

ray brown's

# BASS METHOD



VOLUME I, NUMBER 1



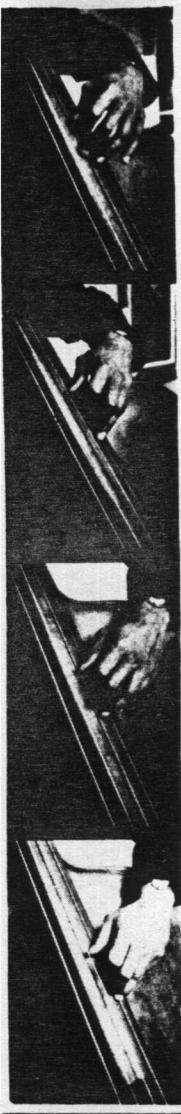
**S**ince 1953, Ray Brown has dominated the jazz bass field. No other musician has won as many awards in the annual polls conducted by influential publications such as Down Beat, Playboy, Esquire, the old Metronome and, in England, the Melody Maker. Similar recognition has also been accorded him in France, Czechoslovakia, Australia and Japan.

He is regarded not only as the listeners' musician but the "musicians' musician."

An integral part of the Oscar Peterson Trio for several years, Brown's early experience included periods with Dizzy Gillespie's big band and with his own trio, featuring Hank Jones on piano and Charlie Smith on drums. He also has taught music at the School of Jazz in Lennox, Mass., and currently is on the faculty of the Advanced School of Contemporary Music in Toronto, Canada.

And so the best of both worlds—playing and teaching—is embodied in Ray Brown's book, *Bass Method*, designed for expert and beginner alike.





## FOREWORD:

The modern music student to-day is a privileged person. He has at his fingertips the experience, advice and empirical guidance of men who are his personal idols, who in their own developmental years had no such help to rely on. Typical is the case of the young bassist, who to-day has the unique advantage of being able to study with Ray Brown—either in person, at the Advanced School of Contemporary Music in Toronto, or through this book.

In the early 1940's, when Ray was studying bass at high school in Pittsburgh, most tuition was based on formal conservative concepts that had no direct bearing on the special requirements of the jazz musician. But Ray expanded his knowledge by going out on the road with a band soon after his graduation in 1944.

It was only a year later that I met him in New York, just after he had joined Dizzy Gillespie. It has been a continuous joy to follow his progress through the years, to hear the great music which he has always been associated, and to observe his evolution as both performer and teacher. Before the Advanced School of Contemporary Music was founded, he was a faculty member at the School of Jazz in Lennox, Massachusetts, from 1957.

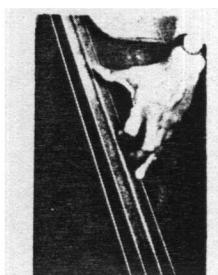
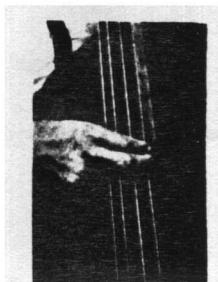
Gene Lees once noted, in *Down Beat*, Ray's "passion for understanding everything he does, right down to the marrow . . . manifest to-day in the gorgeous lines he plays behind everything Oscar Peterson does . . . Whatever he's doing, it will bear an uncanny relationship to what his colleagues are doing."

This is the kind of sensitivity the young bassist may develop from a study of Ray's advice. "The book should provide a foundation," he says, "not to make people play like me or copy me, but to enable them to use my experience as a basis for developing along their own lines."

The perfectionist in Ray has made his didactic development a logical stage in his career. The expert bassist, expert cook, expert golfer, expert composer has become an expert teacher.

LEONARD FEATHER





**INTRO:** This book has been written so that every bass player can avail himself of the valuable knowledge and experience I have had the pleasure of accumulating through many years in the music business.

I have included most of the basic ingredients which I believe will make you a better bass player. Regardless of which bass player you admire or want to emulate you must still have a good foundation on the instrument. I have tried to give it to you in this book and I hope you will use it as a stepping stone in becoming the musician you want to be.

Also, you will notice that I give fingerings on some exercises and not on others. The reason for this is to force you to think and to practise. And this last point, I want to emphasize . . .

NEVER STOP PRACTISING!

*RAY BROWN*

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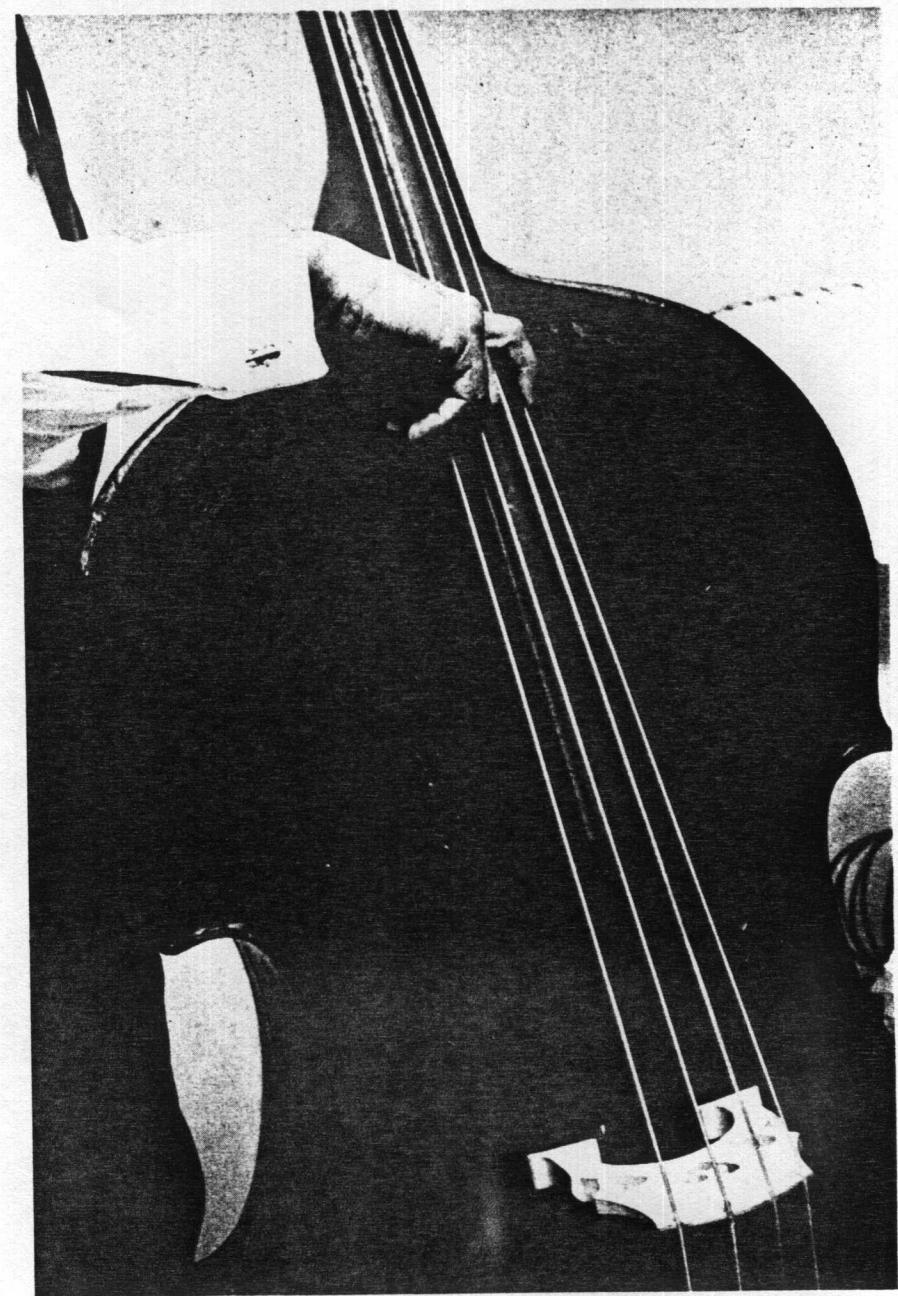
## CHAPTER I

### SCALES, TRIADS, THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS & OCTAVES

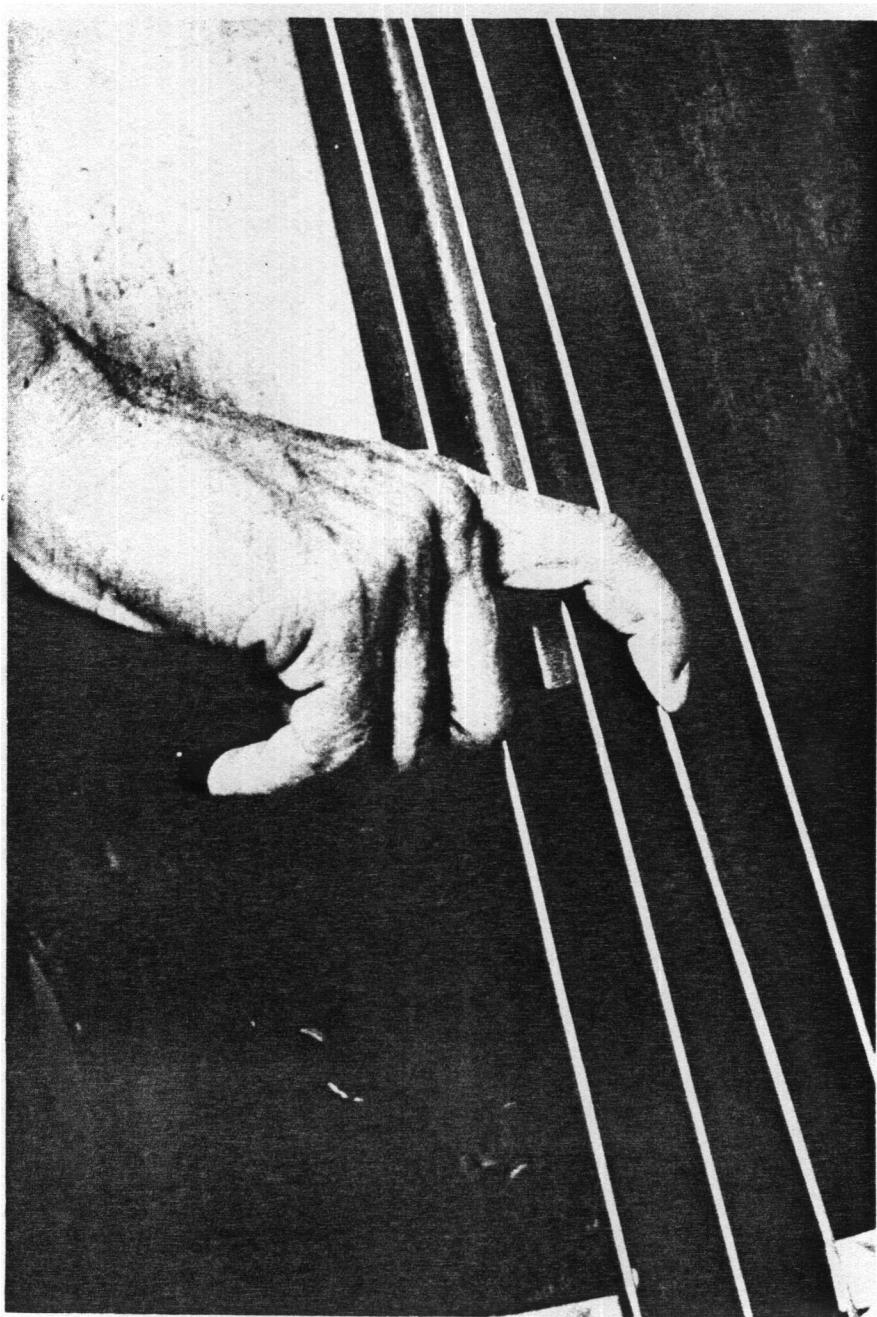
On the following pages you will find all of the scales played on the lower half of the bass, plus thirds, fourths, fifths, sixths, sevenths and octaves. These should be studied and practised until you know and can play them at any given time.

Included is an exercise for two-fingered practice and slur practice, enabling you to articulate much better on fast passages for parts and solos.

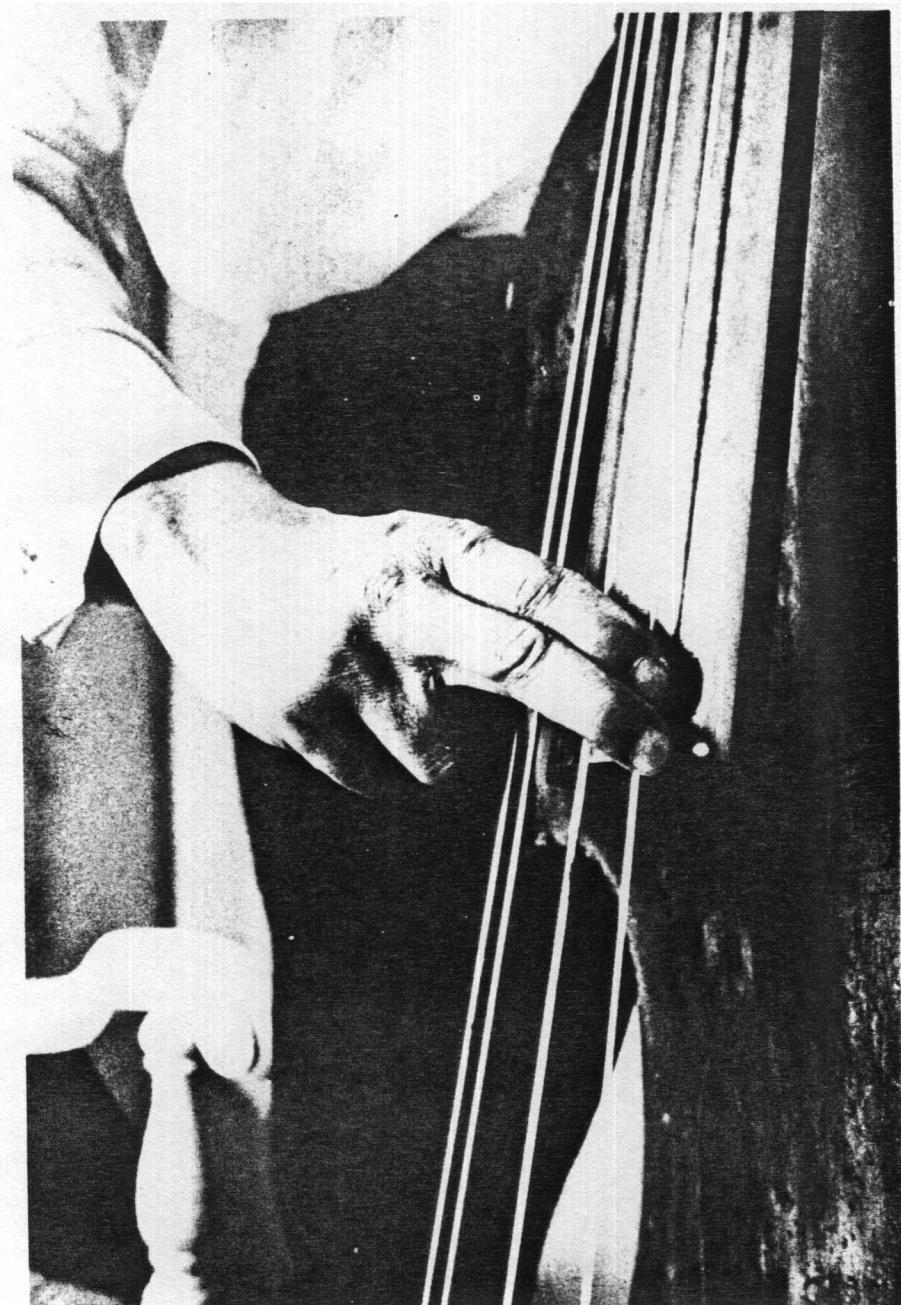
Make sure you have a thorough knowledge of the foregoing before you proceed to Chapter II.



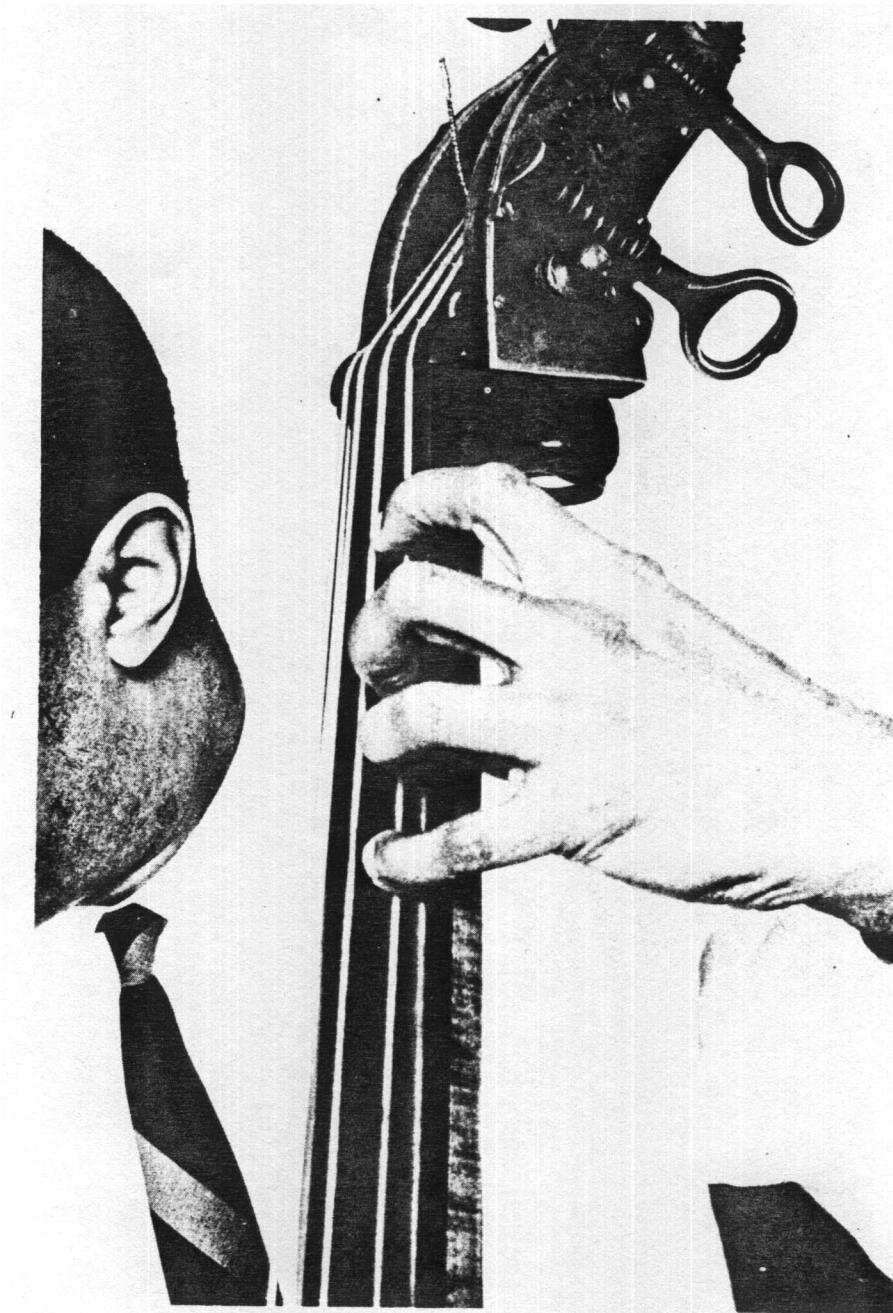
*Right hand position for soft pizzicato playing, or ballad playing.*



*Right hand position for good jazz sound (thumb against the fingerboard).*



*Right hand position for heavy jazz playing (thumb against the fingerboard).*



*Left hand position. Tips of fingers are used to create best possible sound.*



*Position of hands and body in higher thumb positions.*

# SCALES

KEY									MAJOR TRIAD	MINOR TRIAD		
	I	II	III	IV	V	VI	VII	VIII	I	III	V	I (b) III V
E	0	0	0	0	0	0	0	0	0	0	0	0
F	0	0	0	0	0	0	0	0	0	0	0	0
F#	0	0	0	0	0	0	0	0	0	0	0	0
G	0	0	0	0	0	0	0	0	0	0	0	0
A <b>b</b>	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0
B <b>b</b>	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0
C	0	0	0	0	0	0	0	0	0	0	0	0
D <b>b</b>	0	0	0	0	0	0	0	0	0	0	0	0

Note: Roman numerals above the notes indicate scale degrees. The first note of each scale is the root note. Major triads are shown above the staff, and minor triads below. Fingerings (e.g., 1, 2, 3, 4, 5, 6) are indicated below the notes.

\* PRACTISE UNTIL YOU MEMORIZE EVERYTHING

# SCALES

Handwritten musical notation for scales and chords on a staff. The notation includes Roman numerals (I, II, III, IV, V, VI, VII) above the notes, and major and minor triads below the staff.

**MAJOR TRIAD**

I    III    V    I (b)III    V

**MINOR TRIAD**

I    0    0    0    0    0    0

0    4    1    0    2    1

0    0    0    0    0    0

0    4    1    0    2    1

0    0    0    0    0    0

0    4    1    0    2    1

# SCALES ON OTHER STRINGS

Handwritten musical notation for scales on other strings across six staves. Each staff shows a different string and its corresponding scale pattern. The notation includes Roman numerals (E, A, D, G) above the notes, and major and minor triads below the staff.

1. E    A    A    E

2. E    A    A    E

3. E    A    A    E

4. E    A    D    D    A    E

5. E    A    D    D    A    E

6. E    A    D    D    A    A

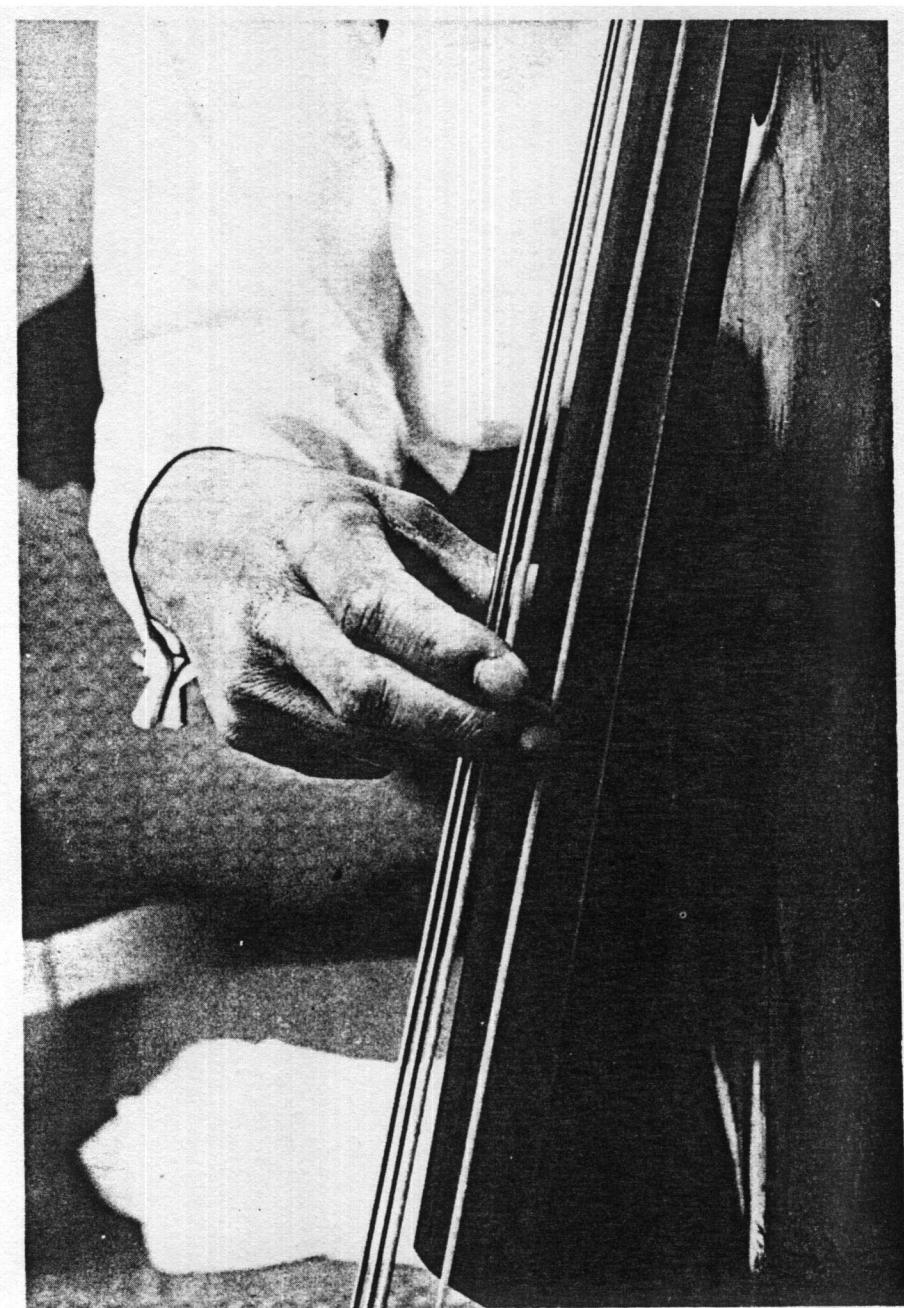
7. E    A    D    D    A    A

8. E    A    D    D    A    A

# SCALES

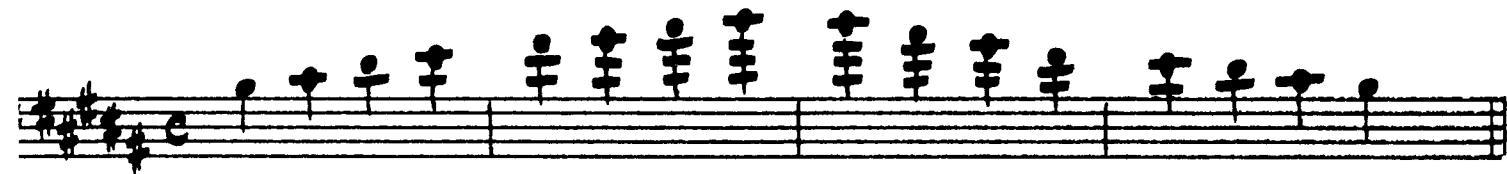
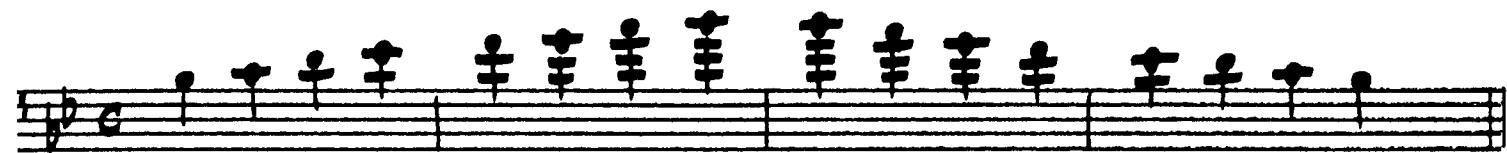
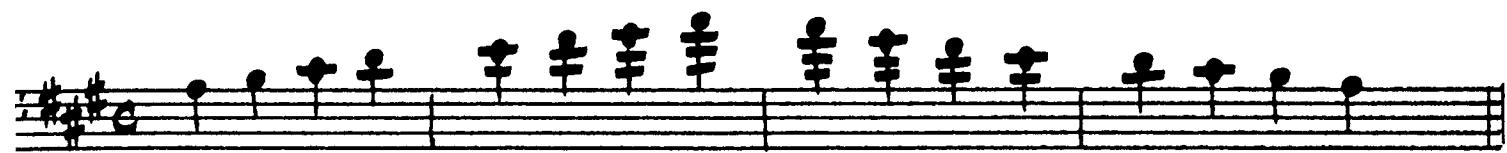
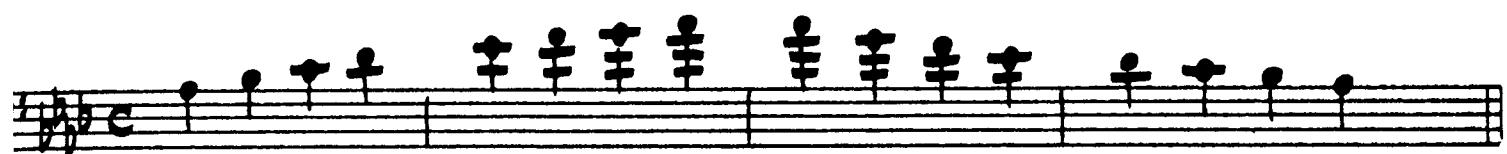
Handwritten musical score for scales on a bass clef staff. The score consists of ten staves, each representing a different scale pattern. Each staff includes fingerings and slurs. The first four staves show descending patterns from A down to D, with slurs over groups of notes. The next six staves show ascending patterns from D up to A, also with slurs. The final two staves show descending patterns from A down to D. Fingerings are indicated by numbers below the notes, such as 1, 4, 2, 4, etc. Slurs are shown as curved lines above or below groups of notes.

\* USE 3rd FINGER IF YOU ARE COMING BACK DOWN AND THUMB IF YOU ARE GOING UP.



*Right hand position for two-finger style pizzicato.*

# SCALES



B7A



B7A



B7A



NOTE: AFTER YOU CAN PLAY THESE THOROUGHLY, PLAY PICKING EVERY OTHER NOTE.  
SLOW AT FIRST AND THEN FASTER. EXCELLENT FOR 2 FINGER PRACTICE ALSO.

# THIRDS

A handwritten musical score for a single melodic line, likely for a bowed instrument like the cello or double bass. The score consists of nine staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The music is written on five-line staff paper.

The score begins with a bass clef and continues with a treble clef. The first staff contains a bass clef, a sharp sign, a '4' for common time, and a bass note followed by a series of eighth notes. Below the staff are the notes: 0 4 1 0 4 1 0 4 2 1 4 1 1 4 2 1 4 1 4 1 4 1 4 2 4 2 4 1 1 4 1. The subsequent staves follow a similar pattern, with the bass clef changing to a treble clef at the start of each new staff. The music consists primarily of eighth and sixteenth notes, with occasional quarter notes and rests. The score concludes with a bass clef, a sharp sign, a '4' for common time, and a bass note followed by a series of eighth notes.

# THIRDS

A



Bb



B



C



D



E



F



# FOURTHS

1 1 4 4    0 0 1 2    4 4 0 0    2 2 4 4    1 1 4 4    1 2 4 4

4 4 2 1    4 4 1 1    4 4 2 2    0 0 4 4    2 1 0 0    4 4 1 1

# FOURTHS

The image shows ten staves of music, each with a different key signature (F major, B-flat major, C major, G major, and D major) and a common time signature (4/4). The music is composed of quarter notes and rests, with each subsequent note or rest being a fourth higher than the previous one in the sequence. The notes are represented by black dots on the lines, and the rests are white spaces.

# FIFTHS

E



F



F#



G



A**b**



A



# FIFTHS

The image displays ten staves of music, each with five horizontal lines. The staves are arranged vertically. The first staff starts on the second line from the bottom. Subsequent staves start on the third, fourth, and fifth lines from the bottom. The notes are represented by small black dots, some with vertical stems extending upwards or downwards.

# SIXTHS

2 1 0 4      1 0 2 1

0 4 4 1      4 1 0

4 0 1 4      1 4 4 0

# SIXTHS

A



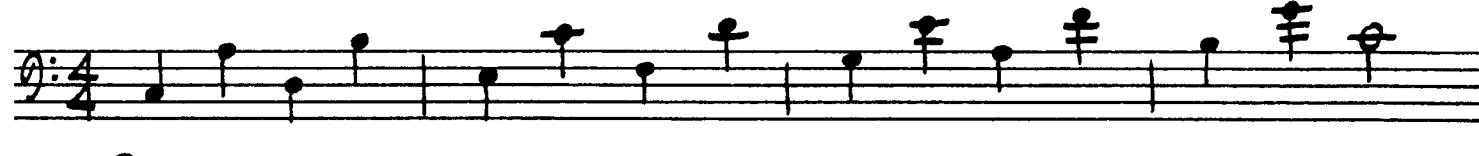
B<sub>b</sub>



B



C



D<sub>b</sub>



D



E<sub>b</sub>



# SEVENTHS

4 0 1 1 2 2 2 4 1 1 4 4 0 4 1

3 2 4 0 4 4 1 1 4 2 2 2 1 1 0 4

# SEVENTHHS

A

Bb

B

C

D

E



# OCTAVES

A musical score titled "OCTAVES" featuring nine staves of music for two voices. The music is in common time (indicated by "4"). The key signature changes between staves: G major (two sharps), A major (one sharp), F major (no sharps or flats), G major, A major, F major, G major, A major, and F major.

The vocal parts are separated by a vertical bar line. The music consists of eighth-note patterns. The first staff (G major) starts with a quarter note followed by an eighth note on the first line. The second staff (A major) starts with an eighth note on the first line. The third staff (F major) starts with a quarter note followed by an eighth note on the first line. The fourth staff (G major) starts with an eighth note on the first line. The fifth staff (A major) starts with an eighth note on the first line. The sixth staff (F major) starts with a quarter note followed by an eighth note on the first line. The seventh staff (G major) starts with an eighth note on the first line. The eighth staff (A major) starts with an eighth note on the first line. The ninth staff (F major) starts with a quarter note followed by an eighth note on the first line.

# OCTAVES

A

Musical score for Octave A. The first staff is in G major (two sharps) and the second staff is in F major (one sharp). Both staves are in common time (indicated by '4'). The notes are primarily eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated below the notes: 0, 1, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 1, 3, 3, 1, 3, 1, 1, 3, 3, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 0, 1.

Bb

Musical score for Octave Bb. The staff is in E major (no sharps or flats). The notes are eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated below the notes: 0, 1, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 0, 1.

B

Musical score for Octave B. The staff is in D major (one sharp). The notes are eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated below the notes: 0, 1, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 0, 1.

C

Musical score for Octave C. The staff is in C major (no sharps or flats). The notes are eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated below the notes: 0, 1, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 0, 1.

D<sub>b</sub>

Musical score for Octave D<sub>b</sub>. The staff is in B major (two sharps). The notes are eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated below the notes: 0, 1, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 0, 1.

D

Musical score for Octave D. The staff is in A major (one sharp). The notes are eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated below the notes: 0, 1, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 0, 1.

E<sub>b</sub>

Musical score for Octave E<sub>b</sub>. The staff is in G major (two sharps). The notes are eighth notes, with some sixteenth notes and quarter notes. Fingerings are indicated below the notes: 0, 1, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 1, 4, 4, 1, 0, 1.



## CHAPTER II

### CHORDS

A good jazz musician should, as we say in the jazz vernacular, know all of his changes. You should begin Chapter II by learning all of your triads—major and minor. After getting these under hand, you should add the 6ths, 7ths, etc.

A bass player who not only knows his chords but is able to call them out to some one else is a valuable asset to any musical organization.

# MAJOR TRIADS (with variations)

**MINOR TRIADS**  
(with variations)

The musical score consists of ten staves of music. Each staff is in common time (indicated by '4'). The first five staves are in 3/4 time. The first staff has a key signature of one flat (B-flat). The second staff has a key signature of two flats (B-flat and E-flat). The third staff has a key signature of three flats (B-flat, E-flat, and A-flat). The fourth staff has a key signature of four flats (B-flat, E-flat, A-flat, and D-flat). The fifth staff has a key signature of five flats (B-flat, E-flat, A-flat, D-flat, and G-flat). The last five staves are in 3/4 time. The sixth staff has a key signature of one sharp (F-sharp). The seventh staff has a key signature of two sharps (F-sharp and C-sharp). The eighth staff has a key signature of three sharps (F-sharp, C-sharp, and G-sharp). The ninth staff has a key signature of four sharps (F-sharp, C-sharp, G-sharp, and D-sharp). The tenth staff has a key signature of five sharps (F-sharp, C-sharp, G-sharp, D-sharp, and A-sharp). The music consists of eighth-note patterns. In each staff, there is a specific eighth-note pattern followed by a series of variations. The variations involve different note heads (solid or hollow) and stems (up or down), creating various rhythmic and melodic patterns. The patterns generally involve eighth-note chords or eighth-note figures.

# CHORDS

MAJOR 6TH

MINOR 6TH

DOMINANT 7TH

MINOR 7TH

MAJOR 7TH

The image shows a handwritten musical score for a guitar, featuring ten staves of music. Each staff begins with a clef (G, F, C, or B-flat) and a key signature. The music consists of eighth-note chords, with each chord's notes connected by vertical stems. Below each staff, the fingerings for the chords are written in a sequence of numbers (e.g., 2 1 0 1, 4 1 0 2, etc.). The chords are categorized at the top:

- MAJOR 6TH: Includes staves 1, 2, 3, 4, and 5.
- MINOR 6TH: Includes staves 2, 3, 4, 5, and 6.
- DOMINANT 7TH: Includes staves 3, 4, 5, 6, and 7.
- MINOR 7TH: Includes staves 4, 5, 6, 7, and 8.
- MAJOR 7TH: Includes staves 5, 6, 7, 8, and 9.

Fingering patterns are provided for each staff, such as 2 1 0 1 for the first staff and 4 2 1 4 for the second staff. The score concludes with a final staff ending in B-flat major.

# CHORDS

9TH (DOM.)

MINOR 9TH

MAJOR 9TH

The musical score consists of ten staves of music. The first staff shows a 9th dominant chord (B7) in C major. The second staff shows a minor 9th chord (Bm7) in C minor. The third staff shows a major 9th chord (B9) in C major. The remaining seven staves show various harmonic progressions involving these chords, primarily in C major and C minor, with some changes in key signature.



## **CHAPTER III**

### **EXERCISES IN TENTHS**

One of the great thrills in playing bass is the utilization of what I like to refer to as color, a great deal of which can be achieved in the playing of 10ths. I do not think bass players of today or the older days have done enough experimenting in this direction. Remember that the main factor in the playing of 10ths is intonation. I recommend that you spend a great deal of time examining the material in Chapter III. You will find it very rewarding.

## EXERCISE IN TENTHS

The exercise consists of ten staves of music, each with a different key signature:

- Staff 1: C major (no sharps or flats)
- Staff 2: A minor (one flat)
- Staff 3: G major (one sharp)
- Staff 4: F major (two sharps)
- Staff 5: E major (three sharps)
- Staff 6: D major (four sharps)
- Staff 7: C major (no sharps or flats)
- Staff 8: B major (five sharps)
- Staff 9: A major (six sharps)
- Staff 10: G major (one sharp)

The music is composed of eighth notes and sixteenth-note patterns, primarily using the notes A, G, F, E, D, C, B, and A.

## EXERCISE IN TENTHS

The exercise consists of ten staves of ten-note patterns. The patterns involve various note heads (solid, hollow, and with stems) and rests, separated by vertical bar lines. The patterns repeat in a sequence across the staves.

1st staff:  $\text{b} \frac{1}{2}$ ,  $\text{b} \frac{1}{2}$ . Below the staff: 4 4 4 0 4 4 0 2 4 4 0 4 4

2nd staff:  $\text{b} \cdot$ ,  $\text{b} \cdot$

3rd staff:  $\text{b} \frac{1}{2}$ ,  $\text{b} \frac{1}{2}$

4th staff:  $\text{b} \frac{1}{2}$ ,  $\text{b} \frac{1}{2}$

5th staff:  $\text{b} \frac{1}{2}$ ,  $\text{b} \frac{1}{2}$

6th staff:  $\text{b} \cdot$ ,  $\text{b} \cdot$

7th staff:  $\text{b} \frac{1}{2}$ ,  $\text{b} \frac{1}{2}$

8th staff:  $\text{b} \frac{1}{2}$ ,  $\text{b} \frac{1}{2}$

9th staff:  $\text{b} \frac{1}{2}$ ,  $\text{b} \frac{1}{2}$

10th staff:  $\text{b} \frac{1}{2}$ ,  $\text{b} \frac{1}{2}$

# EXERCISE IN TENTHS

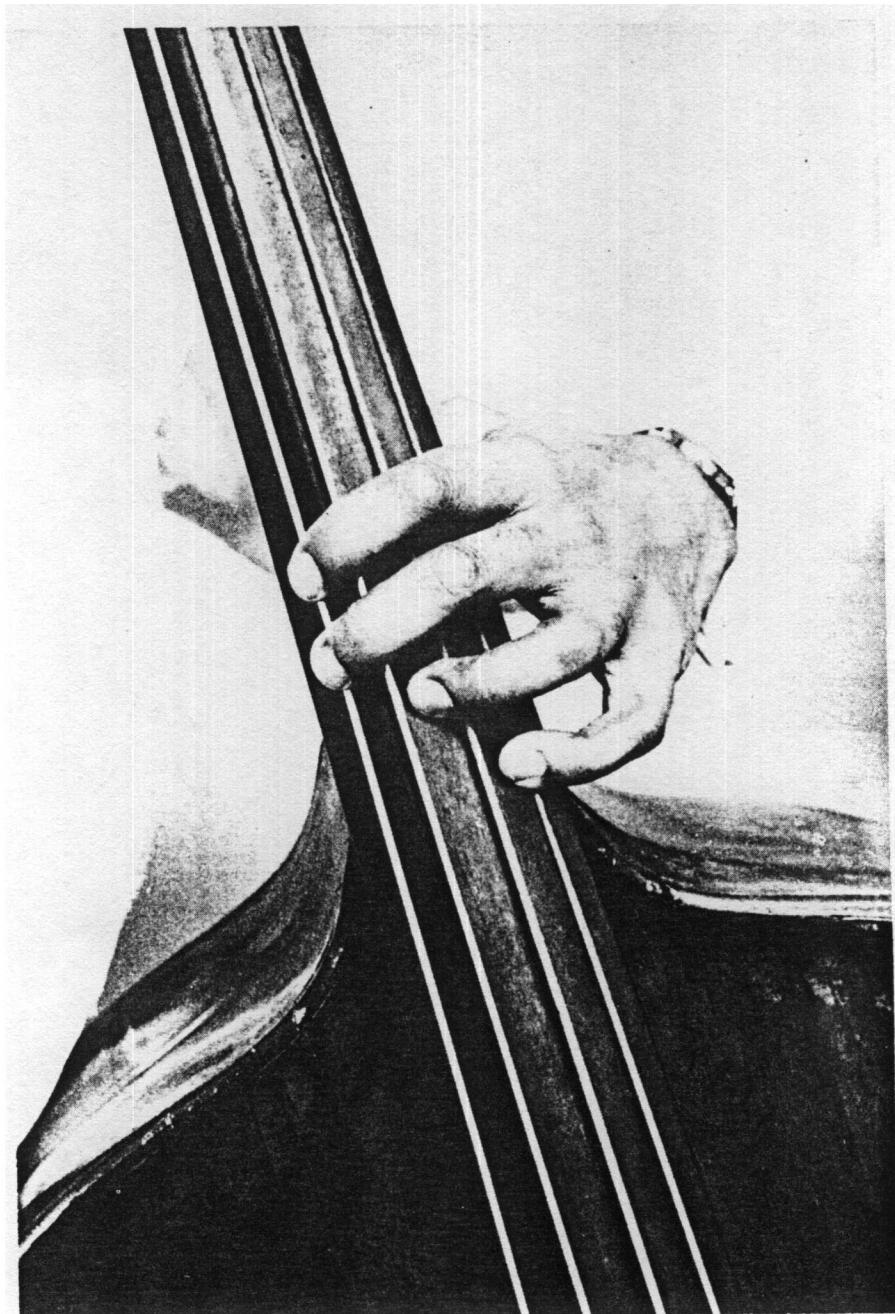
The exercise consists of ten staves of ten-note patterns each. The patterns are as follows:

- Staff 1: 4 0 4 0 4 0 4 0 4 0
- Staff 2: 4 0 b 4 0 b 4 0 b 4 0
- Staff 3: 4 0 2 0 4 0 2 0 4 0 2 0
- Staff 4: 4 0 2 0 4 0 2 0 4 0 2 0
- Staff 5: 4 0 2 0 4 0 2 0 4 0 2 0
- Staff 6: 4 0 2 0 4 0 2 0 4 0 2 0
- Staff 7: 4 0 2 0 4 0 2 0 4 0 2 0
- Staff 8: 4 0 2 0 4 0 2 0 4 0 2 0
- Staff 9: 4 0 2 0 4 0 2 0 4 0 2 0
- Staff 10: 4 0 2 0 4 0 2 0 4 0 2 0

## EXERCISE IN TENTHS

4-0-1-4-10      4-0-1-4-10      4-0-1-4-10      4-0-1-4-10  
4-0-1-2-10      4-0-1-2-10      4-0-1-2-10      4-0-1-2-10  
4-0-1-2-10      4-0-1-2-10      4-0-1-2-10      4-0-1-2-10  
4-0-1-2-10      4-0-1-2-10      4-0-1-2-10      4-0-1-2-10  
4-0-1-2-10      4-0-1-2-10      4-0-1-2-10      4-0-1-2-10  
4-0-1-2-10      4-0-1-2-10      4-0-1-2-10      4-0-1-2-10  
4-0-1-2-10      4-0-1-2-10      4-0-1-2-10      4-0-1-2-10  
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4-0-1-2-10      4-0-1-2-10      4-0-1-2-10      4-0-1-2-10  
4-0-1-2-10      4-0-1-2-10      4-0-1-2-10      4-0-1-2-10  
4-0-1-2-10      4-0-1-2-10      4-0-1-2-10      4-0-1-2-10

NOTE: PRACTISE THESE UNTIL THEY CAN BE PLAYED FAST AND SMOOTH.



*Major tenth.*

# CHROMATIC EXERCISES IN TENTHS (Major)

The musical score consists of ten staves of chromatic exercises in Major mode. Each staff begins with a common time signature and a key signature of one sharp. The exercises are composed of eighth-note patterns using the fingers numbered 1 through 10. Fingerings are indicated above the notes, and the exercises are divided by vertical bar lines.

**Fingerings:**

- Staff 1: 5 1 2 1 #2 4 4 2 2 4 4 2 2 4 4 2
- Staff 2: #1 2 3 4 5 6 7 8 9 10 1 2 3 4 5
- Staff 3: #1 2 3 4 5 6 7 8 9 10 1 2 3 4 5
- Staff 4: 1 2 3 4 5 6 7 8 9 10 1 2 3 4 5
- Staff 5: 1 2 3 4 5 6 7 8 9 10 1 2 3 4 5
- Staff 6: 1 2 3 4 5 6 7 8 9 10 1 2 3 4 5
- Staff 7: 1 2 3 4 5 6 7 8 9 10 1 2 3 4 5
- Staff 8: 1 2 3 4 5 6 7 8 9 10 1 2 3 4 5
- Staff 9: 1 2 3 4 5 6 7 8 9 10 1 2 3 4 5
- Staff 10: 1 2 3 4 5 6 7 8 9 10 1 2 3 4 5

# CHROMATIC EXERCISES IN TENTHS (Major)

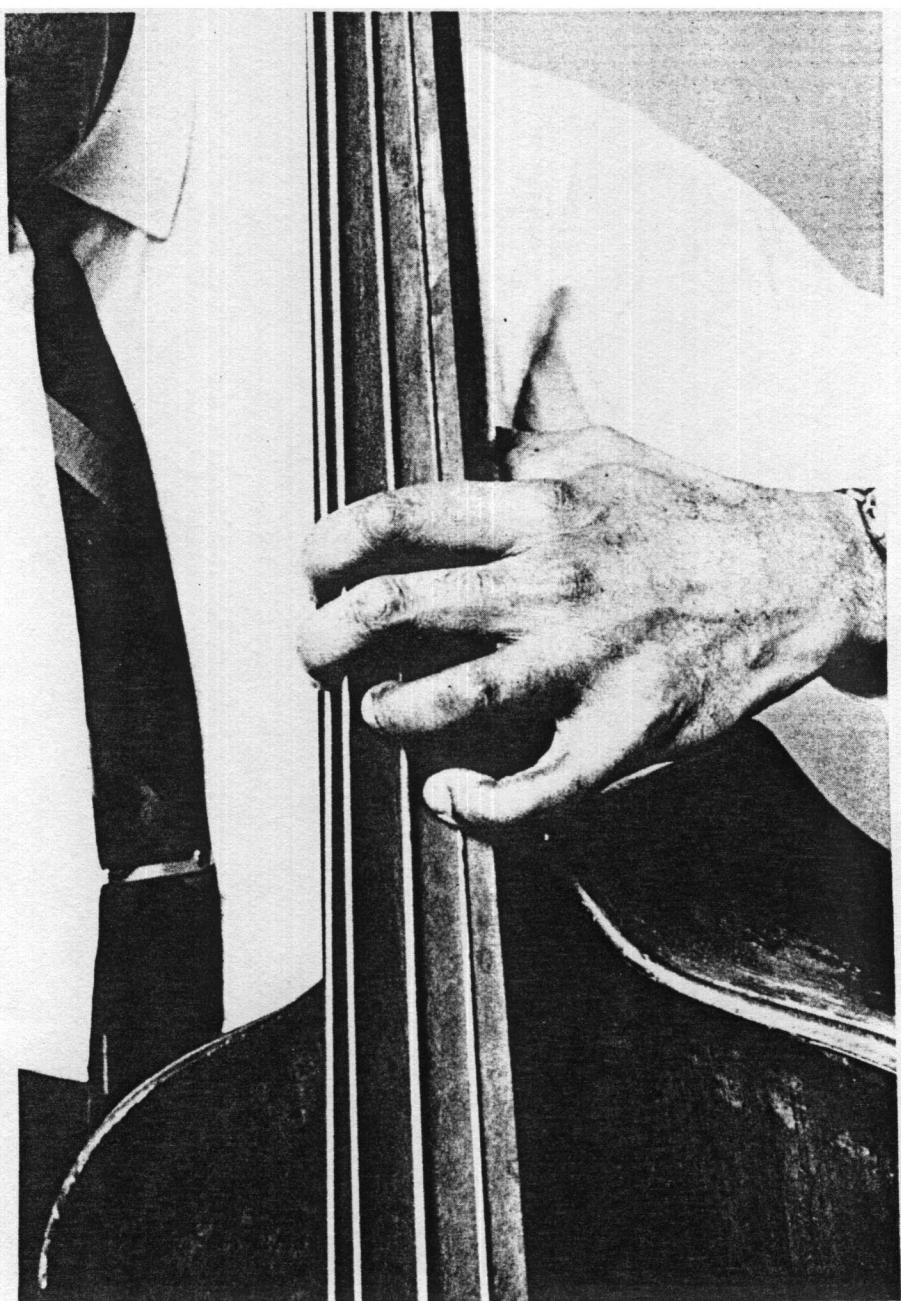
A handwritten musical score for ten voices, likely intended for a wind ensemble or choir. The score consists of ten staves, each representing a voice. The voices are arranged in two groups: the first group contains five voices (top left, top right, middle left, middle right, bottom left), and the second group contains five voices (top left, top right, middle left, middle right, bottom right). The music is written in common time (indicated by 'C') and major key (indicated by a sharp sign). The notation uses a combination of note heads and stems, with some stems pointing upwards and others downwards. The score includes various dynamic markings such as 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte). The music is divided into measures by vertical bar lines. The first few measures show a simple harmonic progression, while subsequent measures introduce more complex chromatic patterns and rhythmic subdivisions.

# CHROMATIC EXERCISES IN TENTHS (Minor)

DO NOT CROSS STRINGS)

# CHROMATIC EXERCISES IN TENTHS (Minor)

The sheet music consists of ten staves of musical notation. Each staff begins with a clef (G-clef), a key signature of one flat (B-flat), and a common time signature. The music is composed of eighth-note patterns. The first two staves show a continuous sequence of notes. Subsequent staves introduce various note heads, some with stems pointing up and others down, and some with vertical stems. The notes are primarily black, with occasional white notes appearing in the later staves. The music is divided into measures by vertical bar lines. The first two staves have measure numbers 1 and 2 above them. The third staff has measure numbers 3 and 4 below it. The fourth staff has measure numbers 5 and 6 below it. The fifth staff has measure numbers 7 and 8 below it. The sixth staff has measure numbers 9 and 10 below it. The seventh staff has measure numbers 11 and 12 below it. The eighth staff has measure numbers 13 and 14 below it. The ninth staff has measure numbers 15 and 16 below it. The tenth staff has measure numbers 17 and 18 below it.



*Position of the left hand for playing tenths as double-stops (major).*

# MAJOR TENTHS AS DOUBLE STOPS

40 G STRING      20 E STRING

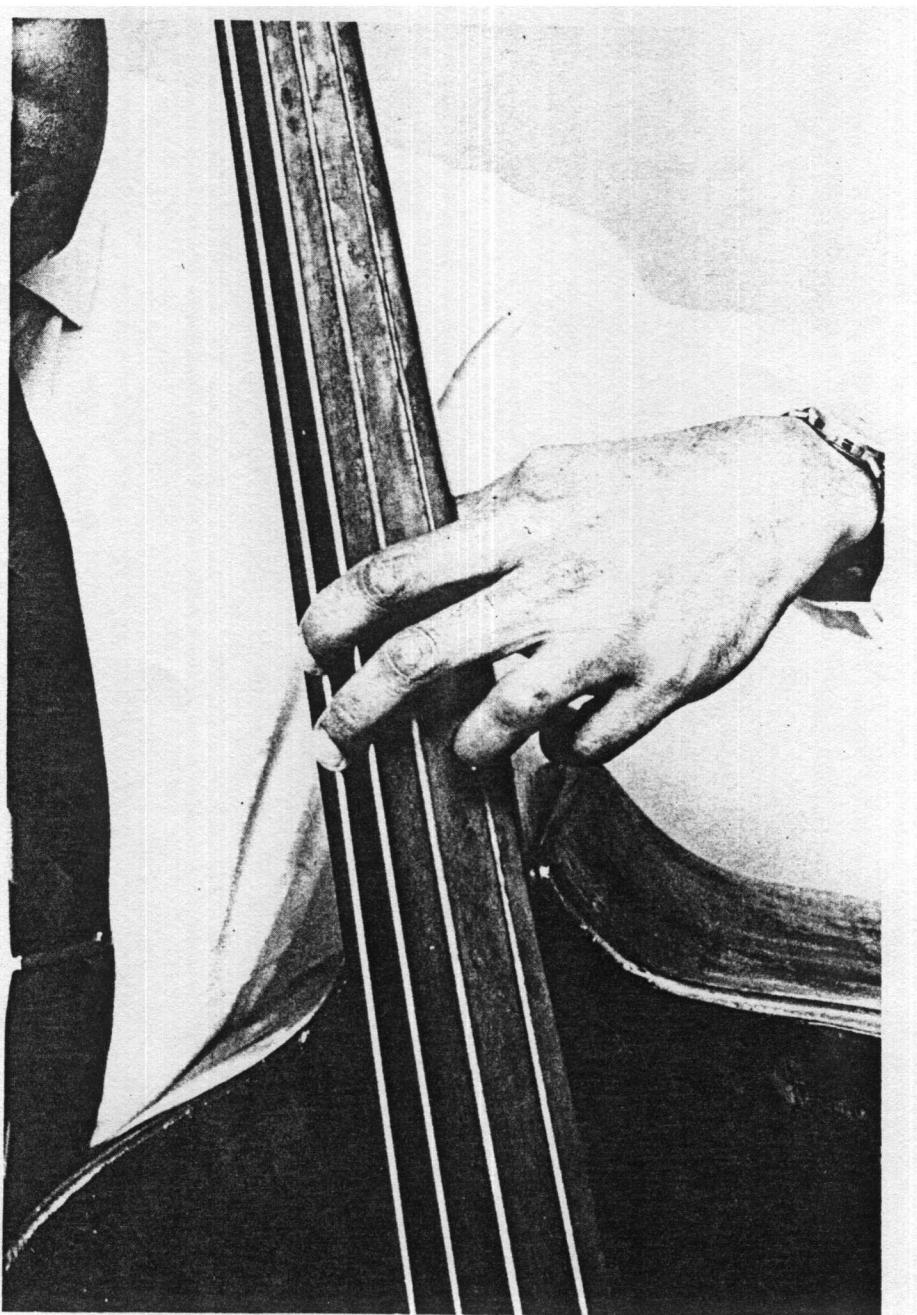
1      2      3      4

5      6      7      8

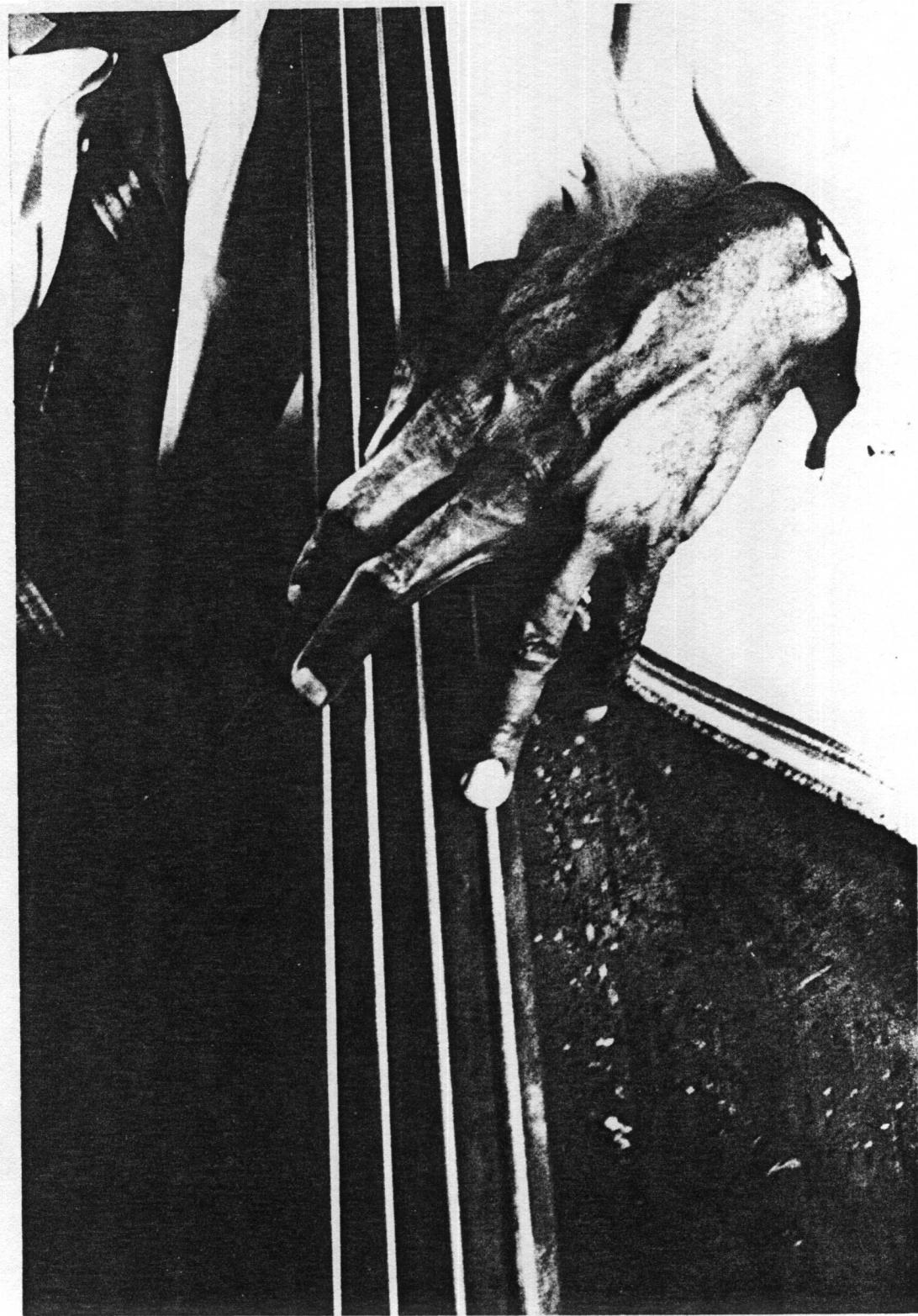
9      10      11      12

\*ALL MAJOR 10ths

\*\* SAME FINGERING (MAJOR TENTHS IN BRACKETS ARE ENHARMONIC)



*Position of the left hand for playing tenths (minor) in the lower positions.*



*Position of the left hand for playing minor tenths in the upper positions.*

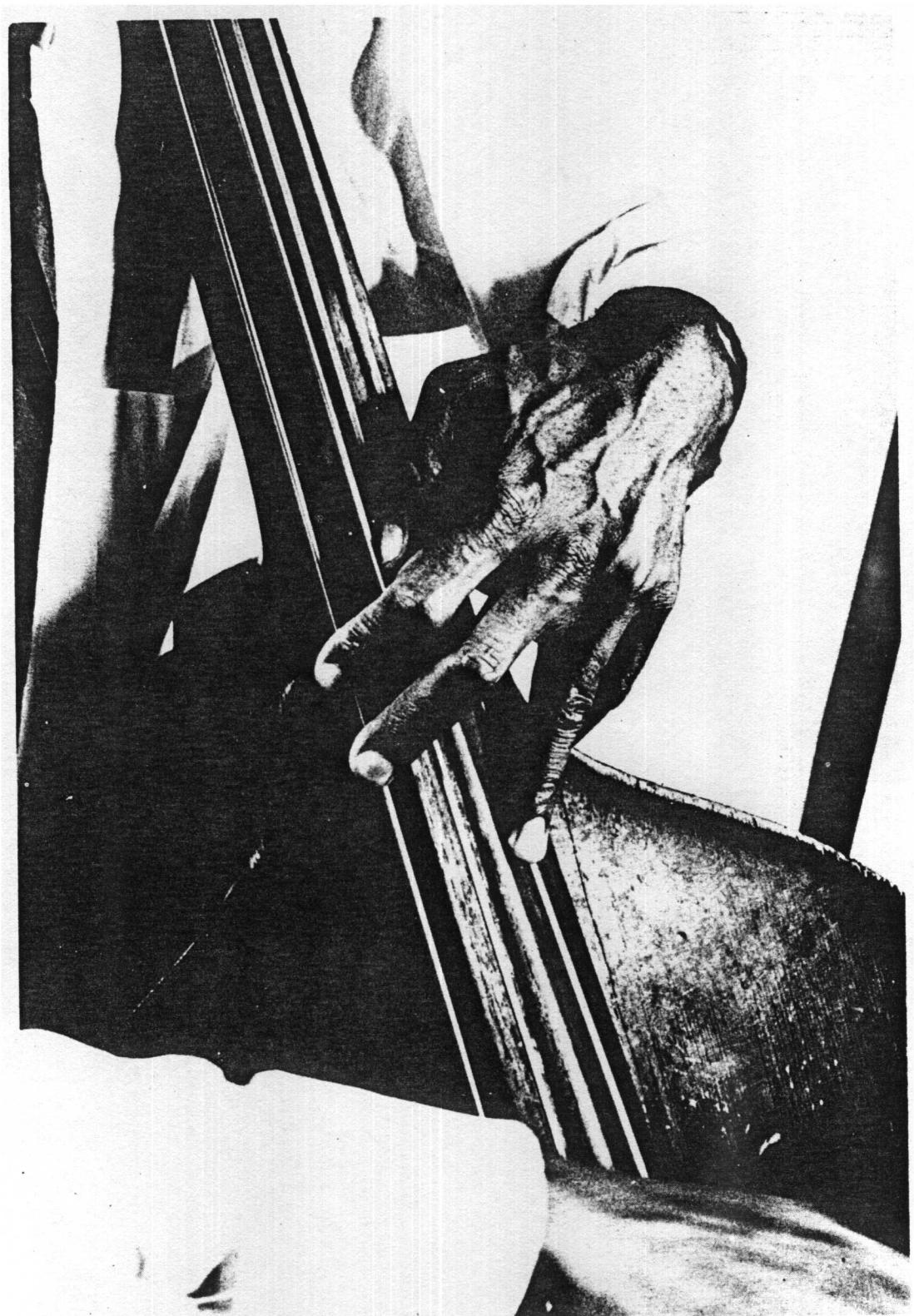
# MINOR TENTHS AS DOUBLE STOPS

30 G STRING      20 E STRING

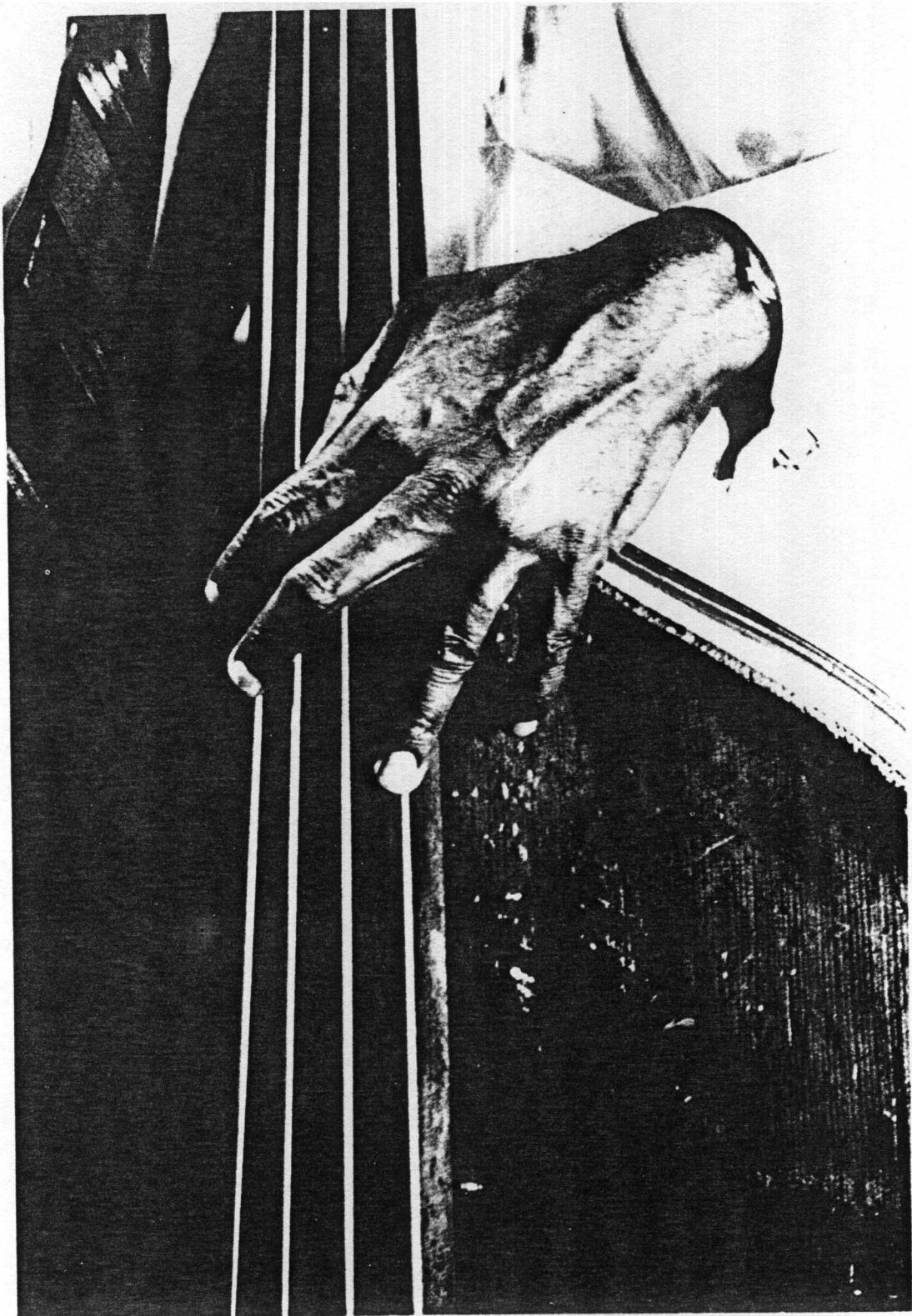
The score consists of ten staves of music for violin. Each staff begins with a clef (G or F), a key signature, and a time signature. The first two staves are explicitly labeled "30 G STRING" and "20 E STRING". The subsequent staves are unlabeled but follow a consistent pattern of clef, key signature, and time signature. Each staff contains four measures of music, with each measure featuring a double stop. Fingerings are indicated by circles containing numbers 1 through 4, and bowing is indicated by dots and dashes. The music is divided into measures by vertical bar lines.

\* ALL MINOR 10ths  
SAME FINGERING

(MINOR TENTHS IN COMMON AND ENHARMONIC)



*Alternate position for major and minor tenths—fifth added (ed's note: this fingering is not covered in the book but should be attempted).*



*Alternate position for major and minor tenths—sixth added (ed's note: this fingering is not covered in the book but should be attempted).*

# EXERCISE IN MAJOR TENTHS (Fifth added)

Sheet music for Exercise in Major Tenths (Fifth added). The music consists of ten staves of musical notation for a single instrument, likely a guitar or banjo. The staves are in common time (indicated by 'C') and major key (indicated by a 'G' with a sharp sign). The notation uses a unique system of dots and stems to represent notes and rests. Measures are numbered at the bottom of each staff. The exercise involves playing major tenths (octave chords) and includes a fifth note added to some chords.

The music is organized into measures, with measure numbers 1 through 10 indicated at the bottom of each staff. The notation uses a combination of vertical stems and horizontal strokes to indicate pitch and rhythm. The first few measures show a sequence of chords, followed by a section where the fifth note is added to specific chords. The exercise concludes with a final section of chords.

# EXERCISE IN MAJOR TENTHS (Fifth added)

STRING E A G G A E

T T 2 2 T T T T 2 2 (T) 0 1 4 3 2 3 4 1 1 4 3 2 4 1

# EXERCISE IN MINOR TENTHS (Fifth added)

Sheet music for Exercise in Minor Tenths (Fifth added) featuring ten staves of musical notation. The music is in common time (indicated by 'C') and consists of eighth-note patterns. The first staff begins with a bass clef, the second with a soprano clef, and the remaining eight staves with alto clefs. Measure numbers 1 through 10 are indicated below each staff.

The music consists of ten staves of musical notation. The first staff begins with a bass clef, the second with a soprano clef, and the remaining eight staves with alto clefs. Measure numbers 1 through 10 are indicated below each staff. The notation includes various note heads (solid black, hollow white, and cross-hatched), stems (upward and downward), and bar lines. Some notes have vertical stems with horizontal dashes, while others have horizontal stems with vertical dashes. Measures 1-3 start with a bass clef; measures 4-10 switch to soprano clefs. Measures 1-3 begin with a soprano clef; measures 4-10 switch to alto clefs. Measures 1-3 begin with a bass clef; measures 4-10 switch to soprano clefs. Measures 1-3 begin with a soprano clef; measures 4-10 switch to alto clefs. Measures 1-3 begin with a bass clef; measures 4-10 switch to soprano clefs. Measures 1-3 begin with a soprano clef; measures 4-10 switch to alto clefs. Measures 1-3 begin with a bass clef; measures 4-10 switch to soprano clefs. Measures 1-3 begin with a soprano clef; measures 4-10 switch to alto clefs. Measures 1-3 begin with a bass clef; measures 4-10 switch to soprano clefs. Measures 1-3 begin with a soprano clef; measures 4-10 switch to alto clefs.

Measure numbers:

- Staff 1: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Staff 2: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Staff 3: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Staff 4: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Staff 5: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Staff 6: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Staff 7: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Staff 8: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Staff 9: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
- Staff 10: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

# EXERCISE IN MINOR TENTHS (Fifth added)

String E A D G B E

1 2 3 4 5 6 H L R M

# EXERCISE IN MAJOR TENTHS (Sixth added)

STRING: A G G D E      E D G      G D E

Fingerings below the staves:

2	3	3	3	2	2	1	3	3	1	2	2	1	3	3	1	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

STRING: E D G      G D E

# EXERCISE IN MAJOR TENTHS (Sixth added)

Sheet music for Exercise in Major Tenths (Sixth added). The music is written on ten staves, each staff starting with a common time signature (C) and a key signature of one sharp (F#). The music consists of a series of eighth-note patterns, primarily consisting of sixteenth-note pairs (eighth-note tenths) separated by rests. The patterns involve various fingerings, including '3' over notes and '2 3 4' or '4 3 2' under notes, indicating specific fingerings for the left hand. The right hand generally plays eighth-note pairs. The exercise spans across ten staves, with the final staff ending on a common time signature (C).

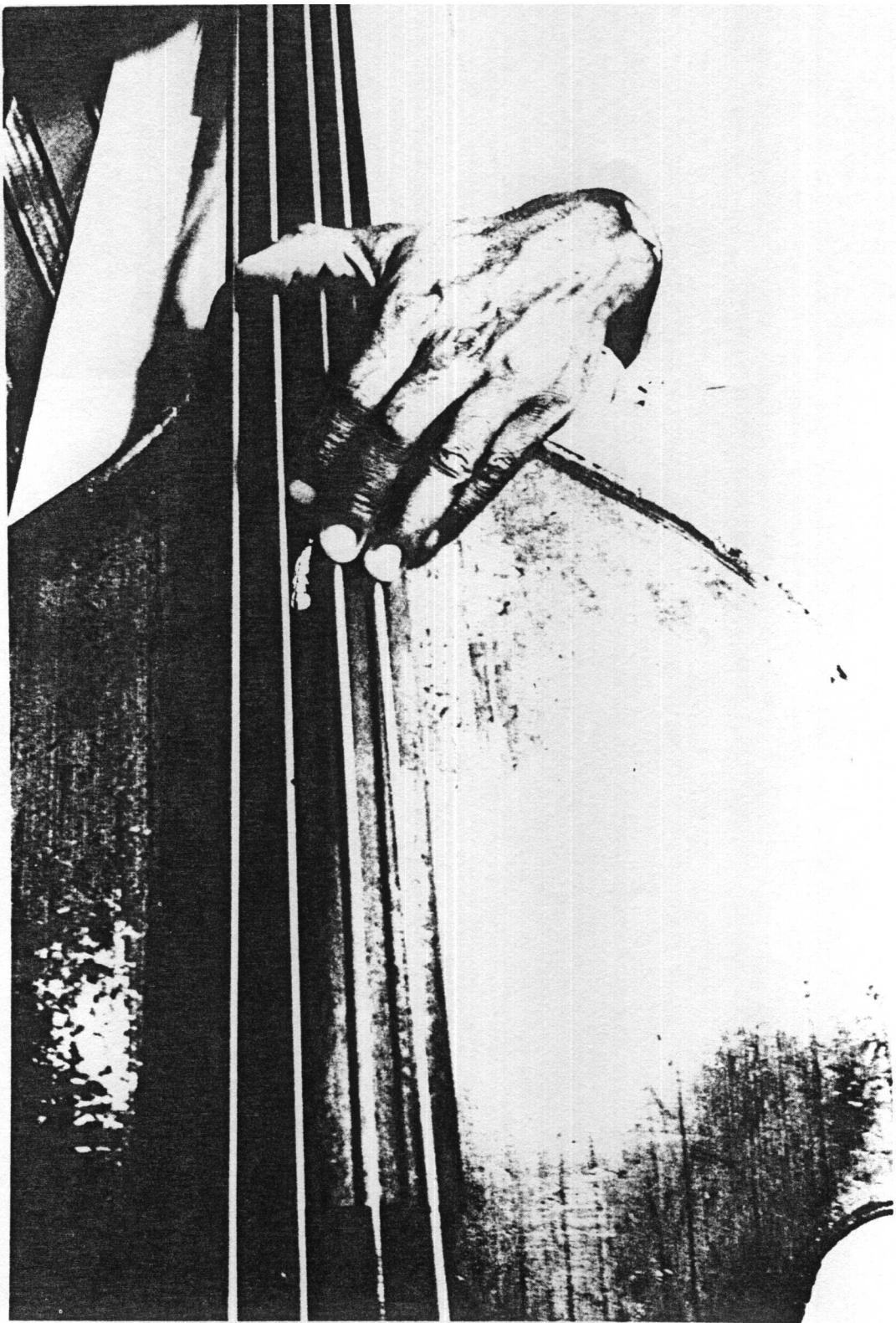
# EXERCISE IN MINOR TENTHS (Sixth added)

T 3 2 3 3 3 2 T T 2 3 3 2 T T 2 3 3 2 T

# EXERCISE IN MINOR TENTHS (Sixth added)

String E D G G D E

String A D G G D A



*Position of left hand for major tenths (seventh added).*

# EXERCISE IN MAJOR TENTHS (Seventh added)

STRINGS D G G D E

T 2 3 3 3 2 T T 2 3 3 2 T

# EXERCISE IN MAJOR TENTHS (Seventh added)

String E  $\begin{matrix} D \\ 3 \end{matrix}$   $\begin{matrix} G \\ 3 \end{matrix}$   $\begin{matrix} G \\ 3 \end{matrix}$   $\begin{matrix} D \\ 3 \end{matrix}$  E

The score consists of 12 staves, each with a common time signature (C). The key signature changes throughout the piece. Fingerings are marked with numbers (1, 2, 3, 4) and letters (a, b, h) above the notes. Slurs and grace notes are also present. The first staff is labeled "STRING E". The music is composed of sixteenth-note patterns.

# EXERCISE IN MINOR TENTHS (Seventh added)

T 2 3 3 2 T T 2 3 3 2 T T 2 3 3 2 T T 2 3 3 2 T

STRING: A D G G D A

# EXERCISE IN MINOR TENTHS (Seventh added)

String E D G E



## CHAPTER IV

### RHYTHM PATTERNS WITH DROPS

My view is that "drops" should be played in \*holes, or used to give the rhythm section a boost and the reason I have not written too many of them into this chapter is that I feel that they are personal and should come from within one's self. The main point to remember is that "drops" should be played so smoothly there should be no feeling of loss of time or any feeling of unbalance. Do not strain to play this type of figure as it will show in your playing. Above all, don't play "drops" just anywhere.

Listen to some of my records. I think they will give you some idea of where and how "drops" can be used and you can carry on from there.

\*Holes are spots where the soloist lays out (breathes) or where the ensemble isn't playing at the moment.

## RHYTHM PATTERNS WITH DROPS (Phase I)

The image displays ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically, one above the other. Each staff begins with a clef (either G or C), followed by a key signature, and a time signature of 4/4. The music consists of eighth notes and sixteenth notes, with vertical stems extending either upwards or downwards. The first staff starts with an upward stem on the first note. Subsequent staves show various patterns of upward and downward stems, often alternating between notes. The patterns involve both eighth and sixteenth notes, creating a rhythmic challenge. The staves are separated by small gaps.

## RHYTHM PATTERNS WITH DROPS (Phase II)

240

2344

, 22

0 311

4 311

4 311

4 300

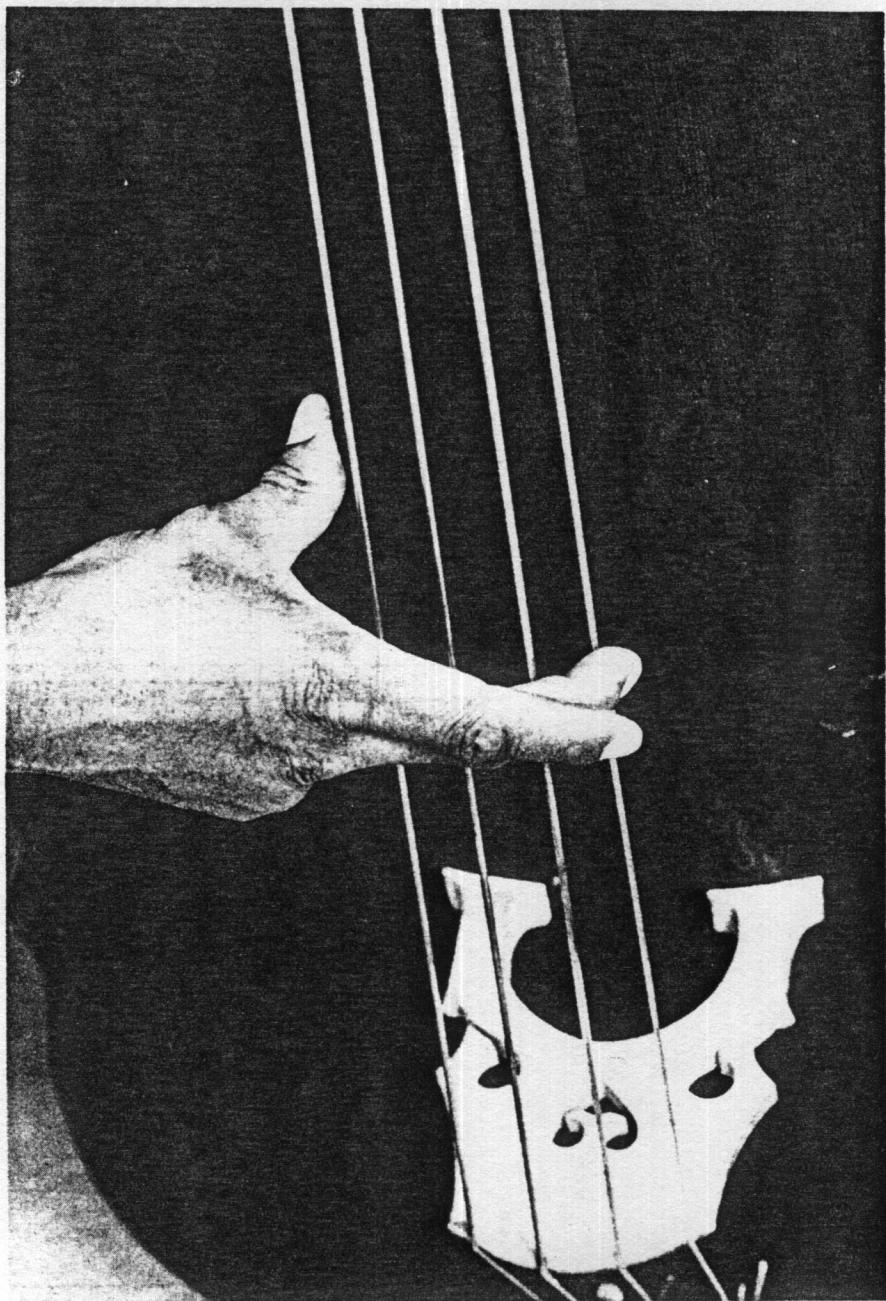
4 300

4 31

1 322

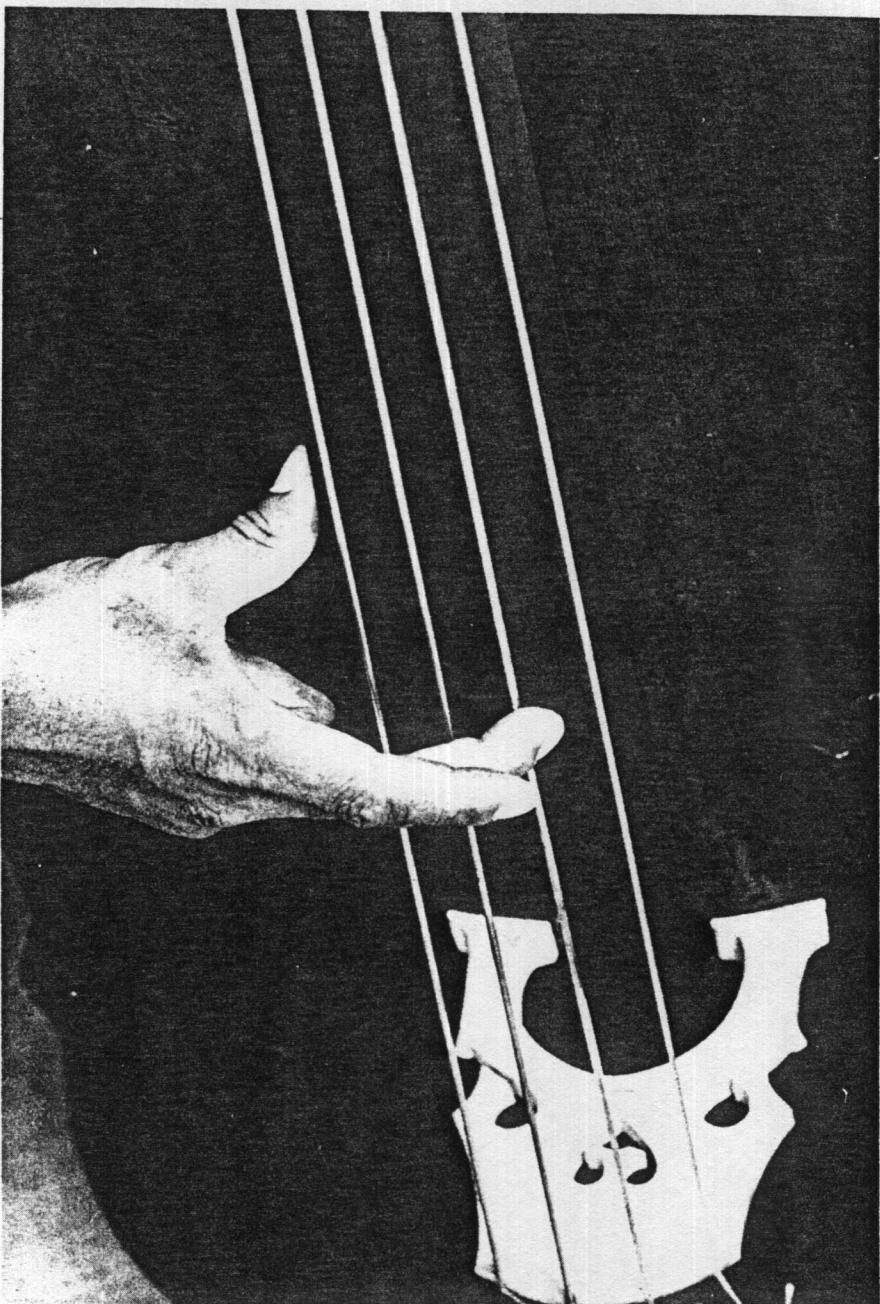
2 344

2 344

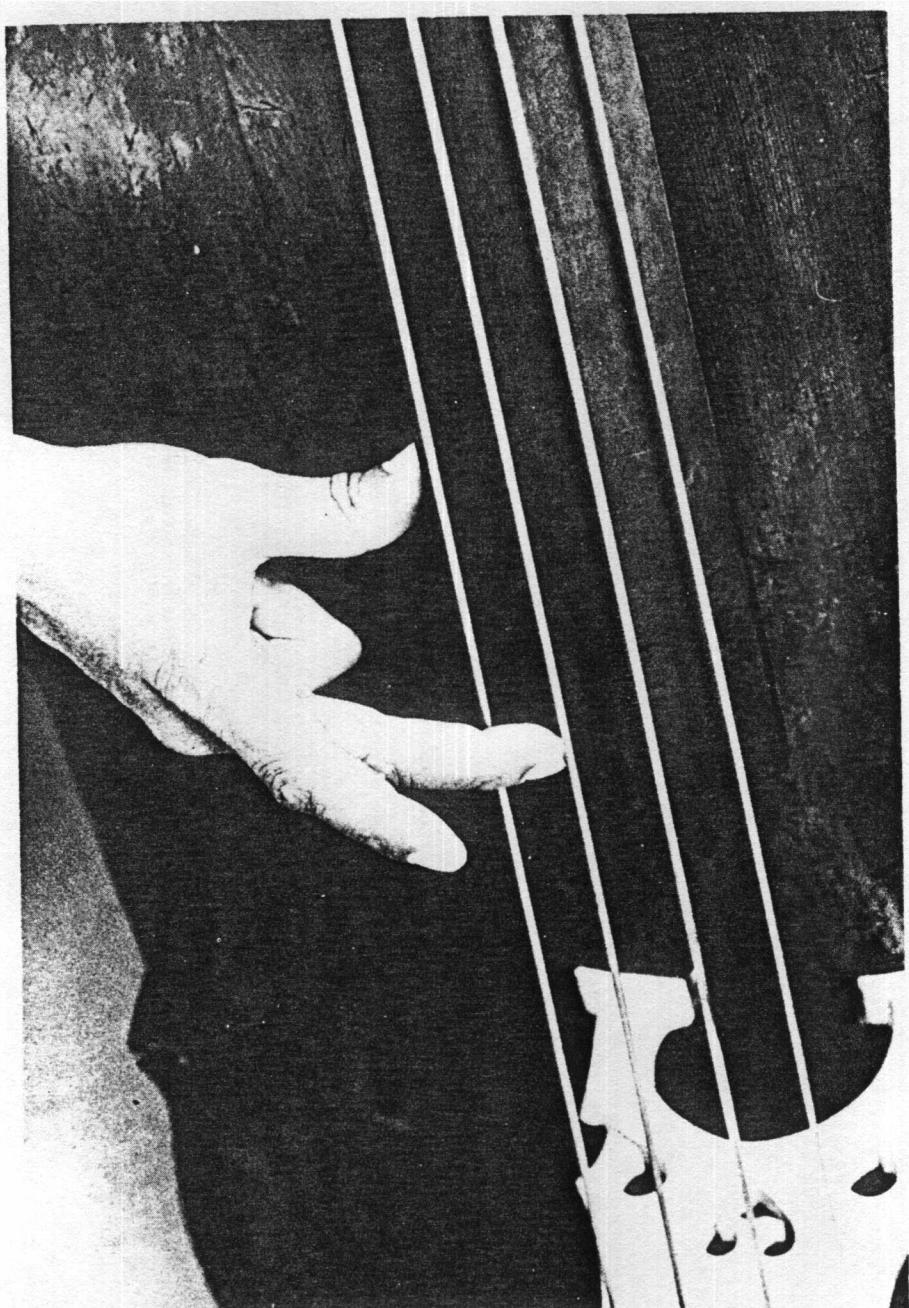


*How to "rake" strings. The motion shown in the above and next two photos should be executed on the "and" of 1 (third bar, page 69).*

*Part I*



*Part II*



*Part III*

# RHYTHM PATTERNS WITH DROPS (Phase III)

The sheet music consists of ten staves of musical notation for a single string instrument. Each staff begins with a clef (G-clef for the first four staves, F-clef for the next two, and C-clef for the last four), followed by a key signature and a common time signature. The notation includes a variety of rhythmic patterns, primarily eighth-note and sixteenth-note figures, often grouped by vertical bar lines. Several performance instructions are scattered throughout the music:

- "RAKE STRINGS" is written above the first staff, with a curved arrow pointing from the instruction to the eighth-note pattern.
- "SIMILE" is written above the second staff, with a curved arrow pointing to the sixteenth-note pattern.
- "R.S." (Rake Strings) appears multiple times as a performance instruction, with arrows pointing to specific notes or groups of notes.
- "SVA (OPTIONAL)" appears twice, once above the fourth staff and once above the fifth staff, each with a dashed line indicating an optional section.
- A note at the bottom of the fifth staff reads: "\* VERY EFFECTIVE IF 1ST 9 NOTES CAN BE PLAYED UP AN OCTAVE."
- An asterisk (\*) is placed below the sixth staff.
- The staff numbers 7 through 10 are present at the beginning of each of the last four staves.

# RHYTHM PATTERNS WITH DROPS (Phase IV)

SLUR      SLUR

SLUR      SLUR

SLUR      SLUR

SLUR      SLUR

SLUR      SLUR

SLUR      SLUR

3/3 31

SLUR      SLUR

SLUR      SLUR

SLUR      SLUR

SLUR      SLUR

4/3 41



## **CHAPTER V**

### **DIMINISHED CHORDS, RUNS & VARIATIONS**

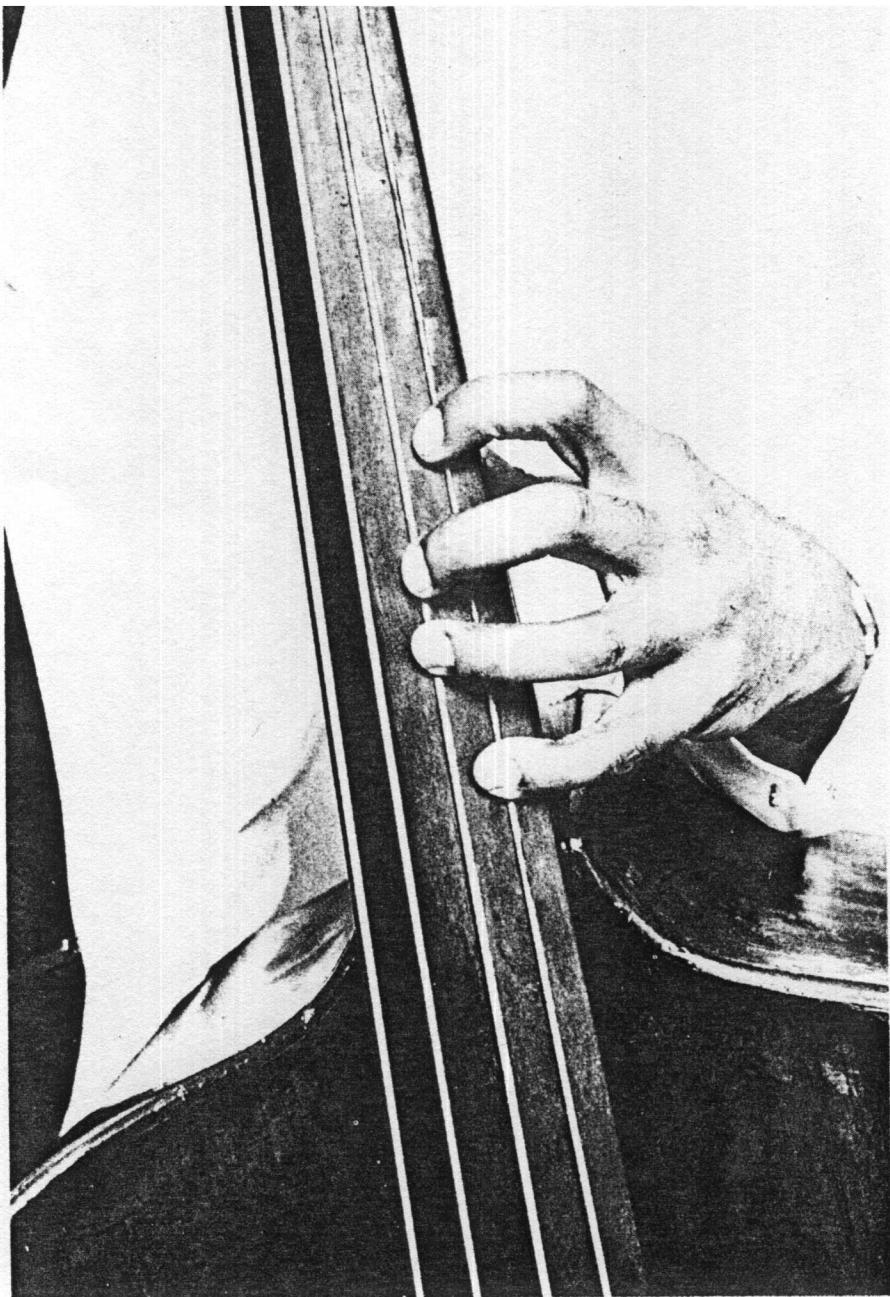
Diminished chords, runs, etc., are another part of the basic equipment all bass players should have. I have presented the diminished chords in various ways which you should learn. Then start to work out variations of your own. Intonation is very important here also. Pay strict attention to the fingering.

# DIMINISHED SEVENTH

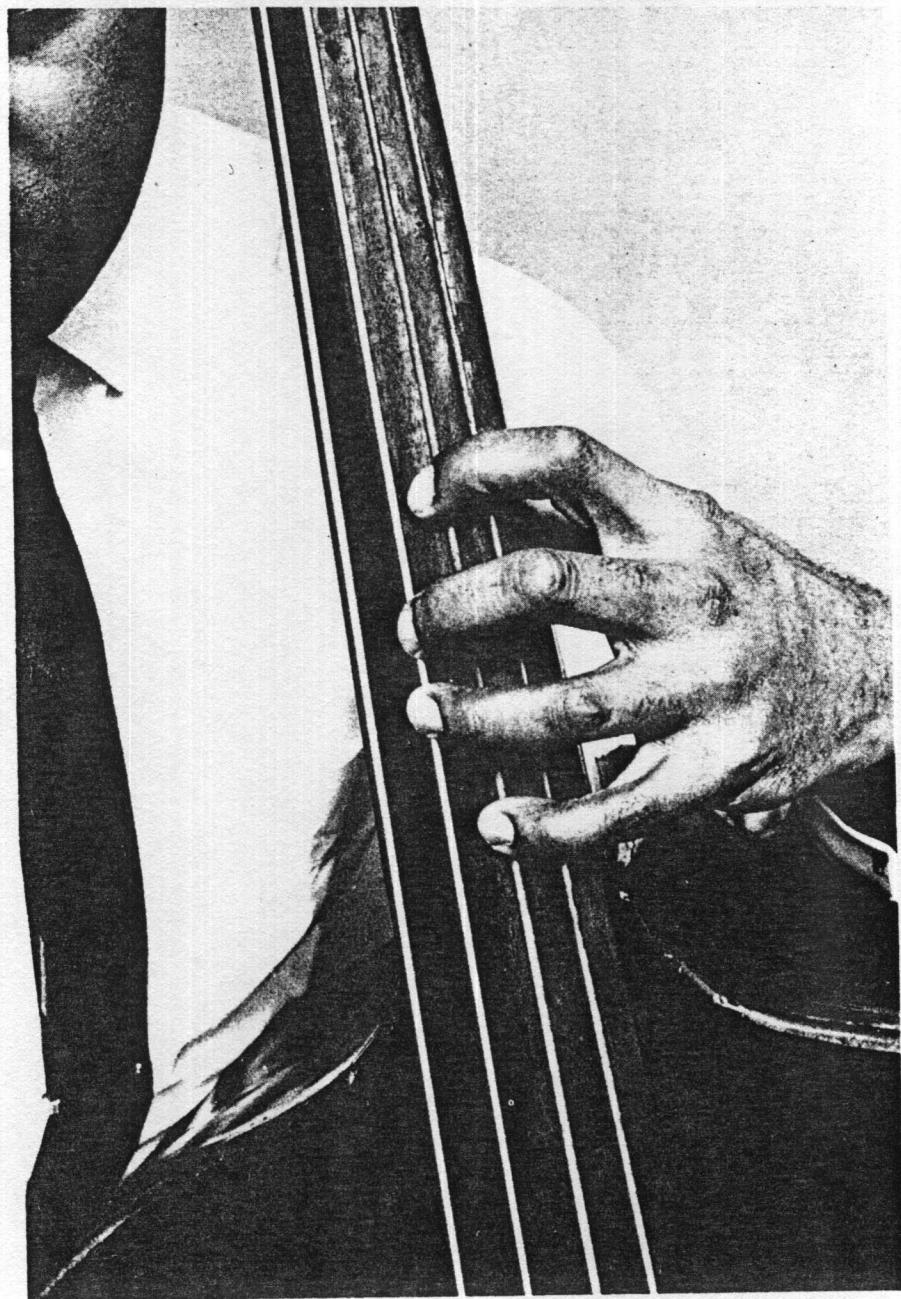
CHORD

RUN

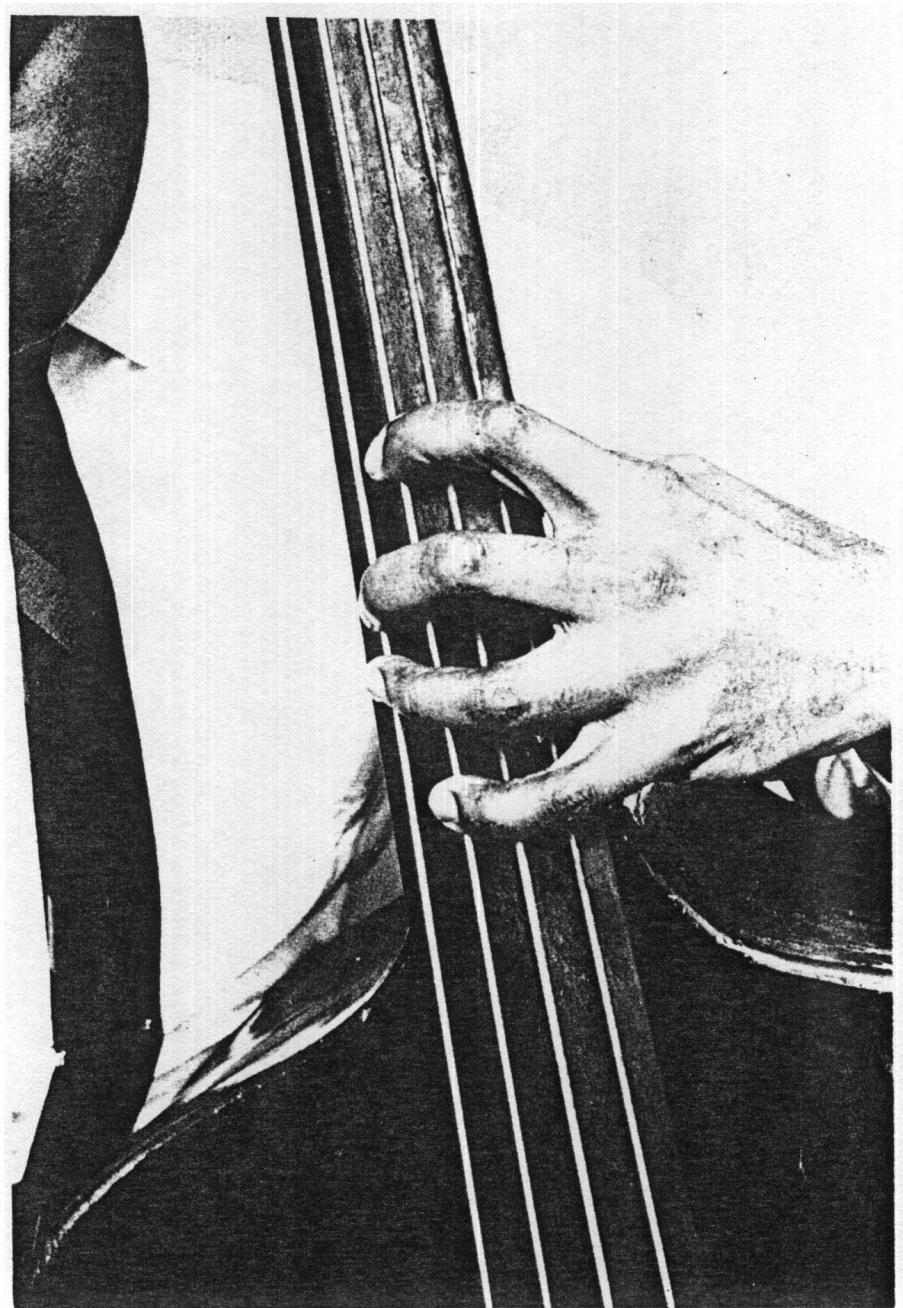
The sheet music consists of ten staves of musical notation. The first staff is labeled "CHORD" above the notes. The second staff is labeled "RUN" above the notes. The remaining eight staves are unlabeled. The notation is primarily composed of eighth and sixteenth notes, with occasional quarter notes. The music is divided into measures by vertical bar lines. The first staff shows a sequence of chords in C minor (C, D, E, F) with a bass line. The second staff shows a run of eighth notes. The subsequent staves show various sequences of chords and runs, including changes in key signature (e.g., G major, A minor, B major). The music is set against a background of horizontal dashed lines.



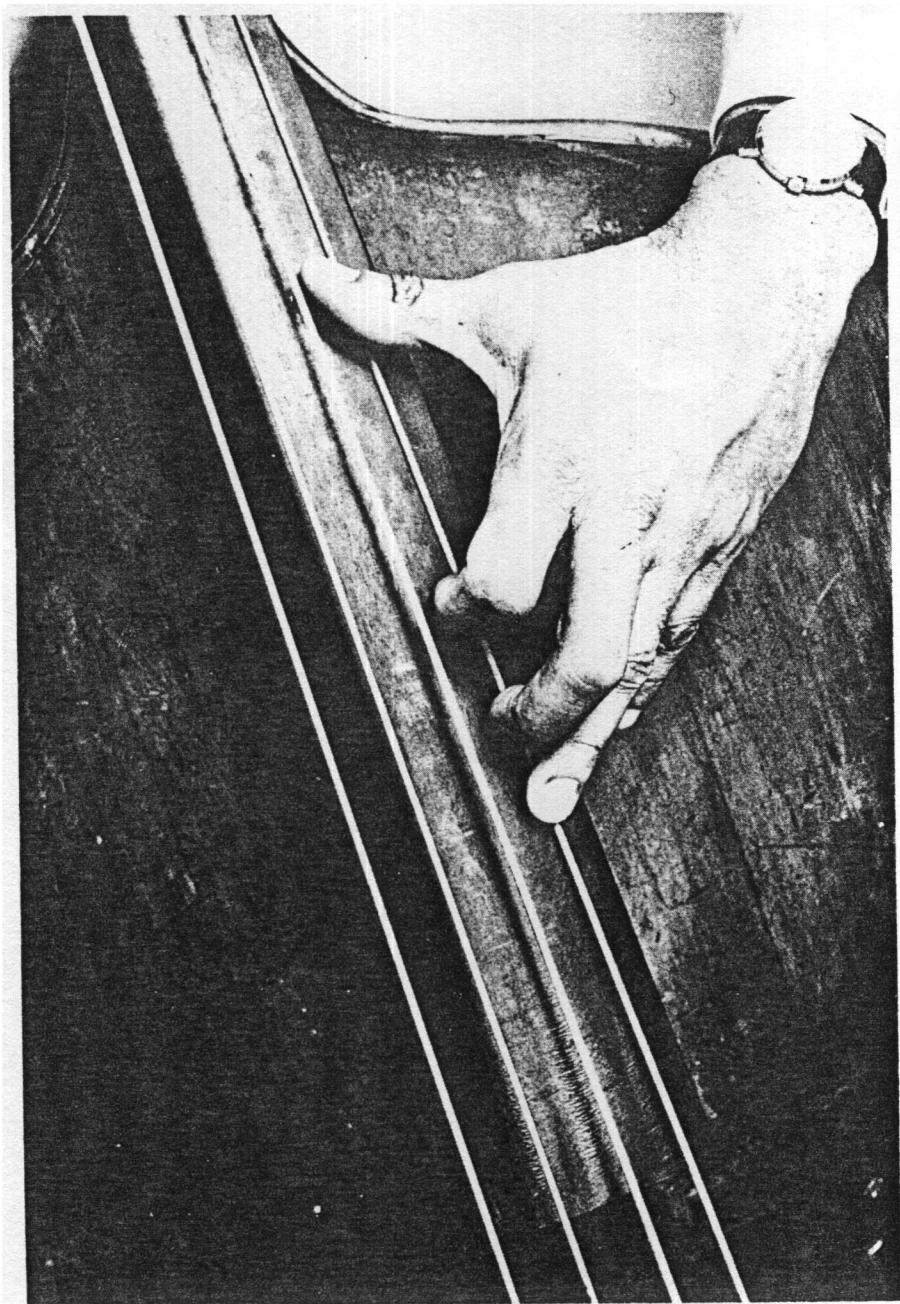
*Left hand position for the extension phase of the E diminished run (B-flat; D-flat; E).*



*Left hand position for the extension phase of the F diminished run (F; A-flat; B-natural)*



*Left hand position for extension phase of F-sharp diminished run (C-D-sharp; F sharp).*



*Position of the left hand for extended diminished runs in the upper positions.*

G

E A

#<sup>2</sup> 0 3 1 4 1 4 1 4 1 3 1 4 1 4 1 4 1 3 0 #<sup>2</sup>

#<sup>2</sup>

**RUNS:**

# DIMINISHED EXERCISE (Beginners)

The sheet music consists of ten staves of musical notation, likely for a keyboard instrument. Each staff begins with a common time signature (C) and a key signature of one flat (F#). The notation is primarily composed of eighth-note patterns, often grouped by vertical bar lines. Several staves include additional markings such as parentheses around notes, horizontal dashes above or below notes, and small numbers (e.g., 3, 4, 1, 2, 3, 4, 2, 4) placed under specific notes. Some staves also feature sharp signs (F#) and double sharp signs (#) placed near notes. The music concludes with a final staff ending in common time (C) and a key signature of one sharp (G).

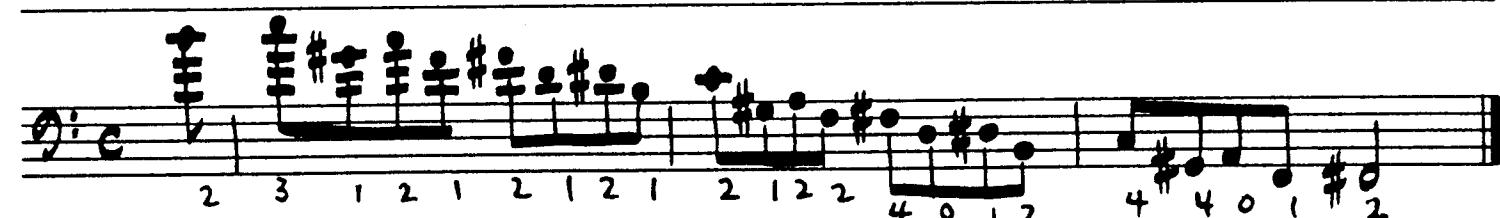
A handwritten musical score consisting of ten staves of music for a string instrument, likely cello or bass. The score is written on five-line staff paper. 
 - The first four staves are in common time (indicated by a 'C') and have a bass clef. Fingerings are indicated below the notes: 
 - Staff 1: 4 0 1 2, 4 1 2 2, 4 2 4 2, 3 2 3 2, 3
 - Staff 2: 1 2 4, 1 2 4 0 1, 2 2 4 2, 4 2 3 2, 3
 - Staff 3: 4 1 1 4, 0 1 2 0, 1 2 4 2, 4 2 4 2, 3
 - Staff 4: 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0
 - The remaining six staves are in common time and have a treble clef. Fingerings are indicated below the notes: 
 - Staff 5: 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0
 - Staff 6: 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0
 - Staff 7: 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0
 - Staff 8: 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0
 - Staff 9: 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0
 - Staff 10: 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0

## DIMINISHED EXERCISE (Advanced)

Fingerings for the first staff:

4, 1, 4, 1, 4, 1, 4, 1, 0, 1, 0, 3, 0, 3, 1, 3, 1, 4, 1, 1, 3





1.

2/4

2.

3/4

3.

3/4

# DIMINISHED EXERCISE (Solo)

The sheet music consists of ten staves of musical notation. Each staff begins with a clef (G-clef), a key signature of one sharp (F#), and a common time signature (C). The music is a continuous exercise in the diminished scale, primarily using eighth-note patterns. The notes are mostly black, with occasional white notes for specific intervals. Slurs are used to group notes together, and grace notes are indicated by small dots before main notes. The music is designed for a solo instrument, likely a brass or woodwind instrument.

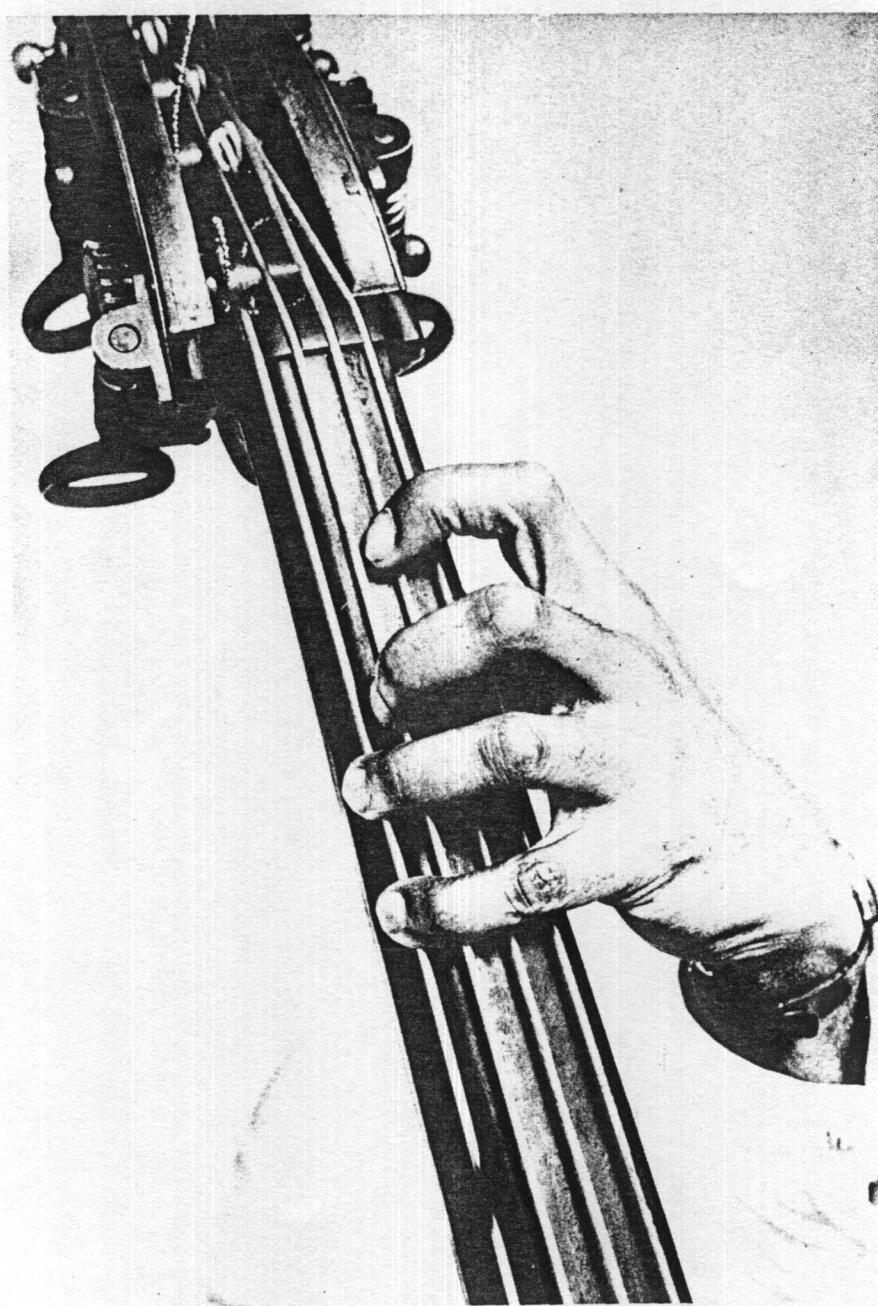
The score is for a string quartet, featuring four parts: Violin 1, Violin 2, Cello, and Bass. The music is in common time. Each staff contains ten measures, numbered 1 through 10. The notation is handwritten in black ink on five-line staves. The first measure of each staff begins with a note on the second line. Measures 1-3 of all staves begin with a note on the fourth line. Measures 4-10 of all staves begin with a note on the fifth line. The music includes various note heads, stems, and bar lines. Some notes have 'b' or '(h)' written above them. The score ends with 'ETC.' at the end of measure 10.



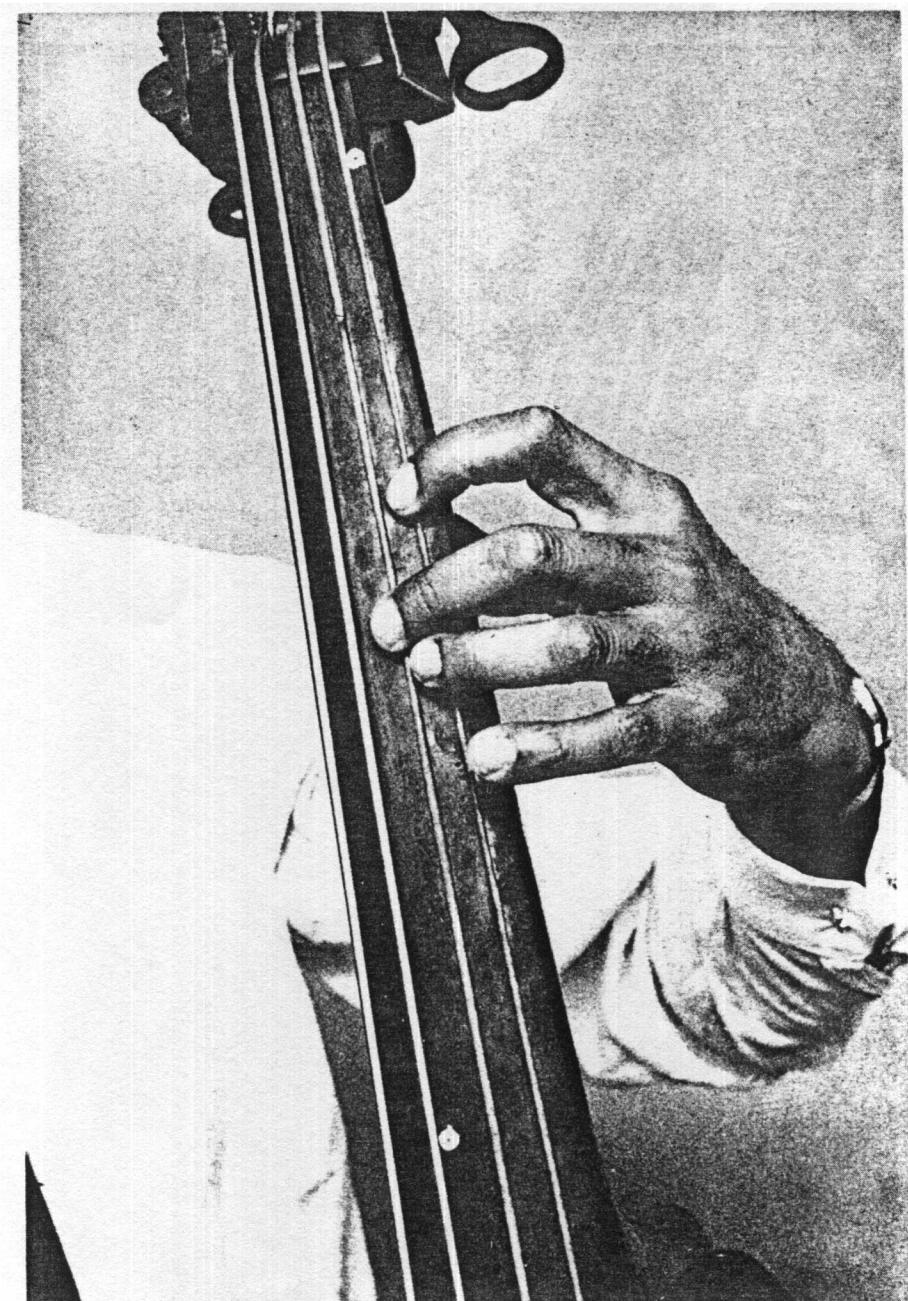
## CHAPTER VI

### AUGMENTED CHORDS, RUNS, VARIATIONS AND WHOLE TONE SCALES

Augmented chords, runs, etc., like diminished chords, are very valuable in the playing of jazz. All of the variations presented here should be learned as thoroughly as your scales. Once, again, pay strict attention to the fingering.



*Position of the left hand for playing augmented exercises in the lower positions.*



*Position of the left hand for playing augmented exercises (\*fingering 2-1-4).*

*\*This fingering is not in one position.*



*Left hand position for playing augmented exercises in the upper positions (fingering 2-1-3).*

Augmented Seventh

Octave

Double Octave

The sheet music consists of ten staves of musical notation for a string instrument. The first staff is labeled "Augmented Seventh", the second "Octave", and the third "Double Octave". Below each staff, a "STRING" number and a corresponding finger pattern are provided. The patterns are as follows:

- Augmented Seventh: STRING 4 (Finger 4), STRING 2 (Finger 2), STRING 1 (Finger 1), STRING 4 (Finger 4)
- Octave: STRING 4 (Finger 4), STRING 2 (Finger 2), STRING 1 (Finger 1), STRING 4 (Finger 4)
- Double Octave: STRING 4 (Finger 4), STRING 2 (Finger 2), STRING 1 (Finger 1), STRING 4 (Finger 4), STRING 2 (Finger 2), T (Thumb), 3 (Index)
- Subsequent staves show variations of these patterns, often with different fingerings or note heads.

Below the last staff, there is a set of fingerings: 2 1 0 2, 2 1 0 4, 2 1 0 4, 2 T 3. The "T" likely refers to the thumb.

# WHOLE TONE SCALES

The musical score consists of ten staves of music, each staff featuring a different whole tone scale. The scales are:

- C major (all sharps)
- G major (one sharp)
- D major (two sharps)
- A major (three sharps)
- E major (four sharps)
- B major (five sharps)
- F# major (six sharps)
- C# major (one sharp)
- G# major (two sharps)
- D# major (three sharps)

Each staff is in common time (indicated by '4'). The notes are eighth notes, and the scales are played in a continuous loop from right to left across the staves.

# AUGMENTED EXERCISES

The image shows ten staves of music, each consisting of five horizontal lines. The music is in common time (indicated by 'C') and major key (indicated by a sharp sign). The notes are represented by vertical stems with small circles at the top, some of which have '(h)' or '(b)' written above them. The first staff has a tempo marking of '♩ = 120'. Below the staves, there is a sequence of numbers: 1 4 2 4 2 1 1 2 T 1 T 2 3 2 T 2 T 1 T 1 2 1 2 4 1.

♩ = 120

♩ = 100

♩ = 100

♩ = 100

♩ = 100

♩ = 100

♩ = 100

♩ = 100

♩ = 100

♩ = 100

# AUGMENTED EXERCISES

The musical score consists of ten staves of music for a single string instrument. Each staff begins with a clef (either C or F), a 'C' for common time, and a key signature of one sharp (F#). The music is composed of continuous eighth-note patterns. Vertical stems extend downwards from each note, with horizontal strokes indicating the direction of movement (up or down). Some stems have small numbers above them, such as '2', '1', and '3', which likely represent fingerings. The music is divided into measures by vertical bar lines.

Sheet music for a melodic instrument, likely a flute or recorder, featuring ten staves of musical notation. The music is in common time (indicated by 'C') and consists of eighth-note patterns. Each staff begins with a clef (F, C, or G), a key signature, and a tempo marking ('P'). The notes are marked with '(h)' and some have stems pointing up or down. Below each staff, a fingering guide shows a sequence of numbers (e.g., 0 4 2 1 4) with a diagonal line underneath, indicating the fingerings for each note.

Staff 1: F clef, key signature of one sharp, tempo P. Fingerings: 0 4 2 1 4, 0 1 1, 4 2 1 4, 1 0 1 2.

Staff 2: C clef, key signature of one sharp, tempo P. Fingerings: # (h), (h) #, (h) #, (h) #.

Staff 3: C clef, key signature of one sharp, tempo P. Fingerings: b (h) #, b (h) #, b (h) #, b (h) #.

Staff 4: C clef, key signature of one sharp, tempo P. Fingerings: # (h) #, (h) #, # (h) #, (h) #.

Staff 5: C clef, key signature of one sharp, tempo P. Fingerings: # (h) #, (h) #, # (h) #, (h) #.

Staff 6: C clef, key signature of one sharp, tempo P. Fingerings: # (h) #, (h) #, # (h) #, (h) #.

Staff 7: C clef, key signature of one sharp, tempo P. Fingerings: # (h) #, (h) #, # (h) #, (h) #.

Staff 8: C clef, key signature of one sharp, tempo P. Fingerings: # (h) #, (h) #, # (h) #, (h) #.

Staff 9: C clef, key signature of one sharp, tempo P. Fingerings: 0 4 2 1 4, 1 2 4, 4 2 1 4, 1 1 2 4.

Staff 10: C clef, key signature of one sharp, tempo P. Fingerings: b (h) #, b (h) #, b (h) #, b (h) #.

(CONT.)

A handwritten musical score for two voices, likely for soprano and alto, in common time. The music consists of ten staves of music, each with a key signature of one sharp (F#). The vocal parts are separated by a basso continuo staff, which provides harmonic support with sustained notes and bassoon entries. The vocal parts feature melodic lines with various note heads and stems, some with vertical strokes indicating pitch. The score includes measure numbers (e.g., 1, 2, 3, 4) and fingerings (e.g., 1, 2, 3, 4) above certain notes. The handwriting is clear and organized, typical of a composer's working manuscript.

PRACTISE SLOW AT FIRST

UP TO MM. J = 80

STRING: A D G D D G D G G D G D

D G G D G G D G G D G G

2:4 4 2 1 0 4 2 2 1 4 2 1 4 2 1 4 2 1 4 2 1 3 2 1 3  
3 1 2 3 1 2 4 1 2 4 1 2 4 1 2 4 1 2 2 4 0 1 2 4

2:4 4 2 1 1 0 4 2 1 4 2 1 4 2 1 4 2 1 3 2 1 3 2 1 3  
3 1 2 3 1 2 3 1 2 4 1 2 4 1 2 4 1 2 4 0 1 1 2 4

2:4 4 2 1 1 0 4 2 1 4 2 1 4 2 1 4 2 1 3 2 1 3 2 1 3  
3 1 2 3 1 2 3 1 2 4 1 2 4 1 2 4 1 2 4 0 1 1 2 4

2:4 4 2 1 1 0 4 2 1 4 2 1 4 2 1 4 2 1 3 2 1 3 2 1 3  
3 1 2 3 1 2 3 1 2 4 1 2 4 1 2 4 1 2 4 0 1 1 2 4

2:4 4 2 1 1 0 4 2 1 4 2 1 4 2 1 4 2 1 3 2 1 3 2 1 3  
3 1 2 3 1 2 3 1 2 4 1 2 4 1 2 4 1 2 4 0 1 1 2 4

2:4 4 2 1 1 0 4 2 1 4 2 1 4 2 1 4 2 1 3 2 1 3 2 1 3  
3 1 2 3 1 2 3 1 2 4 1 2 4 1 2 4 1 2 4 0 1 1 2 4

2:4 4 2 1 1 0 4 2 1 4 2 1 4 2 1 4 2 1 3 2 1 3 2 1 3  
3 1 2 3 1 2 3 1 2 4 1 2 4 1 2 4 1 2 4 0 1 1 2 4

2:4 4 2 1 1 0 4 2 1 4 2 1 4 2 1 4 2 1 3 2 1 3 2 1 3  
3 1 2 3 1 2 3 1 2 4 1 2 4 1 2 4 1 2 4 0 1 1 2 4

2:4 4 2 1 1 0 4 2 1 4 2 1 4 2 1 4 2 1 3 2 1 3 2 1 3  
3 1 2 3 1 2 3 1 2 4 1 2 4 1 2 4 1 2 4 0 1 1 2 4



# AUGMENTED EXERCISE

The image shows a handwritten musical score titled "AUGMENTED EXERCISE". It consists of ten staves of music for a single instrument, likely a string instrument like a violin or cello. The music is written in common time (indicated by a "C") and uses a variety of key signatures, including C major, G major, D major, A major, E major, B-flat major, F major, C major, G major, and D major. The notation includes various note heads (solid black, hollow white, and black with a vertical stroke), stems, and beams. Some notes have small numbers below them, such as "2 1 3", "1 1 2", "2 1 4", "1 2 0", "0 2 1", "4 1 2", "2 1 1", "3 1 2", and "3 3 3". There are also several "b" and "#" symbols placed above certain notes. The score is divided into measures by vertical bar lines.



## CHAPTER VII

### BLUES PATTERNS

On the next four pages are a series of blues lines which you should play over many times.

The first page contains notes which are very basic but very necessary and excellent on an opening chorus.

As we progress into blues 1, 2 and 3, you will notice they get more and more complicated but, in key spots, never fail to revert to the basic formula. After studying these, you should have an idea of how to play lines which will be complementary to any soloist.

The good bass player always picks his spots in which to play the various lines and should always listen to the soloist, trying to use notes which primarily let the soloist know where he is at all times. Blues lines such as those in Blues 2 and 3 should be used with discretion because the true function of the instrument should never be forgotten.

# BLUES

A + B



C



D



E



F



G



# BLUES (I)

A page of musical notation for blues piano, consisting of ten staves of music. The notation includes various musical elements such as quarter notes, eighth notes, sixteenth notes, and grace notes. The staves are arranged vertically, with some staves starting on different measures than others. The music is primarily in common time (indicated by 'C') and includes sections in G major, F major, and D major. The piano-roll style notation uses vertical stems for notes and horizontal dashes for grace notes.

## BLUES (II)

The musical score consists of ten staves of music, each with a key signature of one flat (F#) and a time signature of common time (C). The music is divided into measures by vertical bar lines. The notes are represented by black dots on the five-line staff system. Some notes have stems pointing up or down, and some have small horizontal dashes or vertical stems. There are also several rests indicated by empty square boxes. The music includes various rhythmic patterns such as eighth and sixteenth notes, and some measure endings are marked with parentheses (e.g., (b), (c)).

## BLUES (III)

A musical score for blues piano, consisting of ten staves of music. The score is in common time and uses a bass clef for the first staff. The key signature changes frequently, indicated by various sharps and flats. The music includes several grace notes and slurs. The score is divided into measures by vertical bar lines.



## CHAPTER VIII

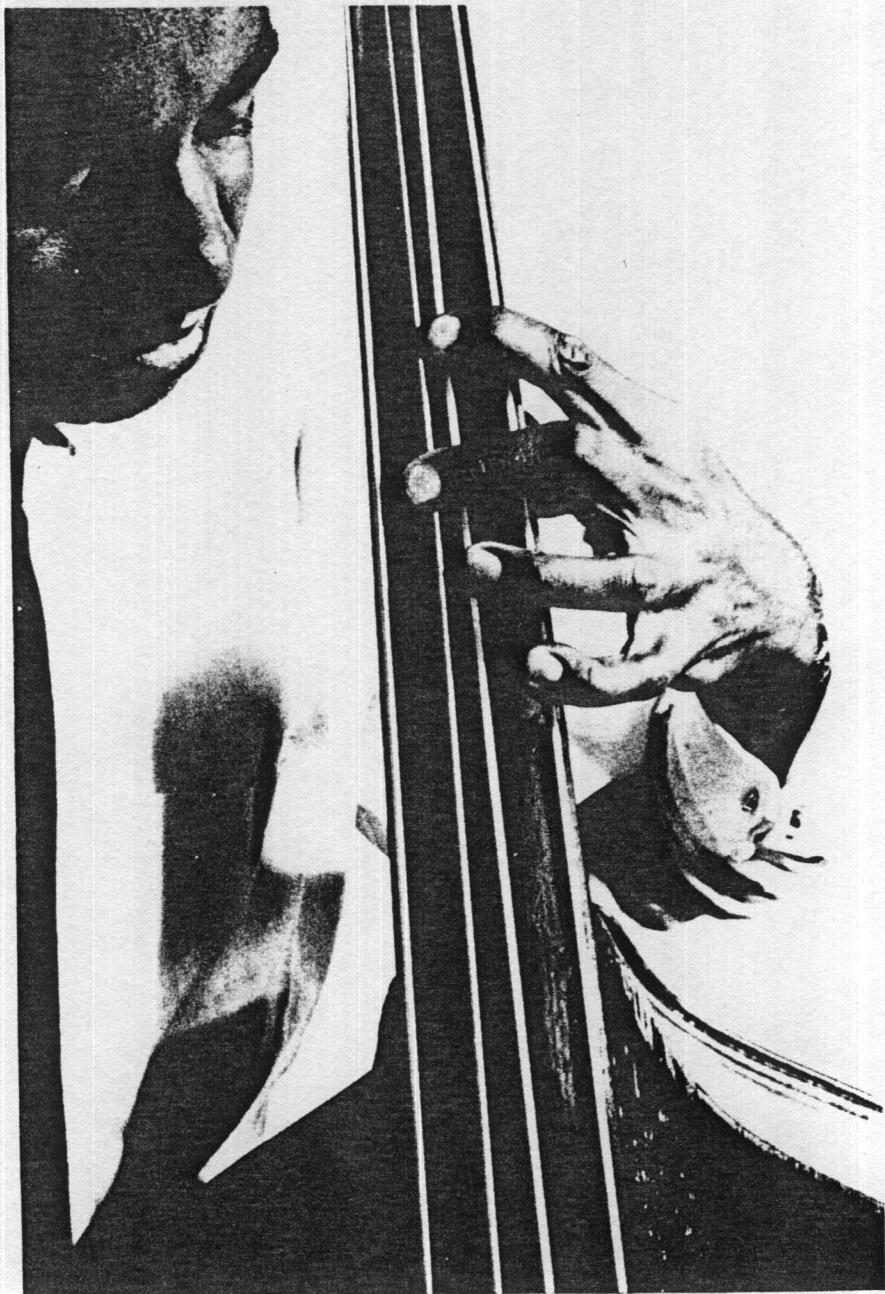
### EXTENSION SCALES & EXERCISES

After reviewing many of the parts I have had to play in the last ten years it's obvious that extensions on certain parts of the bass can be used to a great advantage.

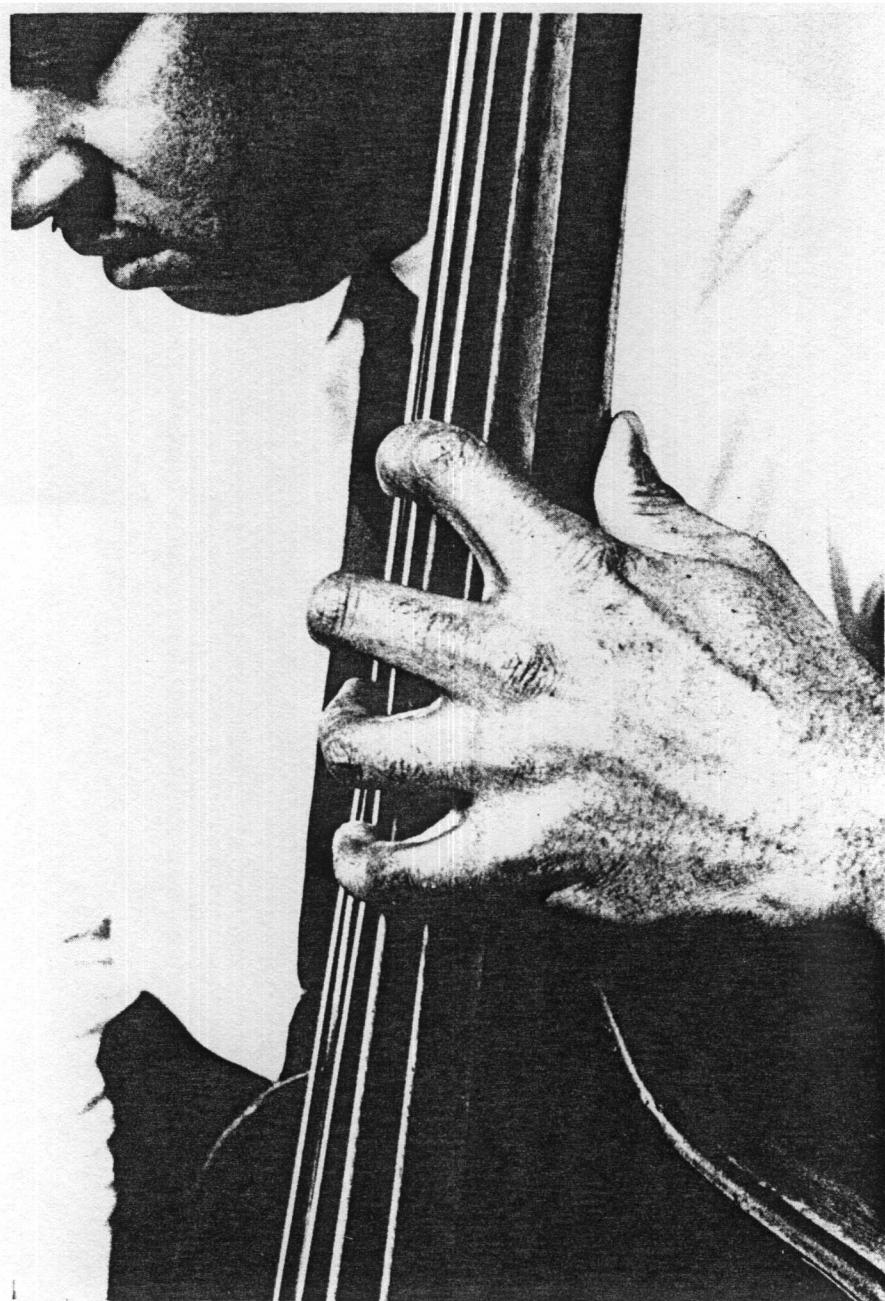
I have included scales between Db and F# because I think this is the most practical place to play extensions. Also, with enough practice, you can play with good intonation and speed.

The use of extension scales requires a slight stretching of the hand but with a little practice you will find you can play scales without moving the hand. This may then be injected into things you have to play.

If you check back to Chapter V, you will see that I use this across the strings in the diminished runs. Intonation is the big factor here.



*Position of the left hand for extension scales and exercises.*



*Position of the left hand for extension scales and exercises (side view).*

# EXTENSION EXERCISES

STRING A A D D D G G G

10

STRING A D A D D D D G D G G G G D G

2 1 4 2 1 4 2 1 4 3 1 4 3 4 4  
G G G D G D D D A D A A E A  
4 1 3 4 1 2 4 1 2 4 1 2 4 2 2

The musical score consists of ten staves of music, each with a different key signature and time signature. The staves are arranged vertically, separated by horizontal lines.

- Staff 1: Key signature of four flats, time signature 3/4. Notes: 2, 2, 1, 2, 1, 4, 1, 4, 4, 4.
- Staff 2: Key signature of four flats, time signature 3/4. Notes: 4, 4, 1, 4, 1, 2, 1, 2, 2, 2.
- Staff 3: Key signature of two sharps, time signature 3/4. Notes: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.
- Staff 4: Key signature of one sharp, time signature 3/4. Notes: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.
- Staff 5: Key signature of four flats, time signature 3/4. Notes: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.
- Staff 6: Key signature of one flat, time signature 3/4. Notes: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.
- Staff 7: Key signature of two sharps, time signature 3/4. Notes: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.
- Staff 8: Key signature of one flat, time signature 3/4. Notes: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.
- Staff 9: Key signature of three sharps, time signature 3/4. Notes: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.
- Staff 10: Key signature of four sharps, time signature 3/4. Notes: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.

1 2 1 4 2 1 4 4 4 4 1 2

4 1 2 2 2 1 4 4 4 4 1 2 2

1 2 1 4 4 4 1 2 2

1 2 1 4 4 4 1 2 2

1 2 1 4 4 4 1 2 2

1 2 1 4 4 4 1 2 2

1 2 1 4 4 4 1 2 2

1 2 1 4 4 4 1 2 2

1 2 1 4 4 4 1 2 2

1 2 1 4 4 4 1 2 2

111

9:  $\text{F}^{\flat\flat\flat}$  C

10:  $\text{F}^{\flat\flat\flat}$

11:  $\text{G}^{\flat}$  C

12:  $\text{G}^{\flat}$

13:  $\text{A}^{\sharp}$  C

14:  $\text{A}^{\sharp}$

15:  $\text{D}^{\sharp\sharp}$  C

16:  $\text{G}^{\flat}$

17:  $\text{A}^{\sharp\sharp}$  C

18:  $\text{A}^{\sharp\sharp}$

19:  $\text{G}^{\flat}$  C

20:  $\text{G}^{\flat}$

21:  $\text{A}^{\sharp\sharp\sharp}$  C

22:  $\text{D}^{\sharp\sharp\sharp}$

9: bb C 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2

9: bb 4 1 3 4 1 3 4 1 3 4 3 4 3 4 3 4 4

9: bb 4 3 1 4 3 1 4 3 1 4 2 1 4 2 1 4 2 1 4

9: bb 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4

9: # C 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4

9: # 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4

9: # 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4

9: bb C 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4

9: bb 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4

9: bb 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4

The musical score consists of ten staves of music. The first four staves are in common time (C) and have a key signature of three sharps (#). The next five staves are in common time (C) and have a key signature of one sharp (#). The last one staff is in common time (C) and has a key signature of no sharps or flats (no key signature).

The music is composed of vertical stems with small dots at the top, indicating a specific rhythmic value. The stems are positioned above the notes, which are represented by short vertical lines.

The musical score consists of ten staves of music, each with a different key signature and time signature:

- Staff 1: G clef, 2 flats, common time. Fingerings: 2, 4, 2, 1, 2, 2, 2, 4, 2, 1, 2, 3, 2, 4.
- Staff 2: G clef, 2 flats, common time. Fingerings: 2, 4, 2, 3, 2, 1, 2, 4, 2, 2, 2, 1, 2, 4, 2.
- Staff 3: G clef, 1 sharp, common time. Fingerings: 2, 4, 2, 1, 2, 3, 2, 4, 2, 1, 2, 3, 2, 4.
- Staff 4: G clef, 1 sharp, common time. Fingerings: 2, 4, 2, 1, 2, 3, 2, 4, 2, 1, 2, 3, 2, 4.
- Staff 5: G clef, 2 flats, common time. Fingerings: 2, 4, 2, 1, 2, 3, 2, 4, 2, 1, 2, 3, 2, 4.
- Staff 6: G clef, 2 flats, common time. Fingerings: 2, 4, 2, 1, 2, 3, 2, 4, 2, 1, 2, 3, 2, 4.
- Staff 7: G clef, 1 sharp, common time. Fingerings: 2, 4, 2, 1, 2, 3, 2, 4, 2, 1, 2, 3, 2, 4.
- Staff 8: G clef, 1 sharp, common time. Fingerings: 2, 4, 2, 1, 2, 3, 2, 4, 2, 1, 2, 3, 2, 4.
- Staff 9: G clef, 2 flats, common time. Fingerings: 2, 4, 2, 1, 2, 3, 2, 4, 2, 1, 2, 3, 2, 4.
- Staff 10: G clef, 2 flats, common time. Fingerings: 2, 4, 2, 1, 2, 3, 2, 4, 2, 1, 2, 3, 2, 4.

The musical score consists of ten staves of music, each with a different key signature and time signature. The staves are arranged vertically. Key signatures include D major (no sharps or flats), A major (one sharp), E major (two sharps), B major (three sharps), F major (one flat), C major (no sharps or flats), G major (one sharp), D major (one sharp), A major (two sharps), and E major (three sharps). Time signatures include common time (indicated by 'C'), 6/8 time (indicated by '6/8'), and 4/4 time (indicated by '4/4'). The music is composed of eighth-note patterns, with some notes having vertical stems and others having horizontal stems. The notes are separated by vertical bar lines.



## CHAPTER IX

### SOLO EXERCISES & ARPEGGIOS

On succeeding pages are a series of what I call brief musical excerpts.

Some you will be familiar with but the reason I am including them is that most of us can only play certain things in certain keys. This should inspire you to learn how to play your own things in all of the keys.

## EXERCISE (Solo)

118

## EXERCISE (Solo)

4 0 0 2    1 2 4 0    4 0 2 4    2 4 0 2    4

2 4 1 4    2 4 1 4    2 4 2 4    2 4 1 2    4

# EXERCISE IN FOURTHS

0 4 1 4 0 4 1 4      0 4 1 4 0

1 0 4 0 1 0 4 0      1 0 4 0 1

0 4 1 4 0 4 1 4      0 4 1 4 0

0 4 1 4 0 4 1 4      0 4 1 4 0

0 4 1 4 0 4 1 4      0 4 1 4 0

0 4 1 4 0 4 1 4      0 4 1 4 0

0 4 1 4 0 4 1 4      0 4 1 4 0

0 4 1 4 0 4 1 4      0 4 1 4 0

0 4 1 4 0 4 1 4      0 4 1 4 0

0 4 1 4 0 4 1 4      0 4 1 4 0

## EXERCISE IN FOURTHS

The exercise consists of ten staves of music for a single melodic line. Each staff begins with a clef (G, F, C, G, F, C, G, F, C, G) and a key signature. The music consists of eighth-note patterns connected by slurs. The first staff has a key signature of one sharp. The second staff has a key signature of one flat. The third staff has a key signature of one sharp. The fourth staff has a key signature of one flat. The fifth staff has a key signature of one sharp. The sixth staff has a key signature of one flat. The seventh staff has a key signature of one sharp. The eighth staff has a key signature of one flat. The ninth staff has a key signature of one sharp. The tenth staff has a key signature of one flat. The music concludes with a final cadence.

# EXERCISE IN FOURTHS

The musical exercise consists of ten staves of music, each containing a single melodic line. The lines are composed of eighth-note patterns, primarily involving sustained notes and eighth-note chords. The exercise is titled "EXERCISE IN FOURTHS" and includes various key signatures and time signatures.

The staves are as follows:

- Staff 1: Key signature of F major (one flat), common time. The pattern starts with a sustained note followed by an eighth-note chord (B, D, G).
- Staff 2: Key signature of G major (no sharps or flats), common time. The pattern starts with a sustained note followed by an eighth-note chord (B, D, G).
- Staff 3: Key signature of A major (one sharp), common time. The pattern starts with a sustained note followed by an eighth-note chord (B, D, G).
- Staff 4: Key signature of C major (no sharps or flats), common time. The pattern starts with a sustained note followed by an eighth-note chord (B, D, G).
- Staff 5: Key signature of D major (two sharps), common time. The pattern starts with a sustained note followed by an eighth-note chord (B, D, G).
- Staff 6: Key signature of E major (three sharps), common time. The pattern starts with a sustained note followed by an eighth-note chord (B, D, G).
- Staff 7: Key signature of F# major (one sharp), common time. The pattern starts with a sustained note followed by an eighth-note chord (B, D, G).
- Staff 8: Key signature of G# major (two sharps), common time. The pattern starts with a sustained note followed by an eighth-note chord (B, D, G).
- Staff 9: Key signature of A# major (three sharps), common time. The pattern starts with a sustained note followed by an eighth-note chord (B, D, G).
- Staff 10: Key signature of C# major (one sharp), common time. The pattern starts with a sustained note followed by an eighth-note chord (B, D, G).

# EXERCISE IN FOURTHS (Solo)

The sheet music consists of ten staves of musical notation for solo performance. Each staff begins with a clef (F or C), a key signature, and a '4' indicating 4/4 time. The music is primarily composed of eighth-note patterns. In the first two staves, the notes are labeled with their corresponding fingerings: 0 4 1 4 2 1. Subsequent staves show more complex patterns, including sixteenth-note figures and grace notes, all connected by slurs. The music requires a combination of fourth-finger technique and eighth-note patterns.

## EXERCISE IN FOURTHS (Solo)

A handwritten musical score for solo performance, consisting of ten staves of music. The music is written in common time (indicated by 'C') and uses a bass clef (indicated by 'B'). The score is divided into measures by vertical bar lines. The music features various note heads, some with stems and some with dots, and includes several grace notes indicated by small 'b' symbols above the main notes. The first staff contains handwritten lyrics below the notes: '4 1 4 2 1', '0 4 1 4 2 1', '0 4 1 4 2 1', and '0'. The subsequent staves do not have lyrics.

## EXERCISE (Solo)

The musical score consists of ten staves of music for solo performance. The music is in common time (C). The notation uses a treble clef. The music is divided into measures by vertical bar lines. Brackets with numbers are placed under certain groups of notes in each measure, likely indicating fingerings or stroke patterns.

- Measure 1: Treble clef, C. Brackets under groups of four notes labeled "1 4 2 4 2".
- Measure 2: Brackets under groups of four notes labeled "(1) 1 4 2 4 2".
- Measure 3: Brackets under groups of four notes labeled "(1) 1 4 2 4 2".
- Measure 4: Brackets under groups of four notes labeled "(1) 1 4 2 4 2".
- Measure 5: Brackets under groups of four notes labeled "(1) 1 4 2 4 2".
- Measure 6: Brackets under groups of four notes labeled "(1) 1 4 2 4 2".
- Measure 7: Brackets under groups of four notes labeled "(1) 1 4 2 4 2".
- Measure 8: Brackets under groups of four notes labeled "(1) 1 4 2 4 2".
- Measure 9: Brackets under groups of four notes labeled "(1) 1 4 2 4 2".
- Measure 10: Brackets under groups of four notes labeled "(1) 1 4 2 4 2".



## EXERCISE (Solo)

A handwritten musical score for solo instrument, consisting of ten staves of music. The key signature is C major (no sharps or flats). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Each measure contains four notes. Some notes have stems pointing up and others down. Some notes have small numbers (1, 2, 3, 4) written below them. Measures 1 through 4 have the number '1' under the first note, '4' under the second, '2' under the third, and '4' under the fourth. Measures 5 through 8 have the number '3' under the first note, '(1)' under the second, '(2)' under the third, and '3' under the fourth. Measures 9 and 10 have the number '3' under the first note, '(1)' under the second, '(2)' under the third, and '3' under the fourth. Measure 11 has the number '3' under the first note, '(1)' under the second, '(2)' under the third, and '3' under the fourth. Measure 12 has the number '3' under the first note, '(1)' under the second, '(2)' under the third, and '3' under the fourth. Measure 13 has the number '3' under the first note, '(1)' under the second, '(2)' under the third, and '3' under the fourth. Measure 14 has the number '3' under the first note, '(1)' under the second, '(2)' under the third, and '3' under the fourth. Measure 15 has the number '3' under the first note, '(1)' under the second, '(2)' under the third, and '3' under the fourth. Measure 16 has the number '3' under the first note, '(1)' under the second, '(2)' under the third, and '3' under the fourth. Measure 17 has the number '3' under the first note, '(1)' under the second, '(2)' under the third, and '3' under the fourth. Measure 18 has the number '3' under the first note, '(1)' under the second, '(2)' under the third, and '3' under the fourth. Measure 19 has the number '3' under the first note, '(1)' under the second, '(2)' under the third, and '3' under the fourth. Measure 20 has the number '3' under the first note, '(1)' under the second, '(2)' under the third, and '3' under the fourth.



## EXERCISE (Solo)

The musical score consists of ten staves of music for a solo instrument, likely a woodwind or brass instrument. The music is in common time (indicated by 'C'). The key signature changes frequently, indicated by various sharps and flats. The notes are primarily eighth and sixteenth notes, often grouped together with vertical stems or connected by horizontal beams. Measure numbers 1 through 10 are present at the end of each staff.

1 4 1 4    2 1 2    4 1 4    4 1 4    2 1 2 1 4

1 4 1 4    2 1 2 1 4

1 4 1 4    2 1 2 1 4

1 4 1 4    2 1 2 1 4

1 4 1 4    2 1 2 1 4

1 4 1 4    2 1 2 1 4

1 4 1 4    2 1 2 1 4

1 4 1 4    2 1 2 1 4

1 4 1 4    2 1 2 1 4

1 4 1 4    2 1 2 1 4

# EXERCISE IN FOURTHS (Solo)

The sheet music consists of ten staves of musical notation, each staff starting with a clef (F, C, or G), a key signature, and a time signature of common time (C). The music is primarily composed of eighth-note patterns, often grouped by vertical bar lines. Some notes are connected by horizontal stems, while others are separate. The notation includes various accidentals such as sharps (#), flats (b), and naturals (n). Several measures contain grace notes indicated by small dots above the main note heads. Measure 10 concludes with a single open circle at the end of the staff.

## EXERCISE (Solo)

2 4 4 2      1 2 4 0

2 4 1 2      2 0 1 2

# EXERCISE

(SLUR)

10 4 1 2 4 1 4      14 12 4 2 4

(h)      (#)      (b)

0 1 2 0 4 1 2 4 2 1 2 2 1

b b b b b b b b b b b b

b b b b b b b b b b b b

b b b b b b b b b b b b

b b b b b b b b b b b b

b b b b b b b b b b b b

# # # # # # # # # # # #

# # # # # # # # # # # #

# # # # # # # # # # # #

# # # # # # # # # # # #

0 1 2 0 4 1 2 4 2 1 2 2 1

## ARPEGGIOS FOR ENDINGS

A series of ten musical staves, each consisting of five horizontal lines. The staves are arranged vertically. Each staff begins with a clef (G, F, G, F, G, F, G, F, G, F) and a key signature. The first staff has a key signature of one sharp (F#). The second staff has a key signature of one flat (B-flat). The third staff has a key signature of two sharps (C#). The fourth staff has a key signature of one sharp (F#). The fifth staff has a key signature of two flats (D-flat). The sixth staff has a key signature of one sharp (F#). The seventh staff has a key signature of two sharps (C#). The eighth staff has a key signature of one flat (B-flat). The ninth staff has a key signature of one sharp (F#). The tenth staff has a key signature of one flat (B-flat). Each staff contains a sequence of musical notes. The first note in each staff is a quarter note. Subsequent notes are eighth notes, sixteenth notes, and thirty-second notes. The notes are connected by vertical stems. The first few notes in each staff have diagonal slurs above them. The notes are grouped into measures by vertical bar lines. The notes are primarily black dots, except for the first note in each staff which is a solid black circle.

# TRIPLET EXERCISE FOR SOLOS

1      241 241 241 241      241 241 241 241      4

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