

ALTO/BARI

APPLYING A PATTERN

OFTEN FOLKS STRUGGLE PLAYING AN IDEA OR PATTERN WITHIN A PROGRESSION. THESE EXAMPLES ARE PLACED OVER A RHYTHM BRIDGE (II17 VI17 II17 V7) AND ARE JUST A START, THERE ARE COUNTLESS OPTIONS THAT CAN BE APPLIED.

1.

B7
F#-
B7
B-
E7

A7
E-
A7
D7
D7

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.

B7
A7
E7
D7

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

3.

F#-
B7
B-
E7

E-
A7
A-
D7

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

4.

B7

A7

E7

D7

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

5.

F#-

B7

B-

E7

E-

A7

A-

D7

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

6.

B

E7

A7

D7

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

7. 

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

8. 

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

9. 

NUMBER 10. DESCENDING BEBOP SCALE.

NUMBER 11. ASCENDING BEBOP SCALE.

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

Handwritten musical score for guitar, page 12, measures 1-2. The score consists of two staves. The top staff starts with a key signature of F# (one sharp), followed by a measure of B7, another measure of B-, and a measure of E7. The bottom staff starts with a measure of E-, followed by measures of A7, A-, and D7.

NUMBER 13. DESCENDING FIVE NOTES FROM THE BEBOP SCALE.

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

14.

B7^{b9} OR B7⁺⁹

E7^{b9} OR E7⁺⁹

A7^{b9} OR A7⁺⁹

D7^{b9} OR D7⁺⁹

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

15.

B7b9

E7b9

A7b9

D7b9

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

Handwritten musical score for piano, page 16. The score consists of four staves of music. The top two staves are in common time and feature a treble clef. The bottom two staves are also in common time and feature a bass clef. The music is divided into measures by vertical bar lines. Above each staff, a handwritten chord name is written in black ink. The first staff has 'B7b9' above it. The second staff has 'E7b9' above it. The third staff has 'A7b9' above it. The fourth staff has 'D7b9' above it. The music includes various note heads, stems, and rests, typical of a piano score.

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

Handwritten musical score for two staves. The top staff starts with B7+9 and continues with E7+9. The bottom staff starts with A7+9 and continues with D7+9.

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

Handwritten musical score for page 18, featuring two staves of music. The top staff starts with a B7+9 chord, followed by an E7+9 chord. The bottom staff starts with an A7+9 chord, followed by a D7+9 chord. The music consists of eighth-note patterns on a treble clef staff.

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

