

# MELODIC CONNECTING

The example below shows how you can weave from one chord/scale into the next without breaking at the bar lines. Eventually you will be able to begin and end your phrases on any note of any scale or chord. This takes some practice and thought and I feel that by analyzing other musicians' transcribed solos, you can see how they do it. Swing era and Dixieland players tend to begin and end phrases on roots, 3rds, and 5ths much more so than Bebop and post-Bop players. Play through the example below with the recording.

**CONCERT INSTRUMENTS** begin at the first measure.

**Bb INSTRUMENTS** begin at measure 5.

**Eb INSTRUMENTS** begin at measure 19.

**NOTE:** Once you begin, just play through the example to the end and then Bb and Eb instruments go directly to the first measure and continue on until they reach the same measure they began with.

Notice that I used no chromatic or passing tones . . . I only used tones found in the scales!

The example below is based on Side 1, Track 3.

The musical score consists of six staves of music in 4/4 time. Each staff contains four measures. The notes are connected by slurs, and measure numbers are written at the beginning of each bar line. Chord and scale changes are indicated by letters above the notes.

Measure	Starting Note	Chord/Scale
1	C	C $\Delta$
2	D	D $\Delta$
3	E	E $\Delta$
4	F	F $\Delta$
5	G	G $\Delta$
6	A	A $\Delta$
7	B	B $\Delta$
8	C	C $\Delta$
9	D	D $\Delta$
10	E	E $\Delta$
11	F	F $\Delta$
12	G	G $\Delta$
13	A	A $\Delta$
14	B	B $\Delta$
15	C	C $\Delta$
16	D	D $\Delta$
17	E	E $\Delta$
18	F	F $\Delta$
19	G	G $\Delta$
20	A	A $\Delta$
21	B	B $\Delta$
22	C	C $\Delta$
23	D	D $\Delta$
24	E	E $\Delta$

(Numbers at beginning of each bar line are measure numbers. Numbers under the starting note of each new scale/chord indicate starting note).

**NOTE!** It is important to place chord tones on the beat, especially beats one and three! When you do this your melodies will sound more natural and tend to flow. Always know the chord tones 1, 3, 5 and 7 of each scale. Use them as anchors when building a solo.

Most exercises should  
be slurred

# TREBLE CLEF EXERCISES

These are for Track #1  
Db

Bb & Eb instruments  
must transpose exercises.

1

C (Roots)

D Eb etc.

2

C (1st & 2nd tones)

D Eb etc.

3

C (1st, 2nd & 3rd tones)

D Eb etc.

4

C

D Eb etc.

5

C

D Eb etc.

6

C (chromatic scale in quarter notes)

D Eb etc.

# VOL. 21 SUPPLEMENT

## CONCERT KEY CHORD PROGRESSIONS

This supplement includes parts for all instruments. C treble page 1-16, Bb instruments page 17-32, Eb instruments page 33-48 and Bass Clef instruments page 49-64.



MAJOR - 4 bars each  
Chromatically up (2x)

### 1

1st x Bossa, 2nd x Swing

MAJOR-4 bars each  
Chromatically down (2x)

### 2

1st x Bossa Nova, 2nd x Swing

1

