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Example 8

♩ = 112

1

5

Example 9

♩ = 112 Jazz

1

5

Example 10

♩ = 112 Jazz

1

5

9

13

Now let's add some pitches. Count, and remember to maintain good hand posture.

You will find many of the following examples to be in the fashion of basslines. This is most often a repeated rhythmic phrase with the pitches adjusted to fit the chord changes.

Example 16

Jazz Waltz

♩ = 84

C Maj⁷ F-⁷ C Maj⁷ F-⁷

C Maj⁷ F-⁷ C Maj⁷ G+⁷

Example 17

♩ = 124

5/4

Example 18

♩ = 104

5/4

Example 38

$\bullet = 74$

1

5

9

Many musicians think of 12/8 as counting four-four with a triplet on each beat.

Example 39

$\bullet = 90$

1

5

9

Example 49

♩ = 56

1

4

7

Example 50

♩ = 100

1

5

9

13

Example 58

♩ = 142

1

4

7

Rests are always hard to play. Counting through the rests in odd meters is harder than normal. Work slowly. It will come with repetition.

Example 59

♩ = 142

1

4

7

10

Example 71

Almost Pretty

♩ = 78 Jazz

Musical notation for measures 1-4. The piece is in 7/4 time. The first system consists of two staves: a treble clef staff and a bass clef staff. Measure 1 starts with a piano dynamic marking. The melody in the treble clef begins with a dotted quarter note, followed by eighth notes. The bass line consists of quarter notes.

Musical notation for measures 5-8. The second system continues the piece. The treble clef staff shows a more active melody with eighth and sixteenth notes. The bass clef staff provides a steady accompaniment with quarter notes.

Musical notation for measures 9-12. The third system shows the continuation of the melody and accompaniment. The treble clef staff features some rests and longer note values, while the bass clef staff maintains a consistent rhythmic pattern.

Musical notation for measures 13-16. The fourth system concludes the piece. The treble clef staff has a more complex melodic line with some accidentals. The bass clef staff ends with a final cadence. A double bar line is present at the end of measure 16.