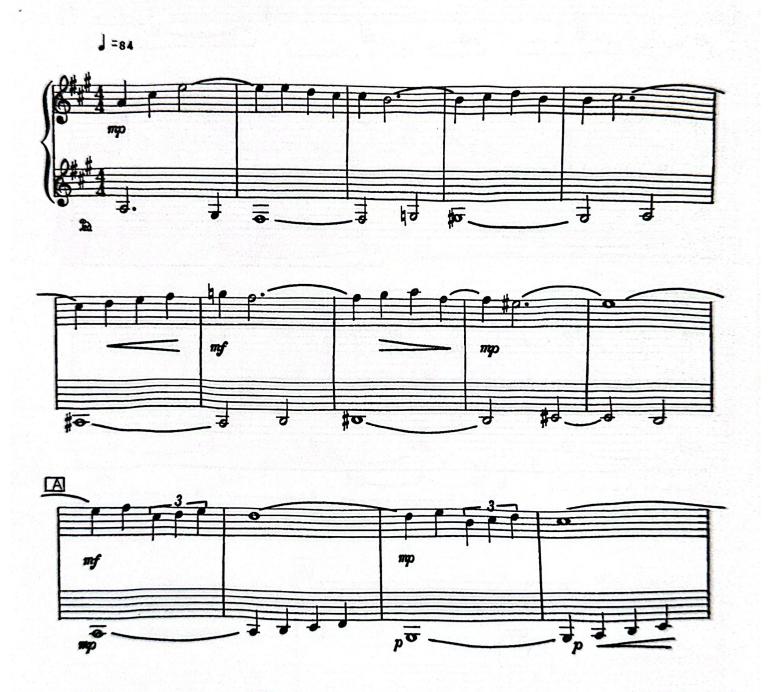
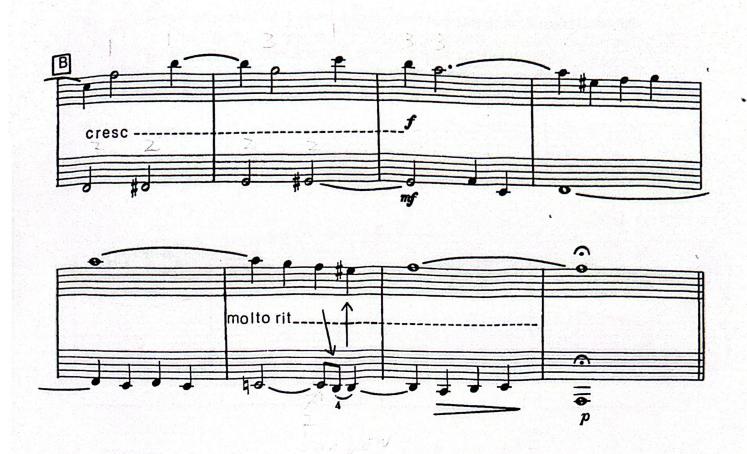


Here, the top line and bottom line should be played at equal volume, since this is not a melody with accompaniment but rather a contrapuntal piece. The pedal is sustained throughout, and everything is dampened, hence, no pedal markings. The problem here is remembering which notes have or have not been dampened when jumping from line to line. This is especially difficult at letter B, so take it slowly.





This piece has, perhaps, the most awkward lines of all three of the jazz pieces. Therefore, it will take careful pedaling and phrasing to make this etude sound smooth. This is especially true at letter A. Make sure to let the last measure ring.

