

# APPLYING A PATTERN

OFTEN FOLKS STRUGGLE PLAYING AN IDEA OR PATTERN WITHIN A PROGRESSION. THESE EXAMPLES ARE PLACED OVER A RHYTHM BRIDGE (1117 V17 117 V7) AND ARE JUST A START, THERE ARE COUNTLESS OPTIONS THAT CAN BE APPLIED.

1.

Chord progression for example 1:

- Measure 1: E7 (top), B- (bottom)
- Measure 2: E7 (top), D7 (bottom)
- Measure 3: A7 (top), D- (bottom)
- Measure 4: A7 (top), G7 (bottom)

NUMBER 1. IS THE BASIC CHORD PROGRESSION ALSO WITH AN ADAPTATION, CONVERTING THE TWO MEASURE DOMINANT CHORDS INTO A 11- V7. EXAMPLES WILL DEMONSTRATE BOTH HARMONIC OPTIONS.

NUMBER 2. FIRST FIVE NOTES OF THE DOMINANT SCALE.

2.

Chord progression for example 2:

- Measure 1: E7 (top), D7 (bottom)
- Measure 2: E7 (top), D7 (bottom)
- Measure 3: A7 (top), G7 (bottom)
- Measure 4: A7 (top), G7 (bottom)

NUMBER 3. FIRST FIVE NOTES OF THE 11- V7.

3.

Chord progression for example 3:

- Measure 1: B- (top), A- (bottom)
- Measure 2: E7 (top), D7 (bottom)
- Measure 3: E- (top), D- (bottom)
- Measure 4: A7 (top), G7 (bottom)

NUMBER 4. 1-3-5-7-9 ARPEGGIO OVER THE DOMINANT CHORD.

4.

E7 A7

D7 G7

NUMBER 5. 1-3-5-7-9 ARPEGGIO OVER THE II- RESOLVING TO THE 3RD OF THE V7.

5.

B- E7 E- A7

A- D7 D- G7

NUMBER 6. 1-3-5-7 ARPEGGIO OVER THE DOMINANT CHORD, DESCENDING.

6.

E7 A7

D7 G7

NUMBER 7. THE OPENING PHRASE FROM ORNITHOLOGY, WHICH CAN BE USED OVER A MAJOR OR DOMINANT CHORD.

7.

The first staff of music for exercise 7 starts with a treble clef and a 4/4 time signature. It contains two measures of music. The first measure has a whole note chord E7. The second measure has a whole note chord A7. The second staff continues the melody from the first staff, with a whole note chord D7 in the first measure and a whole note chord G7 in the second measure. The piece ends with a double bar line.

NUMBER 8. THE OPENING PHRASE FROM CHARLIE PARKER'S CLASSIC NOW'S THE TIME SOLO.

8.

The first staff of music for exercise 8 starts with a treble clef and a 4/4 time signature. It contains two measures of music. The first measure has a whole note chord E7. The second measure has a whole note chord A7. The second staff continues the melody from the first staff, with a whole note chord D7 in the first measure and a whole note chord G7 in the second measure. The piece ends with a double bar line.

NUMBER 9 THE SECOND PHRASE FROM ORNITHOLOGY, OUTLINING THE II- TO V7.

9.

The first staff of music for exercise 9 starts with a treble clef and a 4/4 time signature. It contains four measures of music. The first measure has a whole note chord B-. The second measure has a whole note chord E7. The third measure has a whole note chord E-. The fourth measure has a whole note chord A7. The second staff continues the melody from the first staff, with a whole note chord A- in the first measure, a whole note chord D7 in the second measure, a whole note chord D- in the third measure, and a whole note chord G7 in the fourth measure. The piece ends with a double bar line.

## NUMBER 10. DESCENDING BEBOP SCALE.

10.

E7 A7

D7 G7

## NUMBER 11. ASCENDING BEBOP SCALE.

11.

E7 A7

D7 G7

## NUMBER 12. BEBOP SCALE USED OVER II- AND RESOLVING TO V7

12.

B- E7 E- A7

A- D7 D- G7

NUMBER 13. DESCENDING FIVE NOTES FROM THE BEBOP SCALE.

13. **E7** **A7**

**D7** **C7(b9)**

Detailed description: This exercise consists of two staves of music. The first staff contains two measures of music. The first measure is for an E7 chord and shows a descending line of five notes: G#4, F#4, E4, D4, C#4. The second measure is for an A7 chord and shows a descending line of five notes: C#4, B4, A4, G4, F#4. The second staff also contains two measures. The first measure is for a D7 chord and shows a descending line of five notes: F#4, E4, D4, C#4, B4. The second measure is for a C7(b9) chord and shows a descending line of five notes: E4, D4, C#4, B4, A4. All notes are quarter notes.

NUMBER 14. FIRST FIVE NOTES OF EITHER DOMINANT 7 FLAT 9 OR DOMINANT 7 SHARP 9.

14. **E7(b9) OR E7(+9)** **A7(b9) OR A7(+9)**

**D7(b9) OR D7(+9)** **G7(b9) OR G7(+9)**

Detailed description: This exercise consists of two staves of music. The first staff contains two measures. The first measure is for an E7(b9) or E7(+9) chord and shows a descending line of five notes: G#4, F#4, E4, D4, C#4. The second measure is for an A7(b9) or A7(+9) chord and shows a descending line of five notes: C#4, B4, A4, G4, F#4. The second staff also contains two measures. The first measure is for a D7(b9) or D7(+9) chord and shows a descending line of five notes: F#4, E4, D4, C#4, B4. The second measure is for a G7(b9) or G7(+9) chord and shows a descending line of five notes: E4, D4, C#4, B4, A4. All notes are quarter notes.

NUMBER 15. ASCENDING DOMINANT 7 FLAT 9 (DIMINISHED SCALE HALF STEP/WHOLE STEP)O.

15. **E7(b9)** **A7(b9)**

**D7(b9)** **G7(b9)**

Detailed description: This exercise consists of two staves of music. The first staff contains two measures. The first measure is for an E7(b9) chord and shows an ascending line of five notes: C#4, D4, E4, F#4, G#4. The second measure is for an A7(b9) chord and shows an ascending line of five notes: F#4, G4, A4, B4, C#4. The second staff also contains two measures. The first measure is for a D7(b9) chord and shows an ascending line of five notes: B4, C#4, D4, E4, F#4. The second measure is for a G7(b9) chord and shows an ascending line of five notes: E4, F#4, G4, A4, B4. All notes are quarter notes.

NUMBER 16. DESCENDING DOMINANT 7 FLAT 9 (DIMINISHED SCALE HALF STEP/WHOLE STEP).

16. 

NUMBER 17. ASCENDING DOMINANT 7 SHARP 9 (DIMINISHED WHOLE-TONE OR ALTERED SCALE).

17. 

NUMBER 18. DESCENDING DOMINANT 7 SHARP 9 (DIMINISHED WHOLE-TONE OR ALTERED SCALE).

18. 

NUMBER 19. PHRASE FROM GROOVIN' HIGH OUTLINING II - V7.

19.

NUMBER 20. PHRASE FROM GROOVIN' HIGH OUTLINING II - V7.

20.