

EXERCISE 2.1

Same exercise as Clarke's Second Study but in **minor** (melodic or harmonic with 6th degree absent). Follow the same guidelines. May be slurred or tongued (also slur two/tongue two, tongue two/slur two, slur three/tongue one, slur one/tongue three, etcetera). This exercise can also be practiced in small groups cycle four from low to high: **19, 9, 2, 12, 17, 7, 4, 14, 15, 5, 6, 16, 13, 3, 8, 18, 11, 1, 10, 20.**

El mismo ejercicio que el Segundo Estudio de Clarke pero en **menor** (melódica o armónica, 6º grado ausente). Seguir las mismas pautas. Puede estudiarse ligado o picado (también ligar dos/picar dos, picar dos/ligar dos, ligar tres/picar una, picar una/ligar tres, etcétera). Este ejercicio se puede estudiar en pequeños grupos por cuartas de grave a agudo: **19, 9, 2, 12, 17, 7, 4, 14, 15, 5, 6, 16, 13, 3, 8, 18, 11, 1, 10, 20.**

1. blow in a *straight line*,
think **long tone** >>>

mp - mf

EXERCISE 2.2

Same exercise as 2.1 but based on the **whole-tone scale**. The F pedal in example 1 (*) is optional. This scale is not as difficult as it might seem: because of its symmetrical construction, there are only two different *sounding* whole-tone scales. To practice in the same order as 2.1:

18, 3, 14, 7, 10, 11, 6, 15, 2, 19, 17, 4, 13, 8, 9, 12, 5, 16, 1, 20.

Igual que el ejercicio 2.1 pero basado en la **escala de tonos**. Fa pedal en el ejemplo 1 (*) es opcional. Esta escala no es tan difícil como parece: debido a su construcción simétrica, sólo hay dos escalas de tonos con distintas *sonoridades*. Para estudiarlo en el mismo orden del 2.1:

18, 3, 14, 7, 10, 11, 6, 15, 2, 19, 17, 4, 13, 8, 9, 12, 5, 16, 1, 20.

♩ = same tempo for all keys

1. blow in a *straight line*,
think **long tone**

mp - mf

EXERCISE 5.7

Exercise 5.1, based this time on the **melodic minor** scale. This scale is an important one for the jazz improviser as it is the parent scale of important modes such as Lydian #5 (start on third degree), Lydian b7 (fourth degree), and the Altered dominant scale (seventh degree) as well as the less-common Dorian b2 (second degree), Mixolydian b6 (fifth degree) and Locrian #2 (sixth degree) scales. Mode sequence, measure 5-8: Melodic Minor, Dorian b2, Lydian Augmented, Lydian b7, Mixolydian b6, Locrian #2, Super Locrian (Altered Scale).

Ejercicio 5.1, esta vez basado en la escala **menor melódica**. Esta escala es importante para la improvisación, ya que contiene modos importantes como lidio #5 (empezando desde el 3º grado), lidio b7 (4º grado) y la escala alterada (7º grado), además de los modos menos comunes como dórico b2 (2º grado), mixolidio b6 (5º grado) y locrio #2 (6º grado). Secuencia de modos, compás 5-8: escala menor melódica, dórico b2, lidio-aumentado, lidio b7, mixolidio b6, locrio #2, super-locrio (escala alterada).

The image shows a musical score for Exercise 5.7, consisting of two exercises (1 and 2) in 4/4 time, each with a melodic line and four chord annotations. The key signature is two sharps (F# and C#).

Exercise 1:

- mel. minor: min. (maj 7)
- dor. b2: min6 (b9)
- lyd. aum.: maj 7(#5)
- lyd. b7: dom. 7(#11)
- mixo. b6: dom7 (b13)
- loc. #2: min7 (b5, #9)
- alt.: dom7 (b9, #9, #11, b13)

Exercise 2:

The second exercise follows the same melodic pattern as the first but does not have explicit chord annotations.