

SIGHT READING

Centro Didattico produzione Musica

Claudio Angeleri

Sight reading, istruzioni per l'uso

- Questa dispensa raccoglie esercizi tratti da vari metodi di strumenti differenti (batteria, sassofono, pianoforte, voce).

È divisa in quattro parti:

- Lettura ritmica
 - Lettura melodica (con armatura in chiave)
 - Lettura melodica (con sigle e armatura in chiave)
 - Lettura armonica (semplici corali e scrittura armonica a grappoli).
-
- È utile affrontare progressivamente tutte e quattro le sezioni, privilegiando la lettura a prima vista molto lentamente arrivando sempre fino alla fine di ogni esercizio anche se si sono commessi errori.
 - Ogni esercizio sarà preceduto da una analisi ritmica, melodica (Che scala è sottesa? Si tratta di uno sviluppo orizzontale o verticale? In questo caso di che arpeggio si tratta?), armonica (Sostituire le sigle con dei numerali es. I, VI7, II, V. Di che cadenza si tratta? La melodia sta modulando?).
 - L'analisi degli esercizi sarà guidata prima dal docente fino a quando lo studente diventerà autonomo.
 - Gli esercizi melodici devono essere sempre cantati. Dapprima insieme alla melodia suonata al pianoforte, successivamente saranno cantati e poi suonati con lo strumento. Sarà utile identificare gli intervalli della melodia. Ad esempio: la melodia parte dalla III minore dell'accordo con funzione II, quindi prosegue per gradi congiunti sulla scala dorica fino alla settima, poi scende con un salto discendente di quarta ecc. ecc.
 - Negli esercizi melodici con sigle è utile cantare le toniche dei bassi. L'esercizio può essere quindi eseguito a due voci: la prima canta la melodia, la seconda canta i bassi. Anche in questo caso ci si può aiutare con il piano fino a quando si acquisisce sicurezza nella lettura.
 - Alcuni corali possono essere cantati a più voci.
 - Gli esercizi di questo testo sono prevalentemente di tipo jazzistico quindi occorre tener presente le convenzioni di scrittura jazz. È utile comunque variare lo stile suonando con swing o even eights posizionando il metronomo sul 2 e sul 4, o sull'1 e il 3, o ancora in altre posizioni della battuta.
 - Può essere d'aiuto utilizzare una batteria elettronica con diversi groove o delle clavi. Lo studente è vivamente sollecitato a introdurre soluzioni personali e creative.
 - Infine, non dimenticate mai l'obiettivo di questa attività: **LEGGERE A PRIMA VISTA CON IL PROPRIO STRUMENTO.**

Claudio Angeleri

CDpM

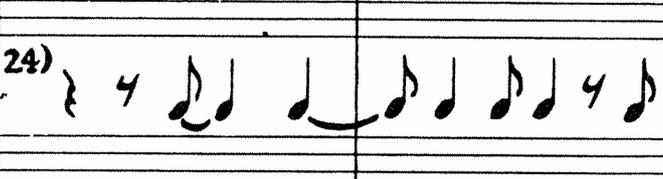
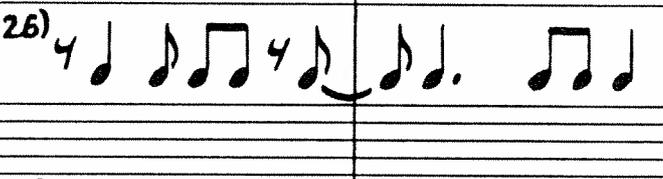
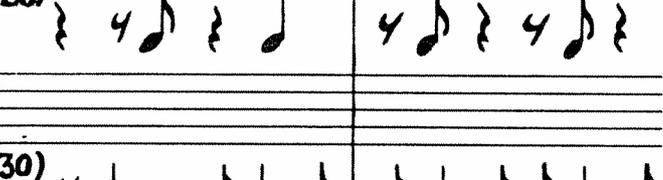
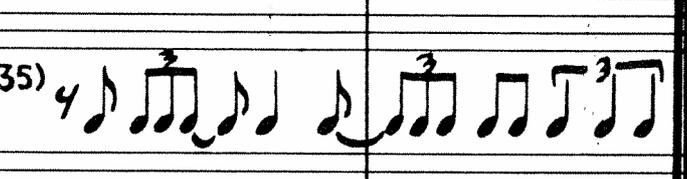
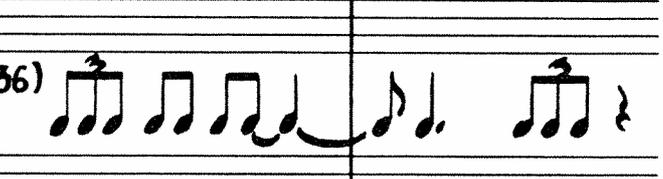
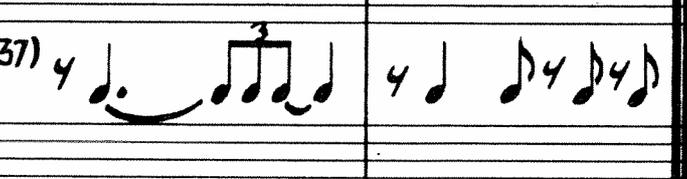
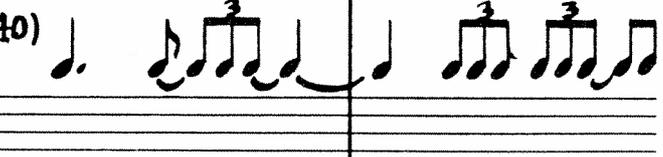
Sight reading

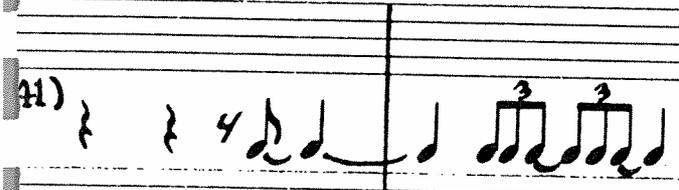
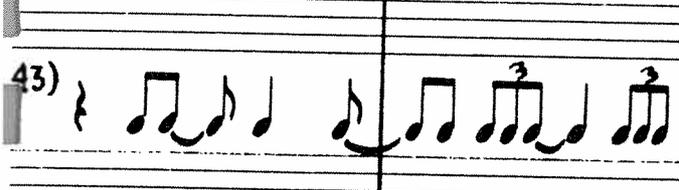
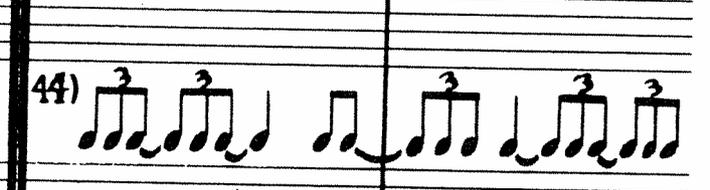
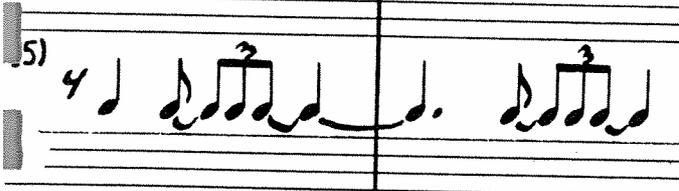
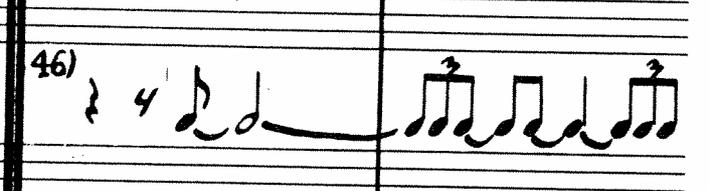
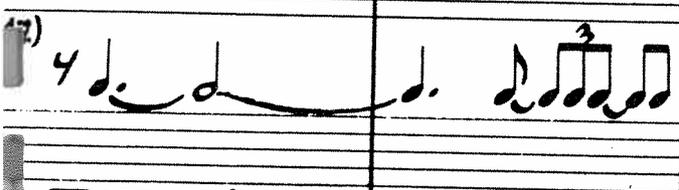
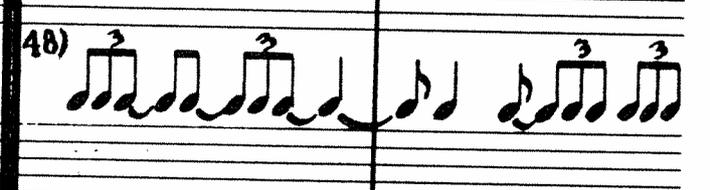
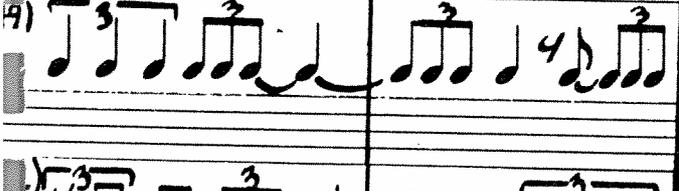
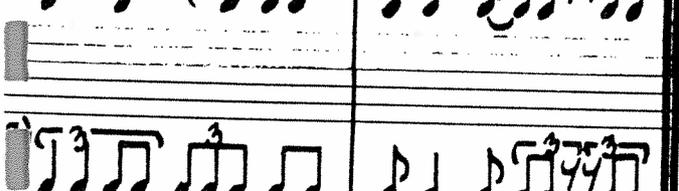
Lettura ritmica
Lettura melodica
Lettura melodica con sigle
Lettura armonica

Lettura ritmica

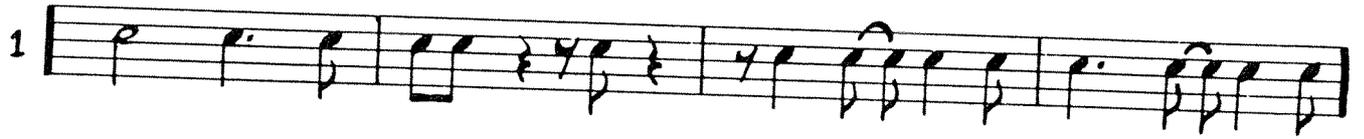
TWO-MEASURE RHYTHM EXERCISES

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7)	8)
9)	10)
11)	12)
13)	14)
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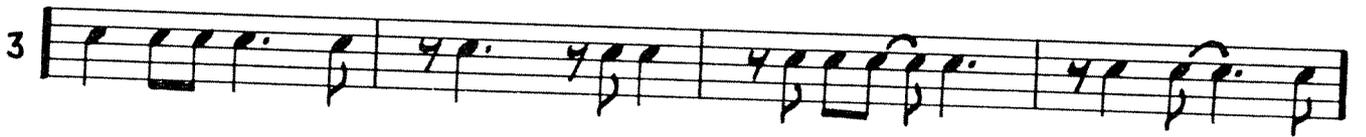
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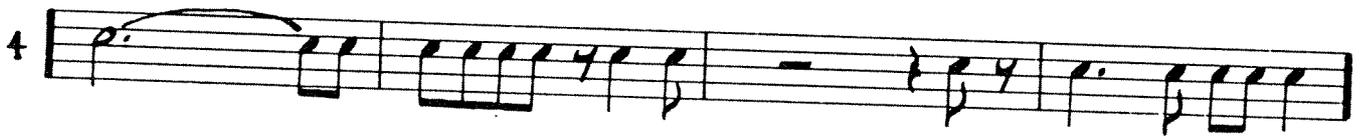
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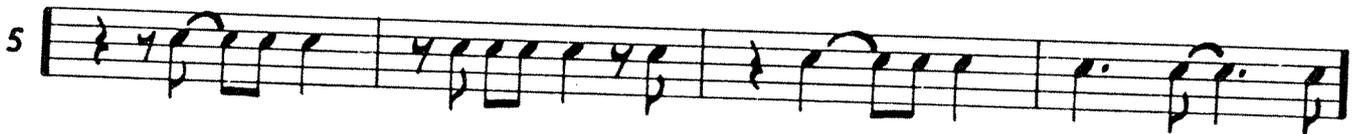
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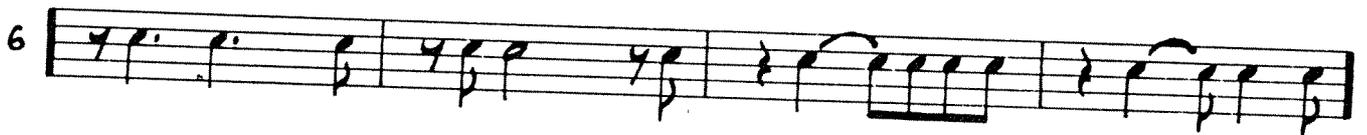
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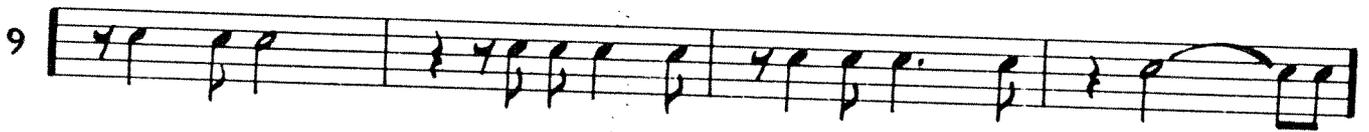
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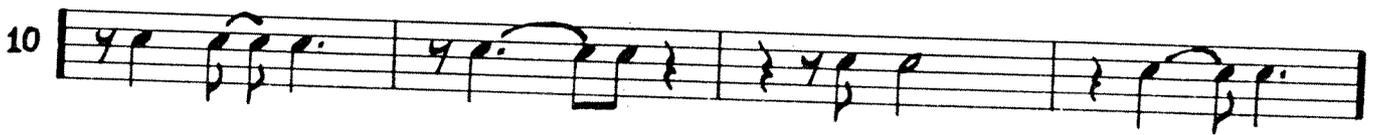
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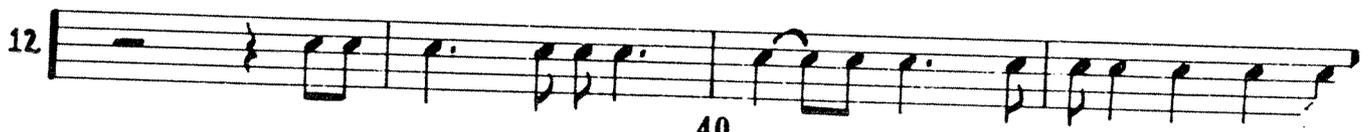
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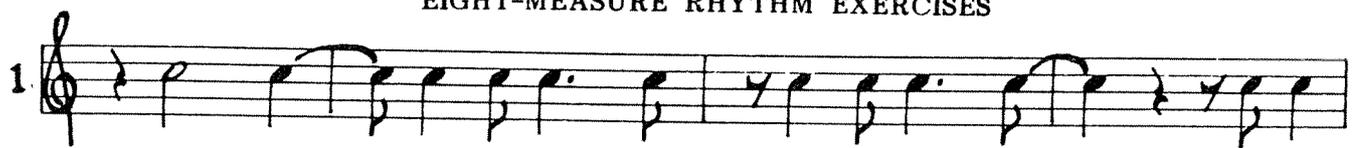
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EIGHT-MEASURE RHYTHM EXERCISES

1.  

2.  

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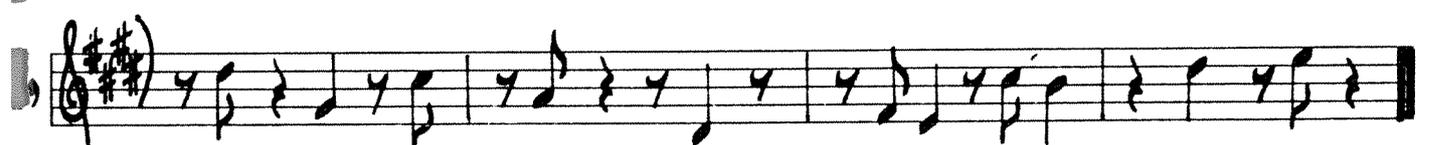
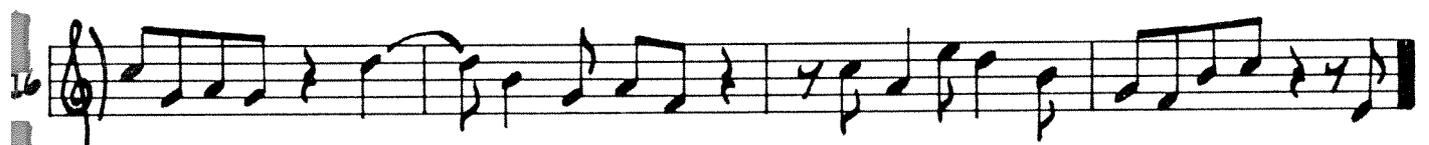
Lettura melodica

4-MEASURE JAZZ ETUDES

Handwritten notes at the top left: "1. 2nd", "2. 3rd", "3. 4th", "4. 5th", "5. 6th", "6. 7th", "7. 8th", "8. 9th", "9. 10th".

Handwritten notes above the first staff: "V II I VI IV V VII I IV III II V VII VI I".

The image contains ten musical staves, each representing a 4-measure jazz etude. The staves are numbered 1 through 10. Each staff begins with a treble clef and a key signature. The time signature is 4/4. The etudes feature various rhythmic patterns, including eighth and sixteenth notes, and rests. Some staves have handwritten annotations above them, such as Roman numerals (V, II, I, VI, IV, V, VII, I, IV, III, II, V, VII, VI, I) and a circled '2' above the second staff.



Handwritten musical score for 10 staves, numbered 21 through 30. The notation is in treble clef with a 4/4 time signature. The key signature changes from one sharp (F#) in staves 21-26 to two sharps (F# and C#) in staves 27-30. The music consists of a single melodic line with various rhythmic values, including eighth, quarter, and half notes, often beamed together. Some staves feature repeat signs at the beginning. The notation is clear and legible, with some slurs and ties used to indicate phrasing.

32

33

34

35

36

37

38

39

40

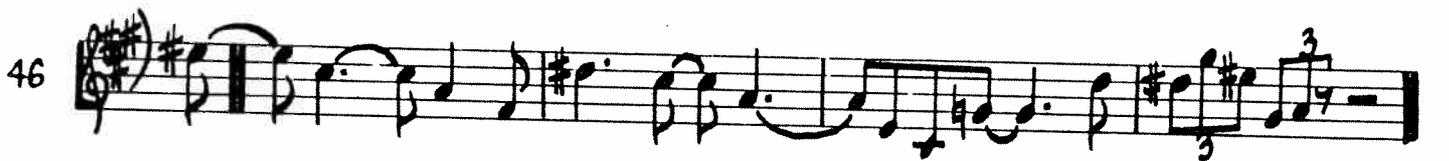
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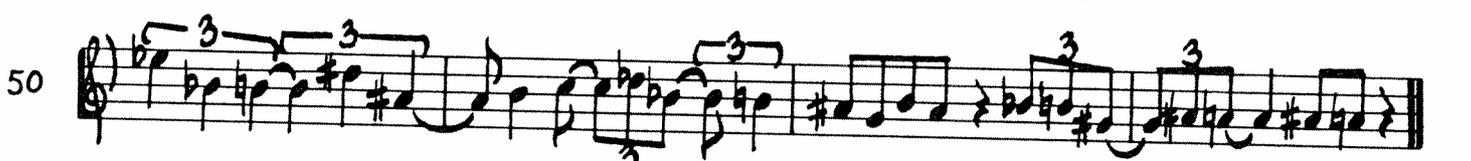
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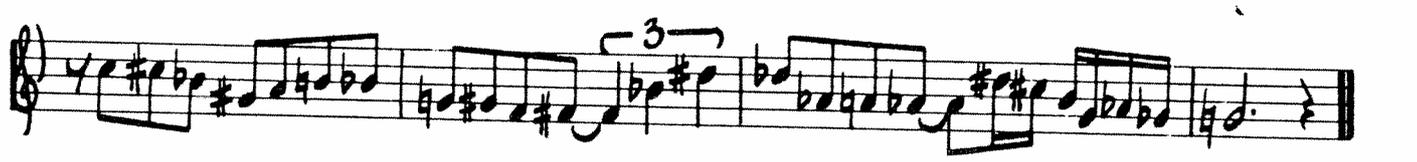
49 

50 

51 

52 

53 



Lettura melodica con sigle

8-MEASURE JAZZ ETUDES

1) *Cm17 F7 Bb Dm17 G7 C*
Cm17 F7 Dm1 Db7 Cm17 B7 Bb

2) *G E A Am1 D7*
G7 C F7 Eb7 Ab7 G

3) *C Eb7 Ab B7 EmA7 Bbm17 Eb7*
Ab B7 E A7 D Db7 C

4) *D F#m17(b5) B7 Fm1 Bb7 Em17 A7*
D7 Gm1 Bb7 Eb7 D

5) *Dm1 Em17(b5) Dm1 Cm1 F7*
Bb A7 EbmA7 Dm1

6) *Cm1* *G7+9* *Fm17* *B7+9* *Em17* *A7 b2*
Eb *A7+9* *Dm17(b5)* *G7* *Cm1*

7) *C#m1* *D#m17(b5)* *G#7* *C#m1* *G#m17* *C#7*
F#m1 *Bm17* *E7* *Am17* *D7* *C#m1*

8) *Am17* *D7* *G* *Gm17* *C7* *F*
Bm17 *E7* *Am1* *A7* *Am1* *Ab7* *G* *3*

9) *Ab* *Db* *Gb* *B*
Fm17 *B7 3* *BbMA7* *Eb 3* *A7* *Ab*

10) *Bm17* *E7* *Em17(b5)* *A7* *Dm17* *Gm17* *F#7*
F *Bb7* *Em17(b5) 3* *A7* *Eb* *Dm1*

11) *(Key: A major)*
 A Bmi7 C#mi7 F#7
 Fmi7 Bb7 Eb Bmi7 E7 A

12) *(Key: Bb major)*
 Am7(b5) D7(b9) Gmi G7 kb eb
 Cmi F7 3 Bb Am7(b5) Ab7 Gmi

13) *(Key: E major)*
 E C# F# Eb
 Abmi Db Gmi7 C7 3 F#mi7 B7 E

14) *(Key: B major)*
 Bmi Dmi
 Abmi7 Db7 C7 Bmi

15) *(Key: C major)*
 C Ab7 Db Bbmi7 Eb7 Ab
 F#mi B7 E A7 Dmi G7 C

Handwritten musical score for guitar, consisting of six systems (16-20). Each system contains two staves of music with various chords and melodic lines. The chords are written above the notes.

System 16:
 Top staff: Fmi7, Bb7, Gmi7, F#7, Fmi7, Bb7, Bbmi7, Eb7
 Bottom staff: Abma7, Gmi7(b9), C7, Fmi7, F#7, Fmi7, E7, Eb

System 17:
 Top staff: G#mi7(b9), C#7(b9), F#mi
 Bottom staff: Cma7, Bmi7, E7, Ami(b7), Ama7

System 18:
 Top staff: F, Bmi7, E7, Ami7, D7, Gmi7, C7
 Bottom staff: Fmi, Ab7, Gmi, F#7, F

System 19:
 Top staff: Gmi7(b9), C7, Fmi, Ebmi7, Ab7, Db
 Bottom staff: Dmi7, G7, Ebmi7, Ab7, Gmi7(b9), C7, Fmi

System 20:
 Top staff: Emi, Gmi, Bbmi, Ami(b9), D7
 Bottom staff: Gmi7, C7, F#mi7(b9), B7, Emi

16-MEASURE JAZZ ETUDES

1

2

3

The image displays three systems of handwritten musical notation for jazz etudes. Each system consists of two staves of music. The first system (labeled '1') is in C major and includes chords such as C, Emi7, C7, F, Fmi7, Bb7, A7, Ami, and D7. The second system (labeled '2') is in Bb major and includes chords like Gmi, Am7(b5), D7, Gmi, G7, Cm, Dmi7(b5), G7, Cm, Am7(b5), D7, Bb7, Eb7, A7, and Dmi. The third system (labeled '3') is in G major and includes chords such as G, Cm7(b9), F#7, Bmi7, E7, Ami, D7, G, Bb7, Eb, and Ab7. The notation includes various rhythmic patterns, including triplets and sixteenth notes, and is written in a clear, legible hand.

Handwritten musical score with guitar chords and melodic lines. The score is organized into systems, with some systems marked with circled numbers (4) and (5).

System 1 (Measures 1-4): Chords: G, Dmi7, G7, C, Fmi7.

System 2 (Measures 5-8): Chords: Bmi, E7, Ami, D7, G.

System 3 (Measures 9-12): Chords: Gmi7(b5), C7, Fmi, Db7, C7.

System 4 (Measures 13-16): Chords: Fmi, Bbmi7, Eb7, Ab, Dmi7b5, G7.

System 5 (Measures 17-20): Chords: Cmi, F7, Bbmi, Eb7.

System 6 (Measures 21-24): Chords: Ab, Db7, Gmi7(b5), C7, Fmi.

System 7 (Measures 25-28): Chords: Emi, A7, D, Gmi, Gb7, F.

System 8 (Measures 29-32): Chords: Dmi, G7, C, Emi, Bb7, A7.

System 9 (Measures 33-36): Chords: D, Ami7(b5), D7, Gmi, Emi7(b5), A7.

System 10 (Measures 37-40): Chords: F#mi, B7, Emi, Eb7, D.

1) *D_b* *Bm₇* *E⁷* *A* *Abm₁* *3* *D_b⁷*

G_b *G_bm₁⁷* *B⁷* *EMA⁷* *Em₁* *A⁷*

D *Dm₁⁷* *D_b⁷* *C* *Fm₁* *B_b⁷*

E_bm₁ *A⁷* *Dm₁⁷* *G* *D_b*

2) *F[#]* *D[#]m₁⁷(b5)* *G[#]⁷*

C[#]m₁ *3* *3* *F[#]⁷* *Bm₁* *3* *E⁷*

A *Am₁* *D⁷* *G* *Cm₁* *3* *F⁷* *3*

Bm₁⁷ *E⁷* *Am₁⁷* *D⁷* *G* *C[#]⁷* *3* *F[#]*

3) *E_b* *E_bm₁* *A_b⁷* *Dm₁* *D_bm₁⁷* *G_b⁷*

B *Fm₁⁷* *B_b⁷* *E_b* *E_b⁷*

Handwritten musical notation on a five-line staff. The key signature has two flats (Bb, Eb). The notation includes various chords and rhythmic patterns:

- Chords: Ab, Abm17, Db7, Gmi, F#m17, B7, Fm17, Bb7, Em17, A7, Eb.
- Rhythmic patterns: A triplet of eighth notes is marked with a '3' above it.

9) Handwritten musical notation on a five-line staff. The key signature has two flats (Bb, Eb). The notation includes various chords and rhythmic patterns:

- Chords: Abmi, G7, Gb, Abm17, Bbm17, Eb7, D, Db7, Gb, Fm17, Bb7, Eb, Ebm17, Ab, Db7, Dbm17, Gb7.
- Rhythmic patterns: A triplet of eighth notes is marked with a '3' above it.

10) Handwritten musical notation on a five-line staff. The key signature has two sharps (F#, C#). The notation includes various chords and rhythmic patterns:

- Chords: C, F7, Bb, Eb, Abmi, G, Gb, C#, A#mi, A7, G#7, DMA7, Bmi, Bb7, A7, Dmi, G7, C, Cmi, B7, Bb, Bmi, Eb7, A7, Dmi, G7, C#.
- Rhythmic patterns: A triplet of eighth notes is marked with a '3' above it.

BLUES ETUDES

This page contains a handwritten musical score for a blues etude, consisting of 12 staves of music. The notation includes various chords, triplets, and melodic lines. The chords are as follows:

- Staff 1: C7, F7, C7, F#7
- Staff 2: F7, C7
- Staff 3: Ab7, Db7, C7, B7(b9)
- Staff 4: Dmi, Emi7(b9), A7, Dmi, D7(#9)
- Staff 5: Gmi, C7, F#m7, Bbm7
- Staff 6: Emi7(b9), A7(b9), Dmi
- Staff 7: Bb7, A7(b9)
- Staff 8: A, G#m7(b9), C#7, F#mi, B7, Emi7, A7
- Staff 9: D, Dmi7, G7, C#m7, Cmi7, F7
- Staff 10: Bmi7, Bb7, A, Bb7, Eb7

4)

Chords: F7, Ab7, Db7, Gb7, B7, Em7(b5), A7, Bb7, Bbm1, Eb7, Abm7, Abm1, Db7, Gm1, F#7, B7, E7, Fm7, F7(#9), F#7

5)

Chords: Em1, F7, Bb7, Em1, Bm7b5, E7, Am1, F#m7b5, B7, Cm7, F7, Dm7, Gb7, Gm7, C7, Fm7, F#m7b5, B7, Em1

6)

Chords: B7, E7, Eb7, D7, C#7, C7

Lettura armonica

FOUR PART CHORALE STUDIES

All Four Part Chorale Studies In This Book
Are Primarily Concerned With:

- a. secondary dominant relationships
- b. the use of additional accidentals
- c. fingering problems resulting from chord spacing

EX. 1 $\text{♩} = 60$ (Minimum Tempo To Be Mastered)

C E7 Am D7 G G7 C C7 F A7 Dm G C

Musical notation for Example 1, showing a four-part chorale in C major. The piece consists of two staves (treble and bass clef) with a common time signature. The melody is primarily in the treble clef, and the bass line is in the bass clef. The chords are indicated above the staff: C, E7, Am, D7, G, G7, C, C7, F, A7, Dm, G, and C.

EX. 2 (b5) (b5)
Cm Am7 Dm7 Eb+ Cm G Cm Bb Eb Bb Cm G Cm

Musical notation for Example 2, showing a four-part chorale in C minor. The piece consists of two staves (treble and bass clef) with a common time signature. The melody is primarily in the treble clef, and the bass line is in the bass clef. The chords are indicated above the staff: Cm, Am7, Dm7, Eb+, Cm, G, Cm, Bb, Eb, Bb, Cm, G, and Cm.

EX. 3 F D7 Gm C7 F A7 Dm G7(b5) C F F7 Bb C7 F

Musical notation for Example 3, showing a four-part chorale in F major. The piece consists of two staves (treble and bass clef) with a common time signature. The melody is primarily in the treble clef, and the bass line is in the bass clef. The chords are indicated above the staff: F, D7, Gm, C7, F, A7, Dm, G7(b5), C, F, F7, Bb, C7, and F.

EX. 4 Dm G7 A7 Dm A Dm Bm7 A Dm A7 Dm

Musical notation for Example 4, showing a four-part chorale in D minor. The piece consists of two staves (treble and bass clef) with a common time signature. The melody is primarily in the treble clef, and the bass line is in the bass clef. The chords are indicated above the staff: Dm, G7, A7, Dm, A, Dm, Bm7, A, Dm, A7, and Dm.

FOUR PART CHORALE STUDIES

EX. 1

♩ = 80 (Minimum Tempo To Be Mastered)

G B7 Em A7 D D7 G G7 C E7 Am D G

Musical notation for Example 1, measures 1-4. Treble and bass staves with chords and notes.

EX. 2

Cm G7 Cm G Cm G7 Cm Bb7 Eb Bb7 Eb D° Cm G Cm

Musical notation for Example 2, measures 1-4. Treble and bass staves with chords and notes.

EX. 3

Bb D7 Gm C7 F A7 Dm Bb7 Eb G7 Cm F7 Bb

Musical notation for Example 3, measures 1-4. Treble and bass staves with chords and notes.

EX. 4

Gm A7 Dm G7 Cm F7 Bb Gm Am7 D7 Gm

Musical notation for Example 4, measures 1-4. Treble and bass staves with chords and notes.

EX. 3

$\text{♩} = 144$

G6 G7 C6 C-6

mf

G6 D7 G6 D7 G6

EX. 4

$\text{♩} = 144$

B \flat 6 D \flat 7 C-7 F7

mf

B \flat 6 G7 C-7 F7 B \flat 6

EX. 5

♩ = 72

D-7 G7(b9) CMAJ7 C6 C-7(b5) F7(b9) BbMAJ7 Bb6

A-7(b5) D7(b9) G-(MAJ7) G-6 C-7 F7(b9) Bb6

mp

FOUR PART CHORALE STUDIES

EX. 1 $\text{♩} = 60$ (Minimum Tempo To Be Mastered)

D B7 Em A7 D F#7 Bm E7^(b5) A D D7 G A7 D

EX. 2

Am F#m7 Bm7 C+^(b5) Am E Am G C G Am E Am

EX. 3

Eb Eb+ Ab Bb7 Eb G7 Cm F7 Bb D7 Gm C7 Fm Bb7 Eb

EX. 4

Em B7 Em B Em B7 Em D7 G D7 G F# Em B Em

EX. 2 ♩ = 120

F-7 Bb7 Eb6 E°7

p

F-7 Bb7 Eb6 Bb7 Eb6

EX. 3 ♩ = 92

Ab6 Ab7 Db6 Db-6 Ab6 C-7 F7(b9)

Bb-7 Db-6 Eb7 Ab6 Gb7 Ab6

EX. 4 ♩ = 92

D-7 G7(b9) CMAJ7 G-7 C7

mp

FMAJ7 Bb7 CMAJ7 FMAJ7 CMAJ7

mp

FOUR PART CHORALE STUDIES

♩ = 60 Minimum Tempo To Be Mastered

EX. 1

C C+F G7 C E7 Am D7 G B7 Em A7 Dm G7 C

EX. 2

Cm F7 G7 Cm G Cm (b5) Am7 G Cm G7 Cm

EX. 3

A^b C7 Fm B^b7 E^b E^b7 A^b A^b7 D^b F7 B^bm E^b A^b

EX. 4

Dm E7 Am D7 Gm C7 F B^b7 E^b A7 Dm

FOUR PART CHORALE STUDIES

♩ = 60 (Minimum Tempo To Be Mastered)

EX. 1

A C#7 F#m B7 E E7 A A7 D F#7 Bm E A

EX. 2

(b5) (b5)
Dm Bm7 Em7 A+ Dm A Dm C F C Dm A Dm

EX. 3

E C#7 F#m B7 E G#7 C#m F#7(b5) B E E7 A B7 E

EX. 4

Fm C7 Fm C Fm C7 Fm Eb7 Ab Eb7 Ab G° Fm C Fm

FOUR PART CHORALE STUDIES

♩ = 60 (Minimum Tempo To Be Mastered)

EX. 1

C A7 Dm G7 C E7 AmD7(b5) G C C7 F G7 C

EX. 2

Gm D7 Gm D Gm D7 Gm F7 Bb F7 Bb A° Gm D Gm

EX. 3

F A7 Dm G7 C E7 Am F7 Bb D7 Gm C7 F

EX. 4

Am B7 Em A7 Dm G7 C Am Bm7 E7 (b5) Am

FOUR PART CHORALE STUDIES

♩ = 60 (Minimum Tempo To Be Mastered)

EX. 1

G E7 Am D G B7 Em A7(b5) D G G7 C D7 G

EX. 2

Em F#7 Bm E7 Am D7 G C7 F B7 Em

EX. 3

Bb D7 Gm C7 F F7 Bb Bb7 Eb G7 Cm F Bb

EX. 4

Cm D7 Gm C7 Fm Bb7 Eb Ab7 Db G7 Cm

FOUR PART CHORALE STUDIES

EX. 1 ♩ = 60 (Minimum Tempo To Be Mastered)

D D+ G A7 D F#7 Bm E7 A C#7 F#m7B7 Em A7 D

EX. 2

Am D7 E7 Am E Am F#m7 E Am E7 Am

EX. 3

C E7 Am D7 G B7 Em C7 F A7 Dm G7 C

EX. 4

(b5) (b5) (b5)
Fm Dm7 Gm7 Ab+ Fm C Fm Dm7 C Fm C7 Fm

EX. 3

$\text{♩} = 144$

Chords: C6, C7, F6, F-6, C6, G7, C6, C7

Chords: F6, F#7, C6, A7, D7, G7, C6

EX. 4

$\text{♩} = 144$

Chords: F6, F#7, G-7, G#7, F6, A7, Bb6, B°7

Chords: F6, F#7, G-7, C7, F6, Bb-6, F6

EX. 5

$\text{♩} = 72$

The musical score for Example 5 is written in 4/4 time with a tempo of 72 beats per minute. It consists of two systems of piano accompaniment and a melody line. The key signature has two flats (Bb and Eb). The first system includes the following chord labels: G-7(b5), C7(b9), F-7, Db7, Eb6, Db7, and C7. The second system includes: F-7, Db7, EbMA7, Db7, and EbMA7. The melody line is marked *mp* and features a series of eighth-note patterns in the first two measures of each system, followed by quarter notes and rests in the latter measures.

EX. 2

♩ = 112

F6 D7(b9) G-7 C7 F6 C+7 F6 D7(b13)^(b9)

mf

G-7 D7(b9) G-7 C7 F6 C+7 F6

EX. 3

♩ = 132

C6 B7 B^b7 A7 D7 G7

p

C6 B7 B^b7 A7 D-7 G7 C

EX. 4

♩ = 112

GMAJ7 A-7 B-7 G-7 C7(#9) (A-7)FMAJ7 G-7 A-7 F-7 Bb7(#9) (G-7)

The first system of music consists of two staves. The treble staff contains a sequence of chords and melodic fragments: GMAJ7, A-7, B-7, G-7, C7(#9), (A-7)FMAJ7, G-7, A-7, F-7, Bb7(#9), and (G-7). The bass staff provides a rhythmic accompaniment with eighth and quarter notes. A dynamic marking of *mf* is present at the beginning.

E♭MAJ7 F-7 G-7 A-7 D7(#9) B-7 A-7 MAJ7 GMAJ7

The second system of music continues the sequence from the first system. The treble staff contains: E♭MAJ7, F-7, G-7, A-7, D7(#9), B-7, A-7 MAJ7, and GMAJ7. The bass staff continues the rhythmic accompaniment. A dynamic marking of *mf* is present at the beginning.

EX. 2 ♩ = 84

(b5) (b5) (b5) (b5)
 C7(#9) F7(13) Bb7(#9) Eb7(13) Ab7(#9) Db7(13) F#7(#9) B7(13)

The first system of Example 2 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 4/4. The first measure contains C7(#9) and F7(13). The second measure contains Bb7(#9) and Eb7(13). The third measure contains Ab7(#9) and Db7(13). The fourth measure contains F#7(#9) and B7(13). Each measure shows a pair of chords with their constituent notes written on the staves.

(b5) (b5)
 E7(#9) A7(13) D7(#9) G7(13) CMAJ7(9)

The second system of Example 2 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 4/4. The first measure contains E7(#9) and A7(13). The second measure contains D7(#9) and G7(13). The third measure contains CMAJ7(9). Each measure shows a pair of chords with their constituent notes written on the staves.

EX. 3 ♩ = 84

(9) (b13) (9) (b13) (9) (b13) (9) (b13)
 F7(13) Bb7(#9) Eb7(13) Ab7(#9) Db7(13) Gb7(#9) B7(13) E7(#9)

The first system of Example 3 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 4/4. The first measure contains F7(13) and Bb7(#9). The second measure contains Eb7(13) and Ab7(#9). The third measure contains Db7(13) and Gb7(#9). The fourth measure contains B7(13) and E7(#9). Each measure shows a pair of chords with their constituent notes written on the staves.

(9) (b13) (9) (b13)
 A7(13) D7(#9) G7(13) C7(#9) F6(MAJ7)

The second system of Example 3 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 4/4. The first measure contains A7(13) and D7(#9). The second measure contains G7(13) and C7(#9). The third measure contains F6(MAJ7). Each measure shows a pair of chords with their constituent notes written on the staves.

EX. 4 ♩ = 132

Chords for Example 4:
 System 1: G6, F#6, G6, F7, E7
 System 2: A7, A-7, D7, G6, D7, G6

Dynamic marking: *mf*

EX. 5 ♩ = 132

Chords for Example 5:
 System 1: Eb7, D7, Eb7, D7, Eb7, D7, Eb7, Ab7, G7, Ab7, G7, Ab7, G7, Ab7, G7, Ab7
 System 2: Db7, C7, Db7, C7, Db7, C7, Db7, Gb7, F7

EX. 6

♩ = 92

FMAJ7 G-7 A-7 B \flat -7 A-7 A \flat 7 G-7 G \flat 7

FMAJ7 G-7 A-7 B \flat -7 A-7 G-7 FMAJ7

EX. 2 ♩ = 84

(b5) (b5) (b5) (b5)

G-7(9) C7(b9) F#-7(9) B7(b9) F-7(9) Bb7(b9) E-7(9) A7(b9)

(b5) (b5) (b5) (b5)

Eb-7(9) Ab7(b9) D-7(9) G7(b9) C#-7(9) E#7(b9) C-7(9) F7(b9)

(b5) (b5) (b5) (b5)

B-7(9) E7(b9) Bb-7(9) Eb7(b9) A-7(9) D7(b9) Ab-7(9) Db7(b9)

(b5) (9)

G-7(9) C7(b9) F6(MAJ7)

EX. 3 ♩ = 100

F6 D-7 G-7 C7 F6 D-7 G-7 C7
 mp

F6 F7 Bb6 Bb-6 F6 C7 F6

EX. 4 ♩ = 132

BbMAJ7 B°7 C-7 C#°7

D-7 G7(b9) C-7 F7(b9) BbMAJ7G7(b9) C-7 F7(b9)

EX. 5

♩ = 60

Bb-7 Db7(b5) C-7 B-7 Bb-7 Eb7(b5) AbMAJ7

Db-7 Fb7(b5) Eb-7 D-7 Db-7 Bb-7 A7(b5) AbMAJ7

EX. 2 ♩ = 84

F-7(b5) Bb7 E-7(b5) A7 Eb-7(b5) Ab7 D-7(b5) G7

C#-7(b5) F#7 C-7(b5) F7 B-7(b5) E7 Bb-7(b5) Eb7

A-7(b5) D7 Ab-7(b5) Db7 G-7(b5) C7 F#-7(b5) B7

F-7(b5) Bb7 Eb-

EX. 3 ♩ = 132

Bb-7 Eb7 Ab6 F7

Bb-7 Eb7 Ab6 Eb7 Ab6

EX. 4 ♩ = 92

F#6 G6 B7 C7 F#6 G6 F#7 G7

C7 F7 F#6 G6 F#6 G6

EX. 5 ♩ = 72

C- D-7(b5) G7(b9) C- A♭MAJ7 G-7(b5)G♭7

mp

F- D-7(b5) G7(b9) C-6 A♭MAJ7 C-

EX. 2 $\text{♩} = 60$

G-7 C7 FMAJ7 F6 D+7 D7

G-7 C+7 C7 FMAJ7 Eb7 FMAJ7

EX. 3 $\text{♩} = 120$

Eb MAJ7 F-7 G-7 Ab MAJ7 G-7 F-7 Eb MAJ7 F-7 G-7 Ab MAJ7 Eb G-7 MAJ7

F-7 G-7 Ab MAJ7 G-7 F-7 MAJ7 Db MAJ7 Eb MAJ7 Db MAJ7 D MAJ7 Eb MAJ7

EX. 4 ♩ = 132

C-7 F7(b5) F7 D-7 G7(b5) G7

C-7 F7(b5) F7 Cb7 Bb7 Ab7 Gb7 F7