

① ② ④ ③ ② ① ② ③ ⑤ ④ ③ ② ③ ④ ⑥ ⑤ ④ ③ ④

4 1 3 1 2 2 4 1 4 1 1 2 3 1 4 1 1 1 3

This musical exercise is written on a single staff in treble clef with a common time signature (C). It consists of a sequence of notes with various intervals between them. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The intervals are: 2nd, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd, 2nd. The fingering numbers are: 4, 1, 3, 1, 2, 2, 4, 1, 4, 1, 1, 2, 3, 1, 4, 1, 1, 1, 3.

### Some interval combinations

As mentioned earlier, cells can also be sequenced in combinations of different intervals. Let's take a cell combination that we previously sequenced in various intervals and try it with an interval combination.

Ex.4-110 shows the familiar cell combination, first replicated down a major 3rd, then replicated again down a minor 3rd from the first replication.

② — ① ② — ③ — ④ ③ — ② ③ — ④ — ⑤ ④ — ③ ④ — ⑤ — ⑥ —

2 4 1 2 4 3 1 1 2 4 1 1 3 3 1 1 2 4 1 2 4 3 1 1 3

This musical exercise is written on a single staff in treble clef with a common time signature (C). It consists of a sequence of notes with various intervals between them. The notes are: Bb4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The intervals are: 2nd, 2nd. The fingering numbers are: 2, 4, 1, 2, 4, 3, 1, 1, 2, 4, 1, 1, 3, 3, 1, 1, 2, 4, 1, 2, 4, 3, 1, 1, 3.

Ex.4-111 is based on a major chord sequence I learned from trumpeter Donald Byrd, down-a-minor 3rd, down-a-half-step, down-a-minor 3rd, down-a-half-step, etc. I discovered that the combination works great for outside playing. The combination starts, after the pick-up notes, with a cell implying Eb major, the relative of C minor. This is followed by a string of cells implying C major, B major, Ab major, G major, and E major before returning to the Eb major.

$C_{MI}^7$  or  $F_{sus}^7$

① — ② — ③ ② ③ — ④ ③ — ② — ③ ④ ③ —

4 3 1 - 1 3 1 3 1 3 1 3 1 3 1 4 1 2 3 2

④ ⑤ ④ — ⑤ ④ ③ — ④ — ⑤ ④ — ⑤ —

1 2 2 2 1 4 3 1 - 1 3 1 4 1 3 4 4 1

This musical exercise is written on a single staff in treble clef with a common time signature (C). It consists of a sequence of notes with various intervals between them. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The intervals are: 2nd, 2nd. The fingering numbers are: 4, 3, 1, -, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 4, 1, 2, 3, 2. The second line of notes has fingering numbers: 1, 2, 2, 2, 1, 4, 3, 1, -, 1, 3, 1, 4, 1, 3, 4, 4, 1.

Ex.4-112 is based on the Michael Brecker line shown in 4-3. Here it's been modified to start and end in C minor. Earlier we analyzed it as hexatonics descending in major 3rds. Let's take a closer look. The first four notes are from Eb major-C minor pentatonic. The next six notes are from Bb major-G minor pentatonic, down a fourth and completing the ten note sequence. The next four notes are from Cb major- Ab minor pentatonic, up a half-step from the last tonality, followed by six notes from Gb major-Eb minor pentatonic,