

BASIC JAZZ INDEPENDENCE

DOWNBEATS

1 DOWNBEATS WITH SNARE

4 DOWNBEATS WITH BASS DRUM

7 DOWNBEATS WITH SNARE AND BASS DRUM

9 DOWNBEATS WITH SNARE AND BASS DRUM

The first section, 'DOWNBEATS', consists of four musical staves. Each staff begins with a treble clef and a 4/4 time signature. The notation includes rhythmic patterns for snare and bass drum, with 'x' marks indicating specific drum hits. The first staff is labeled '1 DOWNBEATS WITH SNARE' and shows a pattern of quarter notes on the snare line. The second staff is labeled '4 DOWNBEATS WITH BASS DRUM' and shows a pattern of quarter notes on the bass drum line. The third staff is labeled '7 DOWNBEATS WITH SNARE AND BASS DRUM' and shows a pattern of quarter notes on both snare and bass drum lines. The fourth staff is labeled '9 DOWNBEATS WITH SNARE AND BASS DRUM' and shows a pattern of quarter notes on both snare and bass drum lines. Each staff ends with a double bar line and repeat dots.

UPBEATS

11 UPBEATS WITH SNARE

14 UPBEATS WITH BASS DRUM

17 UPBEATS WITH SNARE AND BASS DRUM

19 UPBEATS WITH SNARE AND BASS DRUM

The second section, 'UPBEATS', consists of four musical staves. Each staff begins with a treble clef and a 4/4 time signature. The notation includes rhythmic patterns for snare and bass drum, with 'x' marks indicating specific drum hits. The first staff is labeled '11 UPBEATS WITH SNARE' and shows a pattern of quarter notes on the snare line. The second staff is labeled '14 UPBEATS WITH BASS DRUM' and shows a pattern of quarter notes on the bass drum line. The third staff is labeled '17 UPBEATS WITH SNARE AND BASS DRUM' and shows a pattern of quarter notes on both snare and bass drum lines. The fourth staff is labeled '19 UPBEATS WITH SNARE AND BASS DRUM' and shows a pattern of quarter notes on both snare and bass drum lines. Each staff ends with a double bar line and repeat dots.

22

25

27

THESE COMBINATIONS CAN GO ON AND ON. TRY COMING UP WITH YOUR OWN COMBINATIONS. EXPERIMENT. BE CREATIVE
PLAY THEM FAST AND SLOW. WHEN THEY ARE FEELING COMFORTABLE, PLAY ALL THE EXERCISES WITHOUT STOPPING.

COMBINING DOWNBEATS AND UPBEATS

THE FOLLOWING EXERCISES COMBINE THE SUBDIVISIONS WE ARE STUDYING.

A) START OFF SLOW AND BUILD YOUR SPEED IN INCREMENTS.

B) AGAIN WHEN YOU FEEL COMFORTABLE WITH THE EXERCISES PLAY THEM ALL WITHOUT STOPPING. MIX THE ORDER AND
CREATE YOUR OWN PHRASES.

30

34

37

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43

The image displays four staves of musical notation for guitar exercises. Each staff begins with a treble clef and a 4/4 time signature. The exercises are numbered 46, 49, 52, and 55. Each exercise consists of a sequence of chords and melodic lines, with some measures containing 'x' marks above notes, likely indicating natural harmonics. The notation includes stems, beams, and various note heads (quarter, eighth, and sixteenth notes). The exercises are presented in a continuous sequence across the four staves.

AGAIN THESE COMBINATIONS CAN GO ON AND ON. TRY COMING UP WITH YOUR OWN COMBINATIONS. EXPERIMENT, BE CREATIVE
PLAY THEM FAST AND SLOW. WHEN THEY ARE FEELING COMFORTABLE, PLAY ALL THE EXERCISES WITHOUT STOPPING.