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Phase V

The PRACTICE tracks have a second interesting use. Try improvising over them. You may remember having difficulty the first time you improvised on a tune in 3/4 time. The phrases or patterns that sounded so good in 4/4 had to be altered rhythmically in order to be useful in the new, unfamiliar time signature. You will have to make the same adjustment to be able to improvise in odd meters. Practice improvising on a slow blues in the time signature/subdivision you're working on using a metronome. With a little patience, you'll be able to "fit" familiar phrases into the new groove.

Practice II-V patterns in the same way. If necessary, write out a given pattern in just one key. Adapt it to the new time signature and practice in all keys transposing "on the fly":

Las pistas PRACTICE tienen un segundo uso interesante. Prueba improvisando encima. A lo mejor tenías dificultades improvisando por primera vez en 3/4. Las frases o patrones que sonaban tan bien en 4/4 tenían que ser alterados rítmicamente con el fin de ser útiles en el nuevo y desconocido compás. Tendrás que hacer el mismo ajuste para poder improvisar en compases de amalgama. Practica improvisación sobre un *blues* lento al mismo compás/subdivisión que estás trabajando, utilizando un metrónomo. Con un poco de paciencia, serás capaz de "encajar" frases familiares en la nueva *clave*.

Estudia patrones II-V de la misma manera. Si es necesario, escribe un patrón dado en un sólo tono. Adáptalo al nuevo compás y practícalo en todas tonalidades, transportándolo "sobre la marcha":

Ex. 2

Ex. 3

Arpeggiate familiar chord progressions (rhythm changes in this case) in new time signatures:

Arpeggios de secuencias armónicas familiares (rhythm changes en este caso) en nuevos compases:

Ex. 4

Use of Arpeggios

To follow are just a few examples, but there is an abundance of arpeggios in these studies. Keep in mind when analyzing that the arpeggios used herein are not always those dictated by the chord symbols. Superimposition of different harmonies over the existing chord progression will help you lose the tendency to play "root-based" solos.

Uso de arpeggios

A continuación hay unos pocos ejemplos, pero los estudios contienen arpeggios en abundancia. Ten en cuenta a la hora de analizar que los arpeggios no son siempre los que dicta el cifrado. Superponer diferentes armonías en la secuencia armónica existente te ayuda a perder la tendencia de tocar solos basados en las fundamentales.

Ex. 9a (*This Thing*)

Chord symbols: $G^{-7(b5)}/C$, D_b^{DIM7} , F^{-9} , C^{MIN9}

Ex. 9b (*Esas Cosas*)

Chord symbols: F^{-7} , B^{-7} , E^{b7} , A^{bMAJ7} , D^{bMAJ7} , D^{b-7} , C^{-7} , F°

Ex. 9c (*Four-three-two*)

Chord symbols: A^{bMAJ7} , D^{b7} , F^7



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Use of Scales/Usos de escalas

Major/Mayor

Ex. 10a (*Dream Theme*)

B^b-7 E^b7 A^b6



Ex. 10b (*Esas Cosas*)

F-7 B^b-7 E^b7 A^bMAJ7 D^bMAJ7



Be-bop

Ex. 10c (*Dream Theme*): dom7

A-7 D7 E^b-7 A^b7 D-7 G7



Ex. 10d (*Four-three-two*): dom7, maj & min7

F7 B^b7 E^b7 C7 F-



Pentatonic/Pentatonica

Ex. 10e (*Dream Theme*): G-7 D- penta., C7b9 > Eb- pr

G-7 C7



Ex. 10f (*Dream Theme*): B^b-7 >

B^b-7



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Harmonic minor of the target chord/Menor armónica del acorde de resolución

Ex. 10g (*This Thing*): F harmonic minor

Chords: G-7(b5), C7(b9), F-9

Ex. 10h (*This Thing*): C harmonic minor

Chords: D-7(b5), G7(b9), CMAJ7

Ex. 10i (*Dream Theme*): G harmonic minor

Chords: A-7, D7

Ex. 10j (*Dream Theme*): C harmonic minor

Chords: D-7(b5), G7(b9)

Ex. 10k (*Rhythm Ace*): C and Bb harmonic minor

Chords: D-7, G7, C-7

Accented passing tones

Also known as chromatic approach notes, resolving one half-step to the nearest chord tone. They are often used here on the strong part of the beat (as in *Approximation*) resolving upward. They are often chromatic alterations of scale tones.

Ex. 11a (*Approximation*)

Chord: EbM7



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♩. ♩. ♩.
♩ = 144

1. STARBRIGHT

CD tracks 1 & 16

1

Chord symbols: $F\sharp-7(b5)$, $B7(b9)$, $D-7$, $G7$, $G-7$, $F\sharp7$, $FMAJ7(\sharp11)$, $Bb7$, $CMAJ7$, $F\sharp-7(b5)$, $B7(b9)$, $E-7$, G , $F7$, $GMAJ7$, $F\sharp-7(b5)$, $B7(b9)$, $B-7(\sharp9)$, $E7(b9)$, $A+7$, $D-9$, $Bb7(\sharp11)$, $F\sharp-7(b5)$, $B7(b9)$, $D-7(b5)$



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d. d. d.

♩=152

5. SIDESTREET

CD tracks 5 & 20

D7 F7

D7 F7

1 D F#7(b13) G A7 A#07

B- E7 E-7 A7 D#

D F#7 G A7

B- E7 E-7 A7

A-7 D C

B-7 E7

D

B-

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9. RHYTHM ACE

CD tracks 9 & 24

d. d

♩=172

3

1 C C[#]07 D-7 D[#]07 E-7 A7

D-7 G7 C C7/E F F[#]07 C/G A7 D-7 3 G7(9)

C A7 D-7 G7 3 E-7 A7 D-7 G7

C C7 F F[#]07 C

E7 A7

D7(9) D7(9) G7 D^b7

C A7 D-7 G7 E-7 A7

C C7/E F F[#]07 C/G

2 C A7 D-7 G7 E-

LAY BACK

C C7 F

C A7

C



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♩ ♩ ♩
♩ = 160

12. FOUR-THREE-TWO

CD tracks 12 & 27

1

Chords for first system: FMAJ7, B^b-7, E^b7, A-7, D7

Chords for second system: G7, C7, A-7, D7, G-7, C7

Chords for third system: FMAJ7, B^b-7, E^b7, A-7, D7(b9)

Chords for fourth system: G7, C7, F^b, C-7, F7

Chords for fifth system: B^bMAJ7, E^b7, FMAJ7, D-7

Chords for sixth system: G7, C7

Chords for seventh system: FMAJ7, B^b-7, A-7

Chords for eighth system: G7, C7, F, D7

2

Chords for first system: FMAJ7, B^b-7, E^b7

Chords for second system: G7, C7

Chords for third system: FMAJ7

Chords for fourth system: G7

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