The Etudes

F Blues Etude #1

The Concept - This etude continues the previous etude's, F Blues Etude #1, theme of emphasizing the 3rd of dominant chord and the b7th of the dominant chord.

F Blues Etude #1 Measure-by-Measure Analysis (12 measure standard Jazz Blues)	
Measure 1: **F13**	• 3rd of F13 chord on first beat (A) • b7 of F13 chord on third beat (Eb) • Indication of F chord with A-C-F arpeggio • C# fills upbeat gap by using chromaticism to note D in second measure
Measure 2: **Bb7**	• 3rd of Bb7 chord on first beat (D) • b7 of B13 chord on third beat (Ab) • Indication of Bb chord with D-F-Bb arpeggio • The repetition of the arpeggio adds to the thematic movement
Measure 3: **F13**	• 3rd of F13 chord on first beat (A) • b7 of F13 chord on third beat (Eb) • Descending line is taken from Bb scale with additional *E chromatic passing tone
Measure 4: **Cmi9 - F13**	• 3rd of F13 chord on third beat (A) • Movement is to Bb13 chord... • therefore, utilizing Bb scale... • which leads to D on first beat of measure 5
Measure 5: **Bb13**	• 3rd of Bb7 chord on first beat (D) • Bb9 arpeggio, continuing with arpeggio starting on third of chord (D)
Measure 6: **Bb7**	• Note the #11 on third eighth note (E) • Leading tone G# (last note in measure which leads to A (third of F chord-next measure)

Measure 7: **F13**	• 3rd of F13 chord on first beat (A) • Note C-Eb-G arpeggio, (third beat), which hints at F9 • F (last note in this measure), leads to F# in next measure
Measure 8: **D7(#9)**	• 3rd of D7(#9) chord on first beat (F#) • Chromatic passing notes, F E, Eb • Note the C#, which leads directly into D in next measure
Measure 9: **Gmi7**	• The F# and A, indicate a Ma7 and a 9, against a minor 7th chord • Gmi7 arpeggio (G-Bb-D-F) on third beat
Measure 10: **C7(b9)**	• 3rd of C7(#9) chord on first beat (E) • b7 of C7(#9) chord on third beat (Bb) • Note G-G#, which leads to A in next measure (chromaticism)
Measure 11: **F13 - D7(#9)**	• 3rd of F13 chord on first beat (A) • 3rd of D7(#9) chord on first beat (F#)
Measure 12: **Gmi7 - C7(#9)**	• Chromatic passing notes, which lead to E (third beat) • 3rd of C7(#9) chord on first beat (E)

F Blues Etude #2

The Concept - This etude continues the previous etude's, F Blues Etude #1, theme of emphasizing the 3rd of dominant chord and the b7th of the dominant chord.

F Blues Etude #2 Measure-by-Measure Analysis (12 measure standard Jazz Blues)	
Measure 1: **F13**	• 3rd of F13 chord on first beat (A) • b7 of F13 chord on third beat (Eb) • Indication of F chord with A-C-F arpeggio • This motif is taken from a desc Bb scale, with an additional E note
Measure 2: **Bb13**	• b7 of Bb13 chord on third beat (Ab) • 3rd of Bb7 chord on first beat (D)

	• Continuation of theme from previous measure
Measure 3: **F13**	• 3rd of F13 chord on first beat (A) • b7 of F13 chord on third beat (Eb) • Arpeggio (Ebma7) suggests F11-F13 chord
Measure 4: **Cmi9 - B13**	• 3rd of Cmi9 chord of first beat (Eb) • B natural (second eighth note) suggest CmiMaj chord • Note B arpeggio leading to Bb in next measure
Measure 5: **Bb13**	• 3rd of Bb7 chord on first beat (D) • b7 of Bb13 chord on third beat (Ab)
Measure 6: **B07 - Gb13**	• The Bb13 in the previous measure naturally goes to a B07(B diminished) motif, thus adding tension for the upcoming resolution to F13 in the next measure • Gb arpeggio, which is 1/2 step above the F13 (next measure), naturally resolves to F13 (next measure)
Measure 7: **F13**	• A hint of Fma7, with and added G#, which leads to A (third eighth note), allows for an F scale lead into F# (next measure)
Measure 8: **D7(#9)**	• Note the hint of an Ab major arpeggio on beats three and four, which leads into the G9 arpeggio, in next measure.
Measure 9: **G13**	• Instead of using the traditional ii minor 7 (Gmi7), it is quite common to use the dominant second, II7, which results in G13. • Simple G9 descending, and ascending arpeggio is used in this measure.
Measure 10: **Gmi7 - C7(b9**	• F scale (descending from Bb to A in next measure) • This works because of the ii7-V7-I progression to F13 - Gmi7 - C7(b9) - F13.
Measure 11: **F13 - D7(#9)**	• 3rd of F13 chord on first beat (A) • 3rd of D7(#9) chord on first beat (F#)
Measure 12: **Gmi7 - C7(#9)**	• Bbma7 arpeggio implies a Gmi9 chord • Note the sharp 9 (Eb/D#), and the b9 (Db) • Any alterations of the 5th and the 9th, result in an alt, (altered) chord.

C minor Blues

The Concept - The minor blues is a typical Jazz chordal structure. This etude emphasizes the recognition of the 3rd and the b7th of the dominant chord tones. See the measure-by-measure analysis for a more detailed e

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C Minor Blues Etude Measure-by-Measure Analysis (12 measure standard "Minor" Jazz Blues)	
Measure 1: **Cmi**	• Area of concern is to land on Ab (mi3 of Fmi7) • Short motif starting on 9th of Cmi (D) • Note the chromaticism (last sixth eighth notes), which, again, lands on Ab. Note: This gives an strong indication of the Fmi7 chord.
Measure 2: **Fmi7**	• 3rd of Fmi7 chord on first beat (Ab) • Note the FmiMa hint with the third eighth note, *E, quickly leading to the G (ninth of F) • The B, gives an indication of a G7, which provides a strong resolution back to Cmi7
Measure 3: **Cmi7**	• G7 hint on first three eighth notes. The G7-Cmi7 byplay, provides tension resolution between the dominant chord, G7, and the tonic chord, Cmi7
Measure 4: **C7(#9)**	• 3rd of C7(#9) chord of first beat (E), gives strong indication of a dominant chord, C7 (#9), leading to its tonic chord, Fmi7.
Measure 5: **Fmi7**	• Utilizing notes of the Fmi7's relative major, Ab scale, leading up to the *C in the next measure
Measure 6: **Fmi7 - G7(#9)**	• Fmi7 arpeggio, leading to notes of G7 chord, thus providing movement to the tonic chord, Cmi7
Measure 7: **Cmi - Bmi7**	• Ascending and descending minor 7th arpeggios
Measure 8: **Bbmi7 - A7(b5)**	• Bbmi7 arpeggio, chromatically resolving to E, next measure
Measure 9: **Ab13**	• Ab arpeggio, which starts on E, lands on... b7 (Gb) on third beat

Measure 10: **G7(b9)**	• The intention is to land on *G, which then continues with a G9 arpeggio
Measure 11: **Cmi7**	• Utilizing notes of Cmi7's tonic parent, with additional *chromatic passing notes
Measure 12: **G7(#9)**	• By starting on B, the third of G7, a strong indication of the dominant chord, G7 which naturally leads to Cmi. • Note the chromatic passing tones, with the Gb proceeding back to G

Bb Rhythm Changes Etude

The Concept - The Bb Rhythm Changes Etude, consisting of 4, 8-measures phrases, is a well known chord progression among Jazz musicians. The chordal movement occurs every two beats. This etude stresses the chord tones that change every two beats.

Bb Rhythm Changes Etude Measure-by-Measure Analysis (32 measure)	
Measure 1: **Bb - G7**	• Use Bb scale starting on F... • 3rd of G7 chord on third beat (B)
Measure 2: **Cmi7 - F7(#5)**	• Ebma7 arpeggio, hints at Cmi9 • Note the Db (C#), which hints at F's sharp (#)5
Measure 3: **Dmi7 - Db7**	• Usage of Db scale, leading to Cmi
Measure 4: **Cmi7 - F7**	• Note the indication of G7 (dominant) chord, against Cmi7 chord • Strong indication of F7, by stating its chord tones (C-A-F,Eb)
Measure 5: **Bb - Bb7**	• 3rd of Bb chord on first beat (D) • Note chromatic passing notes up to G in next measure.
Measure 6: **Ebma7 - E07**	• Note descending Eb scale • E07 descending arpeggio
Measure 7: **Dmi7 - G7**	• Descending Bb scale, landing on third of G chord

	• 3rd of G chord on third beat (B)
Measure 8: **Cmi7 - F7**	• Even though the chord is a Cmi7, the arpeggio, E-G-Bb-D, hints at a C9... • Which then leads into the F7 chord
Measure 9: **Bb - G7**	• Bb arpeggio (desc) • 3rd of G7 chord on third beat (B) • Note of G7 chord (B-D-G-F)
Measure 10: **Cmi7 - F7**	• Cmi7 chord uses notes of parent chord, Bb, major scale • 3rd of F7 chord on third beat (A)... • Landing on minor third of Dmi7 chord (F)
Measure 11: **Dmi7 - Gb7/Db**	• Note usage of chromaticism A-Gb • Gb arpeggio leading into Cmi7
Measure 12: **Cmi7 - B7**	• Cmi arpeggio (descending) • B arpeggio (ascending)
Measure 13: Bb - Bb7	• Usage of Bb scale • b7 of Bb chord on third beat (Ab)
Measure 14: Ebma7 - Ebmi7	• Usage of Bb scale • On Ebmi7, the Gb note hints at the minor aspect of Ebmi7-the third of the chord is lowered by one half step
Measure 15: Dmi7 - G7	• 3rd of Dmi7 chord on first beat (F) • 3rd of G7 chord on third beat (B) • Note the usage of the Ab on the third beat. The Ab actually makes the G7 chord a G7(b9)
Measure 16: Cmi7 - F7	• Cmi7 (9) arpeggio • C# note hints at F7+5
Analysis ends with measure 16	