

# How To Solo Over Charlie Parker Tunes

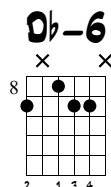
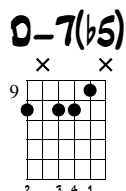
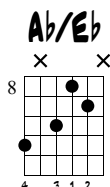
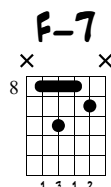
Donna Lee

Music by Rick Beato

STANDARD TUNING

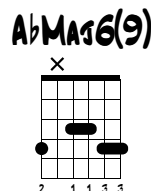
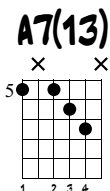
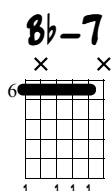
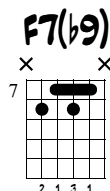
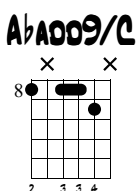
♩ = 160

## EX.1: REHARMONIZED ENDING



Staff 1: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. Chords: F-7, A<sup>b</sup>/E<sup>b</sup>, D-7(b5), D<sup>b</sup>-6.

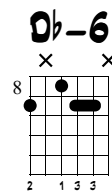
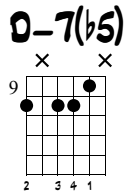
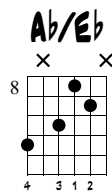
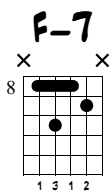
Staff 2: Bass clef, same key signature and time signature. Fingering numbers: 9, 8, 10, 8 for F-7; 9, 10, 11 for A<sup>b</sup>/E<sup>b</sup>; 9, 10, 10 for D-7(b5); 9, 8, 9 for D<sup>b</sup>-6.



Staff 1: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. Chords: A<sup>b</sup>ADD9/C, F7(b9), B<sup>b</sup>-7, A7(13), A<sup>b</sup>MA7(6(9)).

Staff 2: Bass clef, same key signature and time signature. Fingering numbers: 3, 9, 8, 8 for A<sup>b</sup>ADD9/C; 7, 8, 8 for F7(b9); 6, 6, 6 for B<sup>b</sup>-7; 7, 6, 5 for A7(13); 4, 4, 3, 4 for A<sup>b</sup>MA7(6(9)).

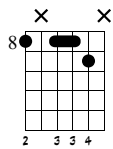
## EX.2: REHARM. ENDING VARIATION



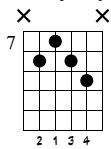
Staff 1: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. Chords: F-7, A<sup>b</sup>/E<sup>b</sup>, D-7(b5), D<sup>b</sup>-6.

Staff 2: Bass clef, same key signature and time signature. Fingering numbers: 9, 8, 10, 8 for F-7; 9, 10, 11 for A<sup>b</sup>/E<sup>b</sup>; 9, 10, 10 for D-7(b5); 9, 8, 9 for D<sup>b</sup>-6.

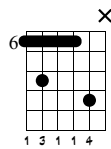
**A<sup>b</sup>ADD9/C**



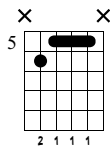
**F7(#9)**



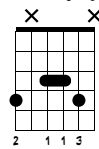
**B<sup>b</sup>-7**



**C/E<sup>b</sup>**

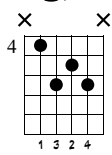


**A<sup>b</sup>6(9)**

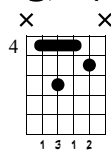


**EX.3: REHARM. ENDING ( ALL THE THINGS YOU ARE)**

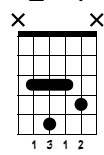
**D<sup>b</sup>Δ**



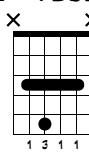
**D<sup>b</sup>-7**



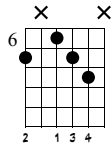
**C-7**



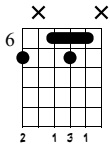
**C-7sus2**



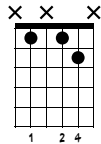
**B-6(#5)**



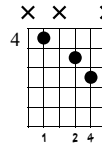
**B°7**



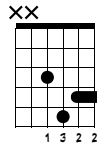
**B<sup>b</sup>-7**



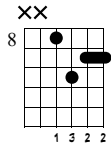
**D<sup>b</sup>Δ(NO5)**



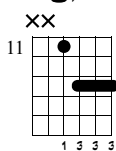
**F-7**



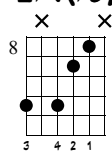
**B<sup>b</sup>-7**



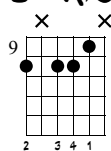
**D<sup>b</sup>Δ**



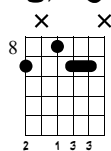
**E<sup>b</sup>7(b9)**



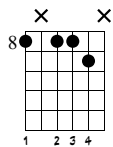
**D-7(b5)**



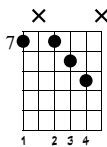
**D<sup>b</sup>-6**



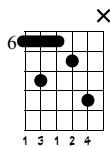
**A<sup>b</sup>ADD9/C**



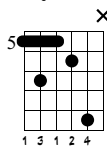
**B7ADD13**



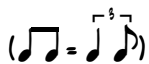
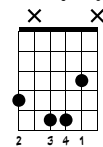
**B<sup>b</sup>7**



**A7(MA57)**



**A<sup>b</sup>Δ(b5)**



### EX.4: SOLO 1

**A<sup>b</sup>MA57**

Pick up measure

**F7(b9)**

**B<sup>b</sup>7**

**B<sup>b</sup>-7**

**E<sup>b</sup>7**

**A<sup>b</sup>MA57**

**E<sup>b</sup>-7**

**D7**

**$\text{DbMaj7}$**

**$\text{Db-7}$**

**$\text{Gb7}$**

30 31

(6) 3 6 4 3 4 6 2 (2) 1 4

**$\text{AbMaj7}$**

32

3 4 3 6

### EX.5: MELODIC MINOR FRAGMENTS A 1/2 STEP APART

Outlining F Melodic minor - - - - -

**$\text{F7(b9)}$**

Outlining Gb Melodic minor - - - - -

**$\text{Bb7}$**

33 34

7 9 7 6 7 6 9 8 5 6 5 5 8 6

### EX.6: SHORT SOLO IDEA

**$\text{DbMaj7}$**

**$\text{Db-7}$**

**$\text{Gb7}$**

35 36

9 10 8 11 9 9 9 8 9 8 11

**$\text{AbMaj7}$**

**$\text{F7(b9)}$**

37 38 39

10 11 7 10 8 10 8 10 9 10 8 10 7 10 8 7 6

## EX.7: EXTENDED IDEA

B $\flat$ 7(b5)

## EX.8: CHORD TONES PRACTICE

## EX.9: CHORD TONES PRACTICE + TRANSITION NOTE

## EX.10: OFF THE MAT3RD

Maj3rd

Maj3rd --- #5

**AbMA7**

**F7b9**

#5 --> Maj3rd

Maj3rd

**Bb7**

## EX.11: OFF THE MAT3RD (ALTERNATE VERSION)

**AbMA7**

**F7b9**

**Bb7**

C Major triad -----

## EX.12: SUPERIMPOSING MAJOR TRIADS

C# triad -----

**F7b9**

B triad -----

C# triad -----

B triad -----

C triad -----

**B $\flat$ 7**

B $\flat$  triad -----

59 15 12 13 12 13 10 11 10

C triad -----

B $\flat$  triad -----

61 12 8 8 9 10 6 6 7

### EX.13: RELATED CHORDS TO THOSE TRIADIC LINES

**D $\flat$ /F**

**B/F**

**D $\flat$ /F**

**B/F**

63 9 10 8 7 8 8 6 6 6 4 4 4 8

**C/B $\flat$**

**B $\flat$**

**C/B $\flat$**

**B $\flat$**

65 8 9 10 6 6 6 5 5 5 3 3 3 6

### EX.14: II-V-I MAS

**B $\flat$ -7**

**E $\flat$ 7**

**A $\flat$ MAS7**

67 10 11 10 9 8 11 9 8 7 8 7 9 8 11 8 9 10 8 10 8 11 9 8 10

## EX.15: SOLO 2

**A<sup>b</sup>MA7**

**E<sup>b</sup>-7**

**A<sup>b</sup>7**

68

69

**D<sup>b</sup>MA7**

**D<sup>b</sup>-7**

70

71

**A<sup>b</sup>MA7**

**F7<sup>b</sup>9**

72

73

**B<sup>b</sup>7**

74

75

## EX.16: II-V-I MA7

resolving to the #5

**B<sup>b</sup>-7**

**E<sup>b</sup>7**

b5

b9

**A<sup>b</sup>MA7**

76

77

78



(♩ = ♭♩)

### EX.17: USING ARPEGGIOS

♩ = 100

G-7(b5)

C7b9

F-9

79 80 81

### EX.18: COOL FMIN9 LICK

F#sus2

82 83

(♩ = ♭♩)

### EX.19: SHORT II-V IN FMIN

♩ = 160

G-7b5

C7

F-7

84 85 86

### EX.20: SHORT II-V IN FMIN

G-7b5

C7b9

F-7

87 88 89

### EX.21: SHORT II-V IN FMIN + 2BARS

G<sup>-</sup>7b5 C7b9 F-7 B<sup>o</sup>7 C-7 F7

### EX.22: USING DIMINISHED TRIAD

B<sup>o</sup>7 C-7 F7 Bb-7 Eb7

Turn Around (I-VI-II-V) - - - - -

Abmaj7 F7b9 Bb-7 Eb7 Abmaj7

### EX.23: PARKER STYLE LINE

B<sup>o</sup>7 C-7 F7

Bb-7 Eb7 Abmaj7

## EX. 24: LAST 4 BARS

Min3rd                      Maj3rd                      P5th                      #5

**C-7**                      **F7**                      **Bb-7**                      **Eb7**

Turn Around -----

**Abmaj7**                      **F7b9**                      **Bb-7**                      **Eb7**

**A**

**Abmaj7**                      **F7**

**Bb7**

**Bb-7**                      **Eb7**

**AbMA7 Eb-7 Ab7**

114 115 116 117

### EX.25: DIATONIC SEQUENCE

**AbMA7 G-7b5 F-7 EbMA7**

116 117 118

### EX.26: 2 NOTES PER STRING MAJOR SCALE PRACTICING

119 120

### EX.27: MAJOR 7TH ARPEGGIO + DBLE CHROMATIC APPROACH

**AbMA7 F7b9**

121 122

**Bb7** Dble chromatic approach to the 5th of the chord Dble chromatic approach to the root of the chord

123 124

125 126

## EX.28: PAT METHENY STYLE LINE

Badd9 triad -----

**A $\flat$ MA7**

**F7 $\flat$ 9**

127 128

## EX.29: "OUT OF THE BLUE" ARPEGGIOS

Root

**B $\flat$ ADD9**

9

Maj3rd Root

9

Maj3rd

Root

130

Maj3rd #11

9

Maj3rd 6

9

129 130

**F-9**

131 132

## EX.30: USING ORNEMENTS

**A $\flat$ MA7**

**F7 $\flat$ 9**

133 134

**Bb7**

**Bb-7 Eb AbMA7**

### EX.31: II-V-I MAJ (JOE PASS STYLE)

**Bb-7 Eb AbMA7**

### EX.32: II-V-I MAJ (JOE PASS STYLE) VARIATION #1

**Bb-7 Eb AbMA7**

### EX.33: II-V-I MAJ USING SUPERIMPOSED TRIAD OVER DOM7TH CHORD

**Bb-7 Eb AbMA7**

Aadd9/Eb -----

## EX.34: ADD9/E♭ CHORDS

Three guitar chord diagrams and their corresponding musical notation for measures 152, 153, and 154.

**Chord Diagrams:**

- A/E♭:** Fret 9, strings 1-6: 9, 9, 9, 1, 3, 2. (X marks on strings 1 and 2).
- A/E♭:** Fret 5, strings 1-6: 5, 5, 5, 2, 4, 1. (X marks on strings 1 and 2).
- A7(b5):** Fret 4, strings 1-6: 4, 4, 4, 2, 3, 1. (X marks on strings 1 and 2).

**Musical Notation:**

- Measure 152:** Treble clef, key of A major. Notes: A4 (quarter), E5 (quarter), A5 (quarter), E5 (quarter), A5 (quarter), E5 (quarter). Bass clef: A2 (half).
- Measure 153:** Treble clef, key of A major. Notes: A4 (quarter), E5 (quarter), A5 (quarter), E5 (quarter), A5 (quarter), E5 (quarter). Bass clef: A2 (half).
- Measure 154:** Treble clef, key of A major. Notes: A4 (quarter), E5 (quarter), A5 (quarter), E5 (quarter), A5 (quarter), E5 (quarter). Bass clef: A2 (half).

## EX.35: MODERN LINES

Two musical exercises, Ex. 35 and Ex. 36, featuring modern lines and altered sound lines.

**Ex. 35: MODERN LINES**

**Measure 155:** Treble clef, key of A major. Notes: A4 (quarter), E5 (quarter), A5 (quarter), E5 (quarter), A5 (quarter), E5 (quarter). Bass clef: A2 (half).

**Measure 156:** Treble clef, key of A major. Notes: A4 (quarter), E5 (quarter), A5 (quarter), E5 (quarter), A5 (quarter), E5 (quarter). Bass clef: A2 (half).

**Measure 157:** Treble clef, key of A major. Notes: A4 (quarter), E5 (quarter), A5 (quarter), E5 (quarter), A5 (quarter), E5 (quarter). Bass clef: A2 (half).

**Measure 158:** Treble clef, key of A major. Notes: A4 (quarter), E5 (quarter), A5 (quarter), E5 (quarter), A5 (quarter), E5 (quarter). Bass clef: A2 (half).

**Measure 159:** Treble clef, key of A major. Notes: A4 (quarter), E5 (quarter), A5 (quarter), E5 (quarter), A5 (quarter), E5 (quarter). Bass clef: A2 (half).

**Measure 160:** Treble clef, key of A major. Notes: A4 (quarter), E5 (quarter), A5 (quarter), E5 (quarter), A5 (quarter), E5 (quarter). Bass clef: A2 (half).

**Ex. 36: ALTERED SOUND LINE**

**Measure 159:** Treble clef, key of A major. Notes: A4 (quarter), E5 (quarter), A5 (quarter), E5 (quarter), A5 (quarter), E5 (quarter). Bass clef: A2 (half).

**Measure 160:** Treble clef, key of A major. Notes: A4 (quarter), E5 (quarter), A5 (quarter), E5 (quarter), A5 (quarter), E5 (quarter). Bass clef: A2 (half).

### EX.37: HIPPER II-V -I LINE

**B $\flat$ -7** **E $\flat$ 7** **A $\flat$ MA7(#5)**

### EX.38: USING A PEDAL

phrygian sound **E $\flat$ 7(#9)** 13(b9) sound

**D $\flat$ /E $\flat$**  **E/E $\flat$**  **B $\flat$ SUS4/E $\flat$**  **C/E $\flat$**  **A $\flat$  LYDIAN SOUND**

### EX.39: COOL II-V CHORDS

**B $\flat$ -7** **E $\flat$ 7(#9)** **A $\flat$  lydian augmented**

**C/A $\flat$**

### EX.40: LYDIAN AUGMENTED SOUND

**A $\flat$  (LYDIAN AUGMENTED)**



# EX.41: PLAYING BbMIN7 OVER GMIN7(b5)

Gmin7b5

Bb-ADD9 ARPEGGIO

172 174

T9 T9 T9

## EX.42: II-V IN FMINOR

G-7b5

C7b9

F-7

173 174

## EX.43: II-V IN FMINOR

G-7b5

C7b9

F-7

175 176 177

## EX.44: II-V IN FMINOR

"C" Phrygian sound -----

G-7(b5)

C7b9

F-7

178 179 180

### EX.45: USING MOTIFS OVER II-V IN F MINOR

G-7b5

C7b9

F-9

### EX.46: SOLO IDEAS

Bb7

C-7

F7

Turn Around -----

Bb-7

Eb7

AbMA7

F7b9

Bb-7

Eb7

### EX.47: OFF THE 5TH + SUB

Superimposing Badd9 triad -----

AbMA7

F7b9

### EX.48: USING CADD9 TRIAD

Bb7

EX.49: LAST II-V-I MAT

Bb-7

Eb7

AbMA7

191 192 193

5 8 6 5 6 6 4 6 3 5 4 6 3 4 5 3 6 3 5 3 5 3 5 3 6 4