

OK. ke.

Study this Book  
after reading.

Don't read this  
Book study it.

# Melodic Rhythms

for  
Guitar

42 comprehensive exercises

and

92 complete harmonized studies

by

William G. Leavitt

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## *Introduction*

In this book "rhythm groups", consisting of a specific number of attacks per measure, are presented with all possible combinations of time durations. Two types of notation are shown with picking (which applies to both) indicated along the top staff of each system. These picking indicators are very important. I strongly recommend, when learning to read syncopated rhythms, that you pick the string in the same direction in which the tapping foot is moving at that instant... DOWN on the beat and UP for the off beats (or "ands").

This concerted movement of (picking) hand and (time keeping) foot is a valuable aid in learning to read, and properly execute, these swing rhythms. It is also good discipline for practicing them later on.

The original "Studies" (or songs) that follow the presentation of each "rhythm group" have been especially composed to employ all of the rhythms of that group. Count out all difficult phrases, as you play them, until you can "feel" the time. As all the "Studies" have chord symbols it would be helpful to practice them as duets with another player or with yourself by tape recording the rhythm guitar parts.

After these rhythms have been mastered you will be able to vary your picking (for the purpose of phrasing and accents) and still be consistent and accurate.

*William E. Leavitt*

FOUR-FOUR

TAP FOOT IN 4 THRU-OUT AND PRACTICE RHYTHM GROUPS AS FOLLOWS:

- (1) PLAY MEASURE ONE FOLLOWED BY FOUR BEATS REST..... THEN PLAY MEASURE TWO FOLLOWED BY FOUR BEATS REST..... ETC. (NO REPEATS)
- (2) OMIT MEASURES OF RESTS BUT USE REPEATS.... (PLAY EACH MEASURE TWICE)
- (3) PLAY STRAIGHT THRU - NO REPEATS, NO MEASURE OF RESTS.

## Rhythm Group #1

7 ATTACKS PER MEASURE

$\sqcap$  = Pick downward


$V =$  Pick upward

(NOTATION A)

NOTATION B

The image shows two staves of musical notation. The first staff is labeled '(NOTATION A)' and the second staff is labeled '(NOTATION B)'. Both staves are in 4/4 time and contain a sequence of notes and rests. The notation is written in a style that appears to be a simplified or shorthand notation, possibly for a specific instrument or voice part. The notes are mostly eighth and sixteenth notes, with some rests. The staves are connected by a brace on the left side.

PRACTICE ALL 4/4 "STUDIES" TWO WAYS....

- (1) WITH CONSECUTIVE EIGHTH NOTES EXACTLY AS WRITTEN ..... RHYTHM GUITAR PLAY BASIC LATIN BEAT.
- (2) WITH SWING FEELING ON CONSECUTIVE EIGHTH NOTES.....  ..... RHYTHM GUITAR PLAY STRAIGHT 4 OR SHUFFLE RHYTHM.

Study #1 SWD ONLY USE  
RYAN GROUPS?

Handwritten musical notation for a guitar solo, featuring a treble clef and a key signature of one sharp (F#). The notation is divided into four systems, each with a guitar-specific chord progression written above the staff. The first system includes chords G(6), Ab°, Am7, and D7. The second system includes D7, Am7, D7, G(6), Ab°, and Am7 D7. The third system includes G(6), D7, Am7, D7, G, B7, Em (maj7), Em, Em7, Em6, Am7, D7, G(maj7), and G(6). The fourth system includes B7, Em, Em (maj7), sus4 A7, A7, sus4 D9, D9, D7, G(6), Ab°, Am7, D7, D7, Am7, D7, G, and a final measure with a double bar line.

WHEN NO TEMPO IS INDICATED, THE SPEED AT WHICH A STUDY IS TO BE PLAYED IS FLEXIBLE. THESE STUDIES SHOULD BE PRACTICED AT SLOW, MEDIUM, AND (WHERE POSSIBLE) MODERATELY FAST TEMPOS.

## Study # 1A

Study # 1A musical notation on page 4. The piece is in 4/4 time and consists of two systems of two staves each. The first system starts with a treble clef and a common time signature 'C'. The second system also starts with a treble clef and a common time signature 'C'. The notation includes various chords and melodic lines. Chords are indicated by letters and symbols: C, Em7, A7, Dm7, G7, F°, Em7 Eb7 Dm9 D67, G7, F°, C, B7, Em7, C9, B9 B7, Em7, C9, B9 B7 F9 Eb°, G7, Em7, Am7, D9 D7, G7, F#7, G9, G7alt, C, Em7, A7, Dm7, G7, C, and F#7. There are also some accidentals and dynamics markings like 'sus4' and 'alt'.

## Rhythm Group #2

6 ATTACKS PER MEASURE

(NOTATION A)

Rhythm Group #2 musical notation on page 5. The piece is in 4/4 time and consists of two systems of two staves each. The notation includes various rhythmic patterns and chords. Chords are indicated by letters and symbols: F, Dm7, Gm7, C7, F, Dm7, Gm7, Em7 A7, Bb(6), Am7, D7, Gm7, C7, F, Gm7 C7, F, Bm7, E7, C#m7, C°, Bm7, E9, Am7, A6, Dm7, G7, Em7, Eb°, Dm7, G7, C7, F, Dm7, Gm7, Em7 A7, Bb(6), Am7, D7, Gm7, C7, F, and Gm7. There are also some accidentals and dynamics markings like 'sus4' and 'alt'.

## Study #2

Study #2 musical notation on page 5. The piece is in 4/4 time and consists of two systems of two staves each. The notation includes various chords and melodic lines. Chords are indicated by letters and symbols: F, Dm7, Gm7, C7, F, Dm7, Gm7, Em7 A7, Bb(6), Am7, D7, Gm7, C7, F, Gm7 C7, F, Bm7, E7, C#m7, C°, Bm7, E9, Am7, A6, Dm7, G7, Em7, Eb°, Dm7, G7, C7, F, Dm7, Gm7, Em7 A7, Bb(6), Am7, D7, Gm7, C7, F, and Gm7. There are also some accidentals and dynamics markings like 'sus4' and 'alt'.

PRACTICE THE "STUDIES" IN ALL PRACTICAL POSITIONS.....  
(FROM I THRU VII OR VIII, DEPENDING UPON THE KEY AND THE  
OUTSIDE RANGE.)

## Study #2A

Handwritten musical notation for a piano accompaniment, featuring a treble clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines, with some chords marked with a circled 'M' (M7) or a circled '9' (9).

Chords and notation visible in the image:

- C(ma7)
- C(6) / A7+5 / Dm / Dm7 / G7
- Dm / Dm7 / G7
- Dm7 / G7 / C(ma7) / Dm7 G7 (M)
- C(ma7)
- C(6) / A7+5 (9) / Dm / Dm7 / G7
- Dm / Dm7 / G7
- Dm7 / G7 / C(6) / Gm7 C7
- F / Dm7 / Gm7 / C7 / F / Dm7 / Gm7 / C7 /
- Gb / Ebm7 / Abm7 / Db7 / Gb / Ebm7 / Dm7 / G7 /
- C(ma7)
- C(6) / A7+5 (9) / Dm / Dm7 / G7
- Dm / Dm7 / G7
- Dm7 / G7 / C / / /

6

### Rhythm Group #3

### 6 ATTACKS PER MEASURE

**Rhythm Group #3**  
6 ATTACKS PER MEASURE

The image displays a musical score for 'Rhythm Group #3', which is a 6-measure rhythmic exercise. The score is written on two staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The notation consists of rhythmic patterns using eighth and sixteenth notes, with some measures containing rests. The patterns are repeated across the two staves, with the top staff often having a melodic line and the bottom staff having a more rhythmic, accompanimental line. The score is divided into measures by vertical bar lines, and some measures are repeated, indicated by double bar lines with dots. The overall structure is a continuous sequence of rhythmic figures designed for practice.

1

0.3

### Study #3

Handwritten musical score for Study #3, featuring two systems of music with various chords and melodic lines.

Chords and notation include: F, Gm7, Am7, Bb(ma7), Am7, D7, Gm7, C9, Gm7, C9, Am7, D9, 1. Gm7 Db9 C9 Bbm7b5 Am7 D7 Gm7 C7, 2. Gm7 Db9 C9 C7(b9) F, E7(b9) A(ma7), Bm7 C° C#m7, D6 Eb°, E7, E7+, A(6), C, Dm7 Eb°, Em7, F6 F#°, G7, G7(b9), C7, C7+, F, Gm7, Am7, Bb(ma7), Am7, D7, Gm7, C9, Gm7, C9, Am7, D9, Gm7 Db9 C9 C7 F, /, /, z.

### Study #3A

Handwritten musical score for Study #3A, featuring two systems of music with various chords and melodic lines.

Chords and notation include: G(6), Am7 Bm7 E7 alt. Am7, D7, Am7, D9, Am7, D9 D7, 1. G(6) / Am7 D7, 2. G(6), Bb(6), Gm7, Cm7, F7, Bb(6), F7+, Bb(c), D/A, Bm7, Em7, A7, D, alt5 A7, D9, D7, D9, D7, G(6).

Handwritten musical score for Study #3, featuring two systems of music with various chords and melodic lines.

Chords and notation include: G(6), Am7 Bm7 E7 alt. Am7, D7, Am7, D9, Am7, D9 C° Bm7b5 E7, Am7, Cm6, Bm7, E9(b9) Am7, D9 D7 G(6), /, /, z.

### Study #3B

Handwritten musical score for Study #3B, featuring two systems of music with various chords and melodic lines.

Chords and notation include: C(ma7), Dm7, Em7, Eb9, Dm7, G7, G7, Dm, A+, Dm7, G7, C(ma7), Gm7, C7, F, F#°, B7(b9) Em7, A9, Dm, A+, Dm7, G9 F° Em7, Eb°, Dm7, G7, C(ma7), Dm7, Em7, Eb9, Dm7, G7, G7, G7, C(ma7), Gm7, C7, F, Fm7, Bb9, C, Cma7, Em7, A7, Dm7, G9, Em7, Eb°, Dm7, G9 G13 C(6), /, /, z.

GRADUALLY INCREASE THE TEMPO FOR ALL 4/4 "RHYTHM GROUPS" UNTIL YOU ARE ABLE TO PLAY THEM WITH FOOT TAPPING "IN TWO".

### Rhythm Group #4

### 5 ATTACKS PER MEASURE



## Study # 4



## Study # 4A



# Rhythm Group #5

5 ATTACKS  
PER MEAS.

Handwritten musical notation for Rhythm Group #5. The notation consists of five measures of music, each with a different rhythmic pattern. The notes are written in a stylized, handwritten manner, and the measures are separated by double bar lines. The first measure has a treble clef and a key signature of one sharp (F#). The subsequent measures have different clefs and key signatures, including a bass clef and a key signature of one flat (Bb).

## Study # 5 .

Handwritten musical notation for Study # 5. The notation consists of three measures of music, each with a different chord and accidental. The first measure has a treble clef and a key signature of one sharp (F#). The second measure has a bass clef and a key signature of one flat (Bb). The third measure has a treble clef and a key signature of one sharp (F#). The chords are written in a stylized, handwritten manner, and the measures are separated by double bar lines.

Handwritten musical notation for Study # 5A. The notation consists of three measures of music, each with a different chord and accidental. The first measure has a treble clef and a key signature of one sharp (F#). The second measure has a bass clef and a key signature of one flat (Bb). The third measure has a treble clef and a key signature of one sharp (F#). The chords are written in a stylized, handwritten manner, and the measures are separated by double bar lines.

## Study # 5A

Handwritten musical notation for Study # 5A. The notation consists of three measures of music, each with a different chord and accidental. The first measure has a treble clef and a key signature of one sharp (F#). The second measure has a bass clef and a key signature of one flat (Bb). The third measure has a treble clef and a key signature of one sharp (F#). The chords are written in a stylized, handwritten manner, and the measures are separated by double bar lines.



5 ATTACKS  
PER MEAS.



Handwritten musical score for "The Rose Tree" in 4/4 time. The score consists of three staves. The first staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written on a treble clef. The second staff contains the lyrics "The Rose Tree" and the third staff contains the lyrics "The Rose Tree". The score includes various musical notations such as notes, rests, and bar lines.



Study #6A /



*in AR*

# Rhythm Group #7

5 ATTACKS PER MEAS.

Handwritten musical notation for Rhythm Group #7. The first staff shows a rhythmic pattern with notes and rests, and the second staff shows a similar pattern with different accidentals. The notation is in a rhythmic style with many beamed notes.

## Study #7

Handwritten musical notation for Study #7. The first staff shows a sequence of chords: G(6), A°, G/b, Eb9 D7, G(6), F#°, G7, G7. The second staff shows: C(6), C#°, Gb, E9 E7, Am7, D7, G, D7, G. The third staff shows: C(6), Bm7 E7, Am7 D7, G, G7. The fourth staff shows: Cm6, Gb, Bb°, Am7 Eb7 D7 Ab7.

Handwritten musical notation for Study #7A. The first staff shows: G(6), A°, G/b, Eb9 D7, G(6), F#°, G7, G7. The second staff shows: C(6), C#°, Gb, E9 E7, Am7, D7, G, D7, G.

## Study #7A

Handwritten musical notation for Study #7A. The first staff shows: F, Bb9, F, F7. The second staff shows: Bb(6), B° (add 9), Fc, Dm7, G9, C9, C7, C7. The third staff shows: 2. G9, C9, C7, F, Cm7, F7. The fourth staff shows: Cm7, F7, Bb(maj), Bb6, Bm7, E9, A(6), F#m7. The fifth staff shows: B9, E9, E7, A9 D7, G9 C7, F, Bb9. The sixth staff shows: F, F7, Bb(6), B° (add 9), Fc, Dm7. The seventh staff shows: G9, C9, C7, F, F.

## 5 ATTACKS PER MEAS.

Rhythm Group #8

5 ATTACKS PER MEAS.

The musical notation for Rhythm Group #8 consists of two systems, each with two staves. The first system has a treble and bass staff, and the second system also has a treble and bass staff. The notation is in 4/4 time and consists of a 4-measure phrase. The first measure of the phrase is marked with a '5' and a 'V' above the staff, indicating a 5-beat attack. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The phrase is repeated four times, with the first measure of each repetition being marked with a '5' and a 'V'.

## Study # 8

Handwritten musical notation for a 12-measure piece in 12/8 time, featuring a treble clef and a key signature of one flat (Bb). The notation is written on a single staff with a 12-measure line. The notes and rests are as follows: Measure 1: Bb4 (quarter), D5 (quarter), F5 (quarter), Bb4 (quarter), G4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 2: Bb4 (quarter), D5 (quarter), F5 (quarter), Bb4 (quarter), G4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 3: Bb4 (quarter), D5 (quarter), F5 (quarter), Bb4 (quarter), G4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 4: Bb4 (quarter), D5 (quarter), F5 (quarter), Bb4 (quarter), G4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 5: Bb4 (quarter), D5 (quarter), F5 (quarter), Bb4 (quarter), G4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 6: Bb4 (quarter), D5 (quarter), F5 (quarter), Bb4 (quarter), G4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 7: Bb4 (quarter), D5 (quarter), F5 (quarter), Bb4 (quarter), G4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 8: Bb4 (quarter), D5 (quarter), F5 (quarter), Bb4 (quarter), G4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 9: Bb4 (quarter), D5 (quarter), F5 (quarter), Bb4 (quarter), G4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 10: Bb4 (quarter), D5 (quarter), F5 (quarter), Bb4 (quarter), G4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 11: Bb4 (quarter), D5 (quarter), F5 (quarter), Bb4 (quarter), G4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 12: Bb4 (quarter), D5 (quarter), F5 (quarter), Bb4 (quarter), G4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

<sup>(b5)</sup> Dm7 / <sup>(b4)</sup> G7 / Cm7 F9 <sup>sus4</sup> Bb7 / <sup>(b4)</sup> Bb7+5 /  
<sup>(b4)</sup> Eb(maj7) / Gb° / Fm7 Bb7 / Eb Bbm7 / A7 /  
<sup>(b4)</sup> Ab / A° / <sup>b5</sup> Eb / <sup>b5</sup> Gm7 C7+ Fm7 Bb7 / Eb / / /

## Study # 8A

Handwritten musical notation for a jazz piece, featuring a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various chords and melodic lines across five staves. The chords are labeled as follows:

- Staff 1: Bb(6), B° / F7, Bb(6), B° / F7
- Staff 2: Bb(6), B° / F7, Bb(6) Db9 C9+ B9, [1. Bb(6) / F7+] [2. Bb(6)]
- Staff 3: Fm7 / Bb7, Eb / Fm7 Bb7 Eb
- Staff 4: Gm7 / C9 Bb°, Am7 / Ab°, Gm7, alt 5 C7, sus 4 F7, F7
- Staff 5: Bb(6), B° / F7, Bb(6), B° / F7
- Staff 6: Bb(6), B° / F7, Bb(6) Db9 C9+ B9, Bb(6) /

WBC#4 for 1. = 1

### Rhythm Group #9

4 ATTACKS PER MEASURE

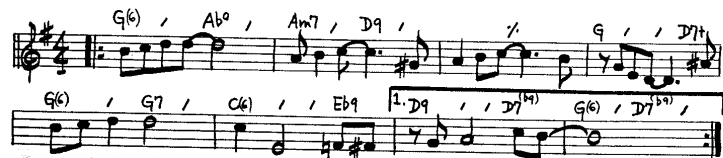


### Rhythm Group #10

4 ATTACKS PER MEAS.



### Study #9-10



### Study #9-10A



# Rhythm Group # 11

4 ATTACKS PER MEAS.

Two staves of musical notation. The top staff has a treble clef and a key signature of one flat (Bb). It contains rhythmic patterns with notes and rests, and is marked with 'V' and 'N' above the notes. The bottom staff has a bass clef and a key signature of one flat (Bb). It also contains rhythmic patterns with notes and rests, and is marked with 'V' and 'N' above the notes. The notation is for a rhythm exercise with 4 attacks per measure.

## Study # 11

Two staves of musical notation. The top staff has a treble clef and a key signature of one flat (Bb). It contains a melodic line with notes and rests, and is marked with 'A6(6)' and 'A67' above the notes. The bottom staff has a bass clef and a key signature of one flat (Bb). It contains a bass line with notes and rests, and is marked with 'D6(6)', 'D6(6)', 'Ab/c', 'Fm7', 'Bb9', 'Bbm7', 'Eb7', 'Ab', 'Db D°', 'Ab', 'A67', 'Db(ma7)', 'Dbm7', 'Gb9', 'D6(6)', 'Eb7', 'A6(6)', 'Eb7', 'A67', 'D6(ma7)', 'D6(6)', 'Ab', 'Db D°', 'Ab', 'A67', 'Db(ma7)', 'Dbm7', 'Gb9'.

Two staves of musical notation. The top staff has a treble clef and a key signature of one flat (Bb). It contains a melodic line with notes and rests, and is marked with 'Fm7', 'Bb7', 'E6(4)', 'Eb7', 'Ab(6)'. The bottom staff has a bass clef and a key signature of one flat (Bb). It contains a bass line with notes and rests, and is marked with 'Ab7', 'D6(6)', 'D6(6)', 'Ab/c', 'Fm7', 'Bb9', 'Bbm9', 'Eb7', 'Cm7', 'F7', 'Bb9', 'Bbm9', 'Eb7', 'Ab(6)', 'Ab(6)'.

## Study # 11A

Two staves of musical notation. The top staff has a treble clef and a key signature of one flat (Bb). It contains a melodic line with notes and rests, and is marked with 'D(ma7)', 'Eb°', 'Em7', 'A7', 'A7', 'Em7', 'A9', 'D', 'Bm7', 'Em7', 'A7+5'. The bottom staff has a bass clef and a key signature of one flat (Bb). It contains a bass line with notes and rests, and is marked with 'D(ma7)', 'D9', 'G(6)', 'Ab°', 'A9', 'A7', 'A7', 'F#m7', 'F7', 'Em9', 'Eb7', 'D9', 'C#m7', 'C9', 'B9'.

WHEN NO TEMPO IS INDICATED, THE SPEED AT WHICH A STUDY IS TO BE PLAYED IS FLEXIBLE. THESE STUDIES SHOULD BE PRACTICED AT SLOW, MEDIUM, AND (WHERE POSSIBLE) MODERATELY FAST TEMPOS.

# Rhythm Group #12

4 ATTACKS PER MEAS.

Four measures of music in 4/4 time. Above the staff, rhythmic notation is provided for each measure:   
 Measure 1: ♩ ♩ ♩ ♩   
 Measure 2: ♩ ♩ ♩ ♩   
 Measure 3: ♩ ♩ ♩ ♩   
 Measure 4: ♩ ♩ ♩ ♩

## Study #12

Four measures of music in 4/4 time. Chord symbols are written above the staff:   
 Measure 1: C / E° F / F° C / G7+ C Am7 Ab7 G7   
 Measure 2: C / C7+ F / E9 Eb9 D9 G7 sus4 G9 (b9) G7+5   
 Measure 3: 2. Dm7 / G7 C / B7 E / C#m7 F#m7 F#m7 B9+5   
 Measure 4: E(ma7) / E2 E6 / Em7 / G / Em7 Am7 Am7 D9+5   
 Measure 5: G9 / G7 sus4 G° G7 Dm7 G7 C / E° F / F#°

Four measures of music in 4/4 time. Chord symbols are written above the staff:   
 Measure 1: C / G7+ C Am7 Ab7 G7 C / C7+ F / E9 Eb9   
 Measure 2: Dm7 / G7 Em7 / A7 Dm7 / G9 G7 C(6) /   
 Measure 3:   
 Measure 4:

## Study #12A

Four measures of music in 4/4 time. Chord symbols are written above the staff:   
 Measure 1: G(ma7) / Am7 Bm7 / E7 alt. A9 sus4 A7 / A7 /   
 Measure 2: Am7 sus4 D9 / D9 D7 G(6) / Ebm6 Dm7 / G7 /   
 Measure 3: C F#m7 / B7 Em7 / Eb° Dm6 / Db7 /   
 Measure 4: C / B7 Em7 A9 Am7 / D7   
 Measure 5: G(ma7) / Am7 Bm7 / E7 alt. A9 sus4 A7 / A7 /   
 Measure 6: Am7 sus4 D9 / D9 D7 G(6) / Ebm6 Dm7 / G7 /   
 Measure 7: C F#m7 / B7 Em7 A9 / Bb° /   
 Measure 8: G/B Am7 G(ma7) / Bm7 E7 A9 / D9 D7 G(6) /

FOR PRACTICE IN THE HIGHER POSITIONS PLAY ALL "STUDIES" 8 VA.

# Rhythm Group # 13

4 ATTACKS PER MEAS.

## Study # 13 :

## Study # 13A :

# Rhythm Group #14

4 ATTACKS PER MEAS.

Handwritten notes: *Wufwaf.*

## Study #14

Handwritten notes: *Wufwaf.*

Chords: Eb, D7, Eb, D7, Eb, Bb9+5, Eb, Eb7, Ab(6), A°, Eb, Gm7 C7, F9, B9, Bb7, Fm7, Fm7, Bb9, E9+5, Eb, D7, Gm7.

Chords: Gm7, C9, Gb9+5, F9, Bb9, E9, Eb, D7, Eb, D7, Eb, Bb9+5, Eb, Eb7, Ab(6), A°, Eb, Gm7 C7, F9, B9, Bb7, Fm7, Fm7, Bb9, E9+5, Eb, D7, Gm7.

## Study #14A

Chords: Fm7, Gm7, Am7 Ab° Gm7 C7, Fm7, Gm7, Am7 B° Cm7 F7, Bbm7, Bbm7 Eb9, Am7, D7, Gm7, Gm7 C7, F, Gm7 C7, F, F7, Bb(6), B°, F, Gm7 C7, F, F7, Bb(6), B°, Bm7 E7, Am7, Ab°, Gm7, C7, Fm7, Gm7, Am7 Ab° Cm7 F7, Bbm7, Bbm7 Eb9, Am7, D7, Gm7, Gm7 C7, F, F7.



## 4 ATTACKS PER MEAS.

Rhythm  
Group # 16

4 ATTACKS  
PER MEAS.

The first system of the musical score for 'The Merry Men' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in common time (C). The melody in the top staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a double bar line. The second half of the system starts with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff begins with a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. This is followed by a double bar line. The second half of the system starts with a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3.

Rhythm Group #17

### 3 ATTACKS PER MEASURE

ATTACKS PER MEASURE

Two staves of music in 2/4 time. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music consists of eighth and sixteenth notes, with some measures containing rests. Above the first measure of the top staff, the text 'ATTACKS PER MEASURE' is written. The notation includes various musical symbols such as clefs, key signatures, and note values.

Study # 15-16-17.

Handwritten musical notation for a piece in 4/4 time, featuring a key signature of two flats (Bb and Eb). The notation includes various chords and melodic lines across three staves. The first staff begins with a Bb6 chord, followed by Dm7, Db°, Cm7, F9, Bb6, and B°. The second staff continues with Cm7, F7, Dm7, G13, G7+, and Cm7, F7. The third staff starts with C9, Cm7/F, F7(14), Bb6, Bb7, Eb, and E°.

Handwritten musical notation for a piano piece, featuring a treble clef and a key signature of one flat (Bb). The notation includes various chords and melodic lines across four staves. Chords are labeled with letters and numbers, such as Bb, Fm7, Bb7, Eb, D9, Db9, C9, Cm7, Gb7, F9, Bb7, Bb(6), B°, Cm7, F7, Dm7, G13, G7+, Dbm7, Gb9, Ct+, F9, Ab9, G9, C9, Cm7, F7, Bb(6), and Bb. The notation also includes a key signature change to one sharp (F#) and a key signature change to one flat (Bb). The piece concludes with a double bar line.

Study # 15-16-17A :

Handwritten musical notation for a jazz piece, featuring a key signature of one flat (Bb) and a 4/4 time signature. The notation includes various chords and melodic lines across multiple staves.

Chords and Harmonic Progressions:

- Staff 1: Bm7<sup>b5</sup> / E7<sup>b5</sup> / Am7 / D7<sup>b5</sup> / Gm7 / C7<sup>b5</sup> / F7<sup>sus4</sup> / F7 F7+
- Staff 2: Bb(6) / B° / F/c / Dm7 / 1. G9 / C9<sup>sus4</sup> / C9 C7(b9)
- Staff 3: 2. G9 / G7<sup>b9</sup> / C9+5 / C7(b9) / F / A7
- Staff 4: A7 / Dm / G7
- Staff 5: Gm7 / Db9 / C9 / C7(b9) / Bm7<sup>b5</sup> / E7<sup>b5</sup> / Am7 / D7<sup>b5</sup> /
- Staff 6: Gm7 / C7<sup>b5</sup> / F7<sup>sus4</sup> / F7 F7+ / Bb(6) / B° / F/c / Dm7 /
- Staff 7: G9 / G7<sup>b9</sup> / C9+5 / C7(b9) / F / / ?

# Rhythm Group #18

3 ATTACKS PER MEAS.

# Rhythm Group #19

3 ATTACKS PER MEAS.

## Study #18-19.

## Study #18-19A.

# Rhythm Group #20

3 ATTACKS PER MEAS.

# Rhythm Group #21

3 ATTACKS PER MEAS.

## Study #20-21:

Db(ma7), Bbm7, Ebm7 Ebm7 Ab9, Db, Fm7, Bb7, Ebm7, Cb9, Db, Bbm7 E9 1. Eb9 Ab7 sus4, Ab7, 2. Eb9, Ab9 sus4 (b9) Ab7, Db, Gm7 C7 F, Ab°

Gm7, F#° / Gm7, sus4 (b9) C9 C7 F9 sus4 Bb(ma7), Gm7, Em7, A7, Ebm7, Ab9, Db(ma7), Bbm7, Ebm7 Ebm7 Ab9, Db, Fm7, Bb7, Ebm7, Cb9, Db, Bbm7 E9 Eb9, Ab9 sus4 (b9) Ab7, Db, /, /, /

## Study #20-21A.

Eb, Fm7, Gm7, Abm7 A° Bbm7, Eb7, Ab, Abm6 Eb, Cm7, 1. F9 Fm7, Bb7, 2. F9, Bb7 (b9), Eb Ab(b) Ab° Ab(b), /, /, A°, Eb, Bb7+, Eb, Eb7, Ab(b) Ab° Ab(b), Dm7, G7+, Cm7, F9, Bb7, Bb7+, Eb, Fm7, Gm7, Abm7 A° Bbm7, Eb7, Ab, Abm6 Eb, Cm7, F9, Bb7 (b9), Gm7, C7, Fm7, Bb7 (b9), Eb, /, /, /

# Rhythm Group #22

3 ATTACKS PER MEAS.

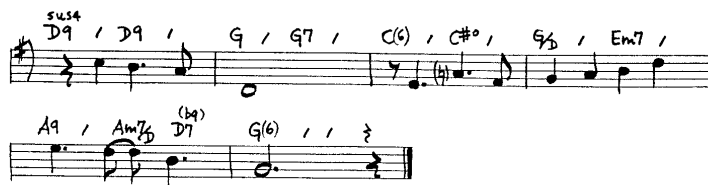


# Rhythm Group #23

2 ATTACKS PER MEAS.



## Study #22-23.



## Study #22-23A:



Rhythm Group #24 3 ATTACKS PER MEASURE

#25  
3 ATTACKS PER MEAS.

#26  
2 ATTACKS PER MEAS.

Study # 24-25-26 :

F E7 Eb7 D7 Gm7 / C9 Bb° Am7 Ab° Gm7 C7<sup>(b9)</sup>

F9 Bb(6) / B° / Bb C Bbm6 Am6 Ab7 G7 / C9 C7<sup>(b9)</sup>

1. F / Gm7 C7 2. F / / F7 Bb(m37) Bb(6) / B° /

F C / C7+ / F / Cm7 F7<sup>(b9)</sup> Bb(m37) / Em7 A7 Dm Dm<sup>(m37)</sup> G9 G9<sup>(sus4)</sup>

Gm7 C9 / C9 C7<sup>(b9)</sup> F E7 Eb7 D7 Gm7 / C9 Bb°

Am7 Ab° Gm7 C7<sup>(b9)</sup> F9 Bb(6) / B° / Bb C Bbm6 Am6 Ab7

G7 / C9 C7<sup>(b9)</sup> F / / z

Study # 24-25-26A:

C(6) Em7 F / F#° / C / / C7

F / Fm6 / C Bb9 A9 / 1. D9 Dm7 / G° G7

2. D9 / G7+5 / C(6) / Gm7 C7<sup>(b9)</sup> F

F#° C Eb

Em7<sup>b5</sup> A7<sup>b9</sup> Dm7 G9<sup>(sus4)</sup> G9+5 C(6) Em7

F / F#° / C / / C7 F / Fm6 / C Bb9 A9 /

D9 / G9 / Em7<sup>b5</sup> A7<sup>b9</sup> / D9 / G7+5 / C(6) / / z

# Rhythm Group #27

3 ATTACKS PER MEASURE

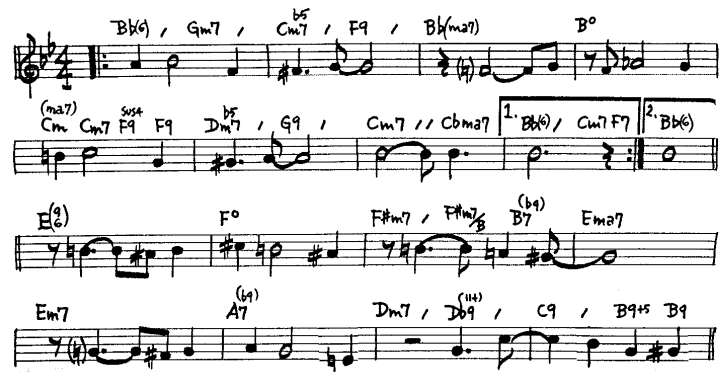


# Rhythm Group #28

2 ATTACKS PER MEAS.



## Study # 27-28.



## Study # 27-28A.



Rhythm Group #29 3 ATTACKS PER MEASURE



Rhythm Group #30 2 ATTACKS PER MEAS.



Study #29-30



Study #29-30A



# Rhythm Group #31 2 ATTACKS PER MEASURE



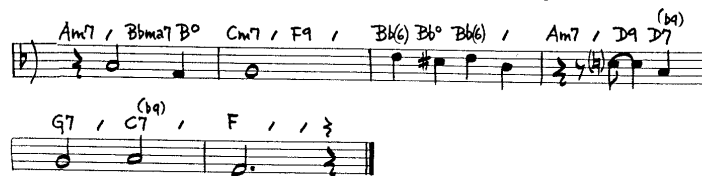
# Rhythm Group #32 2 ATTACKS PER MEAS.



## Study #31-32



! = 126



## Study #31-32A





# THREE-FOUR

TAP FOOT IN 3 THRU-OUT AND PRACTICE RHYTHM GROUPS AS FOLLOWS:

- (1) PLAY WITH REPEATS ..... (EACH TWO MEASURES TWICE)
- (2) PLAY STRAIGHT THRU - NO REPEATS

## Rhythm Group #33

(5 ATTACKS)

(NOTATION A)

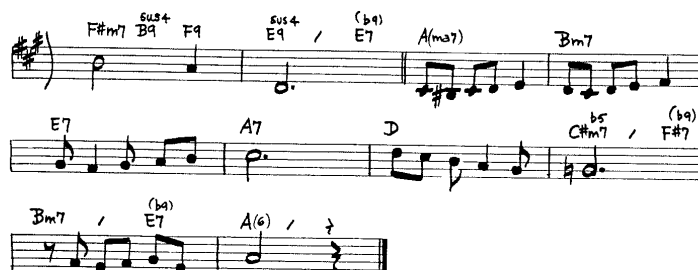


(NOTATION B)



IN ALL 3/4 STUDIES PLAY CONSECUTIVE EIGHTH NOTES AS WRITTEN AT A SLOW TEMPO.....AND AS *fz* IN A BRIGHTER TEMPO.

## Study #33



## Study #33A



WHEN NO TEMPO IS INDICATED, THE SPEED AT WHICH A STUDY IS TO BE PLAYED IS FLEXIBLE. THESE STUDIES SHOULD BE PRACTICED AT SLOW, MEDIUM, AND (WHERE POSSIBLE) MODERATELY FAST TEMPOS.

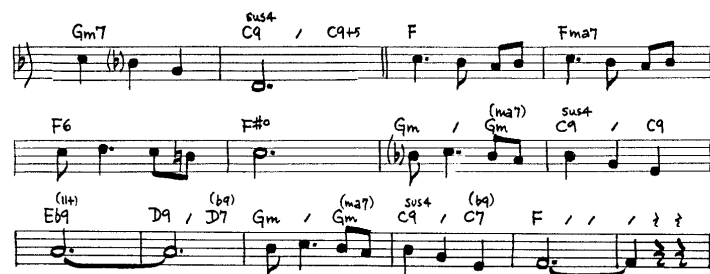
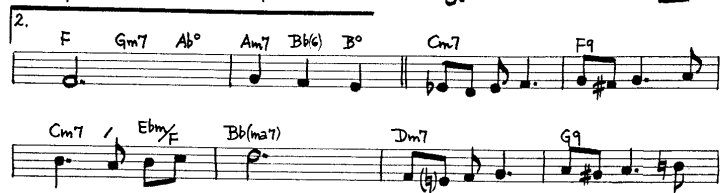
GRADUALLY INCREASE TEMPO FOR ALL 3/4 RHYTHM GROUPS  
UNTIL YOU CAN PLAY THEM WITH FOOT TAPPING "IN ONE"

### Rhythm Group # 34

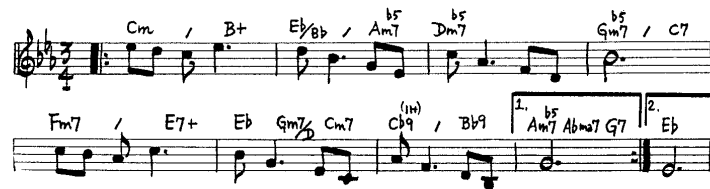
(4 ATTACKS)



### Study # 34



### Study # 34A



# Rhythm Group # 35

(4 ATTACKS)

Four staves of rhythmic notation. The first staff is in 2/4 time and contains four measures of eighth-note patterns. The subsequent three staves continue the rhythmic exercise with varying note values and rests, all in 2/4 time.

## Study # 35

Two staves of harmonic notation. The first staff contains four measures of chords: Db, Ebm7, Db/F, and E°. The second staff contains four measures of chords: Ebm, Ebm7, Ab7, Fm7, Bbm7, Ebm7, Ab7, and Db. The notation includes various accidentals and chord symbols.

Two staves of harmonic notation. The first staff contains four measures of chords: Fm7, Db/F, Fm7, Bb7, Eb7, Eb7, Ab7, and Ab7+. The second staff contains four measures of chords: Db, Ebm7, Db/F, E°, Ebm, Ebm7, Ab7, Fm7, Bbm7, Ebm7, Ab7, D9, and Db. The notation includes various accidentals and chord symbols.

## Study # 35A

Two staves of harmonic notation. The first staff contains four measures of chords: G6, Ab°, Am7, Bb°, G/b, C6, C#°, Dm7, and G7. The second staff contains four measures of chords: C(ma7), Cm7, Bm7, E7, A9, D9, and D7. The notation includes various accidentals and chord symbols.

PRACTICE THE "STUDIES" IN ALL PRACTICAL POSITIONS.....  
(FROM I THRU VII OR VIII, DEPENDING UPON THE KEY AND THE  
OUTSIDE RANGE.)

Rhythm  
Group # 36  
(3 ATTACKS)

Study # 36

Study # 36A

# Rhythm Group #37 (3 ATTACKS)

Three systems of rhythmic notation on a grand staff (treble and bass clefs). The notation includes various note values, rests, and dynamic markings such as accents (^) and slurs.

## Study # 37

Two systems of musical notation for Study #37. The first system is in 3/4 time and includes chord symbols: F, Gm7, Am7, D7(b9), and Gm7. The second system includes C9, C7(b9), F, Dm7, Gm7, C7, F, and Gm7. A 'TO CODA' symbol is present at the end of the second system.

Three systems of musical notation for the top section of Study #37A. Chord symbols include F, F7, Bb(6), Am7, Gm7, F, Em7(b5), A7(b9), Dm7, G7(sus4), G7, and Db9. The section concludes with a 'CODA' symbol and a final chord F.

## Study # 37A

Five systems of musical notation for the bottom section of Study #37A. Chord symbols include G(6), F#m7(b5), B7(b9), Em7, A7, Am7, D9, D7(b9), G6, Am7, D7, G(6), Dm7, G7(b9), C(maj7), Cm6, Bm7, Am7, D9alt5, G, Gma7, G7, C(maj7), F9, D7(sus4), D7(b9), D7+9, G(6), F#m7(b5), B7(b9), Em7, A7, Am7, D9, D7(b9), G(6), and final rests. First and second endings are indicated with '1.' and '2.'.

# Rhythm Group #38

(2 ATTACKS)

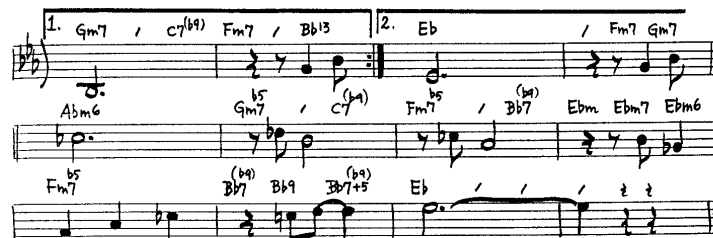
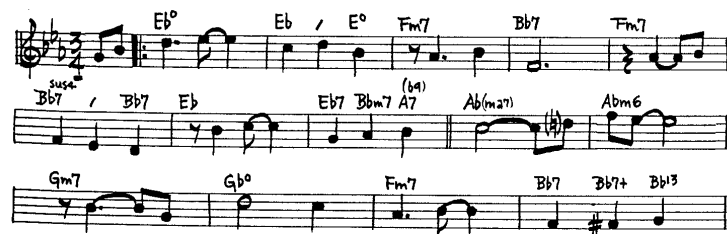


# Rhythm Group #39

(2 ATTACKS)



## Study # 38-39



## Study # 38-39A



Part in Sec 1/2 3/4 4/6

## TRIPLETS

### Rhythm Group #40

(NOTATION B)



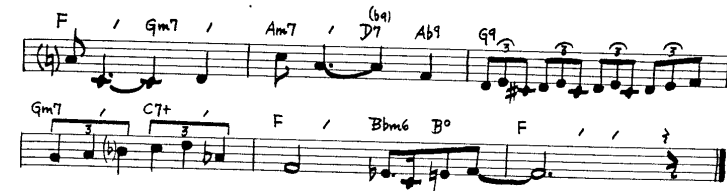
(NOTATION A)



FROM THIS POINT ON PLAY ALL STUDIES WITH A SWING FEELING AND EXACTLY AS NOTATED.....

### Study #40

(Slow to Easy Swing Tempo)



### Study #40A

(Slow 4)



## Study #40 B

(Slow to Mod.Slow4)

Handwritten musical score for guitar on a single staff, featuring various chords and melodic lines. The chords are labeled above the staff, and the melody is written in a treble clef with a key signature of one sharp (F#). The score is divided into four measures, each containing a melodic line and a corresponding chord. The chords are: G(6), Em7, Am7, G#0, Am7, D7, G, G7, Cma7, C6, G(6/9), Bb0, Am7, D7, G E7 Am7 D7, G(6), Em7, Am7, G#0, Am7, D7, G, G7, Cma7, C6, G(6/9), Bb0, Am7, D7, G, Ebma7, E0, Bb7, b5, Em7, Eb0 D7, Dbma7, D0, AbEb, Am7, D7(b9), Em7, Am7, G#0, Am7, D7, G, G7, C6, G(6/9), Bb0, Am7, D7, G.

Study #40C

(Slow to Mod. Slow 4)

Handwritten musical score for "The Rose Tree" in G major. The score consists of 12 staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The chords and fingerings are as follows:

- Staff 1: Cma7, /, C#0, Dm, Dm7, G7, /
- Staff 2: Cma7, /, Dm7, Em7, Eb0, Dm7, (b4) A7+5, Dm7, G7, /
- Staff 3: Cma7, /, C#0, Dm, Dm7, G7, /
- Staff 4: Cma7, /, Dm7, Em7, Eb0, Dm7, sus4 (b4) G7 G7, C
- Staff 5: Ab(bma7), Fm7, Bbm7, (b4) Eb7, Abma7, Ab6
- Staff 6: Am7, sus4 D9, (b4) D7, sus4 G7, (b4) G7
- Staff 7: Cma7, /, C#0, Dm, Dm7, G7, /
- Staff 8: Cma7, /, Dm7, Em7, Eb0, b5 Dm7 Dm7, sus4 (b4) G7 G7, C, /, /

FOR PRACTICE IN THE HIGHER POSITIONS PLAY ALL "STUDIES" 8 VA.



# Study #40 D

(Slow to Mod. Slow 4)

Handwritten musical score for Study #40 D in D major, 4/4 time. The score consists of 10 staves of music with various chords and melodic lines. Chords include Ebm7, Ab7, Db(ma7), Dbm7, Gb9, Ab, F#7+5 45, Bbm7, Eb9 Db, Cm7 F7 Bbm7 A7, Abma7, Ab6, Ebm7, Ab7, Db(ma7), Dbm7, Gb9, Ab, F#7+5 45, Bbm7, Eb9 Eb7, Ab(6), Db9, Cm7, Am7, Dm7, G7, C2, C#0, Dm7, Ebm9 Ab7, Dbma7, Bbm7, Ebm7, Ab7, sus4 Db9, C9, B9, Bbm9 A9, Abma7, Ab6, Ebm7, Ab7, Db(ma7), Dbm7, Gb9, Ab, F#7+5 45, Bbm7, Eb9 Db, Cm7, F7, Bbm7, sus4 Eb9 Eb7, Ab6.

# Study #40 E

(Mod. Slow 4)

Handwritten musical score for Study #40 E in E major, 4/4 time. The score consists of 10 staves of music with various chords and melodic lines. Chords include G, F#7, F9, E9 E7 A9, Am7, D7, Am7 D7, G6, Ab, Am7, D9 D7, G, F#7, F9, E9 E7 A9, Am7, D7, Am7 D7, G(6), Am7, Bb, G(5), Cm7, F7, Bbm7, Gm7, Cm7, F7, Bbm7, Ebm7, Ab7, Dbma7, Bbm7, Ebm7, Ab7, Dbma7, Am7, D7, G, F#7, F9, E9 E7 A9, Am7, D7, Am7 D7, G(6), Cm6, G.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody features a mix of quarter, eighth, and sixteenth notes, with some triplets and grace notes. The piano accompaniment includes chords, eighth notes, and triplet patterns. The piece ends with a double bar line and repeat dots.

(Slow4)

F#m7 F Dm7 Gm7 F#0 Gm7 C9sus4 C7

F Dm7 Gm7 C9sus4 F#m7 Dm7 Gm7 F#0 Gm7 C9sus4 C7

F Bm7(b9) E7 Am(maj) Am7 Am6 Bm7(b9) E7

Am Et Am7 D7 Gm7 Gm7 Gm6 Am7(b9) D7+

Gm7(b9) C7+ F#m7 Dm7 Gm7 F#0 Gm7 C9sus4 C7

F Dm7 Gm7 C9sus4 F#m7 Dm7 Gm7 F#0

Gm7 C9sus4 Bb0 Am7(b9) D7 Gm7 C9sus4 C7 F

(Slow4)

G6 / Ab° / Am7 / D9 / Am7 / D9 / G(ma7) / Dm7 G7  
 C6 / Cm6 / Bm7 / Bb° / Am7 / D9 / Bm7 Bb9 Am7 Ab9  
 G6 / Ab° / Am7 / D9 / Am7 / D9 / G(ma7) / Dm7 G7  
 C6 / Cm6 / Bm7 / Bb° / Am7 / D9 D7 (b9) G6 / Dm7 G7 (b9)  
 Cma7 / C#m7 (b9) F#7 Bm Bm Bm7 Bm6 Cma7 / C#m7 (b9) F#7 Bm Bb7 D# A#m7 b5  
 Gm7 / C9 / Fma7 / Dm7 / Gm7 / C9 / Bm7 b5 Bb9 A9+5 Ab13  
 Gma7 G6 Ab° / Am7 / D9 / Am7 / D9 / Gma7 / Dm7 G7  
 C6 / Cm6 / Bm7 / Bb° / Am7 / D9 D7 (b9) G6 / / /

# Rhythm Group #42

(IN 4)

1 a + a 2 a + a 3 a + a 4 a + a  
 per behind the 2a and 3a

(IN 2)

(Count 1 + 2 +)

## Study #42

(IN 2)

G / G<sup>+</sup> / G<sup>6</sup> / G<sup>+</sup> / G

G B<sup>9</sup> Am<sup>6</sup> D<sup>9</sup>

Am<sup>7</sup> / Am<sup>7</sup>+5 / D<sup>9</sup> Am<sup>7</sup> D<sup>9</sup>

Am<sup>7</sup> D<sup>9</sup> / D<sup>7</sup> / Gm<sup>7</sup> G<sup>6</sup>

C(m<sup>2</sup>7) C<sup>6</sup> Bm<sup>7</sup> (b<sup>9</sup>) E<sup>7</sup>

Am<sup>7</sup> b<sup>5</sup> F<sup>7</sup>m<sup>7</sup> / B<sup>7</sup> / (b<sup>9</sup>) Em<sup>7</sup> / A<sup>7</sup> / (b<sup>9</sup>) D<sup>9</sup> / D<sup>7</sup>+5 /

G / G<sup>+</sup> / G<sup>6</sup> / B<sup>+</sup> / C(m<sup>2</sup>7) Bm<sup>7</sup> / B<sup>9</sup> /

Am<sup>7</sup> D<sup>9</sup> / D<sup>7</sup> / G<sup>6</sup> /

## Study #42A

Fast (IN 2)

F Gm<sup>7</sup> / C<sup>7</sup> / F Gm<sup>7</sup> / C<sup>7</sup> /

F E<sup>7</sup> F F<sup>9</sup>

Gm<sup>6</sup> sus<sup>4</sup> C<sup>9</sup> to coda Gm<sup>7</sup> (b<sup>9</sup>) C<sup>7</sup>+5 (b<sup>9</sup>) C<sup>13</sup>

1. F Dm<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> 2. F (b<sup>9</sup>) E<sup>7</sup> / E<sup>6</sup> / Dm<sup>7</sup> / D<sup>7</sup> / Cm<sup>7</sup> / B<sup>9</sup> /

B<sup>6</sup> Bbm<sup>6</sup>

Am<sup>7</sup> / A<sup>6</sup> / Gm<sup>7</sup> / C<sup>7</sup> / F<sup>6</sup> b<sup>5</sup> Em<sup>7</sup> / (b<sup>9</sup>) A<sup>7</sup> /

Dm<sup>7</sup> (m<sup>2</sup>7) Dm<sup>7</sup> G<sup>9</sup>

Gm<sup>7</sup> C<sup>7</sup>+5 (b<sup>9</sup>) D.C. al coda

CODA Gm<sup>7</sup> / Gm<sup>7</sup> / sus<sup>4</sup> C<sup>9</sup> / C<sup>7</sup> / F Bbm<sup>6</sup> F /

Special Studies .....CONTAINING RHYTHMS FROM MIXED GROUPS.

# Study #43

(Easy to Mod. Swing Tempo)

Chords and notes for Study #43 (page 68):

- Measure 1: C(6) / Eb9 / Dm7 / D(alt5)9 / C(6) / B9+5 / Em7 / A7 /
- Measure 2: Dm7 / Eb° / C(6) / A7(alt5) / Dm7 / Ab9 / G(alt5)9 / G7 /
- Measure 3: C(6) / Eb9 / Dm7 / D(alt5)9 / C(6) / B9+5 / Em7 / A7 /
- Measure 4: Dm7 / Eb° / C(6) / A7(alt5) / Dm7 / Ab9 / G7 / C(6)
- Measure 5: Gm7 / D(alt5)9 / C(alt5)9 / C7(b9) / F(ma7) / F(6) /
- Measure 6: Am7 / Eb9 / D(alt5)9 / D7(M) / G(alt5)9 / Abm7 / Db9 /
- Measure 7: C(6) / Eb9 / Dm7 / D(alt5)9 / C(6) / B9+5 / Em7 / A7 /
- Measure 8: Dm7 / Eb° / C(6) / A7(alt5) / Dm7 / Ab9 / G7 / C(6) /

# Study #43A

(Easy Swing Tempo)

Chords and notes for Study #43A (page 69):

- Measure 1: Abma7 / Ab6 / G° / C7(b9) / Fm7 / Abm6
- Measure 2: Ebma7 / Eb6 / E° / Fm7 / Bb7 / Eb9 / Ebma7 / Eb6
- Measure 3: D° / G7(b9) / Ab(ma7) / Fm7 / Bb7 / Ab° / G7+5 / C9 / F9+5 / Bb9 / A(alt5)9
- Measure 4: Abma7 / Ab6 / G° / C7(b9) / Fm7 / Abm6
- Measure 5: Gm7 / Gb° / Fm7 / Bb7 / Eb / D7 / Db9 / C7 /
- Measure 6: Cbma7 / Abm7 / Fm7 / Eb9 / Ebma7 / Eb6 / Gm7 / Cm7 /
- Measure 7: Cbma7 / Ebm7 / Abm7 / Abm7 / Fm9 / Eb9+5 / Eb9 / Dm7 / Eb6
- Measure 8: Abma7 / Ab6 / G° / C7(b9) / Fm7 / Abm6
- Measure 9: Gm7 / Gb° / Fm7 / Bb7 / Eb / Db9 / Eb /

# Study #43 B

(Mod. to Fast4)

Ab(6) / A° / Bbm7 / B° / Ab(6) B° Bbm7 Eb7 (b9) Ab(6) / / Ab7+

Db / D° / Ab / Fm7 / Bb9 Bbm7 / Eb7 (b9) /

Ab(6) / A° / Bbm7 / B° / Ab(6) B° Bbm7 Eb7 (b9) Ab(6) / / Ab7+

Db / D° / Ab / Fm7 / Bb9 / Bbm7 (b9) Eb7 Ab(6)

C9 C9<sup>sus4</sup> / C9 / Fm

Bb9 / / E9 / Bbm7 Eb7 (b9) /

Ab(6) / A° / Bbm7 / B° / Ab(6) B° Bbm7 Eb7 (b9) Ab(6) / / Ab7+

Db / D° / Ab / F9 / Bb9 / Bbm7 Eb7 (b9) Ab(6) / /