

1. C Major

$\text{♩} = 192$

Chords: Cmaj7, Fm7, Bb7, Cmaj7, Em7(b5), A7(b9), Dm7, G7, Em7, A7(b9), Dm7, G7(b9), Cmaj7, Fm7, Bb7, Cmaj7, Em7(b5), A7(b9), Dm7, G7, Cr, F#m7(b5), B7(b9), Em7, F#m7(b5), B7, A7(b9), Dm7, D7, Cmaj7

Techniques: Triplet, Crush, Crescendo (Cr)

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6. F Major

♩ = 168 Pick up

Chords and markings in the score:

- Staff 1: Fmaj7
- Staff 2: D7(b9), Gm7, C7, Am7
- Staff 3: Dm7, Gm7, C7
- Staff 4: Fmaj7, D7(b9), Gm7
- Staff 5: C, Am7, Dm7
- Staff 6: F7, Bbmaj7
- Staff 7: Gbmaj7, F
- Staff 8: Abm7, Db7
- Staff 9: Eb9, D7
- Staff 10: (partial)



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SECTION B - PREFACE

Exercises 13-15 are three miscellaneous exercises that cover aspects pertinent to the construction of a jazz solo. They should all be played with a swing feel.

The **CYCLE OF FOURTHS** occurs frequently within any given chord sequence in many different guises. This exercise goes through five complete cycles using variations on the basic C7, F7, Bb7, Eb7 etc. Build up the tempo using a metronome until you reach maximum possible velocity!

DIMINISHED scales and chords are utilised regularly in a jazz solo. There are 3 versions to learn (the fourth would merely be an inversion of the first) all of which are contained within this exercise. Again, aim to reach maximum possible velocity.

There are only two **WHOLETONE** scales. Their distinctive sounds can also often be heard in a jazz solo. Try to be conscious of when you are switching from one to the other.

13. Cycle of 4ths

As fast as technique permits

mf C⁹ F⁹ B^{b9} E^{b9} A^{b9} D^{b9} G⁹ C^{b9} E⁹ A⁹ D⁹ C^{7(b9)} F^{7(b9)} B^{b7} E^{b7(b9)} A^{b7(b9)} F^{#7(b9)} B^{7(b9)} A^{7(b9)} C⁷⁽⁺⁹⁾ B^b



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17. Frank Rosolino

$\text{♩} = 116$

The musical score is written in bass clef with a key signature of one flat (Bb) and a tempo of 116 quarter notes per minute. It consists of ten staves of music. The first staff begins with a whole rest followed by a series of eighth notes. The second staff contains a triplet of eighth notes marked with a (4) above it. The third staff features a triplet of eighth notes. The fourth staff has a triplet of eighth notes. The fifth staff contains a triplet of eighth notes. The sixth staff has a triplet of eighth notes. The seventh staff contains a triplet of eighth notes. The eighth staff has a triplet of eighth notes. The ninth staff contains a triplet of eighth notes. The tenth staff has a triplet of eighth notes. The score includes various chords: F7, Gb7, F7, Gb7, F7, Gb7, F7, Gb7, F7, Gb7, A7, A7, A7, F, and F7. There are also several triplet markings and a (4) marking above a triplet in the second staff.

Chords: F7, Gb7, F7, Gb7, F7, Gb7, F7, Gb7, F7, Gb7, A7, A7, A7, F, F7

Tempo: $\text{♩} = 116$



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18. Carl Fontana

Pick Up

$\text{♩} = 120$

Gliss. (3)

(3)

(4 — 1)

(5)

A^{\flat} F^7

$\text{B}^{\flat}\text{m}^7$ $\text{E}^{\flat}7$ Cm^7 F^7 $\text{B}^{\flat}\text{m}^7$ $\text{E}^{\flat}7$

A^{\flat} $\text{A}^{\flat}7/\text{C}$ $\text{D}^{\flat}7$ $\text{Dm}(\text{b}5)$ A^{\flat} F

$\text{B}^{\flat}\text{m}^7$ $\text{E}^{\flat}7$ A^{\flat} F^7 $\text{B}^{\flat}\text{m}^7$ $\text{E}^{\flat}7$ Cm^7

$\text{B}^{\flat}\text{m}^7$ $\text{E}^{\flat}7$ A^{\flat} $\text{A}^{\flat}7/\text{C}$

$\text{B}^{\flat}\text{m}^7$ $\text{E}^{\flat}7$ A^{\flat}

C^7

F^7

$\text{B}^{\flat}\text{m}^7$ F^{\flat}

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