

# 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 1 (Top Staff): B7, B7, E7, E7

Chord progression 2 (Bottom Staff): A7, A7, D7, D7

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 1 (Top Staff): B7, E7

Chord progression 2 (Bottom Staff): A7, D7

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

3.

Chord progression 1 (Top Staff): F#-, B7, B-, E7

Chord progression 2 (Bottom Staff): E-, A7, A-, D7

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

4.

Chords: B7, E7, A7, D7

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

5.

Chords: F#-, B7, B-, E7, E-, A7, A-, D7

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

6.

Chords: B, E7, A7, D7

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

7.

Handwritten musical notation for exercise 7. The first staff contains measures 1-4 with chord symbols B7 and E7. The second staff contains measures 5-8 with chord symbols A7 and D7. The music is in treble clef, 4/4 time, and consists of eighth and quarter notes with various accidentals.

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

8.

Handwritten musical notation for exercise 8. The first staff contains measures 1-4 with chord symbols B7 and E7. The second staff contains measures 5-8 with chord symbols A7 and D7. The music is in treble clef, 4/4 time, and consists of eighth and quarter notes with various accidentals.

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

9.

Handwritten musical notation for exercise 9. The first staff contains measures 1-4 with chord symbols F#-, B7, B-, and E7. The second staff contains measures 5-8 with chord symbols E-, A7, A-, and D7. The music is in treble clef, 4/4 time, and consists of eighth and quarter notes with various accidentals.

## NUMBER 10. DESCENDING BEBOP SCALE.

10.

B7 E7

A7 D7

## NUMBER 11. ASCENDING BEBOP SCALE.

11.

B7 E7

A7 D7

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

12.

F#- B7 B- E7

E- A7 A- D7

NUMBER 13. DESCENDING FIVE NOTES FROM THE BEBOP SCALE.

13.

B7 E7

A7 D7

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

14.

B7b9 OR B7+9 E7b9 OR E7+9

A7b9 OR A7+9 D7b9 OR D7+9

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

15.

B7b9 E7b9

A7b9 D7b9

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

16. 
  
 B7b9 E7b9  
 A7b9 D7b9

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

17. 
  
 B7+9 E7+9  
 A7+9 D7+9

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

18. 
  
 B7+9 E7+9  
 A7+9 D7+9

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

19.

F#-                      B7b9                      B-                      E7b9

E-                      A7b9                      A-                      D7b9

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

20.

F#-                      B7                      B-                      E7

E-                      A7                      A-                      D7

