How To Solo Over Charlie Parker Tunes

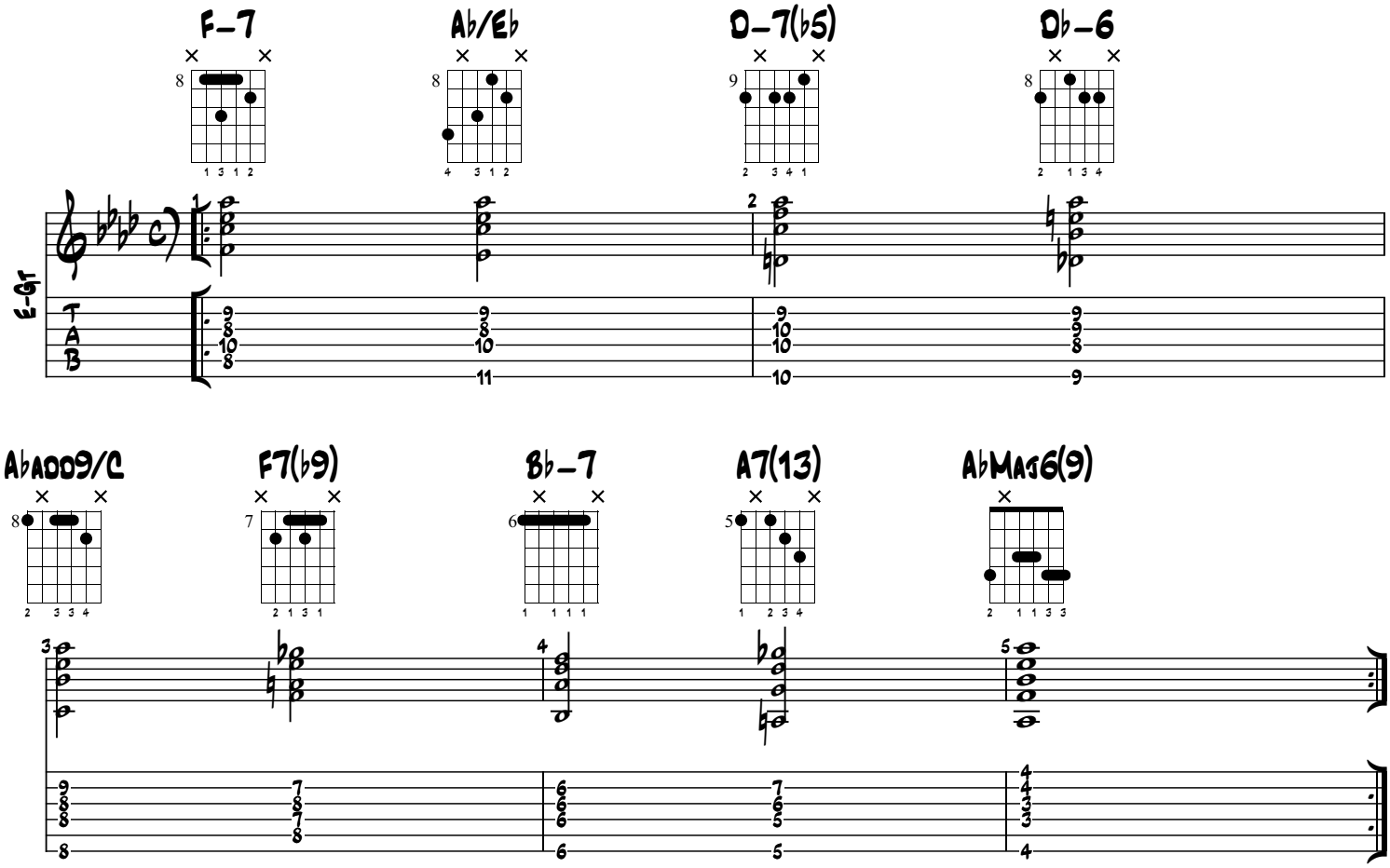
Donna Lee

Music by Rick Beato

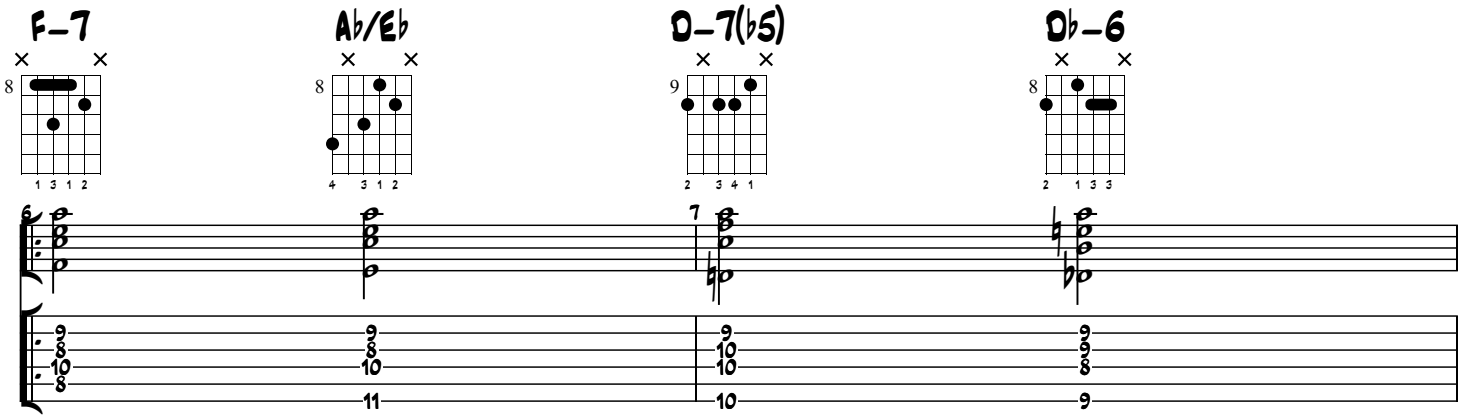
Standard tuning

♩ = 160

Ex.1: Reharmonized ending



Ex.2: Reharm. Ending Variation



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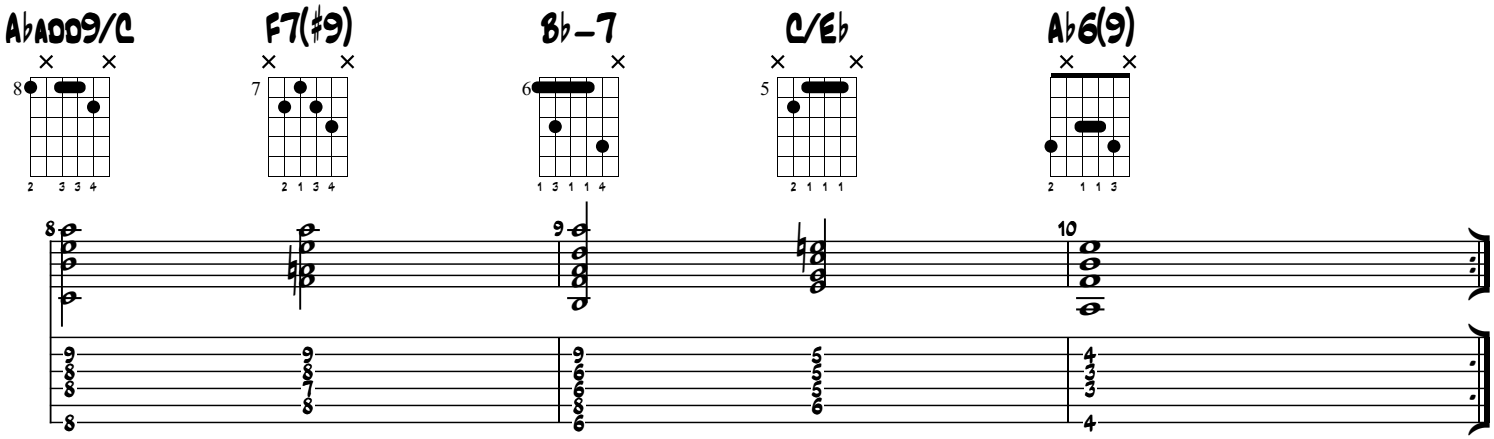
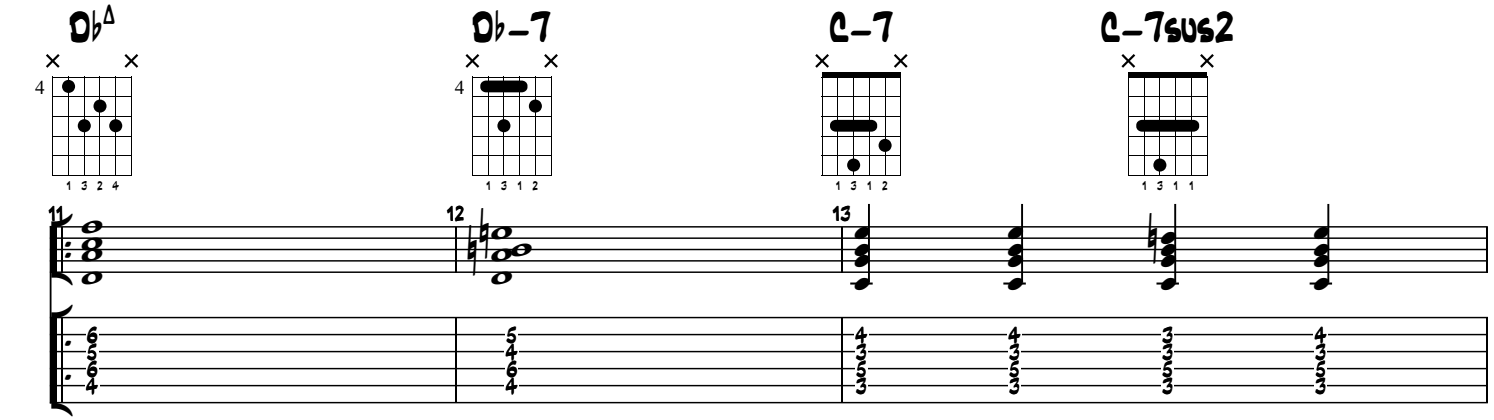
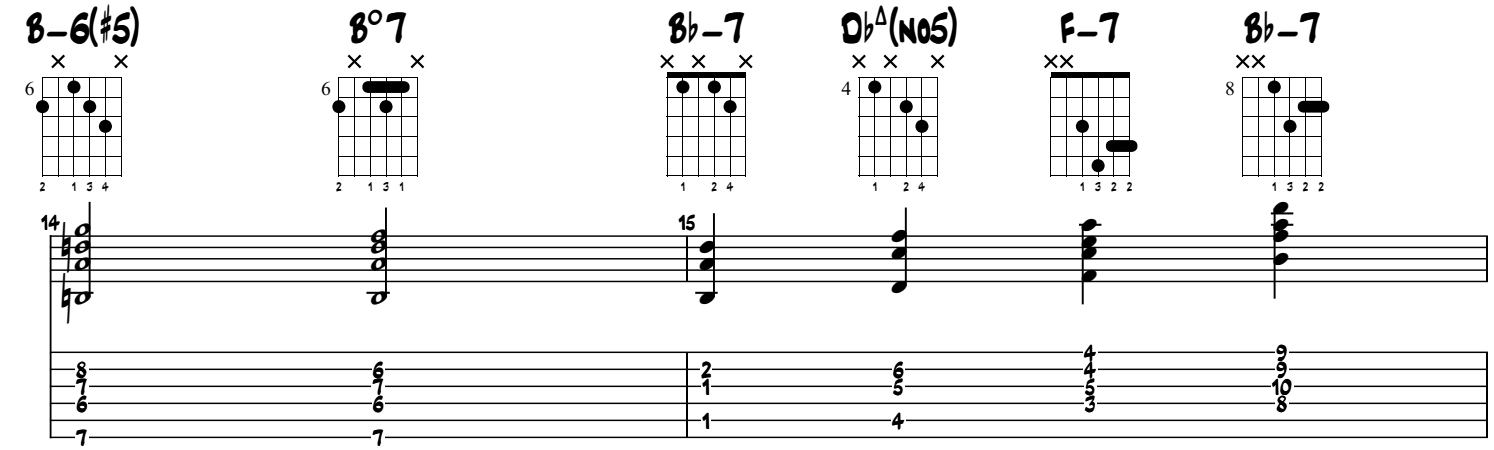
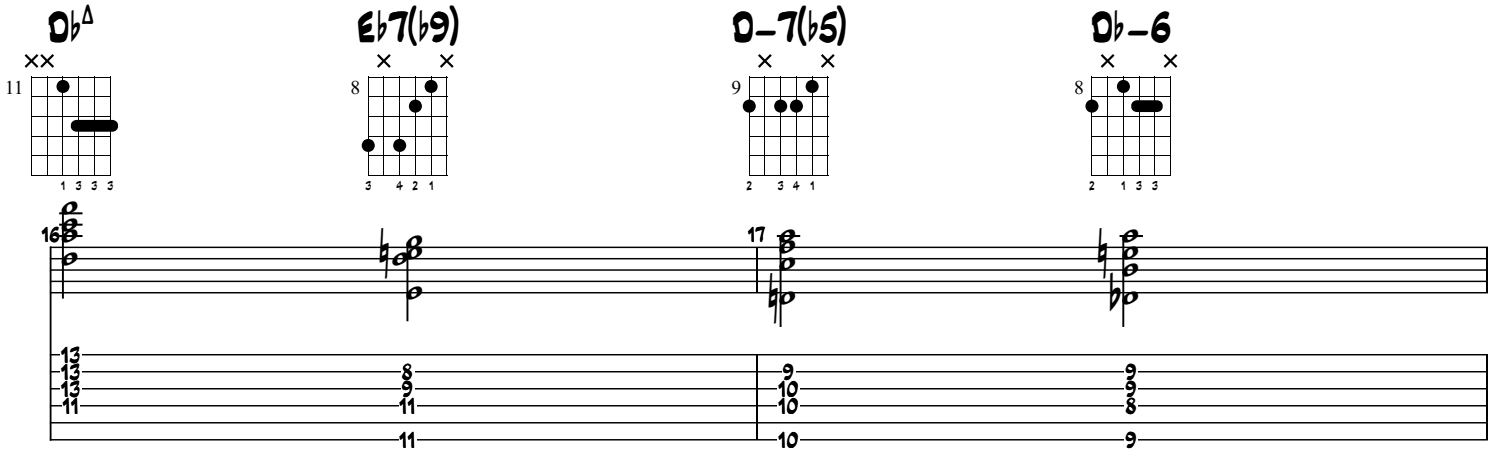


Ex.3: Reharm. Ending (All the things you are)







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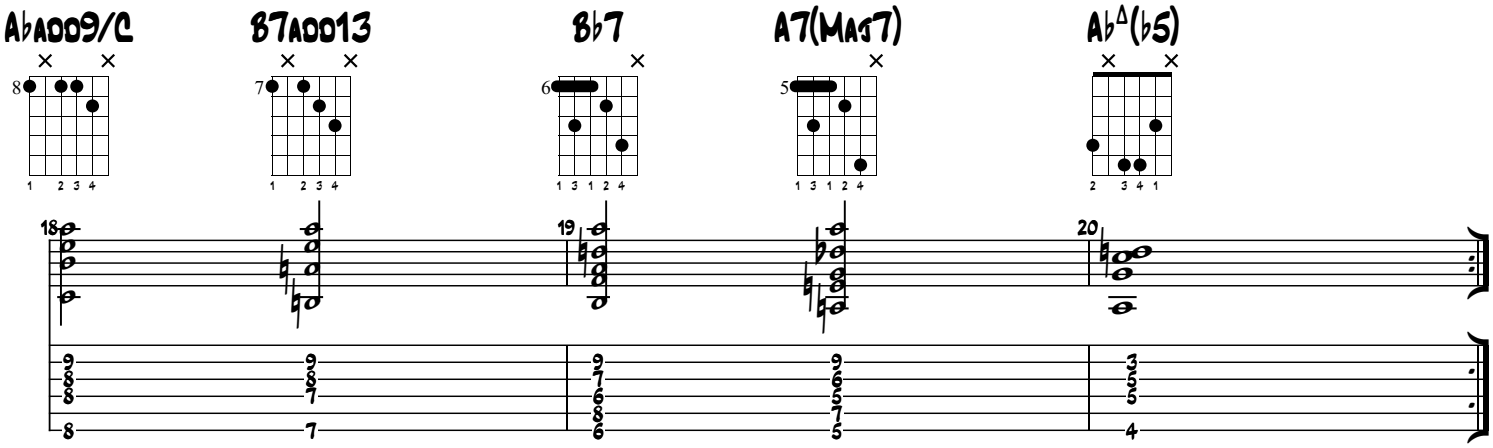
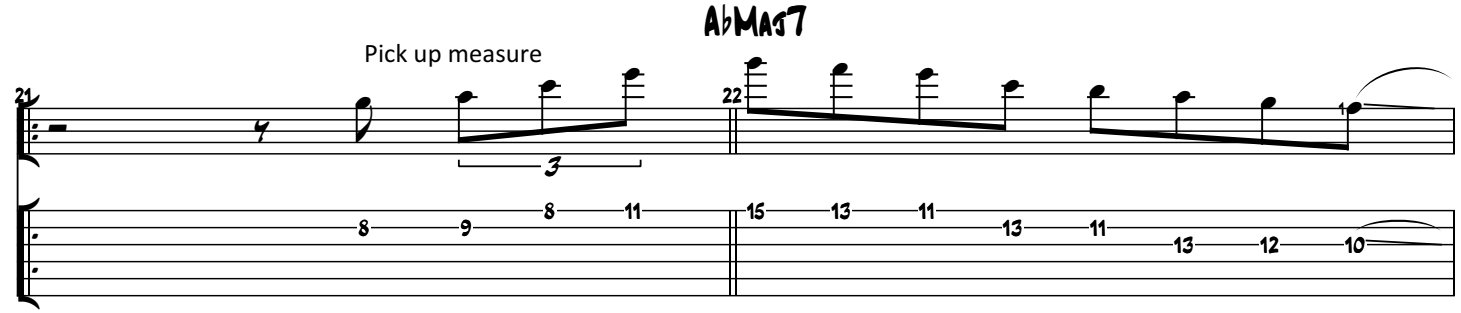
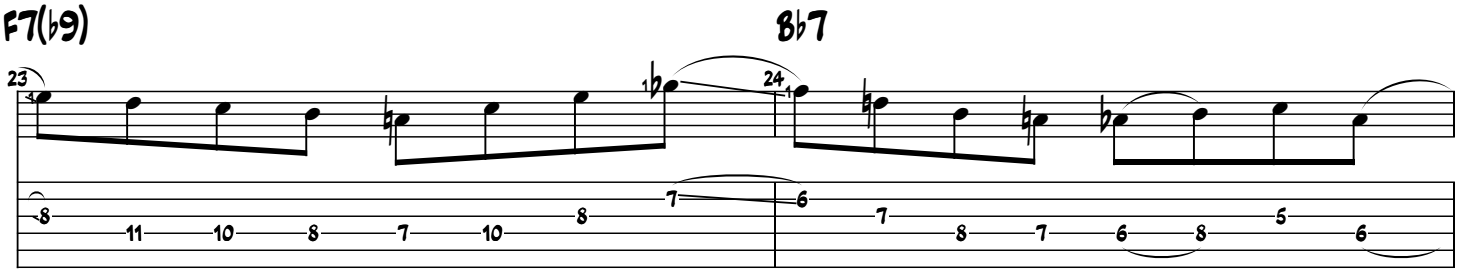
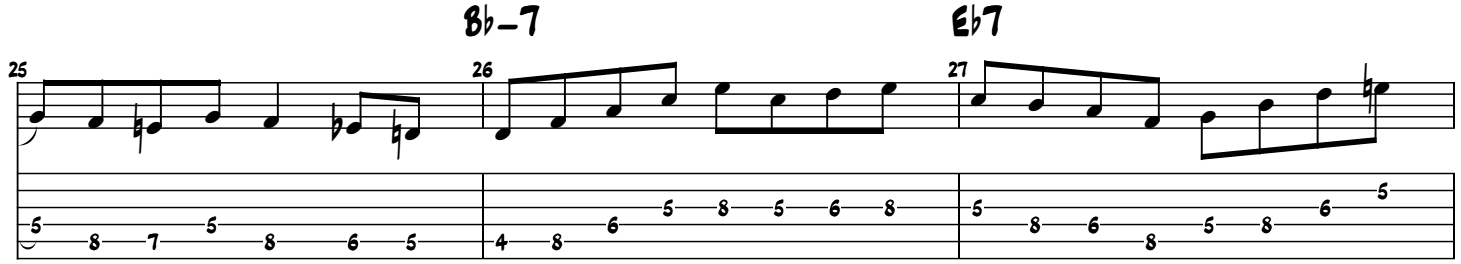


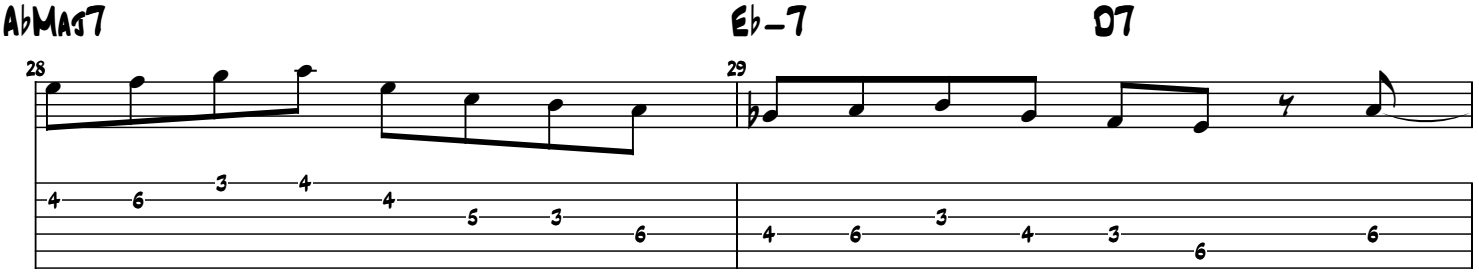
(♪♪ = ♩ 𝅘𝅥𝅯)

Ex.4: Solo 1









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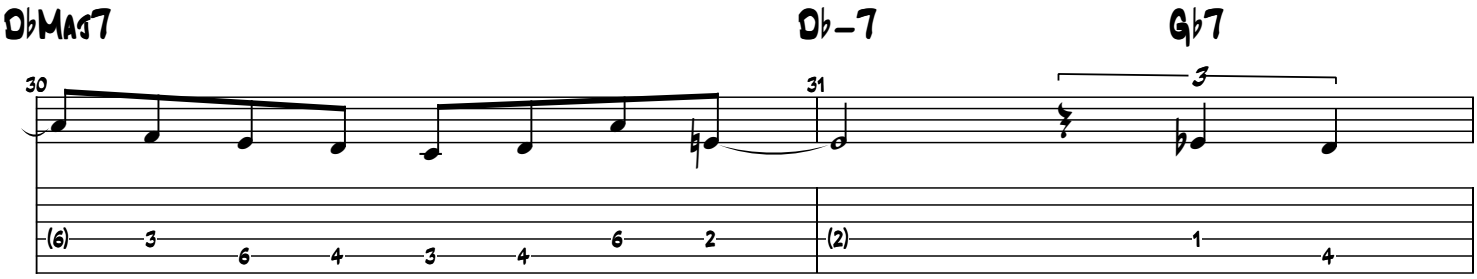
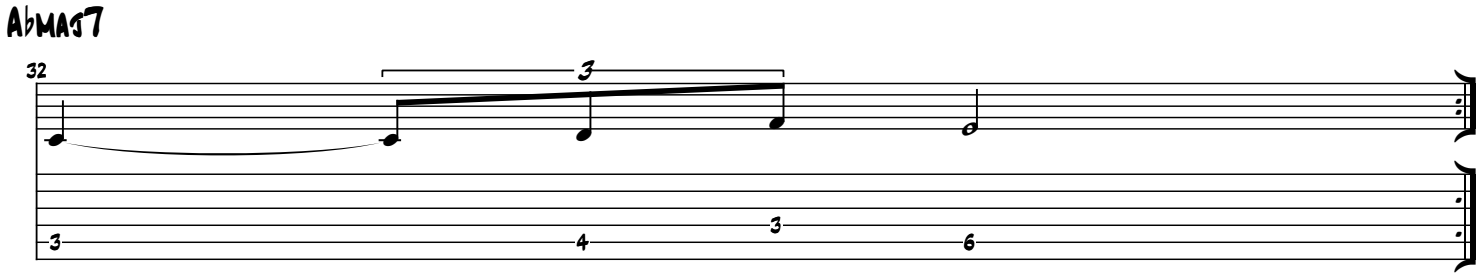
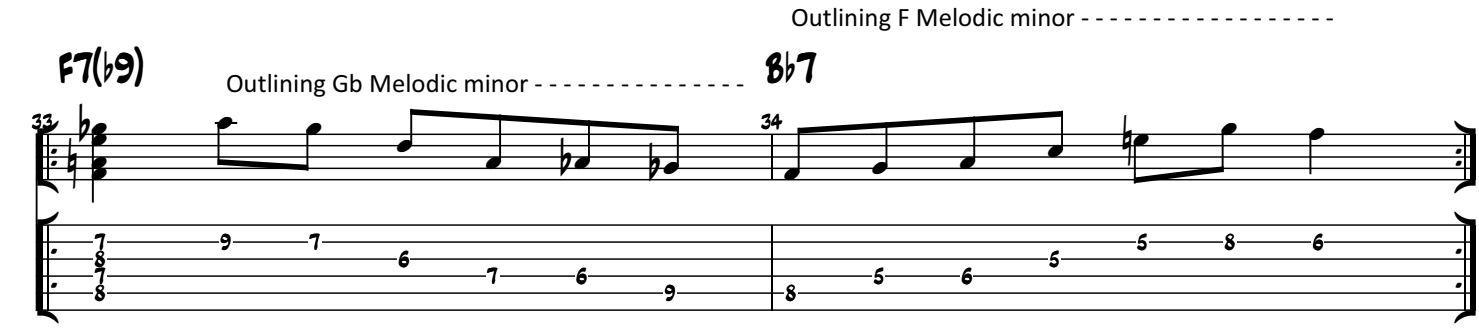
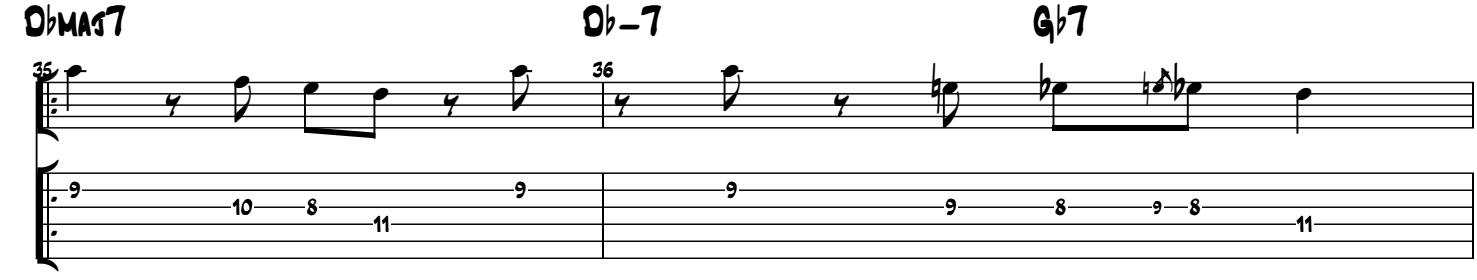


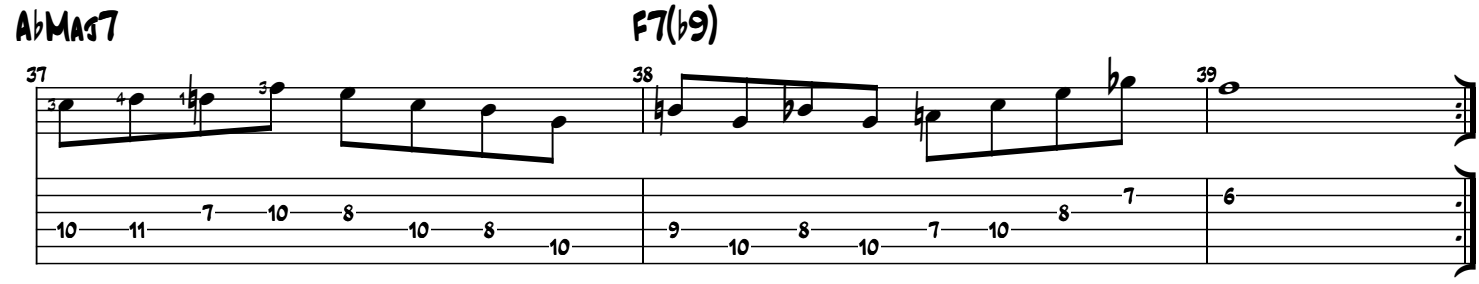


Ex.5: Melodic minor fragments a 1/2 step apart



Ex.6: Short solo idea





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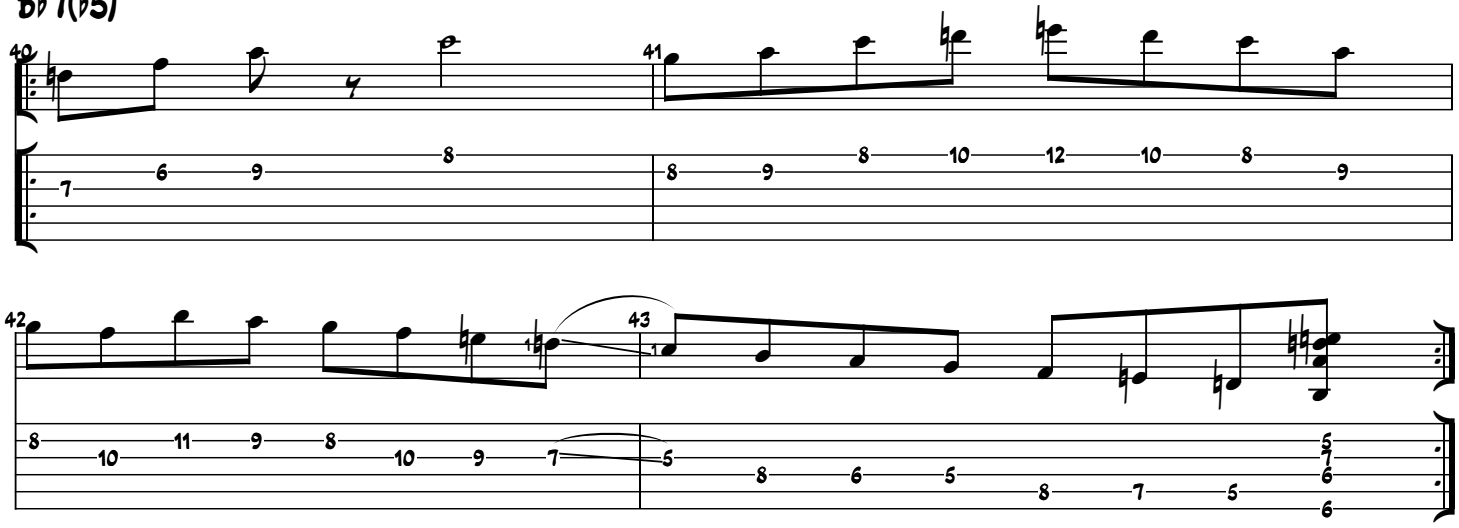
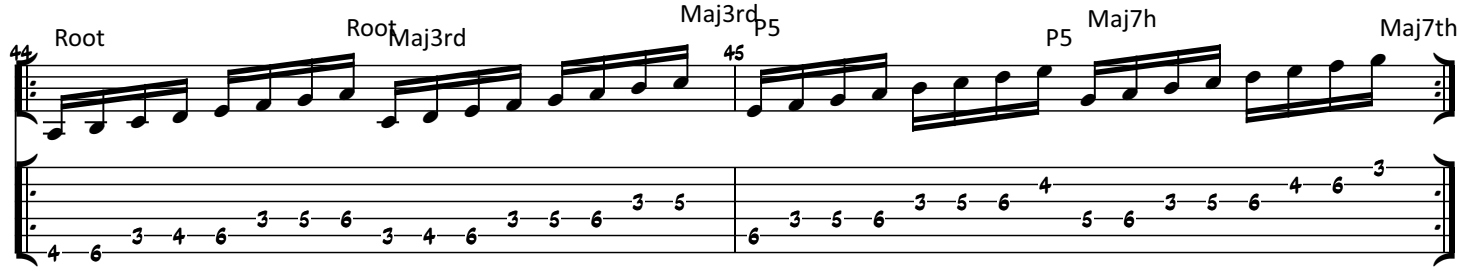
Ex.7: Extended idea

Bb7(b5)



Ex.8: Chord tones practice



Ex.9: Chord tones practice + transition note

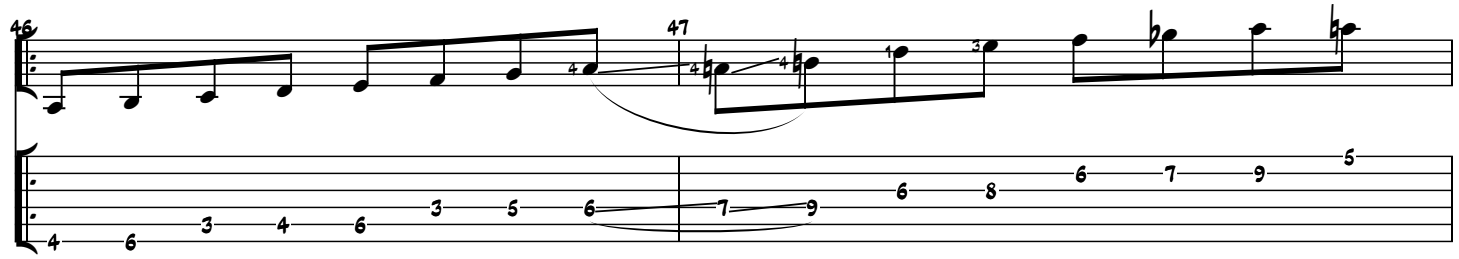
Root

Root - - - > Maj3rd

AbMaj7

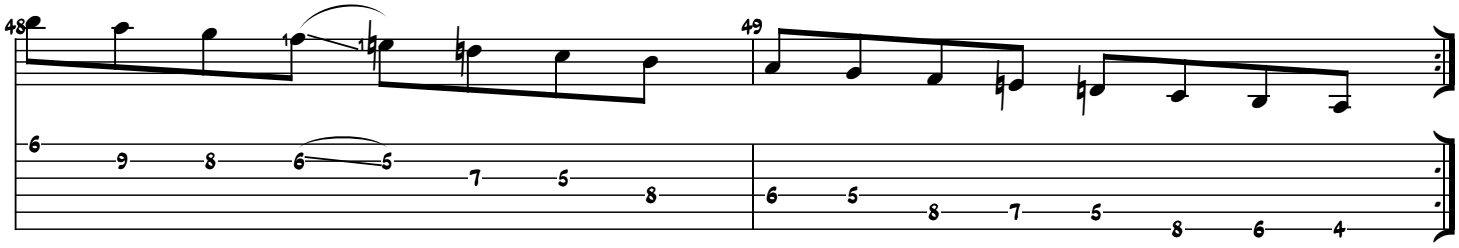
F7b9

Maj3rd - > Root



Root

Bb7



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Ex.10: Off the Maj3rd

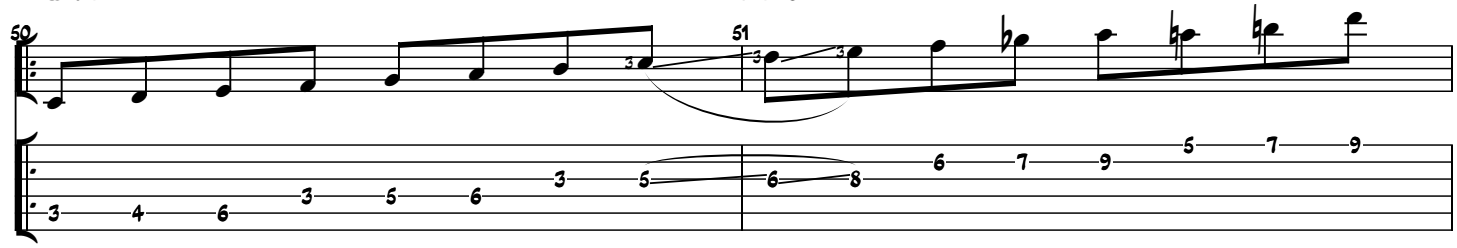
Maj3rd

Maj3rd - - - #5

AbMaj7

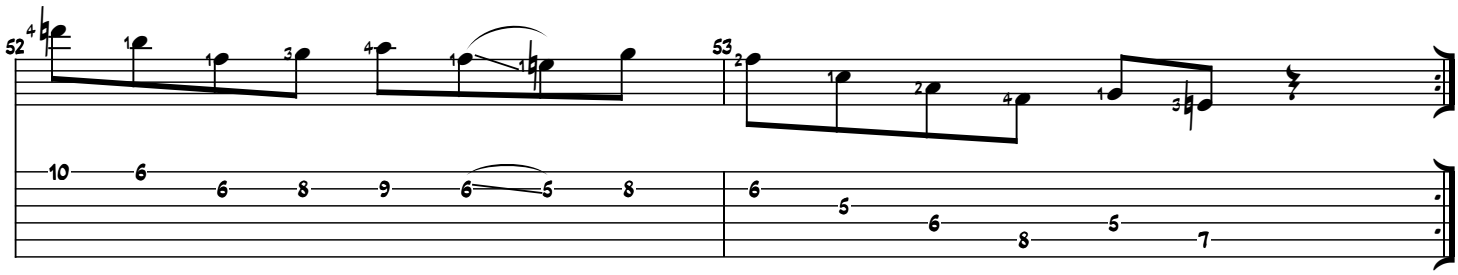
F7b9

#5 - - > Maj3rd



Maj3rd

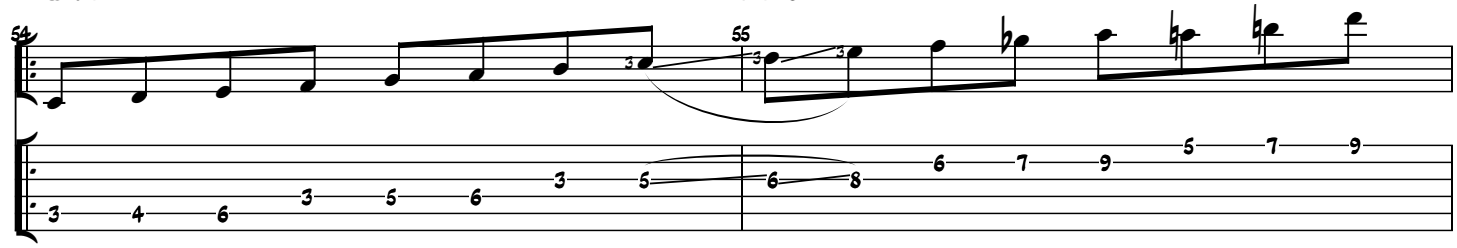
Bb7



Ex.11: Off the Maj3rd (alternate version)

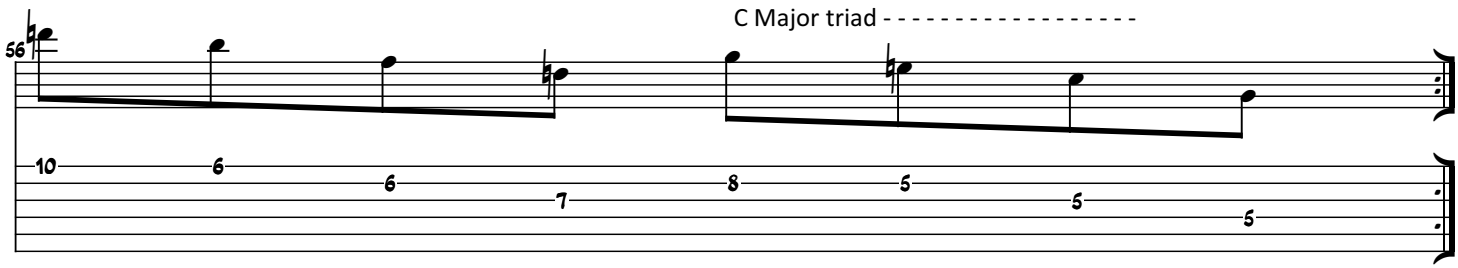
AbMaj7

F7b9



Bb7

C Major triad - - - - - - - - - - - - - - - - - -



Ex.12: Superimposing Major Triads

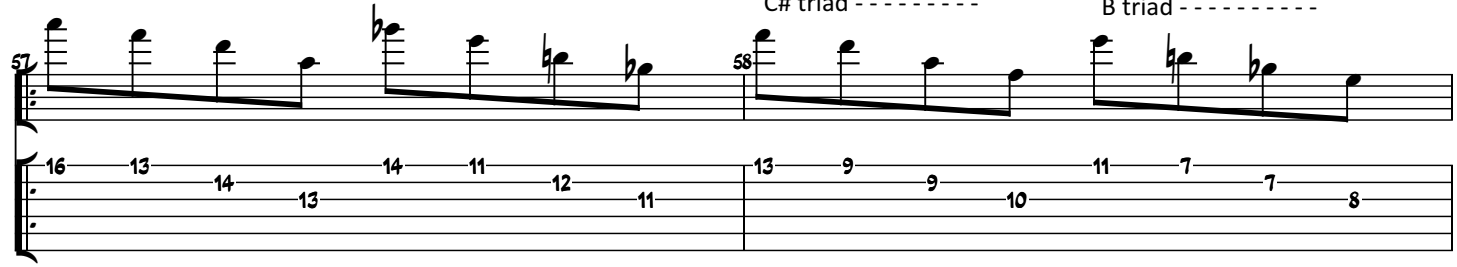
C# triad - - - - - - - - -

F7b9

B triad - - - - - - - - - -

C# triad - - - - - - - - -

B triad - - - - - - - - - -



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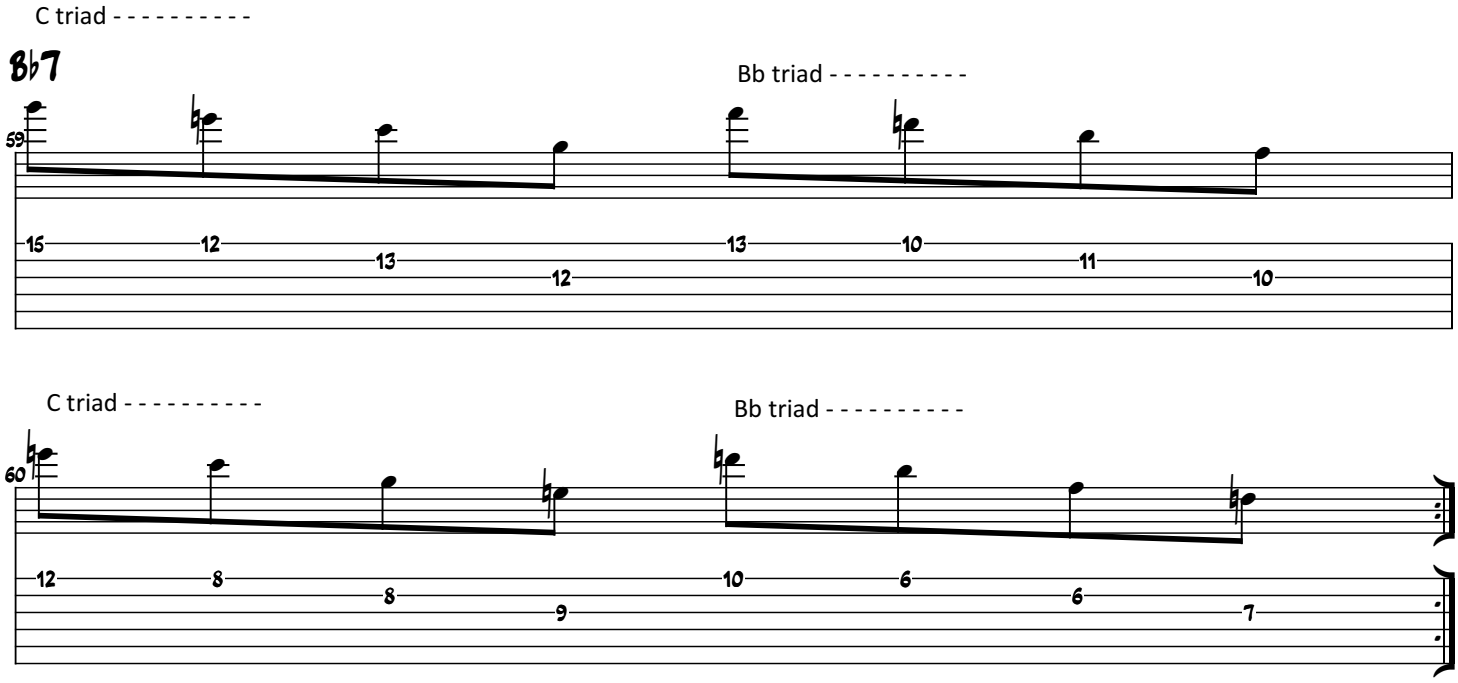
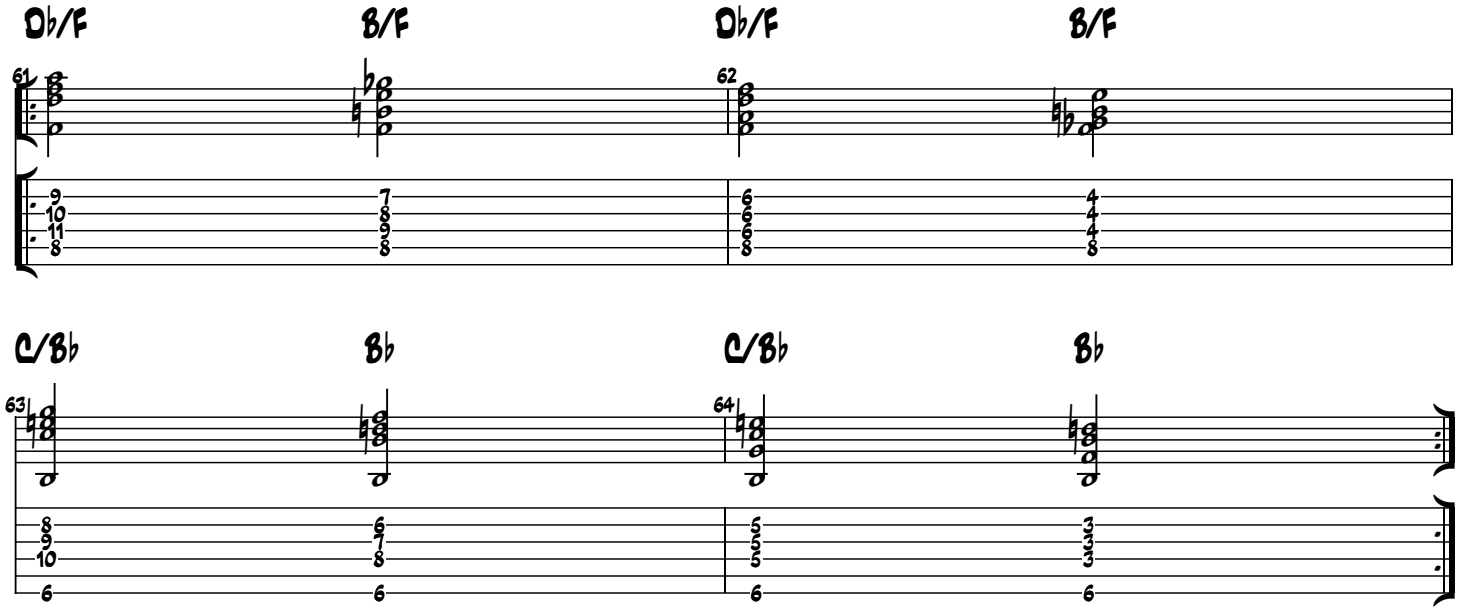
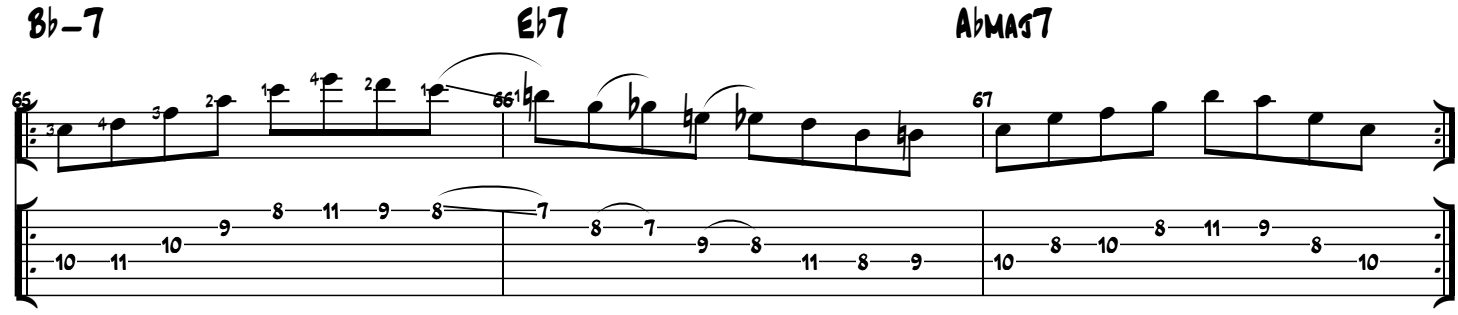


Ex.13: Related chords to those triadic lines



Ex.14: II-V-I Maj



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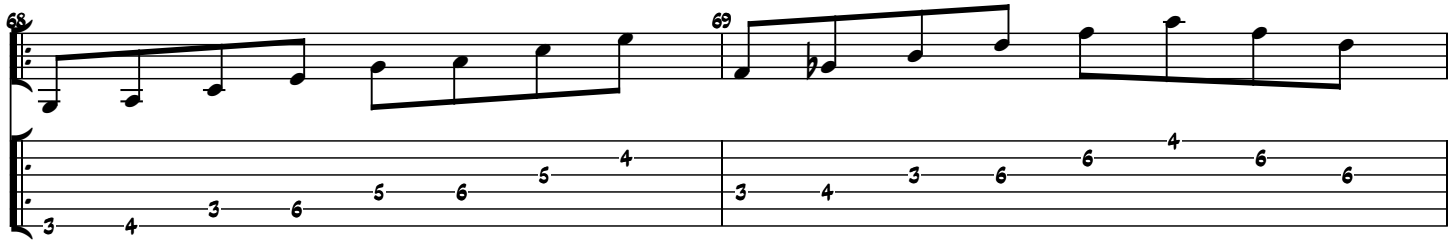
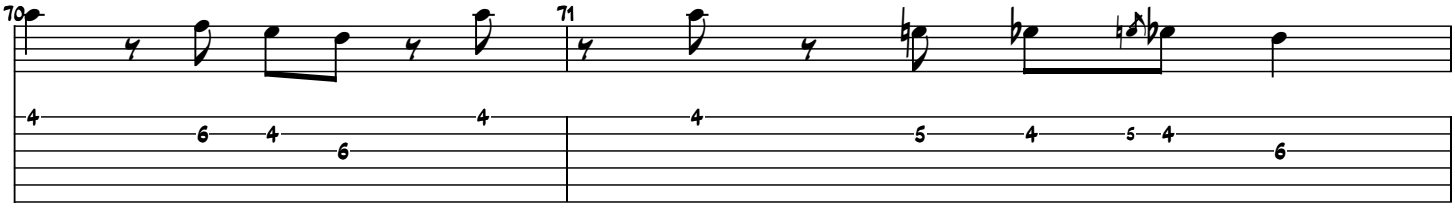
Ex.15: Solo 2

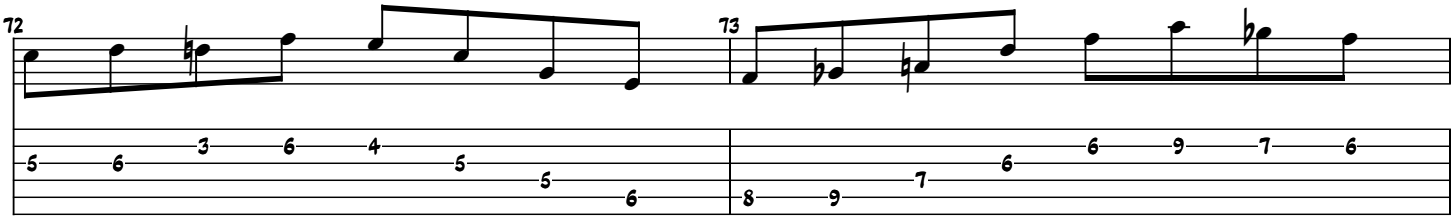
AbMaj7 Eb-7 Ab7



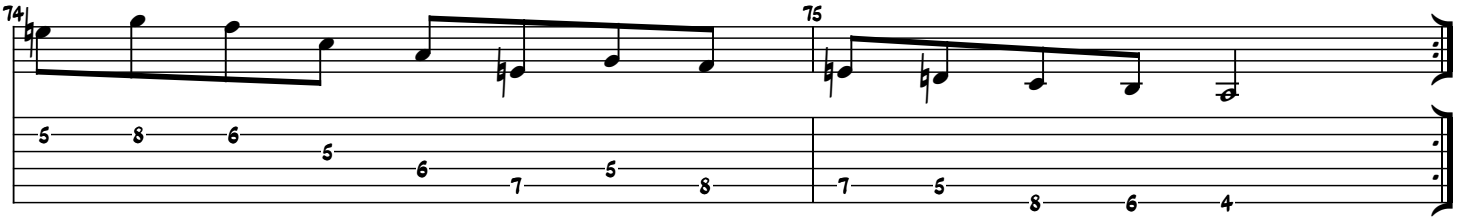
DbMaj7 Db-7



AbMaj7 F7b9



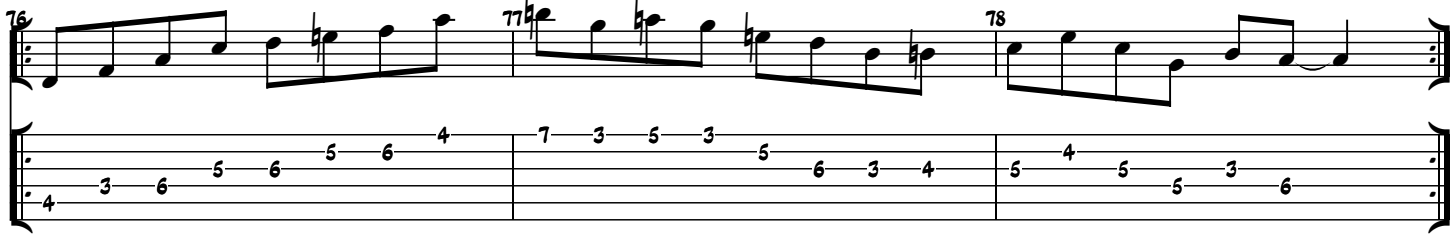
Bb7



Ex.16: II-V-I Maj

resolving to the #5

Bb-7 Eb7 b5 b9 AbMaj7



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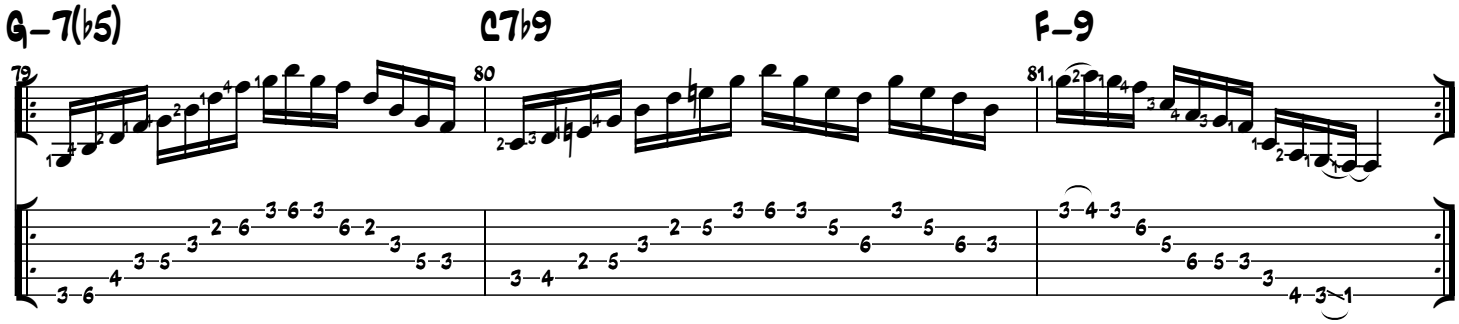
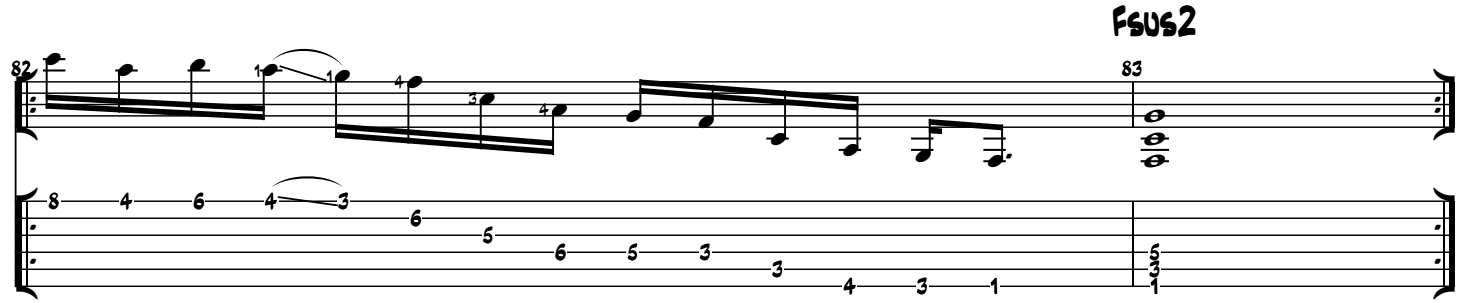
(♫ = ♫)

Ex.17: Using Arpeggios

♩ = 100

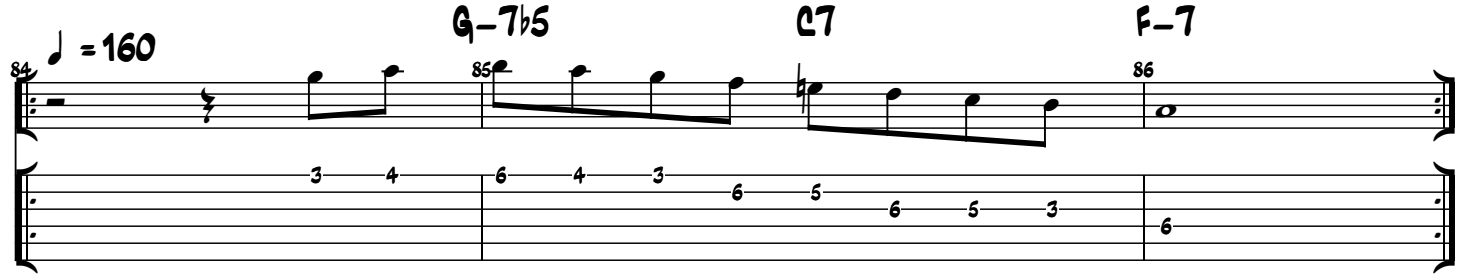


Ex.18: Cool FMin9 Lick

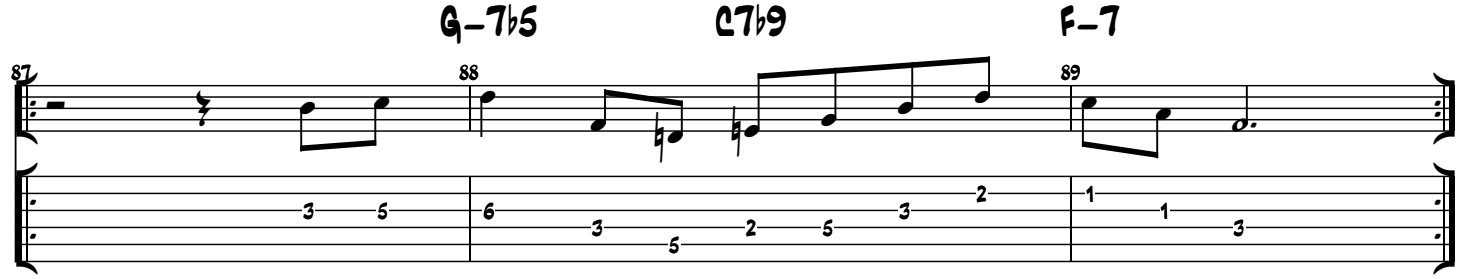


(♫ = ♩ ♪)

Ex.19: Short II-V in FMin



Ex.20: Short II-V in FMin



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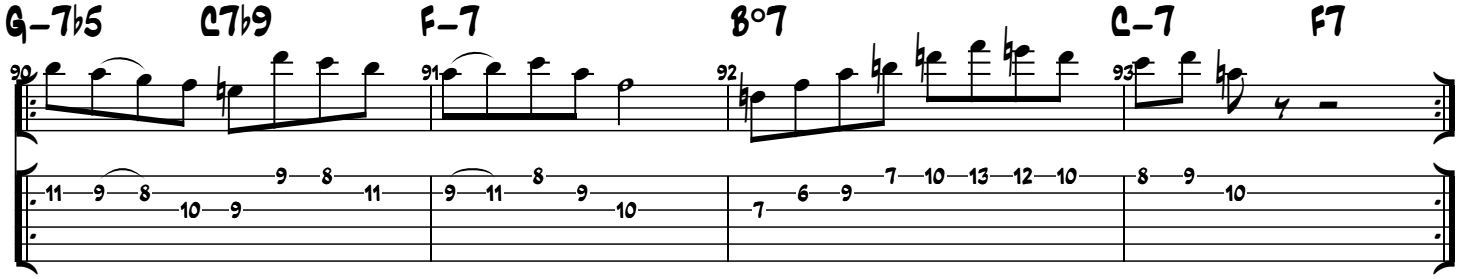
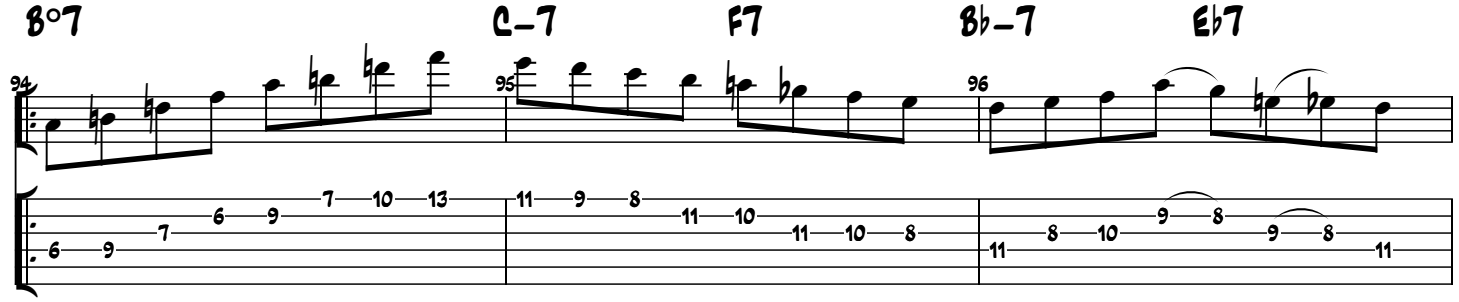
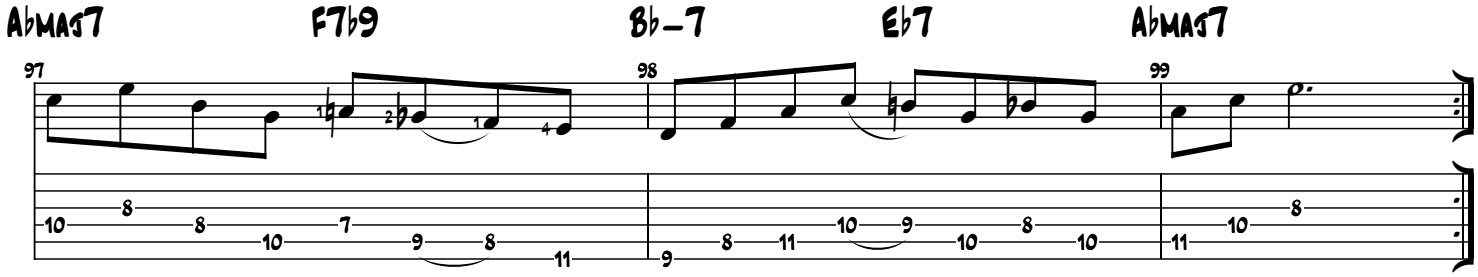
Ex.21: Short II-V in Fmin + 2bars



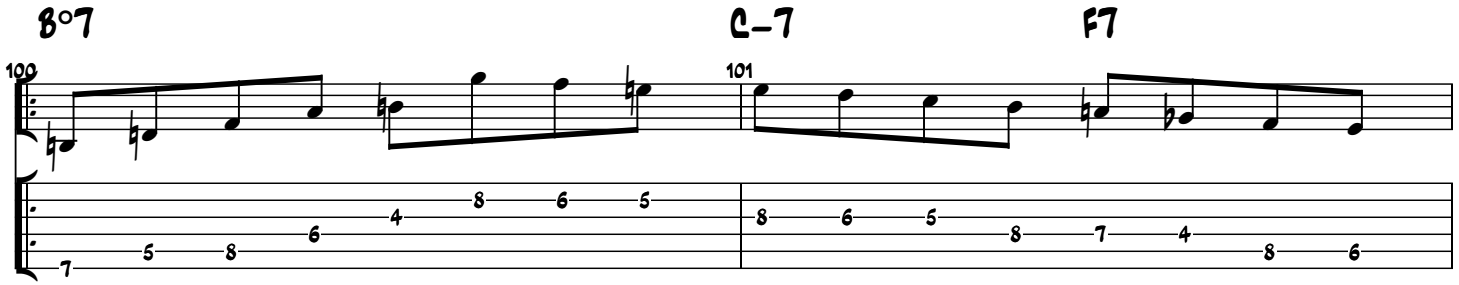
Ex.22: Using diminished triad

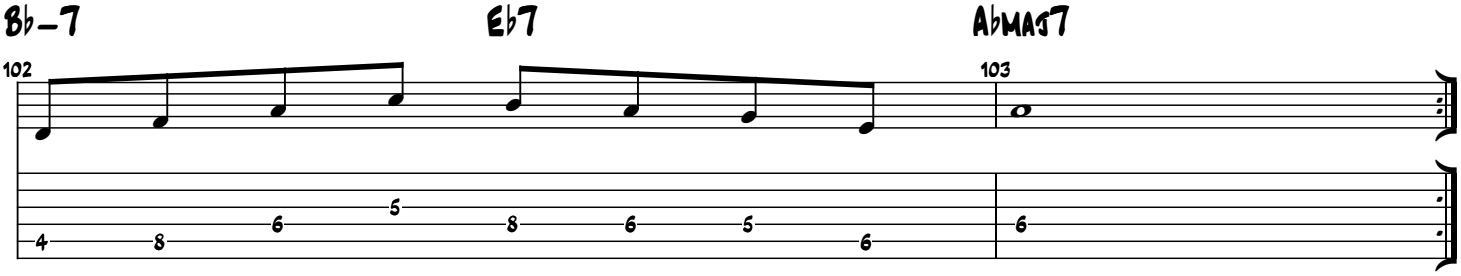


Turn Around (I-VI-II-V)



Ex.23: Parker style line





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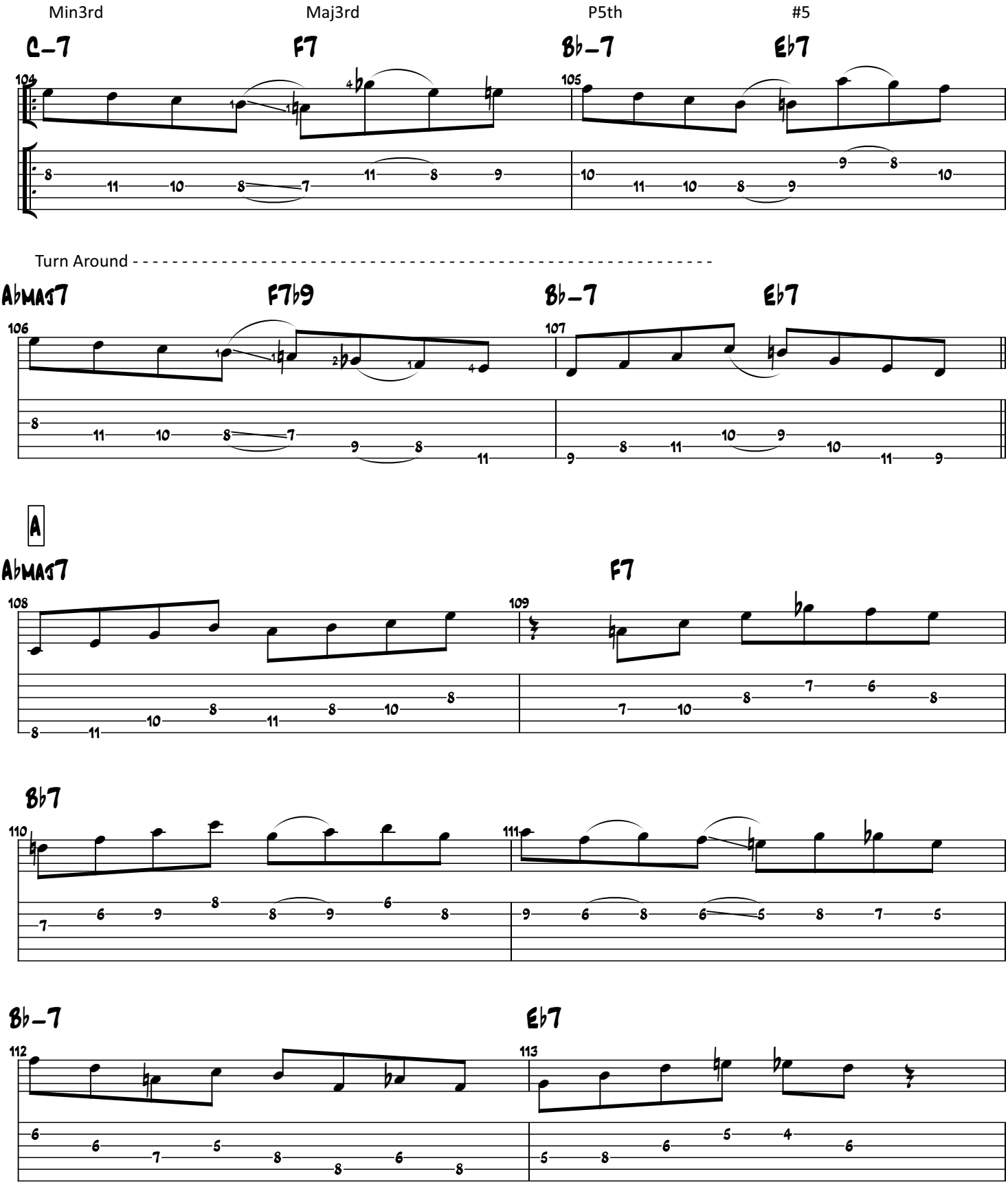
Ex.24: Last 4 bars



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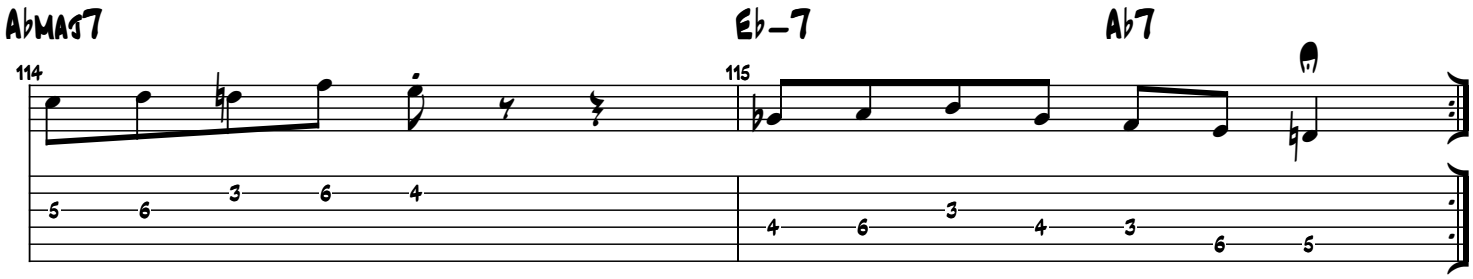
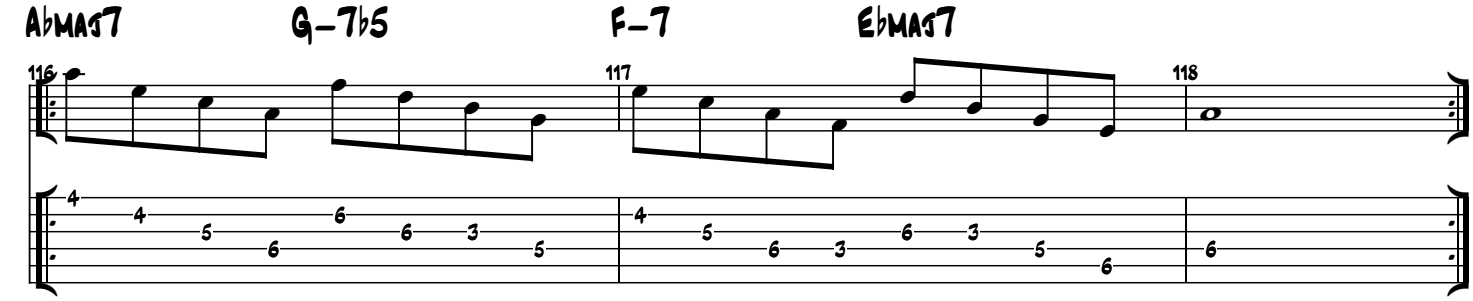
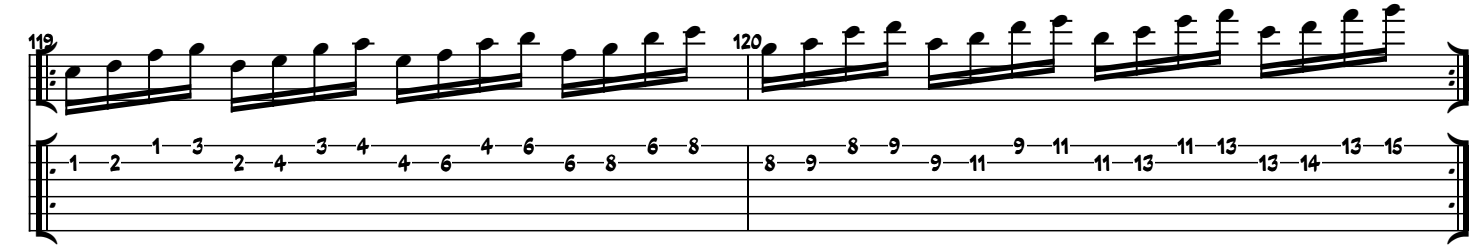


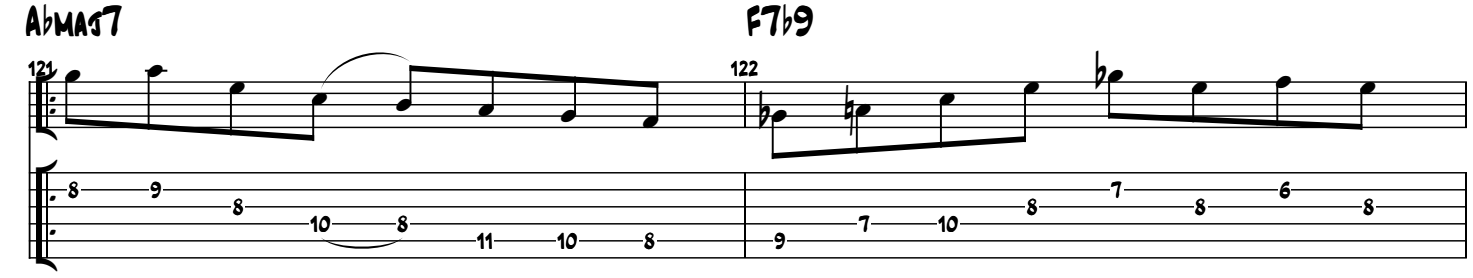
Ex.25: Diatonic sequence

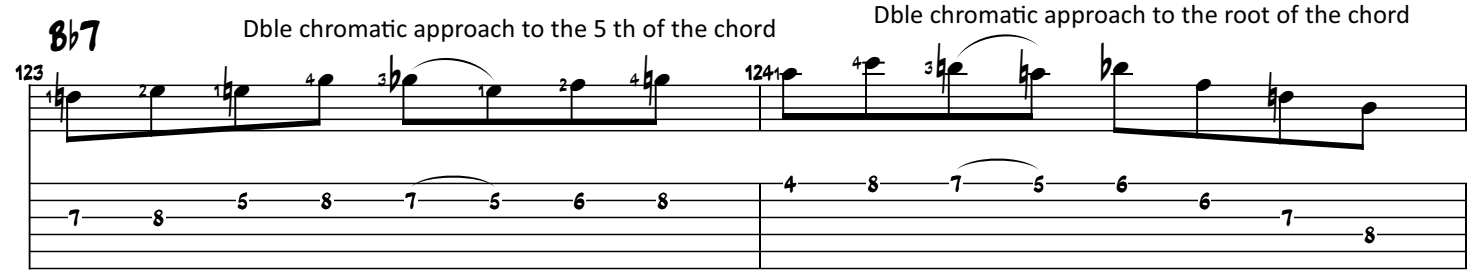


Ex.26: 2 notes per string major scale practicing



Ex.27: Major7th Arpeggio + Dble Chromatic Approach





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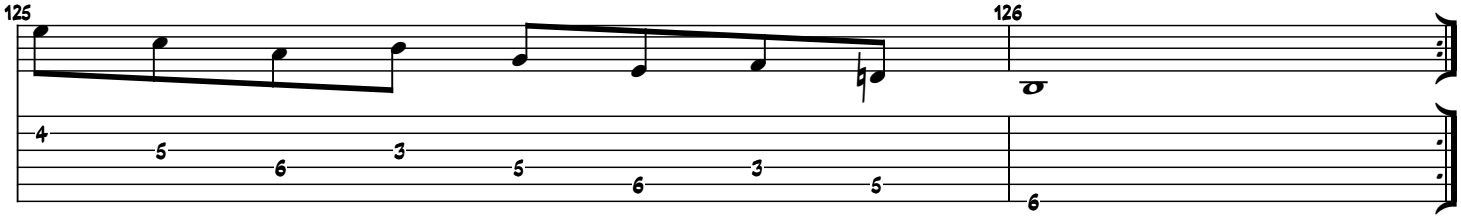
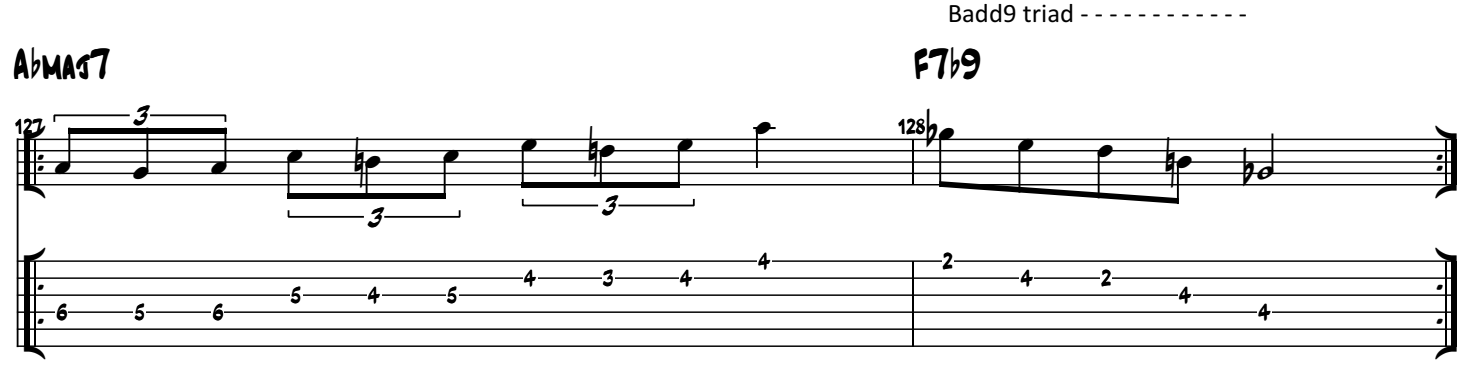
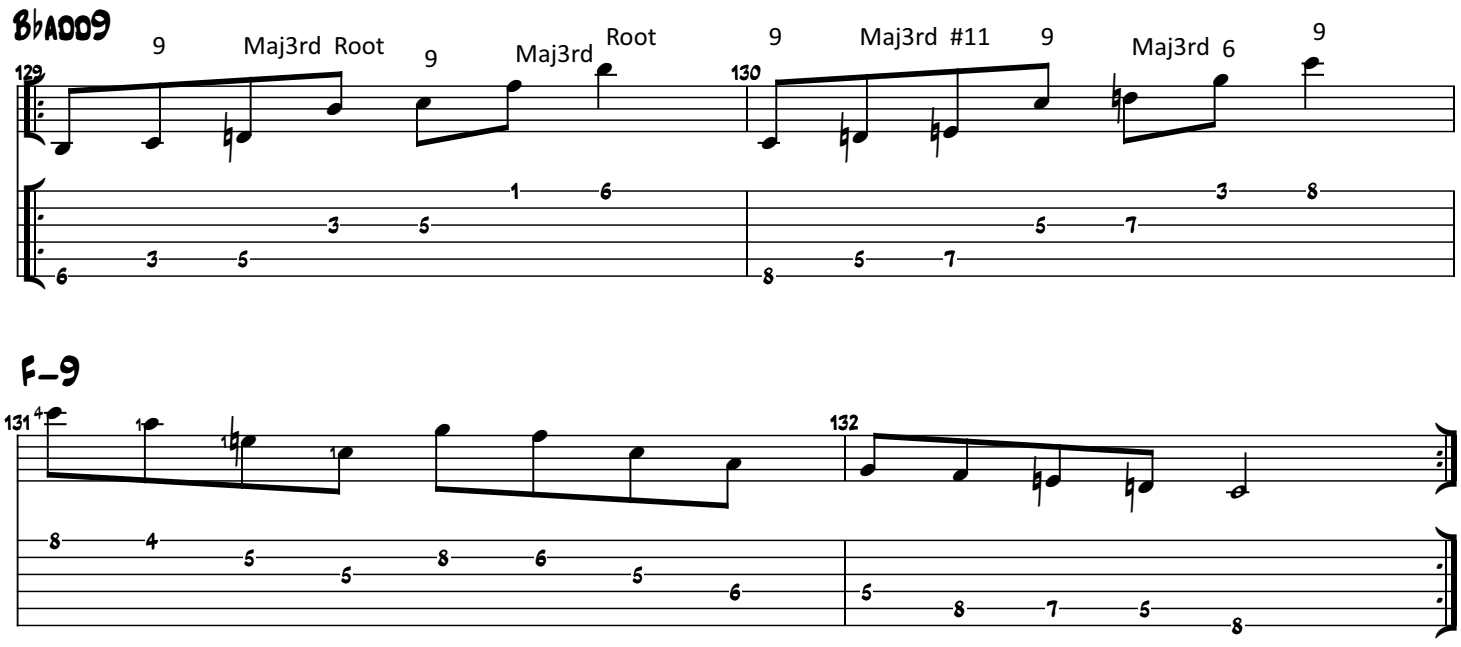


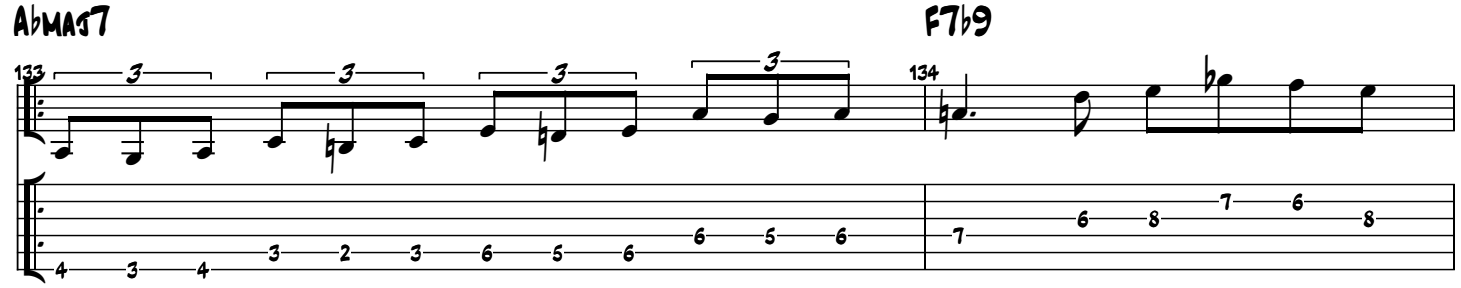
Ex.28: Pat Metheny Style line



Ex.29: "Out of the Blue" arpeggios



Ex.30: Using ornements



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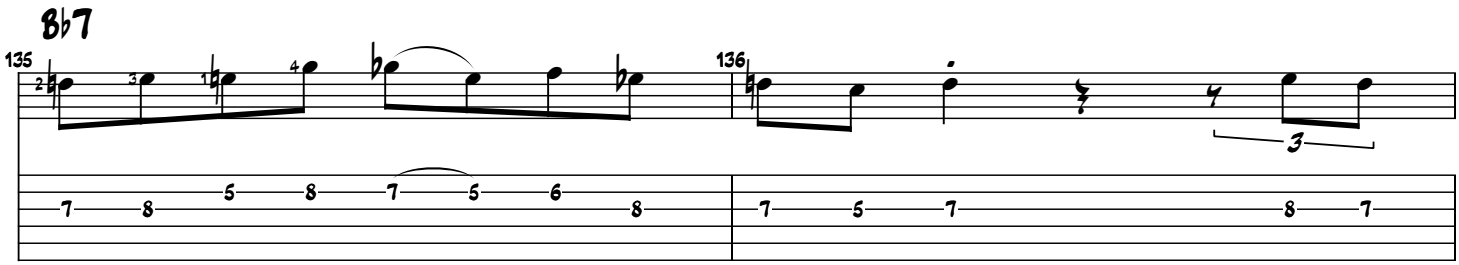
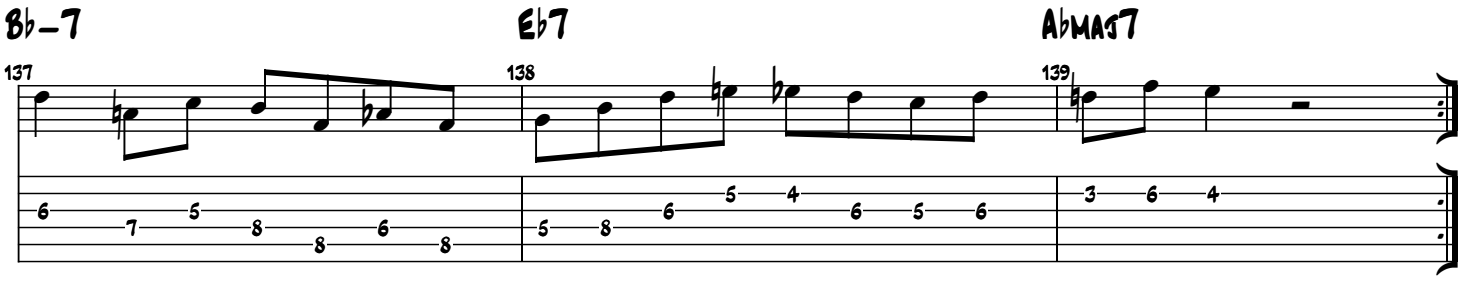
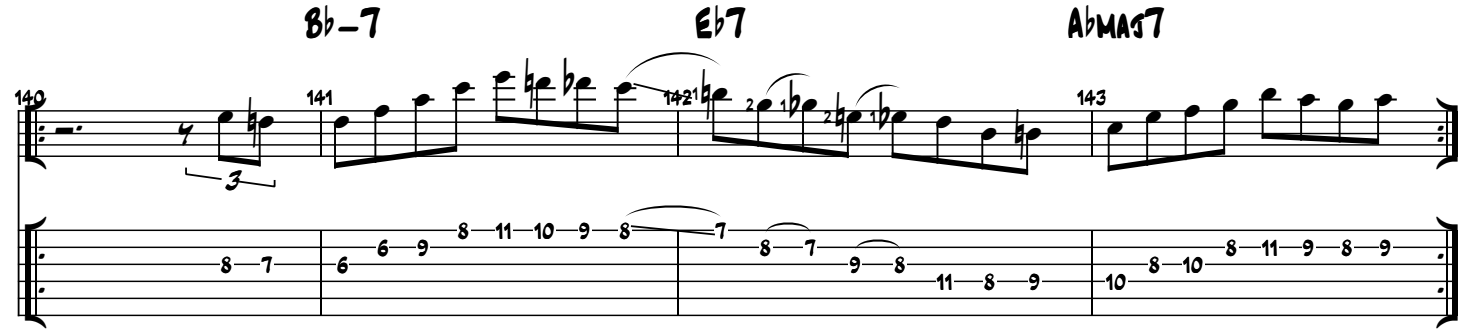
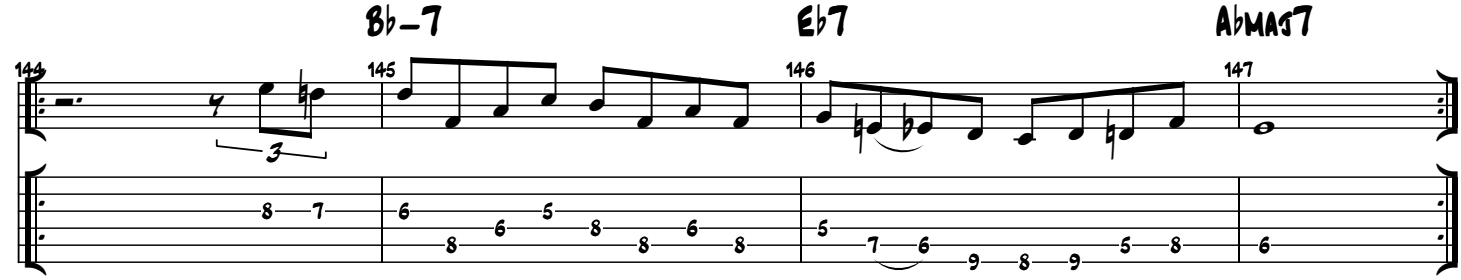




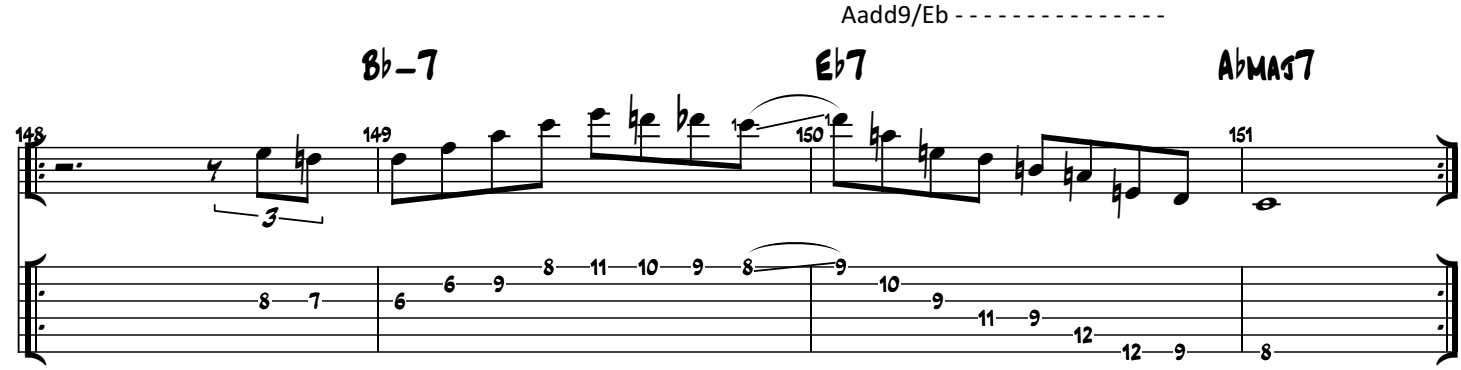
Ex.31: II-V-I Maj (Joe Pass Style)



Ex.32: II-V-I Maj (Joe Pass Style) Variation #1



Ex.33: II-V-I Maj using superimposed triad over Dom7th chord



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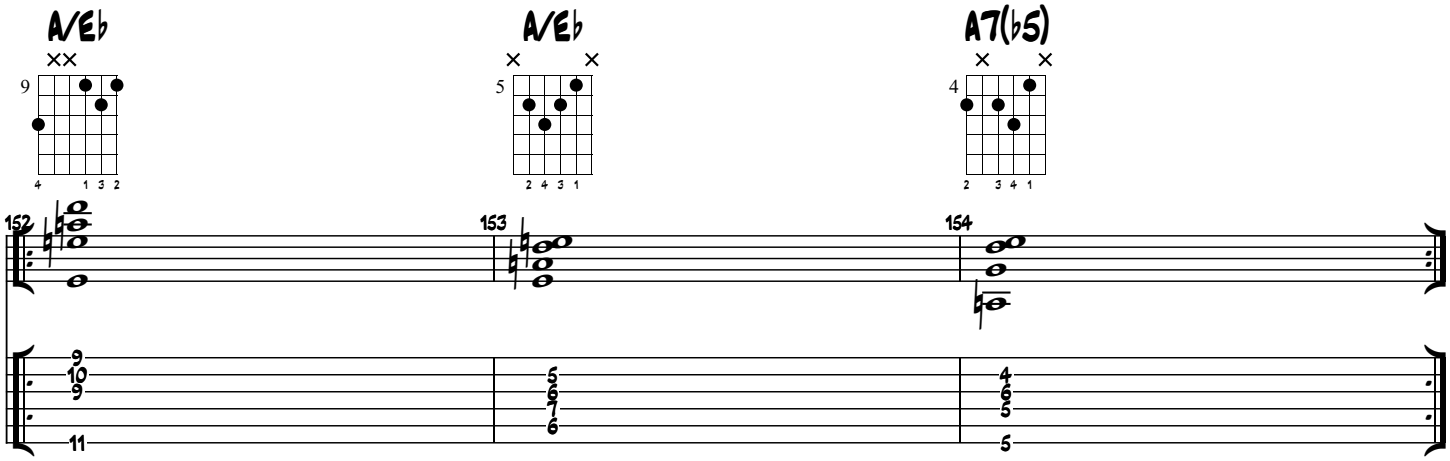
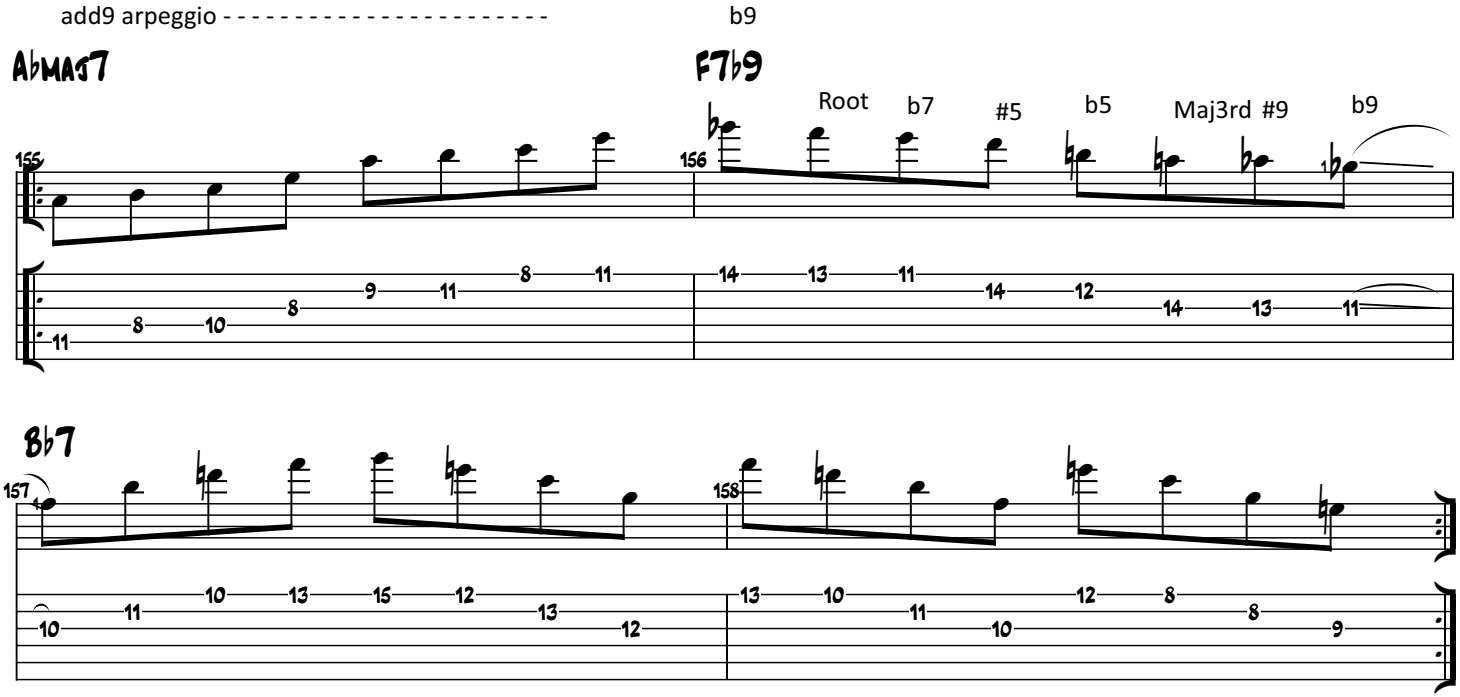
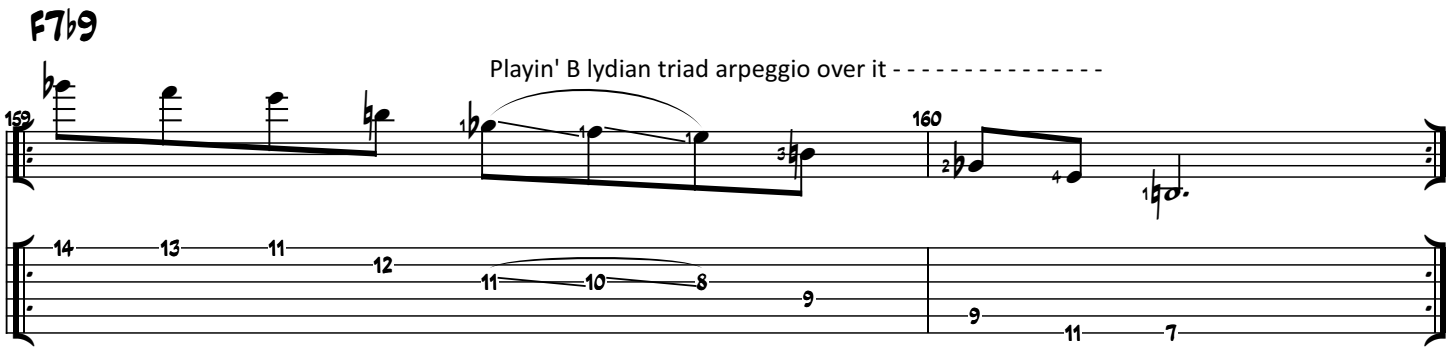
Ex.34: Add9/Eb chords



Ex.35: Modern lines



Ex.36: Altered sound line



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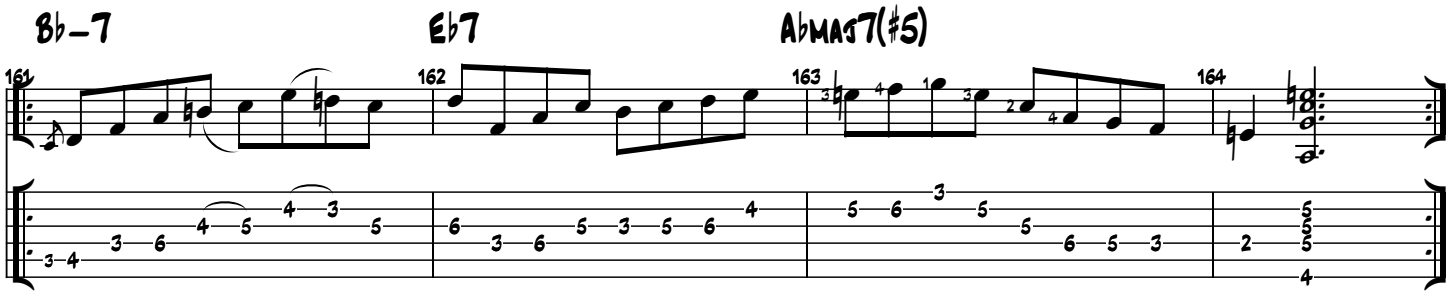
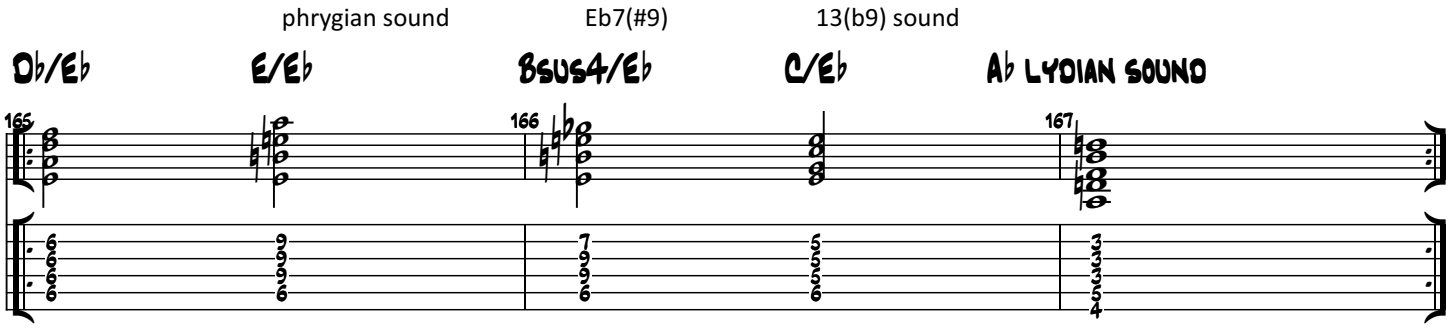
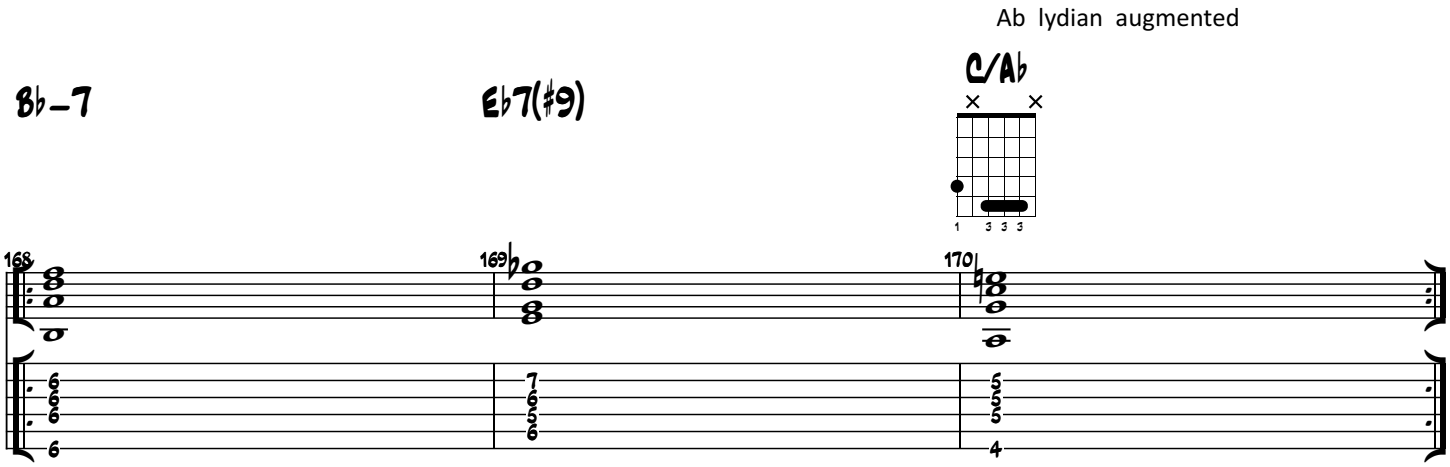
Ex.37: Hipper II-V -I line



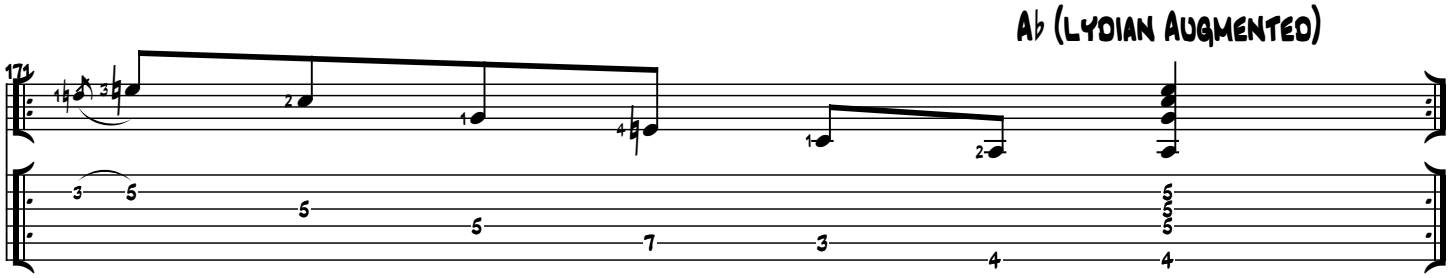
Ex.38: Using a pedal



Ex.39: Cool II-V chords



Ex.40: Lydian Augmented sound



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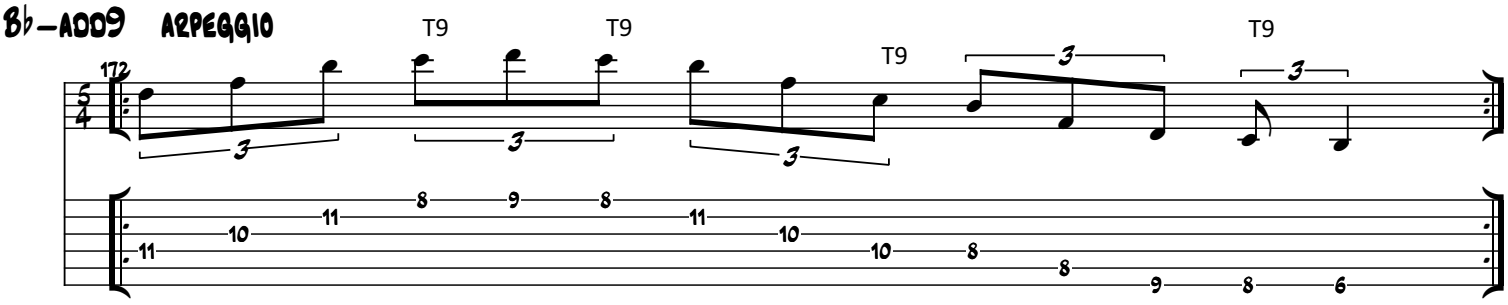
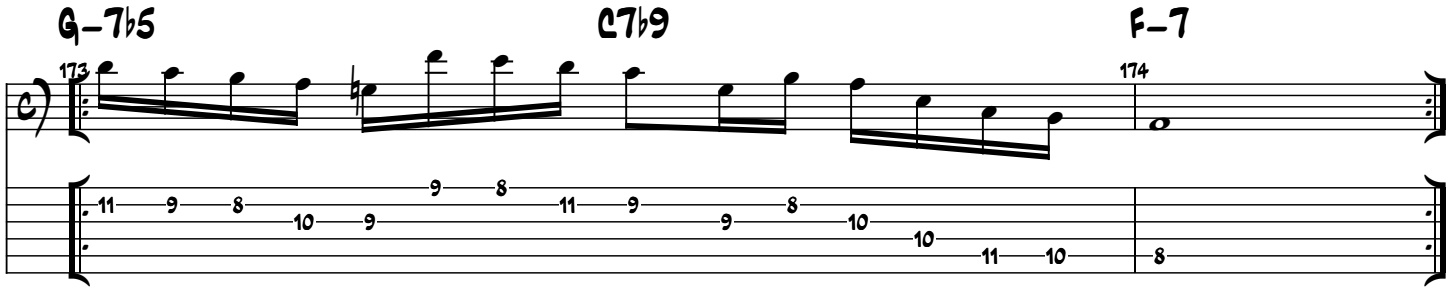
Ex.41: playing Bbmin7 over Gmin7(b5)

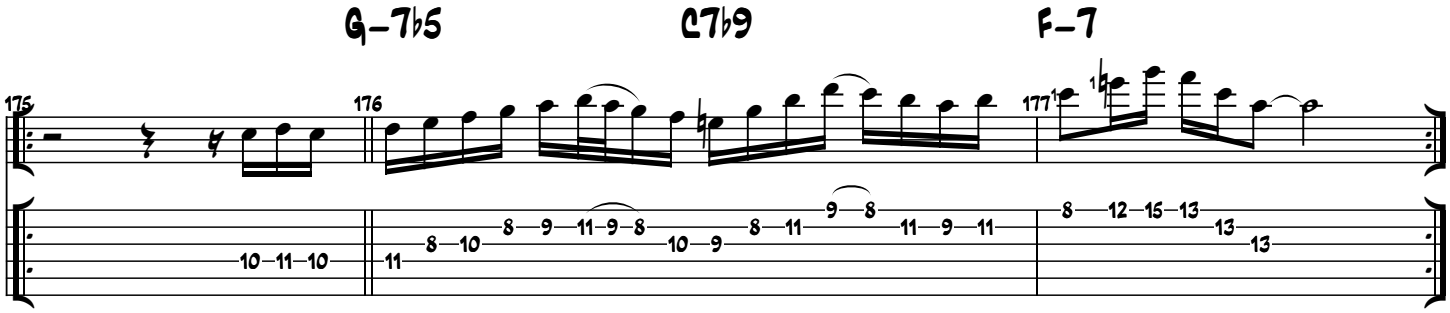
Gmin7b5



Ex.42: II-V in Fminor

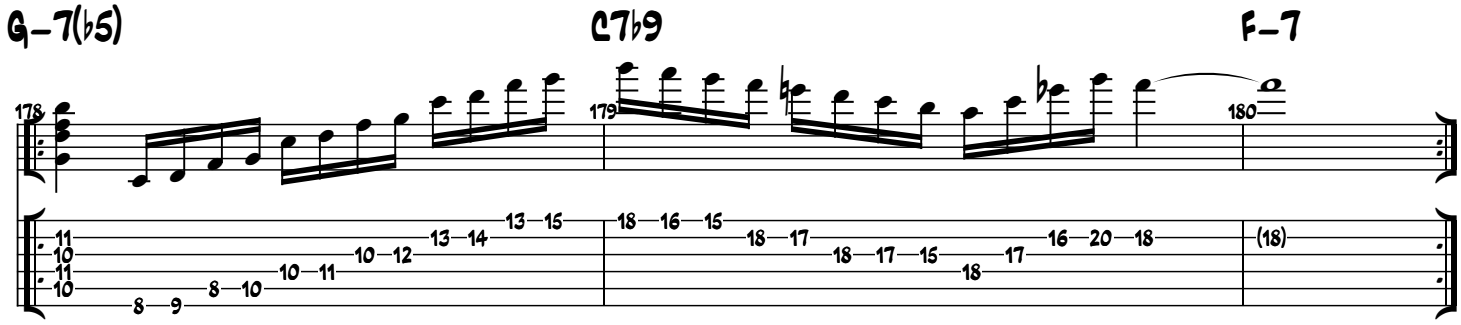


Ex.43: II-V in Fminor



Ex.44: II-V in Fminor

"C" Phrygian sound - - - - - - - - - - - - - - - - - - -



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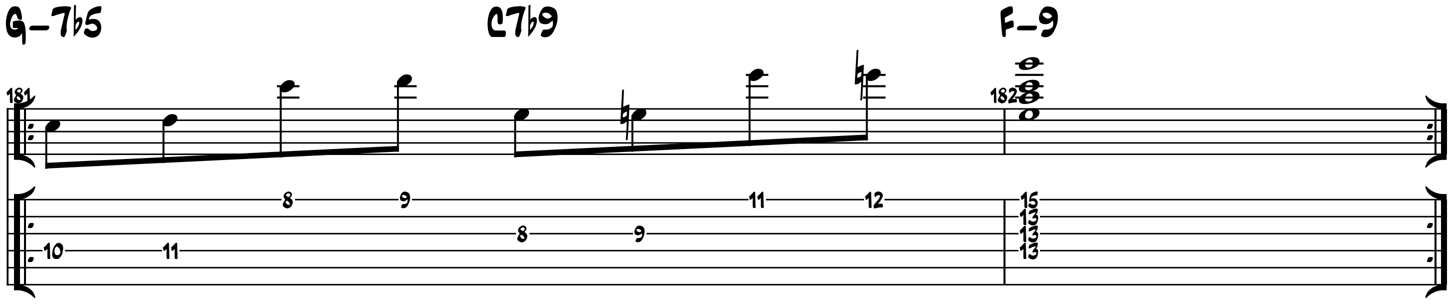
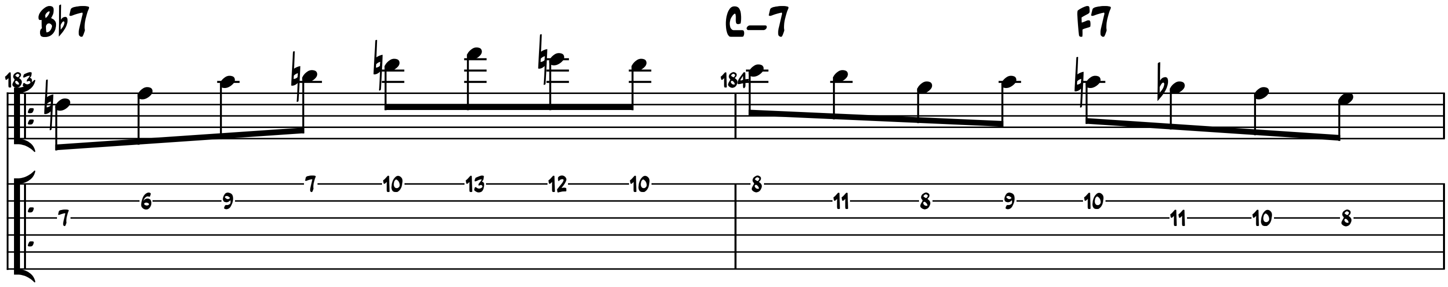
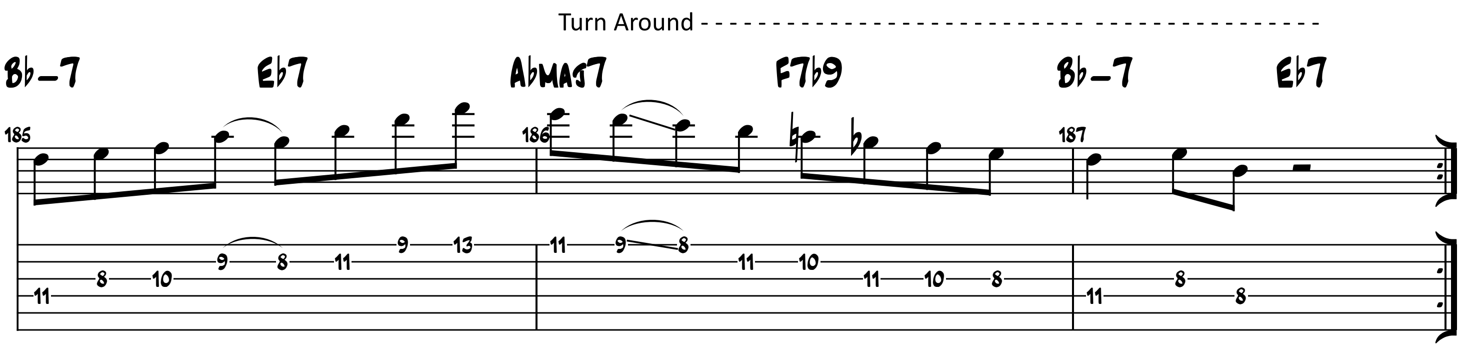
Ex.45: using motifs over II-V in F minor

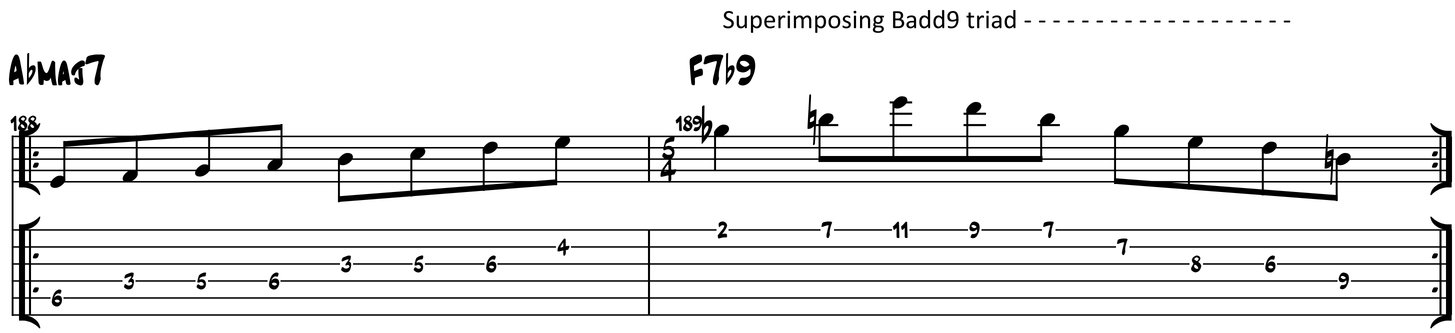


Ex.46: Solo Ideas

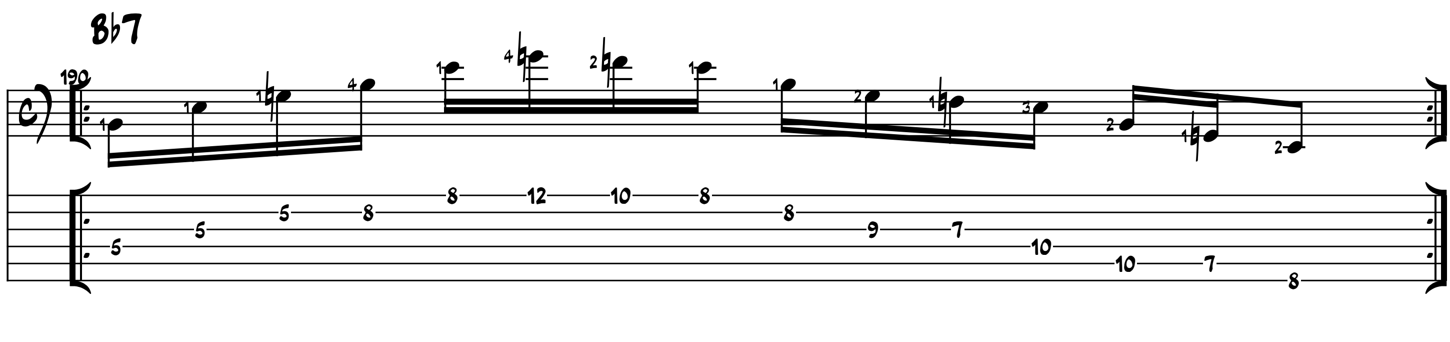




Ex.47: Off the 5th + sub



Ex.48: using Cadd9 triad



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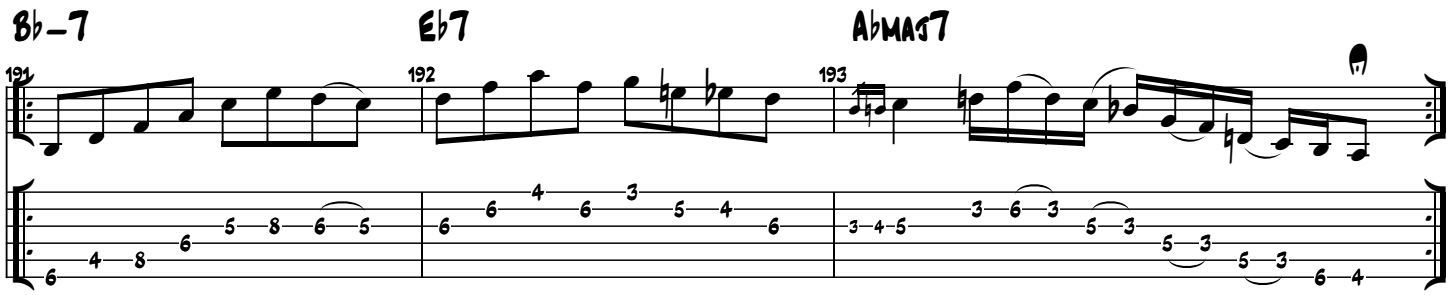
Ex.49: Last II-V-I Maj



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