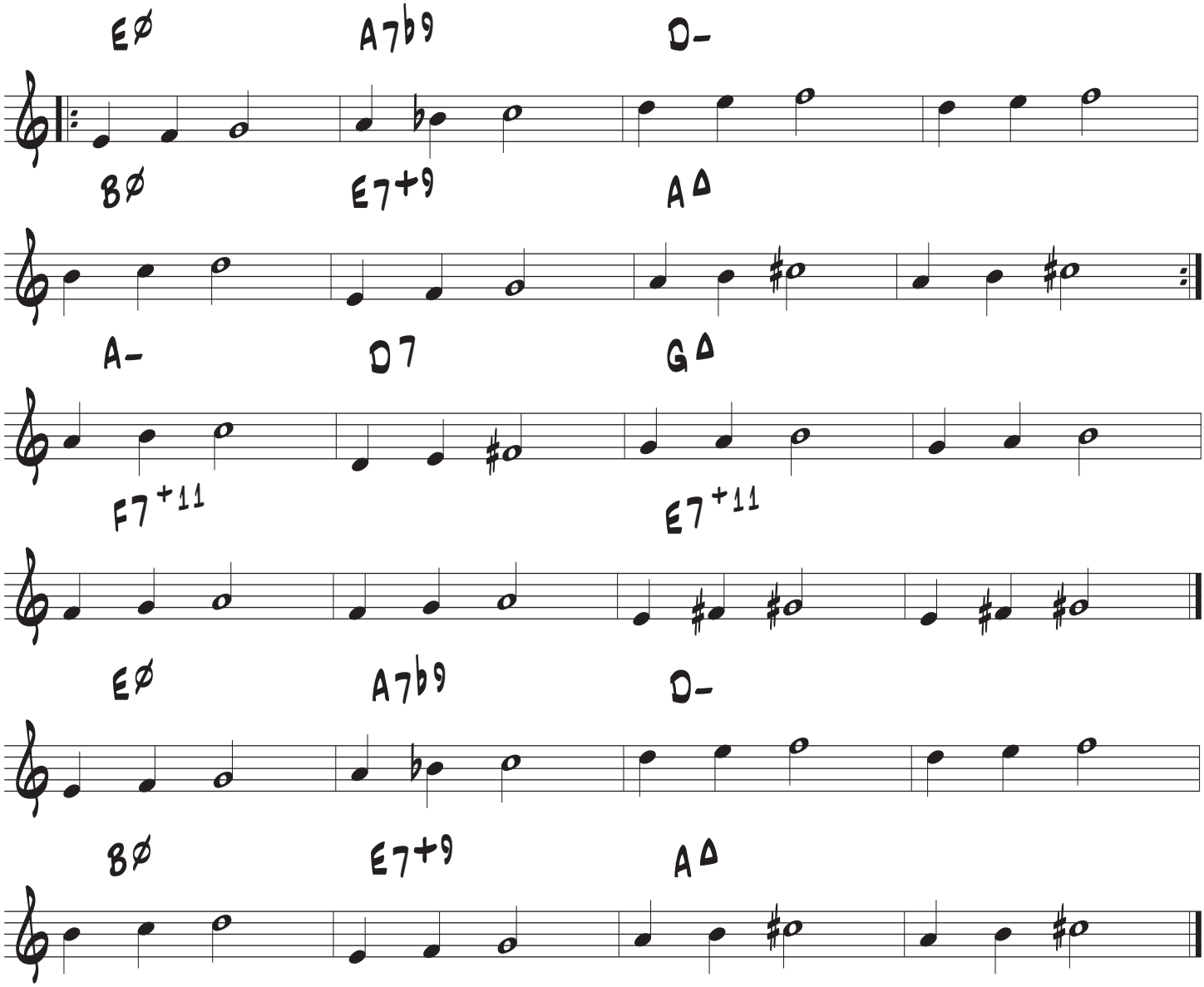
Alto/Baritone

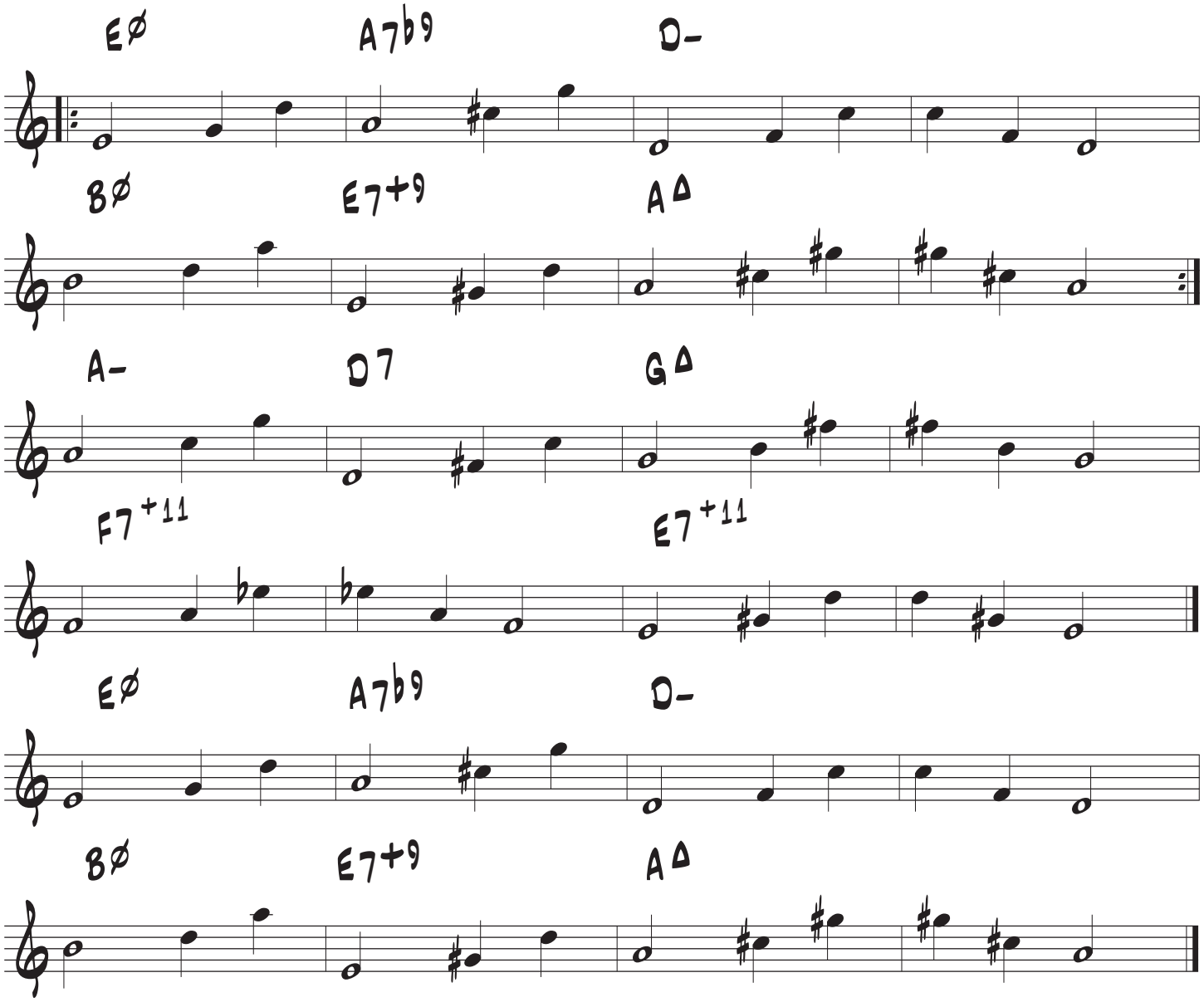
What Is This Thing Called Love

Practice suggestions

First three notes of each scale. Notice the ascenting line.



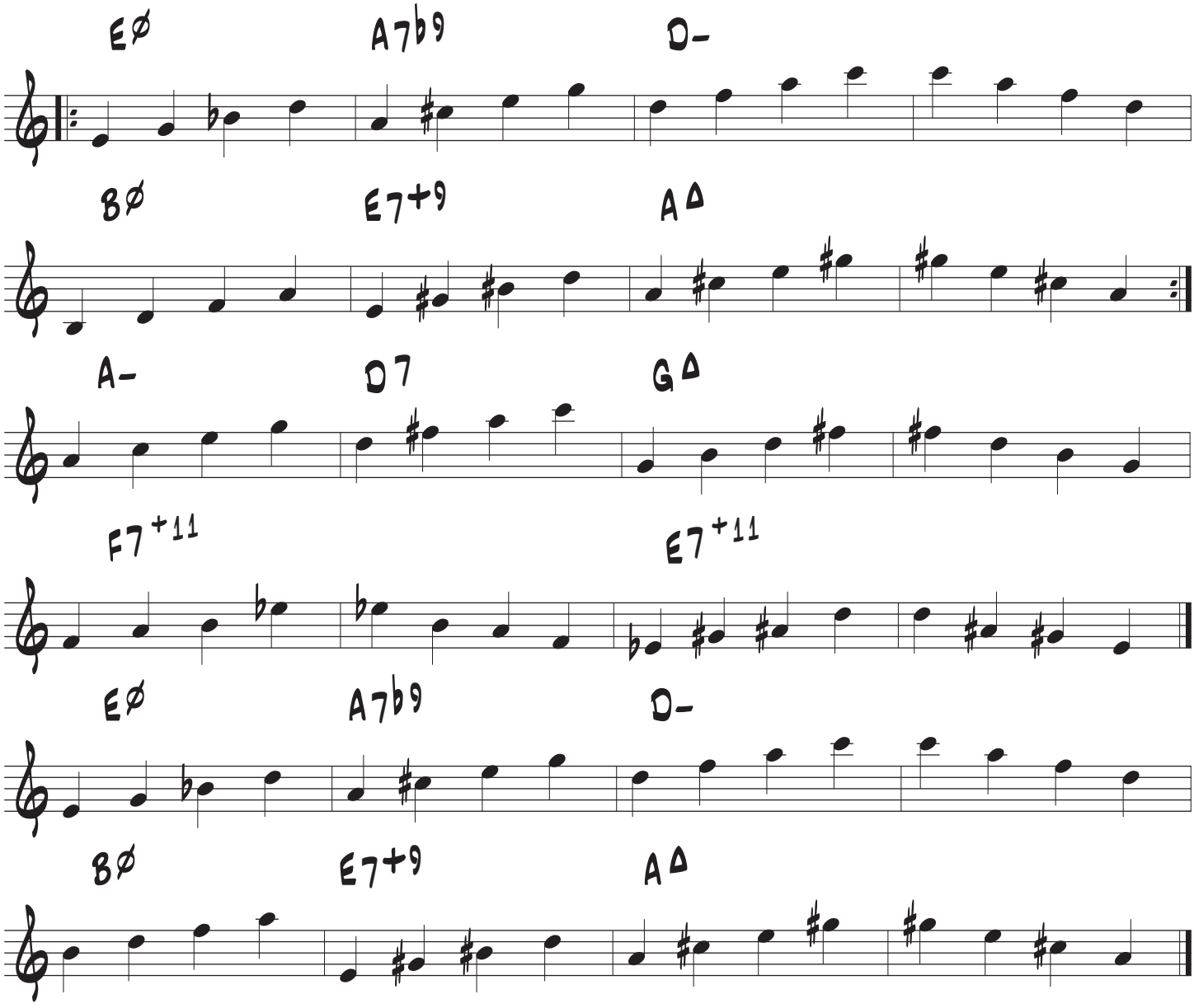
Root - third and seventh of each chord.



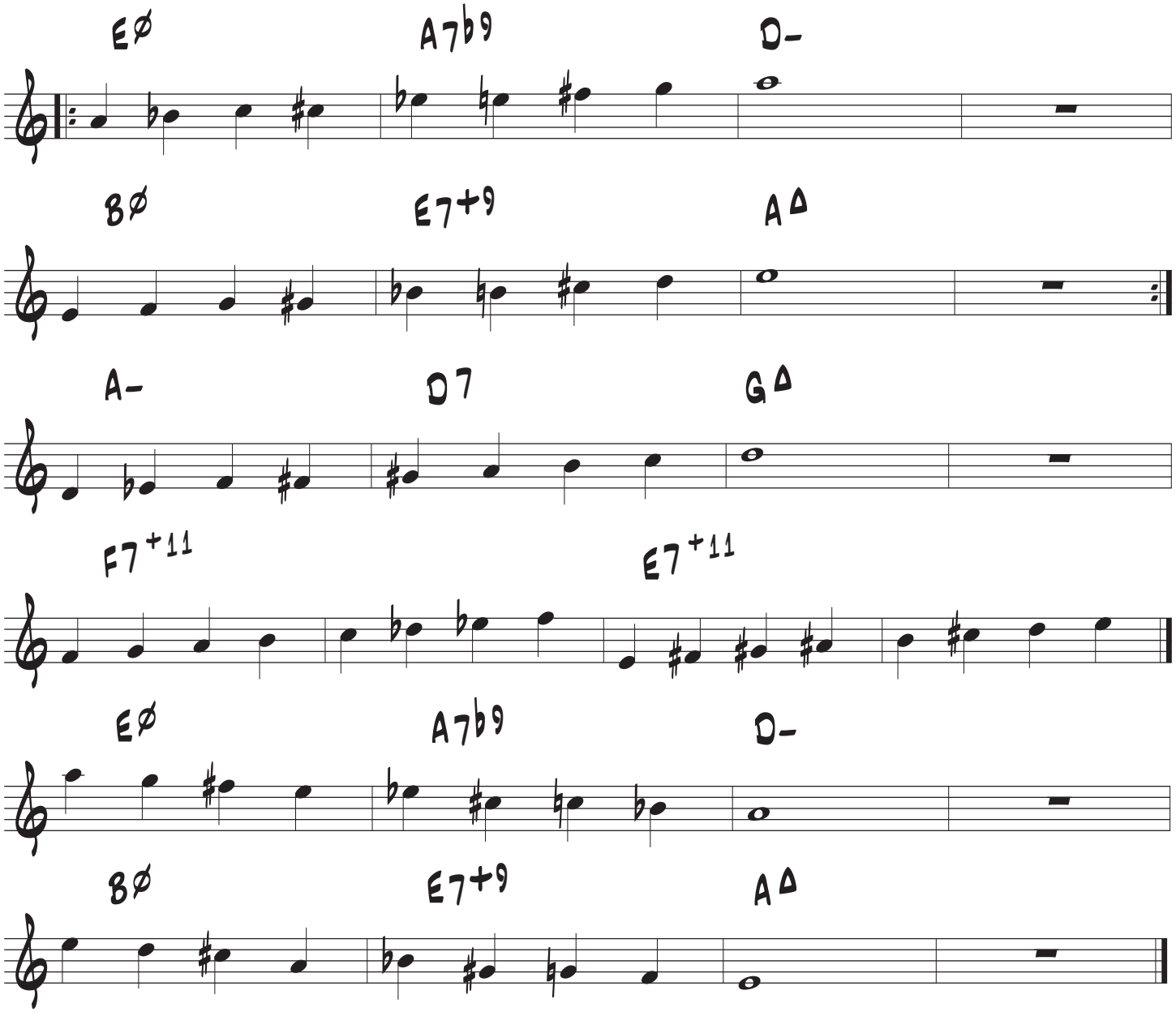
Root - third - fifth - seventh of each chord.

Notice the difference in the flat 9 (perfect 5th) and sharp 9 (sharp 5th).

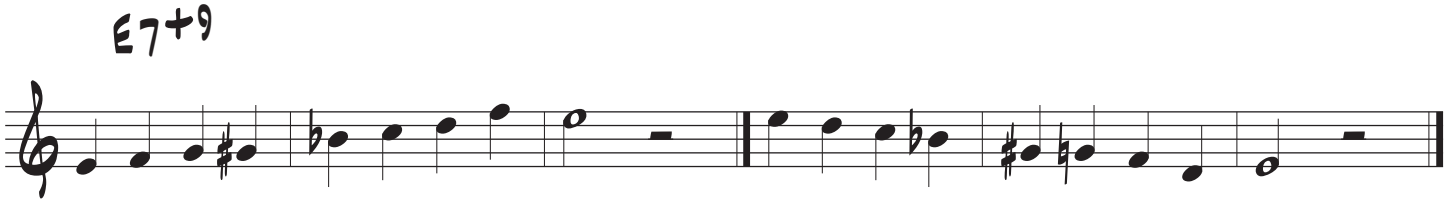
Used the +11 instead of 5th on the 7+11 chords.



Using Diminished Flat 9 (Half/Whole) of the V7 over both the II and V7,
Also used when 7+9 even though a different scale.
Used ascending on the first A section and descending on last.
Notice how they both land on the 5th of the I chord,

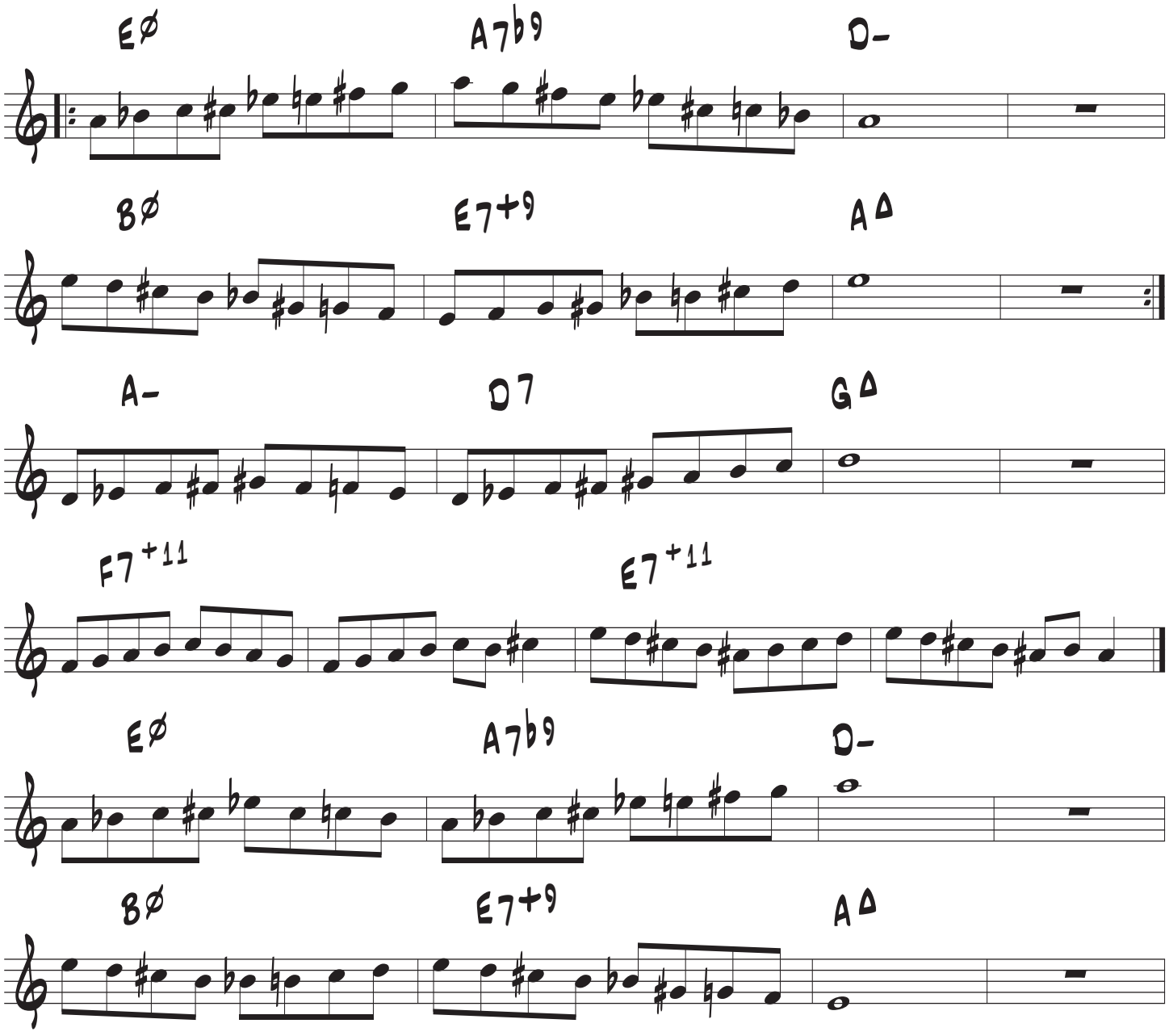


An example of using the Diminished Whole-Tone Loop over the 7+9.
Diminished Whole-Tone Loop can be substituted over a 7 flat 9.



A few options on using the previous items.

You can of course use the scales associated with each chord, Harmonic Minor based on the I chord of a Minor ii V7 i, other patterns I have shared, the Cry Me A River Lick, material from transcriptions and ones you think of.



An example of using the Diminished Whole-Tone Loop over the 7+9.

Diminished Whole-Tone Loop can be substituted over a 7 flat 9.