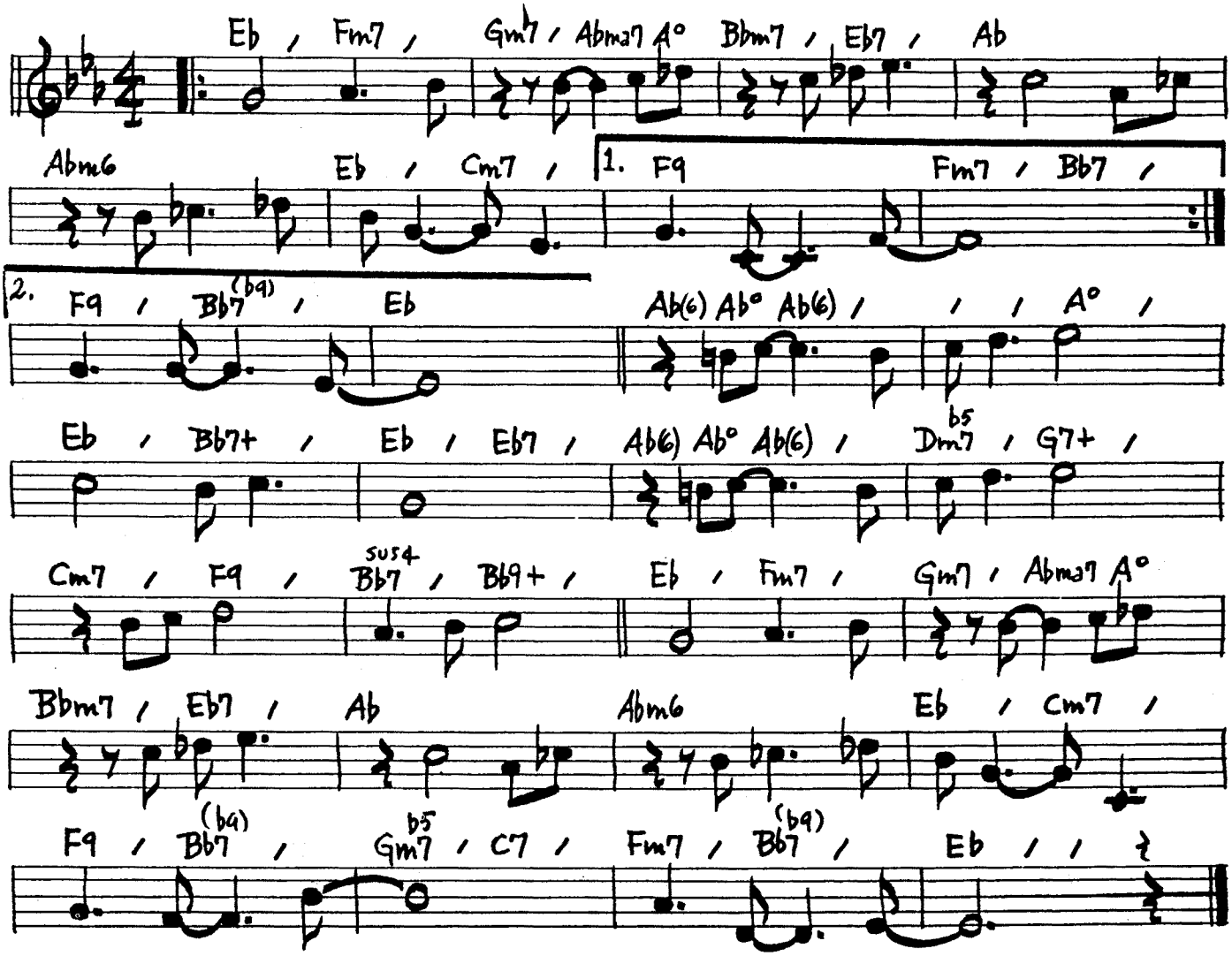


Study #20-21



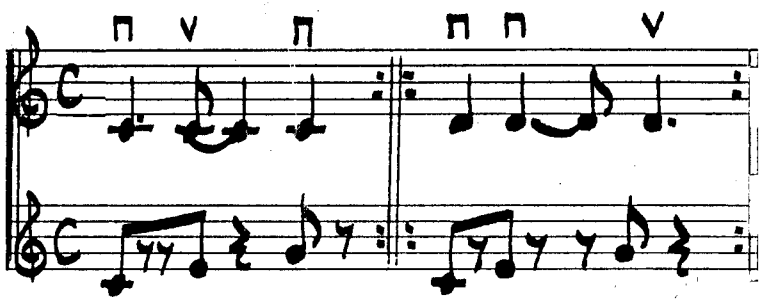

Gm7 / F#° / Gm7 / C9 C7 F9 / Bb(maj7) / Gm7 /
Em7 / A7 / Ebm7 / Ab9 / Db(maj7) / Bbm7 / Ebm7 Ebm7 Ab9 /
Db Fm7 / Bb7 / Ebm7 / Cb9 / Db / Bbm7 E9
Eb9 / Ab9 Ab7 Db / /

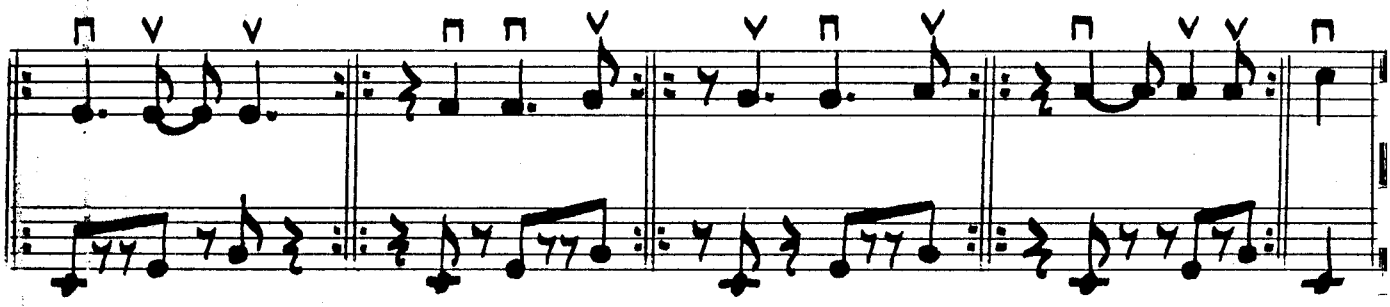
Study #20-21A


Eb / Fm7 / Gm7 / Abmaj7 A° Bbm7 / Eb7 / Ab
Abm6 Eb / Cm7 / 1. F9 Fm7 / Bb7 /
2. F9 / Bb7 / Eb
Ab(6) Ab° Ab(6) / / / A° /
Eb / Bb7+ / Eb / Eb7 / Ab(6) Ab° Ab(6) / Dm7 / G7+ /
Cm7 / F9 / Bb7 / Bb9+ / Eb / Fm7 / Gm7 / Abmaj7 A°
Bbm7 / Eb7 / Ab Abm6 Eb / Cm7 /
F9 / Bb7 / Gm7 / C7 / Fm7 / Bb7 / Eb / /

Rhythm Group #22

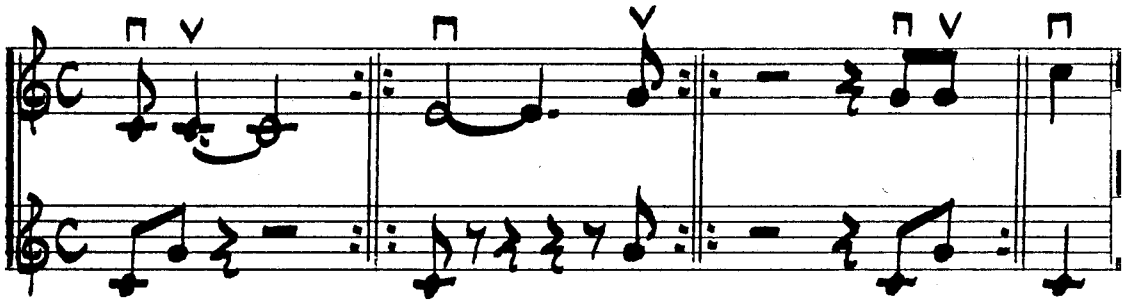
3 ATTACKS PER MEAS.



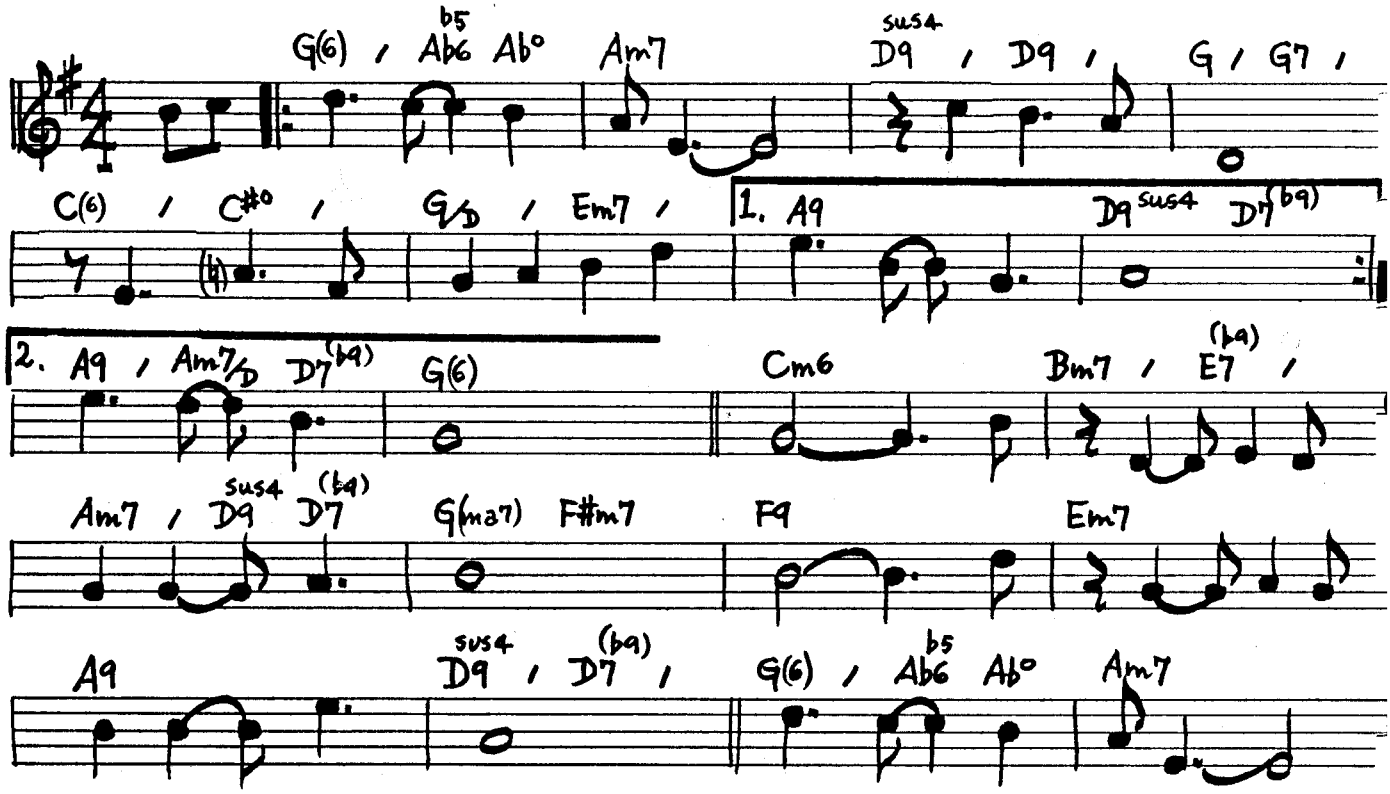


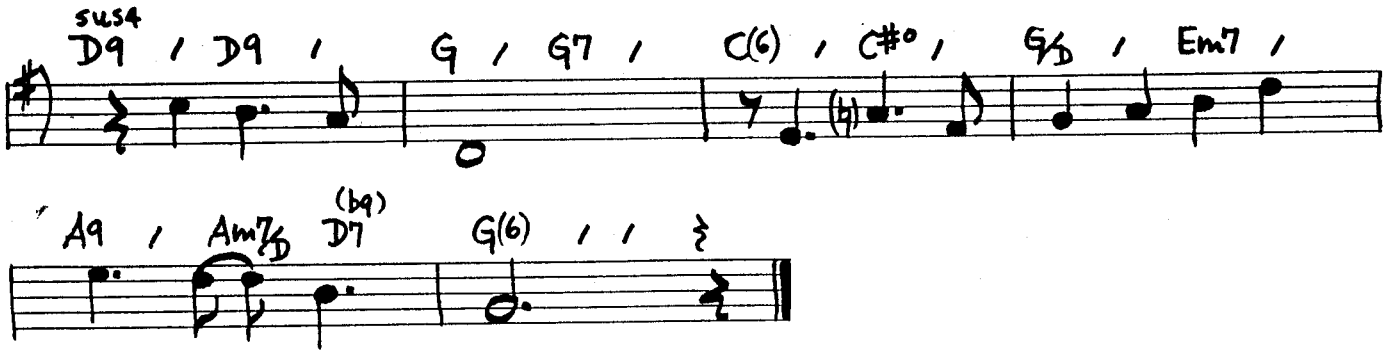
Rhythm Group #23

2 ATTACKS PER MEAS.

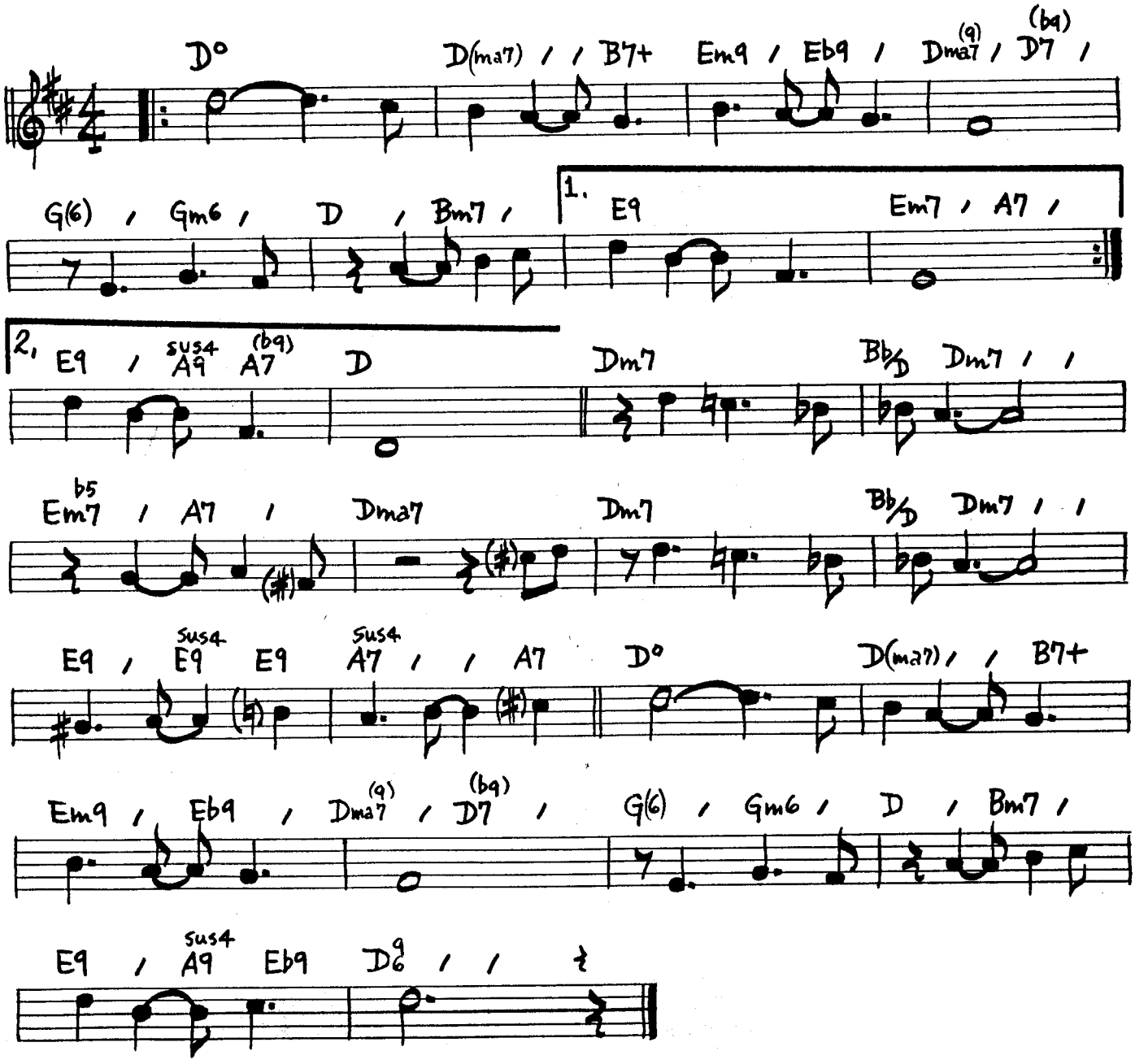


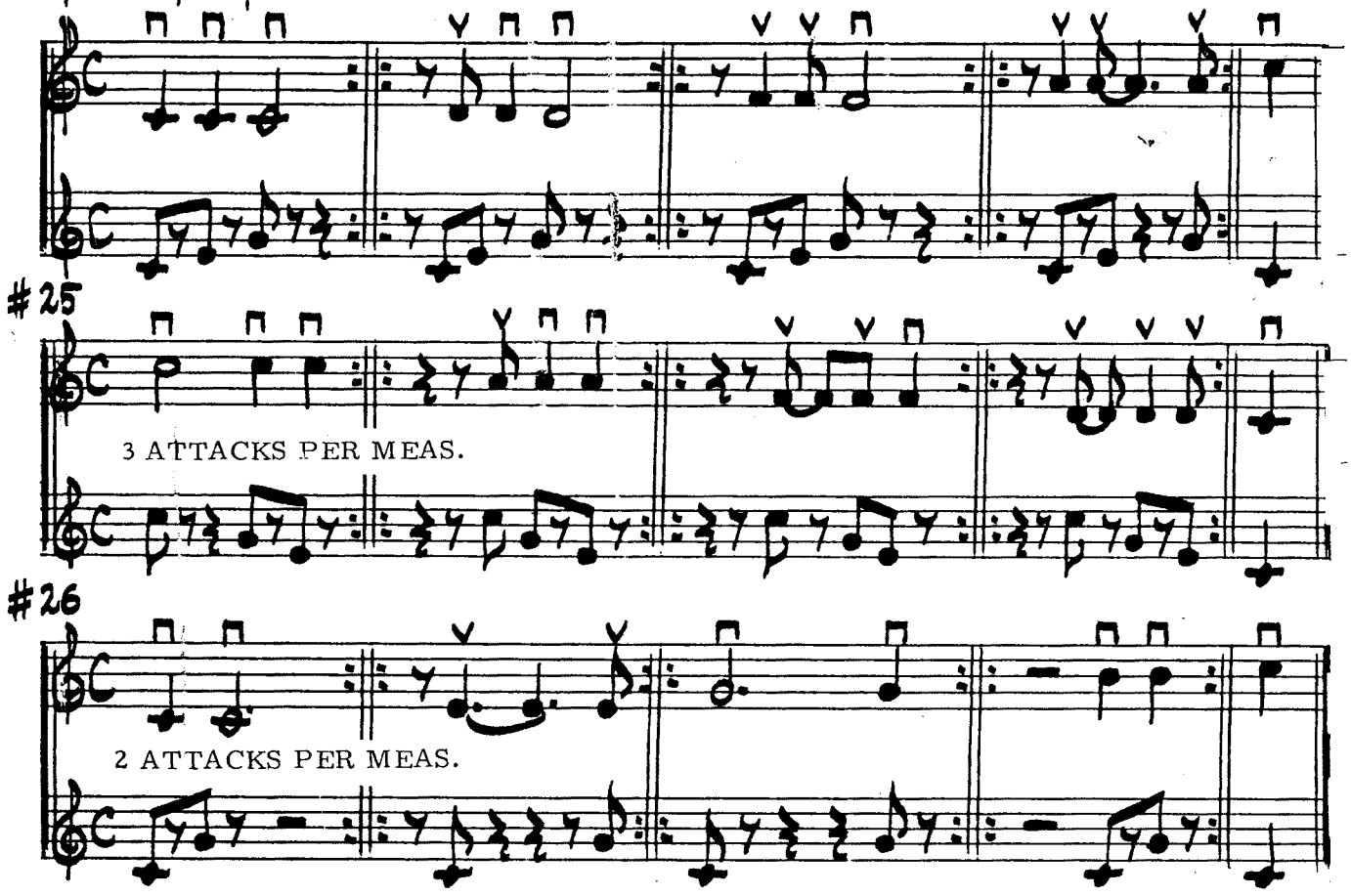
Study #22-23



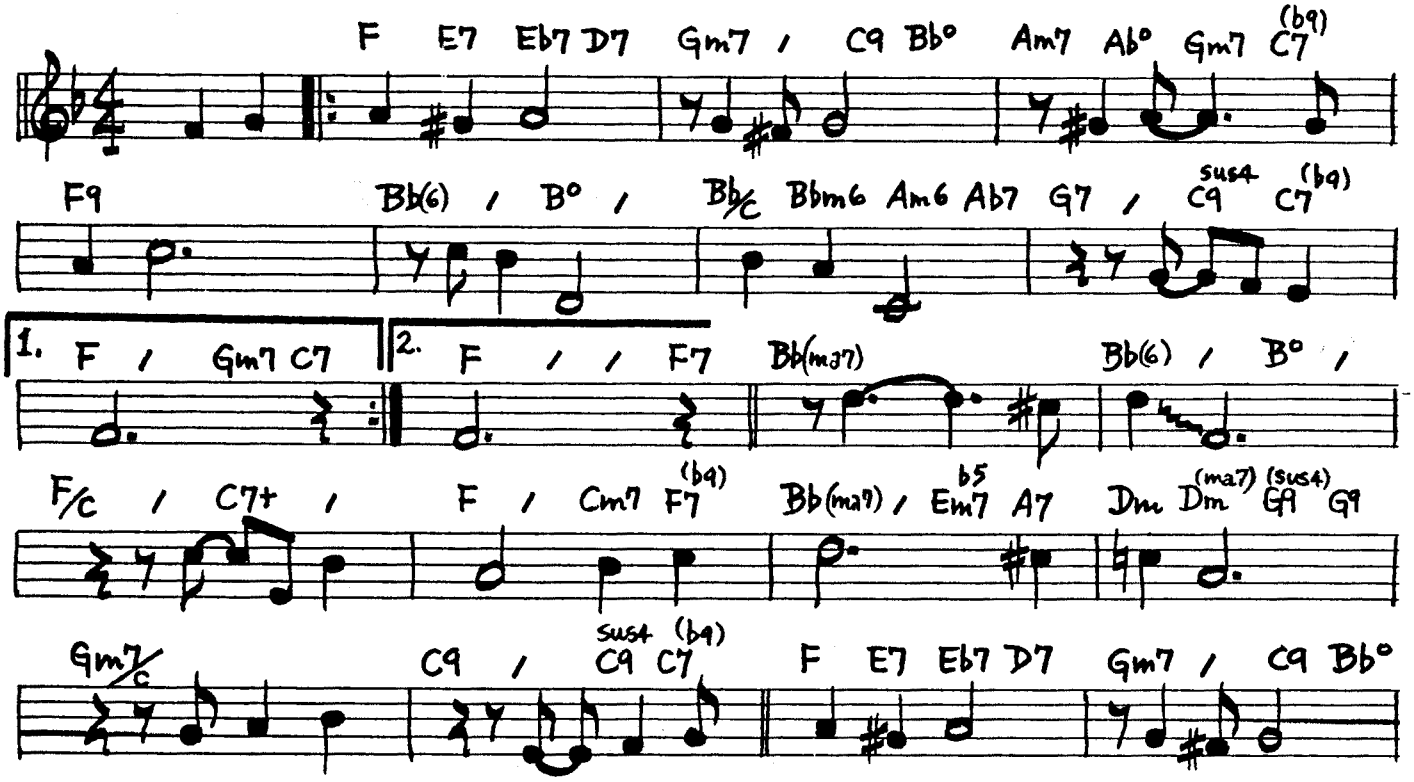

sus4
D9 / D9 / G / G7 / C(6) / C#° / G/D / Em7 /
A9 / Am7/D (b9) D7 G(6) / / 𝄽

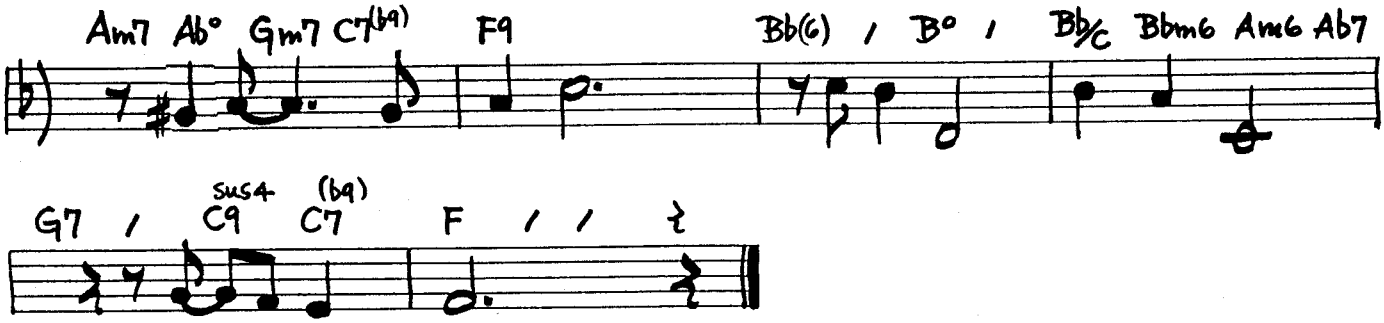
Study # 22-23A


D° D(maj7) / / B7+ Em9 / Eb9 / Dmaj7 (9) / D7 (b9) /
G(6) / Gm6 / D / Bm7 / 1. E9 Em7 / A7 /
2. E9 / sus4 A9 A7 (b9) D Dm7 Bb/D Dm7 / /
Em7 b5 / A7 / Dmaj7 Dm7 Bb/D Dm7 / /
E9 / sus4 E9 E9 sus4 A7 / / A7 D° D(maj7) / / B7+
Em9 / Eb9 / Dmaj7 (9) / D7 (b9) / G(6) / Gm6 / D / Bm7 /
E9 / sus4 A9 Eb9 D6 9 / / 𝄽

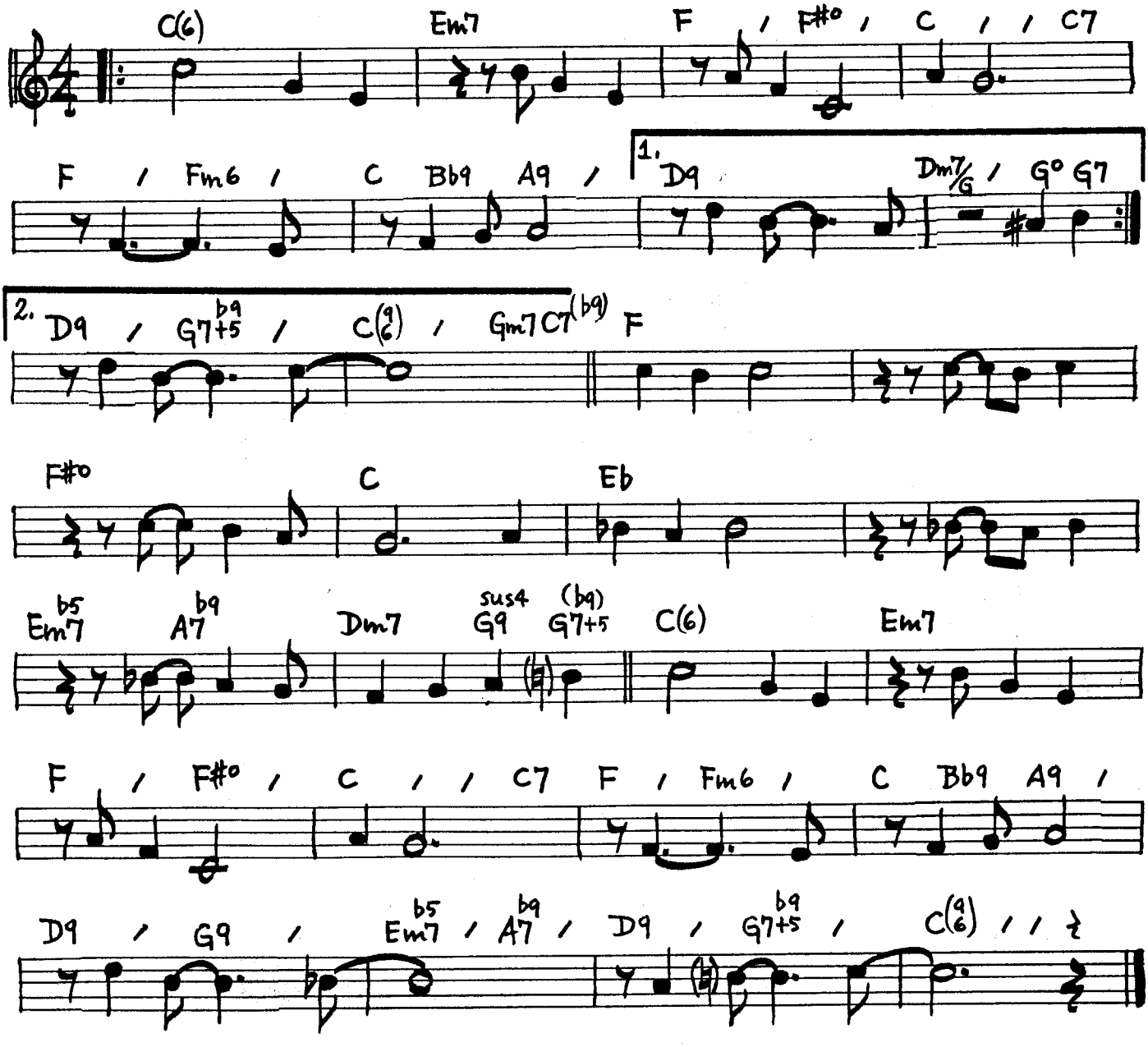


Study # 24-25-26



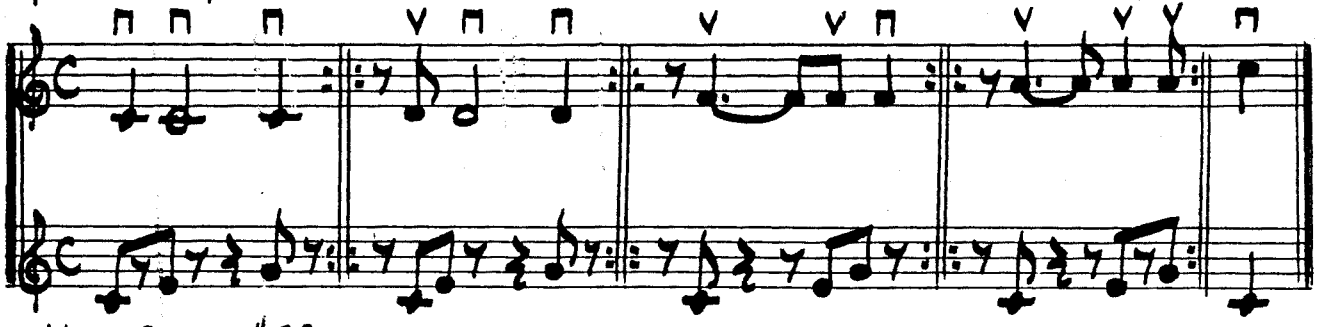


Study # 24-25-26A



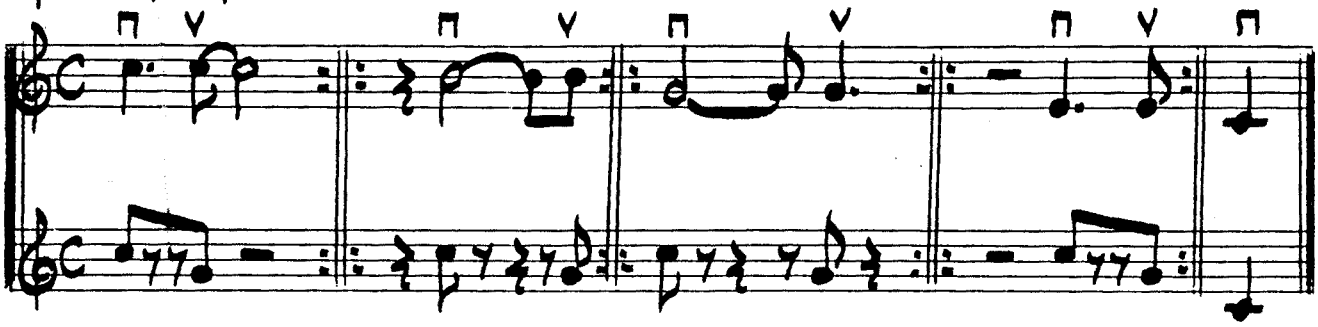
Rhythm Group #27

3 ATTACKS PER MEASURE

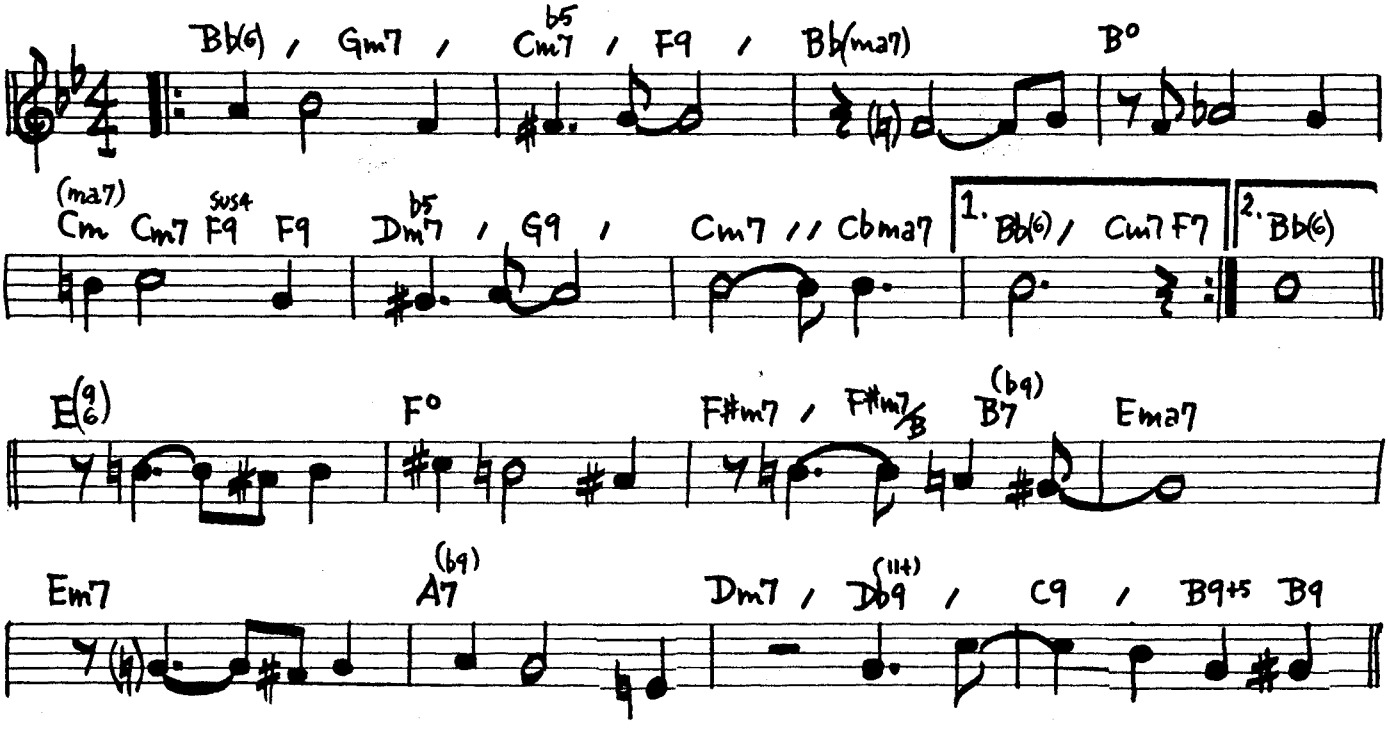


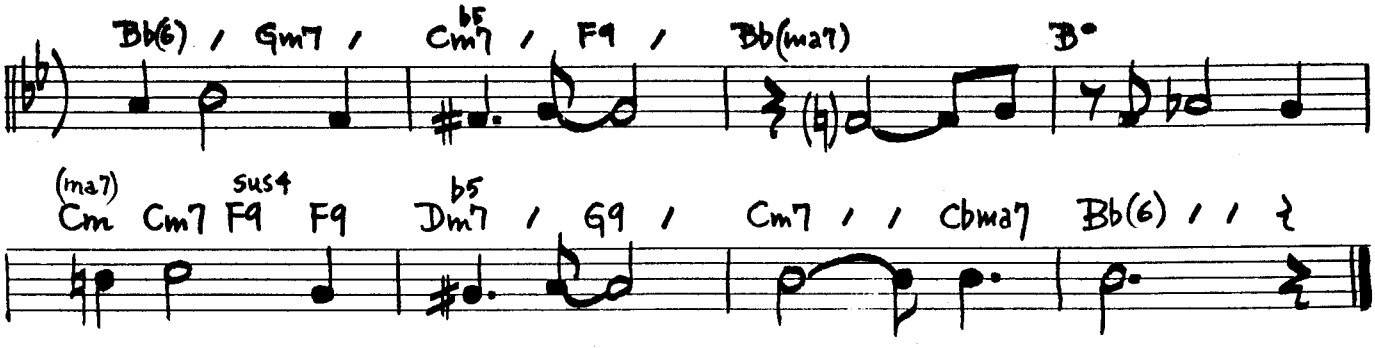
Rhythm Group #28

2 ATTACKS PER MEAS.

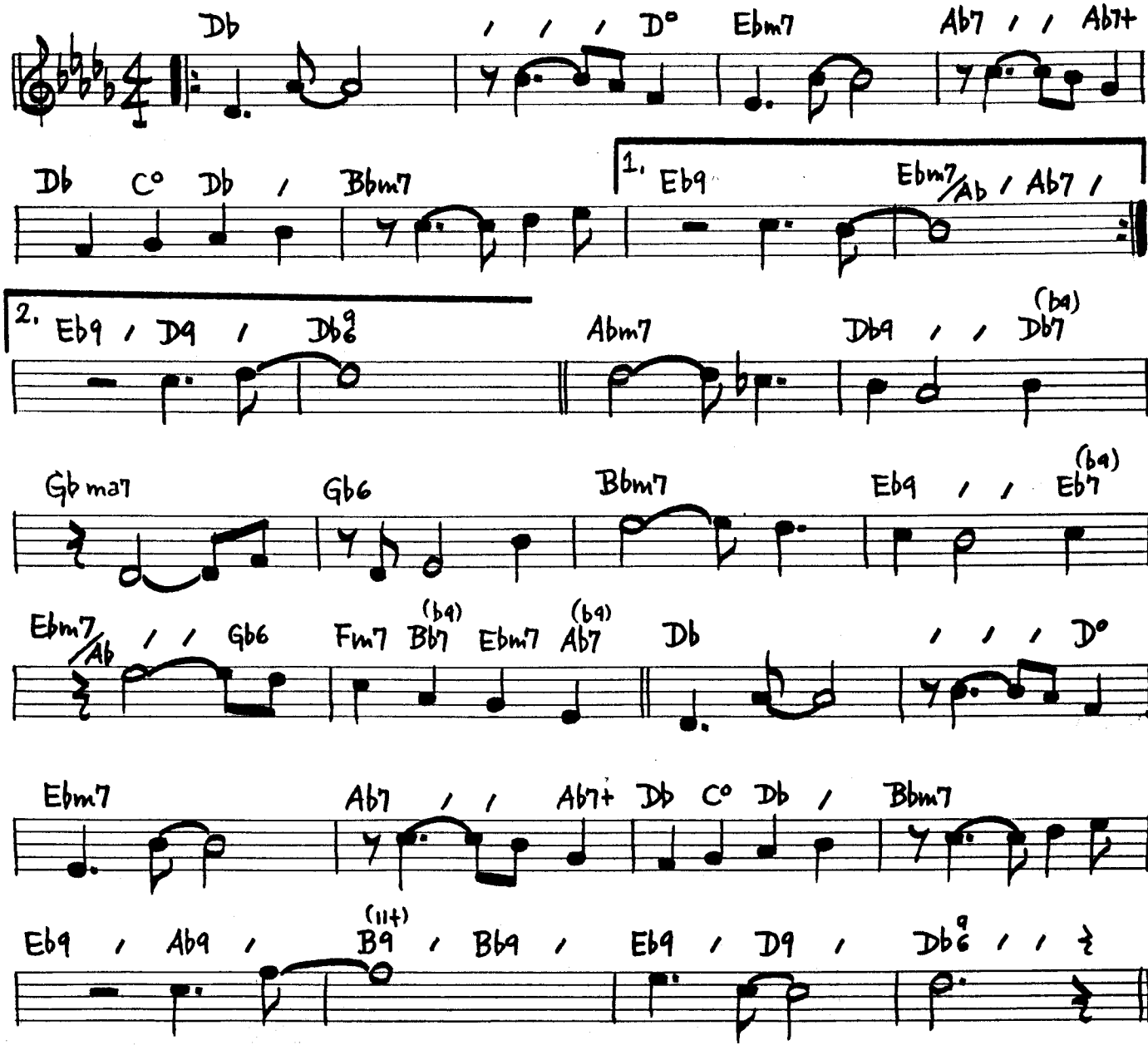


Study #27-28

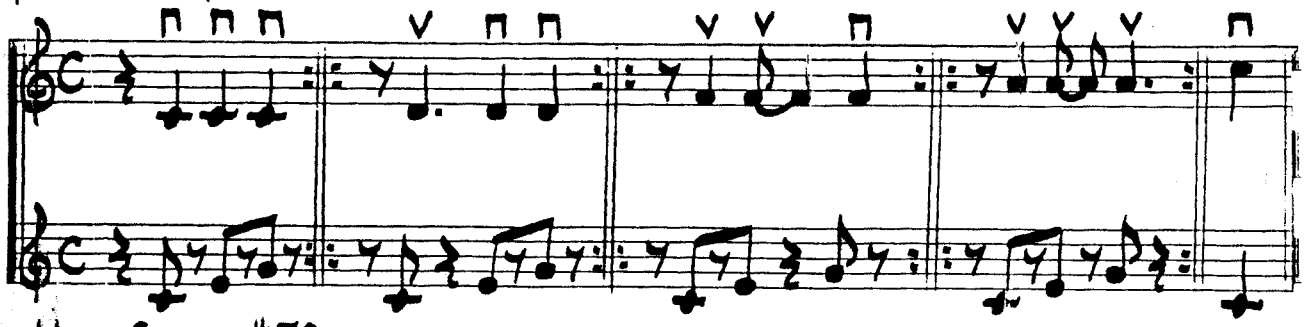



Bb(6) / Gm7 / Cm7 b5 / F9 / Bb(maj) B°
(maj) sus4 b5
Cm Cm7 F9 F9 Dm7 / G9 / Cm7 / / Cbmaj7 Bb(6) / /

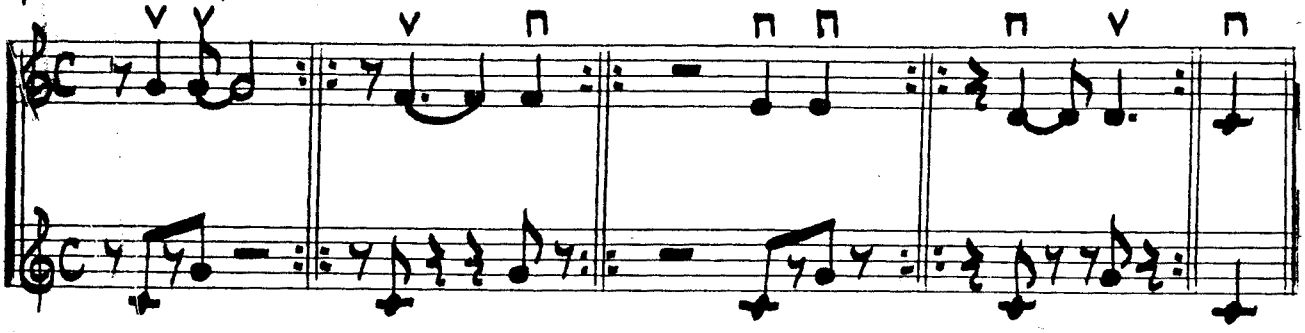
Study #27-28A


Db / / / D° Ebm7 Ab7 / / Ab7+
Db C° Db / Bbm7
1. Eb9 Ebm7/Ab / Ab7 /
2. Eb9 / D9 / Db9 Abm7 Db9 / / Db7 (b9)
Gb maj7 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 / / /

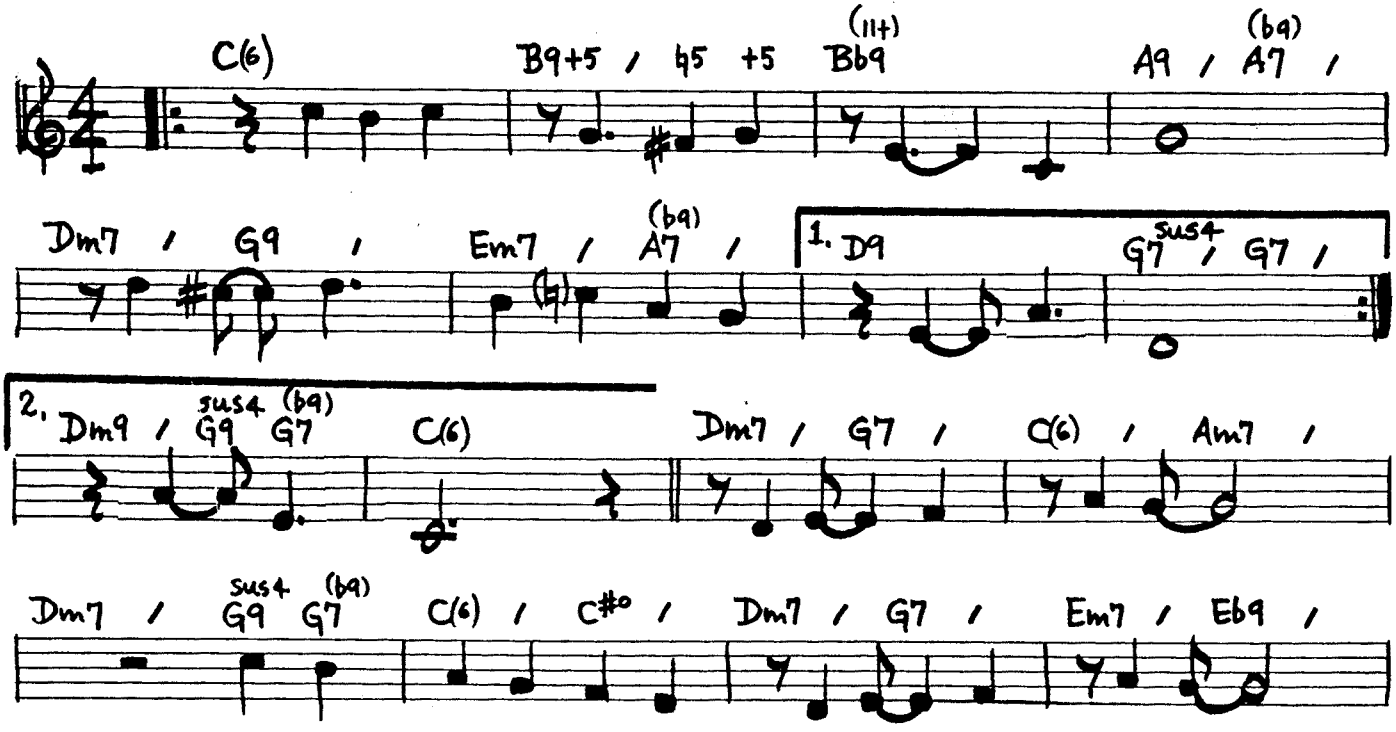
Rhythm Group #29 3 ATTACKS PER MEASURE

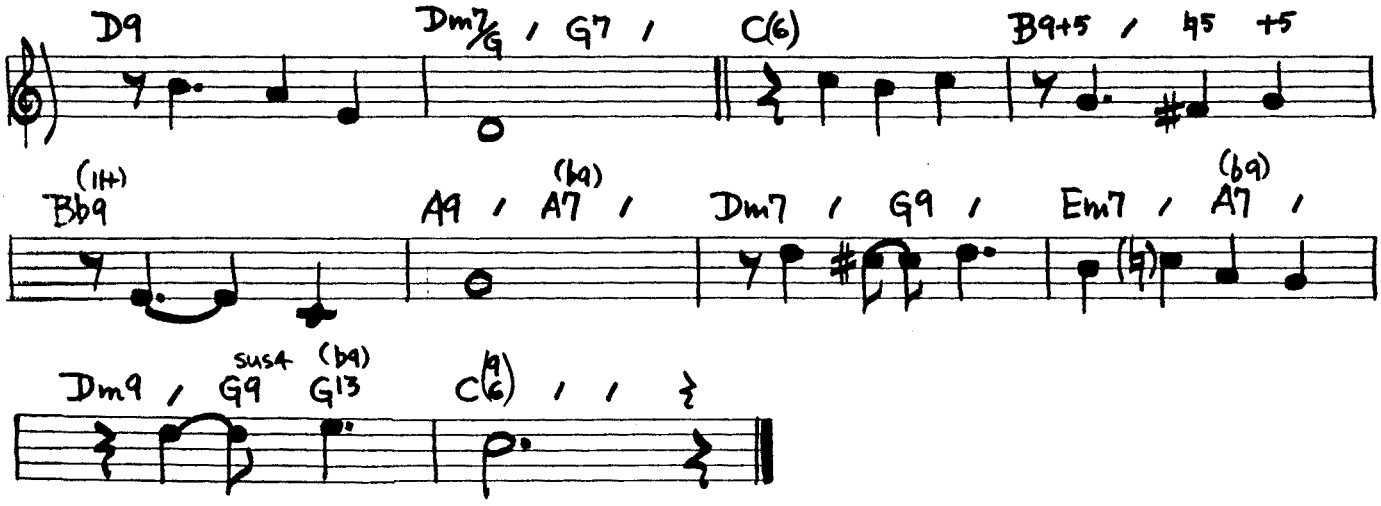


Rhythm Group #30 2 ATTACKS PER MEAS.

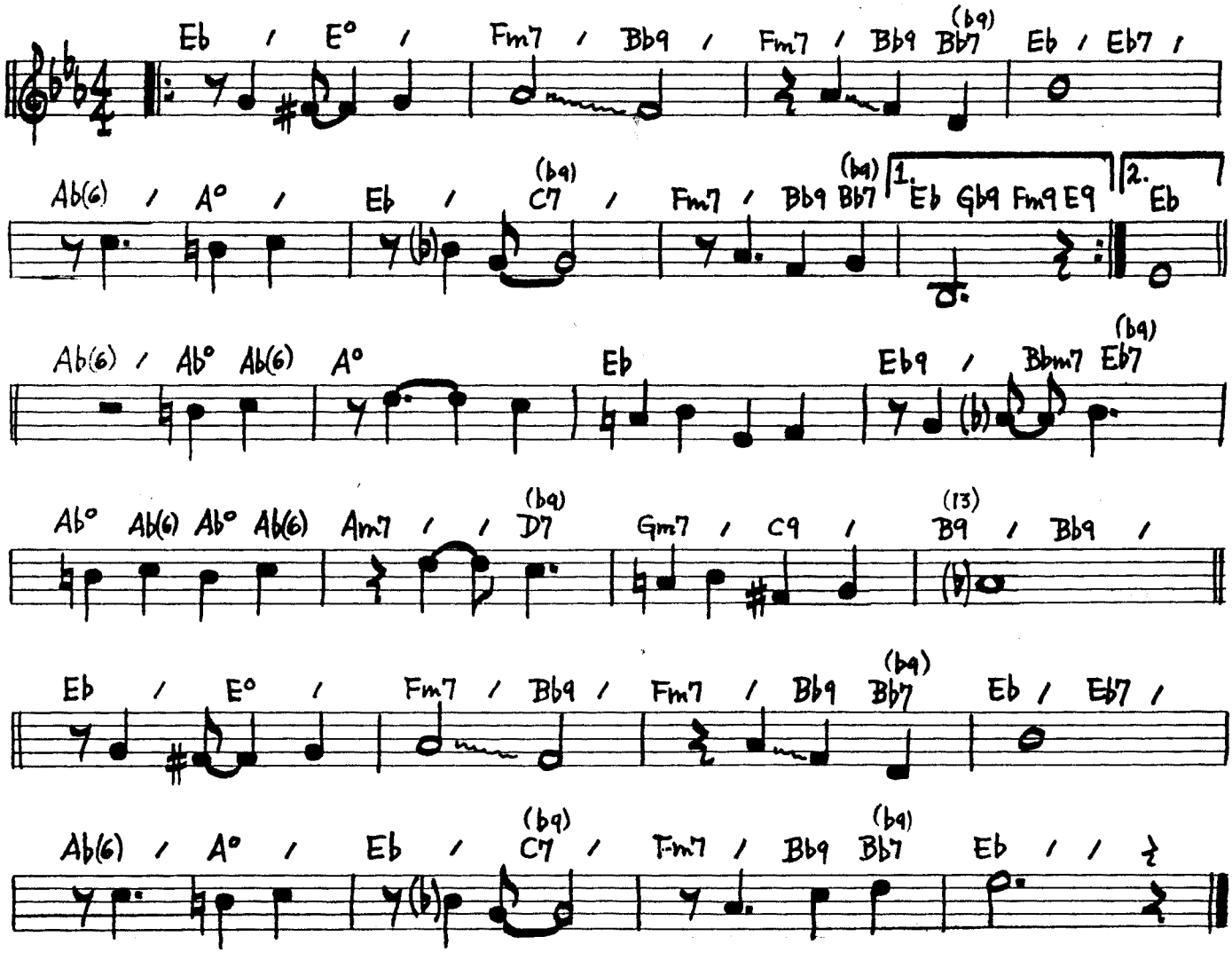


Study #29-30

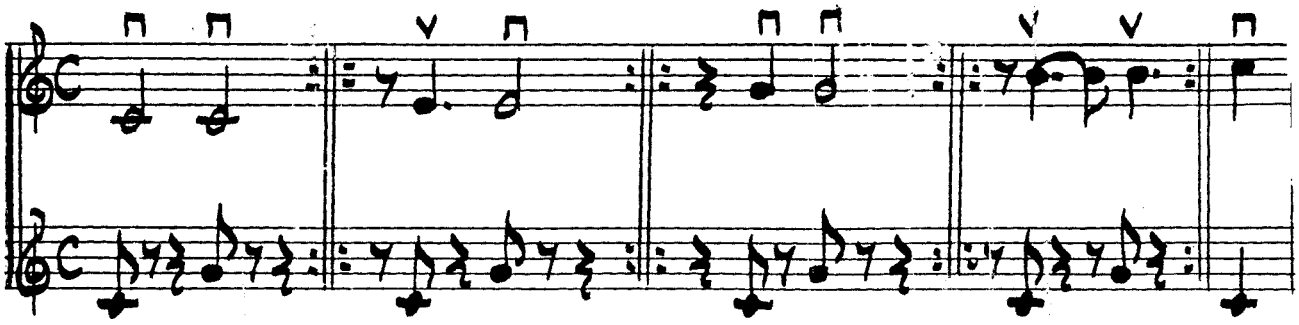



D9
Dm7/G
G7
C(6)
B9+5
45
+5
(11+)
Bb9
A9
A7
(b9)
Dm7
G9
Em7
A7
(b9)
Dm9
sus4
G9
(b9)
G13
C(6)

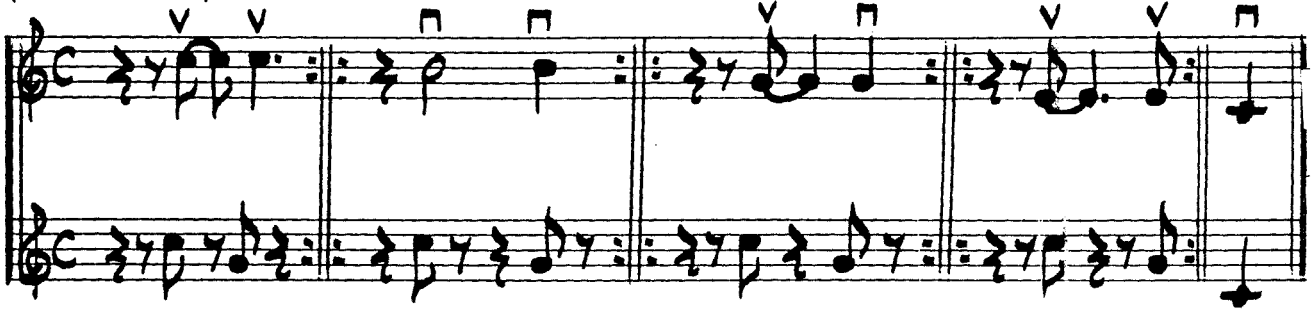
Study #29-30A


Eb
E°
Fm7
Bb9
Fm7
Bb9
Bb7
(b9)
Eb
Eb7
Ab(6)
A°
Eb
C7
(b9)
Fm7
Bb9
Bb7
(b9)
1.
Eb
Gb9
Fm9
Eb9
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

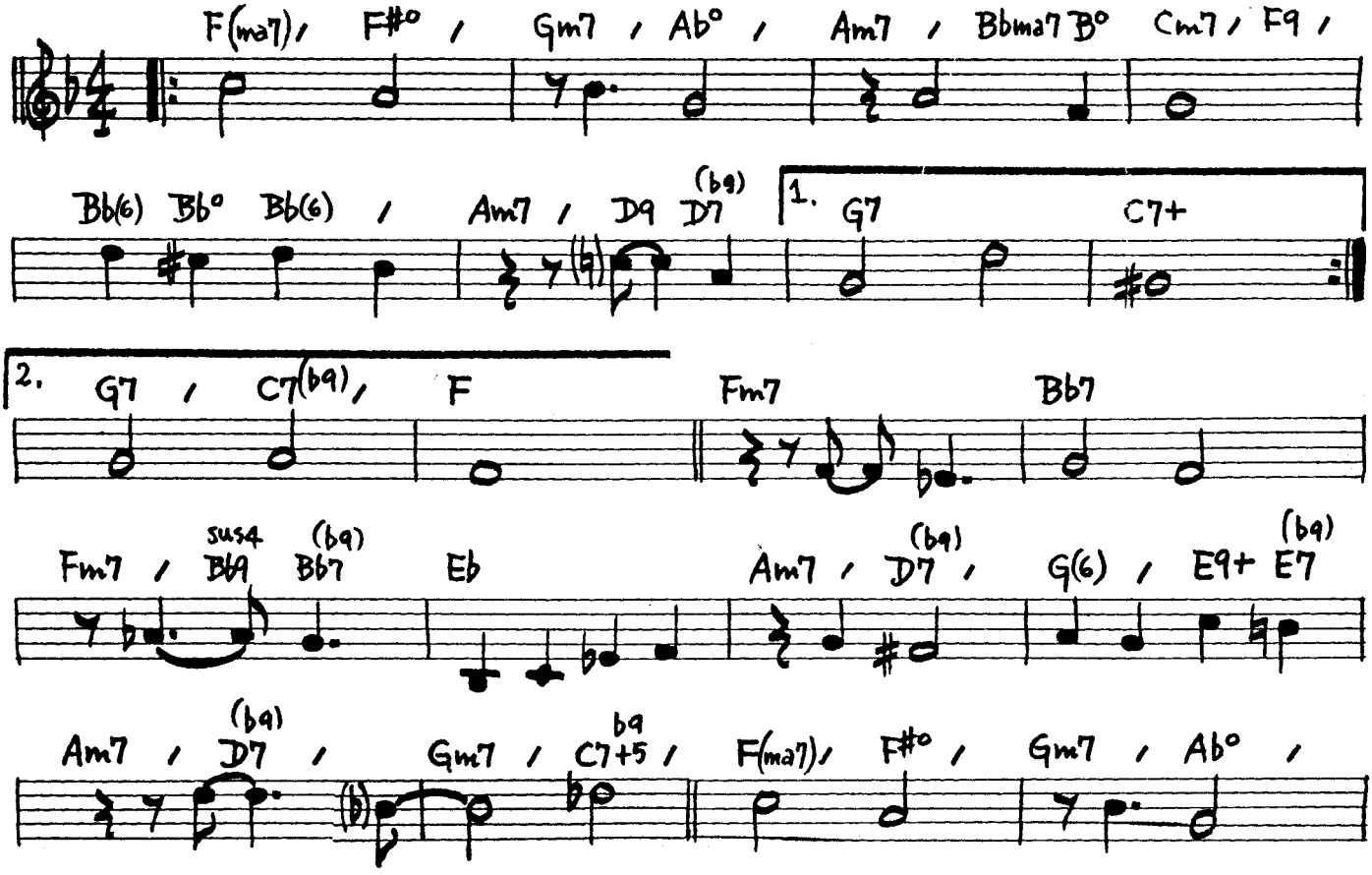
Rhythm Group # 31 2 ATTACKS PER MEASURE

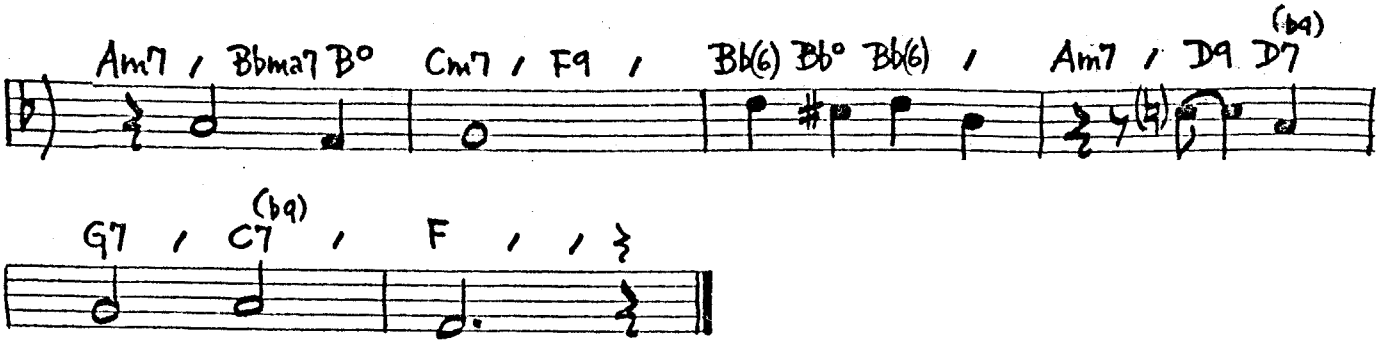


Rhythm Group # 32 2 ATTACKS PER MEAS.

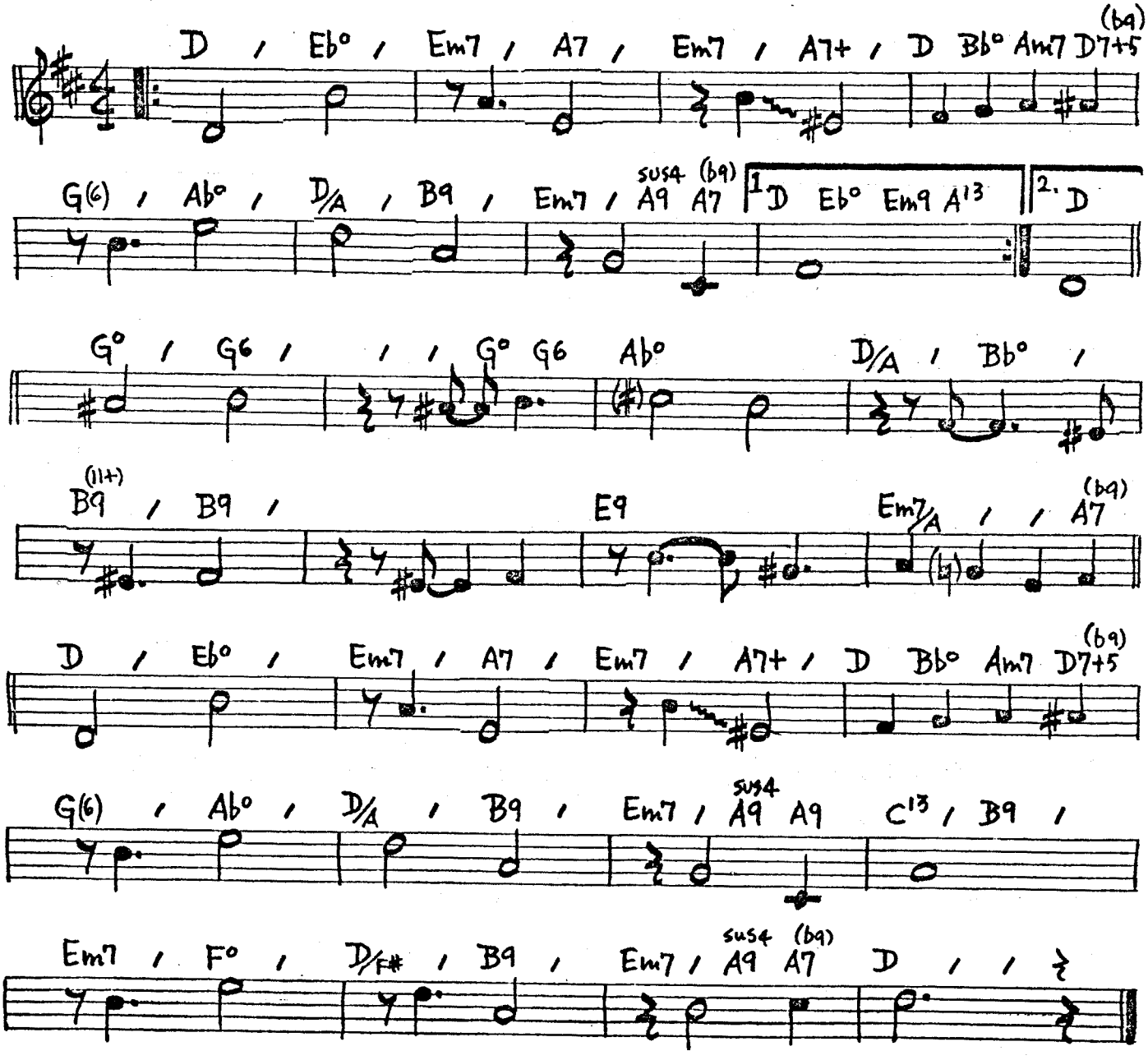


Study # 31-32




Am7 / Bbma7 B° Cm7 / F9 / Bb(6) Bb° Bb(6) / Am7 / D9 D7 (b9)
G7 / C7 (b9) / F / / /

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° /
B9 (11+) / 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 / / /

THREE - FOUR

TAP FOOT IN 3 THRU-OUT AND PRACTICE RHYTHM GROUPS AS FOLLOWS:

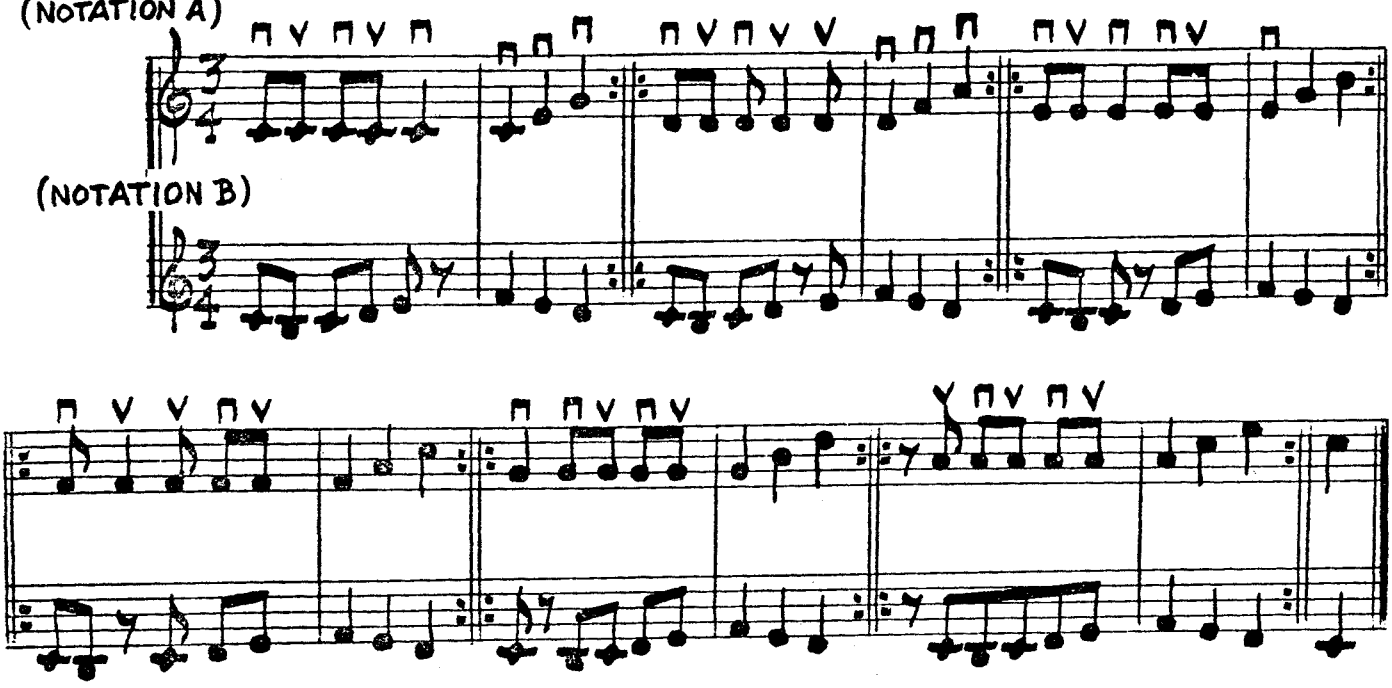
(1) PLAY WITH REPEATS ..... (EACH TWO MEASURES TWICE)

(2) PLAY STRAIGHT THRU - NO REPEATS

Rhythm Group #33 (5 ATTACKS)

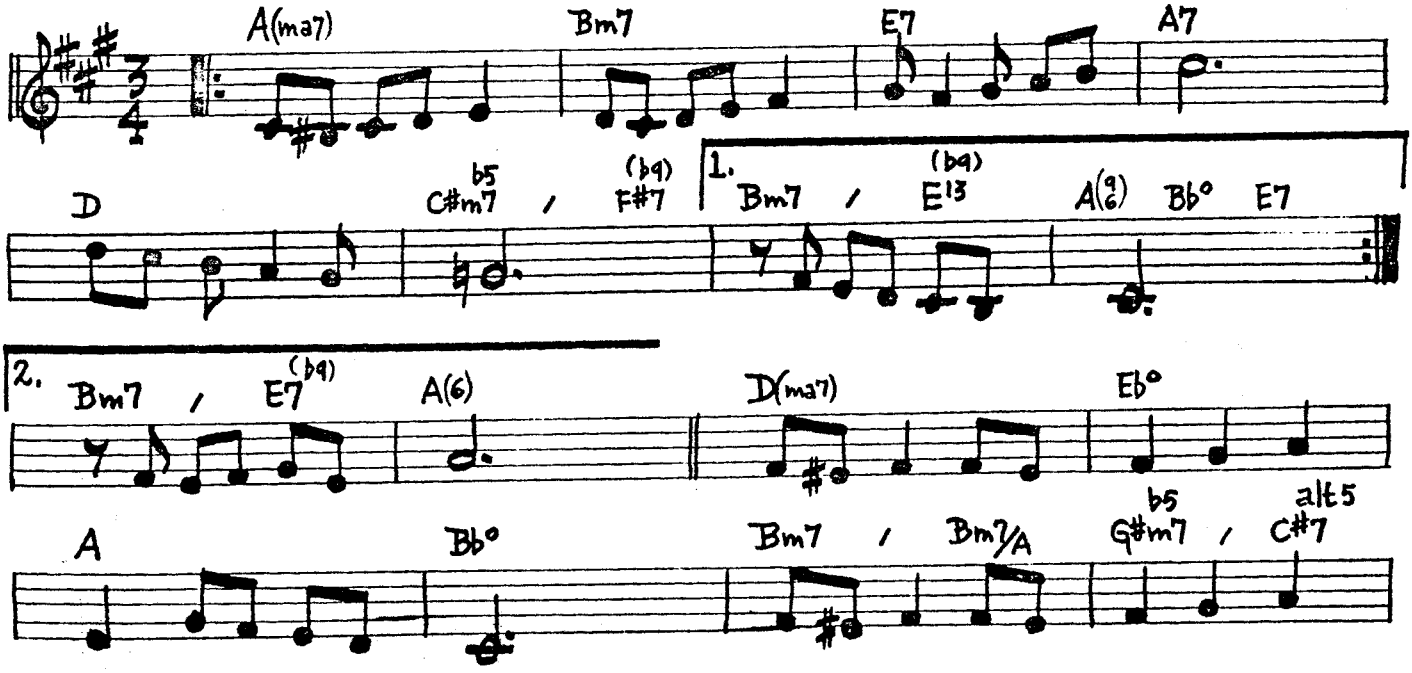
(NOTATION A)

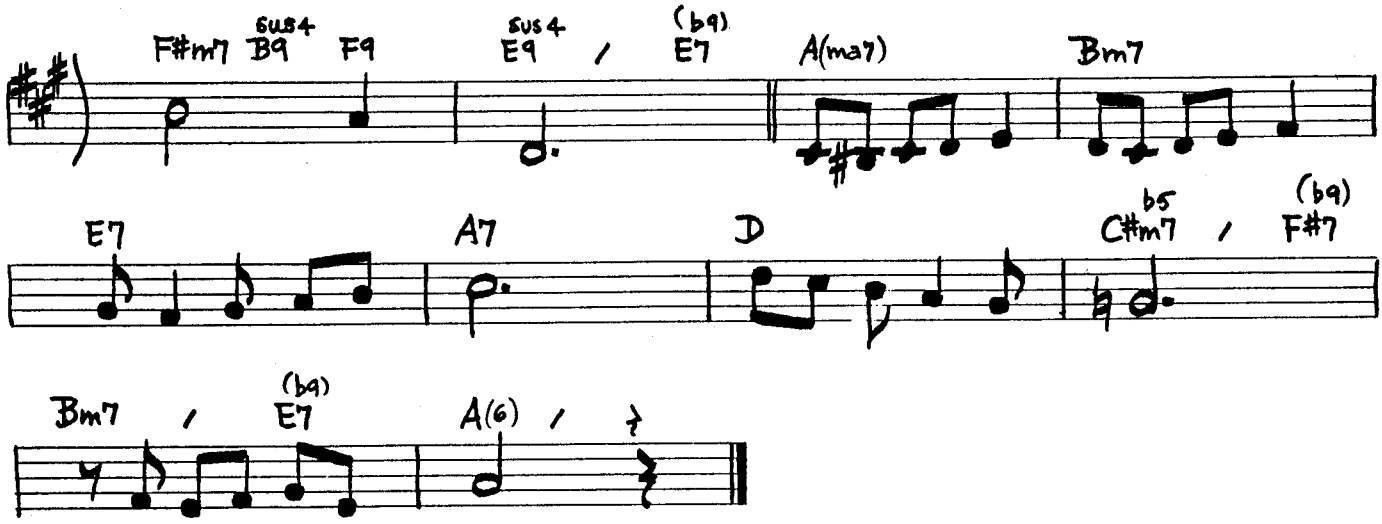
(NOTATION B)



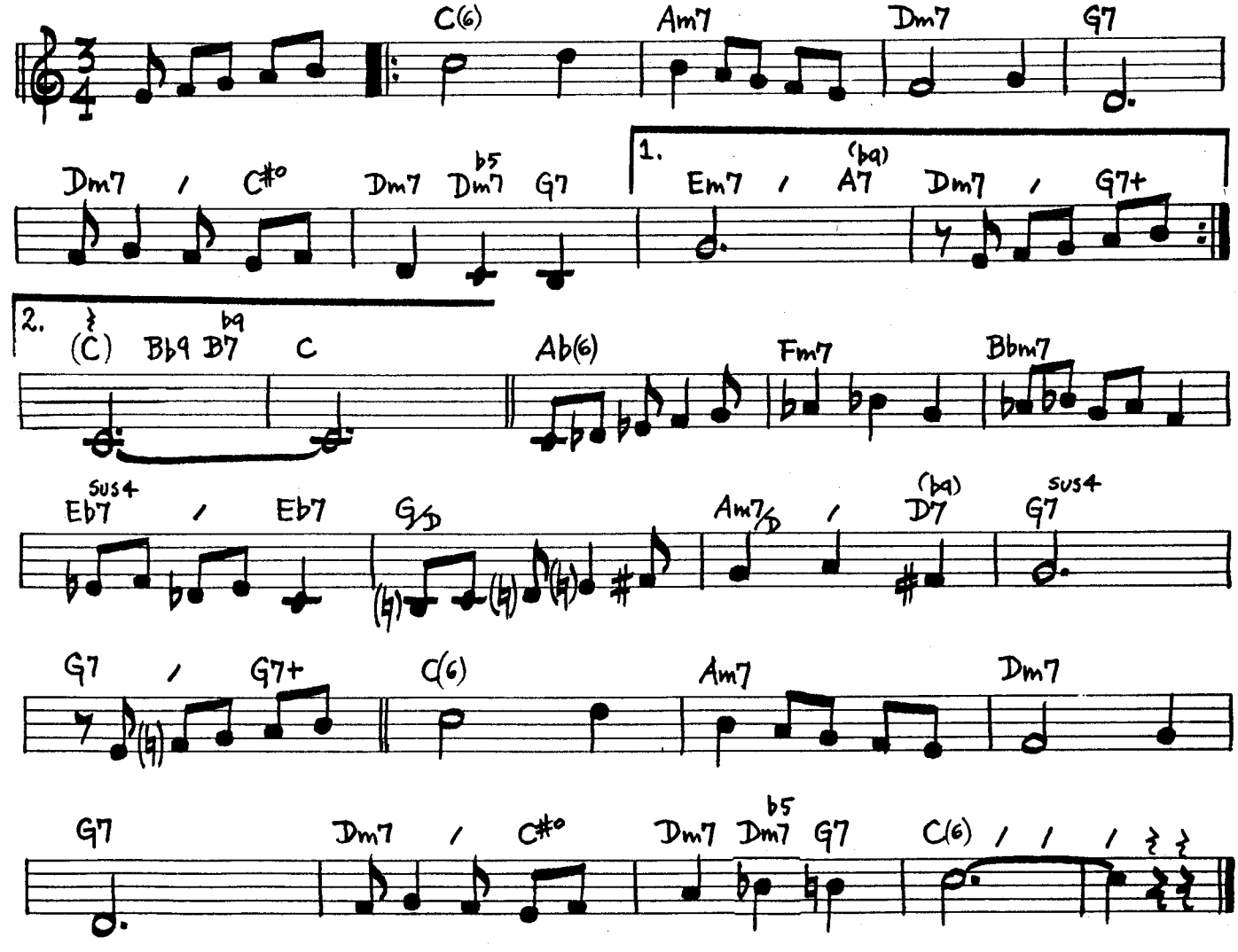
IN ALL 3/4 STUDIES PLAY CONSECUTIVE EIGHTH NOTES AS WRITTEN AT A SLOW TEMPO.....AND AS ♪3♪ IN A BRIGHTER TEMPO.

Study # 33





Study # 33A

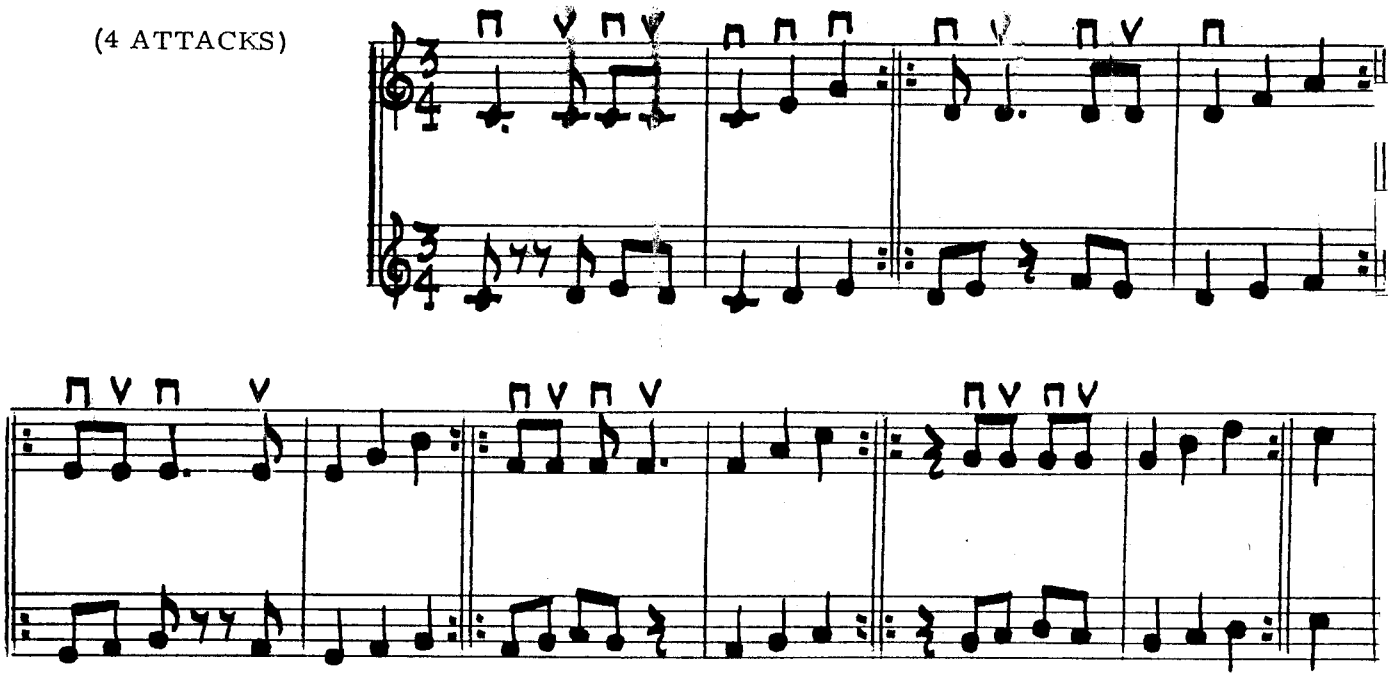


WHEN NO TEMPO IS INDICATED, THE SPEED AT WHICH A STUDY IS TO BE PLAYED IS FLEXIBLE. THESE STUDIES SHOULD BE PRACTICED AT SLOW, MEDIUM, AND (WHERE POSSIBLE) MODERATELY FAST TEMPOS.

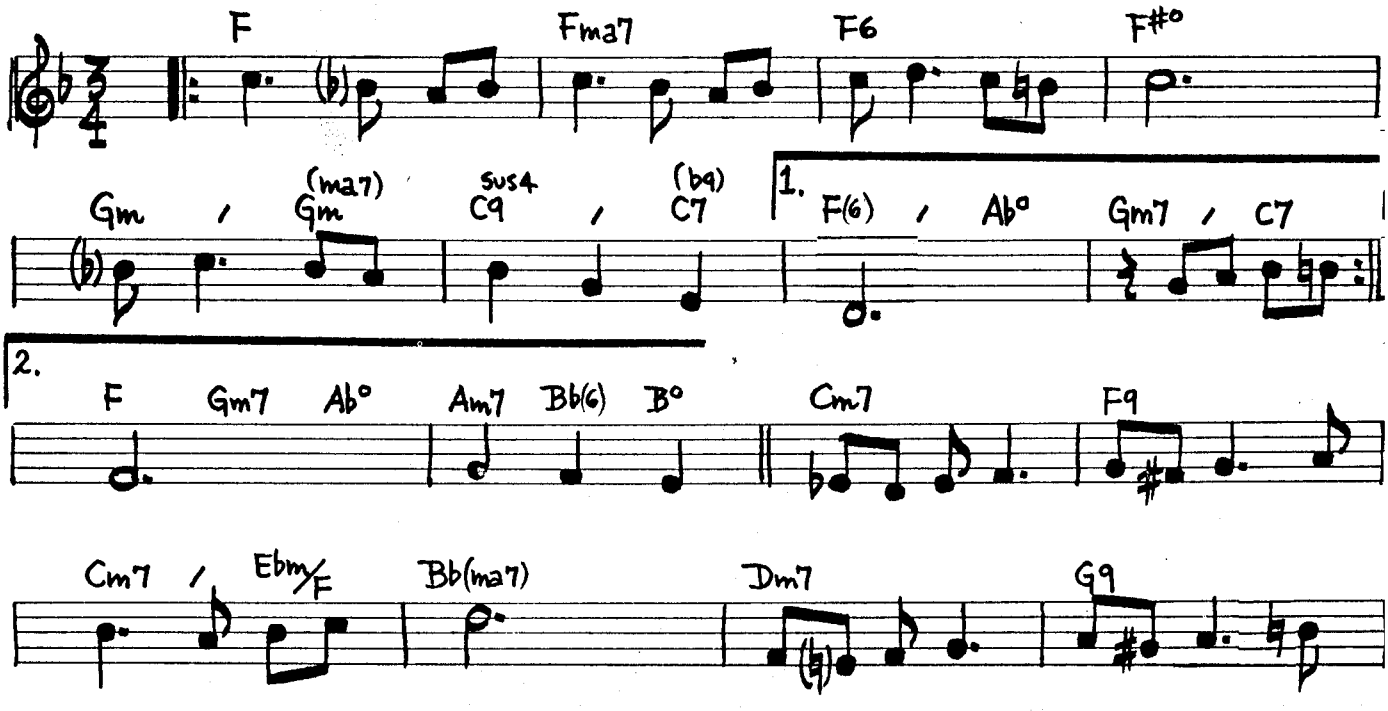
GRADUALLY INCREASE TEMPO FOR ALL 3/4 RHYTHM GROUPS
UNTIL YOU CAN PLAY THEM WITH FOOT TAPPING "IN ONE"

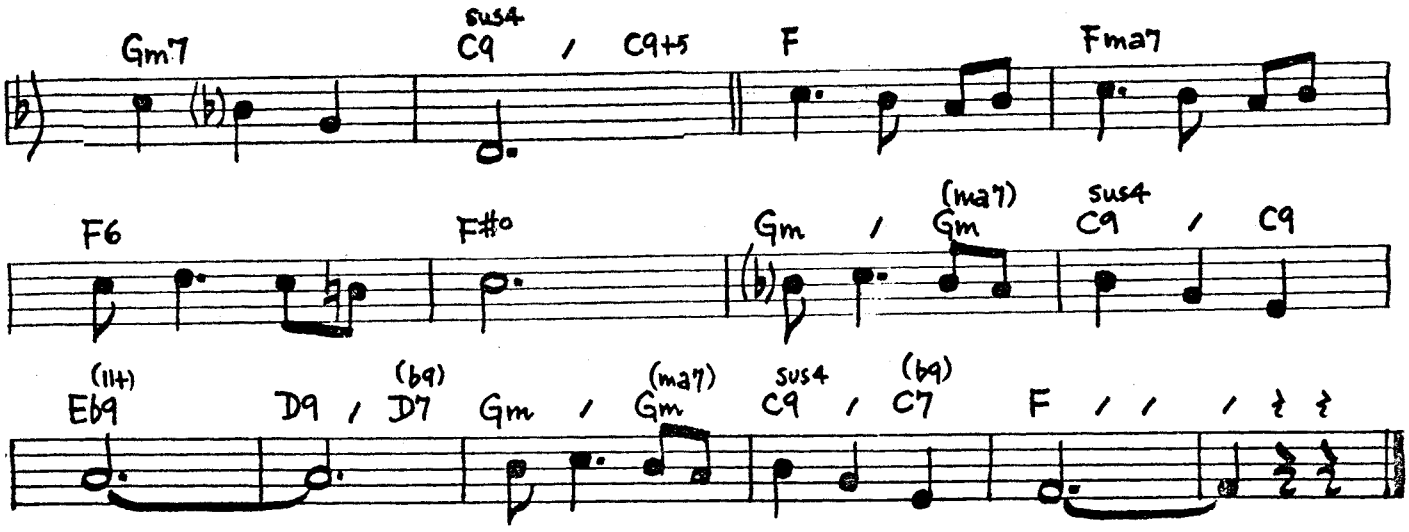
Rhythm Group # 34

(4 ATTACKS)

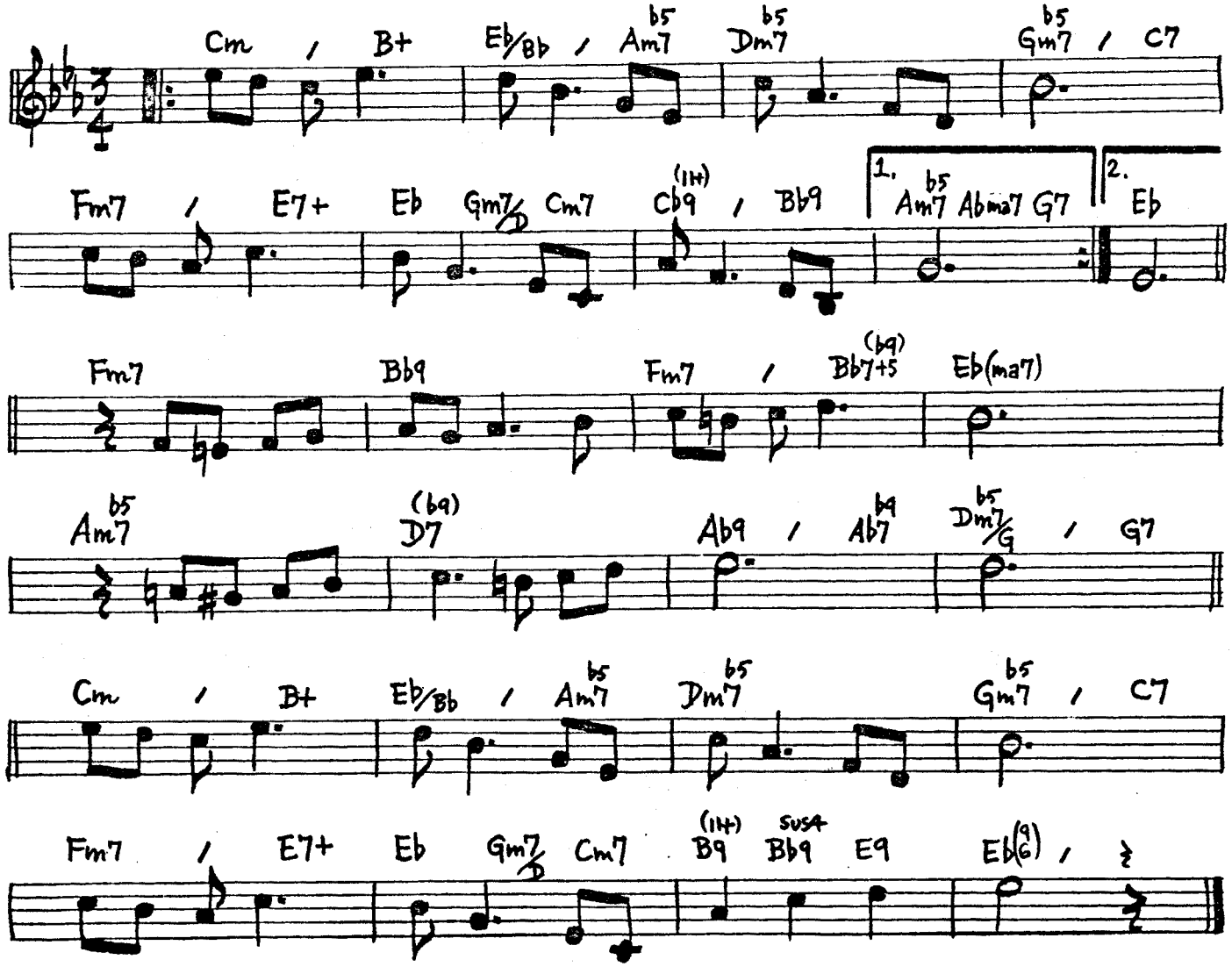


Study # 34



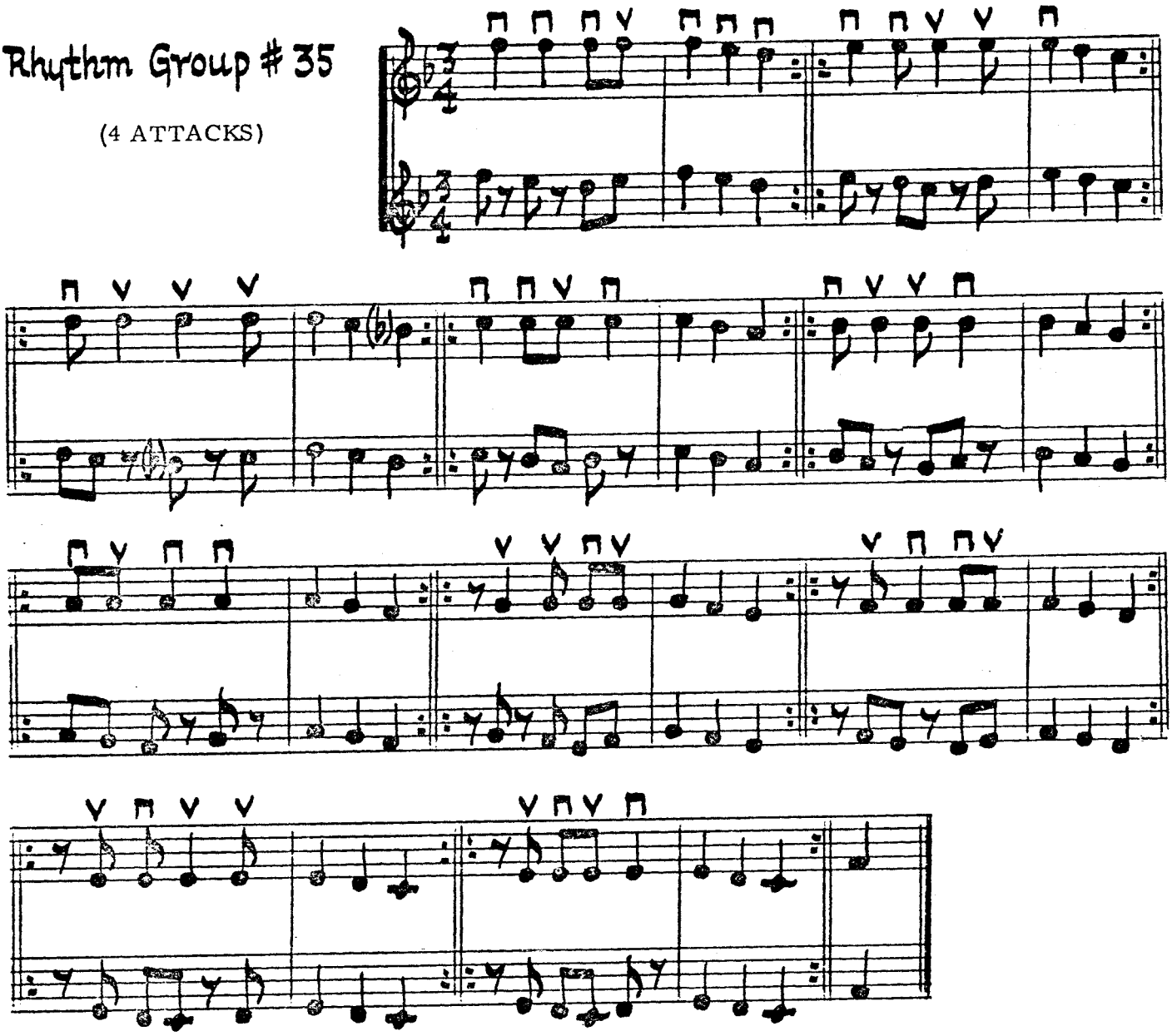

Gm7
C9 sus4 / C9+5
F
Fma7
F6
F#o
Gm / Gm (ma7)
C9 sus4 / C9
Eb9 (11+)
D9 / D7 (b9)
Gm / Gm (ma7)
C9 sus4 / C7 (b9)
F

Study # 34A

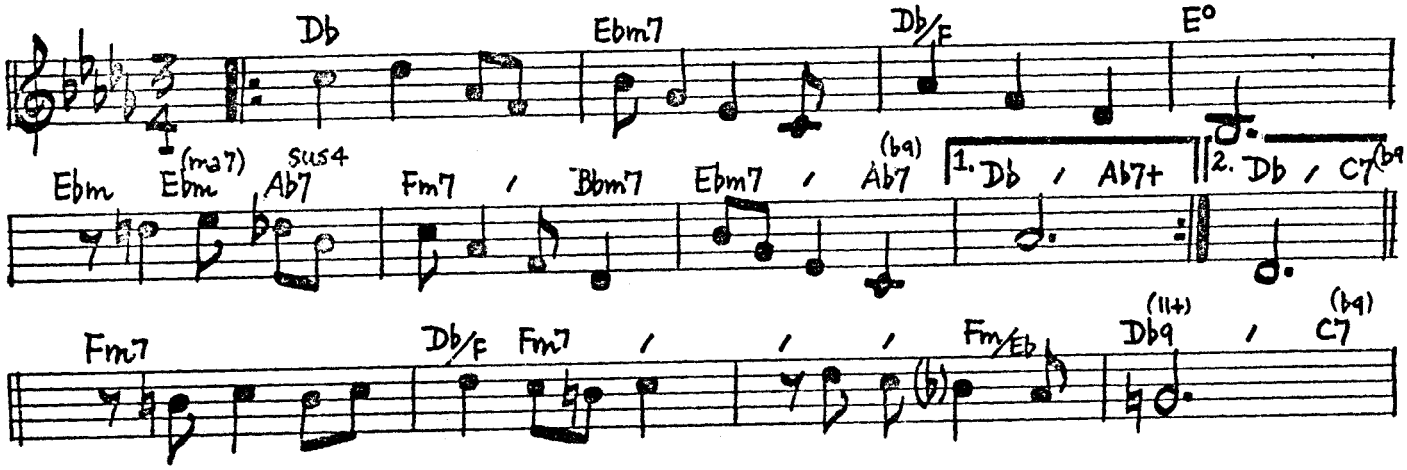

Cm / B+
Eb/Bb / Am7 b5
Dm7 b5
Gm7 b5 / C7
Fm7 / E7+
Eb Gm7/D Cm7
Cb9 (11+) / Bb9
1. Am7 b5 Abma7 G7
2. Eb
Fm7
Bb9
Fm7 / Bb7+5 (b9)
Eb(ma7)
Am7 b5
D7 (b9)
Ab9 / Ab7 b9
Dm7/G b5 / G7
Cm / B+
Eb/Bb / Am7 b5
Dm7 b5
Gm7 b5 / C7
Fm7 / E7+
Eb Gm7/D Cm7
B9 (11+) Bb9 sus4 E9
Eb(9)/G

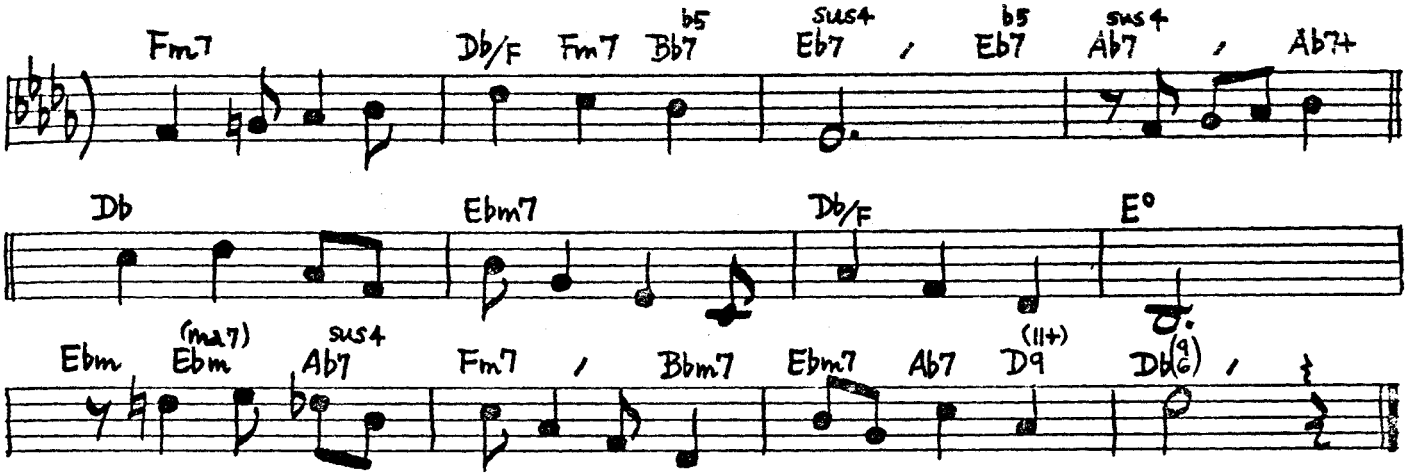
Rhythm Group # 35

(4 ATTACKS)

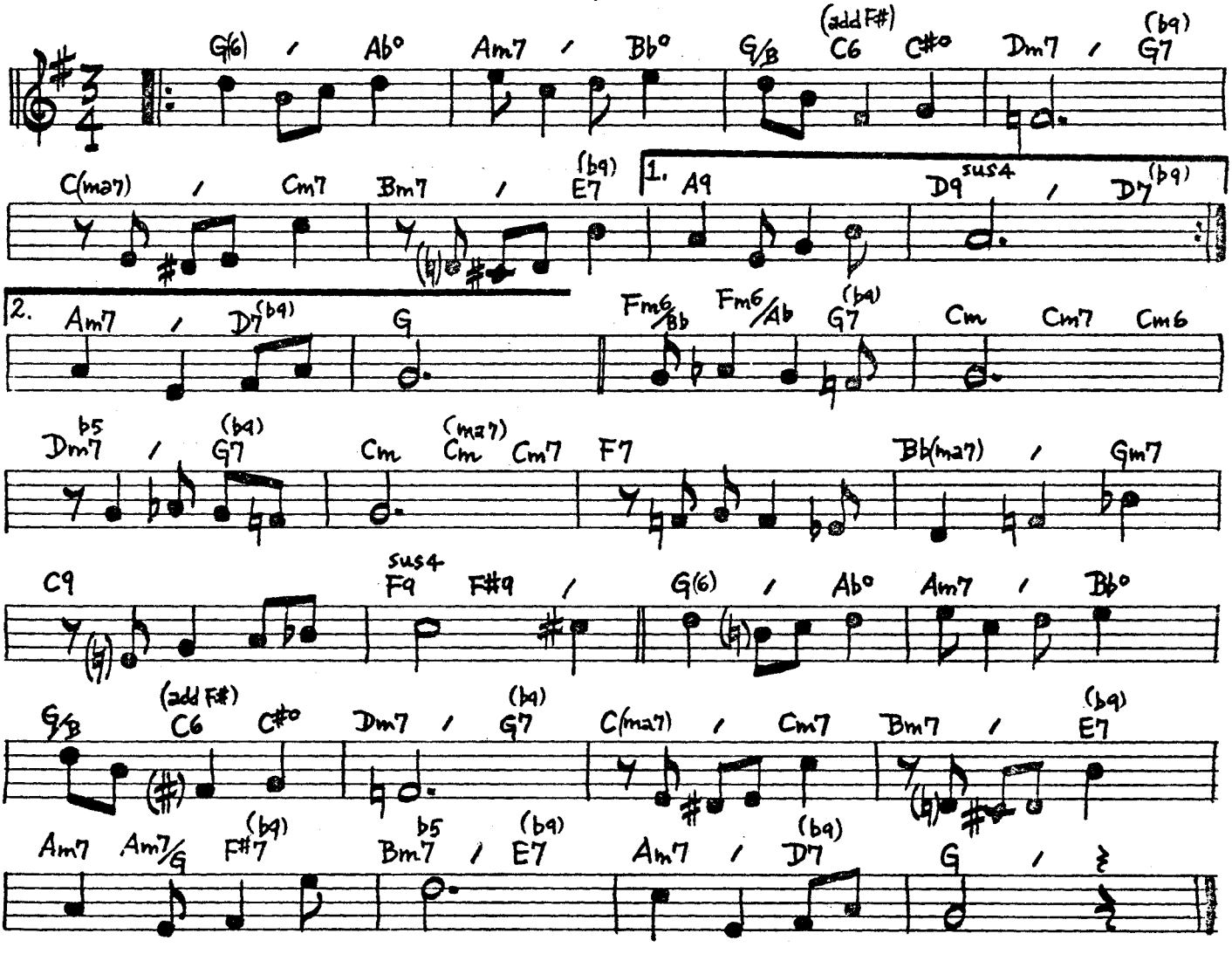


Study # 35





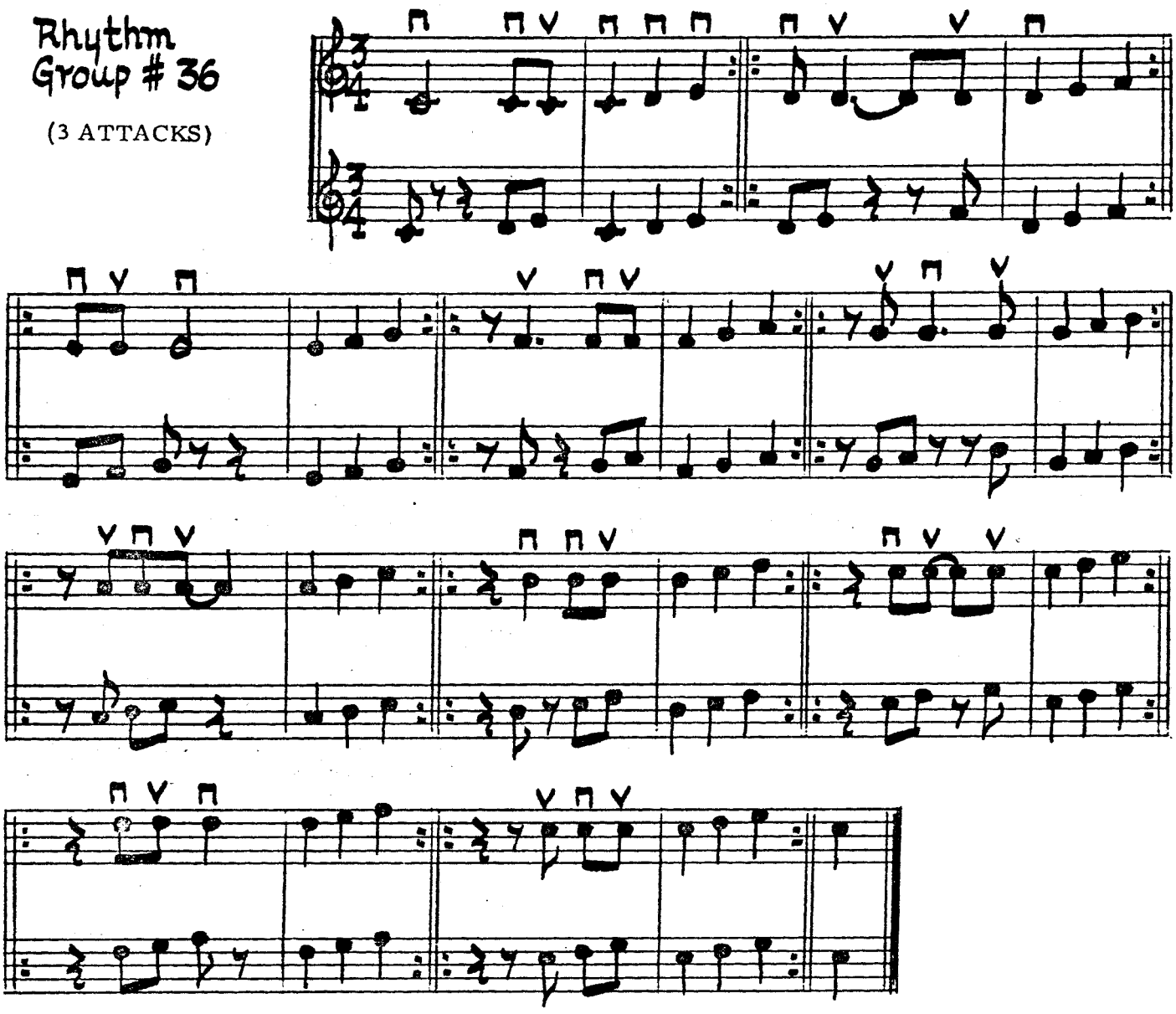
Study # 35A



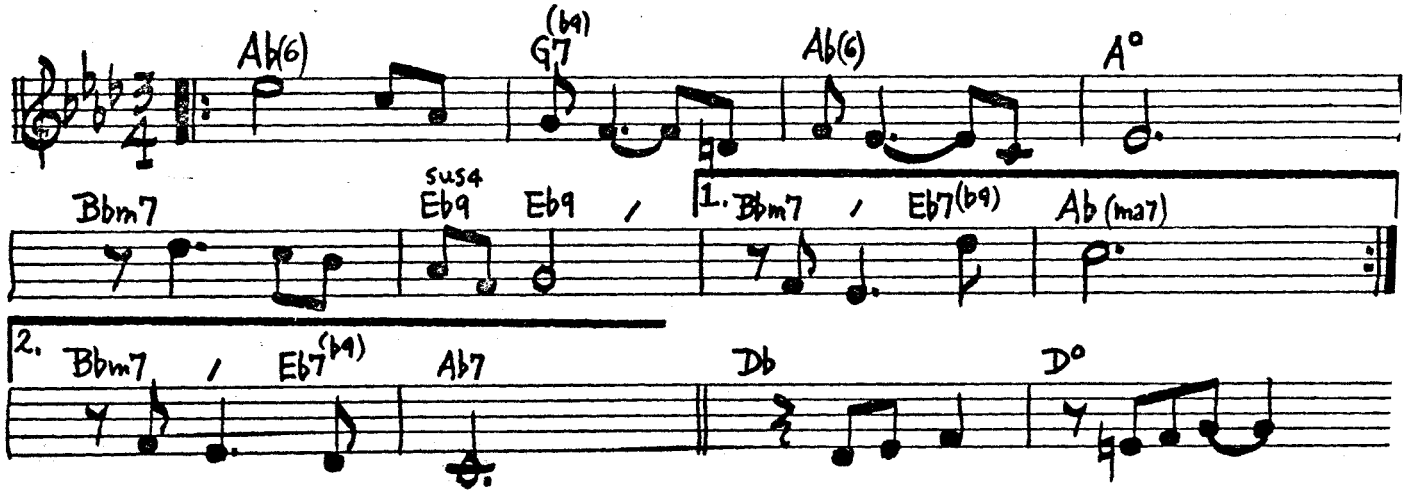
PRACTICE THE "STUDIES" IN ALL PRACTICAL POSITIONS.....
(FROM I THRU VII OR VIII, DEPENDING UPON THE KEY AND THE OUTSIDE RANGE.)

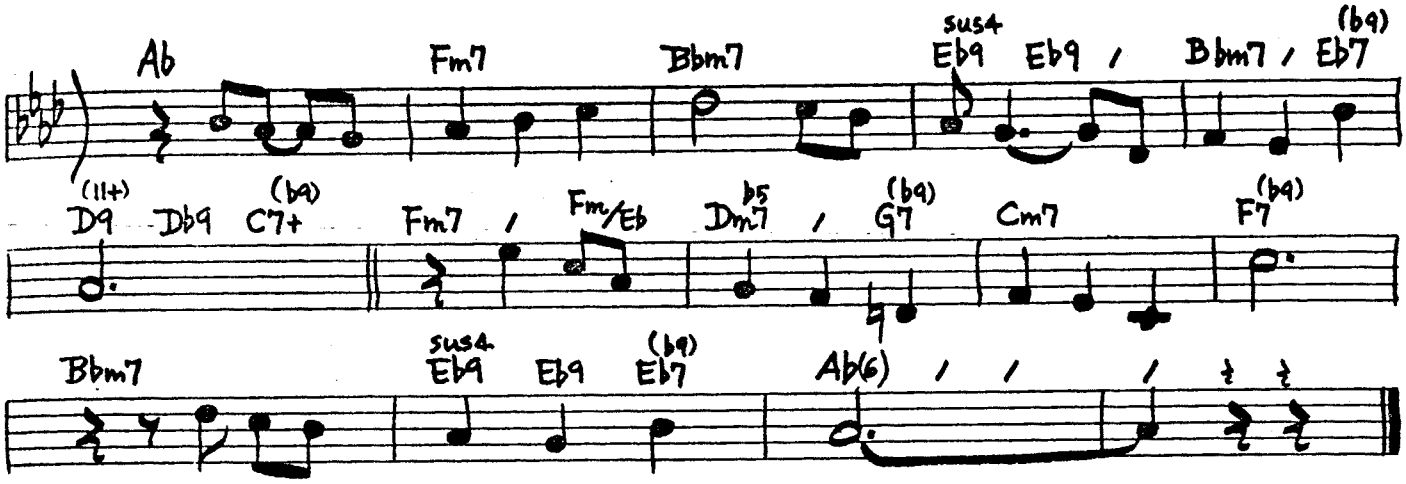
Rhythm Group # 36

(3 ATTACKS)

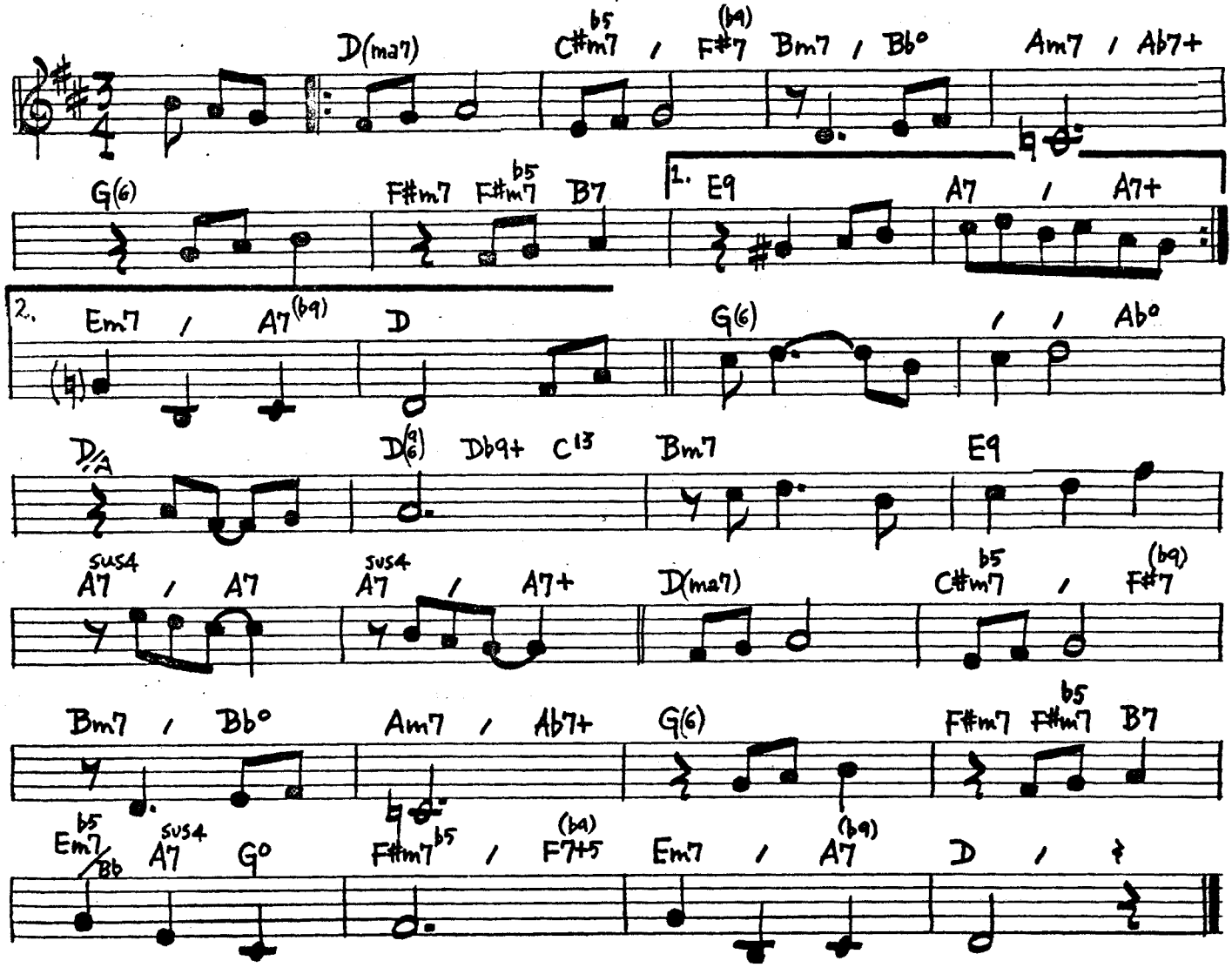


Study # 36

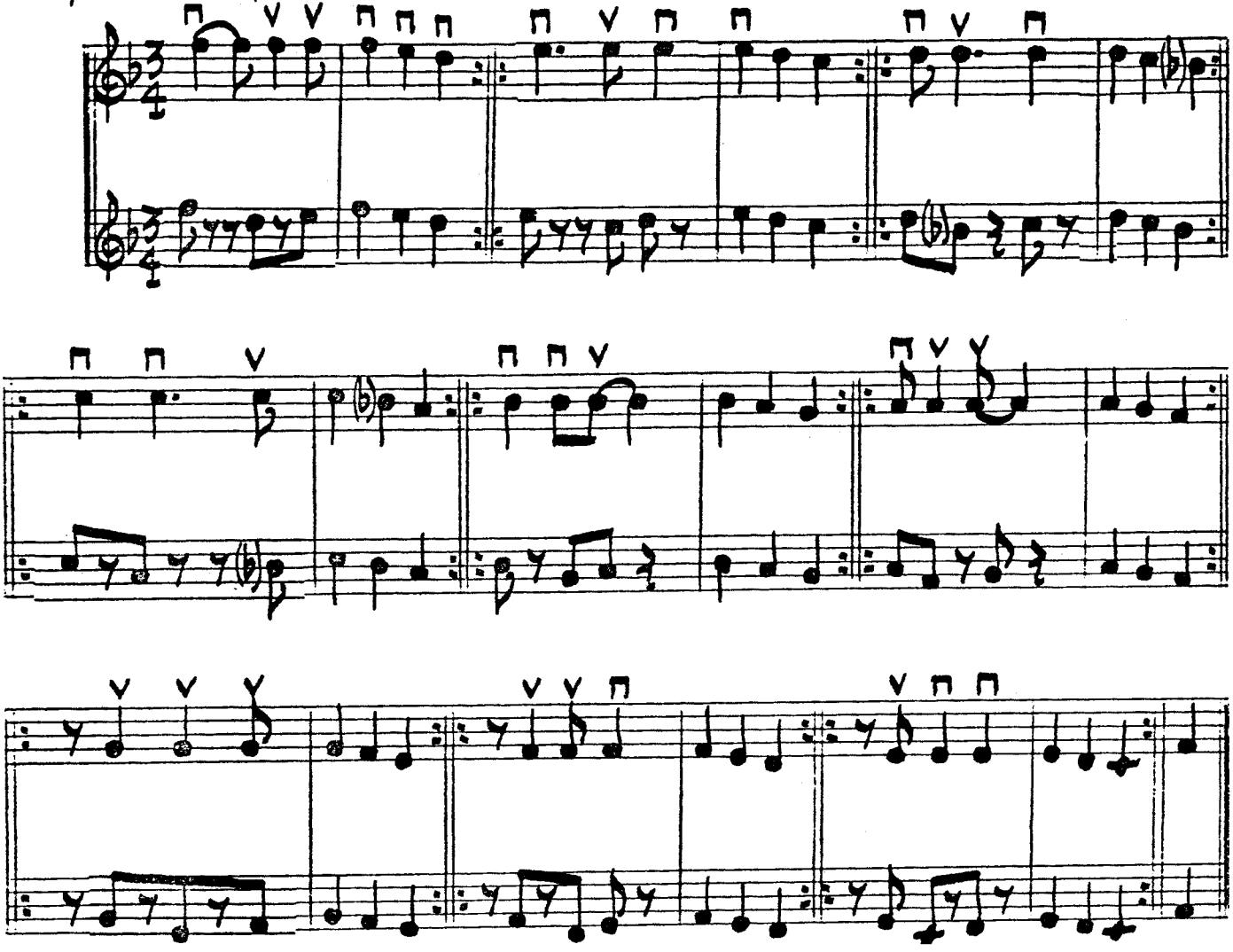



Ab
Fm7
Bbm7
Eb9 sus4
Eb9
Bbm7
Eb7 (b9)
D9 (11+)
Db9
C7+ (b9)
Fm7
Fm/Eb
Dm7 b5
G7 (b9)
Cm7
F7 (b9)
Bbm7
Eb9 sus4
Eb9
Eb7 (b9)
Ab(6)

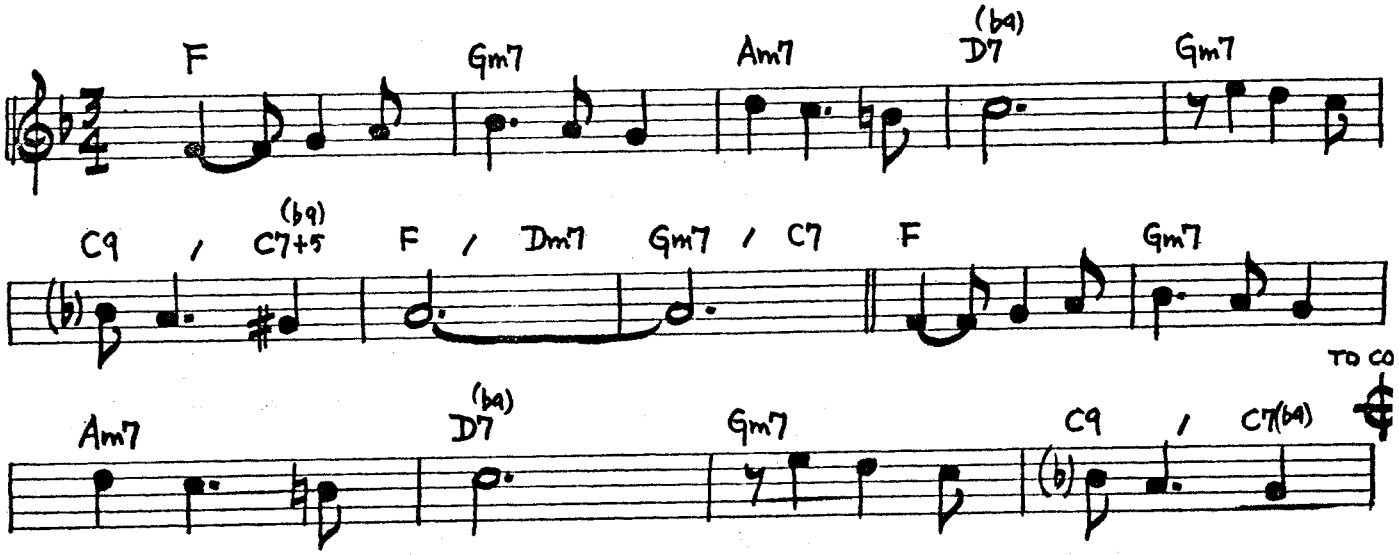
Study # 36A

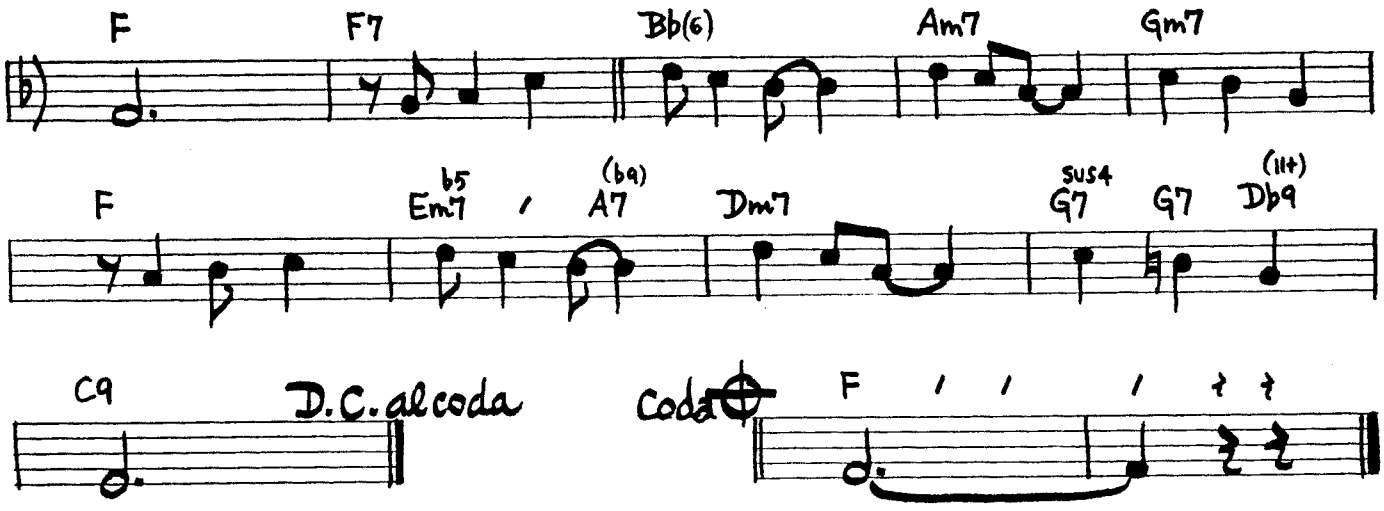

D(ma7)
C#m7 b5
F#7 (b9)
Bm7
Bb°
Am7
Ab7+
G(6)
F#m7
F#m7 b5
B7
1. E9
A7
A7+
2. Em7
A7 (b9)
D
G(6)
Ab°
D/A
D(9)6
Db9+
C13
Bm7
E9
A7 sus4
A7
A7 sus4
A7+
D(ma7)
C#m7 b5
F#7 (b9)
Bm7
Bb°
Am7
Ab7+
G(6)
F#m7
F#m7 b5
B7
Em7/Bb b5
A7 sus4
G°
F#m7 b5
F7+5 (b9)
Em7
A7 (b9)
D

Rhythm Group # 37 (3 ATTACKS)

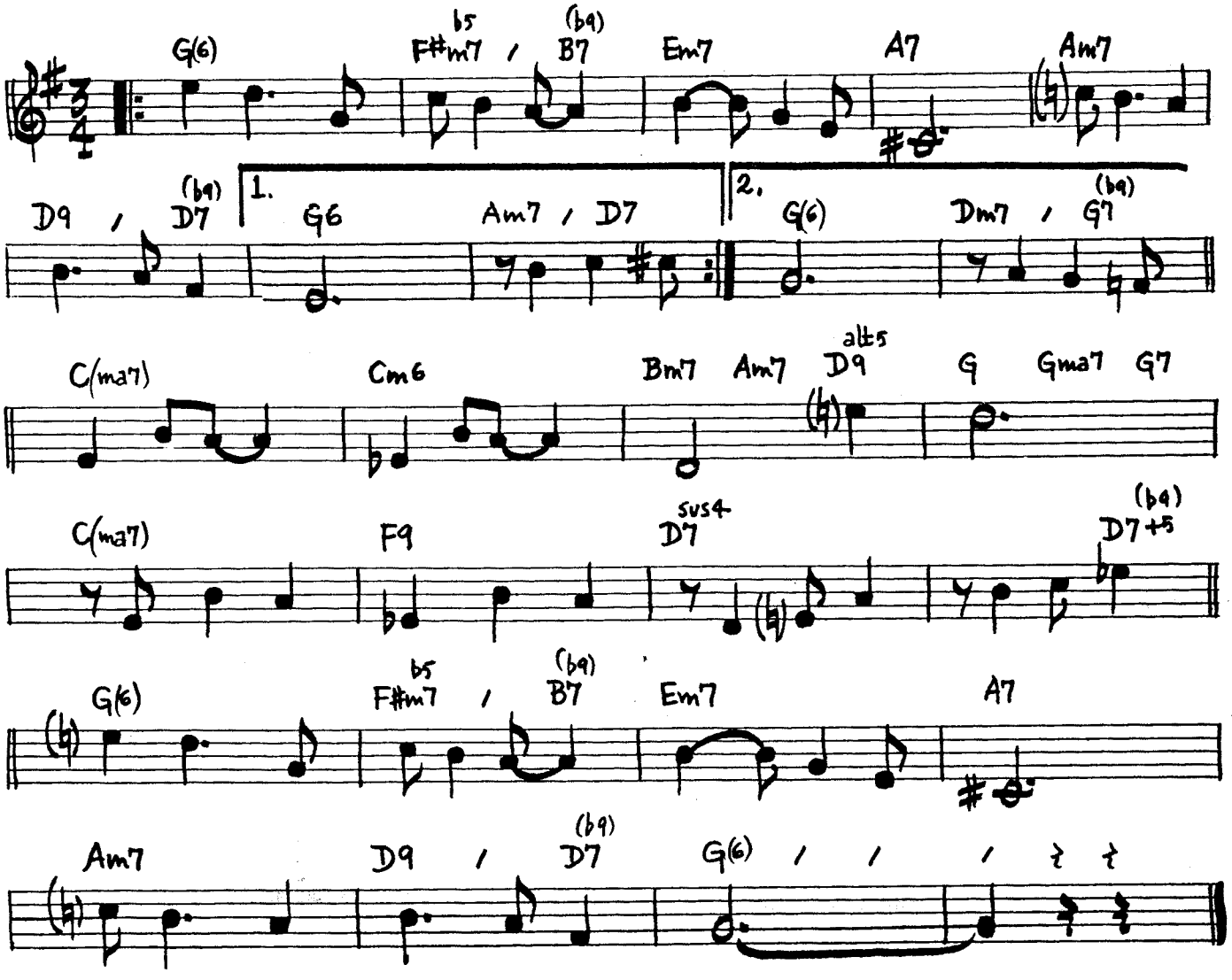


Study # 37



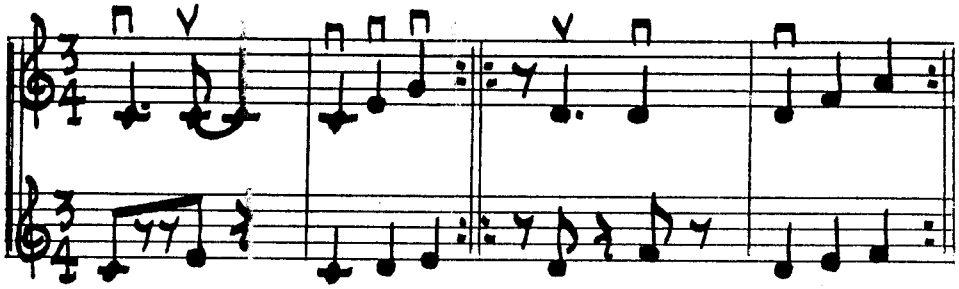

F
F7
Bb(6)
Am7
Gm7
F
Em7 b5
A7 (b9)
Dm7
G7 sus4
G7
Db9 (11+)
C9
D.C. al coda
Coda
F

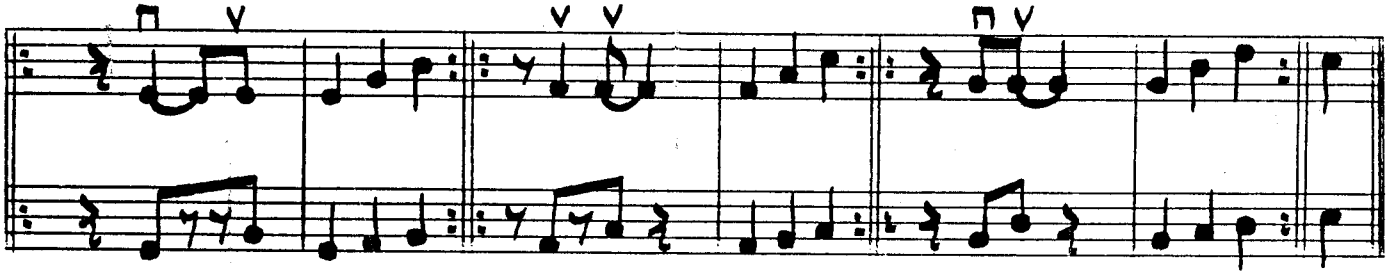
Study # 37A


G(6)
F#m7 b5
B7 (b9)
Em7
A7
Am7
D9
D7 (b9)
1.
G6
Am7
D7
2.
G(6)
Dm7
G7 (b9)
C(maj7)
Cm6
Bm7
Am7
D9 alt5
G
Gmaj7
G7
C(maj7)
F9
D7 sus4
D7+5 (b9)
G(6)
F#m7 b5
B7 (b9)
Em7
A7
Am7
D9
D7 (b9)
G(6)

Rhythm Group #38

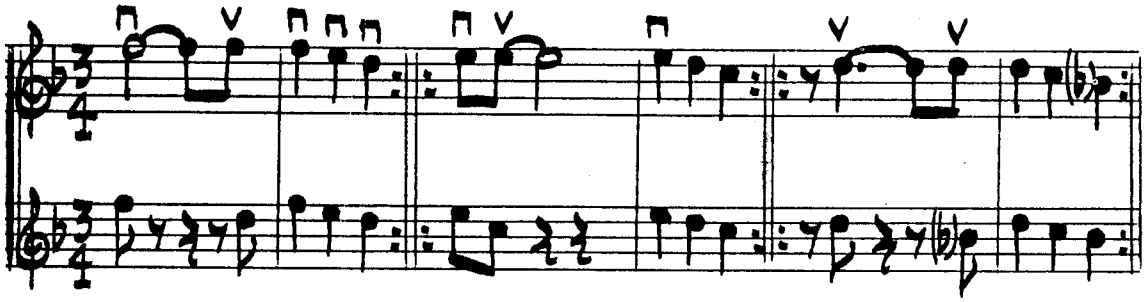
(2 ATTACKS)

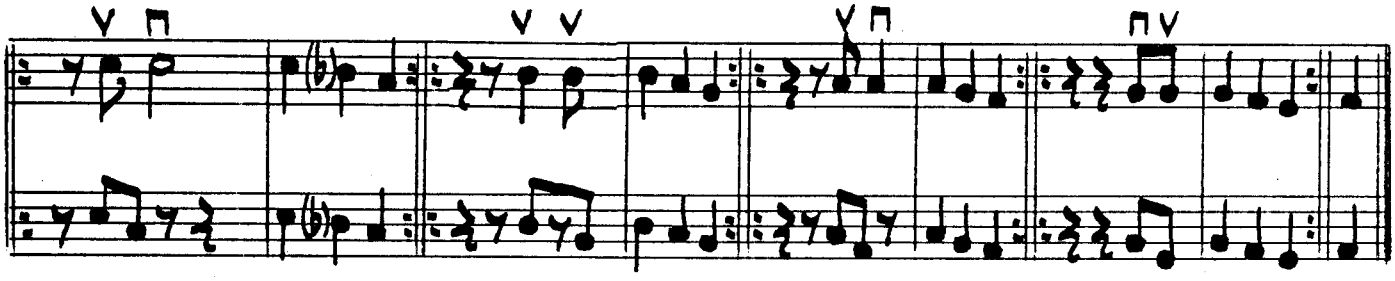




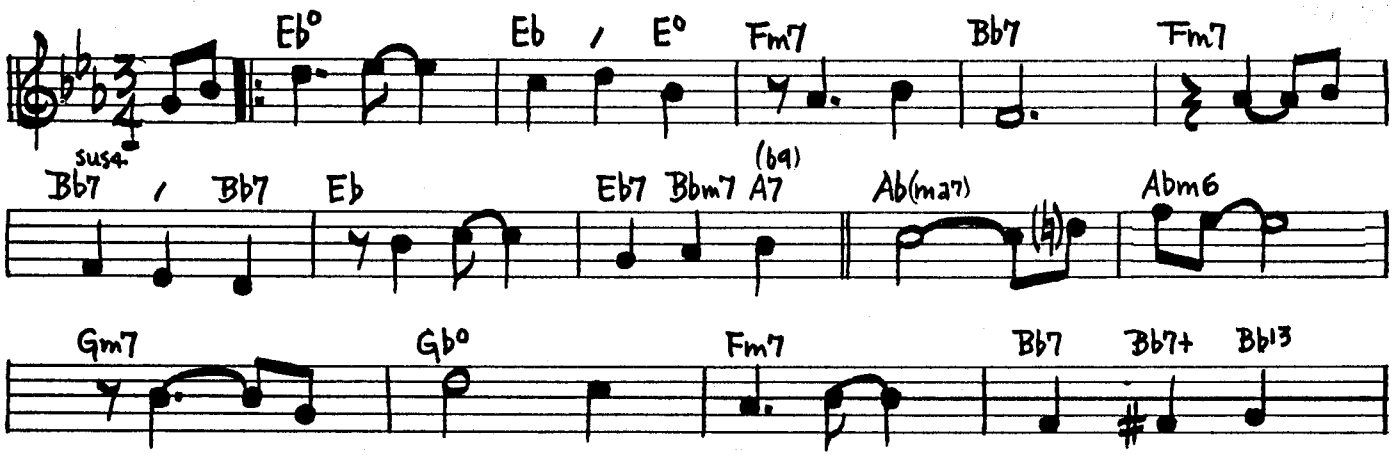
Rhythm Group #39

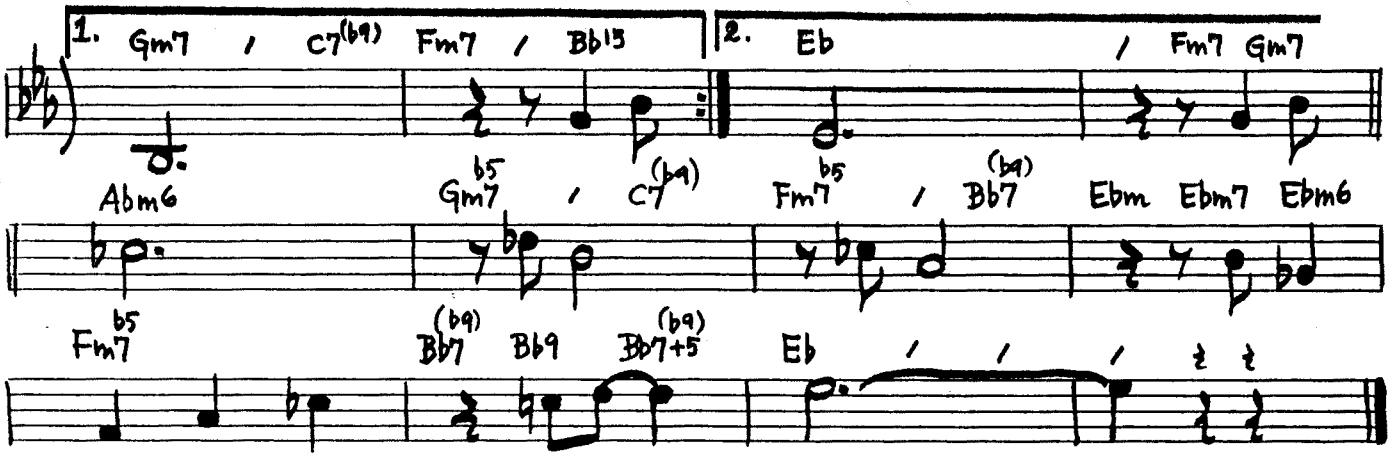
(2 ATTACKS)



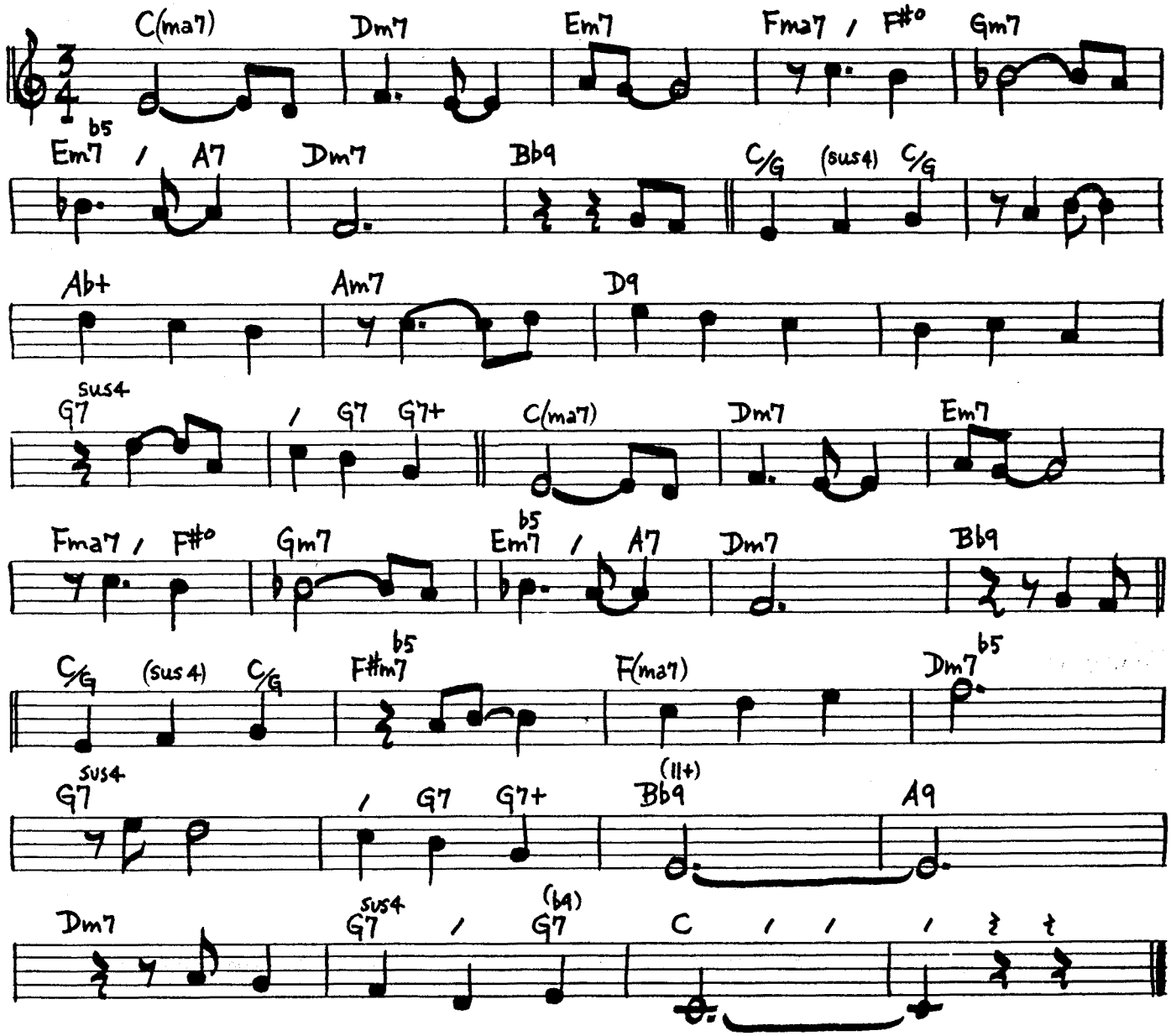


Study # 38-39




1. Gm7 / C7(b9) Fm7 / Bb13
2. Eb / Fm7 Gm7
Abm6 Gm7b5 / C7(b9) Fm7b5 / Bb7(b9) Ebm Ebm7 Ebm6
Fm7b5 Bb7(b9) Bb9 Bb7+5(b9) Eb

Study # 38-39A


C(maj7) Dm7 Em7 Fmaj7 / F#o Gm7
Em7b5 / A7 Dm7 Bb9 C/G (sus4) C/G
Ab+ Am7 D9
G7sus4 / G7 G7+ C(maj7) Dm7 Em7
Fmaj7 / F#o Gm7 Em7b5 / A7 Dm7 Bb9
C/G (sus4) C/G F#m7b5 F(maj7) Dm7b5
G7sus4 / G7 G7+ Bb9(11+) A9
Dm7 G7sus4 / G7(b9) C

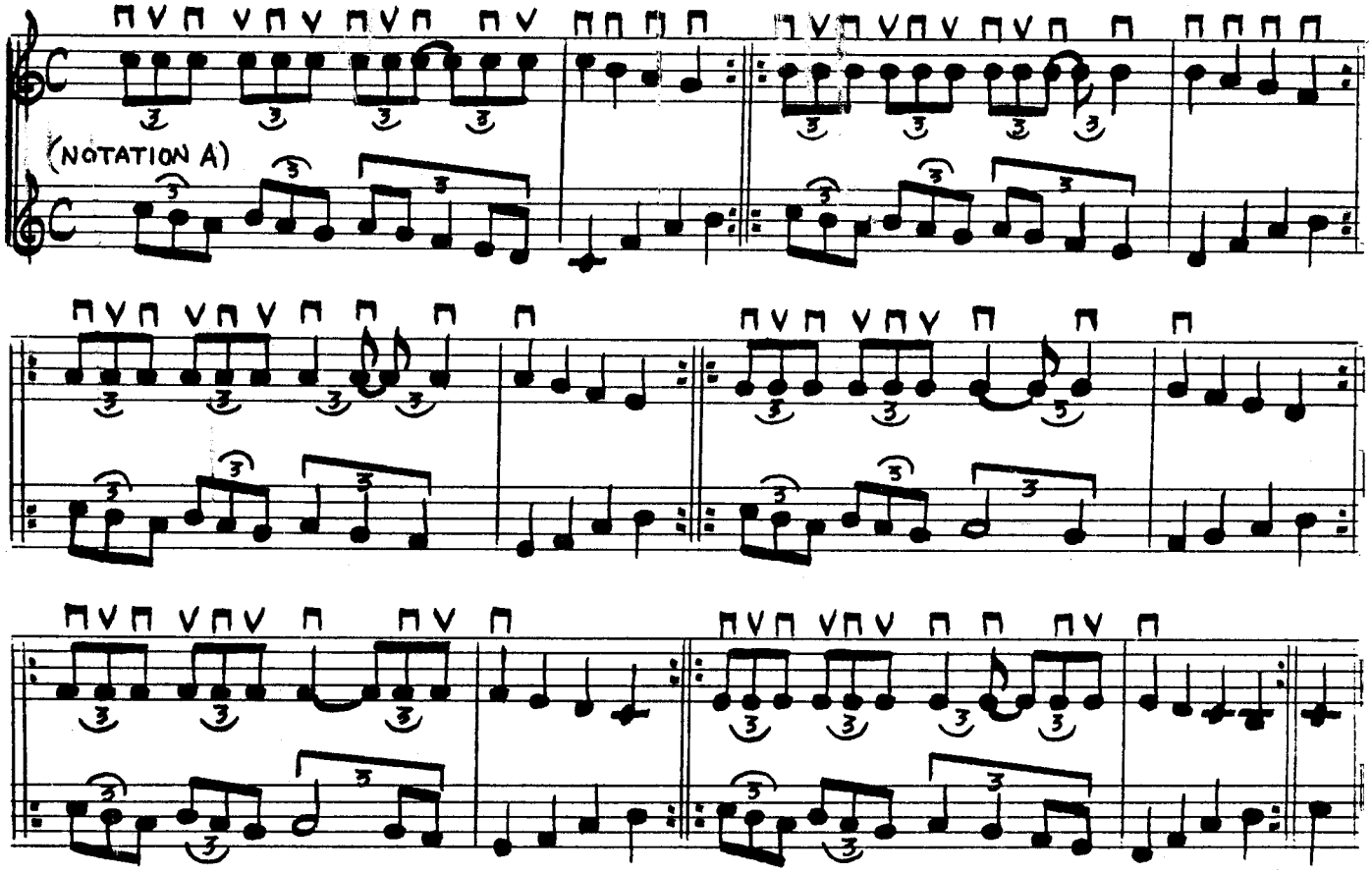
TRIPLETS

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)

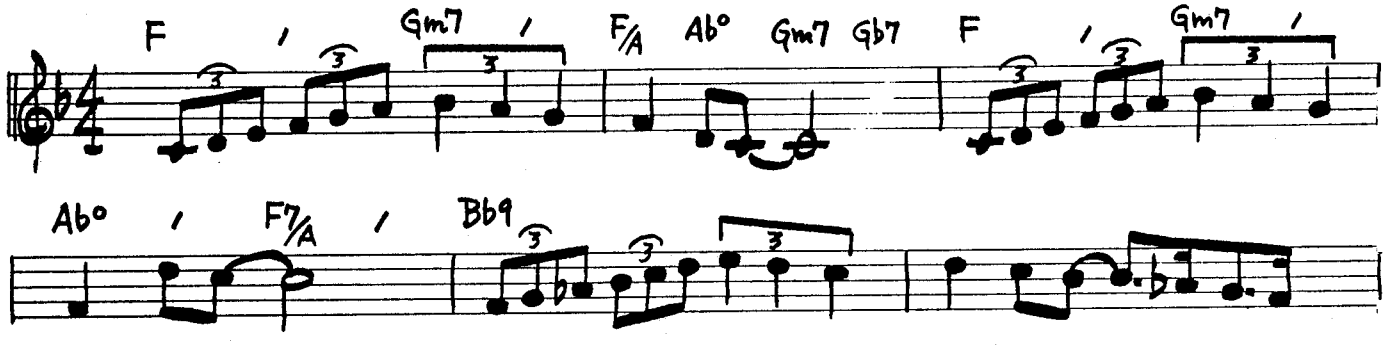
(NOTATION A)

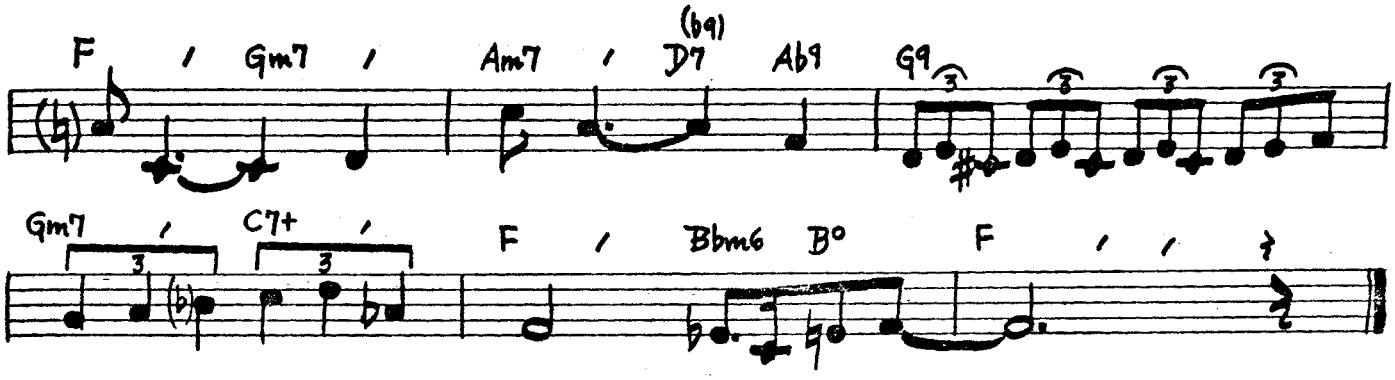


FROM THIS POINT ON PLAY ALL STUDIES WITH A SWING FEELING AND EXACTLY AS NOTATED.....

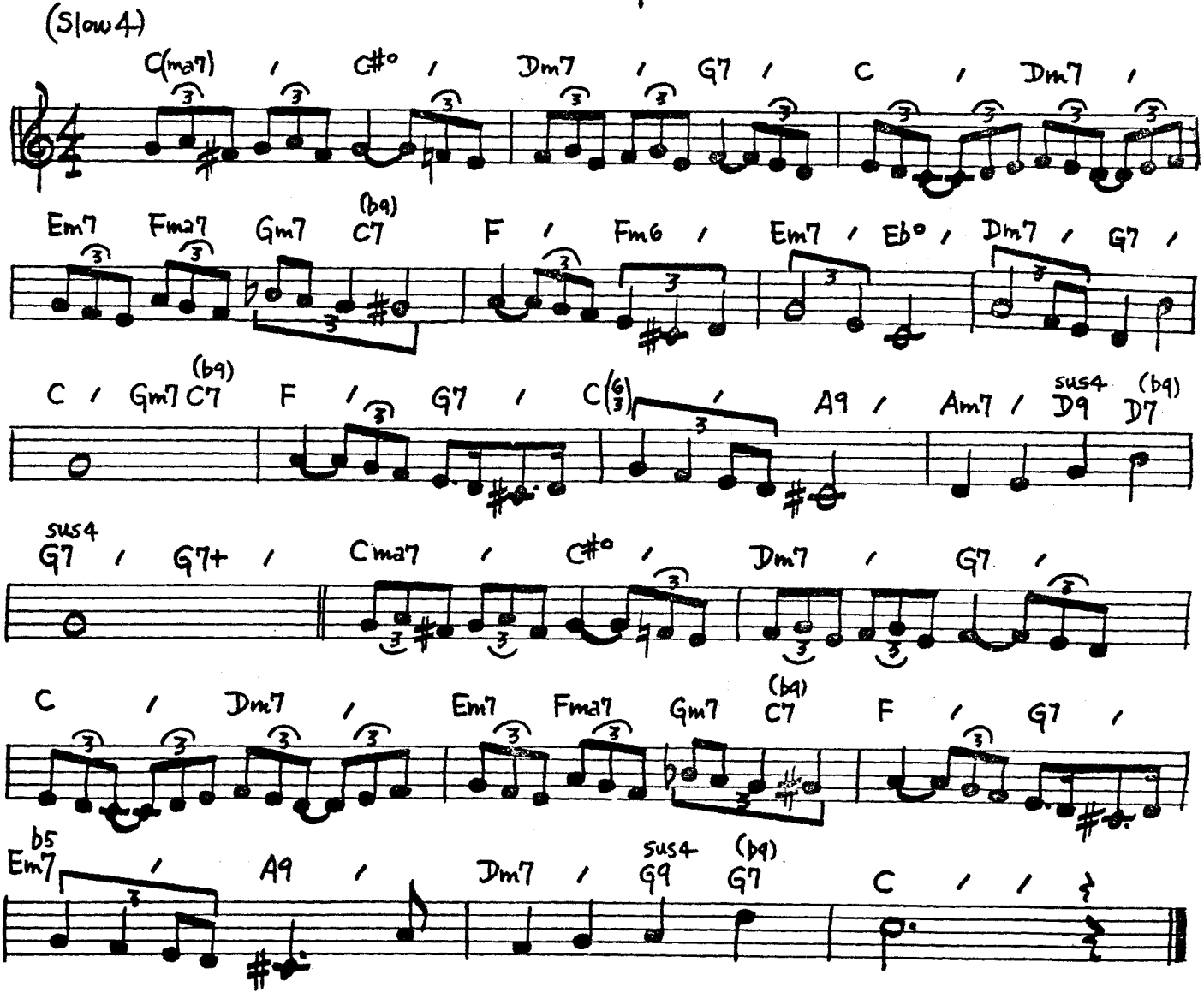
Study #40

(Slow to Easy Swing Tempo)



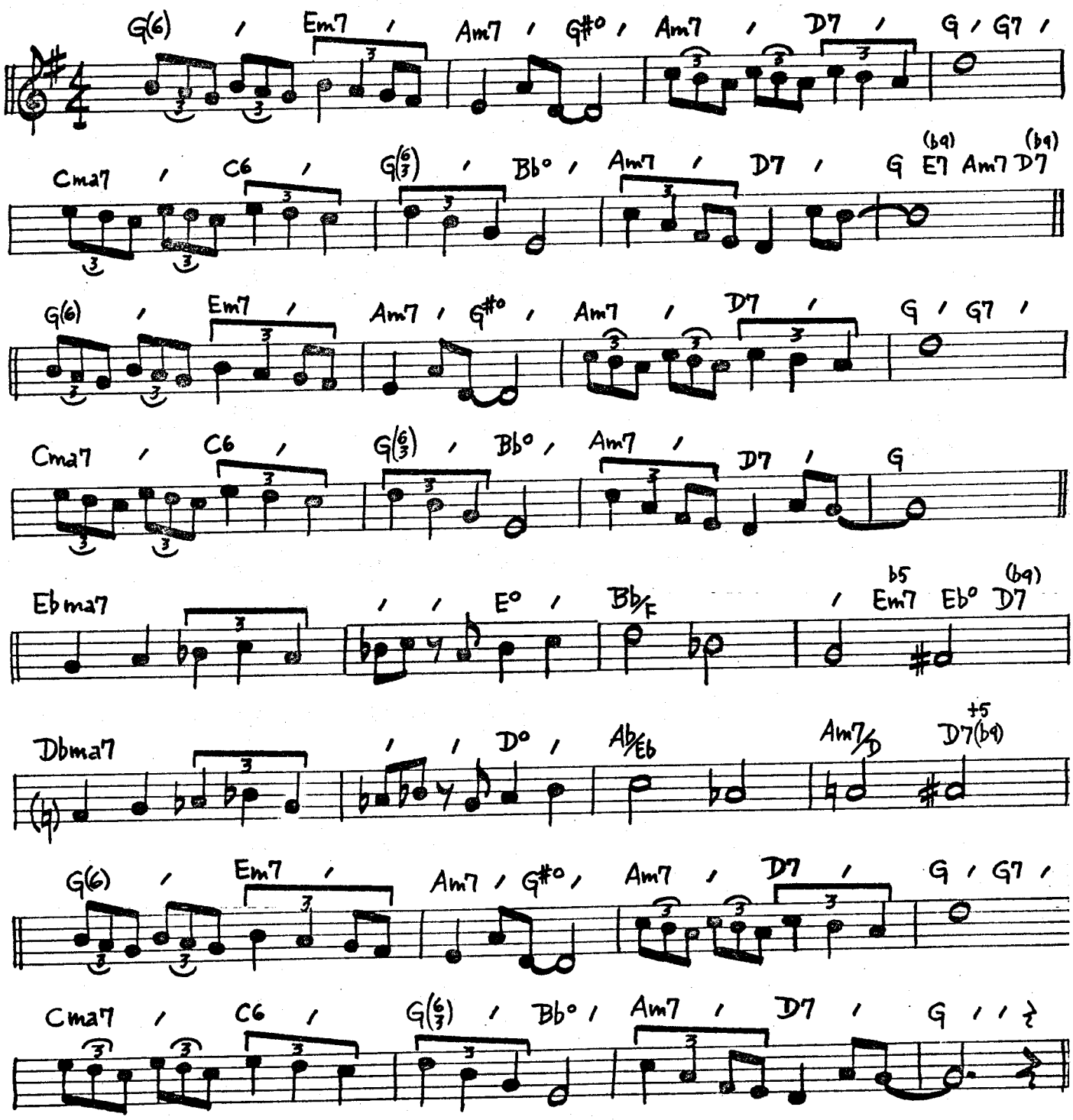

F / Gm7 / Am7 / D7 (b9) Ab9 G9
Gm7 / C7+ / F / Bbm6 B° F

Study #40A

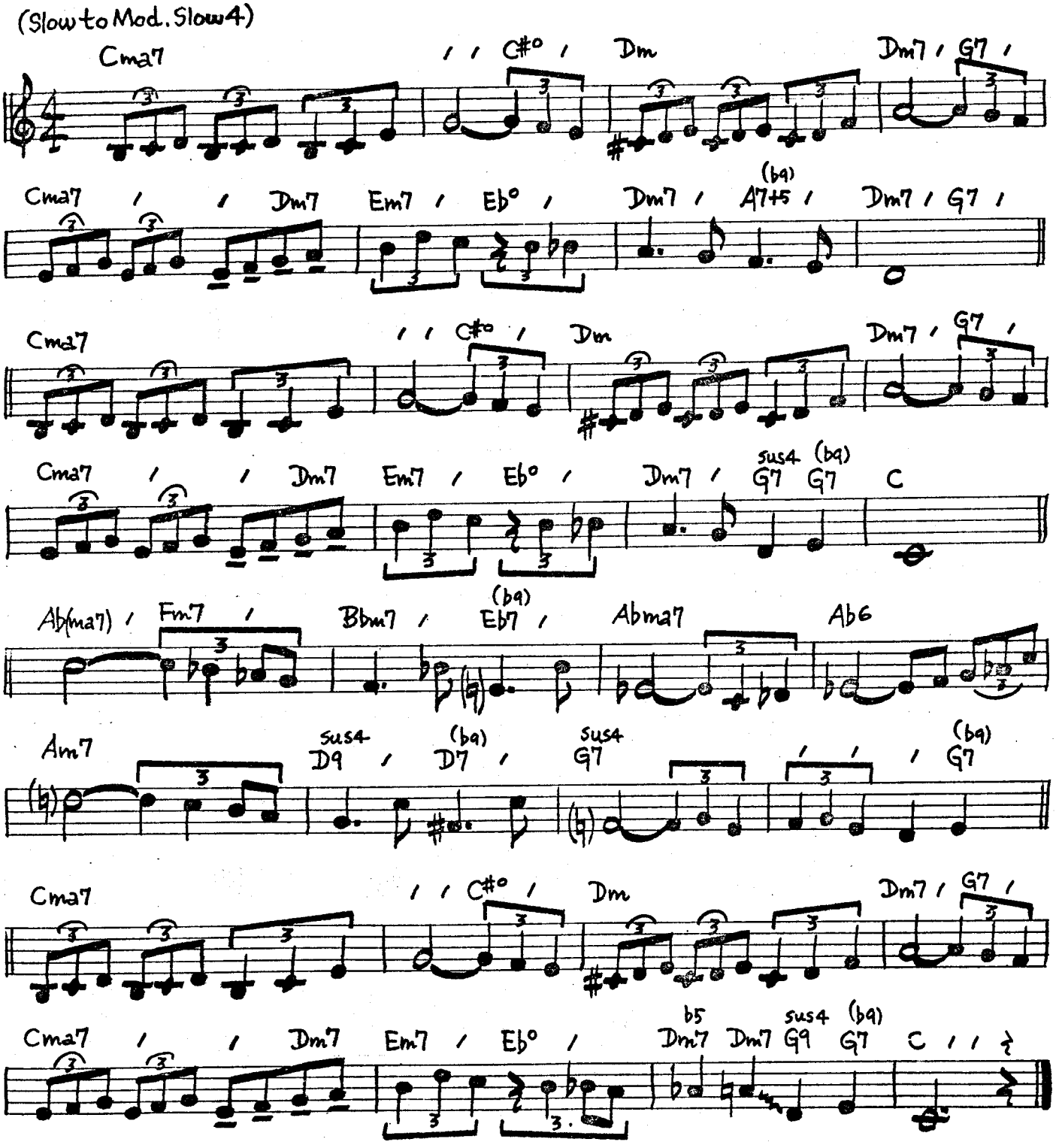

(Slow 4)
C(maj7) / C#° / Dm7 / G7 / C / Dm7 /
Em7 Fmaj7 Gm7 C7 (b9) F / Fm6 / Em7 / Eb° / Dm7 / G7 /
C / Gm7 C7 (b9) F / G7 / C(6/3) / A9 / Am7 / D9 sus4 D7 (b9)
G7 sus4 / G7+ / Cmaj7 / C#° / Dm7 / G7 /
C / Dm7 / Em7 Fmaj7 Gm7 C7 (b9) F / G7 /
Em7 b5 / A9 / Dm7 / G9 sus4 G7 (b9) C / /

Study #40 B

(Slow to Mod. Slow 4)

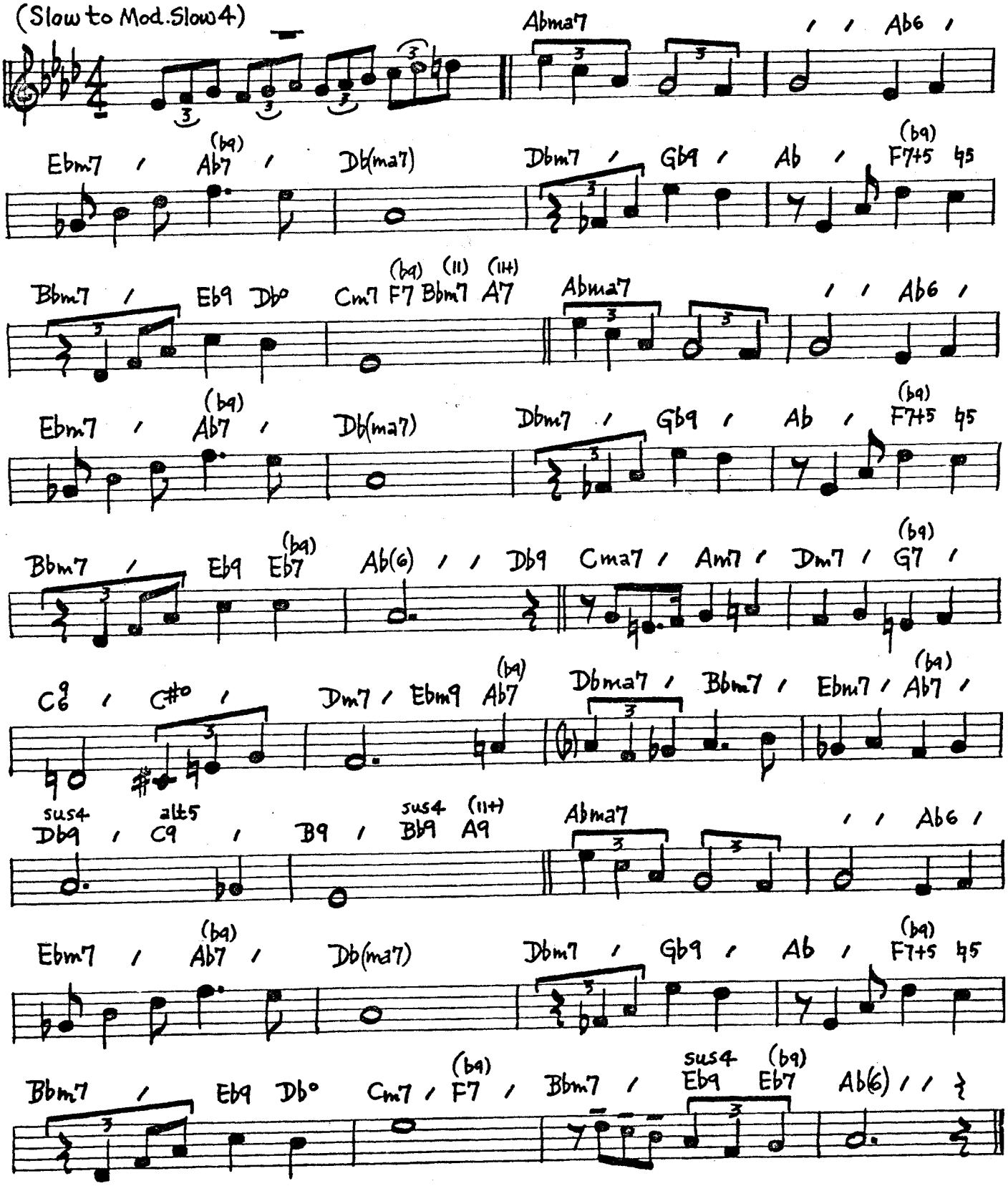


Study #40 C



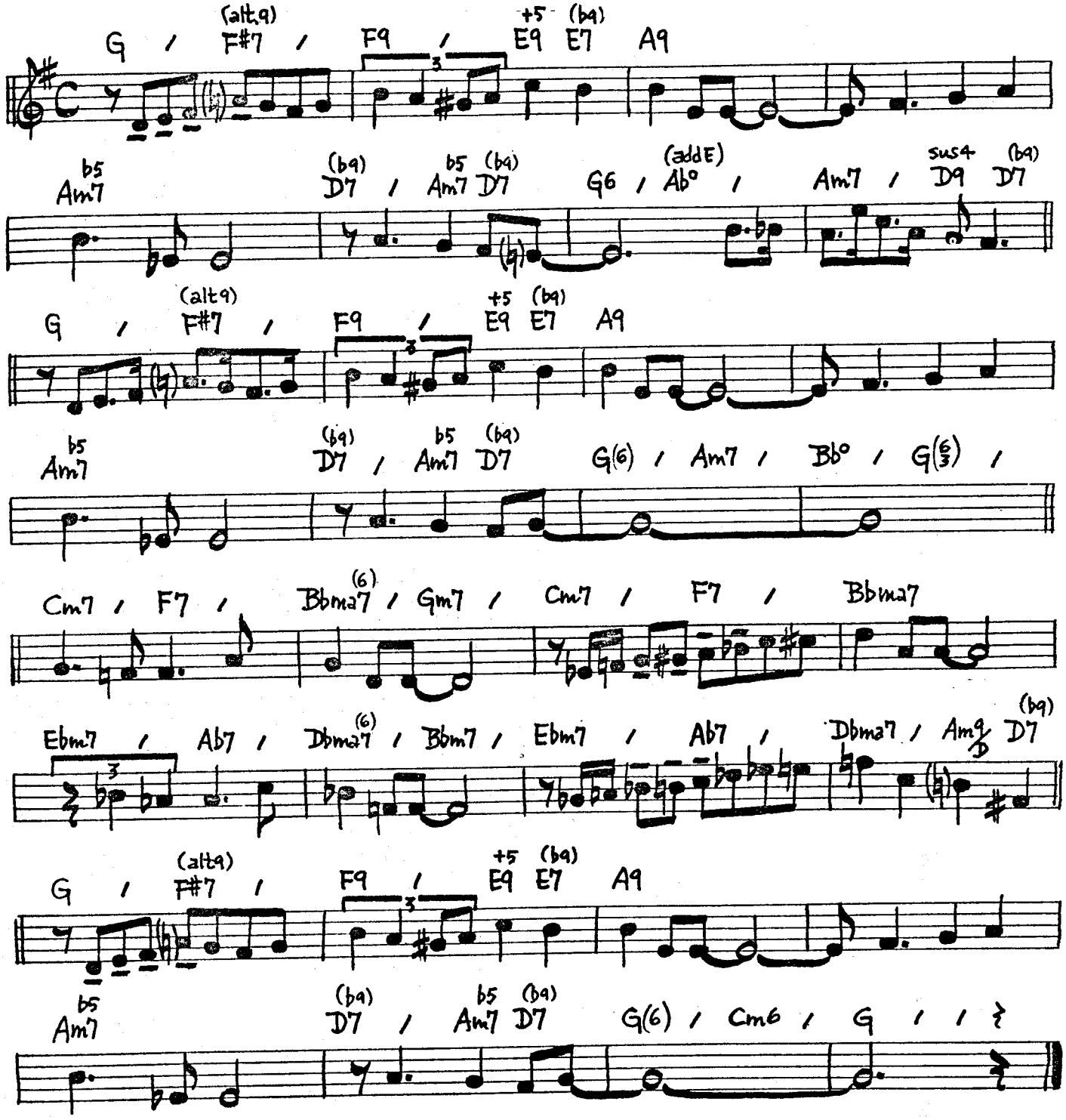
FOR PRACTICE IN THE HIGHER POSITIONS PLAY ALL "STUDIES" 8 VA.

Study #40 D

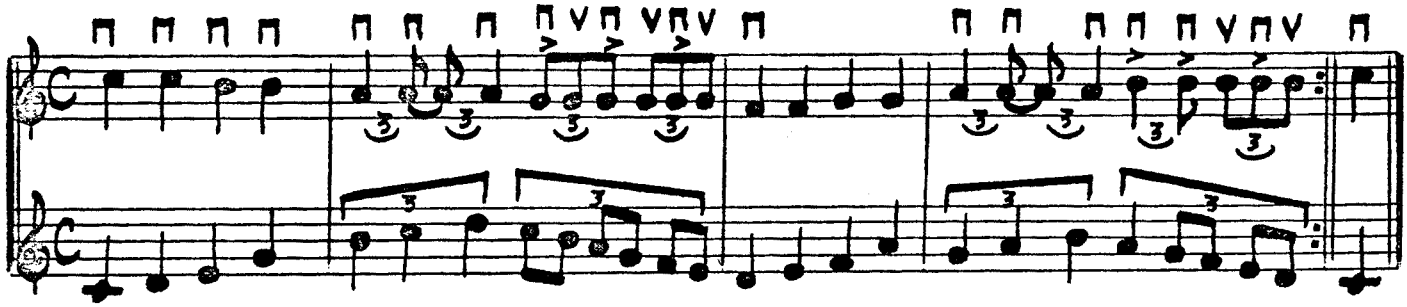

(Slow to Mod. Slow 4)
Abma7
Ab6
Ebm7
Ab7 (b9)
Db(ma7)
Dbm7
Gb9
Ab
F7+5 (b9) b5
Bbm7
Eb9
Db°
Cm7
F7 (b9)
Bbm7 (11)
A7 (11+)
Abma7
Ab6
Ebm7
Ab7 (b9)
Db(ma7)
Dbm7
Gb9
Ab
F7+5 (b9) b5
Bbm7
Eb9
Eb7 (b9)
Ab(6)
Db9
Cma7
Am7
Dm7
G7 (b9)
C9
C#°
Dm7
Ebm9
Ab7 (b9)
Dbma7
Bbm7
Ebm7
Ab7 (b9)
Db9 sus4
C9 alt5
B9
Bb9 sus4
A9 (11+)
Abma7
Ab6
Ebm7
Ab7 (b9)
Db(ma7)
Dbm7
Gb9
Ab
F7+5 (b9) b5
Bbm7
Eb9
Db°
Cm7
F7 (b9)
Bbm7
Eb9 sus4
Eb7 (b9)
Ab(6)

Study #40 E

(Mod. Slow 4)

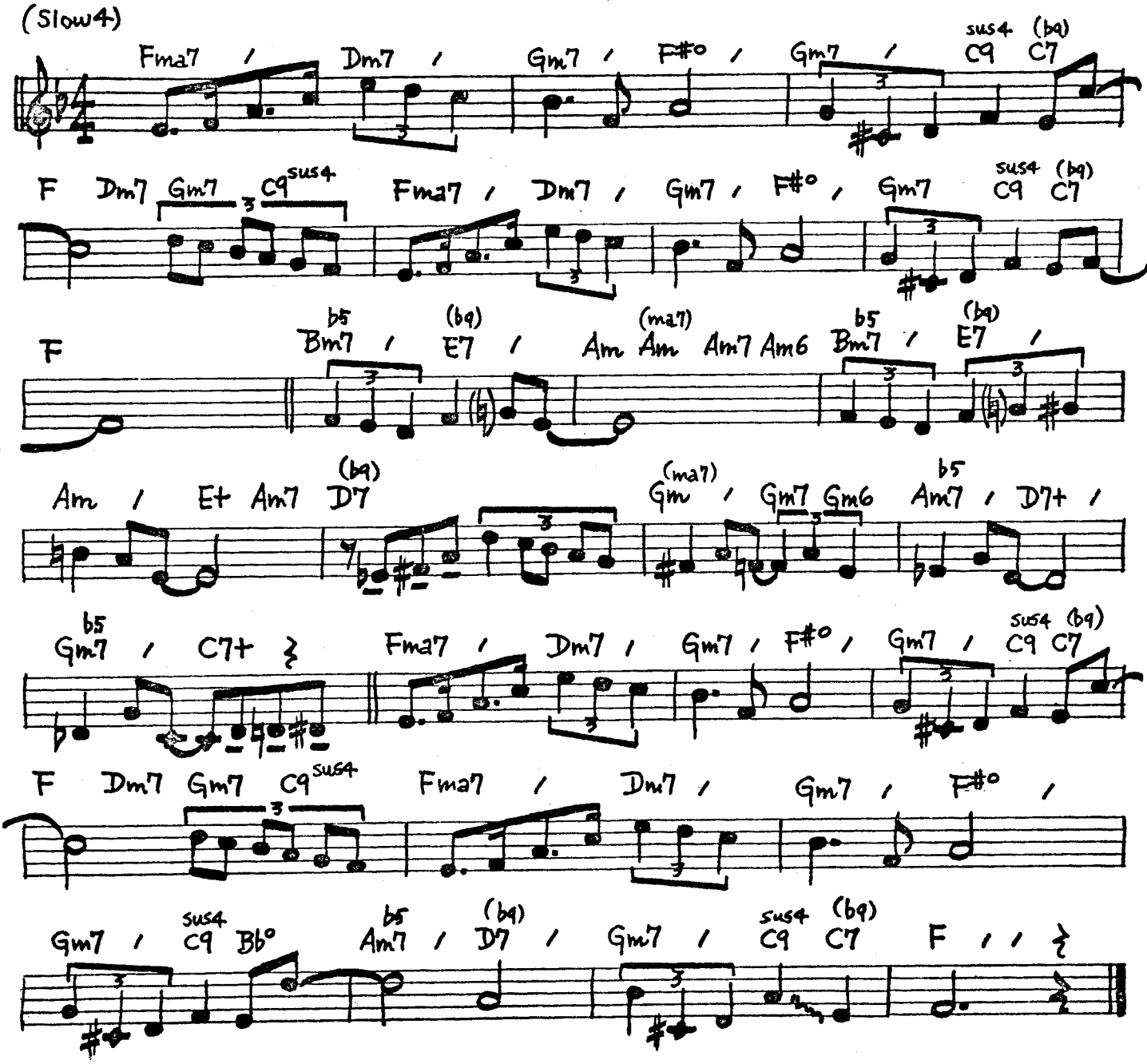


Rhythm Group #41

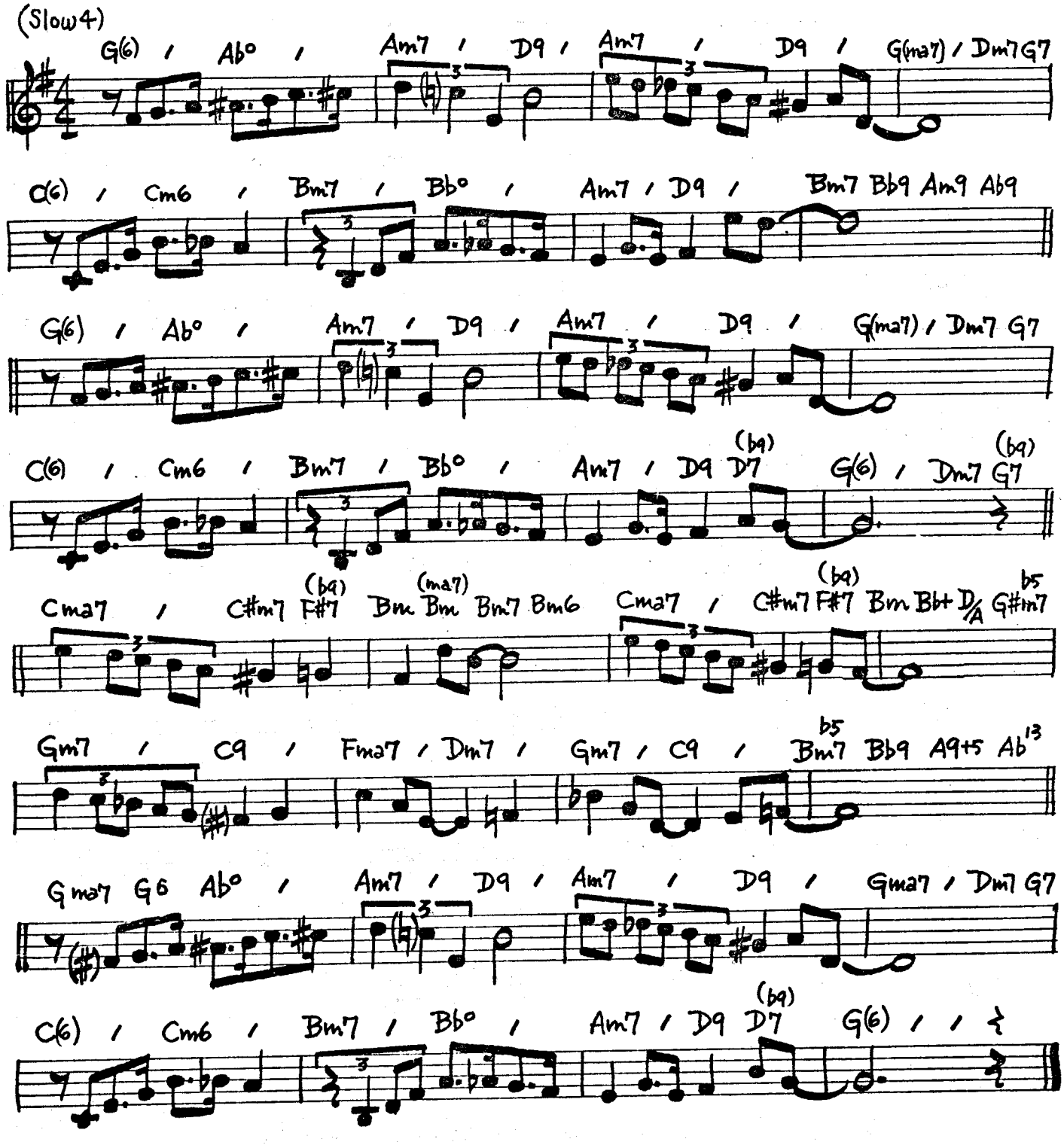


Study #41

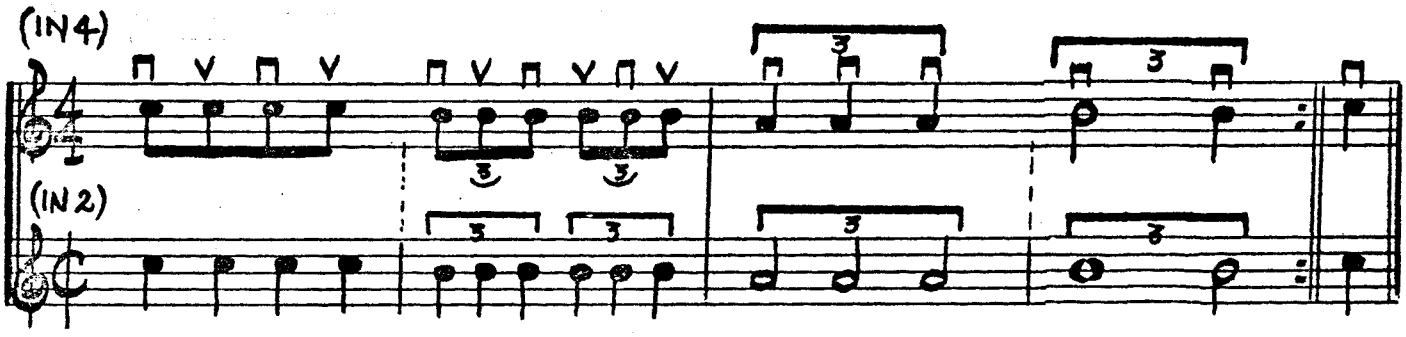
(Slow 4)



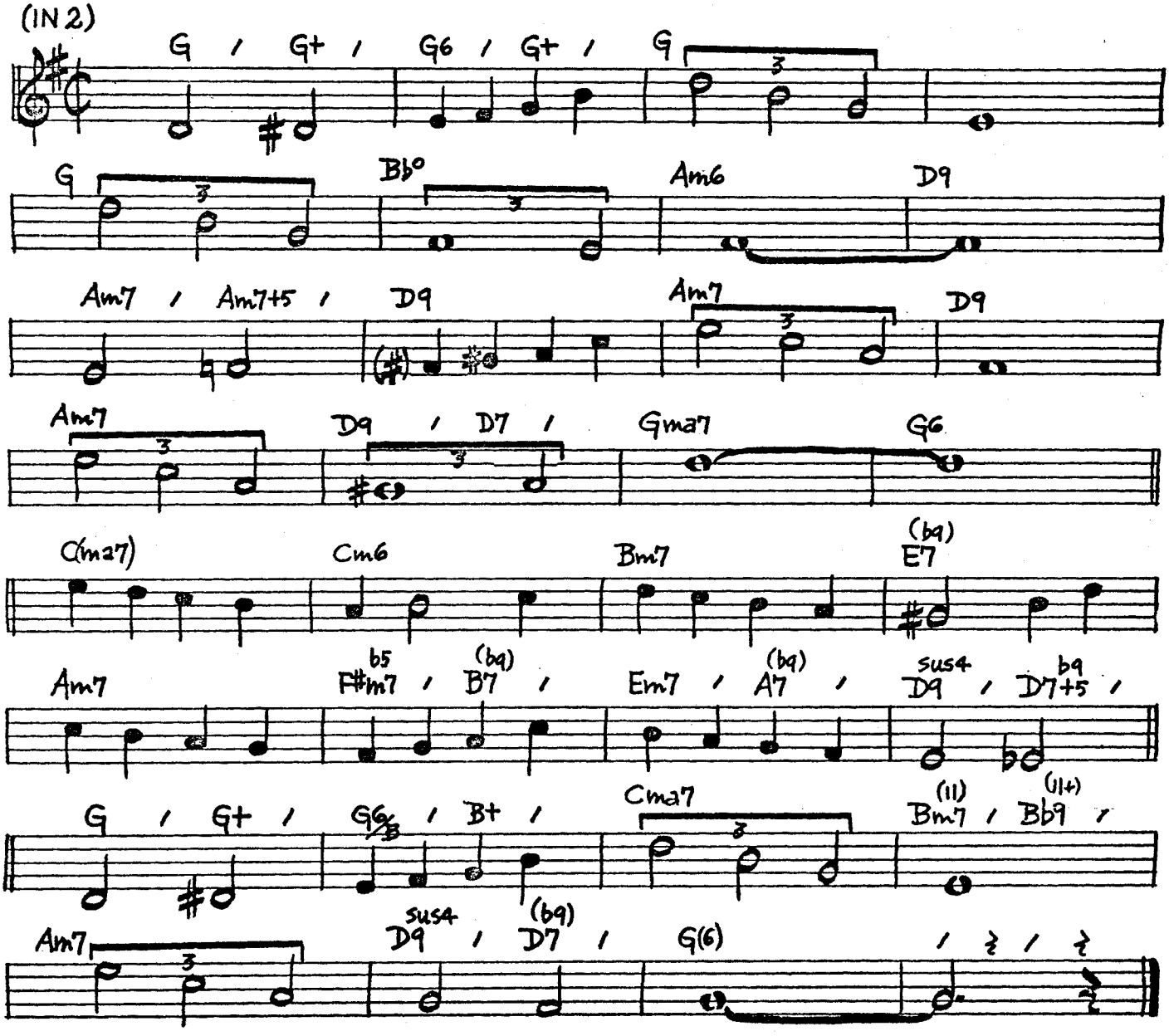
Study #41A


(Slow 4)
G(6) / Ab° / Am7 / D9 / Am7 / D9 / G(maj) / Dm7 G7
C(6) / Cm6 / Bm7 / Bb° / Am7 / D9 / Bm7 Bb9 Am9 Ab9
G(6) / Ab° / Am7 / D9 / Am7 / D9 / G(maj) / Dm7 G7
C(6) / Cm6 / Bm7 / Bb° / Am7 / D9 D7(b9) / G(6) / Dm7 G7(b9)
Cmaj7 / C#m7 F#7(b9) Bm Bm(maj) Bm7 Bm6 / Cmaj7 / C#m7 F#7(b9) Bm Bb+ D/A G#m7b5
Gm7 / C9 / Fmaj7 / Dm7 / Gm7 / C9 / Bm7b5 Bb9 A9+5 Ab13
Gmaj7 G6 Ab° / Am7 / D9 / Am7 / D9 / Gmaj7 / Dm7 G7
C(6) / Cm6 / Bm7 / Bb° / Am7 / D9 D7(b9) / G(6) / / 𝄽

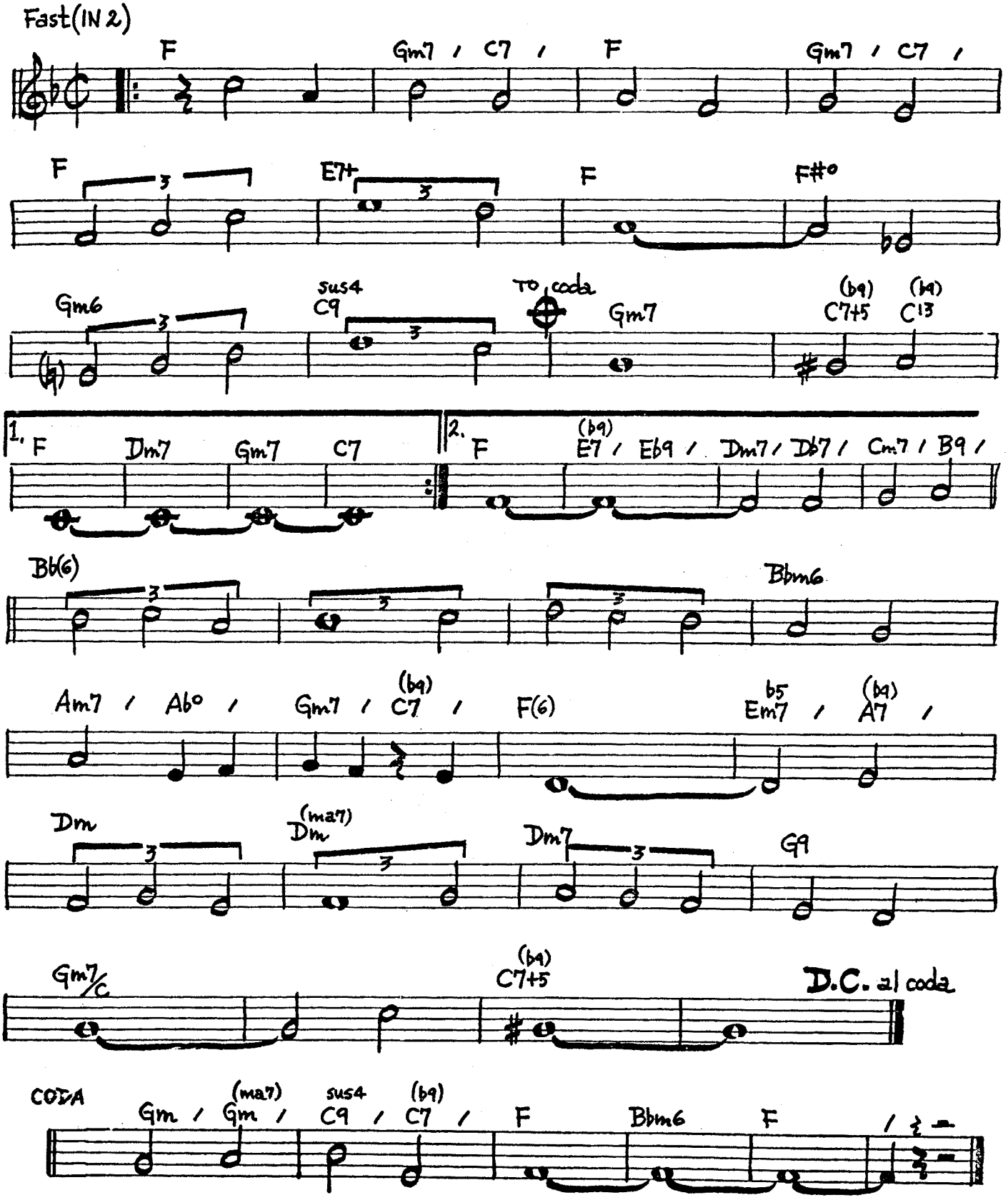
Rhythm Group #42



Study #42



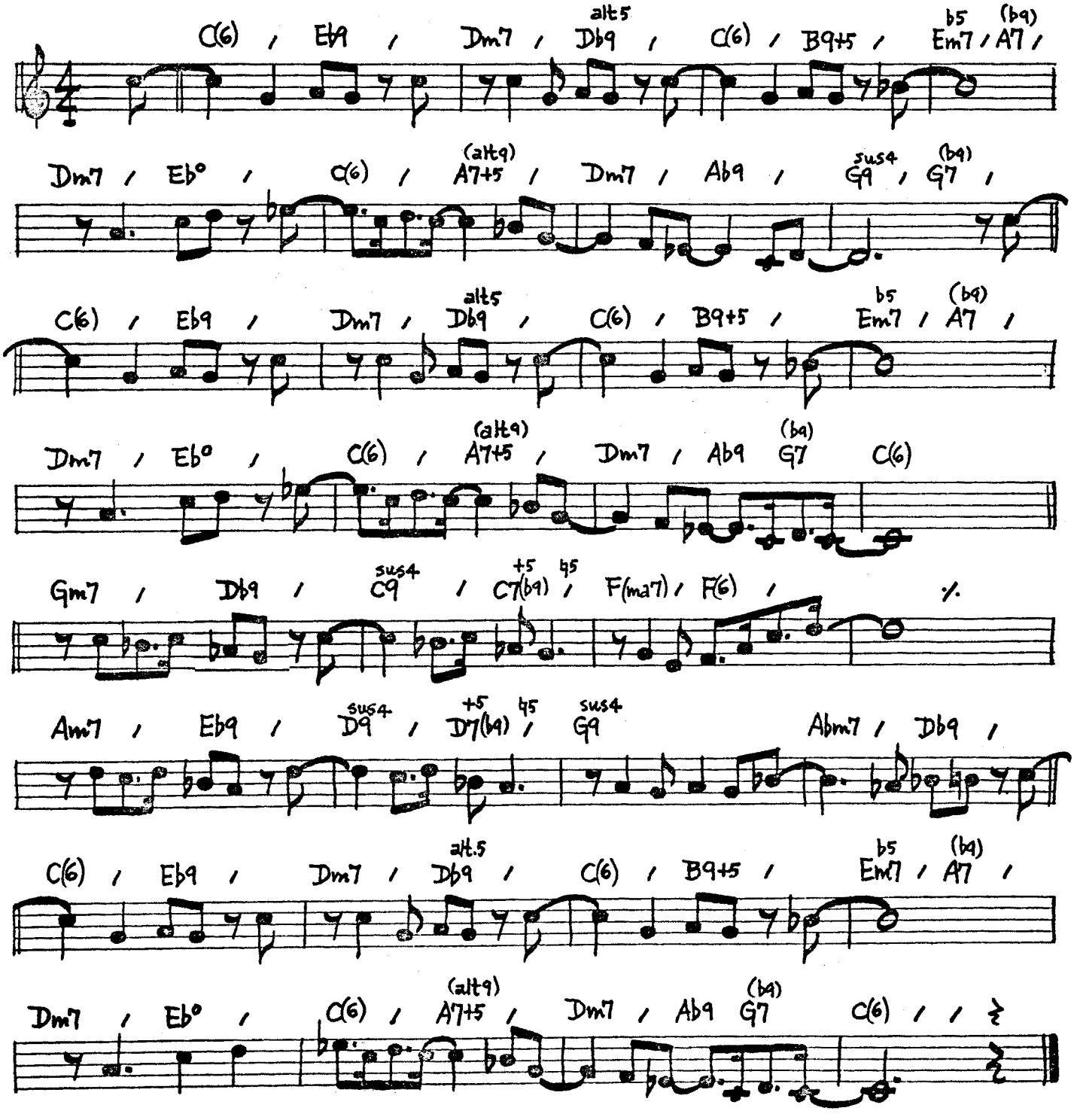
Study #42A


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 /
Bb(6)
Bbm6
Am7 / Ab° / Gm7 / C7 / F(6)
(b9)
b5
Em7 / A7 /
(b9)
Dm
(maj7)
Dm
Dm7
G9
Gm7/C
(b9)
C7+5
D.C. al coda
CODA
Gm / Gm / C9 / C7 / F
(maj7)
sus4
(b9)
Bbm6
F

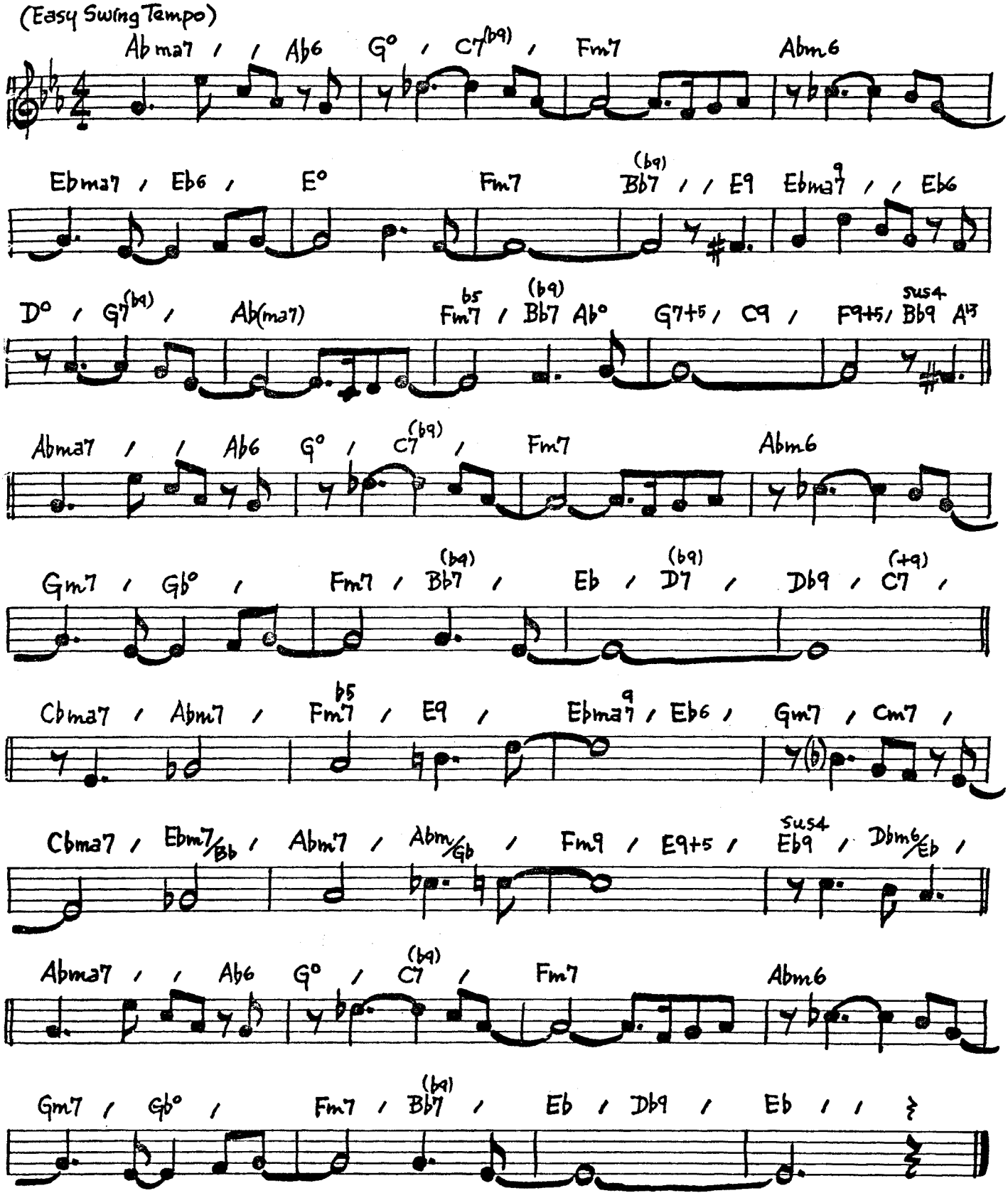
Special Studies ..... CONTAINING RHYTHMS FROM MIXED GROUPS.

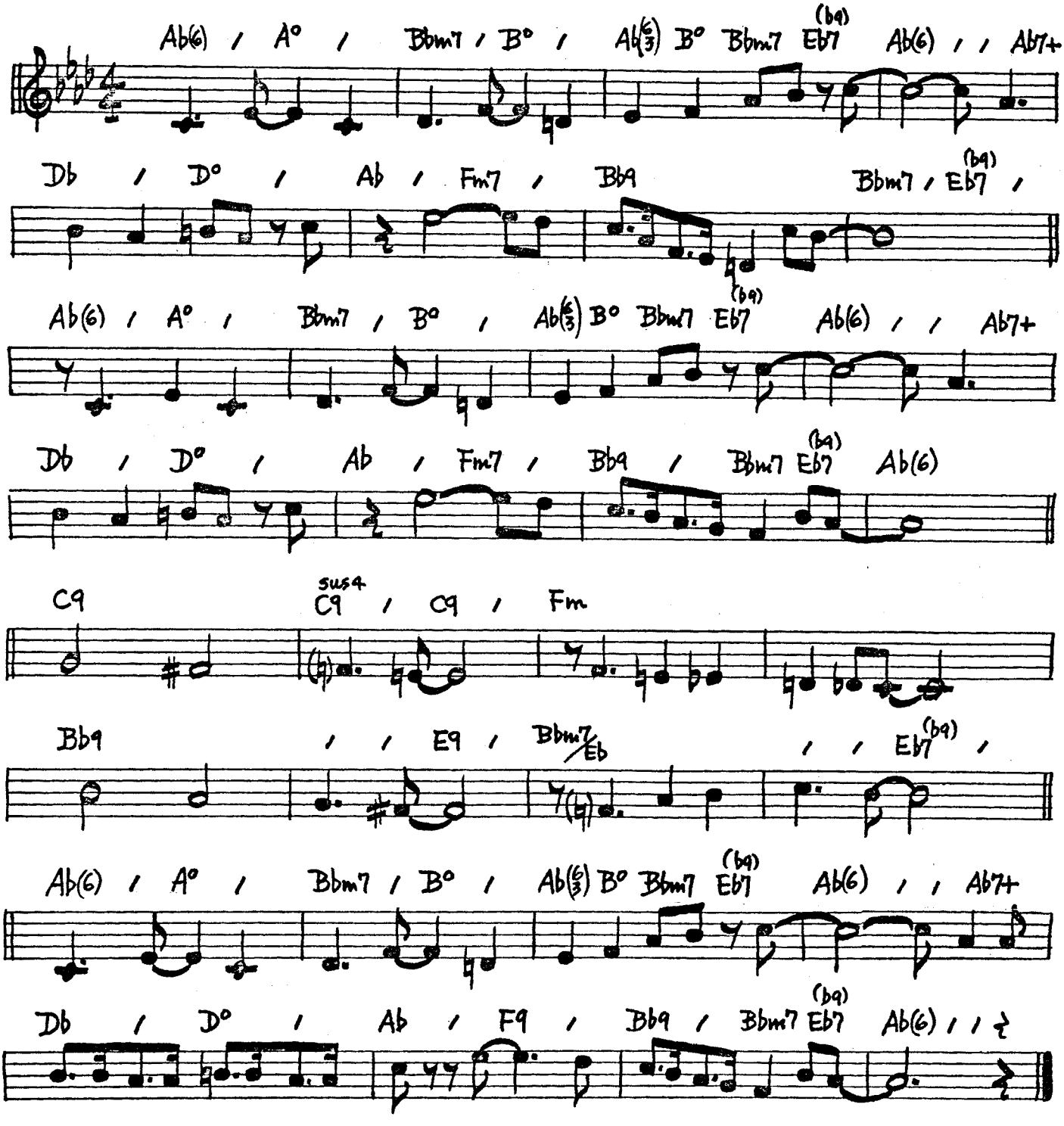
Study #43

(Easy to Mod. Swing Tempo)



Study #43A


(Easy Swing Tempo)
Abmaj7 / / Ab6 G° / C7(b9) / Fm7 Abm6
Ebmaj7 / Eb6 / E° Fm7 Bb7(b9) / / E9 Ebmaj9 / / Eb6
D° / G7(b9) / Ab(maj7) Fm7b5 / Bb7(b9) Ab° G7+5 / C9 / F9+5 / Bb9sus4 A13
Abmaj7 / / Ab6 G° / C7(b9) / Fm7 Abm6
Gm7 / Gb° / Fm7 / Bb7(b9) / Eb / D7(b9) / Db9 / C7(+9) /
Cbmaj7 / Abm7 / Fm7b5 / E9 / Ebmaj9 / Eb6 / Gm7 / Cm7 /
Cbmaj7 / Ebm7/Bb / Abm7 / Abm/Gb / Fm9 / E9+5 / Eb9sus4 / Dbm6/Eb /
Abmaj7 / / Ab6 G° / C7(b9) / Fm7 Abm6
Gm7 / Gb° / Fm7 / Bb7(b9) / Eb / Db9 / Eb / / 𝄽

Study #43 B

(Mod. to Fast4)