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JAZZ ETUDE

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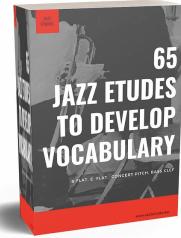
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Em6 F#m7(b5) B 7(b9) Em6 F#m7(b5) B 7(b9)

5 Em6 B m7(b5) E7(b9) Am7 Am7

9 C#m7 F#7 Am7 D 7 G maj7 F#m7(b5) B 7(b9)

17 Em6 F#m7(b5) B 7(b9) Em6 B m7(b5) E7(b9)

21 Am7 Am7 C#m7 F#7 Am7 D 7

25 G maj7 F#m7(b5) B 7(b9) Em7 E maj7

29 B m7(b5) E 7(b9) Am6 Am6

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A m7(b5) D 7(b9) G maj7 F#m7(b5) B 7(b9)

37 Em6 F#m7(b5) B 7(b9) Em6 F#m7(b5) B 7(b9)

E m6 C#m7(b5) C 7 B 7(b9) Em6 F#m7(b5) B 7(b9)

In this etude I have created it so that virtually all notes on beats 1 & 3 are chord notes!

Targeting the chord notes in this way will make your solos sound really melodic.

As an exercise, try and practice plauing a chord note for beats 1 & 2 and then changing to another chord note for beats 3 & 4!

Practicing in this way will really develop the way you hear the changes!

Bass clef

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Dm6 Em7(b5) A 7(b9) Dm6 Em7(b5) A 7(b9)

Dm6 Em7(b5) A 7(b9) Dm6 Em7(b5) A 7(b9)

5 Dm6 Am7(b5) D7(b9) Gm7 Gm7

9 Bm7 E7 Gm7 C7 Fmaj7 Em7(b5) A 7(b9)

13 Dmaj7 Dmaj7 Dm6 Em7(b5) A 7(b9)

17 Dm6 Em7(b5) A 7(b9) Dm6 Am7(b5) D7(b9)

21 Gm7 Gm7 Bm7 E7 Gm7 C7

25 Fmaj7 Em7(b5) A 7(b9) Dmaj7 Dmaj7

29 Am7(b5) D7(b9) Gm6 Gm6

ALONE TOGETHER

G m7(b5) C 7(b9) F maj7 Em 7(b5) A 7(b9)

37 D m6 Em 7(b5) A 7(b9) D m6 Em 7(b5) A 7(b9)

D m6 B m7(b5) B♭7 A 7(b9) D m6 Em 7(b5) A 7(b9)

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Concert pitch

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D m6 E m7(b5) A 7(b9) D m6 E m7(b5) A 7(b9)

D m6 A m7(b5) D 7(b9) G m7 G m7

B m7 E 7 G m7 C 7 F maj7 E m7(b5) A 7(b9)

D maj7 D maj7 D m6 E m7(b5) A 7(b9)

D m6 E m7(b5) A 7(b9) D m6 A m7(b5) D 7(b9)

G m7 G m7 B m7 E 7 G m7 C 7

F maj7 E m7(b5) A 7(b9) D maj7 D maj7

A m7(b5) D 7(b9) G m6 G m6

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The musical score consists of four staves of music. The first staff starts with Gm7(b5) and continues with C7(b9), F maj7, Em7(b5), and A7(b9). The second staff begins at measure 37 with Dm6, followed by Em7(b5), A7(b9), Dm6, Em7(b5), and A7(b9). The third staff contains measures for Dm6, Bm7(b5), Bb7, A7(b9), Dm6, Em7(b5), and A7(b9). The fourth staff concludes with a final section of Em7(b5) and A7(b9).

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Targeting the chord notes in this way will make your solos sound really melodic.
As an exercise, try and practice plauing a chord note for beats 1 & 2 and then changing to another chord note for beats 3 & 4!

Practicing in this way will really develop the way you hear the changes!

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B m6 C[#]m7(b5) F[#]7(b9) B m6 C[#]m7(b5) F[#]7(b9)

5 B m6 F[#]m7(b5) B 7(b9) Em7 Em7

9 G[#]m7 C[#]7 Em7 A 7 D maj7 C[#]m7(b5) F[#]7(b9)

B maj7 B maj7 B m6 C[#]m7(b5) F[#]7(b9)

17 B m6 C[#]m7(b5) F[#]7(b9) B m6 F[#]m7(b5) B 7(b9)

21 Em7 Em7 G[#]m7 C[#]7 Em7 A 7

25 D maj7 C[#]m7(b5) F[#]7(b9) B maj7 B maj7

29 F[#]m7(b5) B 7(b9) Em6 Em6

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The sheet music consists of three staves of musical notation. The first staff starts with E m7(b5) and continues with A 7(b9), D maj 7, C#m7(b5), and F#7(b9). The second staff begins at measure 37 with B m6, followed by C#m7(b5), F#7(b9), B m6, C#m7(b5), and F#7(b9). The third staff continues with B m6, G#m7(b5), G 7, F#7(b9), B m6, C#m7(b5), and F#7(b9). The notation includes various note heads, stems, and rests.

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Targeting the chord notes in this way will make your solos sound really melodic.

As an exercise, try and practice plauing a chord note for beats 1 & 2 and then changing to another chord note for beats 3 & 4!

Practicing in this way will really develop the way you hear the changes!