

APPLYING A PATTERN

OFTEN FOLKS STRUGGLE PLAYING AN IDEA OR PATTERN WITHIN A PROGRESSION. THESE EXAMPLES ARE PLACED OVER A RHYTHM BRIDGE (I117 V17 117 V7) AND ARE JUST A START, THERE ARE COUNTLESS OPTIONS THAT CAN BE APPLIED.

1.

Chord progression for example 1:
 Top staff: D7, A-, D7, G7
 Bottom staff: G-, C7, F7, F7

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:
 Top staff: D7, G7
 Bottom staff: G-, F7

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

3.

Chord progression for example 3:
 Top staff: A-, D7, D-, G7
 Bottom staff: G-, C7, C-, F7

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

4.

D7 G7

C7 F7

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

5.

A- D7 D- G7

G- C7 C- F7

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

6.

D7 G7

C7 F7

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

7.

D7 G7

C7 F7

Detailed description: This exercise consists of two staves of music. The first staff begins with a whole rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The second staff contains the main melody: a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Chords D7 and G7 are indicated above the first staff, and C7 and F7 are indicated above the second staff.

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

8.

D7 G7

C7 F7

Detailed description: This exercise consists of two staves of music. The first staff begins with a whole rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The second staff contains the main melody: a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Chords D7 and G7 are indicated above the first staff, and C7 and F7 are indicated above the second staff.

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

9.

A- D7 D- G7

G- C7 C- F7

Detailed description: This exercise consists of two staves of music. The first staff begins with a whole rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The second staff contains the main melody: a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Chords A-, D7, D-, and G7 are indicated above the first staff, and G-, C7, C-, and F7 are indicated above the second staff.

NUMBER 10. DESCENDING BEBOP SCALE.

10.

D7 G7

C7 F7

NUMBER 11. ASCENDING BEBOP SCALE.

11.

D7 G7

C7 F7

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

12.

A- D7 D- G7

G- C7 C- F7

NUMBER 13. DESCENDING FIVE NOTES FROM THE BEBOP SCALE.

13. **D7** **G7**

C7 **F7**

Detailed description: This exercise consists of two staves of music. The top staff shows two measures for the D7 chord, each containing a descending five-note bebop scale: D4, C#4, B4, A4, G4, F#4, E4. The bottom staff shows two measures for the C7 chord, each containing a descending five-note bebop scale: C4, B3, A3, G3, F3, E3, D3. The notes are written in a rhythmic pattern of quarter notes.

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

14. **D7b9 OR D7+9** **G7b9 OR G7+9**

C7b9 OR C7+9 **F7b9 OR F7+9**

Detailed description: This exercise consists of two staves of music. The top staff shows two measures for the D7b9 or D7+9 chord, each containing the first five notes of the scale: D4, E4, F#4, G4, A4. The bottom staff shows two measures for the C7b9 or C7+9 chord, each containing the first five notes of the scale: C4, D4, E4, F4, G4. The notes are written in a rhythmic pattern of quarter notes.

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

15. **D7b9** **G7b9**

C7b9 **F7b9**

Detailed description: This exercise consists of two staves of music. The top staff shows two measures for the D7b9 or G7b9 chord, each containing the first five notes of the ascending diminished scale: D4, E4, F4, G4, A4. The bottom staff shows two measures for the C7b9 or F7b9 chord, each containing the first five notes of the ascending diminished scale: C4, D4, E4, F4, G4. The notes are written in a rhythmic pattern of quarter notes.

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

16. **D7^{b9}** **G7^{b9}**

C7^{b9} **F7^{b9}**

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

17. **D7⁺⁹** **G7⁺⁹**

C7⁺⁹ **F7⁺⁹**

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

18. **D7⁺⁹** **G7⁺⁹**

C7⁺⁹ **F7⁺⁹**

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

19. 

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

20. 

