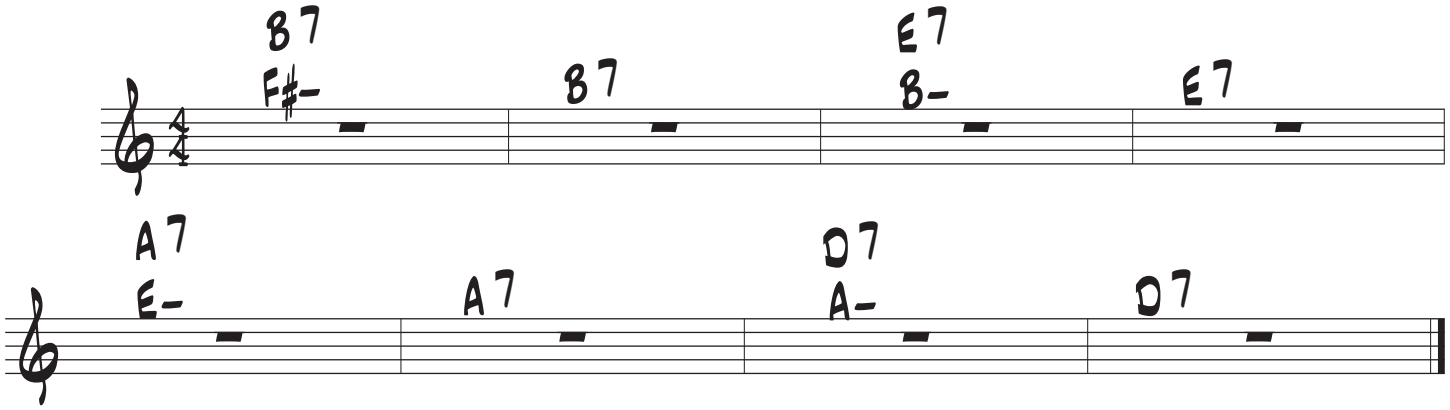
Alto/Bari

Applying a Pattern

Often folks struggle playing an idea or pattern within a progression. These examples are placed over a rhythm bridge (|||7 V7 |7 V7) and are just a start, there are countless options that can be applied.

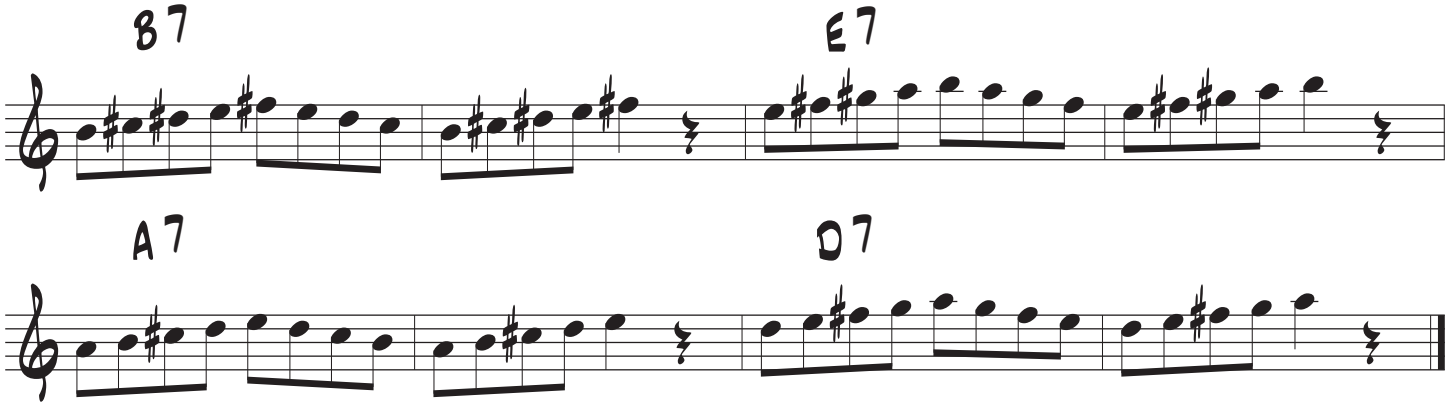
1.



Number 1. is the basic chord progression also with an adaptation, converting the two measure Dominant chords into a ii- V7. Examples will demonstrate both harmonic options.

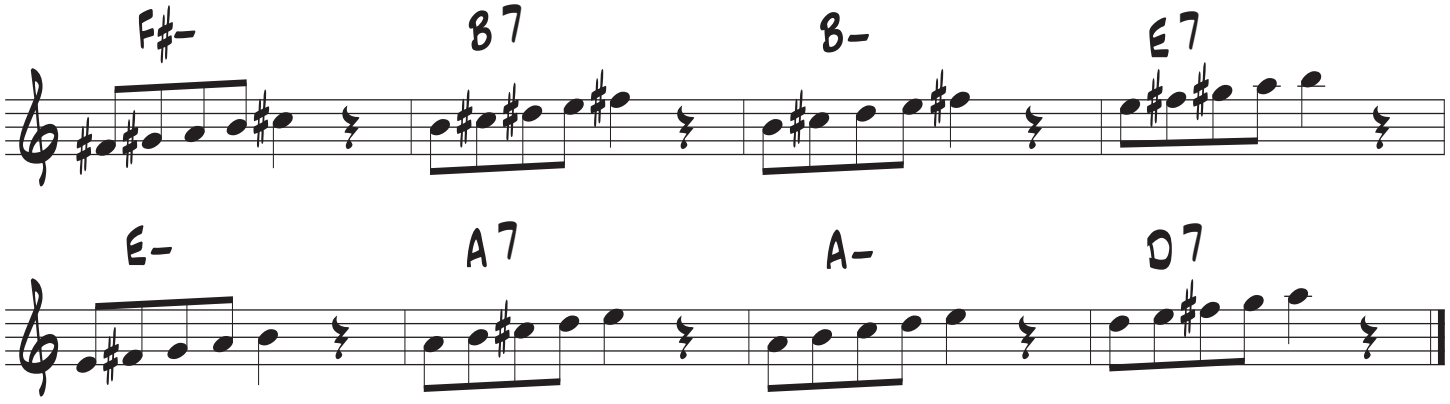
Number 2. first five notes of the Dominant scale.

2.

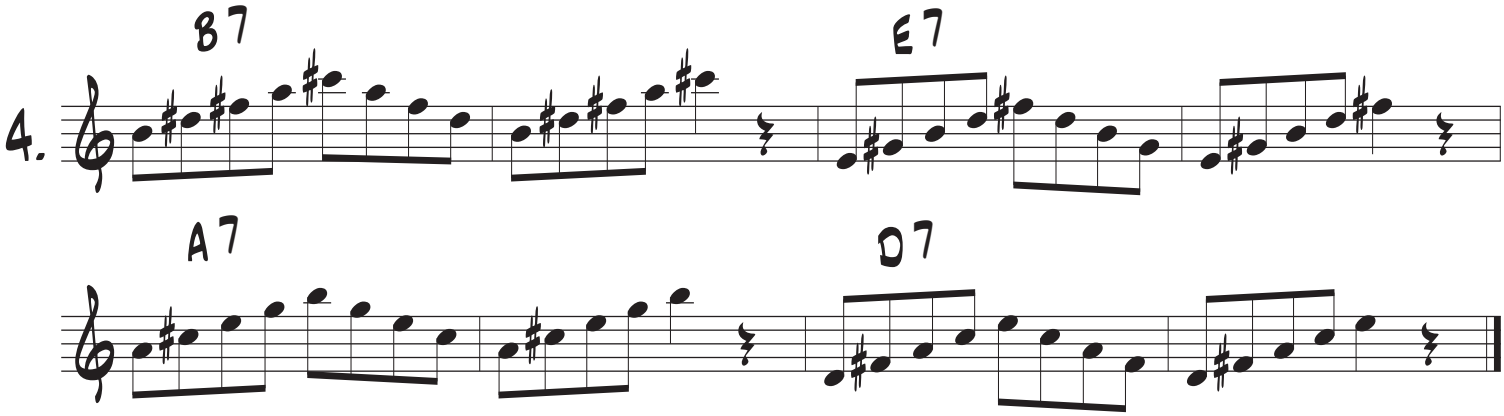


Number 3. first five notes of the ii- V7.

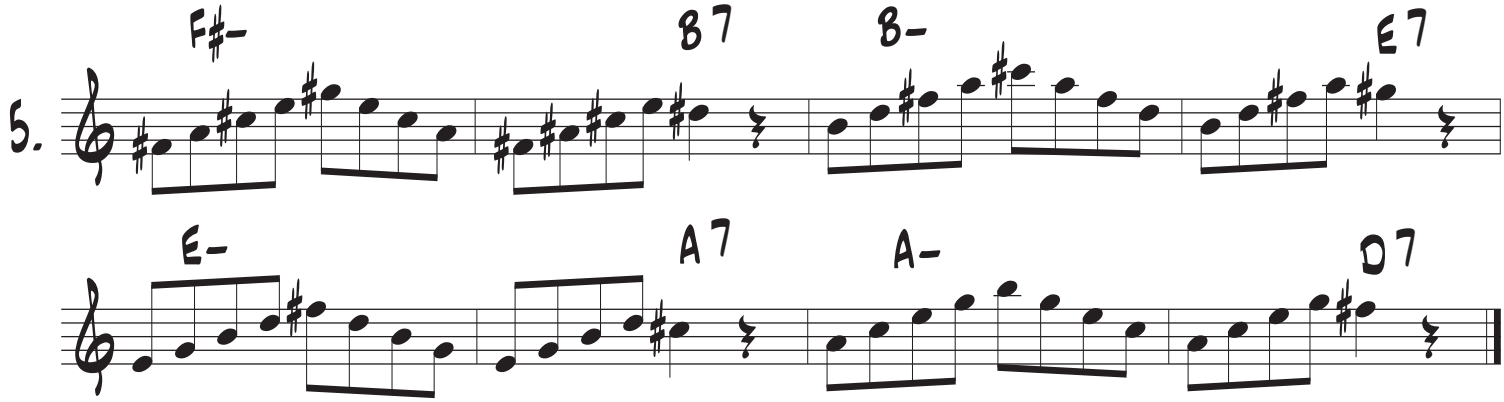
3.



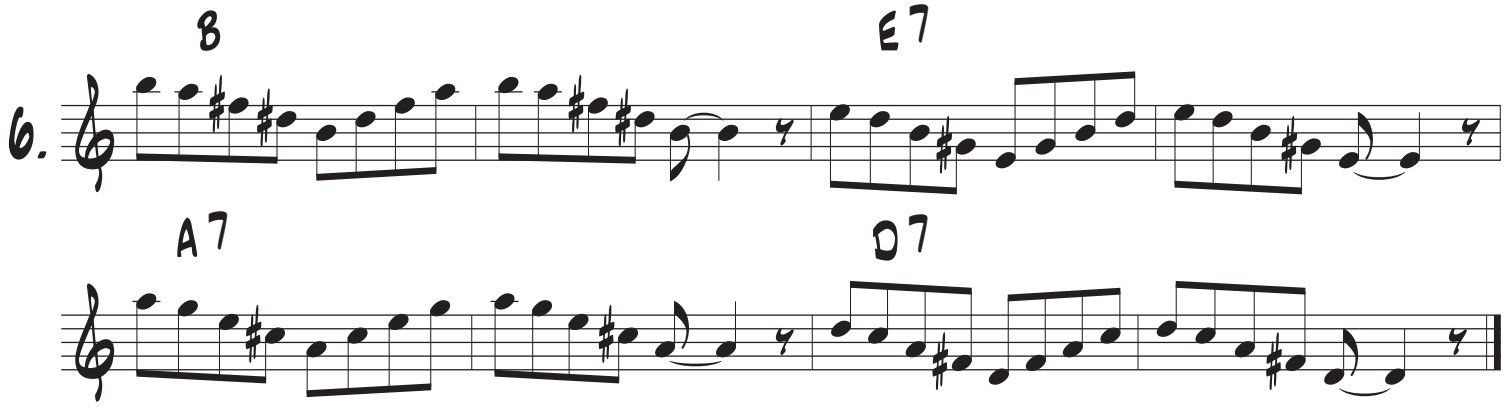
Number 4. 1-3-5-7-9 arpeggio over the Dominant chord.



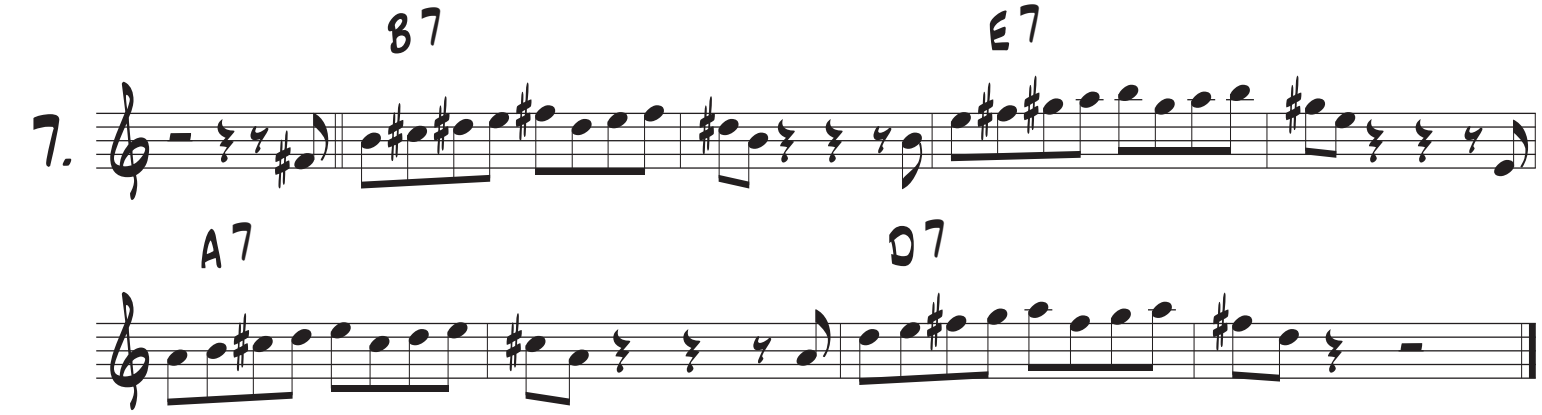
Number 5. 1-3-5-7-9 arpeggio over the ii- resolving to the 3rd of the V7.



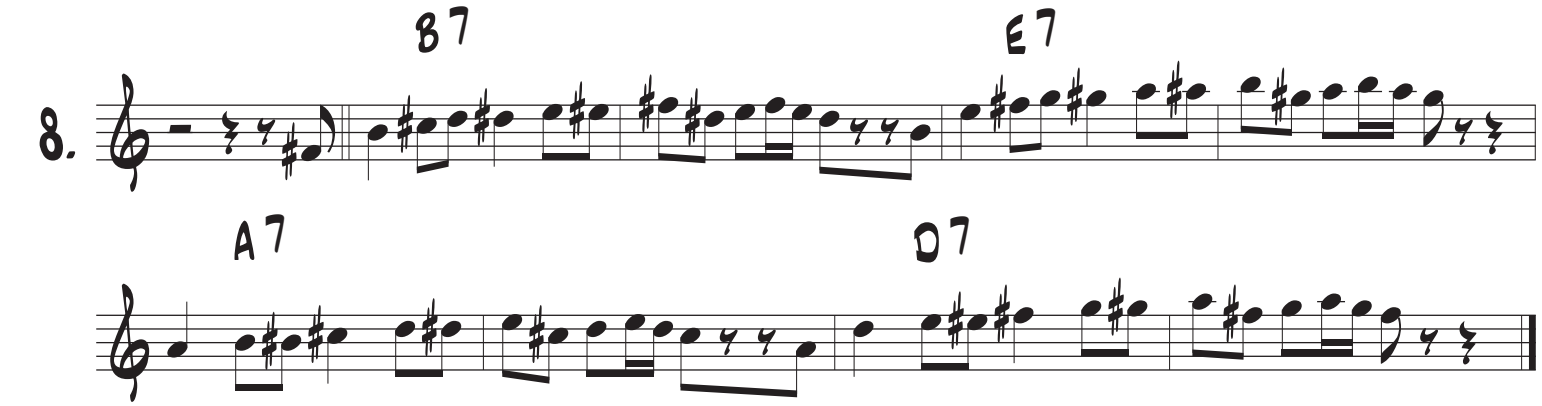
Number 6. 1-3-5-7 arpeggio over the Dominant chord, descending.



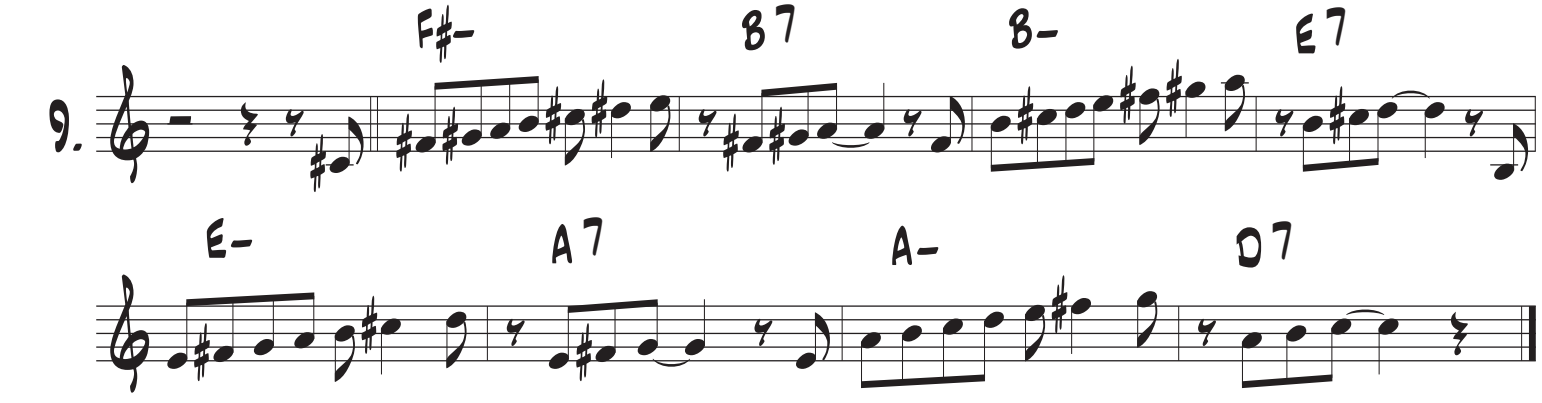
Number 7. The opening phrase from Ornithology, which can be used over a Major or Dominant chord.



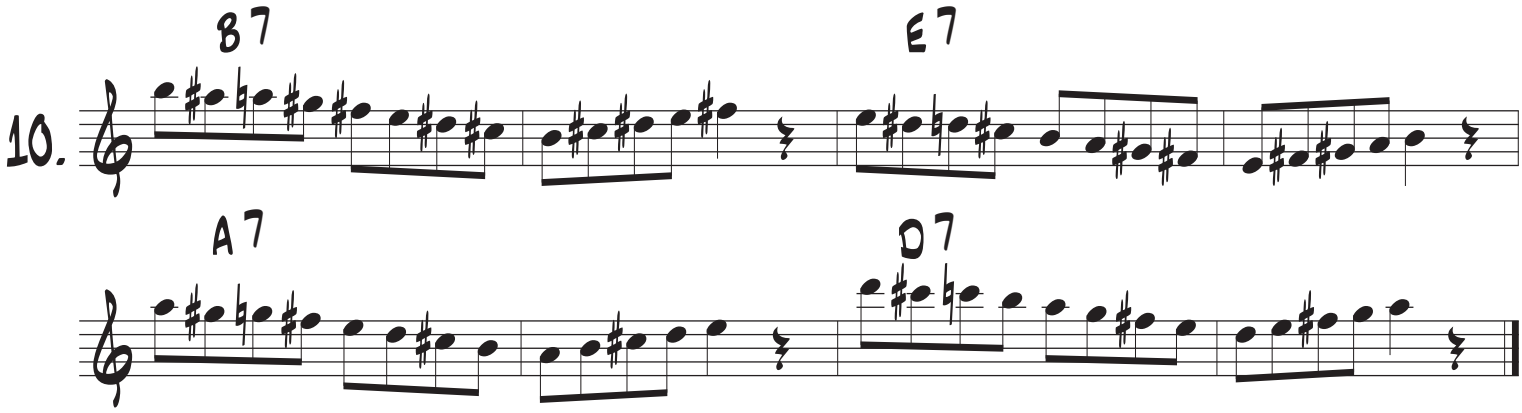
Number 8. The opening phrase from Charlie Parker's classic Now's the Time solo.



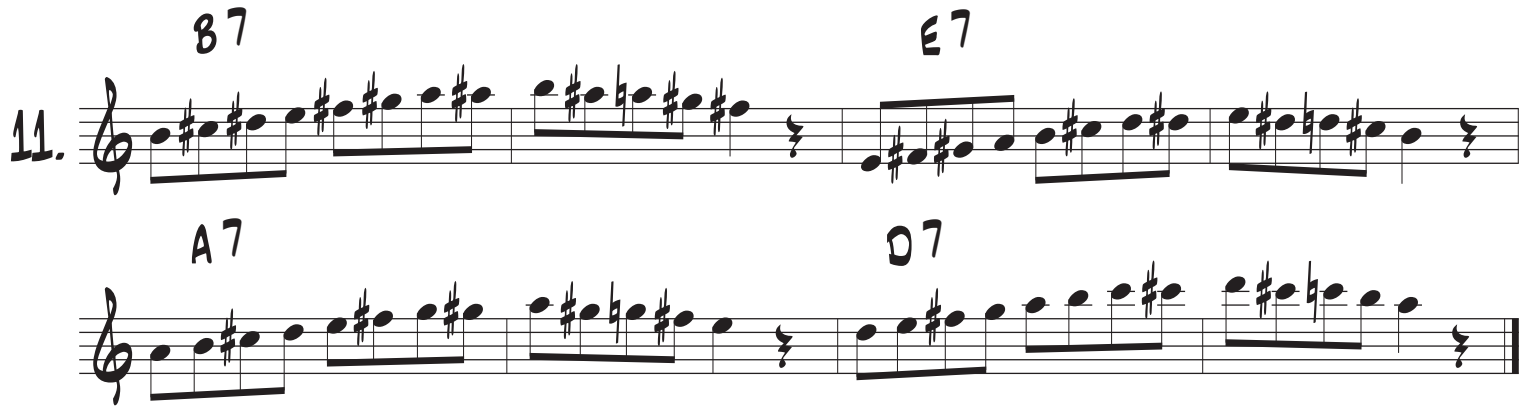
Number 9 The second phrase from Ornithology, outlining the ii- to V7.



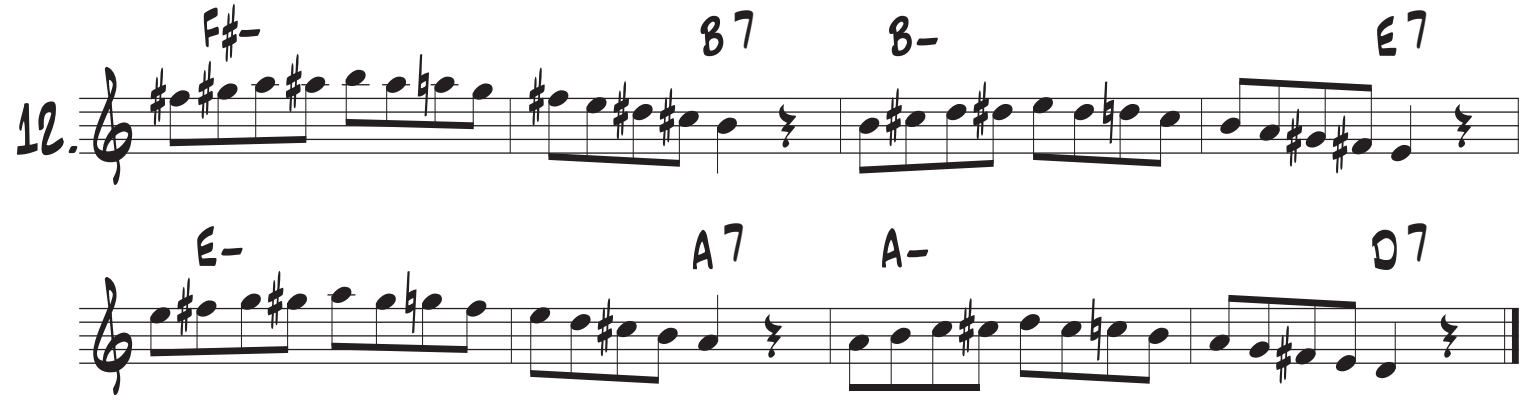
Number 10. Descending BeBop scale.



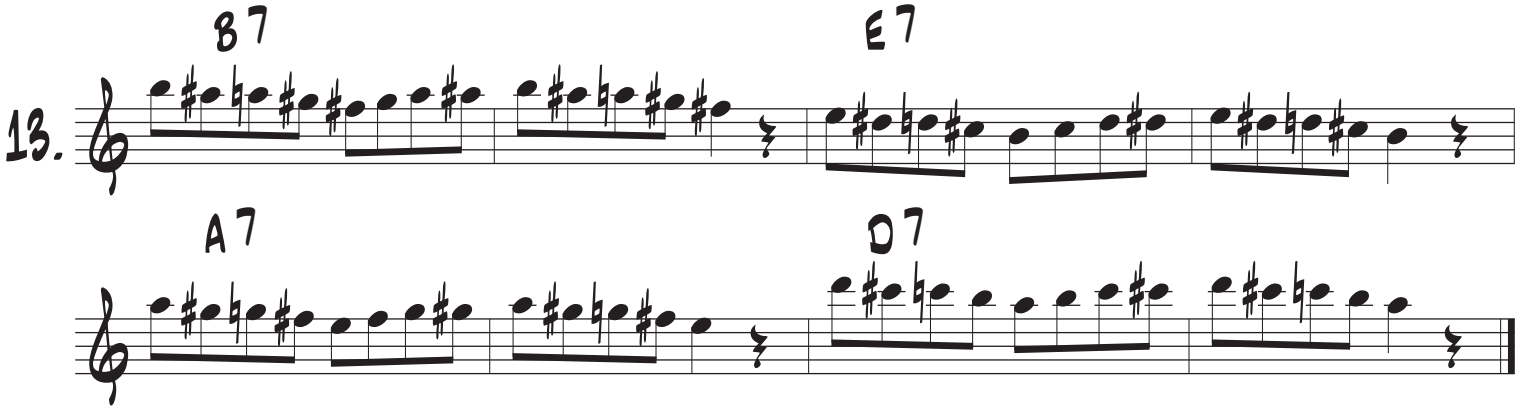
Number 11. Ascending BeBop scale.



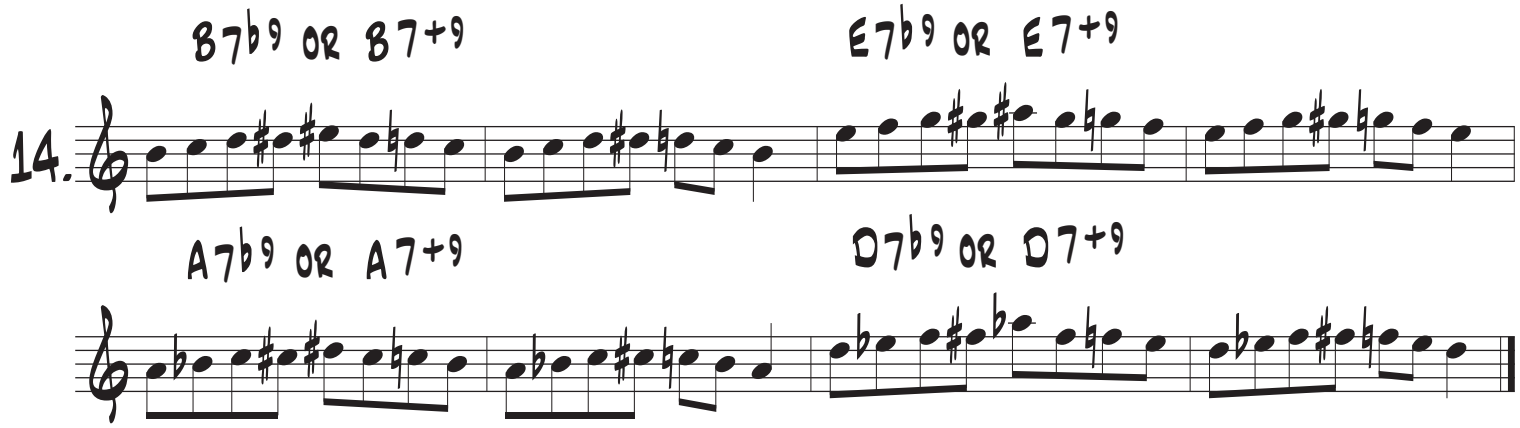
Number 12. BeBop scale used over ii- and resolving to V7



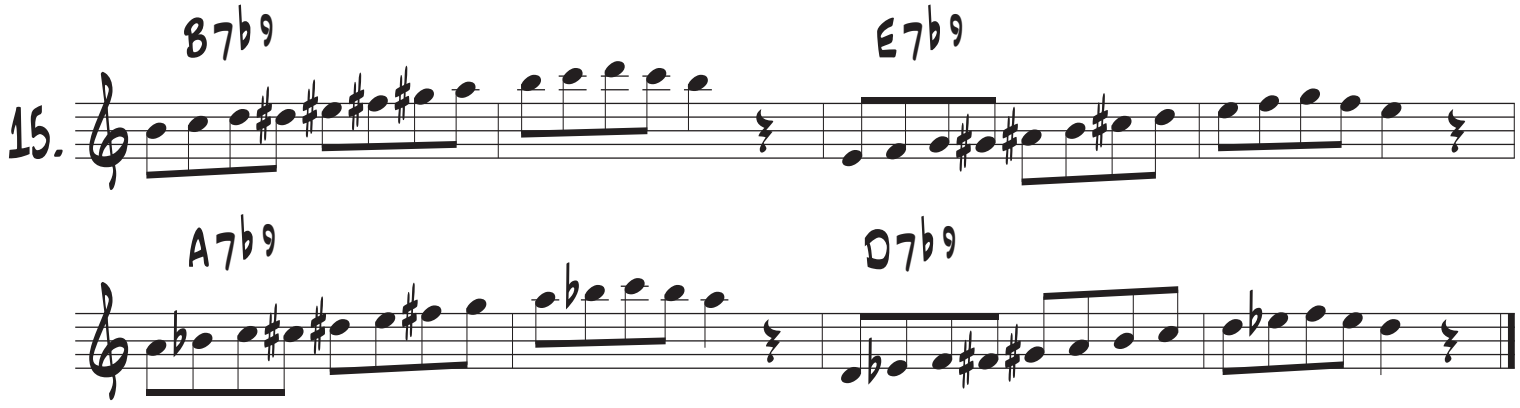
Number 13. Descending five notes from theBeBop scale.



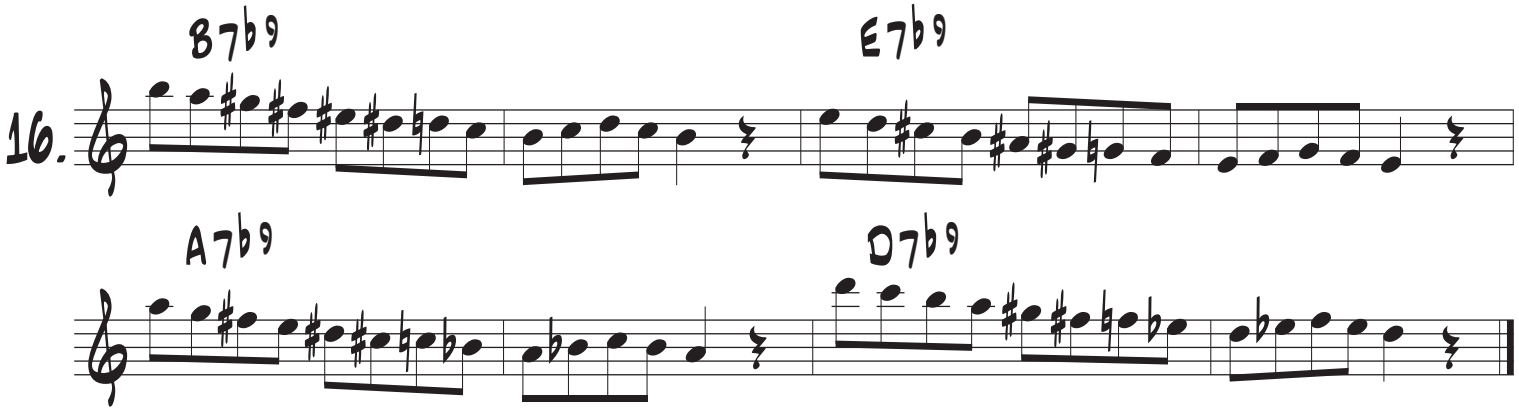
Number 14. First five notes of either Dominant 7 flat 9 or Dominant 7 sharp 9.



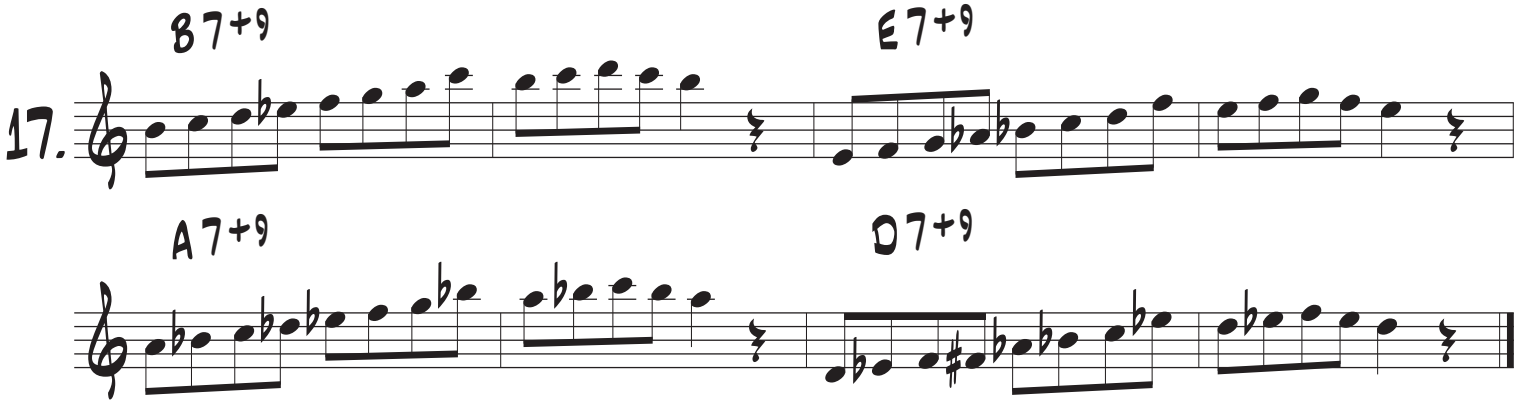
Number 15. Ascending Dominant 7 flat 9 (Diminished scale half step/whole step)0.



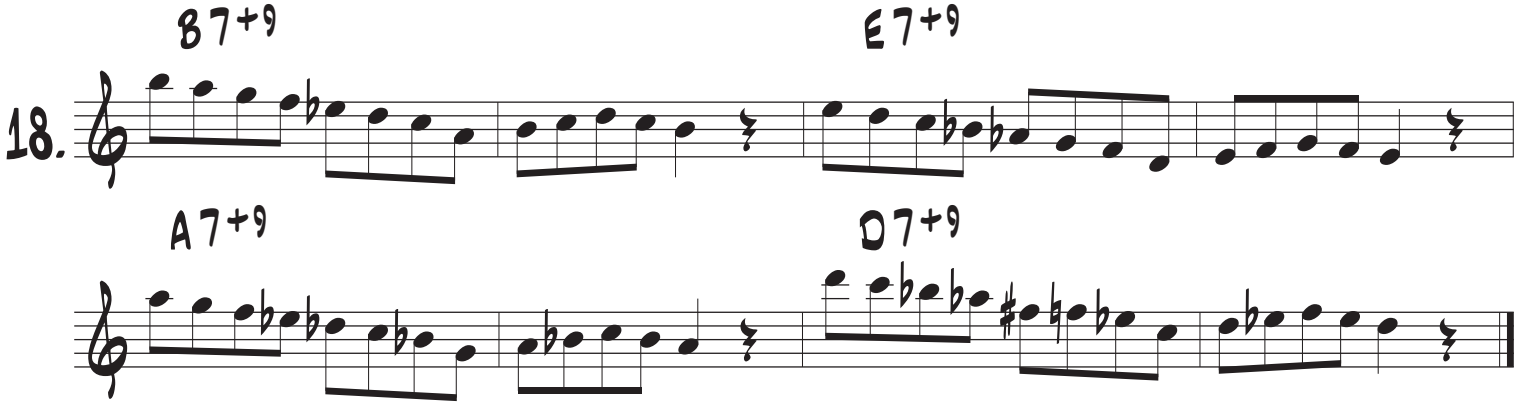
Number 16. Descending Dominant 7 flat 9 (Diminished scale half step/whole step .



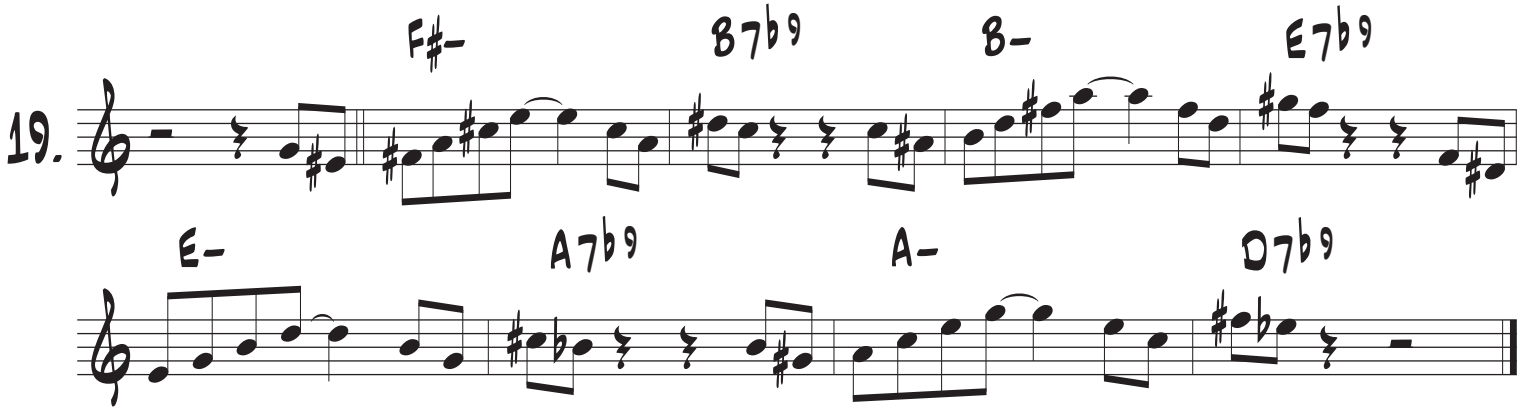
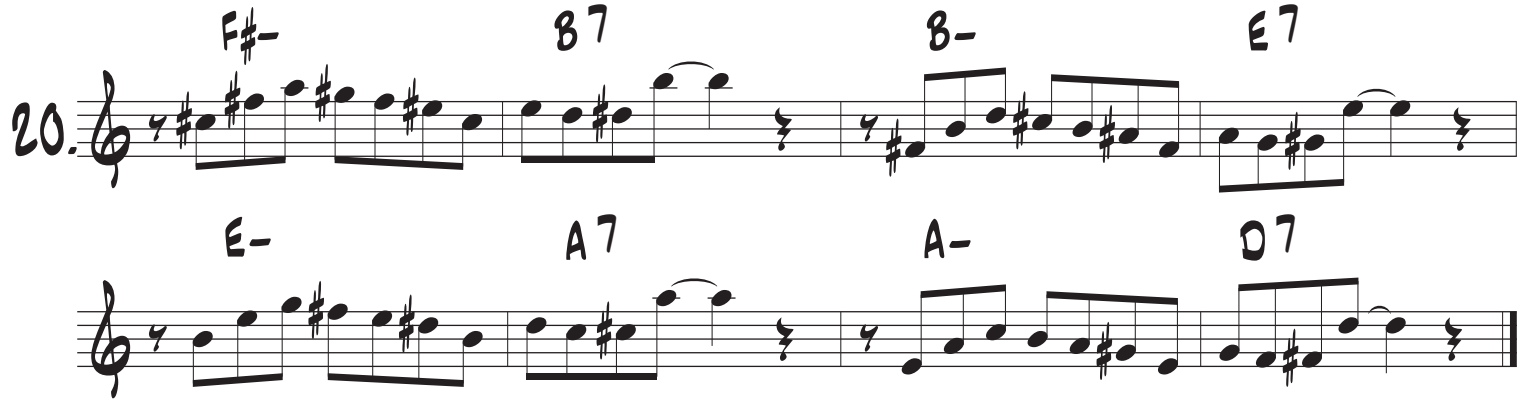
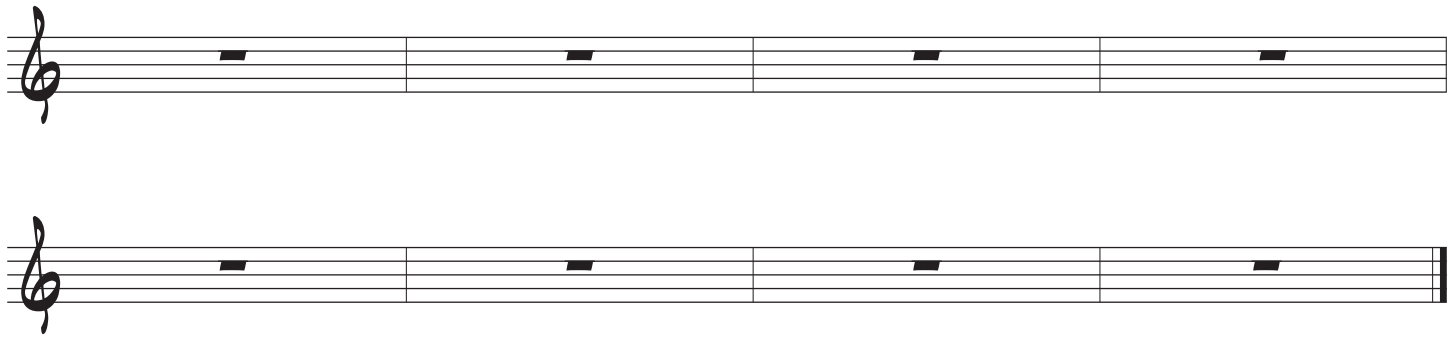
Number 17. Ascending Dominant 7 sharp 9 (Diminished Whole-Tone or Altered scale).



Number 18. Descending Dominant 7 sharp 9 (Diminished Whole-Tone or Altered scale).



Number 19. Phrase from Groovin' High outlining ii - V7.



Number 20. Phrase from Groovin' High outlining ii - V7.