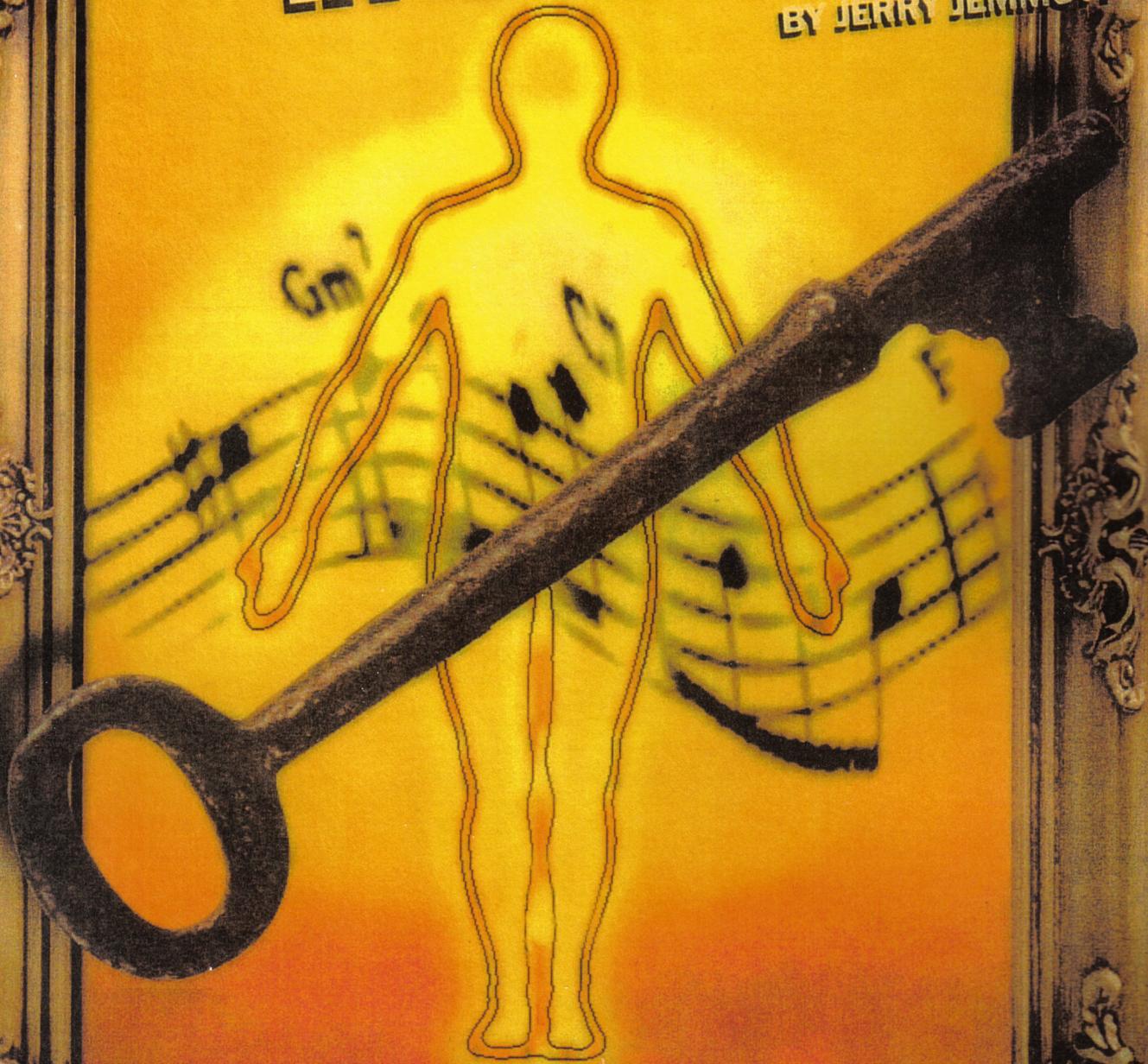


There's music in everyone!

BY JERRY JEMMOTT



An innovative alternative music learning system in book form that guarantees results in the least amount of time.

**Our Deepest Thanks to Bill "Junior" Linton
(April 18th, 1942 - September 1st,1995)
for his special contributions and dedication to this work.**

Just for you, a system of learning for this age of modern music that is available, agreeable, accessible and applicable to the average person that delivers complete understanding and application of its essential tools.

To this end we offer:

There's Music in Everyone!

by

Jerry Jemmott

***An innovative interactive system to achieve musicianship
in an entertaining learning process with or without the
companion software available in the EBook edition.***

1st printing, 1994 "The Music In You"/ "There's Music in Everybody!"
Revised Edition 2011 "There's Music in Everyone!"/ "There's Music in
Everyone!" Pocket Sized Edition 2011

All rights reserved. No part of this may be reproduced in any form, by Photostat, microfilm, xerography, information retrieval system, electronic or mechanical, without the permission of the copyright owner.

© 1994 - 2011 C Souler Energy Publications

This book is a message of freedom and empowerment from our ancestors, and all of the people whose shoulders I stand upon.

Of special note are my parents Jessie and Joseph, my wife Marva, my sister Janet, our families and friends.

"There's Music in Everyone!" is a product of this collaboration and is dedicated to the legend of my friend, mentor and musical liberator King Curtis



King Curtis
February 7th, 1938 – August 13th, 1971

“There’s Music In Everyone!”

by Jerry Jemmott

“There’s Music In Everyone!” is now an E Book which marks the 50th Anniversary of my career as a professional musician and contains over 100 audio samples of the contents, along with additional materials not found in the printed version. It is the foundation of the music learning system used in my Clinics and Workshops for Creative Music; which is an effective addition and alternative to the lack of music education in the Public Schools.

It has been said that no education is complete without the Arts, which express our innate creativity; and music is the envy of all the Arts. Every time we speak, get dressed, prepare a meal or choose from a menu we are making creative choices based upon our goals.

When we study without the context of an overall system it becomes difficult to understand the significance of the components and elements that are involved. Based upon the actualization and retention of usable knowledge, this intuitive verbal learning system involves the Total Person through cross referencing which becomes a systematic process of revelation, explanation and demonstration. This network of communication leads to an in-depth understanding of effective learning skills that gives us the tools, and the freedom, to express ourselves through creative music, while activating a higher level of consciousness in all areas of life. Research has revealed that verbal learning with cross referencing is superior to simple aural learning; but no other work has ever been produced that uses this technique exclusively as its foundation to teach music.

The vehicle presented here is both enlightening and empowering while it develops the skills and techniques necessary to enter and win in the arena of learning: that is often a battle of life and death, with our ego, and ignorance, along with their allies, laziness, pressure, and fear of failure. Enter, Compete, Fight and Win this battle in order to build a bridge of peace; using

THE “THREE “C’S”

COURAGE - TO BEGIN.

CONFIDENCE - TO GET THROUGH THE PERIODS OF DOUBT.

CONVICTION -TO WIN, BASED UPON A SENSE OF PURPOSE.

Check out all of the Elements and Components that make up the music in you!

♦The curriculum includes:

♦How music Works.

♦How it is Created.

♦How it is Improvised.

♦And the often over looked How to Study How, To Learn and How to Practice.

♦ Definitions and Demonstration of Terms and Functions.

♦Intervals – Tones/Note Names and Key Signatures.

♦Say It. Sing It and Play It! – Training the ear to sound of Scales. Intra-scale Intervals and Harmonic Patterns.

♦The Diatonic Harmonization of the Major and Relative Minor Scales - Modal scales.

♦The Groove and its Ten Components

1) The Type of Music, Style & Instrumentation

2) The Time Signature/Meter – The Basic Beat

3) The Tempo & The Feeling

4) The Sub Division of The Basic Beat

5) Rhythmic Drive

6) Phrasing through the various styles of Rock, Blues, R&B, Classical,

Afro –Caribbean – Latin –Tribal, Show Music, Gospel, Jazz, Country, Pop, and Hip Hop.

7) Chord Usage – One Chord Vamps – Instrument Functions

8) Harmonic Propulsion – Chord Progressions used by various styles of music – Blues Changes – Rhythm Changes –The II V I Progressions

9) Dynamics

10) Listening & Learning – Call & Response

◆ **The Five Components and The Five Elements of Personal Expression Through Musicianship.**

◆ **Composing, Song Writing and Arranging.**

◆ **The Impact of Computer Technology on Composing, Song Writing and Arranging**

◆ **Food For Thought – Insights for a successful experience.**

◆ **A Workbook section of:**

**Assignments – Rhythmic & Harmonic Exercises – Chord Progressions –
Improvisational Devices – Answers to the Assignments – Listening & Learning Exercises**

◆ **How to Read, Perform and Write Traditional Music Notation**

◆ **My Selected Discography.**

"Some folks have so much natural talent and conviction that the music just drops out of them with little or no inkling of what it is they're doing. But for some of us just a little understanding can go a long way in building the confidence to express our selves musically. The verbal learning system utilized here is designed to level the playing field for you the listener or the experienced player, young and old, anywhere and everywhere; there's music in everyone!"

◆ **Competition – It has been well researched that verbal learning with cross referencing is superior to simple aural learning but no other work has ever been produced that uses this technique exclusively as its foundation to teach music.**

◆ **Spiral Bound 190 Pages Including Pull Outs to be copied.**

There's Music in Everyone!

by Jerry Jemmott

forward

Have you ever wondered how "the people" that you enjoy listening to and dancing to make such good music? What does it take, and how long would it take for "me" to do the same?

Some folks have so much natural talent and conviction that the music just drops out of them with little or no inkling of what it is they're doing. But for some of us just a little understanding can go a long way in building the confidence to express ourselves musically. Weil now it's here! The learning system designed for you the listener or the experienced player, young and old, anywhere and everywhere!

From the beginning of my endeavor to coach and give music instruction it has always been from the perspective of the performing stage or recording studio back to the classroom or in other words, we dealt with what was necessary to perform, accompany and record music to the best of their ability, or even on a professional level, if so desired. The program and the philosophy used in this system is the actualization of that original premise and it has been redesigned to be accessible to the music lover in you!

There's Music in Everyone! contains everything you need to know and do, to fortify your desire to bring out the music in you with complete confidence with a minimal of stress. It is only when knowledge is usable, that its true value can emerge! You will learn the components and elements that make music and how they are used to create a particular type (Dance, Listening, Music to Picture etc.) and style be it Blues, Jazz, Classical, Rock, Rhythm n' Blues, Country, Folk, Afro-Caribbean-Latin-Tribal, Hip-Hop, or Pop. In addition you will have the know-how and training to use your new tools to foray into the world of composition and songwriting. Make a statement! Show some love ! And then arrange it just right, to bring the message home! You will come to know this as " Personal Expression Through Musicianship"

There's Music in Everyone! is also a tool for the performing artist such as, singers, instrumentalist, poets, dancers, athletes, rappers, producers, and other artist who wish to cultivate their musical ability, apply it to their voice or any other instrument. It also offers a thorough review for them of what they should know to bring out their best in an accessible, and agreeable manner in addition to a way of rethinking and reorganizing the knowledge they already possess..

It is not necessary to be able to read music to utilize this course of study as we will be using a "user friendly" verbal learning system that will enable you to achieve maximum results, known as "**Say It. Sing It, and Play It!**" The goal of this learning system! is to assist you in the understanding and utilization of the power of music; as you discover the tools and develop the skills to reproduce ifs many types and styles so that you will subsequently recognize and make music in your own special way because, ***There's Music in Everyone!***

There's Music in Everyone! EBOOK

Table of Contents

E Book Page

COVER.....	1
GRATITUDE TO BILL "JUNIOR" LINTON.....	2
COPYRIGHT PAGE.....	3
MESSAGE & DEDICATION TO KING CURTIS.....	4
OVERVIEW.....	5
FORWARD.....	7
TABLE OF CONTENTS.....	8
CHAPTER I	
HOW MUSIC WORKS – HOW IT IS CREATED – HOW IT IS IMPROVISED.....	10
CHAPTER II	
HOW TO STUDY – HOW TO LEARN – HOW TO PRACTICE.....	11
CHAPTER II	
WHY THIS SYSTEM? – HOW TO USE THIS SYSTEM.....	18
CHAPTER IV	
DEFINITIONS OF TERMS AND FUNCTIONS.....	21
CHAPTER V	
INTERVALS – TONE/NOTE NAMES AND KEY SIGNATURES.....	26
CHAPTER VI	
RECOGNITION OF THE SOUND OF MUSIC – SAY IT, SING IT, AND PLAY IT! TRAINING THE EAR TO LISTEN WITHIN THE KEYS INTRASCALE INTERVALS, AND HARMONIC PATTERNS.....	30
CHAPTER VII	
THE DIATONIC HARMONIZATION OF THE MAJOR AND RELATIVE MINOR SCALES, MODAL SCALES – AND ADDITIONAL MINOR SCALES.....	39
CHAPTER VIII	
THE GROOVE (The Subliminal and "In Your Face" Power of Music) AND IT'S TEN COMPONENTS.....	49
1) Type Of Music, Style and Instrumentation.....	50
2) Time Signature/Meter – The Basic Beat of All Styles.....	52
3) The Tempo & The Feeling.....	54
4) Division of The of The Beat – The Basic Feeling of The Groove.....	54
5) Rhythmic Drive – The Heart and Soul of The Groove.....	61
6) Phrasing – The Art and Skill – "Row, Row, Row Your Boat " In Ten Different Styles.....	77
7) Chord Usage – One-Chord (I ⁷) - Instrument Functions – A Ten-Piece Band Arrangement - One-Chord (I ⁷) Vamp Exercise.....	82
8) Harmonic Propulsion — The Blues - Non Diatonic Scales - Chord Progression.....	90
9) Dynamics – The Foundation of Good Taste.....	96
10) Listening and Learning- Call and Response.....	97

There's Music in Everyone! EBOOK

Table of Contents

E Book Page

CHAPTER IX

“SOULER ENERGY” – MILLIONS OF WAYS TO EXPRESS YOURSELF VIA “THE 5 COMPONENTS AND THE 5 ELEMENTS OF PERSONAL EXPRESSION THROUGH MUSICIANSHIP.....	100
--	-----

CHAPTER X

COMPOSING, SONGWRITING AND ARRANGING.....	104
---	-----

THE IMPACT OF COMPUTER TECHNOLOGY ON COMPOSING, SONGWRITING AND ARRANGING.....	113
---	-----

CHAPTER XI

FOOD FOR THOUGHT.....	114
THE WAKE UP CALL.....	117
WHAT HAPPENS WHEN MUSIC MEETS THE BRAIN.....	119
LISTENING & LEARNING EXERCISES.....	121

CHAPTER XI

WORKBOOK SECTION – CHARTS – ASSIGNMENTS.....	125
RHYTHMIC & HARMONIC EXERCISES – CHORD PROGRESSIONS – IMPROVISATIONAL DEVICES – ANSWERS TO THE ASSIGNMENTS.....	125

CHAPTER XIII

HOW TO READ, PERFORM AND WRITE TRADITIONAL MUSIC NOTATION – THE PROPER WAY.....	158
--	-----

JERRY JEMMOTT’S SELECTED DISCOGRAPHY.....	173
---	-----

– PULL OUTS TO BE COPIED –

WEEKLY TIME SHEETS	176
RHYTHM GRIDS.....	181
MANUSCRIPT PAPER.....	191
ACKNOWLEDGEMENTS.....	193
ABOUT THE AUTHOR.....	194

Free Music Lesson From Jerry Jemmott, “Make Your Groove Happen!” video
<http://www.youtube.com/watch?v=8Kr1sWnO7oQ>

CHAPTER I

HOW MUSIC WORKS AND HOW IT IS CREATED AND IMPROVISED

By putting together its components such as , various type of sounds, rhythms, melodies, harmonies, scales, patterns, key signatures, time signatures, directions, register and tempos, a myriad of effects and models are formed to enable us to express ourselves.

But guess what? We don't need all of the addresses and components to make music. We can make some right now!

NOTE: NEVER STOP PATTING YOUR FOOT AND COUNTING OUT LOUD

Let's start with a Quiet Mood. Slowly (1 beat per second) pat your right foot and count along with it out loud. 1,2,3,4, to create what we call, the basic beat, over and over until you feel comfortable.

Pat your Left Thigh on beats 1 and 3 at least 8 times or until you feel comfortable. Pat your Right Thigh on beats 2 and 4 at least 8 times or until you feel comfortable. Next cut the beats in half (2 equal beats in the time that it takes you to pat your foot once) by saying 1 an 2 an 3 an 4 an until you feel comfortable.

Keeping in mind the Quiet Mood we are now going to create a Rhythm.

Switch to counting mentally (1 an 2 an 3 an 4 an) and make a vocal sound at different times when the 1 an 2 an 3 an 4 an occurs in order to create a rhythm based upon this 1 an 2 an 3 an 4 an division of the basic beat. This will create the Quiet Mood groove.

Now let's create a Melody. Start with high sounds, low sounds and in between sounds on any beat or part of the beat. Make some short, hold some long. Get into the Quiet Mood of the rhythm. Allow for space between sounds. Substitute words for sounds.

Keep looking and listening until you establish the feeling of that Quiet Mood.

Congratulations You have just created music by controlling your mind and body to use only a few aspects of Five Components of Personal Expression.

- 1) **The Groove** -Your Foot Patting created a TEMPO, and your placement of sounds created a RHYTHM.
- 2) **Skill** -Your Thigh Patting on Specific Beats).
- 3) **Creativity**- Your selection and Placement of Sounds on any part of the beat.
- 4) **Technique**- The Vocalization of the sounds.
- 5) **Knowledge**- your ability to bring the Quiet Mood into existence using the other four Components. Through you study, learning and practice of the "Say It Sing It and Play It!" learning system that follows you will the acquire full use of your Souler Energy and realize *"THERE'S MUSIC IN EVERYONE!"*

Remember:

To create and improvise music with less stress it helps to have knowledge of the music and its components, skill to employ and explore that knowledge, with creativity and technique to produce it.

When creating and improvising music one must ask oneself two questions;

- 1) **WHY** am I doing this – For what purpose/type effect or mood am I seeking to establish?
- 2) **WHAT** Components do I need o make it happen?

Once the answers are received, a product soon emerges along with a stronger vocabulary. In the following chapters you will learn the Addresses of all the Components that reflect your goals.

CHAPTER II

HOW TO STUDY, HOW TO LEARN, AND HOW TO PRACTICE

HOW TO STUDY

Study is an area of your training that is essentially mental, and the use of visualization techniques should be employed. If you were to study your hand your first reaction would be to look at it. As you thought about the workings of it you might reproduce their movements with it. Most of us know only what our hands can do and not what makes them do what they do! Through study we would discover the world of nerves, ligaments, muscles, tendons, bones, cartilage etc. When you hear a foreign language spoken you are hearing a description of an event or an idea with different sounds and physical movements of the mouth or hands.

When you hear music you are experiencing a description of an activity, mood, event, or an idea, spoken in a language that uses no words but can summon up a verbal and/or physical response. Much like a smile or frown, a kiss or sneer, pleasure or pain, lemonade or salt water. Scales, Harmony and Rhythm make up the basic alphabet of music. You can study an instrument without ever touching it, and you can study music without ever reproducing it but we are gathered here to make music with our voices and instruments!

Proper digestion of material is important for complete assimilation of knowledge taken in. Speed of intake, delivery of the information to the right areas in the proper sequence will determine whether the knowledge is usable. It's like telling someone something in a way and at a time when they can understand it. The fact of what you are saying is irrelevant if the person you are talking to can't comprehend it. Kind of like speaking your native language out of syntax to a person that only knows Spanish. No Comprende!

- a) HAVE A GOAL
- b) MAKE TIME
- c) CONDUCIVE CONDITIONS
 - 1) Quiet atmosphere
 - 2) High energy
 - 3) Mind as clear as possible

Example: GOAL- You are studying the alphabet.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

WHY - To learn improvisation

HOW - Visualize it while verbalizing or reading it in letters that are
1 inch high, 5 inches high, 1 foot high, 1 foot high by 3 inches wide.

WHAT- WHY - WHEN - WHERE - HOW -

Be flexible, imaginative and **aware of the effect** of the material/knowledge used.

Example: Visualize the word "MUSIC" using 5 inch high letters. Now expand your thoughts and create a purpose, a new idea. Use your imagination and visualize it in a medium (Print, Video, Animation etc.) and in colors to suit its use with :

a 1 foot high "M",

a 1 foot high by 3 inch wide "U",

a 1 foot high by 5 inch wide "S",

a 1 inch high "I" and

a "C" 1 foot long

Remember that you are studying to learn improvisation, so you can later practice to confirm and reinforce what you have learned through study.

HOW TO LEARN

Although we may have an insatiable desire to learn, it is not always as easy as we would like it to be. During the process of learning you will discover the truth of who you are and "what makes you tick", which is fundamental to the establishment of a sincere, doubt free experience. To be able to learn is very satisfying and will guarantee freshness and expansion of your musical ideas forever, but what level of satisfaction do you want? Complete, Good, So-So, Poor, No satisfaction?

Only the level of your learning skills will determine the outcome.

Most learning is achieved through memorization which begins with commanding the body to do something consistently. You will encounter opposition that is often a battle of life and death with your ego, ignorance and impatience; along with their allies' laziness, pressure, and fear of failure. Enter, Compete, Fight and Win this battle, using

THE "THREE "C'S" :

COURAGE - TO BEGIN.

CONFIDENCE - TO GET THROUGH THE PERIODS OF DOUBT.

CONVICTION - TO WIN, BASED UPON A SENSE OF PURPOSE.

Activity that utilizes the mind and body is usually done better with skill.

Consider the skill of "How to Learn" to be the first steps to achieving your goals while walking in the foot steps of, "The Logic Of Multi-ality".

LEARNING SKILL 1 - RATE OF SPEED

Approach the subject slow enough to:

- a) Observe through your sense of touch and vision (if and when necessary), the reaction of your body parts to the guidance of your mind;
- b) Verify the correctness/accuracy;
- c) Remember the sequence and repeat it at the same speed eight times without making a mistake. If you do make a mistake do it slower;
- d) Gradually increase the speed (eight times at each new speed) so as to challenge and confirm your ability to think and reproduce what your mind commands.

LEARNING SKILL 2 - HOW MUCH TIME TO SPEND LEARNING

- a) Learn/Absorb and Reproduce the information at a rate of speed that is slow enough so that you will be successful on your first attempt.
- b) Learning is 90% mental and the human brain can't concentrate past 20 minutes on any one subject while learning.
Go on to something else or take a break but come back to it within the time allotted for that learning session or later in the same day;
- c) Don't cover more than you can remember and review in one learning session;
- d) I recommend two learning sessions a day.

LEARNING SKILL 3 - WHEN PROBLEMS ARISE

a) Slow down and isolate -

Is it Mental?

Verbal?

Mechanical?

A matter of Coordination?

Are your instructions clear (Communications)?

b) Work on the isolated area(s) only, as slow as necessary.

c) Slowly put all the pieces together.

d) Repeat going into and out of the problem area, when applicable.

e) If mechanical (fingering - string selection - breath control. - embouchure - head voice - chest voice - falsetto) find other ways of reproducing the desired tones; consult the finger board or fingering chart in your instrument instruction booklet.

f) If it is mental - you might require a review or better understanding of the supporting study material that's involved; be it Ear Training (Chapter VI), Theory or Rhythm.

HOW TO PRACTICE

PRACTICE- the repetitive reproduction of what you have learned

Why Practice

Practice so that what you have learned becomes second nature or done without thought. In addition to physical endurance mental fortitude and selective memorization. Eventually your musical mind will act and react to whatever stimuli your body encounters so that you will reproduce and execute them flawlessly. Just like the pumping of your blood by the heart, and the air that the lungs bring into your body.

How to Practice

Start at a rate of speed that doesn't stress you physically or mentally. Check by monitoring your rate of breathing. Gradually increase the speed and amount of repetitions.

How Much

All day if you can afford it! Stay within the context of your economics and lifestyle. Be considerate of your family and others within ear shot.

What to Practice

Practice what you have Studied and Learned

- 1) Musical Thinking** - Use of the "Say It, Sing It and Play It!", system for everything you learn. Verbally program your mind and file all information. Say everything out loud.
- 2) Ear Training** - In addition to what you study and (earn convert telephone numbers, addresses, birthdays, social security numbers etc, into scale degrees and vocally reproduce them.
- 3) Sing and Play songs** (indicative) of different types and styles of music.
- 4) Technique and Execution** - Produce on your instrument or voice what you have studied and learned and scrutinize your technique and execution. Try different ways.

5) Imagination - (1) Pick a color, (2) Make it something, (3) Place it somewhere, (4) What's the weather like, (5) What time of day, (6) What season, (7) What Year? Describe it musically by creating the effect. This exercise should be done with all of the five senses (sight, sound, smell, touch, and taste), objects, shapes, etc.

Let's "Brainstorm" our way through the above example:

(1) The color yellow - What are its characteristics? Bright!, Happy!, Alive! What scale? What part of the scale? What chord? What tempo? What rhythm? Sing and play yellow, based upon your selection of tones.

(2) A sports car, (3) moving fast on a mountain road in Italy, (4&5) on a cool rainy night, (6) in the summer, (7) in the year 2020 A.D. Use this imagery process with all that you come in contact with and use all of your skills to produce them musically.

6) Skill - The playing of harmonic and rhythmic patterns in addition to the combining of the two.

7) Style Transitions - Take a tempo, produce a melody, (original or someone else's) without stopping and maintain the same tempo. Change the style of the melody through phrasing. Continue doing this using every style of music you have learned. If your instrument is a rhythm section instrument (piano, guitar, bass, or drums) do this from the accompaniment perspective too.

8) Learning Your Instrument - Know where all the notes are and, find the best way to play certain phrases and styles that challenge your abilities.

9) Power of Concentration - Practice a particular technique, skill or song while watching T.V. or holding a conversation.

10) Play Along with Recorded Music - Use your skills to understand what's going on.

11) Practice Creating - Choose a purpose for the music and take tones from the scale, chord or phrase and develop it into a melody with the appropriate accompaniment. for the type of music

12) The Playing of Chord Progressions and Turnarounds - Improvise over them using scale notes to all the changes, and through them (playing in a manner where you can hear each chord).

13) Learning Songs By Ear - Analyze and identify patterns and phrases thereby creating a "file" and committing it to memory.

14) Keep a Record Of What You Work On -. Place in the box under the appropriate day the amount of time spent in each area

S T U D Y - L E A R N - P R A C T I C E

	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
(1) Musical Thinking			20+20min				
(2) Ear Training							
(3) Style (Sing & Play)			20 min				
(4) Technique/Execution							
(5) Imagination							
(6) Skill							
(7) Style Transitions							
(8) Learning Instrument							
(9) Power of Concentration			20 min				
(10) Play Along							
(11) Practice Creating							
(12) Chord Progressions							
(13) Learning Songs By Ear							

The left hand column corresponds to: **What To Study – Learn - Practice** - The additional spaces are for items you might need or create like, song writing, special exercises, etc

EXAMPLE: Style – Study (Listening to, not just *Hearing* recordings) Wed. 20 min

EXAMPLE Musical Thinking – (Verbalized the parts of a song or phrase) Wed 40 min

EXAMPLE: Power of Concentration – (Practiced Harmonic Patterns while watching TV)Wed20 min

Make copies of the blank chart

CHAPTER III

WHY THIS SYSTEM? – HOW TO USE THIS SYSTEM

When we come to the diner table for nourishment we come equipped with the desire to receive it and a place to put it. In addition to our appetites, our bodies also produce most of the vitamins and minerals that we expect to be replenished with that will sustain and increase our ability to live in good health. The system of learning that you will encounter here operates the same way. The music is already in you and the system allows you to access it and reproduce it using the tools and equipment that you already have access to; your mind, your body and your soul. The experience of life, no matter how new you might think that it is, is your scaffold and launching pad to this experience that will **“uncover” and illuminate “what makes you tick”** and how to best utilize your uniqueness to reveal and express this phenomena called life. We all have this in common and out of this grows a respect for all that we are, with consideration and appreciation of our individual differences.

The art form of music is the expression and recreation of life’s experiences, feelings, ideas and effects. Its primary instrument is the human voice, which carries the melody. The primary function of the other instruments is to accompany the melody by supplying the foundation, mood and the groove of the music it is supporting by using the musical components of RHYTHM, HARMONY and its SOUND CHARACTERISTICS.

Music as an improvised statement or extended solo should be an integral part of everyone’s musical vocabulary.

The ability to sing/play makes you a singer/player, while the ability to have an understanding of what you and others are singing or playing makes you a musician and a much more effective performer.

After a very serious auto accident in 1972 no amount of traditional practice and study would significantly help me regain my performing skills.

But it was the love of the instrument and the debt of gratitude that I owed to the great artist and musicians that were my heroes and “Goosebumps makers” and others who touched my soul as well as guided me down the road of inspiration that kept me striving to break through the fog and eventually develop a system of learning that enabled me to resume my journey with less stress and say goodbye to the state of ever looming depression. The system was so effective in coordinating and channeling information to the appropriate areas with reliable recall, that it was immediately named **“Say It! Sing It! & Play It!**

The year was 1985 and it became the tool that would consistently reeducate my mental and physical tools to become better partners with one another, to play the bass.

It was this system of thinking that defined my drive to combine the knowledge of roles, styles and usage of music within the learning cycle and the realization that if I verbalized all that I knew about the music and its associations, I could internalize the knowledge which would allow me to file it away, cross reference it, retrieve it and utilize it in its different forms. The results blew my mind!

I was finally able to get the most out of what I knew and continue my journey with conviction. It is only when knowledge is usable, that its true value can emerge.

Many things developed after this revelation among them **“The Logic of Multi-Ality”** “The wisdom to have more than one way of recognizing, memorizing, and reproducing any reality”.

This “Logic” creates a custom made, interactive, self sustaining system of learning that will enable you to become your very own private instructor in the art of making music. It will be beneficial when studied in or out of sequence, depending upon your needs.

In music and in life your greatest asset will be your ability to learn. There in lies the goal and the result of the study, the learning, and the practicing of the material offered here. You will become your own teacher by virtue of **“Say it, Sing It and Play It!”** but this is only the beginning because there is no greater life affirming experience, than to be in the presence of one who has mastered the art of making music. The companion DVD has been created to demonstrate the learning system so that you can experience the mystic phenomena that occurs as the artist’s instruct and guide you through the concepts, lay down the groove, share their knowledge, demonstrate the skill, display the technique while using their creativity to implant the understanding of the material in many different ways as demonstrated in **“Say It, Sing It and Play It!”**

Yes, you too can **“Make It Happen!”** with Souler Energy via **Personal Expression Through Musicianship**

Chapter/Program III through VII will give you the ability to teach yourself the elements of tonal music.

By applying this same approach you can acquire the skills required for the mastery of the often-elusive “The Groove” found in **Chapter/Program VIII** that consist of Ten Parts.

Everything you have studied, learned and practiced comes together in

Chapter/Program IX.

Souler Energy via **Personal Expression Through Musicianship** putting you well on your way to spontaneous creativity with total confidence.

Chapter/Program X will give you new outlets for newly uncovered source of joy!

Hopefully **Chapter/Program XI** will not only encourage you but give you an additional sense of awareness and inspiration from this course of study.

Chapter/Program XII is where you build the foundation of your personal source of study, learning and practice material via a Workbook so that you will also be able to document that you know what you're doing, which is part of the cycle of accessible understanding and “The Logic of Multi-ality”.

In Conclusion **Chapter/Program XIII** will enable you to become literate in the traditional sense and open up the doors to the volumes of written music and educational material already in existence, to expand your knowledge and abilities

CHAPTER IV

DEFINITIONS OF TERMS AND FUNCTIONS

SOUND

A sensation received by the ears from noise, music, air, water and other sources.

TONE

What is commonly referred to as a note: An organized series of sound vibrations - vocal or instrumental that has a distinct pitch.

PITCH

The property of a musical tone which makes it high or low.

INTERVAL

The difference in pitch between two tones.

RHYTHM

The activity or feeling created by sound, silence or movement occurring at different times.

MUSIC

A series of tones formed on rhythm to create a desired effect.

CHORD

A series of 3 or more tones spread an interval of a third, apart.

THEORY

The general principles and explanations which cover known facts about music.

HARMONY

The result and or effects of a combination of musical tones.

BEAT

A mark in time - which when organized in groups create a sense of motion and feeling depending on how fast or slow they occur.

TEMPO

The speed at which the beats occur consistently within a work of music.

BAR

A barrier that establishes how many beats can occur before the cycle repeats again and is usually maintained for the duration of the composition.

TIME SIGNATURE

A sign meter, or that which tells how many and what type of beats will be found in a bar.

PHRASE

A musical statement which is expressed within a bar or a group of bars, but can also overlap the bar or bars.

GROOVE

A feeling established by the repetition of a phrase or pattern over an extended period of time usually 2 or more bars, that supports and/or inspires a melody or song. i.e. The quintessence of accompaniment and expression.

PATTERN

Serves as guide to create a phrase to be repeated based upon rhythm and/or intervals.

KEY SIGNATURE

A sign which tells what key the music will be performed in.

ACCIDENTAL

That which lowers a pitch - making it - flat(b) and that which raises a pitch - making it - sharp(#).

SCALES

A group of intervals arranged in a specific ascending and descending order.

MELODY

A memorable succession of tones on rhythm.

CHORD PROGRESSION/CHANGES

A succession of chords arranged to highlight the melody while creating a mood and sense of propulsion to create and improvise on. Often melodies are created on top of familiar chord progressions.

MEMORY

The ability to recall what has been heard, learned, or encountered.

FINGER MEMORY

The agility of the fingers to recall or repeat what they have done or have been instructed to do.

IMAGINATION

The ability to recall and/or form mental images of sounds, objects and events etc.

IMPROVISATION

The act of creating from available information, knowledge and materials.

ACAPPELLA

Singing or vocalizing without instrumental accompaniment.

ACCOMPANIMENT

That which supports and enhances the melody.

DYNAMICS

The level of volume applied for a desired effect.

LINE/PART

That which an accompaniment instrument plays.

DOWNBEAT

The first beat of a composition or phrase.

PICKUP

A short phrase of 3 beat or less that precedes the downbeat.

LEAD IN

A short phrase of 4 or more beats that precedes the downbeat.

FILL

A short musical statement that accentuates the melody, lyrics or line/part.

HARMONIC PROPULSION

The use of intervals to create a greater sense of motion to a line/part at various times.

RHYTHMIC DRIVE

The use of rhythm to fill out or "move" a line/part at various times.

MODULATION

To change from one key to another.

TRANSPOSITION

To perform or write music in a key different from the one it was originally written in.

TYPE

(Purpose) - Most music is created to 1) be danced to 2) listened to, 3) accentuate, understate, and/or accompany the spoken word and visual presentations. Different cultures produce different ways of doing this ergo Style.

STYLE

The way in which some aspect or type of music is presented.
("The Way You Do The Things You Do!")

POLY-RHYTHMIC

A situation where more than one kind of division of the beat is employed.

COMPOUND RHYTHM

Occurs when a new dominant basic beat is played or sung against the established time signature/meter (ex. 2 against 3, 3 against 4) and they both are heard and felt simultaneously.

MONOTONE

When one one-note/tone is used repeatedly. It produces an almost hypnotic effect

BACK BEAT

The accentuation of beats two (2) and four (4) usually done on the snare drum in the Blues, R&B, Rock 'n Roll and Pop

VAMP

A section of music that utilizes very little harmonic motion, and is repeated over and over.
"Let's hold it right here!"

RHYTHM SECTION

A group of instruments (bass, a set of drums, piano, organ, guitars and percussion) that support and accompany a voice; solo instrument or a

BAND – consisting of: single reed woodwinds (saxophones, clarinets & flutes), double reed woodwinds (oboes, English horns & bassoons) whose sound is produced by air blown into a mouthpiece with or without single or double reeds; connected to a tube with keys attached, to make and change the pitch; and brass instruments (trumpets, coronets, flugelhorn, French horns, trombones, baritone horns, tubas and Sousaphones) whose sound is produced by air blown into a mouthpiece connected to a twisted tube, with valves and lip adjustments to make and change the pitch. The trombone uses a slide instead of valves; and an

ORCHESTRA - comprised of stringed instruments- (violins, violas, cellos and bass violin) whose sound is produced by the use of different sized strings tuned to different pitches placed over a bridge (that is on top of sound post inside of the bass instruments). The pitch is changed by depressing the string onto the fingerboard and sound is created by the use of a bow (arco) or the plucking of the string with a finger (pizzicato)-single reed and double reed woodwinds, brass and

PERCUSSION - Any instrument that produces a sound or pitch by striking with a hand, finger, stick, mallet or hammer (harps, drums, xylophones, gongs, triangles, shakers, cymbals, bells, kalimbas etc.). The piano is technically a percussion instrument although it is classified as one of many

KEYBOARDS - Instruments that employ Keys to actuate hammers, onto a specific string (pianos, clavichords), air into a specific pipe or reed (organs and accordions), and electric impulses to produce synthesized tones and sounds.

See Chapter VIII Page 73 for the Functions of Instruments

MISCELLANEOUS AND INDIGENOUS INSTRUMENTS

Harmonica/Juice Harp/Mouth Organ - air blown into a series of tuned metal reeds.

Recorder/ Flute - air blown into a pipe with holes to change the pitch

CHORD INVERSIONS

When a note other than the root is the bottom note of the chord voicing:

The 1st inversion occurs when the 3rd of the chord is the lowest note.

The 2nd inversion occurs when the 5th of the chord is on the bottom.

Inversions are used often to make smooth transitions between chords both from a mechanical standpoint (fingering) and the standpoint of sound. Memorize the sound of the chord and their inversions.

"SOULER ENERGY"

Another name for "Tasty goodies from the soul" that appear when a person applies wisdom to their "*Ichinen*", a Buddhist term that means "The life force of the past, present, and future into a single moment." You could also say, "Give it all you've got"! Heart & Soul"! Or simply, "IT'S LOVE", BABY"!

PETM

Personal Expression Through Musicianship - The result of utilizing the learning system presented here!

THE LOGIC OF "MULTIPLICITY"

The wisdom to have more than one way of recognizing, memorizing and reproducing any reality.

CHAPTER V

INTERVALS - TONE/NOTE NAMES AND KEY SIGNATURES

INTERVAL - *The difference in pitch between two tones*

The musical equivalent of a tape measure. Imagine a tailor without one! Knowledge and understanding of their name and sound will give you the "address" of what you are hearing, "directions" on how to get there, and the reason why you are going! They are to be verbalized, sung and memorized.

Every interval has a name. Remembering their names is very important so that they can be identified and stored to be later reproduced or imagined at a later time, mentally, vocally or on an instrument. Your fingers respond very well to directions involving the use of interval names because they are absolute and relate to the actual reproduction of the desired tones/notes.

Each interval can be reproduced several different ways on an instrument which offers you a choice, according to the situation, and by remembering the fingerings for each interval it becomes easy to locate what you hear or see on the instrument.

Western Music is based upon the 12 tone or chromatic scale. These 12 tones are repeated throughout the range of an instrument from the very low (lower register) through the higher version (the middle register) to and through the highest versions (the upper register). So with this you can see there will be times when you will have intervals that span more than one register, but can be easily reproduced, according to your instrument.

TONE / NOTE NAMES

In Western Music the first seven letters (A to G) of the alphabet are used to identify the different tones/notes and establish a "family" of sounds to lock them in called a "key". Each key has a particular quality, unlike the others, although they are constructed in the same manner depending upon whether they are major or minor. Each key corresponds to the 12 different tones and it is therefore necessary to add accidentals to the seven letters to create a name for each tone. There is a whole step or two (2) half step intervals between each letter except between B and C, and E and F where natural $\frac{1}{2}$ steps exist.

Below is a chart of ascending and descending intervals measured in $\frac{1}{2}$ steps that covers 2 octaves, along with a sample tone/note name and their enharmonic equivalents (same pitch but when used in different keys they defer to the type of accidental used to create the key).

ABBREVIATION LEGEND

S = STARTING TONE/NOTE # = SHARP x = DOUBLE SHARPED
 HS = HALF STEP ($\frac{1}{2}$) b = FLAT bb = DOUBLE FLATTED
 WS = WHOLE STEP (1) P = PERFECT + = AUGMENTED o = DIMINISHED

AMOUNT OF $\frac{1}{2}$ STEPS	INTERVAL NAMES	LETTER NAME	EXAMPLES
	(SECONDARY ENHARMONIC EQUIVALENTS)		
S to S = No movement	is a Unison interval	A to A	(Gx to B bb)
S up 1 HS	is a Minor Second	A up to A#	or Bb
S up 2 HS or 1 WS	is a Major Second	A up to B	or Cb
S up 3 HS or 1 $\frac{1}{2}$ WS	is a Minor Third (Sharped Second)	A up to C	
S up 4 HS or 2 WS	is a Major Third (Diminished Fourth)	A up to C#	or Db
S up 5 HS or 2 $\frac{1}{2}$ WS	is a Perfect Fourth	A up to D	
S up 6 HS or 3 WS	is a Augmented Fourth (o Fifth)	A up to D#	(Eb)
S up 7 HS or 3 $\frac{1}{2}$ WS	is a Perfect Fifth	A up to E	(Fb)
S up 8 HS or 4 WS	is a Augmented Fifth (Flatted Sixth)	A up to F	
S up 9 HS or 4 $\frac{1}{2}$ WS	is a Major Sixth	A up to F#	
S up 10 HS or 5 WS	is a Flat Seventh (Sharped Sixth)	A up to G	
S up 11 HS or 5 $\frac{1}{2}$ WS	is a Major Seventh	A up to G#	
S up 12 HS or 6 WS	is a Perfect Octave	A up to A	
S up 13 HS or 6 $\frac{1}{2}$ WS	is a Flat Ninth (+Octave)	A up to Bb	(A#)
S up 14 HS or 7 WS	is a Major Ninth	A up to B	
S up 15 HS or 7 $\frac{1}{2}$ WS	is a Minor Tenth (Sharped Ninth)	A up to C	
S up 16 HS or 8 WS	is a Major Tenth	A up to C#	
S up 17 HS or 8 $\frac{1}{2}$ WS	is a Eleventh	A up to D	
S up 18 HS or 9 WS	is a Sharped Eleventh	A up to D#	
S up 19 HS or 9 $\frac{1}{2}$ WS	is a Twelfth	A up to E	
S up 20 HS or 10 WS	is a Flat Thirteenth	A up to F	
S up 21 HS or 10 $\frac{1}{2}$ WS	is a Major Thirteenth	A up to F#	
S up 22 HS or 11 WS	is a Sharped Thirteenth	A up to G	
S up 23 HS or 11 $\frac{1}{2}$ WS	is a Major Fourteenth	A up to G#	
S up 24 HS or 12 WS	is a Double Perfect Octave	A up to A	

ABBREVIATION LEGEND

S = STARTING TONE/NOTE

= SHARP x = DOUBLE SHARPED

HS = HALF STEP (1/2)

b = FLAT bb = DOUBLE FLATTED

WS = WHOLE STEP (1)

P = PERFECT + = AUGMENTED o = DIMINISHED

AMOUNT OF 1/2 STEPS

INTERVAL NAMES LETTER NAME EXAMPLES
(SECONDARY ENHARMONIC EQUIVALENTS)

S to S = No movement is a	Unison interval	A to A
S down 1 HS	is a Minor Second	A down to Ab (G#)
S down 2 HS or 1 WS	is a Major Second	A down to G
S down 3 HS or 1 1/2 WS	is a Minor Third (Sharped Second)	A down to Gb (F#)
S down 4 HS or 2 WS	is a Major Third (Diminished Fourth)	A down to F
S down 5 HS or 2 1/2 WS	is a Perfect Fourth	A down to E
S down 6 HS or 3 WS	is a Augmented Fourth (o Fifth)	A down to Eb (D#)
S down 7 HS or 3 1/2 WS	is a Perfect Fifth	A down to D
S down 8 HS or 4 WS	is a Augmented Fifth (Flatted Sixth)	A down to Db (C#)
S down 9 HS or 4 1/2 WS	is a Major Sixth	A down to C
S down 10 HS or 5 WS	is a Flat Seventh (Sharped Sixth)	A down to B
S down 11 HS or 5 1/2 WS	is a Major Seventh	A down to Bb (A#)
S down 12 HS or 6 WS	is a Perfect Octave	A down to A
S down 13 HS or 6 1/2 WS	is a Flat Ninth (+Octave)	A down to G# (Ab)
S down 14 HS or 7 WS	is a Major Ninth	A down to G
S down 15 HS or 7 1/2 WS	is a Minor Tenth (Sharped Ninth)	A down to F#(Gb)
S down 16 HS or 8 WS	is a Major Tenth	A down to F
S down 17 HS or 8 1/2 WS	is a Eleventh	A down to E
S down 18 HS or 9 WS	is a Sharped Eleventh	A down to Eb (D#)
S down 19 HS or 9 1/2 WS	is a Twelfth	A down to D
S down 20 HS or 10 WS	is a Flat Thirteenth	A down to C# (Db)
S down 21 HS or 10 1/2 WS	is a Major Thirteenth	A down to C
S down 22 HS or 11 WS	is a Sharped Thirteenth	A down to B
S down 23 HS or 11 1/2 WS	is a Major Fourteenth	A down to Bb
S down 24 HS or 12 WS	is a Double Perfect Octave	A down to A

KEY SIGNATURES

There is a key that corresponds to every one of the 12 tones of the Chromatic Scale which is the basis of Western Music as we know it today.

They derive their names from an alphabet letter name upon which a Major, Minor, or Modalscale is built with said note as its starting and ending point, in the next higher register if ascending or lower register if descending.

Creating within a certain key allows us to focus on a certain group and range of notes to enable us to: 1) Go from one key to another. 2) Bombard, infuse or stimulate one key with another. 3) Create non diatonic sounds and expressions within a musical passage.

Here are the 15 Major Key Signatures

When there are No Sharps and No Flats present, the Key is C. The accidentals the other keys contain enable them to match up with the major scale formula. There is no mixing of sharps and flats to create a key. The *Natural Minor Key Signatures* are derived from or generated by these Major Keys.

Note: B# & C are the same tone Cb & B are the same tone

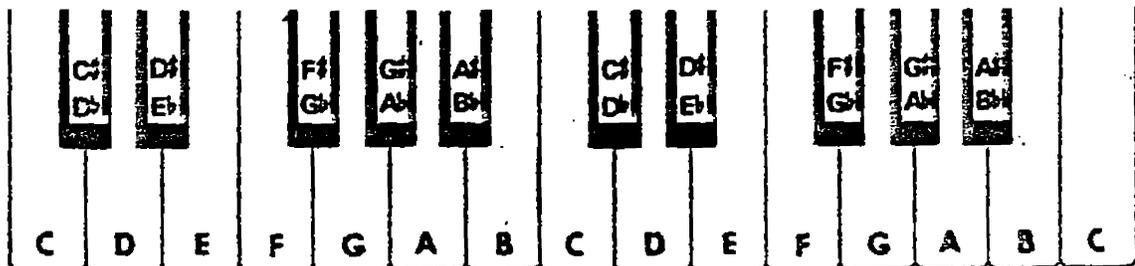
E# & F are the same tone Fb & E are the same tone

Refer to page 18 for all of the enharmonic equivalent names

Number of SHARPS In Key Name	Key Name	Number of FLATS in Key	Key
1 - F#	G	1 - Bb	F
2 - F# & C#	D	2 - Bb & Eb	Bb
3 - F# C# & G#	A	3 - Bb Eb & Ab	Eb
4 - F# C# G# & D#	E	4 - Bb Eb Ab & Db	Ab
5 - F# C# G# D# & A#	B	5 - Bb Eb Ab Db & Gb	Db
6 - F# C# G# D# A# & E#	F#	6 - Bb Eb Ab Db Gb & Cb	Gb
7 - F# C# G# D# A# E# & B#	C#	7 - Bb Eb Ab Db Gb Cb & Fb	Cb

When there are No Sharps or Flats present the Key is C

Keyboard instruments are among the most accessible, the illustration below of two (2) consecutive octaves/registers from "C" to "C" is offered for your inspection and comparison.



CHAPTER VI

RECOGNITION OF THE SOUND OF MUSIC

SAY IT, SING IT, AND PLAY IT!

To train the ear to the sound of the major scale, modal scales, intrascale intervals and harmonic patterns is the beginning of your ability to hear, recognize and apply this knowledge.

From this point on you will verbalize everything you read, sing and play. You will be employing "The Logic of Multi-ality": The wisdom to have more than one way of recognizing, memorizing and reproducing any reality.

Here is the construction formula for the major scale in two octaves using scale degrees, whole step-half steps, and alphabet note names for the keys of "C", "E", and "Bb".

The Ascending - Major Scale Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°	9°	10°	11°	12°	13°	14°	15°
S	1	1	½	1	1	1	½	1	1	½	1	1	1	½
C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
E	F#	G#	A	B	C#	D#	E	F#	G#	A	B	C#	D#	E
Bb	C	D	Eb	F	G	A	Bb	C	D	Eb	F	G	A	Bb

The Descending - Major Scale Construction Formula

15°	14°	13°	12°	11°	10°	9°	8°	7°	6°	5°	4°	3°	2°	1°
S	½	1	1	1	½	1	1	½	1	1	1	½	1	1
C	B	A	G	F	E	D	C	B	A	G	F	E	D	C
E	D#	C#	B	A	G#	F#	E	D#	C#	B	A	G#	F#	E
Bb	A	G	F	Eb	D	C	Bb	A	G	F	Eb	D	C	Bb

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

Now this is how you will study using the SAY IT, SING IT, AND PLAY IT learning systems "SCRIPT" to learn Construction Formulas, Interval Names, Scale Degrees and Letter Names,

Say out loud "The Major Scale ASCENDING in the key of 'C'".

	Starting on the 1 st	which is	C
Go up a whole step or a	Major second to the 2 nd	which is	D
up a whole step or a	Major second to the 3 rd	which is	E
up a half step or a	Minor second to the 4 th	which is	F
up a whole step or a	Major second to the 5 th	which is	G
up a whole step or a	Major second to the 6 th	which is	A
up a whole step or a	Major second to the 7 th	which is	B
up a half step or a	Minor second to the 8 th	which is	C
up a whole step or a	Major second to the 9 th	which is	D
up a whole step or a	Major second to the 10 th	which is	E
up a half step or a	Minor second to the 11 th	which is	F
up a whole step or a	Major second to the 12 th	which is	G
up a whole step or a	Major second to the 13 th	which is	A
up a whole step or a	Major second to the 14 th	which is	B
up a half step or a	Minor second to the 15 th	which is	C

Say out loud "The Major Scale ASCENDING in the key of 'E'".

	Starting on the 1 st	which is	E
Go up a whole step or a	Major second to the 2 nd	which is	F#
up a whole step or a	Major second to the 3 rd	which is	G#
up a half step or a	Minor second to the 4 th	which is	A
up a whole step or a	Major second to the 5 th	which is	B
up a whole step or a	Major second to the 6 th	which is	C#
up a whole step or a	Major second to the 7 th	which is	D#
up a half step or a	Minor second to the 8 th	which is	E
up a whole step or a	Major second to the 9 th	which is	F#
up a whole step or a	Major second to the 10 th	which is	G#
up a half step or a	Minor second to the 11 th	which is	A
up a whole step or a	Major second to the 12 th	which is	B
up a whole step or a	Major second to the 13 th	which is	C#
up a whole step or a	Major second to the 14 th	which is	D#
up a half step or a	Minor second to the 15 th	which is	E

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

Say out loud "The Major Scale ASCENDING in the key of 'Bb'".

	Starting on the 1 st	which is	Bb
Go up a whole step or a	Major second to the 2 nd	which is	C
up a whole step or a	Major second to the 3 rd	which is	D
up a half step or a	Minor second to the 4 th	which is	Eb
up a whole step or a	Major second to the 5 th	which is	F
up a whole step or a	Major second to the 6 th	which is	G
up a whole step or a	Major second to the 7 th	which is	A
up a half step or a	Minor second to the 8 th	which is	Bb
up a whole step or a	Major second to the 9 th	which is	C
up a whole step or a	Major second to the 10 th	which is	D
up a half step or a	Minor second to the 11 th	which is	Eb
up a whole step or a	Major second to the 12 th	which is	F
up a whole step or a	Major second to the 13 th	which is	G
up a whole step or a	Major second to the 14 th	which is	A
up a half step or a	Minor second to the 15 th	which is	Bb

Say out loud "The Major Scale DESCENDING in the key of 'C'".

	Starting on the 15 th	which is	C
Go down a half step or a	Minor second to the 14 th	which is	B
down a whole step or a	Major second to the 13 th	which is	A
down a whole step or a	Major second to the 12 th	which is	G
down a whole step or a	Major second to the 11 th	which is	F
down a half step or a	Minor second to the 10 th	which is	E
down a whole step or a	Major second to the 9 th	which is	D
down a whole step or a	Major second to the 8 th	which is	C
down a half step or a	Minor second to the 7 th	which is	B
down a whole step or a	Major second to the 6 th	which is	A
down a whole step or a	Major second to the 5 th	which is	G
down a whole step or a	Major second to the 4 th	which is	F
down a half step or a	Minor second to the 3 rd	which is	E
down a whole step or a	Major second to the 2 nd	which is	D
down a whole step or a	Major second to the 1 st	which is	C

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

Say out loud "The Major Scale DESCENDING in the key of 'E'".

Go down a half step or a	Starting on the 15th°	which is	E
down a whole step or a	Minor second to the 14th°	which is	D#
down a whole step or a	Major second to the 13th°	which is	C#
down a whole step or a	Major second to the 12th°	which is	B
down a whole step or a	Major second to the 11th°	which is	A
down a half step or a	Minor second to the 10th°	which is	G#
down a whole step or a	Major second to the 9th°	which is	F#
down a whole step or a	Major second to the 8th°	which is	E
down a half step or a	Minor second to the 7th°	which is	D#
down a whole step or a	Major second to the 6th°	which is	C#
down a whole step or a	Major second to the 5th°	which is	B
down a whole step or a	Major second to the 4th°	which is	A
down a half step or a	Minor second to the 3rd°	which is	G#
down a whole step or a	Major second to the 2nd°	which is	F#
down a whole step or a	Major second to the 1st°	which is	E

Say out loud "The Major Scale DESCENDING in the key of 'B^b'".

Go down a half step or a	Starting on the 15th°	which is	B ^b
down a whole step or a	Minor second to the 14th°	which is	A
down a whole step or a	Major second to the 13th°	which is	G
down a whole step or a	Major second to the 12th°	which is	F
down a whole step or a	Major second to the 11th°	which is	E ^b
down a half step or a	Minor second to the 10th°	which is	D
down a whole step or a	Major second to the 9th°	which is	C
down a whole step or a	Major second to the 8th°	which is	B ^b
down a half step or a	Minor second to the 7th°	which is	A
down a whole step or a	Major second to the 6th°	which is	G
down a whole step or a	Major second to the 5th°	which is	F
down a whole step or a	Major second to the 4th°	which is	E ^b
down a half step or a	Minor second to the 3rd°	which is	D
down a whole step or a	Major second to the 2nd°	which is	C
down a whole step or a	Major second to the 1st°	which is	B ^b

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

INTRASCALE INTERVALS OF THE MAJOR SCALE

It is not enough to know how to construct a scale. You must know how to move within the scale starting at any point in the scale. It is of paramount importance that you know the quality of the intervals within the scale. For example - is the interval of a second between the 4th° and 5th° of the Major scale, major or minor? How about the quality of third between Scale Degrees 4th° to 6th°, is the third major or minor? Chapter V defines these qualities from a fixed starting point. But now the starting point is constantly changing within the scale. Fortunately the criteria of measurement never changes - that is - for example an interval of a Major third is always 4 half steps or 2 whole steps away from wherever you start, regardless of whether it's descending or ascending. Using the scale construction formula as a guide and the interval chart in Chapter V for definitions circle all of the minor or irregular intervals in red so when complete you will have a source of study. In addition to writing them down again in the Workbook Section.

MAJOR SCALE CONSTRUCTION FORMULA

1°	2°	3°	4°	5°	6°	7°	8°	9°	10°	11°	12°	13°	14°	15°
S	1	1	½	1	1	1	½	1	1	½	1	1	1	½
15°	14°	13°	12°	11°	10°	9°	8°	7°	6°	5°	4°	3°	2°	1°
S	½	1	1	1	½	1	1	½	1	1	1	½	1	1

SECONDS

1° - 2°	2° - 3°	3° - 4°	4° - 5°	5° - 6°	6° - 7°	7° - 8°
8° - 9°	9° - 10°	10° - 11°	11° - 12°	12° - 13°	13° - 14°	14° - 15°

THIRDS

1° - 3°	2° - 4°	3° - 5°	4° - 6°	5° - 7°	6° - 8°	7° - 9°
8° - 10°	9° - 11°	10° - 12°	11° - 13°	12° - 14°	13° - 15°	

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

FOURTHS

1° - 4°	2° - 5°	3° - 6°	4° - 7°	5° - 8°	6° - 9°
7° - 10°	8° - 11°	9° - 12°	10° - 13°	11° - 14°	12° - 15°

FIFTHS

1° - 5°	2° - 6°	3° - 7°	4° - 8°	5° - 9°	6° - 10°
7° - 11°	8° - 12°	9° - 13°	10° - 14°	11° - 15°	

SIXTHS

1° - 6°	2° - 7°	3° - 8°	4° - 9°	5° - 10°
6° - 11°	7° - 12°	8° - 13°	9° - 14°	10° - 15°

SEVENTHS

1° - 7°	2° - 8°	3° - 9°	4° - 10°	5° - 11°
6° - 12°	7° - 13°	8° - 14°	9° - 15°	

OCTAVES

1° - 8°	2° - 9°	3° - 10°	4° - 11°	5° - 12°	6° - 13°	7° - 14°	8° - 15°
---------	---------	----------	----------	----------	----------	----------	----------

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

Harmonic Patterns Through The Major Scale

The vocalization and playing of diatonic patterns through a scale is the best way to train your ear, test and improve your knowledge of a particular scale or mode

- Always Have a Goal
- Always Memorize the Effect of What You Learn and Practice
- Continue writing out examples using scale degrees in the workbook section

LEGEND

S = Starting Note L = Low Note
↑ = Go Up H = High Note
↓ = Go Down

1) PATTERN OF "BROKEN THIRDS"

Ascending the Scale

(L - H) Go Up a Third Down a Second S ↑ 3rd ↓ 2nd
 Up a Third Down a Second or ↑ 3rd ↓ 2nd
 Up a Third Down a Second ↑ 3rd ↓ 2nd

(H - L) Go Down a Third Up a Fourth S ↓ 3rd ↑ 4th
 Down a Third Up a Fourth or ↓ 3rd ↑ 4th
 Down a Third Up a Fourth ↓ 3rd ↑ 4th

EXAMPLES USING SCALE DEGREES

(L - H) S = 1° ↑ 3° ↓ 2° ↑ 4° ↓ 3° ↑ 5° ↓ 4° ↑ 6° etc.

(H - L) S = 3° ↓ 1° ↑ 4° ↓ 2° ↑ 5° ↓ 3° ↑ 6° ↓ 4° etc.

PATTERN OF "BROKEN THIRDS"

Descending the Scale

(L - H) Go Up a Third Down a Fourth S ↑ 3rd ↓ 4th
 Up a Third Down a Fourth or ↑ 3rd ↓ 4th
 Up a Third Down a Fourth ↑ 3rd ↓ 4th

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

(H - L) Go Down a Third Up a Second
Down a Third Up a Second
Down a Third Up a Second

or

S ↓ 3rd ↑ 2nd
↓ 3rd ↑ 2nd
↓ 3rd ↑ 2nd

EXAMPLES USING SCALE DEGREES

(L - H) S = 13° ↑ 15° ↓ 12° ↑ 14° ↓ 11° ↑ 13° ↓ 12° ↑ 9° etc.

(H - L) S = 15° ↓ 13° ↑ 14° ↓ 12° ↑ 13° ↓ 11° ↑ 12° ↓ 10° etc.

2) START ON EVERY SUCCESSIVE DEGREE OF THE SCALE

Go Up a Second Up a Second Up a Third or S ↑ 2nd ↑ 2nd ↑ 3rd

EXAMPLE USING SCALE DEGREES

Ascending
S = 1° ↑ 2° ↑ 3° ↑ 5°
2° ↑ 3° ↑ 4° ↑ 6°
3° ↑ 4° ↑ 5° ↑ 7° etc.

Descending
S = 8° ↑ 9° ↑ 10° ↑ 12°
7° ↑ 8° ↑ 9° ↑ 11°
6° ↑ 7° ↑ 8° ↑ 10° etc.

Go Down a Second Down a Second Down a Third or S ↓ 2nd ↓ 2nd ↓ 3rd

EXAMPLE USING SCALE DEGREES

Descending
S = 8° ↓ 7° ↓ 6° ↓ 4°
7° ↓ 6° ↓ 5° ↓ 3°
6° ↓ 5° ↓ 4° ↓ 2° etc.

Ascending
S = 1° ↓ 7° ↓ 6° ↓ 4°
2° ↓ 1° ↓ 7° ↓ 5°
3° ↓ 2° ↓ 1° ↓ 6° etc.

These above patterns spanned an interval of a fifth.

Here are some variations

Backwards S ↑ 3rd ↑ 2nd ↑ 2nd
S ↓ 3rd ↓ 2nd ↓ 2nd

EXAMPLE USING SCALE DEGREES

S = 1° ↑ 3° ↑ 4° ↑ 5°
S = 8° ↓ 6° ↓ 5° ↓ 4°

Inside out S ↑ 2nd ↑ 3rd ↑ 2nd
S ↓ 2nd ↓ 3rd ↓ 2nd

EXAMPLE USING SCALE DEGREES

S = 1° ↑ 2° ↑ 4° ↑ 5°
S = 8° ↓ 7° ↓ 5° ↓ 4°

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

Play these variations through the scale in the same manner you played the original pattern

This pattern was created by the late great Jaco Pastorius. It involves playing (Arpeggiating) a seventh chord backwards (high note first) then forwards, then some descending seconds.

As is the case in all patterns, the object is to continue the pattern starting on successive scale degrees. Start on any high note of a particular key and Go Down a Third, Down a Third, Down a Third; Up a Third, Up a Third, Up a Third; Down a Second, Down a Second, Down a Second.

or S ↓ 3rd ↓ 3rd ↓ 3rd ↑ 3rd ↑ 3rd ↑ 3rd ↓ 2nd ↓ 2nd ↓ 2nd

EXAMPLE (USING SCALE DEGREES)

VI-7	12° 10° 8° 6° 8° 10° 12° 11° 10° 9°
V7	11° 9° 7° 5° 7° 9° 11° 10° 9° 8°
VΔ7	10° 8° 6° 4° 6° 8° 10° 9° 8° 7°
III-7	9° 7° 5° 3° 5° 7° 9° 8° 7° 6°
II-7	8° 6° 4° 2° 4° 6° 8° 7° 6° 5°
IΔ7	7° 5° 3° 1° 3° 5° 7° 6° 5° 4°
VII-7 ^{b5}	6° 4° 2° 7° 2° 4° 6° 5° 4° 3°
VI-7	5° 3° 1° 6° 1° 3° 5° 4° 3° 2°

NOTE: Although this is written out you should think of it as a pattern and do it (perform on the instrument and verbalize it with or without pitch from your head to develop that all important MEMORY)

Here are two variations of this pattern

BACKWARDS

Go Up three consecutive Seconds, Down three consecutive Thirds, Up three consecutive Thirds or S ↑ 2nd ↑ 2nd ↑ 2nd ↓ 3rd ↓ 3rd ↓ 3rd ↑ 3rd ↑ 3rd ↑ 3rd

EXAMPLE (USING SCALES DEGREES) 9° 10° 11° 12° 10° 8° 6° 8° 10° 12°

UPSIDE DOWN

Go Up three consecutive Seconds, Down three consecutive Thirds, Up three consecutive Seconds or S ↑ 3rd ↑ 3rd ↑ 3rd ↓ 3rd ↓ 3rd ↓ 3rd ↑ 2nd ↑ 2nd ↑ 2nd

EXAMPLE (USING SCALES DEGREES) 6° 8° 10° 12° 10° 8° 6° 7° 8° 9°

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

CHAPTER VII

THE DIATONIC HARMONIZATION OF THE MAJOR SCALE

Diatonic - Pertaining to the scale - only notes contained in the scale will be used to harmonize it.

$\Delta 7$ = Major seventh

-7 = Minor seventh

7 = Dominant seventh

$-7b5$ = Minor seventh Flat five
or

$-0-7$ = Half Diminished

CHORD NAME	SCALE DEGREE USED	FORMULA OF THIRDS	MODES USED
I $\Delta 7$	1° 3° 5° 7°	S Maj Min Maj	Ionian
C $\Delta 7$	C E G B		
E $\Delta 7$	E G# B D#		
Bb $\Delta 7$	Bb D F A		
II7	2° 4° 6° 8°	S Min Maj Min	Dorian
D7	D F A C		
F#7	F# A C# E		
C-7	C Eb G Bb		
III-7	3° 5° 7° 9	S Min Maj Min	Phrygian
E-7	E G B D		
G#7	G# B D# F#		
D-7	D F A C		

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

CHORD NAME	SCALE DEGREE USED	FORMULA OF THIRDS	MODES USED
IV Δ 7	4° 6° 8° 10°	S Maj Min Maj	Lydian
F Δ 7	F A C E		
A Δ 7	A C# E G#		
Eb Δ 7	Eb G Bb D		
V7	5° 7° 9° 11°	S Maj Min Min	Mixolydian
G7	G B D F		
B7	B D# F# A		
F7	F A C E b		
VI-7	6° 8° 10° 12°	S Min Maj Min	Aeolian
A-7	A C E G		
C#7	C# E G# B		
G-7	G Bb D F		
VII-7 b5	7° 9° 11° 13°	S Min Min Maj	Locrian
or VII -0-7			
B-7b5	B D F A		
D#-7b5	D# F# A C#		
A-7b5	A C Eb G		

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

THE DIATONIC HARMONIZATION OF THE NATURAL OR RELATIVE MINOR SCALE

1°	2°	3°	4°	5°	6°	7°	8°	9°	10°	11°	12°	13°	14°	15°
S	1	½	1	1	½	1	1	1	½	1	1	½	1	1

CHORD NAME	SCALE DEGREE USED	FORMULA OF THIRDS	MODES USED
I-7	1° 3° 5° 7°	S Min Maj Min	Aeolian
A-7 C#-7 G-7	A C E G C# E G# B G B ^b D F		
II-7^b5	2° 4° 6° 8°	S Min Min Maj	Locrian
B-7 ^b 5 D#-7 ^b 5 A-7 ^b 5	B D F A D# F# A C# A C E ^b G		
III^Δ7	3° 5° 7° 9°	S Maj Min Maj	Ionian
C ^Δ 7 E ^Δ 7 B ^{bΔ} 7	C E G B E G# B D# B ^b D F A		
IV-7	4° 6° 8° 10°	S Min Maj Min	Dorian
D-7 F#-7 C-7	D F A C F# A C# E C E ^b G B ^b		

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

CHORD NAME	SCALE DEGREE USED				FORMULA OF THIRDS	MODES USED
V-7	5°	7°	9°	11°	S Min Maj Min	Phrygian
E-7	E	G	B	D		
G#-7	G#	B	D#	F#		
D-7	D	F	A	C		
VIΔ7	6°	8°	10°	12°	S Maj Min Maj	Lydian
FΔ7	F	A	C	E		
AΔ7	A	C#	E	G#		
E^bΔ7	E^b	G	B^b	D		
VII7	7°	9°	11°	13°	S Maj Min Min	Mixolydian
G7	G	B	D	F		
B7	B	D#	F#	A		
F7	F	A	C	E^b		

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

MODAL SCALES

Modal scales can be thought of and achieved three different ways.

- 1) The Generation Method
- 2) By Construction Formula
- 3) By Alteration Formula

Here are the modal scales in one octave ascending and descending using all three methods

THE IONIAN MODE (Major)

Generation Method

1st° to the 8th° of the Major scale

Key of C Example C to C

Key of E Example E to E

Key of B^b Example B^b to B^b

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	1	1	½	1	1	1	½

8°	7°	6°	5°	4°	3°	2°	1°
S	½	1	1	1	½	1	1

Alteration Formula

Same as the Major scale

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

THE DORIAN MODE (Minor)

Generation Method

2nd° to the 9th° of the Major scale
 Key of C Example D to D
 Key of E Example F# to F#
 Key of B^b Example C to C

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	1	½	1	1	1	½	1

8°	7°	6°	5°	4°	3°	2°	1°
S	1	½	1	1	1	½	1

Alteration Formula

b3 b7 = Flat the 3rd and the 7th of the Note Names Major scale
 Example D Dorian = Flat 3rd & 7th of D Major scale
 F# Dorian = Flat 3rd & 7th of F# Major scale
 C Dorian = Flat 3rd & 7th of C Major scale

THE PHRYGIAN MODE (Minor)

Generation Method

3rd° to the 10th° of the Major scale
 Key of C Example E to E
 Key of E Example G# to G#
 Key of B^b Example D to D

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	½	1	1	1	½	1	1

8°	7°	6°	5°	4°	3°	2°	1°
S	1	1	½	1	1	1	½

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

(Phrygian Mode)

Alteration Formula

b2 b3 b6 b7 = Flat the 2nd° 3rd° 6th° and 7th° of the Note Names Major scale

Example E Phrygian = Flat 2nd, 3rd, 6th & 7th of E Major scale

G# Phrygian = Flat 2nd, 3rd, 6th & 7th of G# Major scale

D Phrygian = Flat 2nd, 3rd, 6th & 7th of D Major scale

THE LYDIAN MODE (Major)

Generation Method

4th° to the 11th° of the Major scale

Key of C Example F to F

Key of E Example A to A

Key of B^b Example E^b to E^b

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	1	1	1	½	1	1	½

8°	7°	6°	5°	4°	3°	2°	1°
S	½	1	1	½	1	1	1

Alteration Formula

#4 = Sharp the fourth degree of the Note Names Major scale

Example F Lydian = Sharp 4th of F Major scale

A Lydian = Sharp 4th of A Major scale

E^b Lydian = Sharp 4th of E^b Major scale

THE MIXOLYDIAN MODE (Major)

Generation Method

5th° to the 12th° of the Major scale

Key of C Example G to G

Key of E Example B to B

Key of B^b Example F to F

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

(Mixolydian Mode)

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	1	1	½	1	1	½	1

8°	7°	6°	5°	4°	3°	2°	1°
S	1	½	1	1	½	1	1

Alteration Formula

b7 = Flat the 7th of the Note Names Major scale

Example G Mixolydian = Flat the 7th° of G Major scale

B Mixolydian = Flat the 7th° of B Major scale

F Mixolydian = Flat the 7th° of F Major scale

THE AEOLIAN MODE (Relative Minor)

Generation Method

6th° to the 13th° of the Major scale

Key of C Example A to A

Key of E Example C# to C#

Key of B^b Example G to C

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	1	½	1	1	½	1	1

8°	7°	6°	5°	4°	3°	2°	1°
S	1	1	½	1	1	½	1

Alteration Formula

b3 b6 b7 = Flat the 3rd, 6th and the 7th of the Note Names Major scale

Example A Aeolian = Flat 3rd, 6th & 7th of A Major scale

C# Aeolian = Flat 3rd, 6th & 7th of C# Major scale

G Aeolian = Flat 3rd, 6th & 7th of G Major scale

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

THE LOCRIAN (Minor)

Generation Method

7th° to the 14th° of the Major scale

Key of C Example B to B

Key of E Example D# to D#

Key of B^b Example A to A

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	½	1	1	½	1	1	1

8°	7°	6°	5°	4°	3°	2°	1°
S	1	1	1	½	1	1	½

Alteration Formula

b2 b3 b5 b6 b7 = Flat the 2nd, 3rd, 5th, 6th and 7th of the Note Names Major scale

Example B Locrian = Flat 2nd, 3rd 5th, 6th & 7th of B Major scale

D# Locrian = Flat 2nd, 3rd 5th, 6th & 7th of D# Major scale

A Locrian = Flat 2nd, 3rd 5th, 6th & 7th of A Major scale

Here are some additional Minor scales. Although the relative Minor is the scale employed when playing in a Minor Key here are additional Minor scales

THE HARMONIC MINOR

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	1	½	1	1	1	1	½

8°	7°	6°	5°	4°	3°	2°	1°
S	½	1	1	1	1	½	1

Alteration Formula

Flat the 3rd° of the Note Names Major Scale

Used against Minor Chord with a Major Seventh (Ex. C-Δ7)

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

THE MELODIC MINOR

Construction Formula

1°	2°	3°	4°	5°	6°	7°	8°
S	1	½	1	1	1	1	½

8°	7°	6°	5°	4°	3°	2°	1°
S	1	1	½	1	1	½	1

Alteration Formula

Flat the 3° of the Note Names Major Scale when ascending.
Flat the 7° 6° and 3° of the Note Names Major Scale when descending

Always sing the note and intervals you are studying so that you will train your ear as to the sound they create, Listen for the effect of each note and intervals. Memorization is 90% of your learning skills.

To train your ear it is essential that you always sing the note that you're playing while you're playing it and, as you advance, before you play it.

CHAPTER VIII

THE GROOVE (*The Subliminal* and "In Your Face" Power of Music) AND ITS TEN COMPONENTS

GROOVE - Exemplified by a feeling established by the repetition of a phrase or pattern over an extended period of time, usually 4 or more bars with subtle variations that supports and or inspires a melody, song or sub-melody, i.e. the quintessence of accompaniment and expression.

Of all the aspects and things there are to master in music, the groove is by far the most difficult and most illusive. It encompasses the elements that will ultimately develop in you a profound sense of intuition, perception, awareness, understanding, taste and sensitivity as to the needs of the audience and fellow performers.

Knowledge of purpose and what's around you is essential. That is why this chapter (ten parts) is so comprehensive and interconnected. Everything is laid out for your visual inspection and fortification, including a 10-piece arrangement of an 8-bar song so you can see the significance, function and inter-relationships of all the instruments and vocals and how they come together to create "The Groove."

You know you've got the groove when everything around you, including your part, falls into place effortlessly.

1) The Type, Style and Instrumentation of the music.

2) Time Signature/Meter - The Basic Beat.

3) Tempo - The consistent speed of beat occurrence.

4) Division of the Beat - The basic feeling of the groove.

5) Rhythmic Drive - Produced by sound or silence within the context of the basic beat and its divisions to create the desired effect, fill out or "move" a line/part at various times.

6) Phrasing - The Uniqueness - The Presentation or Placement of the Rhythm.

7) Chord Usage - The laying down of an appropriate harmonic foundation with all the instruments and their significance and function musical thinking to improvise and sustain the groove.

8) Harmonic Propulsion / Chord Progressions -

The harmonic placement of notes within a beat, bar or bars to add a greater sense of motion to a rhythm, phrase or line and different chords within a bar or bars to create a chord progression. Additional scales, non-diatonic scales. Standard chord progressions such as the 12 and 8 bar blues, "Rhythm Changes," etc.

9) Dynamics - The level of volume applied for the desired effect.

10) Listening and Learning - encompasses the elements that will ultimately develop in you a profound sense of intuition, perception, awareness, understanding, taste and sensitivity.

1) THE TYPE OF MUSIC - STYLE and INSTRUMENTATION **Most music is created for a Purpose or Effect within a Style**

THE TYPE OF MUSIC :

- a) **Music to be danced to,**
- b) **Music to be listened to,**
- c) **Music to accentuate, emphasize, understate and/or accompany the spoken word and visual presentations.**
- d) **Music to provide a theme for a character, presentation or show.**
- e) **Music to segue-interlude.**
- f) **Music to work & play to.**

Different cultures produce different ways of doing this out of which comes **Style or Character** and it is often dependant upon the instruments used.

THE STYLES & INSTRUMENTATION

- 1) Classical** - European - Voice - Orchestral instruments- (string instruments - woodwinds, brass and percussion).
- 2) Folk** - Indigenous instruments of a particular culture and voice.
- 3) Blues** - A form of music derived from early Black American songs and spirituals performed with a rhythm section, harmonica and vocals.
- 4) Gospel** (Inspirational music in modern times.) - Religious music. Based upon simple folk melodies blended with rhythmic and melodic elements of religious songs originating from early Southern Blacks (spirituals) and Blues performed with an organ, rhythm section, horns and vocals.
- 5) Rhythm 'n Blues** (Black Americans) - A combination of the Blues, Gospel and Urban Black rhythms. Performed with a full rhythm section, horns and vocals.
- 6) Rock n' Roll** aka Rock (Black Americans) - Based upon the Blues with a different division of the beat. Performed with full rhythm section, horns and vocals.
- 7) Afro-Caribbean-Latin-Tribal (A-C-L-T)** -The traditional and modern dance music of these cultures performed with indigenous percussion instruments, guitars, bass, piano, horns and vocals.

8) Show Music (American) - Generally, music and dance tells a story in an upbeat fashion and delivers a message, ballad style. Usually performed with rhythm section, vocals and instruments to suit the style and period of the music employed. They sometimes use all styles; after all, it is a "show."

9) Country and Western (Country) - Music derived from the folk style of the Southern United States and the cowboy. Traditionally employs a simple rhythm section, violins, and vocals.

10) Jazz (American Black) - Music with a strong dynamic rhythmic and harmonic structure within the melody (syncopation) itself and often includes ensemble and solo improvisation. Thus the term "to jazz up" - to make more interesting exemplifies this. Performed with a rhythm section and a wide variety of ensembles, solo instruments, big bands, orchestras and vocals.

11) Hip Hop (modern Urban Black folk music) - employs simple instruments - (dual record players, a sampler) disc jockeys to operate them and vocals that tell a story in a very rhythmic fashion akin to BeBop Jazz in its phrasing. Also performed with an rhythm 'n blues type band.

12) Pop Rock - (The opposite of Heavy Metal Rock). Easy listening Rock that appeals to a certain audience - as does all music. This is such a large audience and the record companies have created this category of music.

13) Pop (American) - "The Popular Music of the Day" - A combination and distillation of all styles and eras of music sometimes diluted to make it totally acceptable and accessible to all people using the latest in audio technology. Ergo Michael Jackson "King of Pop."

Experiment and see how the Rhythms and Harmonies of these styles fit and influence your ideas to achieve the desired effect in the Workbook Section.

7/8 Meter - (7) beats per bar with a time value of a(8) or half a beat which results in an off balance feel that can be shifted in different directions for emphasis of a particular part of the bar or set of beats and can be counted in many more ways. This meter is rarely used because of the obvious complexity and somewhat unnatural feel that takes some getting used to.

Counted:

	1-2, 1-2, 1-2-3,	1-2, 1-2, 1-2-3,	1-2, 1-2, 1-2-3	1-2, 1-2, 1-2-3.
OR	1-2, 1-2, 1-2-3,	1-2, 1-2, 1-2-3,	1-2, 1-2, 1-2-3,	1-2, 1-2, 1-2-3,
OR	1-2, 1-2-3, 1-2,	1-2, 1-2-3, 1-2,	1-2, 1-2-3, 1-2,	1-2, 1-2-3, 1-2,
OR	1-2, 1-2-3, 1-2,	1-2, 1-2-3, 1-2,	1-2, 1-2-3, 1-2,	1-2, 1-2-3, 1-2,
OR	1-2-3, 1-2, 1-2,	1-2-3, 1-2, 1-2,	1-2-3, 1-2, 1-2,	1-2-3, 1-2, 1-2,
OR	1-2-3, 1-2, 1-2,	1-2-3, 1-2, 1-2,	1-2-3, 1-2, 1-2,	1-2-3, 1-2, 1-2,

Used primarily in Classical, Afro, and Jazz music..

9/8 Meter - (9) beats per bar with the time value of a (8) or half a beat which exciting yet relaxed and uneven feel usually in an up tempo

Counted:

	1-2-3, 1-2-3, 1-2-3,	1-2-3, 1-2-3, 1-2-3,	1-2-3, 1-2-3, 1-2-3,	1-2-3, 1-2-3, 1-2-3,
OR	1-2, 1-2, 1-2, 1-2-3,	1-2, 1-2, 1-2, 1-2-3,	1-2, 1-2, 1-2, 1-2-3,	1-2, 1-2, 1-2, 1-2-3,
OR	1-2, 1-2, 1-2, 1-2-3,	1-2, 1-2, 1-2, 1-2-3,	1-2, 1-2, 1-2, 1-2-3,	1-2, 1-2, 1-2, 1-2-3,
OR	1-2-3, 1-2, 1-2, 1-2,	1-2-3, 1-2, 1-2, 1-2,	1-2-3, 1-2, 1-2, 1-2,	1-2-3, 1-2, 1-2, 1-2,
OR	1-2-3, 1-2, 1-2, 1-2,	1-2-3, 1-2, 1-2, 1-2,	1-2-3, 1-2, 1-2, 1-2,	1-2-3, 1-2, 1-2, 1-2,
OR	1-2, 1-2, 1-2-3, 1-2,	1-2, 1-2, 1-2-3, 1-2,	1-2, 1-2, 1-2-3, 1-2,	1-2, 1-2, 1-2-3, 1-2,
OR	1-2, 1-2, 1-2-3, 1-2,	1-2, 1-2, 1-2-3, 1-2,	1-2, 1-2, 1-2-3, 1-2,	1-2, 1-2, 1-2-3, 1-2,

Primarily used in Classical, Afro and Jazz.

12/8 Meter - (12) beats per bar with the time value of a(8) or half beat which results in a very full, soulful, and relaxed feeling. Always in a slow tempo, which supports articulate, passionate, syncopated expression.

Counted:

1-2-3, 2-2-3, 3-2-3, 4-2-3,	1-2-3, 2-2-3, 3-2-3, 4-2-3,
1-2-3, 2-2-3, 3-2-3, 4-2-3,	1-2-3, 2-2-3, 3-2-3, 4-2-3,
1-2-3, 2-2-3, 3-2-3, 4-2-3,	1-2-3, 2-2-3, 3-2-3, 4-2-3,
1-2-3, 2-2-3, 3-2-3, 4-2-3,	1-2-3, 2-2-3, 3-2-3, 4-2-3,

Used primarily in Gospel, Rhythm 'N Blues and Modern Blues.

3) THE TEMPO & THE FEELING

TEMPO

The consistent speed of beat occurrence arrived at by the ability to produce a phrase that feels good, comfortable or natural at that rate of speed.

Tempo usually coincides with the purpose or type of music performed.

Tempos can be sped up or slowed down for dramatic effect, emphasis and to signal the end or the beginning of a selection.

SLOW TEMPO - dance, listening, mood music, ballads, love songs.

MEDIUM TEMPO - dance, listening, anthems, hymns, marches, audio and visual presentations.

FAST TEMPO - work, play, dance, listening, to "jazz up", audio and video presentations.

ABOVE AND BEYOND THE TEMPO AND THE TIME SIGNATURE

THE FEELING

THE INTERPRETATION OF THE BASIC BEAT

Once established, all kinds of good things can happen! Many combinations of rhythmic and tempo applications add to this magic.

Full Time: Every beat is either felt or defined in its normal position.

Counted:

1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4,

Half time: That "Two Feeling": Omit beats 2 and 4 of the basic beat.

Counted:

1- 3 - , 1 - 3 - , 1- 3 - , 1 - 3 - ,

3/4 is

Counted

1 - 3, 1 - 3, 1 - 3, 1 - 3,

Double Time: The basic beats occur twice as many times, or twice as fast, in the same amount of time as full time. so that 1-2-3-4, 1-2-3-4, is

Counted:

1 2 3 4 1 2 3 4, 1 2 3 4 1 2 3 4, or 1 an – 2 an – 3 an – 4 an, 1 an – 2 an – 3 an – 4 an.

Space time: No indication or definitive note placement to indicate a particular tempo, achieved through calculated "seemingly" arbitrary note placement to create that "out of time" feeling.

4) THE DIVISION OF THE BEAT - The Basic Feeling of the Groove

Division of the beat allows for diversity of feeling and creates sub-beats that produce more intensity in a small space. Every division might be employed at some point in every style. The following specific divisions of the basic beat of a time signature/meter throughout the piece create style.

2/4

Basic Beat: 1-2, 1-2, 1-2, 1-2, 1-2, 1-2, 1-2, 1-2,

Divided into 2 equal parts (Half Beats):

Counted:

1 an 2 an, 1 an 2 an, 1 an 2 an, 1 an 2 an,

1 an 2 an, 1 an 2 an, 1 an 2 an, 1 an 2 an,

Used in Classical, A-C-L-T (Meringue), Folk (Irish Jig)

Divided into 3 equal parts (Triplets):

Counted:

123, 223, 123, 223, 123, 223, 123, 223,

123, 223, 123, 223, 123, 223, 123, 223,

Used in Folk (Irish Jig)

Divided into equal 4 parts: (Quarter Beats)

Counted:

1 - e-an-da, 2 - e-an-da, 1 - e-an-da, 2 - e-an-da, 1 - e-an-da, 2 - e-an-da, 1 - e-an-da, 2 - e-an-da,

1 - e-an-da, 2 - e-an-da, 1 - e-an-da, 2 - e-an-da, 1 - e-an-da, 2 - e-an-da, 1 - e-an-da, 2 - e-an-da.

Used in Marches, Classical, and Meringue.

3/4

Basic Beat: 1-2-3, 1-2-3, 1-2-3, 1-2-3,
1-2-3, 1-2-3, 1-2-3, 1-2-3.

Divided into 2 equal parts (Half Beats):

Counted:

1 an, 2 an, 3 an, 1 an, 2 an, 3 an, 1 an, 2 an, 3an, 1 an, 2 an, 3 an,

1 an, 2 an, 3 an, 1 an, 2 an, 3 an, 1 an, 2 an, 3an, 1 an, 2 an, 3 an.

Used in Folk, Gospel, Country & Western, Jazz.

Divided into 3 equal parts (Triplets)

Counted:

123, 223, 323, 123, 223, 323, 123, 223, 323, 123, 223, 323

123, 223, 323, 123, 223, 323, 123, 223, 323, 123, 223, 323

Used in Rhythm n' Blues & Jazz

Divided into equal 4 parts: (Quarter Beats)

Counted:

1 - e-an-da, 2 - e-an-da, 3 - e-an-da, 1 - e-an-da, 2 - e-an-da, 3 - e-an-da,

1 - e-an-da, 2 - e-an-da, 3 - e-an-da, 1 - e-an-da, 2 - e-an-da, 3 - e-an-da,

1 - e-an-da, 2 - e-an-da, 3 - e-an-da, 1 - e-an-da, 2 - e-an-da, 3 - e-an-da,

Used in Classical and Jazz.

4/4

Basic Beat: 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4,
1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4.

Divided into 2 equal parts (Half Beats):

Counted:

1 an, 2 an, 3an, 4an, 1 an, 2 an, 3 an, 4 an, 1 an, 2 an, 3an, 4an, 1 an, 2 an, 3 an, 4 an,
1 an, 2 an, 3an, 4an, 1 an, 2 an, 3 an, 4 an, 1 an, 2 an, 3an, 4an, 1 an, 2 an, 3 an, 4 an.

Produces syncopation in all meters

Divided into 3 equal parts (Triplets):

Counted

123, 223, 323, 423, 123, 223, 323, 423, 123, 223, 323, 423, 123, 223, 323, 423,
123, 223, 323, 423, 123, 223, 323, 423, 123, 223, 323, 423, 123, 223, 323, 423.

Divided into 6 equal parts (Sextuplets):

Counted:

123456, 223456, 323456, 423456, 123456, 223456, 323456, 423456,
123456, 223456, 323456, 423456, 123456, 223456, 323456, 423456,
123456, 223456, 323456, 423456, 123456, 223456, 323456, 423456,
123456, 223456, 323456, 423456, 123456, 223456, 323456, 423456.

Used in Blues, Jazz and Gospel.

Divided into 4 equal parts(Quarter Beats) :

Counted:

1 - e-an-da, 2 - e-an-da, 3 e-an-da, 4 - e-an-da, 1 - e-an-da, 2 - e-an-da, 3 - e-an-da, 4 - e-an-da,
1 - e-an-da, 2 - e-an-da, 3 e-an-da, 4 - e-an-da, 1 - e-an-da, 2 - e-an-da, 3 - e-an-da, 4 - e-an-da,
1 - e-an-da, 2 - e-an-da, 3 e-an-da, 4 - e-an-da, 1 - e-an-da, 2 - e-an-da, 3 - e-an-da, 4 - e-an-da,
1 - e-an-da, 2 - e-an-da, 3 e-an-da, 4 - e-an-da, 1 - e-an-da, 2 - e-an-da, 3 - e-an-da, 4 - e-an-da,

Used in Classical, Rhythm 'N Blues, Gospel A-C-L-T, Jazz, Hip Hop, Pop Rock.

Produces a more sophisticated syncopation in all meters

5/4

Basic Beat: 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5,
1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5, 1-2-3-4-5,

Divided into 2 equal parts (Half Beats):

Counted

1 an, 2 an, 3 an, 4 an, 5 an, 1 an, 2 an, 3 an, 4 an, 5 an,
1 an, 2 an, 3 an, 4 an, 5 an, 1 an, 2 an, 3 an, 4 an, 5 an,
1 an, 2 an, 3 an, 4 an, 5 an, 1 an, 2 an, 3 an, 4 an, 5 an,
1 an, 2 an, 3 an, 4 an, 5 an, 1 an, 2 an, 3 an, 4 an, 5 an.

Used in Classical, Show and Jazz.

Divided into 2 and 3 equal parts (Half Beats) & (Triplets)::

Counted

1 an, 2 an, 3 an, 423, 523, 1 an, 2 an, 3 an, 423, 523,
1 an, 2 an, 3 an, 423, 523, 1 an, 2 an, 3 an, 423, 523,
1 an, 2 an, 3 an, 423, 523, 1 an, 2 an, 3 an, 423, 523,
1 an, 2 an, 3 an, 423, 523, 1 an, 2 an, 3 an, 423, 523.

OR

123, 223, 323, 4 an, 5 an, 123, 223, 323, 4 an, 5 an,
123, 223, 323, 4 an, 5 an, 123, 223, 323, 4 an, 5 an,
123, 223, 323, 4 an, 5 an, 123, 223, 323, 4 an, 5 an,
123, 223, 323, 4 an, 5 an, 123, 223, 323, 4 an, 5 an,

Used in Classical and Jazz

Divided into 4 equal parts (Quarter Beats)

3 equal parts (Triplets) & 2 equal parts (Half Beats):

Counted

1 e-an-da, 2 e-an-da, 323, 4 an, 5 an, 1 e-an-da, 2 e-an-da, 323, 4 an, 5 an,
1 e-an-da, 2 e-an-da, 323, 4 an, 5 an, 1 e-an-da, 2 e-an-da, 323, 4 an, 5 an,
1 e-an-da, 2 e-an-da, 323, 4 an, 5 an, 1 e-an-da, 2 e-an-da, 323, 4 an, 5 an,
1 e-an-da, 2 e-an-da, 323, 4 an, 5 an, 1 e-an-da, 2 e-an-da, 323, 4 an, 5 an,

Used in Classical, Show and Jazz.

By changing the placement of the different divisions a myriad of different feels can be created in all of these expansive and expressive idioms.

6/8

Basic Beat: 1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6,
1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6.

Divided into 2 equal parts (Half Beats):

Counted:

1 an, 2 an, 3 an, 4 an, 5 an, 6 an, 1 an, 2 an, 3 an, 4 an, 5 an, 6 an,
1 an, 2 an, 3 an, 4 an, 5 an, 6 an, 1 an, 2 an, 3 an, 4 an, 5 an, 6 an,
1 an, 2 an, 3 an, 4 an, 5 an, 6 an, 1 an, 2 an, 3 an, 4 an, 5 an, 6 an,
1 an, 2 an, 3 an, 4 an, 5 an, 6 an, 1 an, 2 an, 3 an, 4 an, 5 an, 6 an.

Used in Classical, Folk, A-C-L-T, and Jazz

Divided into 3 equal parts (Triplets) 2 equal parts (Half Beats) 4 equal parts (Quarter Beats):

Counted:

123, 223, 323, 4 an, 5 an, 6 e-an-da, 123, 223, 323, 4 an, 5 an, 6 e-an-da,
123, 223, 323, 4 an, 5 an, 6 e-an-da, 123, 223, 323, 4 an, 5 an, 6 e-an-da,
123, 223, 323, 4 an, 5 an, 6 e-an-da, 123, 223, 323, 4 an, 5 an, 6 e-an-da,
123, 223, 323, 4 an, 5 an, 6 e-an-da, 123, 223, 323, 4 an, 5 an, 6 e-an-da.

Used more in A-C-L-T and Jazz.

The position of the different divisions can be changed or deleted to produce the desired effect.

7/8

Basic Beat: 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2-3,
1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2-3.

Or 1-2, 1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2-3, 1-2,
1-2, 1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2-3, 1-2.

Or 1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2,
1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2-3, 1-2, 1-2.

Divide in combinations into different positions of the bar to create a myriad of effects with an uneven feel.

Used in Classical, Afro, and Jazz.

9/8

Basic Beat: 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3,
1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3, 1-2-3.

Or 1-2-3, 1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2,
1-2-3, 1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2.

Or 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2, 1-2-3, 1-2,
1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2, 1-2, 1-2-3, 1-2.

Once again with a less complex basic beat and the three basic possible divisions of the beat many different effects are possible within this, a more even or predictable meter. Used in the Classical and Jazz idioms.

12/8

Basic Beat: 1-2-3, 2-2-3, 3-2-3, 4-2-3, 1-2-3, 2-2-3, 3-2-3, 4-2-3,
1-2-3, 2-2-3, 3-2-3, 4-2-3, 1-2-3, 2-2-3, 3-2-3, 4-2-3,
1-2-3, 2-2-3, 3-2-3, 4-2-3, 1-2-3, 2-2-3, 3-2-3, 4-2-3,
1-2-3, 2-2-3, 3-2-3, 4-2-3, 1-2-3, 2-2-3, 3-2-3, 4-2-3.

Divided into 2 equal parts (Half Beats):

Counted:

1 an, 2 an, 3 an, 2 an, 2 an, 3 an, 3 an, 2 an, 3 an, 4 an, 2 an, 3an,
1 an, 2 an, 3 an, 2 an, 2 an, 3 an, 3 an, 2 an, 3 an, 4 an, 2 an, 3an.

Divided into 3 equal parts (Triplets)::

Counted:

123, 223, 323, 223, 223, 323, 323, 223, 323, 423, 223, 323
123, 223, 323, 223, 223, 323, 323, 223, 323, 423, 223, 323

Divided into 4 equal parts: (Quarter Beats)

Counted:

1 - e-an-da 2 - e-an-da 3 - e-an-da 2 - e-an-da 2 -e-an-da 3 -e-an-da,
3 - e-an-da 2 - e-an-da 3 - e-an-da 4 -e-an-da 2 -e-an-da 3e-an-da.

All used in Gospel, Rhythm n' Blues, & Jazz

COMPOUND RHYTHMS

So far in this chapter we have divided the basic beat into many equal parts. To create compound rhythms we divide two or more beats into equal parts. Keeping to the theme of this being a "Basic Course" we will deal with the more common divisions:

- 3 Against 2**
- 3 Against 4**
- 2 Against 3**
- 4 Against 3**

They are employed because of the dramatic effect they represent by "going against" the established meter creating a greater or more pronounced sense of motion, in some cases and a lesser or understated feel in others.

The one employed most frequently is **3 Against 2** also known as the **Compound Triplet** (1 2 3 in the space of 2 Basic Beats). It is based upon the triplet.

The first thing you must do is establish the feel of the three part division of the basic beat (Triplet). Verbalize aloud:

123 223 123 223 123 223 over and over again while patting your foot on the downbeat of beat 1 and beat 2 (the basic beat).

Then begin to clap on the

- 1) first down beat
- 2) the third part of the first downbeat's triplet
- 3) the second part of the second beat's triplet.

Keep doing this until you memorize the feel of the Compound Triplet. Try mentally inserting a rest (silence) thus leaving out a beat of the Compound Triplet and see what that feels like.

NOTE: Be aware in all cases of the compound rhythms how many fragments or parts of the basic beats were between each entrance of a beat of the compound rhythm. They were always equal either two parts in the case of 3 Against 2 and 3 Against 4. Where as the inverse 2 Against 3 and 4 Against 3 had 3 parts between each entrance.

The use of a bracket ($\overset{-3-}{}$) is usually used to notate a triplet rhythm however for the sake of clarity we are not going to use it here.

1 2 3
1 2 3 2 2 3

It is often played for a measure or more so you might call it **6 Against 4**.

1 2 3 1 2 3 1 2 3 1 2 3
1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

Do the same thing to create the Full Bar Triplet or **3 Against 4**. Establish the Compound Triplet and the basic beat with your foot then enter clapping on the

- 1) Downbeat of the 1st Compound Triplet
- 2) part 3 of the 1st Compound Triplet
- 3) part 2 of the 2nd Compound Triplet

3 Against 4: This is the Full Bar Triplet and is based upon the Compound Triplet .

3 Against 1	1 2 3, 2 2 3, 3 2 3, 4 2 3,	Triplet
3 Against 2	1 2 3 2 2 3	Compound Triplet
3 Against 4	1 2 3	Full Bar Triplet
Basic Beat:	1 2 3 4	

Continue this verbal approach when counting **2 Against 3** :
This is based upon the two equal parts division of the beat (1 an 2an 3an)

Count:
1 an 2 an 3 an
while patting the basic beat with your foot. Now
(1) clap on the downbeat
(2) the "an" of beat 2.

Keep repeating this.

1 2
1 an 2 an 3 an

To achieve **4 Against 3** you must subdivide the basic beat into 4 parts
1 e an da 2 e an da 3 e an da 1 e an da 2 e an da 3 e an da
1 e an da 2 e an da 3 e an da 1 e an da 2 e an da 3 e an da

Now
1) clap on the downbeat
2) the "da" of the downbeat
3) the "an" of beat #2 and
4) the "e" of beat #3.

4 Against 3 - Based upon the four part division of the beat and can be extended to become

8 against 6:
1 2 3 4 5 6 7 8
1 e an da 2 e an da 3 e an da 4 e an da 5 e an da 6 e an da

4 against 6: this is often extended and used in 6 8 time.

1 2 3 4
1 an 2 an 3 an 4 an 5 an 6 an

5) RHYTHMIC DRIVE

RHYTHM - The sound or silence produced within the context of the division of the beat to create the desired effect. We will use the absence of a scale degree to denote silence or space and an arc  to denote the holding of a tone for a longer duration of time. This will all be expressed over a grid of the basic feel of a particular beat, bar, section or an entire piece.

LEGEND

 = repeat the previous () measures. The number above the sign tells you the number of previous measures.

 = repeat the previous measure.

○ = Scale Degree

(#) = Bar number of phrase

$\frac{2}{4}$ Classical, A-C-L-T, Folk

Version 1

$\frac{2}{4}$	$\begin{matrix} 1^\circ & & 1^\circ \\ 1 & & 2 \\ & (1) & \end{matrix}$	$\begin{matrix} & & 1^\circ \\ 1 & & 2 \\ & (2) & \end{matrix}$	$\begin{matrix} 1^\circ & & 1^\circ \\ 1 & & 2 \\ & (3) & \end{matrix}$	$\begin{matrix} & & 1^\circ \\ 1 & & 2 \\ & (4) & \end{matrix}$	$\frac{4}{\text{---}}$
---------------	---	---	---	---	------------------------

Version 2

$\frac{2}{4}$	$\begin{matrix} 1^\circ & 1^\circ & 1^\circ \\ 1 & \text{an} & 2 & \text{an} \\ & (1) & \end{matrix}$	$\begin{matrix} & & 1^\circ & 1^\circ \\ 1 & \text{an} & 2 & \text{an} \\ & (2) & \end{matrix}$	$\begin{matrix} 1^\circ & 1^\circ & 1^\circ \\ 1 & \text{an} & 2 & \text{an} \\ & (3) & \end{matrix}$	$\begin{matrix} 1^\circ & 1^\circ & 1^\circ & 1^\circ \\ 1 & \text{an} & 2 & \text{an} \\ & (4) & \end{matrix}$	$\frac{4}{\text{---}}$
---------------	---	---	---	---	------------------------

3
4 Classical, Folk, gospel, Jazz, Country & Western

Version 1

3 4	1° 1° 1°	1° 1°	1° 1°	1° 1°	4 ≠
	1 2 3	1 2 3	1 2 3	1 2 3	
	(1)	(2)	(3)	(4)	

Version 2

3 4	1° 1° 1° 1° 1° 1°	1° 1° 1° 1° 1°	1° 1° 1°	1° 1°	4 ≠
	1 an 2 an 3 an	1 an 2 an 3 an	1 an 2 an 3 an	1 an 2 an 3 an	
	(1)	(2)	(3)	(4)	

Version 3

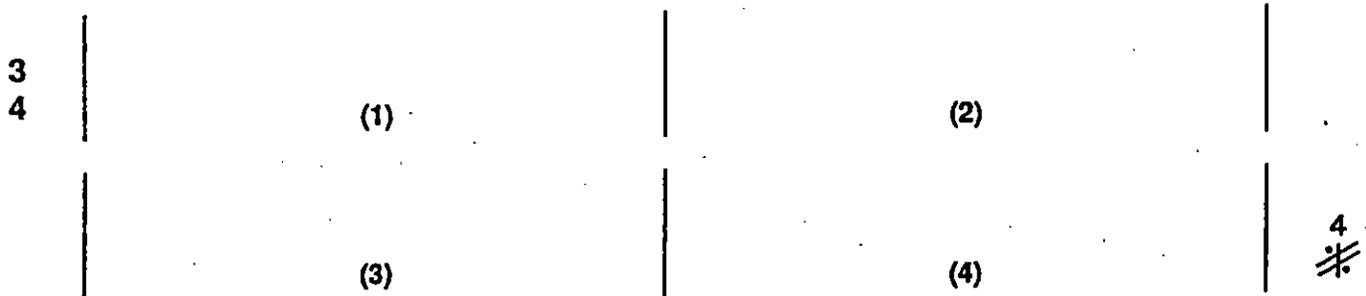
3 4	1° 1° 1° 1° 1° 1° 1° 1° 1°	1° 1°	1°	1° 1°	4 ≠
	1 2 3 2 2 3 3 2 3	1 2 3 2 2 3 3 2 3		3 2 3	
	(1)	(2)			
	1° 1° 1° 1°	1°	1°	1°	
	1 2 3 2 2 3 3 2 3	1 2 3 2 2 3 3 2 3		3 2 3	
	(3)	(4)			

Version 4

3 4	1° 1° 1° 1° 1° 1° 1° 1° 1°	1° 1°	1° 1°	1° 1° 1°	4 ≠
	1 e an da 2 e an da 3 e an da	1 e an da 2 e an da 3 e an da		3 e an da	
	(1)	(2)			
	1° 1° 1° 1° 1° 1° 1° 1°	1° 1°	1° 1°	1° 1°	
	1 e an da 2 e an da 3 e an da	1 e an da 2 e an da 3 e an da		3 e an da	
	(3)	(4)			

Version 5 (You create)

After feeling comfortable with each division mix the bars from the various divisions and basic beat - see what combinations you like the best for a particular type and style of music.

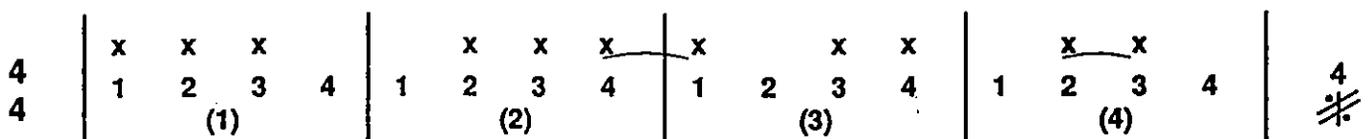


Note, the prolonged use of the (an) in the half beat or eighth note feel and the (e) and (da) in the quarter beat or sixteenth note feels - produces syncopation - a style of rhythm gleaned from early Jazz but can be employed in all styles and meters - this also occurs on the 2nd beat of the triplet.

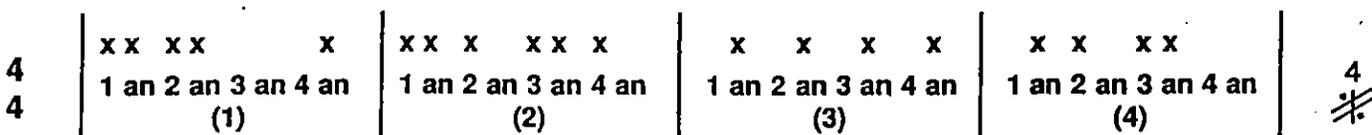
At this point we will use the mark (x) to denote where on the grid the sound will occur. This will give you your own choice of notes and harmonic patterns, or sounds, in the case of drums and percussion instruments.

$\frac{4}{4}$ or **C** - All styles of music

Version 1



Version 2



5
4 Classical, Show Music and Jazz

Version 1

5 4	x x x x 1 2 3 1 2 (1)	x x x x 1 2 3 1 2 (2)	x x 1 2 1 2 3 (3)	x x x 1 2 3 1 2 (4)	4 
----------------------	-----------------------------	-----------------------------	-------------------------	---------------------------	---

Version 2

5 4	x x x x x x x x 1 an 2 an 3 an 1 an 2 an (1)	x x x x x x 1 an 2 an 3 an 1 an 2 an (2)	x x x x x x 1 an 2 an 1 an 2 an 3 an (3)	x x x x x x 1 an 2 an 1 an 2 an 3 an (4)	4 
----------------------	--	--	--	--	---

Version 3

5 4	x x x x x x x x x x 1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 (1)	x x x x x x x x 1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 (2)	x x x x x x 1 2 3 2 2 3 1 2 3 2 2 3 3 2 3 (3)	x x x x x x 1 2 3 2 2 3 1 2 3 2 2 3 3 2 3 (4)	4 
----------------------	---	---	---	---	---

Version 4

5 4	xxx x xxx x xxx x x x 1 e an da 2 e an da 3 e an da 1 e an da 2 e an da (1)	x x x x x x xxx xxx 1 e an da 2 e an da 3 e an da 1 e an da 2 e an da (2)	4 ≠
	xx x xx x xxx xxx xxx 1 e an da 2 e an da 1 e an da 2 e an da 3 e an da (3)	x x x xx x xx x xx x 1 e an da 2 e an da 1 e an da 2 e an da 3 e an da (4)	

Version 5 (You create)

Mix the bars with different qualities of rhythm in the previous manner, in addition to making up your own rhythm

5 4	(1)	(2)	4 ≠
	(3)	(4)	

6
8 Classical, Folk, A-C-L-T and Jazz

Version 1

6 8	x x x 1 2 3 4 5 6 (1)	x x x 1 2 3 4 5 6 (2)	x x x 1 2 3 4 5 6 (3)	x x x x 1 2 3 4 5 6 (4)	4 ≠

Version 2

6 8	1 an 2 an 3 an 4 an 5 an 6 an (1)	1 an 2 an 3 an 4 an 5 an 6 an (2)	4 ≠
	1 an 2 an 3 an 4 an 5 an 6 an (3)	1 an 2 an 3 an 4 an 5 an 6 an (4)	

Version 3

6 8	1 2 3 2 2 3 3 2 3 4 2 3 5 2 3 6 2 3 (1)	1 2 3 2 2 3 3 2 3 4 2 3 5 2 3 6 2 3 (2)	4 ≠
	1 2 3 2 2 3 3 2 3 4 2 3 5 2 3 6 2 3 (3)	1 2 3 2 2 3 3 2 3 4 2 3 5 2 3 6 2 3 (4)	

Version 4

6 8	x x x x x x x x x x x x x x x x x x 1 e an da 2 e an da 3 e an da 4 e an da 5 e an da 6 e an da (1)	4 ≠
	x x x x x x x x x x x x x x x x x x 1 e an da 2 e an da 3 e an da 4 e an da 5 e an da 6 e an da (2)	
	x x x x x x x x x x x x x x x x x x 1 e an da 2 e an da 3 e an da 4 e an da 5 e an da 6 e an da (3)	
	x x x x x x x x x x x x x x x x x x 1 e an da 2 e an da 3 e an da 4 e an da 5 e an da 6 e an da (4)	

Version 5

Recite the Groove before you create rhythm to put on top of this

6 8	1 an 2 an 3 an 4 2 3 5 2 3 6 2 3 (1)	1 an 2 an 3 an 4 an 5 an 6 2 3 (2)	4 ≠
	1 e an da 2 e an da 3 e an da 4 e an da 5 2 3 6 2 3 (3)	1 an 2 an 3 2 3 4 an 5 an 6 an (4)	

7
8 Classical, Afro - Jazz

Version 1

7 8	x x x x 1 2 1 2 1 2 3 (1)	x x x x x 1 2 3 1 2 1 2 (2)	x x x x 1 2 1 2 3 1 2 (3)	x x x x 1 2 3 4 1 2 3 (4)	4 ≠

Version 2

7 8	x x x x x x x x 1 an 2 an 1 an 2 an 1 an 2 an 3 an (1)	x x x x x x x x 1 an 2 an 3 an 1 an 2 an 1 an 2 an (2)	4 ≠
	x x x x x x x 1 an 2 an 1 an 2 an 3 an 1 an 2 an (3)	x x x x x x x x 1 an 2 an 3 an 4 an 1 an 2 an 3 an (4)	

Version 3

7 8	x xx xx xxx xxx 1 2 3 2 2 3 1 2 3 2 2 3 1 2 3 2 2 3 3 2 3 (1)	xx xx x xx x 1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 1 2 3 2 2 3 (2)	4 ≠
	x x xx x x x 1 2 3 2 2 3 1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 (3)	x x xxx x x 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 (4)	

Version 4

7 8	xx xx x xx x x x x x x x 1 e an da 2 e an da 1 e an da 2 e an da 1 e an da 2 e an da 3 e an da (1)	4 ≠
	x x x x x x x x x x x x x x 1 e an da 2 e an da 3 e an da 1 e an da 2 e an da 1 e an da 2 e an da (2)	
	x x x x x x x x x x x x x x x 1 e an da 2 e an da 1 e an da 2 e an da 3 e an da 1 e an da 2 e an da (3)	
	xx xx xx xx x x x x x x 1 e an da 2 e an da 3 e an da 4 e an da 1 e an da 2 e an da 3 e an da (4)	

Version 5

Vocalize each bar eight times before going to the next bar

7
8

x x x x x x x x
1 e an da 2 e an da 1 e an da 2 e an da 1 2 3 2 2 3 3 2 3
(1)

x x x x x x x x x x
1 e an da 2 e an da 1 2 3 2 2 3 3 2 3 1 e an da 2 e an da
(2)

x x x x x x x x x x
1 2 3 2 2 3 3 2 3 1 e an da 2 e an da 1 e an da 2 e an da
(3)

x x x x x x x x x
1 e an da 2 e an da 3 e an da 1 2 3 2 2 3 1 2 3 2 2 3
(4)

4
≠

9
8 Classical and Jazz

Version 1

9
8

x x x x x x x x
1 2 3 1 2 3 1 2 3 1 2 3 1 2 1 2 1 2
(1) (2)

x x x x x x x x
1 2 1 2 1 2 3 1 2 1 2 1 2 1 2 3
(3) (4)

4
≠

Version 2

9 8	x x x xx x xx xx xx 1 an 2 an 3 an 1 an 2 an 3 an 1 an 2 an 3 an (1)	x x x x x x x x 1 an 2 an 3 an 1 an 2 an 1 an 2 an 1 an 2 an (2)	4 ≠
	x x x x xx xx xx x x 1 an 2 an 1 an 2 an 1 an 2 an 3 an 1 an 2 an (3)	x x x x x xx x x x 1 an 2 an 1 an 2 an 1 an 2 an 1 an 2 an 3 an (4)	

Version 3

9 8	x x x x x x x 1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3 (1)	4 ≠
	x x x x x x x x x 1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 1 2 3 2 2 3 1 2 3 2 2 3 (2)	
	x x x x x x x x x x x 1 2 3 2 2 3 1 2 3 2 2 3 1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 (3)	
	x x x x x x x x x x x x x x x x 1 2 3 2 2 3 1 2 3 2 2 3 1 2 3 2 2 3 1 2 3 2 2 3 3 2 3 (4)	

Version 4

9 8	xx x xx x xx x x x x x x x x x x x x 1 ean da 2 ean da 3 ean da 1 ean da 2 ean da 3 ean da 1 ean da 2 ean da 3 ean da (1)	4 ≠
	x x x x xx x x x x x x x x x xx x xxx x 1 ean da 2 ean da 3 ean da 1 ean da 2 ean da 1 ean da 2 ean da 1 ean da 2 ean da (2)	

x x x x xx xx x x x x x x x x
1 e an da 2 e an da 1 e an da 2 e an da 1 e an da 2 e an da 3 e an da 1 e an da 2 e an da
(3)

x x x x xx xx xx x x x x
1 e an da 2 e an da 3 e an da
(4)

4
≠

Version 5

Do these combination rhythms slowly to observe the flavor of the combinations

9
8

x x x x xx xx x x xx xx xx
1 e an da 2 e an da 1 e an da 2 e an da 1 e an da 2 e an da 1 2 3 2 2 3 3 2 3
(1)

x x xx x x x x x xx x x x x x x
1 e an da 2 e an da 1 e an da 2 e an da 1 2 3 2 2 3 3 2 3 1 e an da 2 e an da
(2)

x x x x xxx xxx xxx xx x xx x x x x x
1 e an da 2 e an da 1 2 3 2 2 3 3 2 3 1 e an da 2 e an da 1 e an da 2 e an da
(3)

x x x x x x x x xx x x x xx x
1 2 3 2 2 3 3 2 3 1 e an da 2 e an da 1 e an da 2 e an da 1 e an da 2 e an da
(4)

4
≠

12
8 Gospel, Rhythm 'N Blues, and Jazz

Version 1

12 8	<p>x x x x x x</p> <p>1 2 3 2 2 3 3 2 3 4 2 3</p> <p style="text-align: center;">(1)</p>	<p>x x x x x</p> <p>1 2 3 2 2 3 3 2 3 4 2 3</p> <p style="text-align: center;">(2)</p>	<p>4 ≠</p>
	<p>x x x x x x x x</p> <p>1 2 3 2 2 3 3 2 3 4 2 3</p> <p style="text-align: center;">(3)</p>	<p>x x x x x x x x</p> <p>1 2 3 2 2 3 3 2 3 4 2 3</p> <p style="text-align: center;">(4)</p>	

Version 2

12 8	<p>x x x x x x x x x x x x x x x x</p> <p>1 an 2 an 3 an 2 an 2 an 3 an 3 an 2 an 3 an 4 an 2 an 3 an</p> <p style="text-align: center;">(1)</p>	<p>4 ≠</p>
	<p>x x x x x x x x x</p> <p>1 an 2 an 3 an 2 an 2 an 3 an 3 an 2 an 3 an 4 an 2 an 3 an</p> <p style="text-align: center;">(2)</p>	
	<p>x x x x x x x x x x x x</p> <p>1 an 2 an 3 an 2 an 2 an 3 an 3 an 2 an 3 an 4 an 2 an 3 an</p> <p style="text-align: center;">(3)</p>	
	<p>x x x x x x x x x x x x</p> <p>1 an 2 an 3 an 2 an 2 an 3 an 3 an 2 an 3 an 4 an 2 an 3 an</p> <p style="text-align: center;">(4)</p>	

Version 5

12
8

x x x x x x 1 2 3 2 2 3 3 2 3 4 2 3 (1)	x x x x x x x x x x x x x x 1 an 2 an 3 an 2 an 2 an 3 an 3 an 2 an 3 an 4 an 2 an 3 an (2)
--	--

x x x x x x x x x x x x x x 1 2 3 2 2 3 3 2 3 2 2 3 2 2 3 3 2 3 3 2 3 2 2 3 3 2 3 4 2 3 2 2 3 3 2 3 (3)

x x x x x x x x x x x x x x x x x x x x x x x x 1 e an da 2 e an da 3 e an da 2 e an da 2 e an da 3 e an da 3 e an da 2 e an da 3 e an da 4 e an da 2 e an da 3 e an da (4)
--

4
≠

6) PHRASING The Uniqueness

THE PRESENTATION AND PLACEMENT OF THE RHYTHM

Phrasing is the art and skill of making something stand out or fit, in the midst of everything else that is going on. It catches the listener's ear. It is achieved by allowing for space before its entrance and during the performance of the statement (phrase). It is a must for song interpretation by a singer or instrumentalist. A good example of this is when we changed the beat groupings in the odd time signatures $\begin{matrix} 5 & 7 & 9 \\ 4 & 8 & 8 \end{matrix}$ and in the musical device known as "Call & Response." This

occurs when one performer makes a musical statement ("The Call") and another answers ("The Response"). Sometimes with the identical phrase or "something else". But it is the flavor and timing of when it occurs that makes it the "Correct Response".

Here is an example of phrasing using the same rhythm but having them occur (start) at two different points in time.

1° 1° 1° 1° 1°
1 an 2 an 3 an 4 an
(1)

1° 1° 1° 1° 1°
1 an 2 an 3 an 4 an
(2)

(1) Starts on the Down Beat

(2) Starts on the Up Beat of 2

Application of this phrasing technique should be applied to all styles and rhythms we have covered by using the Time Signature/Meter Grids located in Chapter XII (The Workbook Section). This is another one of the skills you would be able to master much like the skill of taking a harmonic pattern through the scale or a chord progression (yet to come).

Here is an application of the Grooves used by the various styles applied to the phrasing and rephrasing of the familiar melody "**Row, Row, Row Your Boat**". The harmonization of this melody or any other melody, part or line will intensify and harmonize the idea - see Chapter XII (The Workbook Section).

Instead of using a rhythm grid (1 e an da 2 e an da etc.) we will use only the lyrics with the scale degrees on top and the actual rhythm on the bottom of each syllable. A beat number circled: Ex. (2) means that beat 2 is silent and the following division is part of that beat.

NOTE: The numbers on top of the words represent the scale degrees of the melody.

Tempo $\text{♩} = 60$

6 8	1 Row,	1 row,	1 row	2 your	3 boat	3 gent - ly	2 down	3 the	4 stream	5	
	1 2 3	4 5 6	1 2 3	4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	
8 8 8	5 Mer-ri-ly,	5 mer-ri-ly,	3 Mer-ri-ly,	3 mer-ri-ly,	1 Mer-ri-ly,	1 mer-ri-ly,	5 Life	4 is	3 but	2 a	1 dream
	1 2 3	4 5 6	1 2 3	4 5 6	1 2 3	4 5 6	1 2 3	4 5 6	1 2 3	4 5 6	1 2 3 4 5 6

This standard or original version is an 8 bar melody in $\frac{6}{8}$ Time.

Now let's run this melody through the styles. Tempo $\text{♩} = 60$ or 1 beat per second.

1) **CLASSICAL** - Grandioso - using an eight note feeling. Tempo $\text{♩} = 60$

4 4	1 Row,	1 row,	1 row	2 your	3 boat	3 gent - ly	2 down	3 the	4 stream	5		
	1 an	2 an	3 an	4 an	1 an	2 an	3 an	4 an	1 an	2 an		
8 8 8	5 Mer - i - ly	5 mer - i - ly	3 Mer - i - ly	3 mer - i - ly	1 Mer - i - ly	1 mer - i - ly	5 Life	4 is	3 but	2 a	1 dream	
	1 an	2 an	3 an	4 an	1 an	2 an	3 an	4 an	1 an	2 an	3 an	
5 Life	4 is	3 but	2 a	1 dream	1 an	2 an	3 an	4 an	1 an	2 an	3 an	4 an
	1 an	2 an	3 an	4 an	1 an	2 an	3 an	4 an	1 an	2 an	3 an	4 an

2) **ROCK 'N ROLL** - Tempo $\downarrow = 120$ = The accompaniment is playing everything twice as long (long meter) - with an eight note feel.

4	1 Row,	1 row,	1 2 3 row your boat	gent - ly down the	5 stream—
4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4
	8 8 8 Mer - ri - ly,	5 5 5 Mer - ri - ly,	3 3 3 Mer - ri - ly,	1 1 1 Mer - ri - ly,	
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	
	5 Life	4 is	3 but	2 a	1 dream—
	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4	1 2 3 4

3) **RHYTHM 'N BLUES** - Tempo $\downarrow =$ Star Spangled Banner - Typical sixteenth note feel.

4	1 Row	1 row,	1 row	2 your	3 boat
4	1 2 3 4	1 2 3 4	1 an	2 e an	3 da 3 4
	3 gent -	2 ly	3 down	4 the	5 stream
	1 2 an	3 4 an	1 an	2 an	3 an 4 an
	8 8 8 Mer - ri - ly	5 5 5 mer - ri - ly	3 3 3 Mer - ri - ly	1 1 1 mer - ri - ly	
	1 e an da 2	3 e an da 4	1 e an da 2	3 e an da 4	
	5 Life	4 is	3 but	2 a	1 dream—
	1 2 e an da	3 4 e an da	1	2	3 4

4) **A-C-L-T, CALYPSO** - Tempo $\text{♩} = 120$

4	1	1	1	2	3	3	2	3	4	5												
4	Row,	row,	row	your	boat	gent - ly	down	the	stream—													
	1	e	an	da	2	an	3	an	4	1	an	2	3	e	an	da	4	1	2	3	4	
	8	8	8			5	5	5			3	3	3					1	1	1		
	Mer - ri - ly					mer - ri - ly					mer - ri - ly							mer - ri - ly				
	1	e	an	da	2	e	an	da	3	e	an	da	4	e	an	da						
	5	4		3		2				1												
	Life	is		but		a				dream—												
	1	e	an	da	2	e	an	da	3	4	1			2				3				4

5) **SHOW - The Original Treatment.** Tempo $\text{♩} = 60$

6	1	1		1	2	3	3	2	3	4	5										
8	Row,	row,		row	your	boat	gent - ly	down	the	stream—											
	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6			
	8	8	8	5	5	5	3	3	3	1	1	1	5	4	3	2	1				
	Mer-ri-ly,	mer-ri-ly,		Mer-ri-ly,	mer-ri-ly,		Life	is	but	a	dream—										
	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6			

6) **BLUES - Shuffle - triplet feel.** Tempo $\text{♩} = 120$

4	1	1		1	2	3		3		2	3		4								
4	Row,	row,		row	your	boat		gent - ly		ly	down		the								
	1	2	3	4	1	2	2	3	3	4	1	2	3								
	5			8	8	8	5	5	5	3	3	3	1	1	1						
	stream			Mer - ri - ly	mer - ri - ly		Mer - ri - ly	mer - ri - ly		Mer - ri - ly	mer - ri - ly		mer - ri - ly								
	1	2	3	4	1	2	3	2	2	3	3	2	3	4	2	3					
	5			4	3	2		1													
	Life	is	but	a	dream																
	1	2	2	3	3	4	2	3	1	2	3	4									

7) GOSPEL - Tempo ♩ = 60

12 8	1 1 1 2 3	3 2 3 4 5
	Row, row, row your boat	gent - ly down the stream—
	1 2 3 2 2 3 3 2 3 4 2 3	1 2 3 2 2 3 3 2 3 4 2 3
8 8 8 5 5 5 3 3 3 1 1 1	Mer-ri - ly mer-ri - ly mer-ri - ly mer-ri - ly	5 4 3 2 1
	1 2 3 2 2 3 3 2 3 4 2 3	Life is but a dream—
	1 2 3 2 2 3 3 2 3 4 2 3	1 2 3 2 2 3 3 2 3 4 2 3

8) JAZZ - Tempo ♩ = 120

4 4	1 1 1	2 3	3 2 3 4	5
	Row, row row	your boat	gent - ly down the	stream—
	1 2 3 4	1 2 3 4	1 2 2 3 3 4	1 2 3 4
8 8 8	Mer - ri - ly,	5 5 5 3 3 3 1 1 1		
	1 2 3 2 3 4	mer - ri - ly, mer - ri - ly, mer - ri - ly		
		1 2 3 2 2 3 3 2 3 4		
5 4 3 2	Life is but a	1 dream—		
	1 2 3 4	2 3	1 2 3 4	

9) COUNTRY - Tempo ♩ = 120

4 4	1 1 1	2 3	gent - ly down the	stream—
	Row, row, row	your boat	1 2 3 4	1 2 3 4
	1 2 3 4	1 2 an 3 4		
8 8 8 5 5 5	Mer-ri - ly, mer-ri - ly	3 3 3 1 1 1	5 4 3 2	1
	1 2 an 3 4 an	Mer-ri - ly, mer-ri - ly	Life is but a	dream—
		1 2 an 3 4 an	1 2 3 4	1 2 3 4

10) POP - Tempo ♩ = 120

4	1	1	1	2	3	3	2	3	4	5
4	Row,	row,	row	your	boat	gent - ly	down	the	stream —	
	1	2	3	4	1	2	3	4	1	2
									3	4
	8	8	8	5	5	5	3	3	3	1
	Mer -	ri -	ly	Mer -	ri -	ly	Mer -	ri -	ly	Mer -
	1	2	an	3	4	an	1	2	an	3
										4
	5	4	3	2	1					
	Life	is	but	a	dream —					
	1	2	an	3	4	an	1	2	3	4

7) CHORD USAGE

The Laying Down of An Appropriate Harmonic Foundation

Chords help to establish a groove and framework for the melody and improvisation to "sit on" much like a diamond on a ring. The proper setting will show off the stone's brilliance. If you have access to keyboard instrument or guitar you can play polyphonically. If not you can arpeggiate (play each note separately) the chord to get a sense of the sound as you might have done in Chapter VII.

Let's begin with the chord progression or "Non" progression of the one chord vamp. The chord never changes and it is used frequently for introductions and endings as well as the basis of an entire song ala James Brown and Hip Hop. The chord used is the I⁷ (Dominant Seventh). Let's put it in a key and give it a scale.

Mixolydian Scale

C⁷ (CEGB^b)

C D E F G A B^b C

E⁷ (EG[#]BD)

E F[#] G[#] A B C[#] D E

(B^bDFA^b)

B^b C D E^b F G A^b B^b

The following arrangement of "Before I Go" includes all the typical instruments used in modern music and their treatment of the one chord vamp. But first let's see each instrument and its function.

THE VOCAL OR LEAD INSTRUMENT

Carries the melody and the message. It's as the gem part of a "ring" and must be set properly to enjoy its brilliance and qualities.

BASS

As a member of the Rhythm Section sets the groove by creating a line and or sub-melody in the appropriate style and connects the changes and phrases with pickups, lead ins and fills - by using rhythm and harmony. The player functions as "First Generator of Ideas and Motion", "Policeman", "Thief", "Scout", "Spiritual Leader", "Groupie", "Arranger", "Mr. Dependable", "Mr. Troublemaker", "Cheerleader" and Mr. Magic.

DRUMS & PERCUSSION

As a member of the Rhythm Section they provide an "arsenal of weapons" to bombard and assault the senses and drive the music, accentuate and maintain the groove (feel) using pickups, lead ins, fills and punctuations. Drums and percussion are not responsible for keeping the time or tempo, they enhance the time, define the time. They are the pixies, the swingers, the certified lunatics, who are constantly listening to everyone so that they can do their thing. Because of their predilection for constant listening, I consider drummers and percussionists to usually be the best musicians. The dynamics, subtleties, nuances, phrasing, innuendos, complexities, explosiveness, soft shoeing etc. that they employ and the deployment of their "arsenal of weapons" give them a tremendous vocabulary of what to say and do in terms of defining and directing the music's flow. No matter what the style of music the role they play is so prominent, even when you don't hear them.

The drum set (La Batterie in French) consist of 1) Ride Cymbals - to spell out the time (feel) in tempo. 2) Crash Cymbals - to punctuate a statement or signal an end or beginning a phrase. 3) Hi-Hat Cymbals - played with a foot pedal to open and close them and stick ala ride cymbal. 4) Snare Drum - the smallest drum, used to accent a particular beat or beat consistently. 5) Tom Toms - the next largest - deeper in sound - used for fills or in combination with the other drums. 6) Floor Tom - next largest - deeper sound - used like the smaller tom tom. 7) Bass Drum, Largest - Played with a foot pedal - used to sustain the groove and compliment the bass, percussions instruments accent and punctuate everything in addition to providing a line to create a groove.

KEYBOARDS - PIANO, ORGAN, ACCORDION, SYNTHESIZERS

As members of the Rhythm Section they create a line or part to create a groove using rhythm or sustained sounds - pickups, lead-ins and fills. They supplement and or take the place of horn-brass-strings when necessary or desired.

Piano: The ability to lay down a carpet of sound (a pad) while accompanying, and the ability to roar like the ocean while soloing due to its polyphonic and poly-rhythmic capabilities and the use of its pedals to dampen and sustain sounds. They are literally an orchestra unto

themselves naturally and can lay down a groove and the melody simultaneously.

The Electric Piano: They all have different sound and touch characteristics based upon the manufacturer's design and it's because of these differences they are all played slightly differently and produce different effects.

Organ: The "Original" synthesizer - its push and pull sound control buttons known as stops and the multi keyboard layout can simulate other acoustic instruments in addition to its own natural sound.

Accordion: A truly portable organ. No wires, no speakers. A self contained wonder.

Synthesizers: Synthetic sound that is very close to the real thing in terms of mimicking natural instruments and their wide variety of other sounds that in itself can be a wonderful or "Another Worldly" experience in sound and subsequent effect.

GUITARS

In the Rhythm Section sustain and create a groove by playing chords, lines, counter melodies pickups, lead-ins, and fills. When there are two or more one usually plays "Lead" - which means that one could play the fills, solos, and lines exclusively. The other guitar or guitars play rhythm or stay in the groove, laying down a feeling. Starting with the rhythm and harmony, messin' with it, weaving a spell with it, chords, sounds, string bends, lines, clicks, chicks; "In Your Drawers", magical artistry.

THE LEAD OR SOLO GUITAR

"High Soaring", interplay, "Quick of Wit", "Dogmatic", Relentless Non-stop; Almost inhuman in its ability to execute and articulate with endurance. Double duty in that it will accompany itself at will. A polyphonic (more than two notes played simultaneously) barrage of sounds and emotions. The bending of strings to seductively warp the senses, Electric Guitar is all of that plus the sound factor. So many different possibilities and effects like the human vocal chords, the notes can resound like words that will undress even the most naked of souls.

The following instruments are thought of as "sweetenin'" Instruments as they add to and compliment what the rhythm section and vocals are doing, at selected times and places. It's rare that they will play every measure of a piece, hence the term "sweetenin'". Nevertheless they are still an essential part of the groove. It's their sound, texture and intensity of their numbers, (usually four or more in different combinations) that determine their usage.

STRINGS

"Seamless Statements" - "Swooning", "Exciting", "Swelling", "Heavenly Voices". "Responsive to your every whim", "Will hold a note forever".

BRASS - TRUMPETS, TROMBONES, FRENCH HORNS, TUBA

"Tapping", "Sustaining", "Accenting", "Piercing", "Articulation", "Excitement", "Power". They sometimes use mutes to change or muffle their sound - commonly used mutes are the Harmon - the Cup and the Plunger (wah wah).

SAXES - SINGLE REED (WOODWINDS) FLUTES CLARINETS

Sensual - Swooning - Swaying - Intertwining sounds - "Silk, Satin" - The most popular of solo instruments (the tenor sax). In a concert band playing orchestral music - the single reed woodwinds take the place of the string section.

NOTE: The nature of all instruments is that the smaller, the highest in pitch, the quicker to respond, the thinnest in sound quality (tone). The larger the instrument the more physical effort involved, the lower the pitch and fuller in tone. The medium size instruments, Tenor Sax, Guitar, Cello, French Horn, that play can handle all registers with a rich tone, quick response and good articulation. The size of one's vocal chord controls the register one's voice is in.

The following arrangement is for:

- 4 violins — will split when two notes appear
- 2 trumpets — will split when two notes appear
- 2 trombones — will split when two notes appear
- 2 saxes — in unison
- Keyboard I — is a piano and is taking harmonic liberties by playing the VII⁷ on the fourth beat
- Keyboard II — is an organ

You should start at the top of the arrangement with the Vocal and sing every part to see how they fit against the Vocal and each other. This is what the groove is all about.

NOTE The **||:** sign at the first measure means that is where the repeat begins. The **:||** at the last measure means you return to the first (**||:**) repeat sign or Bar (1). By the use of these signs you avoid copying and performance errors since it is obvious you are playing the same thing.

"Before I Go"

Vocal	: 3 1 2 3 2 2 3 3 2 3 4 2 3 1	: 1 2 3 2 2 3 3 2 3 4 2 3 1
	: BYE ————— BA ————— BY	: BYE BYE
Bass	: 1 3 5 6	: b7 5 6 5 3
	: 1 2 3 2 2 3 3 2 3 4 2 3	: 1 2 3 2 2 3 3 2 3 4 2 3
Cymbals	: * * * * *	: * * * * *
	: 1 2 3 2 2 3 3 2 3 4 2 3	: 1 2 3 2 2 3 3 2 3 4 2 3
Snare Drum	: * * *	: * * *
	: 1 2 3 2 2 3 3 2 3 4 2 3	: 1 2 3 2 2 3 3 2 3 4 2 3
Tom Toms	: * *	: * *
	: 1 2 3 2 2 3 3 2 3 4 2 3	: 1 2 3 2 2 3 3 2 3 4 2 3
Bass Drum	: * * * *	: * * * *
	: 1 2 3 2 2 3 3 2 3 4 2 3	: 1 2 3 2 2 3 3 2 3 4 2 3
Keyboard I	: 17 17 VII7	: 17 17 b117
	: 1 2 3 2 2 3 3 2 3 4 2 3	: 1 2 3 2 2 3 3 2 3 4 2 3
Keyboard II	: 17 17 17 17	: 17 17 17 17
	: 1 2 3 2 2 3 3 2 3 4 2 3	: 1 2 3 2 2 3 3 2 3 4 2 3
Guitar	: 17 17 17 17	: 17 17 17 17
	: 1 2 3 2 2 3 3 2 3 4 2 3	: 1 2 3 2 2 3 3 2 3 4 2 3
Strings	: 15	
	: 1 2 3 2 2 3 3 2 3 4 2 3	: 1 2 3 2 2 3 3 2 3 4 2 3
Trumpets 1 2	: b7 b7 b7 b7	: b7 b7 b14 b10
	: 1 2 3 2 2 3 3 2 3 4 2 3	: 1 2 3 2 2 3 3 2 3 4 2 3
Trombones 1 2	: 10 10 b10 10	: 10 10 10 10
	: 1 2 3 2 2 3 3 2 3 4 2 3	: 1 2 3 2 2 3 3 2 3 4 2 3
Saxes	: 5 b5 4 2 1 b7	: 1 2 b3
	: 1 2 3 2 2 3 3 2 3 4 2 3	: 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3	1 2 2 3	1 3 2 3	1 4 2 3	1 1 1	1 2 3	1 2 2 3	3 2 3	4 2 3	:
	ROCK AN ROLL ME ONE MORE TIME				BE-FORE I GO				
8	b7	6	b6	5	4	3	2		
1 2 3	2 2 3	3 2 3	4 2 3	1 2 3	2 2 3	3 2 3	4 2 3	:	
1 2 3	x 2 3	x 2 3	x 2 3	x 1 2 3	x 2 2 3	x 3 2 3	x 4 2 3	:	
1 2 3	x 2 2 3	x 3 2 3	x 4 2 3	1 2 3	2 2 3	3 2 3	4 2 3	:	
1 2 3	2 2 3	x 3 2 3	x 4 2 3	x 1 2 3	x 2 2 3	x 3 2 3	x 4 2 3	:	
x 1 2 3	x 2 2 3	x 3 2 3	x 4 2 3	x 1 2 3	x 2 2 3	x 3 2 3	x 4 2 3	:	
17 8	17	VII 17	17	17	17	b11 17			
1 2 3	2 2 3	3 2 3	4 2 3	1 2 3	2 2 3	3 2 3	4 2 3	:	
12 11 12 11	10 8	6		8	9 10				
17 17	17	17	17	17 17	17	17	17		
1 2 3	2 2 3	3 2 3	4 2 3	1 2 3	2 2 3	3 2 3	4 2 3	:	
9 10 15	9 10 15			9 10 15	9 10 15	9 10 15	9 10 15		
17 17	17	17	17	17 17	17	17	17		
1 2 3	2 2 3	3 2 3	4 2 3	1 2 3	2 2 3	3 2 3	4 2 3	:	
1 2 3	2 2 3	3 2 3	4 2 3	1 2 3	2 2 3	3 2 3	4 2 3	:	
						b14 b14	b14 b14		
						10 10	10 10		
1 2 3	2 2 3	3 2 3	4 2 3	1 2 3	2 2 3	3 2 3	4 2 3	:	
In Plunger Mute									
b7	8	b7		8	b7	8	8 8		
1 2 3	2 2 3	3 2 3	4 2 3	1 2 3	2 2 3	3 2 3	4 2 3	:	
	1 3 1 4	1 b5 1		5 4 b3	1 b7	1	b3 1		
1 2 3	2 2 3	3 2 3	4 2 3	1 2 3	2 2 3	3 2 3	4 2 3	:	

- Vocal
- Bass
- Cymbals
- Snare Drum
- Drums
- Tom Toms
- Bass Drum
- Keyboard I
- Keyboard II
- Guitar
- Strings
- Trumpets 1
2
- Trombones 1
2
- Saxes

To improvise and sustain the groove, using this I⁷ vamp and the ideas you've absorbed by having sung all the parts, you must think musically. The idea is to mess around with the notes that compliment, contrast and harmonize the sound of the I⁷ using scales and rhythm.

The I⁷ = C⁷ - C E G B^b

E⁷ - E G[#] B D

B^b - B^b F A^b

Chord is a nondiatonic chord in that the diatonic I would be

C E G B

E G[#] B D[#]

B^b D F A

Therefore you will be singing and playing some notes that are not in the major scale of the key that you are in, but they are common to another key. To utilize the expansiveness of the one chord vamp you can think of the I⁷ as being the V⁷ of another key since the Dominant 7th chord is the natural or diatonic V chord. For example C⁷ is the V⁷ chord in the key of F (F^Δ G⁻⁷ A- B^b Δ C⁷). C⁷ would employ the C Mixolydian Scale C D E F G A B^b C; generated by its relative Major Scale of "F" (F G A B^b C D E F). With this approach everything in the relative Major Key of "F" can be used against the C⁷ chord. Get the feel of doing this with relative chords and Modal Scales, memorizing the sound and effect. Example - arpeggiate the II⁻⁷ of "F" which is G⁻⁷ (G B^b D F) against the C⁷ (C E G B^b) followed by the "A" Phrygian (A B^b C D E F G A).

ONE CHORD VAMP

Key of C/C⁷ = V⁷ of Key of F - Use the C Mixolydian Modal Scale (C D E F G A B^b C) and the Modes and Chords of the Key of F

Key of E/E⁷ = V⁷ of Key of A - Use the E Mixolydian Modal Scale (E F[#] G[#] A B C[#] D E) and the Modes and Chords of the Key of A

Key of B^b/B^b7 = V⁷ of Key of E^b - Use the B^b Mixolydian Modal Scale (B^b C D E^b F G A^b B^b) and the Modes and Chords of the Key of E^b

Use the broken third pattern, the S 2nd 2nd 3rd pattern,

Simple Scale Pattern

1° 2° 3° 4° 2° 3° 4° 5° 3° 4° 5° 6°
S 2nd 2nd 2nd S 2nd 2nd 2nd S 2nd 2nd 2nd

And proceed to mix them up - For Example: Using any eighth note Rhythm (1 an 2 an 3 an 4 an)

Play one bar of broken thirds 1° 3° 2° 4° 3° 5° 4° 6°
1 an 2 an 3 an 4 an

Followed by a simple scale 5° 6° 7° 8° 6° 7° 8° 9°
1 an 2 an 3 an 4 an

Followed by S 2nd 2nd 3rd 10° 9° 8° 6° 9° 7° 6° 4°
1 an 2 an 3 an 4 an

And finish with an arpeggio and resolution of the Mixolydian Scale

3° 5° 7° 9° 8° 8° 8° 8°
1 an 2 an 3 an 4 an

The challenge of playing the One Chord Vamp is that you must maintain harmonic and melodic and rhythmic interest. So not only will you go through the chord but also over the chord creating contrast with the additional help of other rhythm patterns.

For example

1°	3°	2°	4°	3°	5°	4°	6°	5°	6°	7°	8°
1	2	3,	2	2	3,	3	2	3,	4	2	3
6°	7°	8°	9°	10°	9°	8°	6°	9°	8°	7°	4°
1	2	3,	2	2	3,	3	2	3,	4	2	3
3°	5°	7°	9°	8°	8°	8°	8°	8°	8°	8°	8°
1	2	3,	2	2	3,	3	2	3,	4	2	3

If you go with the Generation Method (The 17 being the 5th of another Key)
that C7 is the 5th Degree of F
E7 is the 5th Degree of A
Bb7 is the 5th Degree of Eb

So you could therefore play in those keys and all the scales and modes akin to them could be employed. Having studied, learned and practiced these modes you will know the effect of each one.

8) HARMONIC PROPULSION/CHORD PROGRESSIONS

Harmonic Propulsion is the placement of different chords within a bar or in a following bar to create a chord progression, and notes within a beat or bar or bars to produce a greater sense of motion. You can get the feel of this by using notes or chords in the following exercise.

In $\frac{4}{4}$ or Common Time

1) Go up and down the scale in $\frac{4}{4}$ or Common time using each pattern

2) Then combine patterns.

1 2 3 4

#1) 8°8°8°8°, 7°7°7°7°, 6°6°6°6°, etc.

1 2 3 4

#2) 8°8°7°7°, 6°6°5°5°, 4°4°3°3°, etc.

1 2 3 4

#3) 8°8°7°6°, 5°5°4°3°, 2°2°1°, ↓7°, etc.

1 2 3 4

#4) 8°7°6°6°, 5°4°3°3°, 2°1°↓7°7°, etc.

1 2 3 4

#5) 8°7°7°6°, 5°4°4°3°, or 8°7°7°6°, 6°5°5°4°, etc.

1 2 3 4

#6) 8°8°8°7°, 6°6°6°5°, 4°4°4°3°, etc.

1 2 3 4

#7) 8°7°7°7°, 6°5°5°5°, 4°3°3°3°, etc.

1 2 3 4

#8) 8°7°6°8°, 7°6°5°7°, 6°5°4°6°, etc.

Note: The skill of Harmonic Propulsion is being expressed in terms of a measure of music containing four beats.

IMAGINE - If 1-2-3-4 was really 1 e an da (1 beat divided into four parts). Yes it is four times as fast and yes it will create the effect of a flurry of notes at a blinding rate of speed.

Although the examples suggest a one octave scale do these using 2 octaves.

As you saw in the arrangement of "Before I Go", the piano (Keyboard I) used Harmonic Propulsion by using the **Non Diatonic VII⁷** as a chromatic passing chord on occasion. That instrument was the only one making that change (chord). Now we are going to play a series of standard progressions, some of which utilize **Non Diatonic Chords** that you should be familiar with, and have a command of, in order to sustain a groove. In addition there are 8 new scales to add color to your improvisation while playing either over or through (see Chapter IX) the I⁷ or the other chord progressions you are about to encounter. Remember the broader your experiences and hearing tolerance—the stronger your groove. Be aware that "The Blues" is the most commonly used **Non Diatonic chord Progression**.

The Pentatonic Scale - The "My Girl" Scale

It employs the 1°2°3°5°6°8° of the Major Scale

Here is its construction formula

1°	2°	3°	4°	5°	6°
S	1	1	1½	1	1½
C	D	E	G	A	C
E	F#	G#	B	C#	E

This Scale is used against
Major Chords in Blues -
Rock - Jazz - Country -
Pop - R'n B and A-C-L-T

Here is the Minor Pentatonic Scale

1°	2°	3°	4°	5°	6°
S	1	½	2	1	1½
C	D	E ^b	G	A	C
E	G#	G	B	C#	E
B ^b	C	D ^b	F	G	B ^b

This version is used against
Minor Chords in the same idioms

The Blues Scale

1°	2°	3°	4°	5°	6°	7°	8°
S	1½	½	½	½	½	1½	1
C	E ^b	E	F	G ^b	G	B ^b	C
E	G	G#	A	A#	B	D	E
B ^b	D ^b	D	E ^b	E	F	A ^b	B ^b

These two scales are used
primarily in Jazz and the
Blues but can be used in
any other style during
improvisation

The Blues Major Scale

1°	2°	3°	4°	5°	6°	7°	8°	9°	10°
S	1	½	½	½	½	½	1	½	1
C	D	E ^b	E	F	G ^b	G	A	B ^b	C
E	F#	G	G#	A	A#	B	C#	D	E
B ^b	C	D ^b	D	E ^b	E	F	G	A ^b	B ^b

The Chromatic or 12 Tone Scale

1°	2°	3°	4°	5°	6°	7°	8°	9°	10°	11°	12°	(13°)
S	½	½	½	½	½	½	½	½	½	½	½	½
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E
B ^b	B	C	D ^b	D	E ^b	E	F	G ^b	G	A ^b	A	B ^b

Used against Minor and Diminished Chords as a sequence in a key change and for its non diatonic effect.
Primarily in Jazz

The Whole Tone Scale

1°	2°	3°	4°	5°	6°	7°
S	1	1	1	1	1	1
C	D	E	F#	G#	A#	C
E	F#	G#	A#	C	D	E
B ^b	C	D	E	G ^b	A ^b	B ^b

Used against dominant seventh chords augmented Chord and for its non diatonic effect. Primarily in Jazz

The Diminished Scale - Whole Step 1st

1°	2°	3°	4°	5°	6°	7°	8°	(9°)
S	1	½	1	½	1	½	1	½
C	D	E ^b	F	G ^b	A ^b	A	B	C
E	F#	G	A	A#	C	C#	D#	E
B ^b	C	D ^b	E ^b	E	G ^b	G	A	B ^b

Used against Diminished Chords C°
Minor Chords with a Major Seventh (C-Δ7)
Primary usage - Jazz and the Blues

The Diminished Scale - Half Step 1st

1°	2°	3°	4°	5°	6°	7°	8°	(9°)
S	½	1	½	1	½	1	½	1
C	D ^b	E ^b	E	G ^b	G	A	B ^b	C
E	F	G	G#	A#	B	C#	D	E
B ^b	B	D ^b	D	E	F	G	A ^b	B ^b

Used against Diminished Chords C°
Dominant Seventh Chords C7
Minor Seventh Chords C-7
Again for its non diatonic effect -
Primary in Jazz and the Blues

The 12 Bar Blues - Traditional

||: I7 | /: | /: | /: | IV7 | /: | I7 | /: | V7 | IV7 | I7 | /: :||

Variations

Jazz Version

||: I7 | IV7 | I7 | /: | IV7 | /: | I7 | VI-7 | II-7 | V-7 | I7 | II-7 V7 :||

Modern Blues and R&B Version

||: I7 | IV7 | I7 | /: | IV7 | /: | I7 | /: | V7 | IV7 | I7 | V7 :||

The 8 Bar Blues

[A]

||: I7 IV7 | I7 | IV7 | #IV° | I VI-7 | I7 | II-7 V7 | I7 :||

Variation by adding this bridge

[B]

|| IV7 | I7 | II-7 V7 | I7 | IV7 | #IV° | II-7 | V7 ||

Here's the form

The [A] Section 2 times	16 Bars
The [B] Section 1 time	8 Bars
The [A] Section 1 time	<u>8 Bars</u>
	32 Total Bars

"I GOT RHYTHM"
Known in Jazz Circles as 'Rhythm Changes'

[A]

: I	VI-7	-7	V7	2 ✱	2 ✱	1. 2 ✱	:	1	VI-7	I7
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(7)	(8)	

[B]

III7	:/	VI7	:/	7	:/	V7	:/
------	----	-----	----	---	----	----	----

Form: Play [A] twice - the second time take the second ending 2
instead of the first ending 1.

- [A] - 8 Bars
- [A] - 8 Bars - second ending
- [B] - Bridge 8 Bars
- [A] - 8 Bars - take the second ending - back to the top again

The ||: II-7 V7 | I :|| progression, (also known as a turn-around) can be found in almost every song and should be practiced in different lengths and keys.

: II-7	V7	I	I	:	: II-7	:/	V7	:/	I	:/	:/	:/	:
--------	----	---	---	---	--------	----	----	----	---	----	----	----	---

All these progressions are in the Workbook Section, waiting for you to transpose them into different keys starting with the Keys of C, E, and B^b.

Here's a progression used frequently in Rock, R&B and Pop - it is actually Rhythm Changes minus the Bridge. I VI- II-⁷ V⁷ It is done in various lengths much like we did the II-⁷ V⁷ I progression.

Here's another that is used in Rock and Pop as a power statement bVII⁷ IV⁷ I⁷

Here's a diatonic progression that I and my many other students have fun with. I call it "Sunshine and Shade"

[A]
||: IV^{Δ,7} | % | III-⁷ | % :||

Play as long as you like then go ↑ up an interval of a Minor Third (to a new key) and play

[B]
||: II-⁷ | % | I^{Δ7} | % :||

in the new Key play as long as you like then go ↓back down to the [A] Section in its Key. If you start the [A] Section in the key of Bb the [B] Section will be in the key of Db.

Here are the Minor Blues

|| I-⁷ | % | % | IV- | % | I-⁷ | % | ^bVI⁷ or II-7 | V⁷ | I-⁷ | % ||

Here is a Simple Minor Progression

||: V1-⁷ | V⁷ | IV^{Δ7} | III⁷:||

Practice the scales using different Harmonic Patterns as outlined in Chapter VI in addition to arpeggiating all the above "changes" (chord progressions) or chording them if you have access to a polyphonic instrument. If so make a recording in several keys and practice "messin' around". You will learn to recognize and listen for the sounds of the different scales and chord progressions that are used to construct melodies and improvisations in the different styles of music. In Chapter IX we go further along these lines of self expression

The ability to recognize what Key you're in is an integral part of sustaining a groove. Often Non Diatonic chord changes dictate a Temporary Key Change and you want to be able to recognize it as such.

The following outline of Musical Thinking will assist you in gaining this ability.

When approaching a piece of music these are the things that you want to consider:

- Primary A** Key - Relationship of chords to key, Relationship of melody to key, Style, Era, & Rhythm.
- Primary B** Recognize changes in Chord, Melody and Key Relationships. Modulations & Transpositions.
- Primary C** Scale construction, Chord construction, Phrase or Line construction subject to Primary's A & B.
- Primary D** Execution of ideas with ease and flawlessness to make them groove.

9) DYNAMICS (The Level of Volume)

The Foundation of Good Taste

If you've ever experienced the discomfort of hearing anything too loud or the annoying strain of trying to hear something too soft, then you know the awesome and subtle power of musical dynamics. They are used to command your attention, develop a sense of travel (progress and retrogression), mystery, excitement, opening and closing, question and answer, shock and pacify. You must learn to combine your knowledge, skill, creativity and technique, so that you can channel them through the realm of dynamics to deliver your statement in the most available, accessible and agreeable manner to produce the ultimate groove according to the type and style of music.

Be aware that the lower register is naturally harder to hear and the higher register is easiest to hear so to create a blend, you must make adjustments. You should be able to hear everything while performing, listening or dancing. If not, Make It So!

10) LISTENING AND LEARNING

LISTENING – The ability to understand what you hear and respond to it musically.

There is no better way for you to develop and master **THE ART OF LISTENING** than to analyze your favorite music (**ARTIST, SONG, COMPOSITION, DANCE, RECORDING**) and analyze each part. (The vocals, the instruments, their functions, the arrangement, the song, the lyrics, the composition etc.)” Through the Eyes” of the **NINE** previous **COMPONENTS**. **THE SKILL OF LEARNING** will enable you to absorb all that you encounter in a way that you be able to understand it, file it away and retrieve it with the overall awareness of what *it is*, and how *it* comes into existence. This will ultimately insure your own growth and development **AND** the ability to **PERCEIVE, REACT, AND RESPOND TASTEFULLY WITH COURAGE, CONFIDENCE AND CONVICTION**.

CALL AND RESPONSE is a spontaneous improvised dialogue that takes place between musicians during a performance. One player will make a statement (**THE CALL**) and gestures to another to play the same thing “note for note” (**THE RESPONSE**). It is sometimes a featured part of the selection. The Art of Listening and The Skill of Learning is a pre requisite for a smooth rendition of this art form.

You should copy these pages from the **PULL OUT SECTION** and have a set available for each selection of music to facilitate and organize your response.

Selection Title:

- 1) TYPE (PURPOSE)? MESSAGE?
- 2) WHAT STYLE OF MUSIC IS EMPLOYED?
- 3) STYLE OF THE PRESENTATION?
Melodic – Rhythmic – Harmonic
- 4) RHYTHM USED?
 - A) Simple
 - B) Simple With A Twist
 - C) Unusual
 - D) Complicated
 - E) Raw
 - F) Sophisticated
 - G) Slick
 - H) Combination Of.....
- 5) HARMONIC STRUCTURE USED
 - A) Simple
 - B) Simple With A Twist
 - C) Unusual
 - D) Complicated
 - E) Raw
 - F) Sophisticated
 - G) Slick
 - H) Combination Of.....

6) MELODIC STRUCTURE USED?

- A) Simple
- B) Simple With A Twist
- C) Unusual
- D) Complicated
- E) Raw
- F) Sophisticated
- G) Slick
- H) Combination Of.....

7) TEMPO?

Slow Medium Fast Combinations Of.....

8) TIME SIGNATURE?

2/4 4/4 3/4 6/8 5/4 7/8 9/8 12/8

9) THE FEEL?

Space Time

Half Time

Full Time

Double Time

10) THE EFFECT OF THE INTERPRETATION UPON THE MESSAGE OR MELODY.
IN WHICH WAY AND HOW DOES IT-

- A) Contrast it?
- B) Mirror it?
- C) Compliment it?
- D) Live Recording?
- E) Studio Recording?

11) THE FUNCTION OF THE ACCOMPANIMENT IN RELATION TO AND REACTION TO THE MESSAGE IN THE MUSIC?

BASS –

DRUMS and or PERCUSSION –

PIANO (KEYBOARD I) –

KEYBOARD II (ORGAN, SYNTHISIZER ETC..) -

LEAD GUITAR (GUITAR I) -

RHYTHM GUITAR (GUITAR II)

FILLS & SOLO INSTRUMENTS

HORN SECTION -

STRING SECTION -

BACKGROUND VOCALS –

SOUND EFFECTS –

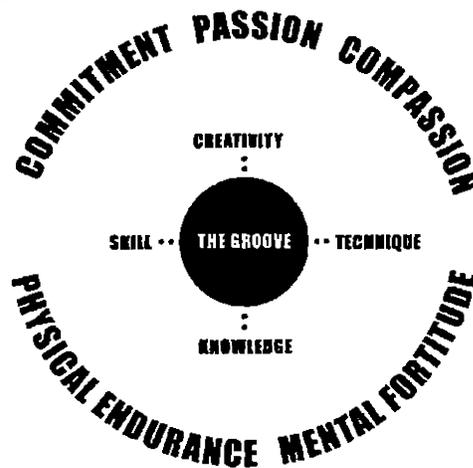
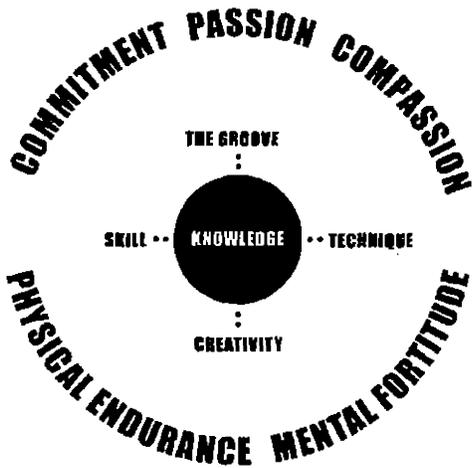
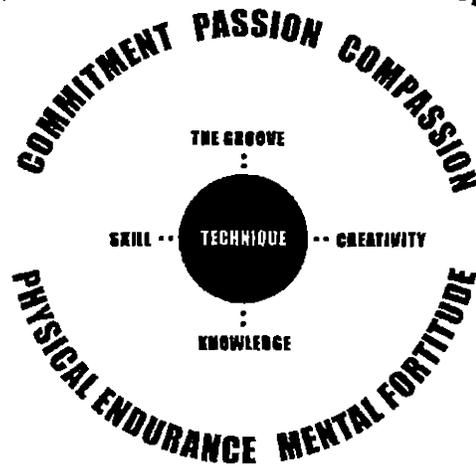
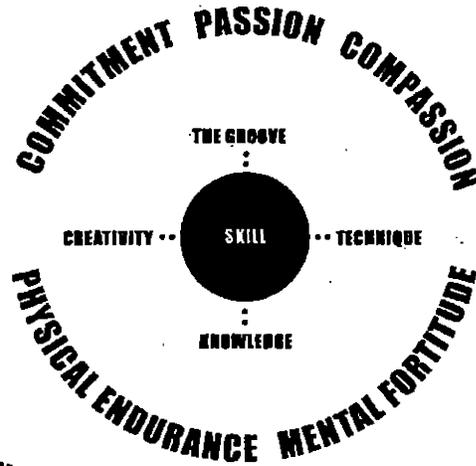
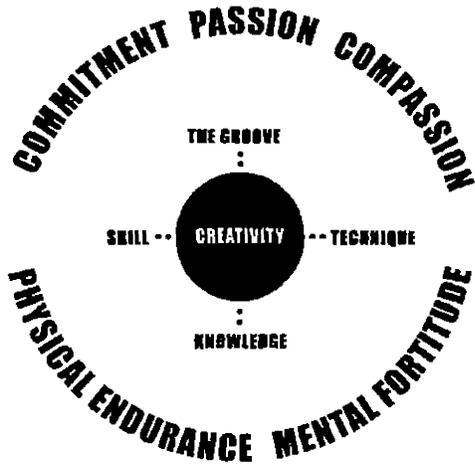
12) LISTEN TO EVERY INSTRUMENT AND VOCAL PART WITH THE PREVIOUS 11 QUESTIONS IN MIND.

13) LEARN AND REPRODUCE ALL THE PARTS OF THE MUSIC VOCALLY AND OR INSTRUMENTALLY.

14) ARTICULATE LITERALLY (WRITE DOWN) WHAT YOU HAVE LEARNED FROM YOUR ANALYZATION OF THE SELECTED MUSICAL WORK.

CHAPTER IX

**"SOULER ENERGY"
MILLIONS OF WAYS TO EXPRESS YOURSELF VIA
"THE 5 COMPONENTS AND THE 5 ELEMENTS" OF
PERSONAL EXPRESSION THROUGH MUSICIANSHIP**



THE 5 COMPONENTS OF SOULER ENERRGY:

- 1) **KNOWLEDGE** – Awareness and understanding of the laws and formulas of tonal music. Commonly known as Theory and Harmony.
- 2) **The GROOVE and ITS TEN COMPONENTS** – A total awareness of what is suitable at any given point in time to achieve the desired goal.
- 3) **SKILL** – the way you perceive all aspects of your knowledge to create an effect.
- 4) **TECHNIQUE** – What you do mentally and physically to reproduce the sound and feel you want, with the least amount of effort; but is achieved with the maximum amount of practice time, which will yield good execution.
- 5) **CREATIVITY** – The ability to bring something into existence.

THE 5 ELEMENTS OF SOULER ENERGY:

- 1) **COMMITMENT**
- 2) **COMPASSION**
- 3) **MENTAL FORTITUDE**
- 4) **PHYSICAL ENDURANCE**
- 5) **PASSION**

THE 5 X's THE 5 = 5,362,500 Moments of P E T M*

As you might guess Knowledge, Technique, Creativity, and Skill are all intangible components. Their degree of accessibility and availability is nearly impossible to measure, as is the force of the 5 Elements. Sums of astronomic proportions would be realized if they were to be fully factored into this simple equation where as The Groove although illusive can be tied down to a few specific characteristics to demonstrate this concept.

Utilizing a simple mathematical formula that determines exponential growth or possible combinations of any given subject matter we have the 5 Components X the 5 Components (or 5^5) = 25 possible combinations in which to maximize or understate their value at any given moment. The same holds true for the 5 Elements. The 5 Elements X the 5 Elements (or 5^5) = 25 possible combinations in which to maximize or understate their value. These 25 X 25 (or 25^{25}) = 1,375 possible combinations in which to maximize or understate the value of the Components and the Elements. The component of The Groove contains 10 sub components or aspects as described in Chapter VIII. These 10 X 10 = 100 possible combinations in which to maximize or understate their value and this X's the 13 different Style components within The Groove = 1,300 possible combinations in which to maximize or understate their value. Finally we multiply these 1,300 Groove Potentials X's just 3 of the different Types of music which comes to a total of 3,900. When you multiply this 3,900 X's the 1,375 Components/Elements we have a manageable total of **5,362,500 possible combinations with which to draw upon to maximize or understate the value of your *Personal Expression Through Musicianship!** The following examples utilize a small portion of this concept, which are the by-products of **Study, Learning, and Practice**. When you read them aloud you will be employing the "Say It! Sing It! And Play It!" system of assimilation and experience **THE 5 X's THE 5 = 5,362,500 or simply, Millions of Moments of P E T M!!!**

Let's start with **CREATIVITY** (the act of using imagery to bring an idea or feeling into a visual or audible state), as the "focal point" or "star" of our improvisation. **Imagine someone walking up the stairs.** See the movement. See the Rhythm of the feet- the height of the staircase – the type of footwear. One step at a time? Two at a time? Now **service with this creativity with a touch of THE GROOVE – The spacing, timing and rhythm of your musical statement, KNOWLEDGE – the use of Theory and Harmony (Scales and Chords).** Add some flashy **TECHNIQUE**– The ability to execute on your instrument/voice and **SKILL – The mental coordination to come up with and continue a harmonic pattern that has the desired walking up the stairs effect.** Now surround these 5 **COMPONENTS** with the support of **THE 5 ELEMENTS - MENTAL FORTITUDE, PASSION, PHYSICAL ENDURANCE, COMMITMENT & COMPASSION.**

With **TECHNIQUE** as your "star" you can execute a complex harmonic pattern (**KNOWLEDGE**) so swiftly as to give the illusion that one foot is on the top step and the other on the bottom step while working the middle steps in such a way that it would seem like (**CREATIVITY**) you were eating your favorite food with just your mouth and no hands while using your **SKILL** to coordinate all activities while keeping in time with, and counter to, **THE GROOVE** by using **THE 5 ELEMENTS - PASSION, MENTAL FORTITUDE, PHYSICAL ENDURANCE, COMMITMENT & COMPASSION.**

Still in the stairwell! This time using our **SKILL** as the "star/franchise player" to get a dozen third graders (**CREATIVITY**) up the stairs. All those little feet. **SKILL** seems to be the perfect operative to coordinate all of that motion and different **GROOVES** (Multi Rhythms). There's got to be a sense of Harmony, (**KNOWLEDGE**) in this case and **TECHNIQUE** to put it all together with **THE 5 ELEMENTS - COMMITMENT, COMPASSION, MENTAL FORTITUDE, PHYSICAL ENDURANCE & PASSION** as the glue.

By this time we're at the top of the staircase and now it's time for **THE GROOVE** to be the "focal point". In fact that Rastafarian (**CREATIVITY**) on the staircase needs some kind of Calypso/Reggae beat to go up yet another landing. The **KNOWLEDGE** will supply a nice chord progression and the **SKILL** will select a Harmonic Pattern to compliment the Calypso/Reggae feel and some solid **TECHNIQUE** to handle the two styles with the back-up of **THE 5 ELEMENTS - PHYSICAL ENDURANCE, COMMITMENT, PASSION, MENTAL FORTITUDE, & COMPASSION.**

The final component to be the "franchise player/star/focal point" is **KNOWLEDGE.** So what better way to get down the stairs than to be "Blues'd "down. Using the Blues Scale with all of its non-diatonic intricacies that have woven their way into all styles of music, use your **SKILL** to create a soulful pattern while, Oh! Oh! Here comes Buba and Peggy Sue (**CREATIVITY**) doin' a Texas Two Step (**NEW GROOVE**) down and up the stairs, real fast (**TECHNIQUE**) until they get to the bottom, face each other and curtsy before utilizing **THE 5 ELEMENTS - COMPASSION, PASSION, MENTAL FORTITUDE, COMMITMENT & PHYSICAL ENDURANCE** to join in some fancy Line Dancing already in progress!

Melody Quotations – Learn the melodies to as many songs as possible so that you can quote them in your improvisation. Learn what Scale Degree they start on and play them in as many Keys as possible. This is great for training your ear and responding to outside stimuli.

Directional and Effect Thinking

Directional Thinking

Go up to the 5th Degree of the Scale using Octaves (1°-8°, 2°-9°, 3°-10°),
Seconds (1°-2°, 3°; or a pattern 1° 2° 3°, 2° 3° 4°, 3° 4° 5° etc.),
the Broken Third. Harmonic pattern (1-3, 2-4, 3-5, etc.) and other Scales.

When you get there (the 5th°)

- A) Hang out (Play around with the 5th° - Harmonize it, Rhythmatize it etc.)
- B) Go up↑ some more
- C) Go down and back up using Patterns, Scales, Octaves, etc.

Drive down to the Root (1st Degree) starting on every scale note, the same or different Patterns,
Scales etc.

Effect Thinking

Simulate - Percolate - Movement - Harmonically - Rhythmically, Melodically –
Poly Melodies - Poly Rhythms.

- Relax - Tones/Notes of longer duration.
- Float - Monotone in Rhythm.
- Tread water - Play on the pedal tone (The 5th Degree of the chord).

Discover what parts of the Scale, chords and Type of Rhythm produce sounds such as:

- YEARNING = Intense
- PLAINTIFF = Less Intense
- PASSIVE = Simple Non-Disruptive
- CELESTIAL = Bell like, Long tones, Sailing
- SPACE = Staggered, off time, non melodic or harmonic in nature, Fragmented - Long Phrases with less notes or note grouping far apart in terms of attack or frequency.

Test Yourself - "Request an effect"

- A) Select a Groove
- B) Pick a chord
- C) Attach a melody

CHAPTER X

COMPOSING - SONGWRITING AND ARRANGING

Composing

Depending upon the type of music, improvisation can be the act of composing, songwriting and arranging - spontaneously. Having a knowledgeable and somewhat controlled (the object is to start. "get lost, in the sauce", and come back) approach to improvisation, you have an understanding o' the creative process.

In improvisation you have pickups, lead-ins, fills etc. to supply Harmonic Propulsion & Rhythmic Drive at the moment and all will not be remembered by all. In composition you are documenting an idea to be remembered and repeated. In improvisation you interpret a pre-thought out idea, song or composition.

In composing you create the idea. You tell the story. You can start with melody or start with the groove (accompaniment). Be flexible. Start wherever it comes from and seek wherever you feel it. Take a standard chord progression or create one then come up with a melody, or in reverse. start with a melody and harmonize it with an established or new chord progression. Look at a picture, express your interpretation and feelings, musically.

Songwriting

Creativity starts anywhere and everywhere. Be alert, pick a topic. Read a newspaper. Sing a melody. Form a title. Get a groove. Imagine an instrument playing its part. Think of someone. Sing some notes. Tap out a rhythm. Write down some words. Create a rhyme. Connect your thoughts. Tell a story and put the lyrics into sections in such a way that you can see the phrasing. The song formats in common usage today are the 1) Verse-Chorus, 2) Verse-Bridge-Chorus 3) Verse-Bridge-Verse (known as A-A-B-A). Each verse section takes place over a period of time of 8 bars. Bridges and choruses can be 8 or 16 bars unless you're writing over the 12 bar Blues format, where in that case there usually is not a bridge. The length of the verse is usually determined by the continuity of thought; thus you may have back to back verses, usually the first time, but can be counted as one verse (Verse I).

The Verse:

Usually expresses, explains or describes the situation or plight and is usually done in more than one part with Verses III or IV being the conclusion in the A-A-B-A format.

The Bridge:

Intensifies the story or the rationale of the verse or chorus and the music takes on a radical change harmonically and rhythmically to compliment the intensity

The Chorus - Hook - Sing a Long:

Describes the conclusion of the story usually the songs title is located here and the first chorus is repeated for the duration of the song.

Here are seven sets of original song lyrics that show the various combinations of song formats and thought processes to create lyrics.

The first song "Patience" was inspired by the beautiful music of Kirk Nurock that employed an eighth note ballad feel but was later restyled into 12/8 R&B feel which inspired the adlib vamp ending while it was being taped.

The second song "Make It Happen" inspired by a need to have a positive outlook about my state of life at the time. The words came first.

The third song "Love Sweet Love" is an elaboration of the title which was originally an instrumental with a few words here and there. "It's time to take a stand and bring some love into this land -- You've got to do what you're supposed to do -- It's Love Sweet Love. Love Sweet, Love Sweet Love." That was the entire "song" and it met with great success when performed live with many solos in between the vocals, but even greater success when later performed with the complete lyrics and bridge section.

The fourth song "Love Came" came about while day dreaming. The use of double entendres (a word or expression capable of two interpretations, one of which often has a risqué connotation) made it printable (Hi Ma!)

The fifth song "Unity": A kaleidoscope of picturesque personal feelings and social commentary employing the double entendre to describe and fulfill "Unity".

The sixth song "It's We" is an exercise in rhyme that delivers a social message in a smooth and simple manner. Notice the simplicity of the chorus.

The seventh song "My Year". It tells the story of the universal "fight" song. Notice how the first line of each chorus is different.

I find lyric writing to be a fulfilling outlet as it contains "the message." It becomes the ultimate communicator when combined with the appropriate music and performer.

PATIENCE

© Jerry Jemmott | Kirk Nurock 1977
Jemrock Music

(Verse I)

Patience I've longed so much to be with you
for such a very, very, long, long time
Now I have you, your love is so true
there's so much joy in my life - when I have
Patience everything is so simple
the right words come to me - when I'm in need
The impossible is possible
When I'm with you - you made me

(Bridge I)

Wait a little longer
now my timing's right and I never worry
You are just what I've always needed
And my love for you is growing stronger - with

(Verse II)

Patience my life has changed
And I enjoy each moment in your care
The more I have you the more I want you
When we're together time stands still forever

(Bridge II)

(Instrumental) - with

(Verse III)

Patience I can see the future clearly
and I can move ahead with confidence
Now I know what the world knows
everything I've heard is true and time stand still forever

(Ad lib)

with patience
with patience
with patience - you satisfy my every need
with patience - you're not just a flirt and tease
with patience - you're the one I'll always need
with patience - I wanna thank you, I wanna thank you, I wanna thank you
for the love you gave to me, and now it's time for all to see
that the impossible can be you and me were meant to be
with patience - Woo! Woo! etc.
So good to me please don't ever leave

Reprinted with the permission of Jemrock Music

MAKE IT HAPPEN

© Jerry Jemmott '76-'92
Reel Souler Energy Music Pub.

Verse I You've got to live your life
 To see what's for you in this world
 Go on and give someone you'd like to know
 The eye that says I like you so
 Take care of business
 And the impossible dream will come true
 And remember lady luck cannot be found
 She finds you at the right time

Chorus I The best things in life are free
 Just make it happen
 It's as easy as 1 - 2 - 3 - get off your buns
 And make it happen
 Make it happen

Verse II And you listen for the knock
 Of opportunity
 And your inner visions to unfold
 Just what the future's gonna be
 If it turns you on
 Reach out and touch it
 If it smells good to you
 Go on and taste it

Chorus II (Repeat Chorus I)

Verse III If your job has told you
 To get lost
 It just might be your turn
 To be the boss
 If your life has been a song-list
 Of those old downhearted blues
 Don't forget the lyrics
 And write a happy one for you

Chorus III (Repeat Chorus I)

Tag Make it happen - make it happen - make it happen
 We can make it happen, we can make it happen
 Make it happen - make it happen - make it happen
 You can make it happen

LOVE SWEET LOVE

© Jerry Jemmott 1984
Reel Souler Energy Music Pub.

- (Verse I) I've got to have what I need - all night
Show me the truth please no fantasies - sugar Do me
right then you'll see - I want
You an' me in sweet, sweet ecstasy - give me
- (Chorus I) Love sweet love
Love sweet love sweet love
Love sweet love
Love sweet love sweet love
- (Verse II) Fill me up with all your charms - then you'll
Feel the heat in my hungry arms - then I'll
Take you to an unknown star - where you'll
Give me what I've wanted for so long
- (Chorus II) (Repeat Chorus I)
- (Bridge I) Choose me baby - Just me baby - Do me baby
Trust me baby - Sweet baby
Kiss me baby - Thrill me baby - Miss me baby
Kill me - Sweet baby
Take me baby - Squeeze me baby - Make me baby
Tease me - Sweet baby
Teach me baby, Keep me baby give me all of your Love
- (Verse III) (Instrumental.)
- (Bridge II) (Repeat Bridge I)
- (Bridge III) (Repeat Bridge I - *Tacit "Love" at end)
- (Chorus III) (Repeat Chorus I)
- (Chorus IV) (Repeat Chorus I Acappella)
- (Chorus V) (Repeat Chorus I with Acompaniment)

*Tacit means to omit

LOVE CAME

© Jerry Jemmott 1992
Reel Souler Energy Music Pub.

Verse I
I don't have to hide my eyes
No guilt no fear I'm so alive
I don't have the hurt no more
Love just came inside my door
It made the sun shine in the darkness
It put the joy where there was sadness
This love's so real I'll take the stand
And swear the answer to my prayers now holds my hand

Chorus I
There was nothing I could do
My soul came - I'm all brand new
There was nothing I could do Love came -
Right back to you

Verse II
I used to tell myself such good lies
To stop the misery that made me cry
I prayed to God for help and then you came
With a confidence so strong you had no shame

Bridge I
You kissed me and it went right down into my soul
You made me see a side of life I'd lost for other goals
You took the love that needed to be given
And helped it grow and gave it back to me in heaven
You sang the song in me conducted it like a symphony
You're the wheel and I'm the road that winds into the soul
Your needs are great and so are mine we always seem to make time
We fell together from the start - It's so hard to tell us apart

Chorus II
(Repeat Chorus I - 2 times)

Bridge II
(Repeat Bridge 1)

Chorus III
(Repeat Chorus I - 2 times and fade)

Reprinted with permission of Reel Souler Energy Music

UNITY

© Jerry Jemmott 1990
Reel Souler Energy Music Pub.

Intro

(Acappella I) I've got to have it now
We've got to have it now (4 times)

(Chorus I) U----- n-i-t-y
Unity, unity (2 times)
U----- and -- m-e
Unitv. unitv

(Verse I) Down on all fours looking for love
What a way to pass the time away
It's so deep into me it let me know
That my need was under love's control
I took you up you took me down
And the love took us round and round
I came for you -
And the love made us come together

(Bridge I) Unity - that's what it takes
To keep us going strong so very long
We see what we want to get what we need
And work it so tight like white on rice
The time is right it's worth the fight
To come - and keep us together

(Chorus II) (Repeat Chorus I - without the repeat - 1 time only)

(Verse II) Deep down inside you know you must try
The things we deny - become so hard to hide
You meet your mate - and can't face the fate
Opposites come together - it keeps getting better
The mission is clear our freedom is near
We've waited so long - it's time to have it all
We will get stronger - as fear becomes a stranger
put down the guns - get ou the love

(Bridge II) (Repeat Bridge I)

Drum Break

(Acappella II) (Repeat Acappella I)

(Chorus III) (Repeat Chorus I)

(Ending - Unison) We've got to have it now!

IT'S WE

Victor Davis, Jerry Jemmott Philip Vear
© Greezy Grynder 1974

Verse I Who does the right thing
 Who does the wrong
 Who plays the fight theme
 Who sings a song
 Who may squabble all through the day
 And wobble when they're old and gray

Verse II Who reads a book
 Who stands in line
 Who gonna look
 All so pretty and fine
 Who loves at least once in their life
 Who takes a husband - who takes a wife

Chorus I It's you, It's me, It's so true. It's we.

Verse III We are each other
 Only different clothes we wear
 All sisters and brothers
 Someone over us does care
 We can see an opera or TV
 And live in sweet harmony

Chorus II (Repeat Chorus I)

Verse IV (Repeat Verse II)

Chorus III (Repeat Chorus I)

Verse V (Repeat Verse III)

Chorus IV (Repeat Chorus I - 4 times)

Bill Linton

Arranged by Jerry Jemmott

© Linton-Song Music 1980

MY YEAR

- (Verse I) Gettin' myself together this year
Gonna make good things go my way
It's gonna happen - I'm goin' places, ya hear
So if you're playin' games I've got no time to play
- (Chorus I) This is my year - Got no time to play
And I wanna make it perfectly clear
This is My Year!
- (Verse II) I think I'm gonna make it this year
'Cause I'm finished payin' my dues
So when that break comes - I'm gonna take it, ya hear
I made up my mind got no more time to lose
- (Chorus I) This is my year - I've got no time to lose
'Cause I wanna make it perfectly clear
This is My Year!
- (Bridge I) This is my year and it's straight to the top for me
I know success is very near
My year - ain't nothing gonna stop me
This is My Year, My Year, My Year!
- (Bridge II) (Instrumental Ensemble with vocal echoes)
- (Verse III) There won't be no hesitatin' this year
I gotta do it while I'm hot!
I ready now - no more waiting, ya hear
And I'm gonna give it everything I've got
- (Chorus III) This is my year -gonna give it all I've got
And I wanna make it perfectly clear
This is My Year!
- (Ad lib & Fade) This is my year - This is my year
This is my year - This is my year

Arranging

Once the melody and the words have been established you place it in a setting where the message can be heard with clarity. This can be achieved through choice of style and era. Once you've achieved this you refine it; you bring it up to date so that it will catch the modern ear, which has become accustomed to hearing certain things, certain ways, with certain sounds. This is called – Being in the Market Place or Accessible. Unless of course it's a period piece, designed to depict a particular era for example like for use in an historical film. Choosing the right instrumentation is a key element of arranging; the other is the groove. All parts must sound good and fit well.

Review, analyze and perform the parts of "Before I Go" Chapter VIII page 76.

THE IMPACT AND USE OF COMPUTER TECHNOLOGY ON COMPOSING AND SONGWRITING

It all started hundreds of years ago with an instrument that one musician could play that could make many different sounds. It's called the organ. Then Les Paul invented multi track recording. This layering of different sounds and sound sources recorded at different times combined with editing and looping set the stage for Synthesizers, the Drum Machine, Sequencers and Sampling.

Everyone hears and remembers music. With the advent of computer technology the possibility of one musician anywhere in the world, making and rearranging all the music, rhythms, instrument sounds and recording them all, have become a reality.

Through the success of this concept, those who have the ability to access and download previously recorded music for the purpose of reconfiguration through the editing process using *equipment that produces music* can also be considered musicians even if you take *the ability to actually play a musical instrument* out of the equation, after all, the creative process is the same.

Everyone likes to eat. What's your choice? A frozen TV diner or a meal prepared "from scratch"? Everybody doesn't know how to "Scratch Up" and the time saved by using some prepared products in a meals creation can produce an end product that is quite good. The biggest difference is that the musician that plays a musical instrument can "Scratch Up" and "Download" instantly. Good music will always be a marriage of ideas. You know the saying "Something borrowed, something new, something blue" etc.

But in reality, there is nothing new in music, just a new arrangement. All the notes and beats have been played someday, sometime, somewhere. To hear music created through extensive editing, sampling and the like should inspire and remind musicians to keep creating and recreating. Would you not want to hear and see Nat and Natalie Cole sing a duet? These computerized technological toys and tools are great for composing, songwriting and arranging and should be mastered and utilized like the instruments that they emulate so well. The greater your understanding of music is, the more you will get out of them.

Through composing and songwriting you create a proactive vehicle to share your life experiences. When we started out I stated that the basis of this system of learning was analogous with coming to the table to partake of a meal. Now you know how to prepare the meal! With **P E T M** you have all the tools that you will ever need.

CHAPTER XI
FOOD FOR THOUGHT
HOW TO PRESENT YOURSELF

"What Do I Do With My Talents?"

You must take inventory of your capabilities. Write down in the Workbook Section:

- 1) The areas you are strong in,
- 2) The ones you need improvement in,
- 3) Your goals

Recite this list every day even when you don't study, learn or practice and visualize yourself reaching your goals.

Provide a setting where you can highlight your strengths. Depending upon your goals, develop your weak areas at least to the point where

- 1) They don't get in the way.
- 2) You can rely upon them in a limited capacity,
- 3) Until they are no more.

Learn to practice in a way that you will be able to recognize and remember parallel experiences in life and there application, in a matter of milliseconds.

SUCCESS

***Consistently take the actions that are
in line with your goals.***

Manage and master your emotions.

Master your physical body.

Manage your relationship with self.

Take control of your economics.

Develop skills to condition your mind.

***Respect all that you encounter be it Rock,
House, Bird or "No Name".***

OFF THE WALL

1987 Jerry Jemmott

To Learn is sometimes a battle of life and death with your ego, ignorance, and impatience: and their allies' laziness, pressure, and fear of failure.

Win this battle with THE "THREE "C'S"

- COURAGE** — TO BEGIN
- CONFIDENCE** — TO GET THROUGH THE PERIODS OF DOUBT
- CONVICTION** — TO WIN BASED UPON A SENSE OF PURPOSE

- ART** — Perception, Conception, Skill and Desire: captured in the moment, based upon the experience of life.
- EXPERIENCE** — Invaluable if can remember to use it.
- KNOWLEDGE** — Useless if you can't use it.
- LESS IS MORE** — If you know what you're using less of.
- PRACTICE** — When you specifically know what you're doing, you get more out of it.
- GOALS** — Always have one.

GO FOR IT

You have the **SKILL** – The mental coordination and actualization of knowledge. The **DESIRE** – Your quest for a great experience, and the **EXPECTATION** – The vision of a positive result. Display your **SKILL** tastefully, pursue your **DESIRE** vigorously, and **EXPECT** to reach your **GOAL** definitely.

THE LOGIC OF "MULTI-ALITY"

The wisdom to have more than one way of recognizing, memorizing and reproducing any reality/phenomenon, This "Logic" creates an interactive self-sustaining system of learning.

TO STUDY is to BE AWARE is TO REVEAL
TO LEARN is to UNDERSTAND is to EXPLAIN
TO PRACTICE is to REPRODUCE is to DEMONSTRATE

THE GROOVE

**The hot juice of summer opulates into
the cool charms of autumn waiting for
the long cold fingers of winter to stem
the lava flow; until the "Release Me" song
of spring begs for the wide open sun of
summer, to " Let The Good Times Roll."**

**THE GREATEST IS NOT ALWAYS THE MOST SUCCESSFUL AND
THE MOST SUCCESSFUL IS NOT ALWAYS THE GREATEST.**

**"LIFE IS THE BEST TEACHER, THE HARDEST TEST, AND THE ULTIMATE REWARD. TO
"GROOVE " IN LIFE AND IN MUSIC REQUIRES SENSITIVITY, CONFIDENCE, VISION,
TIMING AND DISCIPLINE."**

Remember

**You
Are
O R G A N I Z E D**

**You
Are
P R E P A R E D
*{Willing to take the time to be}***

**You
Will Be
S U C C E S S F U L**

"MAKE PROGRESS EVERYDAY!"

THE WAKE-UP CALL
(Staying In Touch With the Magic In Your Music)

Nothing penetrates living existence like the sound of music. Do you remember the first time you were put under its spell? Can you recall the joy of discovering a performer or style that touched your soul, embodied your thoughts, and motivated your desires? Discovering new sources and reestablishing your old choices will enable you to focus on the music that speaks for you, and to you.

We are embarking on a journey by way of an innovative program of discovery, assimilation and reinforcement techniques. It will help you to attain musicianship and mastery of your instrument. Combine this with your life's experience and you will be able to produce the magic that only you can make.

First Call - STYLE

Style is the way in which some aspect or type of music is presented. Usually created through distinctive rhythmic and harmonic patterns with a corresponding melody.

Here is a run down of twelve popular styles and their **origins**:

Classical - Europeans.

Folk - Native or original music of a culture or nationality.

Blues - Black Americans.

Gospel - Southern Black Americans,

Rhythm & Blues - Black Americans.

Rock 'n Roll - Black Americans.

Pop Rock - Easy listening Rock.

Afro-Caribbean-Latin-Tribal (A-C-L-T) - The dance music of these cultures.

Country and Western - Southern Americans and the Cowboy (of which 60% were Blacks).

Jazz - Black Americans.

Hip Hop - Modern Urban Black American Folk Music.

Pop - A combination and distillation of all styles and eras.

The brain is like a fire that is fed by knowledge. Here are three basic questions that only you can answer. If you are serious, you will need to write down the answers in a notebook to keep them in focus and aid in your remembering them. Knowing these answers will energize your music and "work the magic."

What style of music and what performers do you like?

Why do you like what you like and what does it do to you, and what does it do for you?

How does it relate to your personality, character, morality, ethics religion, culture, politics, upbringing, fantasies, desires, inner visions, ideals, ethnic origin and the way you do things?

Usually it is a combination of the various styles and the performers that impress you and that shape your own individual style. Keep these elements in mind when translating your innermost thoughts and feelings into musical expression.

Gather your sources (videos, movies, biographies, CD's, tapes, radio station programming and of course live performances). Divide them according to style and era. Make note of the similarities and differences. Find out who and what influenced your heroes.

To continue this phase of discovery through the next five segments, log onto www.JerryJemmott.com where we will dig deeper into style.

Second Call - Assimilating a Style

Third Call - Reinforcing a Style

Fourth Call - Creating Within a Style

Fifth Call - Improvising Within a Style

Sixth Call - Developing Your Own Style.

What Happens When Music Meets the Brain

Music is a window of the brain, scientists say. Few human activities exercise as many brain functions: Playing music demands motor skill, and listening to it stimulates both feelings and intellectual faculties. Scientists now use music to study sense perception, emotions, coordination, timing and the functions of each of the brain's hemispheres.

The relationship between music and the brain is a fast-growing area of study. Last year, Frank Wilson, a Walnut Creek, Calif., neurologist, organized a conference on the subject, bringing together some 300 interested professionals.

Several books on the subject have been published in recent years, and a new psychology journal called Music Perception was founded in 1983.

Strokes and other brain disorders reveal much about brain functions, including music and language. In one recently reported case, a stroke knocked out only its victim's ability to name fruits and vegetables, suggesting that categories of words are organized in the same area of the brain. Similarly, strokes have shown that key musical abilities are organized in the right half of the brain,

which is associated with emotions and the integration of complex details into wholes.

Ted Judd, a psychologist at the Pacific Medical Center in Seattle, tells of a composer who suffered a stroke on the right side of the brain and could still compose melodies. But he lost the ability to compose counterpoint, in which melodies are integrated according to complex rules.

Strokes on the right side sometimes erase the ability to sing, even though the memory of song lyrics may be intact. People afflicted that way may speak in a monotone because they can no longer put melody into their voices, says Elliott Ross, a neurologist at the University of Texas medical school.

But scientists now also realize that music isn't totally a right-brain function. At the University of California at Los Angeles, John Mazziotta, a researcher, found that in most people listening to simple melodies, the right side of the brain was activated; but those who visualized what they heard as notes on a page mainly used the left side.

Music, long considered the language of emotions, is also an ideal stimulus for experiments on feelings. At Pennsylvania State University, a psychologist, Julian Thayer, plays different kinds of music from Bach to jazz while testing listeners for heart rates and other

indicators of emotions. Among other things, his research suggests that just as a radio has separate controls for tone and volume, emotions involve independent levels of pleasantness and intensity.

Brain researchers have been trying for years to understand how the brain handles sensory input, and music is important to their study of sound perception. Scientists believe that some elements of music -- like common pitch intervals -- have been shaped to reflect the structure of the human auditory system. For example, most people, even in different cultures, perceive tones separated by an octave as closely related. This may result from the channeling of nerve impulses caused by such tones to the same nerve cell in the brain, says Diana Deutsch, a psychologist at the University of California at San Diego.

Tempo is another musical element that intrigues brain researchers. Most people can't both walk and chew gum at different tempos because the brain can apparently monitor only one internal metronome at a time, says George P. Moore, a researcher at the University of Southern California.

Mr. Moore is also interested in the motor skills involved in playing a musical instrument, where muscle coordination and timing are crucial. Using sensors,

including small needles inserted into musicians' hands, he has learned that performers use unconscious tricks to improve their sound. For example, Mr. when playing trills on a violin, some players lighten finger pressure. Then, to compensate for the pitch distortion the lighter pressure would cause, they adjust their hand positions. "Musicians don't even know they do these things," he says, which suggests that they subliminally refer to detailed brain "maps" of their instruments to create the desired sound.

Internal maps may guide listeners as well as players, which could explain the difficulty many people have learning to like unfamiliar music. There may even be music so alien that our brains aren't equipped to make sense of it. "Some avant-garde composers who base their music on new arbitrary systems are interesting," says Roger Shepard, a Stanford University psychology professor. "But their music may never take hold with listeners because it doesn't mesh effectively with the deep cognitive structures of the mind."

©1982 WALL STREET JOURNAL

Selection Title:

1) TYPE (PURPOSE)? MESSAGE?

2) WHAT STYLE OF MUSIC IS EMPLOYED?

3) STYLE OF THE PRESENTATION?

Melodic – Rhythmic – Harmonic

4) RHYTHM USED?

- A) Simple
- B) Simple With A Twist
- C) Unusual
- D) Complicated
- E) Raw
- F) Sophisticated
- G) Slick
- H) Combination Of.....

5) HARMONIC STRUCTURE USED

- A) Simple
- B) Simple With A Twist
- C) Unusual
- D) Complicated
- E) Raw
- F) Sophisticated
- G) Slick
- H) Combination Of.....

6) MELODIC STRUCTURE USED?

- A) Simple
- B) Simple With A Twist
- C) Unusual
- D) Complicated
- E) Raw
- F) Sophisticated
- G) Slick
- H) Combination Of.....

7) TEMPO?

Slow

Medium

Fast

Combinations Of.....

8) TIME SIGNATURE?

2/4 4/4 3/4 6/8 5/4 7/8 9/8 12/8

9) THE FEEL?

Space Time

Half Time

Full Time

Double Time

10) THE EFFECT OF THE INTERPRETATION UPON THE MESSAGE OR MELODY. IN WHICH WAY AND HOW DOES IT:

A) Contrast it?

B) Mirror it?

C) Compliment it?

D) Live Recording?

E) Studio Recording?

11) THE FUNCTION OF THE ACCOMPANIMENT IN RELATION TO AND REACTION TO THE MESSAGE IN THE MUSIC?

BASS –

DRUMS and or PERCUSSION –

PIANO (KEYBOARD I) –

KEYBOARD II (ORGAN, SYNTHISIZER ETC..) -

LEAD GUITAR (GUITAR I) -

RHYTHM GUITAR (GUITAR II)

FILLS & SOLO INSTRUMENTS

HORN SECTION -

STRING SECTION -

BACKGROUND VOCALS –

SOUND EFFECTS –

12) LISTEN TO EVERY INSTRUMENT AND VOCAL PART WITH THE PREVIOUS 11 QUESTIONS IN MIND.

13) LEARN AND REPRODUCE ALL THE PARTS OF THE MUSIC VOCALLY AND OR INSTRUMENTALLY.

14) ARTICULATE LITERALLY (WRITE DOWN) WHAT YOU HAVE LEARNED FROM YOUR ANALYZATION OF THE SELECTED MUSICAL WORK.

CHAPTER XII WORKBOOK

SEE CHAPTER III — Chart of Practice Areas EAR TRAINING

	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
(1) Musical Thinking							
(2) Ear Training							
(3) Sing & Play							
(4) Technique/Execution							
(5) Imagination							
(6) Skill							
(7) Style Transitions							
(8) Learning Instrument							
(9) Power of Concentration							
(10) Play Along							
(11) Practice Creating							
(12) Chord Progressions							
(13) Learning Songs By Ear							

SEE CHAPTER V

Create a chart that depicts an example of every Interval ascending and descending.
For example an ascending major Second
Song Title - "Row, Row, Row Your Boat"

1° 2°

Lyric - Row Your — between scale degrees 1° & 2°

Descending Major Second
Song Title - "Row, Row, Row Your Boat"

3° 2°

Lyric - Gen - tly — between scale degrees 3° & 2°

Use songs that you've known from birth, lullabies, hymns, anthems, folk songs, etc. This will take some time to complete depending upon your dedication and natural ability. But it will serve as your proof as to what you are hearing.

Personal Interval Charts

Ascending Minor Second

Descending Minor Second

Ascending Major Second

Descending Major Second

Ascending Minor Third

Descending Minor Third

Ascending Major Third

Descending Major Third

Ascending Perfect Fourth

Descending Perfect Fourth

Ascending Diminished Fifth

Descending Diminish Fifth

Ascending Perfect Fifth

Descending Pefect Fifth

Ascending Augmented Fifth

Descending Augmented Fifth

Ascending Major Sixth

Descending Major Sixth

Ascending Flatted Seventh

Descending Flatted Seventh

Ascending Major Seventh

Descending Major Seventh

Ascending Perfect Octave

Descending Perfect Octave

CHAPTER VIII

Part 6) Phrasing

Work out new phrasing ideas in the following Meter grids of all the time signatures covered in Part 4.

2
4 Classical, A-C-L-T, Folk

Version 1

2 4	1	2	1	2	1	2	1	2	4 ≠
	(1)	(2)	(3)	(4)					

Version 2

2 4	1	an	2	an	1	an	2	an	1	an	2	an	4 ≠
	(1)		(2)		(3)		(4)						

Version 3

2 4	1	2	3	2	2	3	1	2	3	2	2	3	1	2	3	2	2	3	4 ≠
	(1)			(2)			(3)			(4)									

Version 4

2 4	1	e	an	da	2	e	an	da	1	e	an	da	2	e	an	da	4 ≠
	(1)			(2)				(3)				(4)					

Version 5

After you feel comfortable with each division take a bar or bars from the basic beat and its divisions in any order and some interesting rhythms will be created. This is a skillful use of knowledge.

For example Bar (1) Version 1)

Bar (2) Version 3)

Bar (3) Version 2)

Bar (4) Version 4)

would look and sound like this

2 4	1 2 (1)	1 2 3 2 2 3 (2)	1 an 2 an (3)	1 e an da 2 e an da (4)	4 ≠
--------	---------------	--------------------	------------------	----------------------------	--------

3
4

Classical, Folk, gospel, Jazz, Country & Western

Version 1

3 4	1 2 3 (1)	1 2 3 (2)	1 2 3 (3)	1 1° 1° 2 3 (4)	4 ≠
--------	--------------------	--------------------	--------------------	--------------------------------	--------

Version 2

3 4	1 an 2 an 3 an (1)	1 an 2 an 3 an (2)	1 an 2 an 3 an (3)	1° 1° 1 an 2 an 3 an (4)	4 ≠
--------	-----------------------	-----------------------	-----------------------	--------------------------------	--------

Version 3

3 4	1 2 3 2 2 3 3 2 3 (1)	1 2 3 2 2 3 3 2 3 (2)	1 2 3 2 2 3 3 2 3 (3)	1 2 3 2 2 3 3 2 3 (4)	4 ≠
--------	--------------------------	--------------------------	--------------------------	--------------------------	--------

Version 4

3 4	1 e an da 2 e an da 3 e an da (1)	1 e an da 2 e an da 3 e an da (2)	4 ≠
	1 e an da 2 e an da 3 e an da (3)	1 e an da 2 e an da 3 e an da (4)	

Version 5

After feeling comfortable with each division mix the bars from the various divisions and basic beat - see what combinations you like the best for a particular type and style of music.

3 4	(1)	(2)	4 ≠
	(3)	(4)	

$\frac{4}{4}$ or C - All styles of music

Version 1

4 4	1 2 3 4 (1)	1 2 3 4 (2)	1 2 3 4 (3)	1 2 3 4 (4)	4 ≠

Version 2

4 4	1 an 2 an 3 an 4 an (1)	1 an 2 an 3 an 4 an (2)	1 an 2 an 3 an 4 an (3)	1 an 2 an 3 an 4 an (4)	4 ≠

Version 3

4 4	1 2 3 2 2 3 3 2 3 4 2 3 (1)	1 2 3 2 2 3 3 2 3 4 2 3 (2)	4 ≠
	1 2 3 2 2 3 3 2 3 4 2 3 (3)	1 2 3 2 2 3 3 2 3 4 2 3 (4)	

Version 4

4 4	1 2 3 4 5 6 2 2 3 4 5 6 3 2 3 4 5 6 4 2 3 4 5 6 (1)	1 2 3 4 5 6 2 2 3 4 5 6 3 2 3 4 5 6 4 2 3 4 5 6 (2)	4 ≠
	1 2 3 4 5 6 2 2 3 4 5 6 3 2 3 4 5 6 4 2 3 4 5 6 (3)	1 2 3 4 5 6 2 2 3 4 5 6 3 2 3 4 5 6 4 2 3 4 5 6 (4)	

Version 5

Before you mix you might want to do each bar over and over for a stronger command of each rhythm.

4 4	1 e an da 2 e an da 3 e an da 4 e an da (1)	1 e an da 2 e an da 3 e an da 4 e an da (2)	4 ≠
	1 e an da 2 e an da 3 e an da 4 e an da (3)	1 e an da 2 e an da 3 e an da 4 e an da (4)	

5
4 Classical, Show Music and Jazz

Version 1

5 4	1 2 3 1 2 (1)	1 2 3 1 2 (2)	1 2 1 2 3 (3)	1 2 3 1 2 (4)	4 ≠

Version 2

5 4	1 an 2 an 3 an 1 an 2 an (1)	1 an 2 an 3 an 1 an 2 an (2)	1 an 2 an 1 an 2 an 3 an (3)	1 an 2 an 1 an 2 an 3 an (4)	4 ≠

Version 3

5 4	1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 (1)	1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 (2)	1 2 3 2 2 3 1 2 3 2 2 3 3 2 3 (3)	1 2 3 2 2 3 1 2 3 2 2 3 3 2 3 (4)	4 ≠

Version 4

5 4	1 e an da 2 e an da 3 e an da 1 e an da 2 e an da (1)	1 e an da 2 e an da 3 e an da 1 e an da 2 e an da (2)	4 ≠
	1 e an da 2 e an da 1 e an da 2 e an da 3 e an da (3)	1 e an da 2 e an da 1 e an da 2 e an da 3 e an da (4)	

Version 5

Mix the bars with different qualities of rhythm in the previous manner, in addition to making up your own rhythm

5 4	(1)	(2)	4 ≠
	(3)	(4)	

6 Classical, Folk, A-C-L-T and Jazz
8

Version 1

6 8	1 2 3 4 5 6 (1)	1 2 3 4 5 6 (2)	1 2 3 4 5 6 (3)	1 2 3 4 5 6 (4)	4 ≠

Version 2

6 8	1 an 2 an 3 an 4 an 5 an 6 an (1)	1 an 2 an 3 an 4 an 5 an 6 an (2)	4 ≠
	1 an 2 an 3 an 4 an 5 an 6 an (3)	1 an 2 an 3 an 4 an 5 an 6 an (4)	

Version 3

6 8	1 2 3 2 2 3 3 2 3 4 2 3 5 2 3 6 2 3 (1)	1 2 3 2 2 3 3 2 3 4 2 3 5 2 3 6 2 3 (2)	4 ≠
	1 2 3 2 2 3 3 2 3 4 2 3 5 2 3 6 2 3 (3)	1 2 3 2 2 3 3 2 3 4 2 3 5 2 3 6 2 3	

Version 4

6 8	1 e an da 2 e an da 3 e an da 4 e an da 5 e an da 6 e an da (1)	4 ≠
	1 e an da 2 e an da 3 e an da 4 e an da 5 e an da 6 e an da (2)	
	1 e an da 2 e an da 3 e an da 4 e an da 5 e an da 6 e an da (3)	
	1 e an da 2 e an da 3 e an da 4 e an da 5 e an da 6 e an da (4)	

Version 5

Recite the Groove before you create rhythm to put on top of this

6 8	1 an 2 an 3 an 4 2 3 5 2 3 6 2 3 (1)	1 an 2 an 3 an 4 an 5 an 6 2 3 (2)	4 ≠
	1 e an da 2 e an da 3 e an da 4 e an da 5 2 3 6 2 3 (3)	1 an 2 an 3 2 3 4 an 5 an 6 an (4)	

7
8 Classical, Afro - Jazz

Version 1

7 8	1 2 1 2 1 2 3 (1)	1 2 3 1 2 1 2 (2)	1 2 1 2 3 1 2 (3)	1 2 3 4 1 2 3 (4)	4 ≠

Version 2

7 8	1 an 2 an 1 an 2 an 1 an 2 an 3 an (1)	1 an 2 an 3 an 1 an 2 an 1 an 2 an (2)	4 ≠
	1 an 2 an 1 an 2 an 3 an 1 an 2 an (3)	1 an 2 an 3 an 4 an 1 an 2 an 3 an (4)	

Version 3

7 8	1 2 3 2 2 3 1 2 3 2 2 3 1 2 3 2 2 3 3 2 3 (1)	1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 1 2 3 2 2 3 (2)	4 ≠
	1 2 3 2 2 3 1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 (3)	1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 (4)	

Version 4

7 8	1 e an da 2 e an da 1 e an da 2 e an da 1 e an da 2 e an da 3 e an da (1)	4 ≠
	1 e an da 2 e an da 3 e an da 1 e an da 2 e an da 1 e an da 2 e an da (2)	
	1 e an da 2 e an da 1 e an da 2 e an da 3 e an da 1 e an da 2 e an da (3)	
	1 e an da 2 e an da 3 e an da 4 e an da 1 e an da 2 e an da 3 e an da (4)	

Version 5

Vocalize each bar eight times before going to the next bar

7 8	1 e an da 2 e an da 1 e an da 2 e an da 1 2 3 2 2 3 3 2 3 (1)
	1 e an da 2 e an da 1 2 3 2 2 3 3 2 3 1 e an da 2 e an da (2)

	<p>1 2 3 2 2 3 3 2 3 1 e an da 2 e an da 1 e an da 2 e an da (3)</p>	
	<p>1 e an da 2 e an da 3 e an da 1 2 3 2 2 3 1 2 3 2 2 3 (4)</p>	4 ≠

9
8 Classical and Jazz

Version 1

9 8	<p>1 2 3 1 2 3 1 2 3 (1)</p>	<p>1 2 3 1 2 1 2 1 2 (2)</p>	
	<p>1 2 1 2 1 2 3 1 2 (3)</p>	<p>1 2 1 2 1 2 1 2 3 (4)</p>	4 ≠

Version 2

9 8	<p>1 an 2 an 3 an 1 an 2 an 3 an 1 an 2 an 3 an (1)</p>	<p>1 an 2 an 3 an 1 an 2 an 1 an 2 an 1 an 2 an (2)</p>	
	<p>1 an 2 an 1 an 2 an 1 an 2 an 3 an 1 an 2 an (3)</p>	<p>1 an 2 an 1 an 2 an 1 an 2 an 1 an 2 an 3 an (4)</p>	4 ≠

Version 3

9
8

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3
(1)

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 1 2 3 2 2 3 1 2 3 2 2 3
(2)

1 2 3 2 2 3 1 2 3 2 2 3 1 2 3 2 2 3 3 2 3 1 2 3 2 2 3
(3)

1 2 3 2 2 3 1 2 3 2 2 3 1 2 3 2 2 3 1 2 3 2 2 3 3 2 3
(4)

4
≠

Version 4

9
8

1 e an da 2 e an da 3 e an da 1 e an da 2 e an da 3 e an da 1 e an da 2 e an da 3 e an da
(1)

1 e an da 2 e an da 3 e an da 1 e an da 2 e an da 1 e an da 2 e an da 1 e an da 2 e an da
(2)

1 e an da 2 e an da 1 e an da 2 e an da 1 e an da 2 e an da 3 e an da 1 e an da 2 e an da
(3)

1 e an da 2 e an da 3 e an da
(4)

4
≠

Version 5

Do these combination rhythms slowly to observe the flavor of the combinations

9
8

1 e an da 2 e an da 1 e an da 2 e an da 1 e an da 2 e an da 1 2 3 2 2 3 3 2 3
(1)

1 e an da 2 e an da 1 e an da 2 e an da 1 2 3 2 2 3 3 2 3 1 e an da 2 e an da
(2)

1 e an da 2 e an da 1 2 3 2 2 3 3 2 3 1 e an da 2 e an da 1 e an da 2 e an da
(3)

1 2 3 2 2 3 3 2 3 1 e an da 2 e an da 1 e an da 2 e an da 1 e an da 2 e an da
(4)

4
≠

12
8

Gospel, Rhythm 'N Blues, and Jazz

Version 1

12
8

1 2 3 2 2 3 3 2 3 4 2 3
(1)

1 2 3 2 2 3 3 2 3 4 2 3
(2)

1 2 3 2 2 3 3 2 3 4 2 3
(3)

1 2 3 2 2 3 3 2 3 4 2 3
(4)

4
≠

Version 2

12
8

1 an 2 an 3 an 2 an 2 an 3 an 3 an 2 an 3 an 4 an 2 an 3 an
(1)

1 an 2 an 3 an 2 an 2 an 3 an 3 an 2 an 3 an 4 an 2 an 3 an
(2)

1 an 2 an 3 an 2 an 2 an 3 an 3 an 2 an 3 an 4 an 2 an 3 an
(3)

1 an 2 an 3 an 2 an 2 an 3 an 3 an 2 an 3 an 4 an 2 an 3 an
(4)

~~4~~

Version 3

12
8

1 2 3 2 2 3 3 2 3 2 2 3 2 2 3 3 3 2 3 2 2 3 3 2 3 4 2 3 2 2 3 3 2 3
(1)

1 2 3 2 2 3 3 2 3 2 2 3 2 2 3 3 2 3 3 2 3 2 2 3 3 2 3 4 2 3 2 2 3 3 2 3
(2)

1 2 3 2 2 3 3 2 3 2 2 3 2 2 3 3 2 3 3 2 3 2 2 3 3 2 3 4 2 3 2 2 3 3 2 3
(3)

1 2 3 2 2 3 3 2 3 2 2 3 2 2 3 3 2 3 3 2 3 2 2 3 3 2 3 3 2 2 3 3 2 3
(4)

~~4~~

Version 4

12
8

1 e an da 2 e an da 3 e an da 2 e an da 2 e an da 3 e an da 3 e an da 2 e an da 3 e an da 4 e an da 2 e an da 3 e an da	(1)
1 e an da 2 e an da 3 e an da 2 e an da 2 e an da 3 e an da 3 e an da 2 e an da 3 e an da 4 e an da 2 e an da 3 e an da	(2)
1 e an da 2 e an da 3 e an da 2 e an da 2 e an da 3 e an da 3 e an da 2 e an da 3 e an da 4 e an da 2 e an da 3 e an da	(3)
1 e an da 2 e an da 3 e an da 2 e an da 2 e an da 3 e an da 3 e an da 2 e an da 3 e an da 4 e an da 2 e an da 3 e an da	(4)

4
≠

Version 5

12
8

1 2 3 2 2 3 3 2 3 4 2 3	(1)	1 an 2 an 3 an 2 an 2 an 3 an 3 an 2 an 3 an 4 an 2 an 3 an	(2)
1 2 3 2 2 3 3 2 3 2 2 3 2 2 3 3 2 3 3 2 3 2 2 3 3 2 3 4 2 3 2 2 3 3 2 3	(3)		
1 e an da 2 e an da 3 e an da 2 e an da 2 e an da 3 e an da 3 e an da 2 e an da 3 e an da 4 e an da 2 e an da 3 e an da	(4)		

4
≠

CHAPTER VIII

Part 6) Phrasing

The Harmonic "Rephrasing of 'Row, Row, Row Your Boat'."

This standard or original version is an 8 bar melody in $\frac{6}{8}$ Time. Tempo $\text{♩} = 60$

6	1	1	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6				
	Row,	row,	row	your	boat	gent - ly	down	the	stream	_____														
8	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6

6	8	8	5	5	3	3	1	1	5	4	3	2	1	_____										
	Mer-ri-ly,	mer-ri-ly,	Mer-ri-ly,	mer-ri-ly,	Life	is	but	a	dream	_____														
8	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6

Sing, play and write down the melody a diatonic third higher and lower.

6	Row,	row,	row	your	boat	gent - ly	down	the	stream	_____													
	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5

6	Mer-ri-ly,	mer-ri-ly,	Mer-ri-ly,	mer-ri-ly,	Life	is	but	a	dream	_____													
	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5

6	Row,	row,	row	your	boat	gent - ly	down	the	stream	_____													
	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5

6	Mer-ri-ly,	mer-ri-ly,	Mer-ri-ly,	mer-ri-ly,	Life	is	but	a	dream	_____													
	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5	6	1	2	3	4	5

Part 8)

Transpose the following chord progressions into the Key of C.

The 12 Bar Blues - Traditional

||: C7 | ♯/ | ♯/ | ♯/ | IV7 | ♯/ | I7 | ♯/ | V7 | IV7 | I7 | ♯/ :||

Variations

Jazz Version

||: C7 | IV7 | I7 | ♯/ | IV7 | ♯/ | I7 | VI-7 | II-7 | V-7 | I7 | II-7 V7 :||

Modern Blues and R&B Version

||: C7 | IV7 | I7 | ♯/ | IV7 | ♯/ | I7 | ♯/ | V7 | IV7 | I7 | V7 :||

The 8 Bar Blues

[A]

||: C7 IV7 | I7 | IV7 | #IV° | I VI-7 | I7 | II-7 V7 | I7 :||

Variation by adding this bridge

[B]

|| F7 | I7 | II-7 V7 | I7 | IV7 | #IV° | II-7 | V7 ||

Here's the form

The [A] Section 2 times	16 Bars
The [B] Section 1 time	8 Bars
The [A] Section 1 time	<u>8 Bars</u>
	32 Total Bars

"I GOT RHYTHM"
Known in Jazz Circles as 'Rhythm Changes'

[A]

: C	VI-7	II-7	V7	2 /	2 /	1.	2.	: I	VI-7	I7
(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(7)	(8)	

[B]

E7	/	VI7	/	II7	/	V7	/	
----	---	-----	---	-----	---	----	---	--

Form: Play [A] twice - the second time take the second ending 2 instead of the first ending 1.

[A] - 8 Bars

[A] - 8 Bars - second ending

[B] - Bridge 8 Bars

[A] - 8 Bars - take the second ending - back to the top again

The ||: D-7 V7 | I :|| Progression you will find this in almost every song and should be practiced in different lengths (also known as a turn-around).

: D-7	V7	I	I	:	: II-7	/	V7	/	I	/	/	:
-------	----	---	---	---	--------	---	----	---	---	---	---	---

Here's a progression used frequently in Rock, R&B and Pop - it is actually Rhythm Change minus the Bridge. **C VI⁻ II⁻⁷ V⁷** It is done in various lengths much like we did the **II⁻⁷ V I** progression.

Here's another that is used in Rock and Pop as a power statement **B^{b7} IV⁷ I⁷**

Here's a diatonic progression that I and my many other students have fun with. I call it **"Sunshine and Shade"**

[A]
||: **F^{Δ7}** | **/:** | **III⁻⁷** | **/:** :||

Play as long as you like then go ↑ up an interval of a Minor Third (to a new key) and play.

[B]
||: **F⁻⁷** | **/:** | **III^{Δ7}** | **/:** :||

In the new Key play as long as you like then go ↓ back down to the [A] Section in its Key. If you start the [A] Section in B^b the [B] Section will be in the key of D^b.

Here are the Minor Blues

|| **C⁻⁷** | **/:** | **/:** | **/:** | **IV⁻⁷** | **/:** | **I⁻⁷** | **/:** | **bVI⁻⁷** | **V⁷** | **I⁻⁷** | **/:** ||

Here is a Simple Minor Progression

||: **A⁻⁷** | **V⁷** | **IV^{Δ7}** | **III⁷** :||

Transpose the following chord progressions into the Key of E.

The 12 Bar Blues - Traditional

||: E7 | ♯/ | ♯/ | ♯/ | IV7 | ♯/ | I7 | ♯/ | V7 | IV7 | I7 | ♯/ :||

Variations

Jazz Version

||: E7 | IV7 | I7 | ♯/ | IV7 | ♯/ | I7 | VI-7 | ii-7 | V-7 | I7 | II-7 V7 :||

Modern Blues and R&B Version

||: E7 | IV7 | I7 | ♯/ | IV7 | ♯/ | I7 | ♯/ | V7 | IV7 | I7 | V7 :||

The 8 Bar Blues

[A]

||: E7 IV7 | I7 | IV7 | #IV° | I VI-7 | I7 | II-7 V7 | I7 :||

Variation by adding this bridge

[B]

|| A7 | I7 | II-7 V7 | I7 | IV7 | #IV° | II-7 | V7 ||

Here's the form

The [A] Section 2 times	16 Bars
The [B] Section 1 time	8 Bars
The [A] Section 1 time	<u>8 Bars</u>
	32 Total Bars

"I GOT RHYTHM"
Known in Jazz Circles as 'Rhythm Changes'

[A]

: E		VI-7		II-7		V7		2		2		1.		2.					
: E		VI-7		II-7		V7		2		2		2		: I		VI-7		I7	
(1)		(2)		(3)		(4)		(5)		(6)		(7)		(8)		(7)		(8)	

[B]

G#7	:/	VI7	:/	II7	:/	V7	:/	
-----	----	-----	----	-----	----	----	----	--

Form: Play [A] twice - the second time take the second ending 2. instead of the first ending 1.

[A] - 8 Bars

[A] - 8 Bars - second ending

[B] - Bridge 8 Bars

[A] - 8 Bars - take the second ending - back to the top again

The ||: F#-7 V7 | I :|| Progression you will find this in almost every song and should be practiced in different lengths (also known as a turn-around).

: F#-7	V7	I	I	:	: II-7	:/	V7	:/	I	:/	:/	:/	:
--------	----	---	---	---	--------	----	----	----	---	----	----	----	---

Here's a progression used frequently in Rock, R&B and Pop - it is actually Rhythm Change minus the Bridge. **E VI⁻ II⁻⁷ V⁷** It is done in various lengths much like we did the **II⁻⁷ V I** progression.

Here's another that is used in Rock and Pop as a power statement **D⁷ IV⁷ I⁷**

Here's a diatonic progression that I and my many other students have fun with. I call it "Sunshine and Shade"

[A]
||: **A^{Δ7}** | **/.** | **III⁻⁷** | **/.** :||

Play as long as you like then go ↑ up an interval of a Minor Third (to a new key) and play.

[B]
||: **A⁻⁷** | **/.** | **III^{Δ7}** | **/.** :||

In the new Key play as long as you like then go back to the [A] Section in its Key. If you start the [A] Section in B^b the [B] Section will be in a key of D^b.

Here are the Minor Blues

|| **E⁻⁷** | **/.** | **/.** | **/.** | **IV⁻⁷** | **/.** | **I⁻⁷** | **/.** | **bVI⁻⁷** | **V⁷** | **I⁻⁷** | **/.** ||

Here is a Simple Minor progression

||: **C^{#-7}** | **V⁷** | **IV^{Δ7}** | **II^b** :||

Transpose the following chord progressions into the Key of B^b.

The 12 Bar Blues - Traditional

||: B^b7 | ♯/ | ♯/ | ♯/ | IV7 | ♯/ | I7 | ♯/ | V7 | IV7 | I7 | ♯/ :||

Variations

Jazz Version

||: B^b7 | IV7 | I7 | ♯/ | IV7 | ♯/ | I7 | VI-7 | II-7 | V-7 | I7 | II-7 V7 :||

Modern Blues and R&B Version

||: B^b7 | IV7 | I7 | ♯/ | IV7 | ♯/ | I7 | ♯/ | V7 | IV7 | I7 | V7 :||

The 8 Bar Blues

[A]

||: B^b7 IV7 | I7 | IV7 | #IV° | I VI-7 | I7 | II-7 V7 | I7 :||

Variation by adding this bridge

[B]

|| E^b7 | I7 | II-7 V7 | I7 | IV7 | #IV° | II-7 | V7 ||

Here's the form

The [A] Section 2 times	16 Bars
The [B] Section 1 time	8 Bars
The [A] Section 1 time	<u>8 Bars</u>
	32 Total Bars

"I GOT RHYTHM"
Known in Jazz Circles as 'Rhythm Changes'

[A]

: B ^b VI-7		II-7		V7		2		2		1.		2.			
(1)		(2)		(3)		(4)		(5)		(6)		(7)		(8)	
						2		2		2		:		I VI-7 I7	

[B]

	D7		:/		VI7		:/		II7		:/		V7		:/	
--	----	--	----	--	-----	--	----	--	-----	--	----	--	----	--	----	--

Form: Play [A] twice - the second time take the second ending 2.
instead of the first ending 1.

[A] - 8 Bars

[A] - 8 Bars - second ending

[B] - Bridge 8 Bars

[A] - 8 Bars - take the second ending - back to the top again

The ||: C-7 V7 | I :|| Progression you will find this in almost every song and should be practiced in different lengths (also known as a turn-around).

: C-7	V7		I		I	:	: II-7		:/		V7		:/		I		:/		:/		:/	:
-------	----	--	---	--	---	---	--------	--	----	--	----	--	----	--	---	--	----	--	----	--	----	---

Here's a progression used frequently in Rock, R&B and Pop - it is actually Rhythm Change minus the Bridge. B^b VI^- II^-7 $V7$ It is done in various lengths much like we did the II^-7 V I progression.

Here's another that is used in Rock and Pop as a power statement A^b7 $IV7$ $I7$

Here's a diatonic progression that I and my many other students have fun with. I call it "Sunshine and Shade"

[A]
||: $E^b\Delta7$ | ./ | III^-7 | ./ :||

Play as long as you like then go \uparrow up an interval of a Minor Third (to a new key) and play.

[B]
||: E^b-7 | ./ | $III\Delta7$ | ./ :||

In the new Key play as long as you like then go \downarrow back down to the [A] Section in its Key. If you start the [A] Section in B^b the [B] Section will be in the key of D^b .

Here are the Minor Blues

|| B^b-7 | ./ | ./ | ./ | IV^-7 | ./ | I^-7 | ./ | bVI^-7 | $V7$ | I^-7 | ./ ||

Here is a Simple Minor Progression

||: G^-7 | $V7$ | $IV\Delta7$ | $III7$:||

(ANSWERS – From Chapter VI - Pages 24,25)
The circled intervals are minor or irregular intervals

MAJOR SCALE CONSTRUCTION FORMULA

1°	2°	3°	4°	5°	6°	7°	8°	9°	10°	11°	12°	13°	14°	15°
S	1	1	½	1	1	1	½	1	1	½	1	1	1	½
15°	14°	13°	12°	11°	10°	9°	8°	7°	6°	5°	4°	3°	2°	1°
S	½	1	1	1	½	1	1	½	1	1	1	½	1	1

SECONDS

1° - 2°	2° - 3°	3° - 4°	4° - 5°	5° - 6°	6° - 7°	7° - 8°
8° - 9°	9° - 10°	10° - 11°	11° - 12°	12° - 13°	13° - 14°	14° - 15°

THIRDS

1° - 3°	2° - 4°	3° - 5°	4° - 6°	5° - 7°	6° - 8°	7° - 9°
8° - 10°	9° - 11°	10° - 12°	11° - 13°	12° - 14°	13° - 15°	

FOURTHS

1° - 4°	2° - 5°	3° - 6°	4° - 7°	5° - 8°	6° - 9°
7° - 10°	8° - 11°	9° - 12°	10° - 13°	11° - 14°	12° - 15°

FIFTHS

$1^\circ - 5^\circ$	$2^\circ - 6^\circ$	$3^\circ - 7^\circ$	$4^\circ - 8^\circ$	$5^\circ - 9^\circ$	$6^\circ - 10^\circ$
$7^\circ - 11^\circ$	$8^\circ - 12^\circ$	$9^\circ - 13^\circ$	$10^\circ - 14^\circ$	$11^\circ - 15^\circ$	

SIXTHS

$1^\circ - 6^\circ$	$2^\circ - 7^\circ$	$3^\circ - 8^\circ$	$4^\circ - 9^\circ$	$5^\circ - 10^\circ$
$6^\circ - 11^\circ$	$7^\circ - 12^\circ$	$8^\circ - 13^\circ$	$9^\circ - 14^\circ$	$10^\circ - 15^\circ$

SEVENTHS

$1^\circ - 7^\circ$	$2^\circ - 8^\circ$	$3^\circ - 9^\circ$	$4^\circ - 10^\circ$	$5^\circ - 11^\circ$
$6^\circ - 12^\circ$	$7^\circ - 13^\circ$	$8^\circ - 14^\circ$	$9^\circ - 15^\circ$	

OCTAVES

$1^\circ - 8^\circ$	$2^\circ - 9^\circ$	$3^\circ - 10^\circ$	$4^\circ - 11^\circ$	$5^\circ - 12^\circ$	$6^\circ - 13^\circ$	$7^\circ - 14^\circ$	$8^\circ - 15^\circ$
---------------------	---------------------	----------------------	----------------------	----------------------	----------------------	----------------------	----------------------

(Answers to Complete These Patterns - Workbook page 109)

II-7
 2 4 6 8 6 4 2 3 4 5 8 6 4 2 4 6 8 7 6 5
 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

IΔ7
 7 5 3 1 3 5 7 6 5 4 4 5 6 7 5 3 1 3 5 7
 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

VII-θ
 ↓7 ↑2 4 6 4 2 ↓7 ↑1 2 3 6 4 2 ↓7 ↑2 4 6 5 4 3
 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

VI-7
 5 3 1 ↓6 ↑1 3 5 4 3 2 2 3 4 5 3 1 ↓6 ↑1 3 5
 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

INVENTORY

DO WELL

NEED IMPROVEMENT

GOALS

--	--	--

CHAPTER XIII

HOW TO READ, PERFORM AND WRITE TRADITIONAL MUSIC NOTATION

The Proper Way

If you have followed this course of study from the beginning, you have learned to speak, hear and understand the language of music. It would therefore be a crime to deny you access to the volumes of music that have been written heretofore that you can use, like a mirror or magnet to help recognize and develop your own music. Just as you learned to speak your native language before you could read or write, you have learned music the same way. To that end you are now ready to study, learn and practice the skill of reading, performing and writing music in a most logical way.

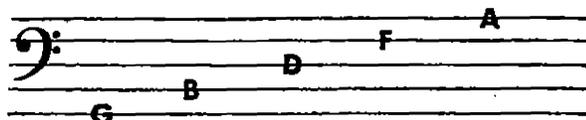
Part A) TONAL VALUE NOTATION - THE STAFF

The staff is series of horizontal lines and spaces of different tonal values using alphabet names depending upon the clef used. A particular clef and symbol thereof is used to set the standard as to the location of tones. There are four clefs employed in music notation, they are (lowest first) the Bass Clef - Tenor Clef - Alto Clef - and Treble Clef. These are used to divide what is known as the great staff which consist of twenty lines and nineteen spaces. By using clefs it allows a particular set of instruments that operate within the same range to focus in on only that part of the great staff that applies to them. By the use of additional lines and spaces above and below the staff of a clef, we can remain in that clef and yet extend range of tones. When four or more lines above or below the staff are required to notate the correct register (which can some times make the reading and reproduction difficult) that passage is often written within the staff and the terms $8va\uparrow$ and $8vb\downarrow$, which means play the passage an octave higher ($8va\uparrow$) or an octave lower ($8vb\downarrow$), are employed.

The main clefs you will encounter in non-symphonic or non orchestral music will be the Bass  and Treble  Clefs. In choral music and piano music the two clefs are employed simultaneously to depict where (what Register) the part/line or note/tone should be performed.

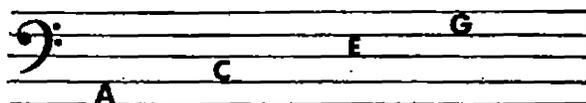
In all clefs the interval value of consecutive LINES are thirds and consecutive SPACES are thirds. Be aware that consecutive thirds constitute a chord which can also be thought of as every other scale degree of the Major and Minor scales odd to odd ($1^\circ 3^\circ 5^\circ 7^\circ$ etc.) or even to even ($2^\circ 4^\circ 6^\circ 8^\circ$ etc.) and every other alphabet letter tone/note name (A C E G or B D F A). A LINE to a SPACE is an interval of a Second and a SPACE to a LINE is too. Seconds are the smallest intervals and most scales are based upon a consecutive series of them; odd to even to odd to even etc. ($1^\circ 2^\circ 3^\circ 4^\circ 5^\circ 6^\circ 7^\circ 8^\circ 9^\circ$) or consecutive alphabet letter note/tone names (A B C D E F G). Depending upon the key and the clef, all of these intervals will be either Major or Minor.

In Bass Clef notation the bottom line is the alphabet tone/note G, the second line is B, the third line is D, the fourth line is F, and the top line is A.



The first line above the staff is C, the second line above the staff is E, the third line above is G, etc. The first line below the staff is E, the second line is C, the third is A, etc.

The bottom space is A, the second space is C, the third space is E, and the top space is G.



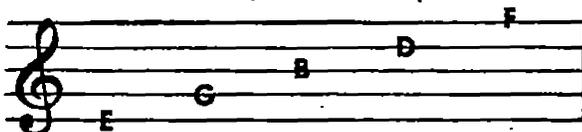
The first space above the staff is B, the second space above the staff is D, the third space above is F, etc. The first space below is F, the second space is D, the third is B, etc.

Always remember, it is the clef that sets the tone/note name values of the lines and spaces. Therefore no matter what the clef, Space to Space is a Third, line to Line is a Third. Space to Line is a Second and Line to Space is a Second.

The Treble Clef Space and Line values are a third higher than that of the Bass Clef.

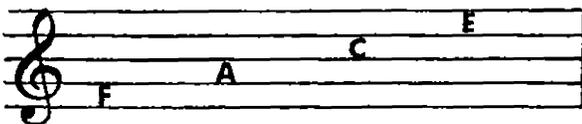


The Treble Clef notation the bottom line is the alphabet tone/note E, the second line is G, the third line is B, the fourth line is D, and the top line is F.



The first line below the staff is the name C, the second is A, the third is F, etc. The first line above the staff is A, the second is C, the third is E, etc.

The bottom space is F, the second space is A, the third space is C and the top space is E.



The first space above the staff is G, the second space is B, the third is D, etc. The first space below the staff is D, the second is B, the third is G, etc.

Here is a nice way of remembering the tonal values of both clefs in the staff.

Starting with the more popular

TREBLE CLEF

The SPACES spell out F A C E

The LINES say — Every Good Boy Does Fine

BASS CLEF

The SPACES say — All Cows Eat Grass

The LINES say — Good Boys Do Fine Always

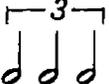
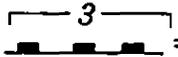
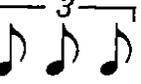
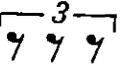
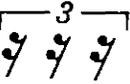
The sound and pitch of the line becomes "activated" when a "mark" or Note appears on it. It is the design and style of the mark or Note that determines how long the tone is to be held which leads us to the next phase of Traditional Music Notation.

Part B) TIME VALUE NOTATION

In traditional music notation you must account for every bit of time in a measure of music. By using note design for time duration and rest sign design for when to begin and when to stop a tone. "Rest" means silence.

Whole Note	=		Whole Rest	=		=	4 Beats
Half Note	=		Half Rest	=		=	2 Beats
Quarter Note	=		Quarter Rest	=		=	1 Beat
Eighth Note	=		Eighth Rest	=		=	1/2 Beat
Sixteenth Note	=		Sixteenth Rest	=		=	1/4 Beat
Thirty-second Note	=		Thirty-second Rest	=		=	1/8 Beat

TRIPLETS

Half Note Triplet	= 	Half Rest Triplet	= 	= 4 Beats
Quarter Note Triplet	= 	Quarter Rest Triplet	= 	= 2 Beats
Eighth Note Triplet	= 	Eighth Rest Triplet	= 	= 1 Beat
Sixteenth Note Triplet	= 	Sixteenth Rest Triplet	= 	= 1/2 Beat

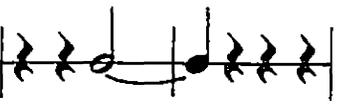
The DOT (.) - Extend by $\frac{1}{2}$, the preceding notation's value.

Ex.  = One and a half beats of tonality

 = One and a half beats of silence

The TIE (—) = Connects two equal tonalities within a measure of music and overlapping one tone into the following measure or measures

Ex.  = 3 beats of tone 1 beat of silence

 = 3 beats of tone starting on the 3rd beat of Bar (1) and ending on the 2nd beat of Bar (2)

Part C) PHRASING NOTATIONS

 = The SLUR - sing or play the tune/notes in one breath or bow

Legato  = Hold each tone/note as long as possible in one breath or bow

Staccato  = Perform in a manner where every notes beginning and end articulated -or a choppy manner - to hear the separation = the opposite of Legato

> = accent = Articulate the tone/note the accent sign is over with a little emphasis

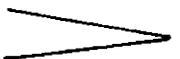
DYNAMIC NOTATIONS

p = Pianissimo = Perform at low volume level

mf = metzo forte = Medium Loud

f = forte = Loud

 = Crescendo = Gradually increase volume

 = Decrescendo = Gradually decrease volume

Part D) WHAT TO DO STEP BY STEP WHEN YOU ENCOUNTER TRADITIONAL MUSIC NOTATION

Look for

- 1) The Clef used
- 2) The Key Signature used
- 3) The Time Signature/Meter
- 4) Preread The Entire Composition or Song.

Look for - accidentals. They indicate those notes that are not in the key signature and non diatonic chords. These two factors may indicate a temporary change of key. Never be caught by surprise when reading and performing music.

5) Recognize Harmonic Note groupings as a phrase, in each bar or bars of music notated. Just as you read your native language you see and pronounce the whole-word. You don't spell out each letter. The key is to look ahead to see the whole "word" or phrase. In music we do this by recognizing the intervals between each tone/note and time of entrance and exit of them.

Through learning and practice (There are only 7 different notes used in the Major Scale of a key. Accidentals can increase the number to twelve) you will recognize Harmonic Patterns and Scale (consecutive Seconds) Fragments. Don't forget to verbalize.

6) Figure out the Rhythm - The Entrance and Exit of tone/notes and or phrases. This is the most difficult aspect to master. A vast amount of combinations of beat divisions, compound rhythms and meters are possible

- a) Count the basic beat or the time signature with the patting of your foot.
- b) Simultaneously verbalize the division of the beat if any
- c) Clap the rhythm notated
- d) Memorize it if you do not recognize it
- e) Say, Sing and Play the pitch values at the specified time (The Rhythm)

The following pages of music notation will be most helpful in the mastery of the skill of **Thinking - Reading - Performing while Reading and Thinking Ahead**. It uses a one octave scale in the key of C. Division of the measure and division of the beat.

NOTE: The use of Scale Degree, Interval Relationships and Rhythm Notation at the bottom will not be found on music you encounter outside of this book as it is presented for your verbalization and vocalization. You should practice saying and singing the tones/notes as Scale Degrees and Alphabet Names while recognizing them as phrases.

Division of Time using Scale Degrees and Interval Relationships Communicated via Standard Music Notation

A musical staff with a treble clef showing a scale of notes. The notes are labeled from left to right: 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, oct, 7th, 6th, 5th, 4th, 3rd, 2nd, 1st. The notes are placed on a five-line staff.

Division of the Measure into Four Equal Parts by Quarter Notes - the Basic Beat

— Maj 3rd — — Min 3rd — — Min 3rd — — Maj 3rd — — P 4th — —

A musical staff with a treble clef showing six measures of quarter notes. The notes and fingerings are: 1st (1 R R R), 3rd (1 R R R), 5th (1 R R R), 3rd (1 R R R), 1st (1 R R R), and 4th (R 2 R R). The bass line has a single note in each measure.

— Min 3rd — — Min 3rd — — Maj 3rd — —

A musical staff with a treble clef showing six measures of quarter notes. The notes and fingerings are: 6th (R 2 R R), oct (R 2 R R), 6th (R 2 R R), 4th (R 2 R R), 1st (R R 3 R), and 3rd (R R 3 R). The bass line has a single note in each measure.

A musical staff with a treble clef showing six measures of quarter notes. The notes and fingerings are: 5th (R R 3 R), 3rd (R R 3 R), 1st (R R 3 R), 4th (R R R 4), 6th (R R R 4), and oct (R R R 4). The bass line has a single note in each measure.

— P 5th — — P 4th — — P 5th — — P 4th — — P 5th — — + 4th — —

A musical staff with a treble clef showing six measures of quarter notes. The notes and fingerings are: 6th (R R R 4), 4th (R R R 4), 1st (1 R 2 R), 5th (R 2 R 4), 2nd (R 2 R 4), 6th (R R 3 R), 3rd (R R 3 R), 7th (1 R R 4), and 4th (1 R R 4). The bass line has a single note in each measure.

— Oct —

Octave exercise 1 in 4/4 time. The exercise is divided into four measures. The first measure shows the right hand playing an octave (oct) with fingers 2, 3, 4, 5 and the left hand playing a single note (R). The second measure shows the right hand playing 1st, 3rd, 5th and the left hand playing 2, 3, 4. The third measure shows the right hand playing 2nd, 4th, 6th and the left hand playing 2, 3, 4. The fourth measure shows the right hand playing 3rd, 5th, 7th and the left hand playing 2, 3, 4.

— Oct — Maj 2nd

Octave and Major 2nd exercise 2 in 4/4 time. The exercise is divided into four measures. The first measure shows the right hand playing an octave (oct) with fingers 1, 2, 3, 4 and the left hand playing a single note (R). The second measure shows the right hand playing an octave (oct) and 1st, and the left hand playing 3, 4. The third measure shows the right hand playing 1st, 2nd and the left hand playing 3, 4. The fourth measure shows the right hand playing 3rd, 4th and the left hand playing 3, 4.

— Min 3rd —

Minor 3rd exercise 3 in 4/4 time. The exercise is divided into four measures. The first measure shows the right hand playing 5th, 6th, 7th, oct and the left hand playing 1, 2, 3, 4. The second measure shows the right hand playing 7th, 6th, 5th and the left hand playing R, 2, 3, 4. The third measure shows the right hand playing 3rd, 1st and the left hand playing 1, R, 3, 4. The fourth measure shows the right hand playing 4th and the left hand playing R, R, R, 4.

— Maj 3rd —

Major 3rd exercise 4 in 4/4 time. The exercise is divided into four measures. The first measure shows the right hand playing 1st, 3rd and the left hand playing 1, R, 3, R. The second measure shows the right hand playing 4th, 5th, 6th and the left hand playing 1, 2, R, 4. The third measure shows the right hand playing 5th, 4th and the left hand playing 1, 2, 3, R. The fourth measure shows the right hand playing 1st and the left hand playing 1, R, R, R.

Division of the Basic Beat into Two Equal Parts.

1 an R R R 1 an R R R R an R R R 1 R R R R 1 an R R R

R 2 an R R R 2 an R R R R an R R R 2 R R R R 2 an R R

R R 3 an R R R 3 an R R R R an R R R 3 R R R R 3 an R

R R R 4 an R R R 4 an R R R R an R R R 4 R R R R 4 an

Etude in Halves

1 an R 3 an R R R an R 4 an R R 3 an R R an R R R an R R an R R

R 2 an 3 an 4 an R an 2 an 3 R R 2 an R an R an an 2 an R an R

R R R an 4 an R R R an 4 an R R 3 an 4 R an 2 3 an 4 an

R an 2 an 3 an 4 an an R 3 an 4 R R R 4 an 1 an R R an R

1 an 2 an R an 4 an 1 an R an an R R an

Division of the Basic Beat Into Three Equal Parts

The image displays five systems of musical notation for piano, each consisting of a treble and bass staff. The notation includes rhythmic patterns, fingerings (1, 2, 3), and accents (R). The systems progress from simple triplet patterns to more complex rhythmic exercises.

System 1: Treble staff: 1 2 3 R R R | 1 2 3 R R R | 1 2 3 R R R | 1 2 3 R R R | 1 2 3 R R R. Bass staff: 3 | 3 | 3 | 3 | 3.

System 2: Treble staff: 1 2 3 R R R | R 2 2 R R R | R R 2 3 R R | R R 2 R R R | R R R 3 R R. Bass staff: 3 | 3 | 3 | 3 | 3.

System 3: Treble staff: R R 3 2 3 R | R R 3 2 R R | R R R 2 3 R | R R R 2 R R | R R R R 3 R. Bass staff: 3 | 3 | 3 | 3 | 3.

System 4: Treble staff: R R R 4 2 3 | R R R 4 2 R | R R R R 2 3 | R R R R 2 R | R R R R R 3. Bass staff: 3 | 3 | 3 | 3 | 3.

System 5: Treble staff: 1 2 3 R 3 2 3 R | R R 2 3 R 4 2 3 | R R 3 R 3 R | 1 2 3 R R R R 3 | R 2 2 R R R. Bass staff: 3 | 3 | 3 | 3 | 3.

R 2 2 3 3 2 R 4 2 R RR 3 2 2 R 3 2 3 R R 2 2 3 R 2 3 R 2 3 2 3 2 2 3 R 2 R

R R R 2 3 4 R 3 R R R 2 3 4 2 3 R R 3 2 R 4 2 R R 2 3 2 2 R 3 2 4 2

R 2 3 2 2 3 3 2 3 4 2 1 R 3 2 3 R R 3 R R R 4 2 3

1 2 3 R R 2 R R 1 2 3 2 2 3 R 4 R 3 R 2 3 R 2 2 3 R R 2 3 R R R

Division of the Beat into Four Equal Parts

1 e an da R R R 1 e an da R R R 1 an da R R R 1 e da R R R

1 e an R R R R 2 e da R R R 2 e R R R R R R e an da R R

R R e an R R R R 2 e da R R R R 3 e an da R R R 3 da R

R R R e an da R R R R e an R R R 3 e an R R R R 4 e

R R R 4 e R da R R R R e an da R R R R e R R R R 4 da

1 e anda R 3 ean da R R Reanda R 4 e da R R 2 R da R 1 e an da R R Re Rda

R 2 e anda R R R 2 e an da 3 eanda 4 e da 1 anda 2 e anda R R R 2 e da R an Reanda

eanda 2 e R 3e R R R R R anda 4 e R R 3 da 4 e da R R 3 ean da 4 e R

R an da 2 e R Rean da 4 eanda R anda e ea e anda R 1 ean da R 4 eanda R R R R e anda

1 e anda R Re anda R 1 e an da R e an da R 4 e 1 e anda R anda 3 da Re anda

Division of the Beat and Measure into Various Parts.

1 R 3 an 4 1 R an R an an 2 an 3 R an 1 2 3 an 4 an

a da 2 an 3 4 1 an R an 3 e anda 4 an 1 2 3 2 2 3 3 an 4 an R an da 2 an da 3 e an 4 an

1 e da R 3 2 3 4 e an R an 2 an 3 e an da R 1 2 3 2 e anda 3 da 4

R 2 an 3 e da 4 e da 1 2 3 2 e an da R 4 1 an 2 an R R

1 e an da R e an da R an 4 R 2 3 R e an da R R 1 an 2 2 3 3 e R e

Jerry Jemmott's Selected Discography

With King Curtis

Instant Groove- Atco SD 33-293
King Curtis Live At Fillmore West -- Atco SD 33-359
Everybody's Talkin' – Atco SD 33-385

With King Curtis & Champion Jack Dupree

Blues at Montreaux – Atlantic 781389-2

With B.B. King

Live & Well – MCA 31191
Completely Well – MCA 31039

With Aretha Franklin

Aretha Now – Atlantic 8186
This Girl's In Love With You – Rhino – 71524
Aretha Live At Fillmore West – Atlantic 7205

With Freddie King

Freddie King Is A Blues Master – Atlantic 790345 -2
My Feeling For The Blues -- 90352-2

With Nina Simone

Nina Simone Sings The Blues – RCA SP 3789

With Roberta Flack

Newport In New York '72 Volume 3 – Kory KK 2002
Killing Me SOftly – Atlantic 82793 -2

With Margie Joseph

Margie Joseph – Atlantic SD 77208

With Howard Tate

Howard Tate – Atlantic SD 8303

With The Rascals

Freedom Suite – Atlantic SD 2-901

With Wilson Pickett

Hey Jude – Atlantic 7567 – 80375-2

With Irene Reid

The World Needs What I Need – Polydor 24 4040

With Erroll Garner

Feeling Is Believing – Mercury SR6 - 1308

With Herbie Hancock

Mwandishi – Warner Archives 45732

Jerry Jemmott's Selected Discography (continued)

With George Benson

The Other Side Of Abbey Road – A&M SP 3028

With The Thad Jones and Mel Lewis Orchestra

New Life – Horizon SP 707

With Freddie Hubbard

A Soul Experiment – Atlantic SD 1526

With Archie Shepp

Attica Blues – Impulse/Abc AS - 9222

With Gil Scott Heron

The Revolution Will Not Be Televised – Flying Dutchman BDL 1-160

With Herbie Mann

Push Push – Atlantic (Embryo SD 532)

With Paul Desmond

Bridge Over Troubled Water – A&M SP 3032

With Les McCann & Eddie Harris

Second Movement – Atlantic 1583 & Label M 5708

With Richard “Groove” Holmes

Comin' On Home – Blue Note CD 38701

With Shirley Scott

Shirley Scott And The Soul Saxes – Atlantic 1532

With Lou Donaldson

Cosmos – Blue Note BST – 84370

With John Murtaugh

Blues Current – Polydor 24 4016

With Gary McFarland

America The Beautiful – Skye SK - 8

With Hank Crawford

Mr. Blues Plays Lady Soul – Atlantic 1523

With Eddie Palmieri Harlem

River Drive – Roulette SR 3004

With Don Covay

Hot Blood – Mercury SRM –1-1020

Mercy Mercy The Definitive Don Covay – Razor & Tie RE 2053

Checkin' In With Don Covay – Polygram 836030

Jerry Jemmott's Selected Discography (continued)

With The Main Ingredient

All Time Greatest Hits – RCA 9591-2R

With The Sweet Inspirations

The Sweet Inspirations – Atlantic SD8155

With Melba Moore

Look What You're Doing To The Man – Mercury 61321

With The Swordsmen

Swordsmen – RCA 4245

With The Voices Of East Harlem

The Voices Of East Harlem – Just LP 7

With Dee Dee Warwick

Foolish Fool - Mercury SR-61221

With The Players Association

The Players Association – Vanguard VSD- 79384

With Cissy Houston

Presenting Cissy Houston – Commonwealth United

With Jerry Jeff Walker

Mr. Bojangles – Atlantic SD 33 259

With Betty Dylan

American Trash – Daz Unlimited

With Bill "Junior" Linton & Jerry Jemmott

The New York View – P-Vine Non Stop PCD – 4769 (Japan)

With The Bass Project – 2

Caught In The Low Beam – P-Vine Non Stop PCD – 4742 (Japan)

With The Best Of The Bass Project

Fat Bottom Bass – P-Vine Non Stop PCD – 8601(Japan)

With Satan & Adam- Back In The Game

Thunky Fing Rides Again (feat. Jerry Jemmott)

Modern Blues Harmonica Records

With Jerry Jemmott & Souler Energy

Make It Happen! – Whachagonnado Records WGD1103

Home Cookin' – Whachagonnado Records WGD1103B

The Best Of Jerry Jemmott & Souler Energy – Whachagonnado Records WGD1103C

Bass On The Case – Whachagonnado Records WGD1103D

Feel This – Whachagonnado Records WGD1103E

S T U D Y - L E A R N - P R A C T I C E

	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
(1) Musical Thinking							
(2) Ear Training							
(3) Style (Sing & Play)							
(4) Technique/Execution							
(5) Imagination							
(6) Skill							
(7) Style Transitions							
(8) Learning Instrument							
(9) Power of Concentration							
(10) Play Along							
(11) Practice Creating							
(12) Chord Progressions							
(13) Learning Songs By Ear							

S T U D Y - L E A R N - P R A C T I C E

	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
(1) Musical Thinking							
(2) Ear Training							
(3) Style (Sing & Play)							
(4) Technique/Execution							
(5) Imagination							
(6) Skill							
(7) Style Transitions							
(8) Learning Instrument							
(9) Power of Concentration							
(10) Play Along							
(11) Practice Creating							
(12) Chord Progressions							
(13) Learning Songs By Ear							

S T U D Y - L E A R N - P R A C T I C E

	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
(1) Musical Thinking							
(2) Ear Training							
(3) Style (Sing & Play)							
(4) Technique/Execution							
(5) Imagination							
(6) Skill							
(7) Style Transitions							
(8) Learning Instrument							
(9) Power of Concentration							
(10) Play Along							
(11) Practice Creating							
(12) Chord Progressions							
(13) Learning Songs By Ear							

S T U D Y - L E A R N - P R A C T I C E

	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
(1) Musical Thinking							
(2) Ear Training							
(3) Style (Sing & Play)							
(4) Technique/Execution							
(5) Imagination							
(6) Skill							
(7) Style Transitions							
(8) Learning Instrument							
(9) Power of Concentration							
(10) Play Along							
(11) Practice Creating							
(12) Chord Progressions							
(13) Learning Songs By Ear							

S T U D Y - L E A R N - P R A C T I C E

	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
(1) Musical Thinking							
(2) Ear Training							
(3) Style (Sing & Play)							
(4) Technique/Execution							
(5) Imagination							
(6) Skill							
(7) Style Transitions							
(8) Learning Instrument							
(9) Power of Concentration							
(10) Play Along							
(11) Practice Creating							
(12) Chord Progressions							
(13) Learning Songs By Ear							

4||: 1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N :||

4|| : 1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N

1 A N 2 A N 3 A N 4 A N 1 A N 2 A N 3 A N 4 A N :||

4|| 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

4||: 1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

1 2 3 2 2 3 3 2 3 4 2 3 1 2 3 2 2 3 3 2 3 4 2 3

34 ||:

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

3
4

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

1 A N 2 A N 3 A N

3
4 ||:

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3 :

3
4 ||

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

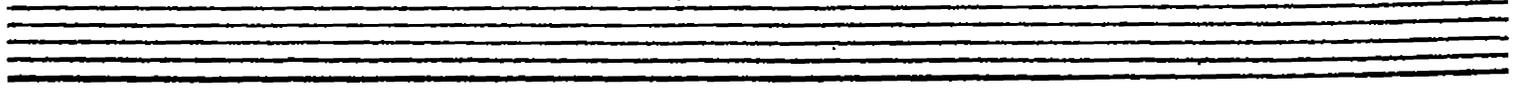
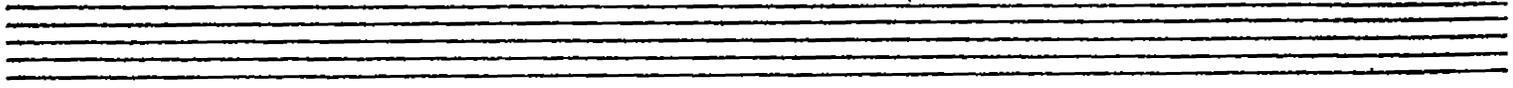
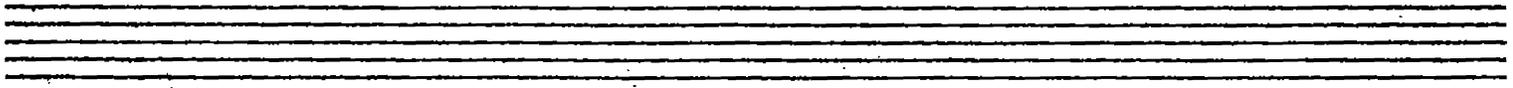
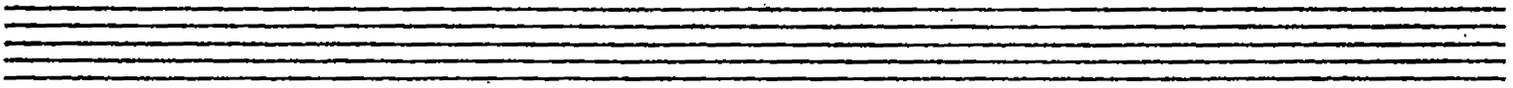
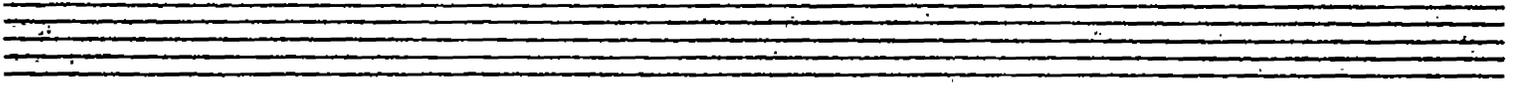
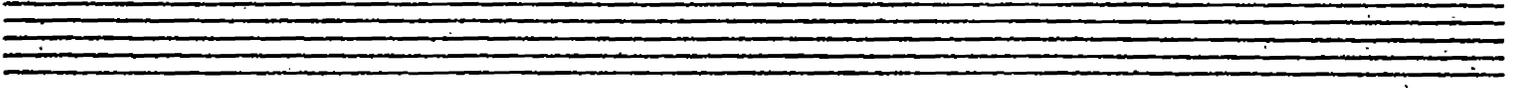
1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

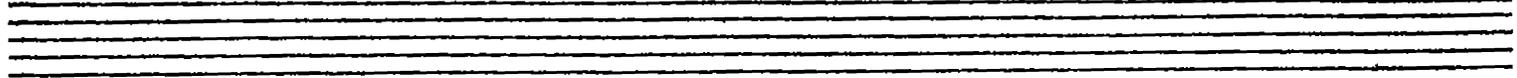
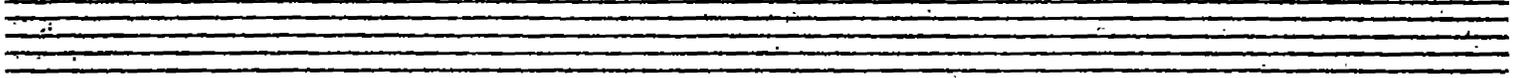
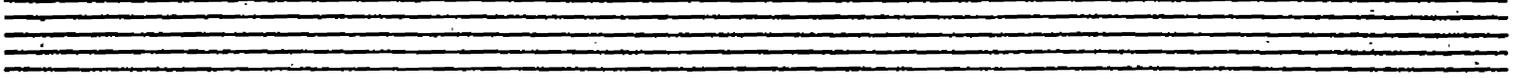
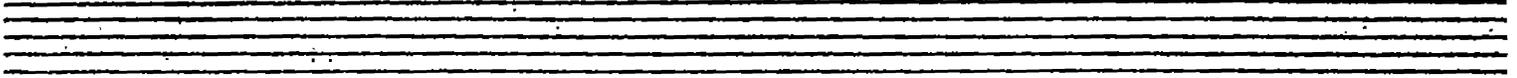
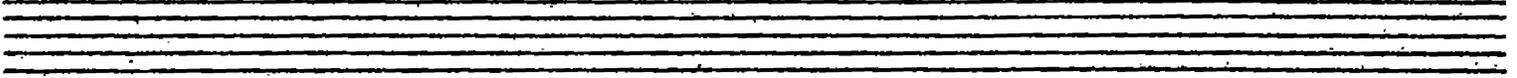
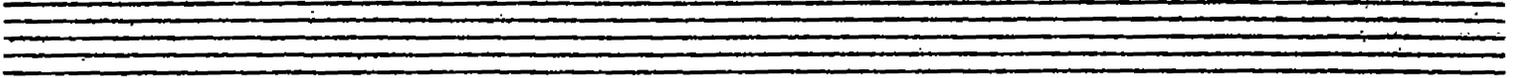
1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3

1 2 3 2 2 3 3 2 3 1 2 3 2 2 3 3 2 3 ||





There's Music in Everyone!

We would like to acknowledge the work and assistance of all those whose contributions made this work possible.

Word processing, reproduction, creative layout design

Bill "Junior" Linton
Lintonworks
Brooklyn, New York

Music transcriptions

Fred Paterno
Bayshore, New York

Cover design and graphics

Paul Conway
Long Beach, New York

Revised graphics

Armirus F. Mahmud
The New World Group
Bloomington, Indiana
&
Steve Hervatic
Kamson Media
Blairstown, New Jersey

Ebook Production & Design

Eric Sears
Suffolk, Virginia

Revised Ebook Edition 2011

Additional audio & text editing
Geoff Rosenberg, Bassboy Productions
Sydney, Australia

About the Author

BASSIST - EDUCATOR - COMPOSER - AUTHOR - CLINICIAN - INVENTOR

BASS PLAYER MAGAZINE'S 2001 Lifetime Achievement Award Recipient

"Some folks have so much natural talent and conviction that the music just drops out of them with little or no inkling of what it is they're doing. But for some of us, just a little understanding can go a long way in building the courage, confidence and conviction to express ourselves musically".

Jerry Jemmott was one of the pre-eminent session bassists of the late '60s and early 70s, working with an impressive cross-section of the era's finest soul, jazz, and blues artists. Gerald Stenhouse Jemmott grew up in the Bronx, New York and began playing the bass when he discovered Paul Chambers at age ten; by age 12, he was already skilled enough to perform as a professional musician and studied Charles Mingus intensely. He got his big break when he was discovered by Rhythm 'n Blues/jazz saxophonist King Curtis, and played on his first recording sessions in 1964, including Nina Simone's The Blues album.

Thanks to his Atlantic Records connection through Curtis, Jemmott soon found work backing other Atlantic soul stars, like Aretha Franklin, Wilson Pickett, the Rascals, Clarence Carter, Don Covay, and Roberta Flack. But that was just the tip of the iceberg; Jemmott also recorded with blues legends like B.B. King, Freddie King, Otis Rush, and Champion Jack Dupree over the next decade, and backed jazz stars like Herbie Hancock, Freddie Hubbard, Les McCann, Eddie Harris, Shirley Scott, Houston Person, George Benson, Archie Shepp, Lionel Hampton, Herbie Mann, Eddie Palmieri, and Richard "Groove" Holmes. In more recent years, Jemmott tours with the Gregg Allman Band while continuing his activities as an educator. **Steve Huey- All Music.Com**

B.B. KING says: *"He never does anything just because its right to do; he likes to do it because it feels good doing it. He would come up with things that fit...Quincy Jones has a way of working with people where hell get them together and say 'Okay, get into something. Jerry was the same way....Jerry was very concerned."*

BASS PLAYER™ MAGAZINE: *"One of the most influential bass players of the past 100 years who have changed the way we play!" There's a problem with analyzing Jerry Jemmott's transcendent, funk -blues grooves with B.B. King: It's tough to maintain focus while you're shaking your butt Completely Well [MCA] BASS PLAYER™ MAGAZINE*

JACO PASTORIUS says: *"He was my idol. That stuttering kind of bass line, bouncing all around the beat but keeping it right in the groove- well, they don't call Jerry the Groovemaster for nothing. He's the best".*

STUDENTS say:

*"What you gave me allowed me to go back to that school (The Bass Collective) with confidence and the ability, to discern the information on a higher level!" **Richard Cisco, Charlotte, North Carolina***

*"This system (Personal Expression Through Musicianship) leads to an overall in-depth understanding of effective learning skills and to the development of a personally authentic ability to express ourselves musically. In sum, to become more than a bassist, to become a musician!" **Fred Paterno MA/ACMT- Bay Shore, New York***

*"Mr. Jemmott guided a large group of clients through his Personal Expression Through Musicianship workshop using non technical music improvisation techniques, spontaneous group improvisation and maintained client interest. Follow up feedback from clients and clinical staff has confirmed that this was a successful experience, giving clients an opportunity to be together without conflict while participating in an invigorating and healing group experience!" **Eugenia Adlivankina LCSW-CDTP - Program Director - The Jewish Guild For The Blind***

C S E Publications Ridgeland, Mississippi www.jerryjemmott.com \$50.00 U.S.