

1. “Blue B” by Felice Pomeranz

Focus: Modulating Etude

Level: High Intermediate

Skills: Learning and playing minor pentatonic and blues scales, modulation, articulation, optional improvisation.

This piece is actually only eight measures long! It begins in C minor and then modulates to D minor, then E minor. The harmonic structure remains the same, but the melody, rhythms, and chords change slightly in each modulation. The piece uses the minor pentatonic scale and the blues scale.



C Minor Pentatonic C Blues

Scale Degrees: 1 b3 4 5 b7 (1) 1 b3 4 #4/b5 5 b7 (1)

FIG. 8.1. C Minor Pentatonic and Blues Scales

The eighth notes in “Blue B” are played with a *swing feel*. Listen to the examples of straight and swing eighth notes. Eighth notes with a swing feel are written as traditional eighth notes (♩). They are interpreted with more of a triplet feel.



FIG. 8.2. Swing Eighths

As you learn the piece, pay close attention to what changes. Listen to the recording, and try to play the accented chords with good rhythm and muffle with the rests. Practice slowly at first and use a metronome. Many of the notes are pedal/lever slides, but some are not (measure 15, for example).

Pay close attention to the fingering indications. Notes that have a slide lack a number above them, as in measure 3. Measure 23 has a pedal/lever “kick.” To execute this figure, move the pedal/lever quickly up and down to create the natural-sharp-natural sound effect.

If you do not wish to improvise, you can end the piece at measure 27. If you would like to play more modulations and continue embellishing the melody, take the coda at measure 22. You will then modulate to F minor and then end in G minor. Give it a try, and you can play as close to the original melody as you wish!

Please note that the recording with improvisation (audio 4) differs slightly from the notation presented here. Once you know the piece, I hope that you will explore your own version of “Blue B”!



3, 4

Blue B

Blues Scale Modulating Etude

Felice Pomeranz

Swing! ♩ = 100-112 (♩ = ♩♩)

A

Cmi Gmi

5

Cmi Fmi Gmi Fmi Gmi7 Cmi A7

B

Dmi Ami Dmi

14

Gmi Ami Gmi Ami7 Dmi Bmi7 **C** Emi

18

Bmi Emi

To Coda (optional) $\text{\textcircled{D}}$

22 Bmi Ami Bmi7 Ami Emi Ami Bmi7

sub. p *mf* *molto rit. misterioso*

26 Emi(Maj7)9 (Fine)

CODA $\text{\textcircled{D}}$

28 Ami Bmi7 Emi C7

mf

$\text{\textcircled{E}}$

Fmi Cmi

34

Fmi Bbm7 (Cmi) Bbm7 Cmi Fmi D7

$\text{\textcircled{F}}$

Gmi Dmi

42

Gmi Cmi (Dmi) Cmi Dmi Gmi

$\text{\textcircled{G}}$

42 Cmi Dmi7 Gmi(Maj7)9

molto rit. misterioso *L.V.*

2. “Classical Style $\flat 9$ Etude” by Felice Pomeranz

Focus: Harmony-Based Etude

Level: Intermediate

Skills: Explores dominant 7 chords with $\flat 9$ tensions, both vertically and in a melody.

This etude is designed to help you practice dominant 7 chords with the $\flat 9$ tension (i.e., harmonic extension note of the basic chord) added to them.

Here is an example of a C7 chord and then C7($\flat 9$)—the same C7 chord but with the $\flat 9$ tension added for interest.

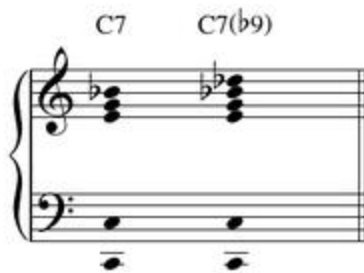


FIG. 2.1. C7 and C7($\flat 9$) Chords

The piece is in a classical style, perhaps similar to other etudes you may have studied. The objective is to learn the piece, trying to find all of the V7($\flat 9$) chords. Hint: there are eight of them! Some of the $\flat 9$ chords are written as chords, others are incorporated into a melodic line or as a passing tone. You will find the measures where the $\flat 9$ chords occur after the etude.

Suggested fingerings are given, but please resist the urge to write in pedal or lever changes. Try to remember what you have changed and when you need to change a pedal/lever again. It will help you to read better if you can avoid writing in the pedal/lever indications.

Answers

The $\flat 9$ chords, either vertically or as a melodic line, are found in measures 6, 7, 11, 14, 18, 20, 22, and 23.



5

Classical Style b9 Etude

Etude Exploring Dominant 7 Chords with b9 Tensions

Felice Pomeranz

$\text{♩} = 76-80$

13

17

21

poco rit.

3. “Bloom” by Amy Ahn

Focus: Harmony-Based Etude

Level: Intermediate

Skills: Major pentatonic etude, playing harmonics in different intervallic combinations.

This etude makes use of the C major pentatonic scale. It consists of five notes. The scale degrees for major pentatonic are 1, 2, 3, 5, 6.

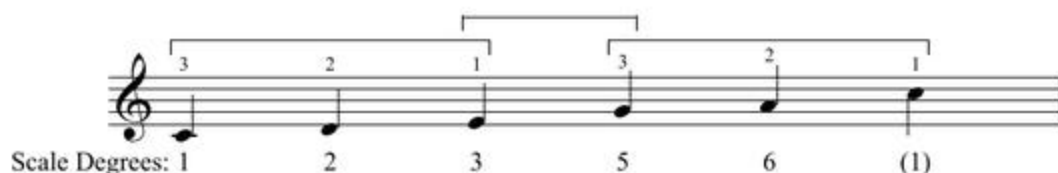





FIG. 1.1. C Major Pentatonic

As you play this etude, notice slight variations in the repetitive pentatonic scale patterns. Strive for an evenness in your attack and tone.

Practice the right hand alone, slowly at first, and use a metronome to increase your tempo. Suggested fingerings are included, but feel free to experiment with different fingerings that work for you and can accommodate the final tempo.



1

	Single-note harmonic
	Double-note harmonics
	Combination harmonic/natural notes. Play the upper note as a harmonic while playing the lower note as an open string note, with either your third or fourth finger, depending on the interval.