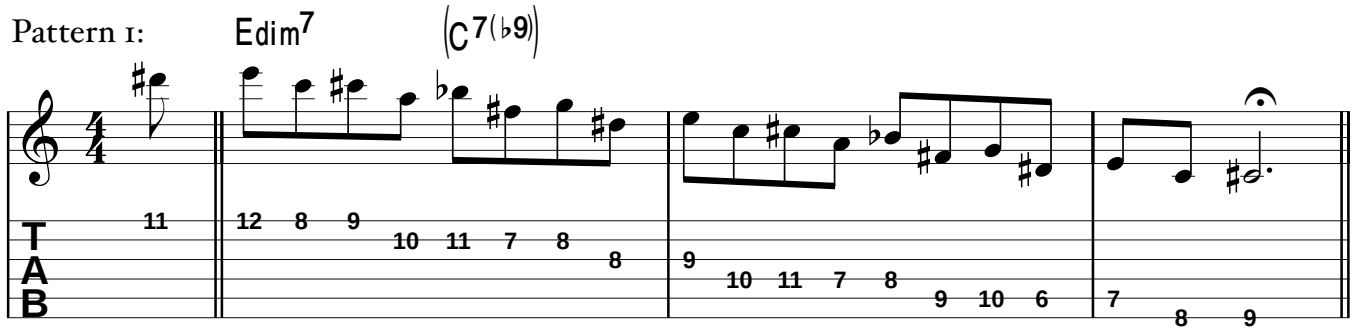
chapter four

Patterns

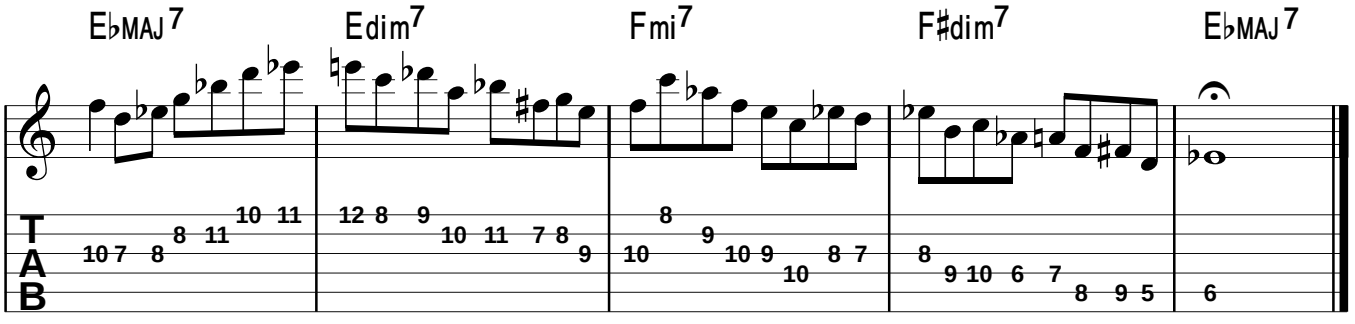
On the CD the pattern will be played, there will be a pause, 4 beats, then played in context except on Patterns 14-18 . You might notice that I ve used some of these patterns in the exercises and etudes in the first 3 chapters.

Track 39 » Pattern No. 1

Pattern 1:

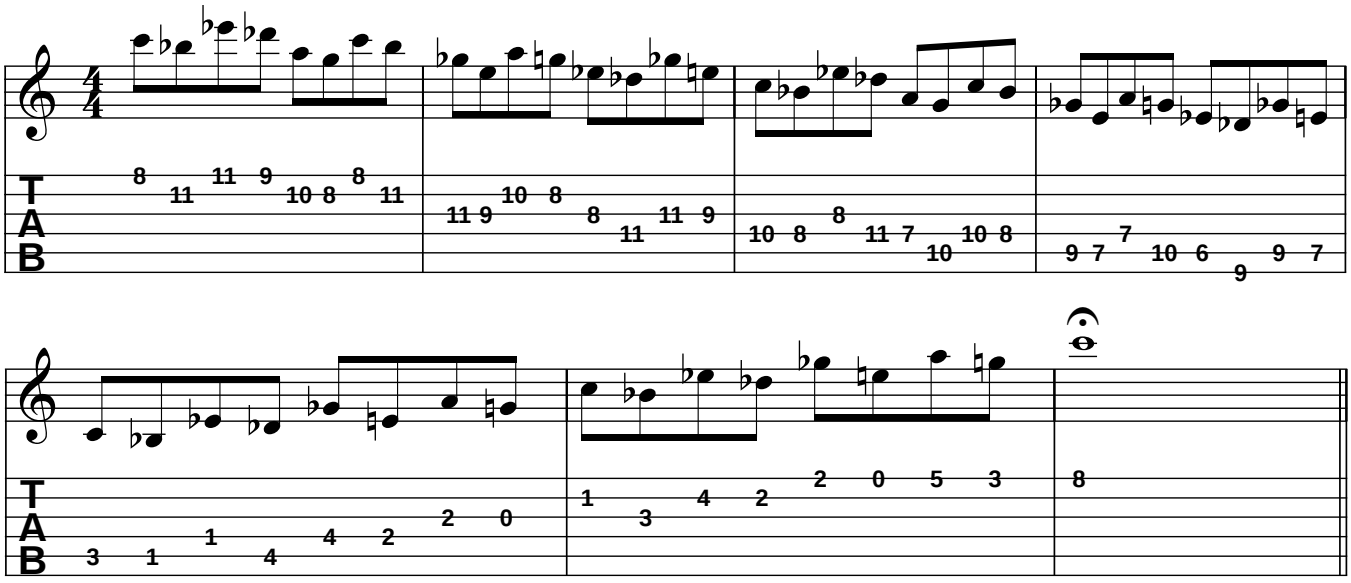


In Context:

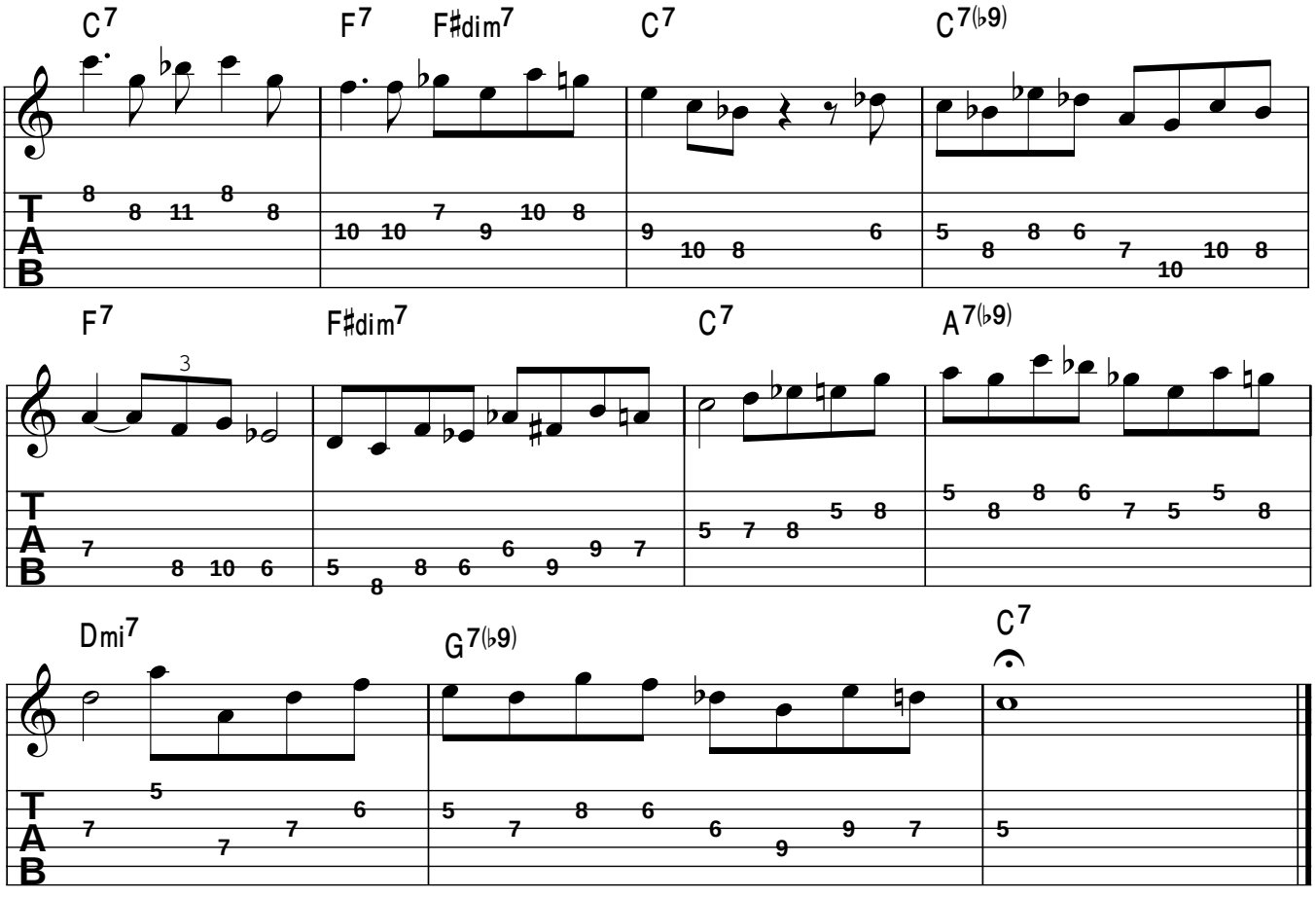


Track 40 » Pattern No. 2

Pattern 2: Edim7 C7(♭9)

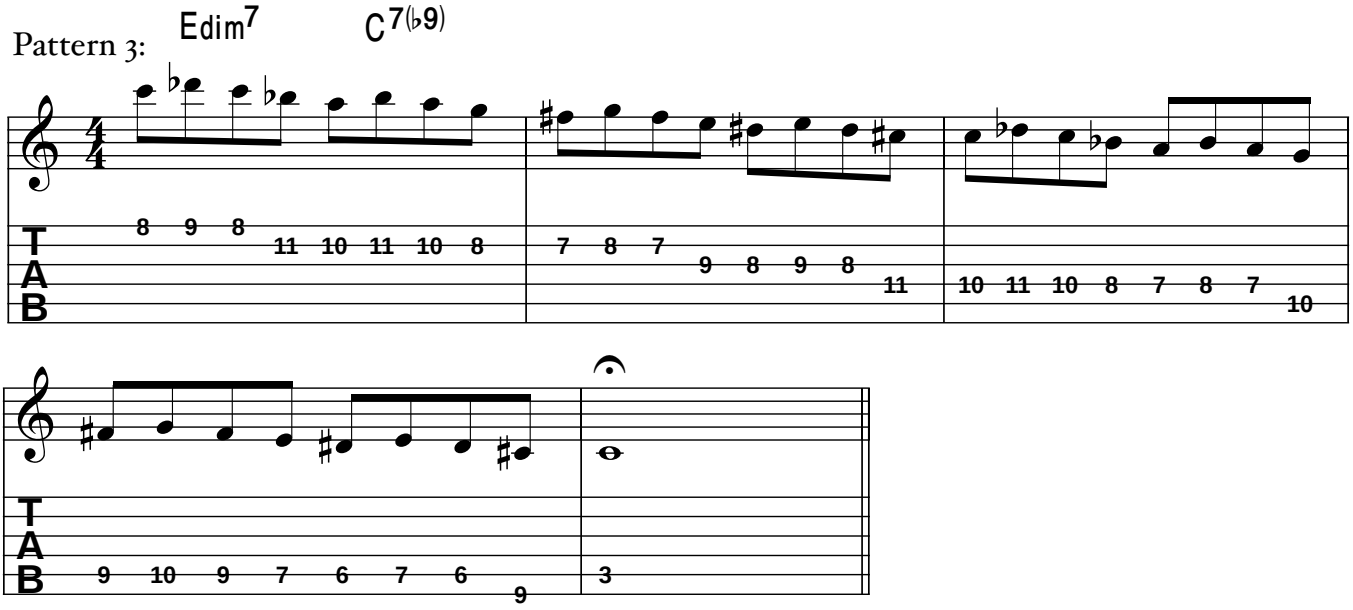


In Context:

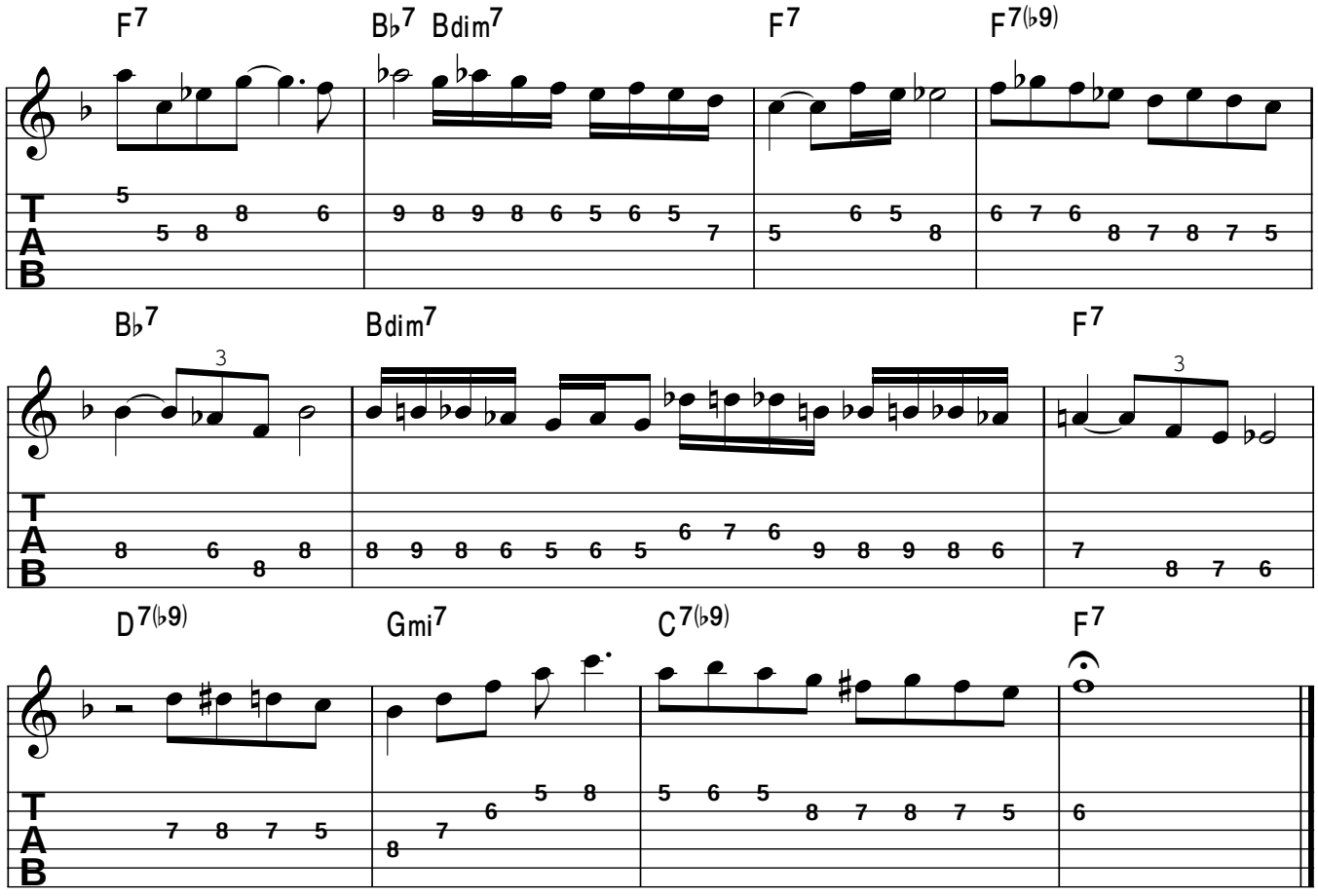


Track 41 » Pattern No. 3

Pattern 3:

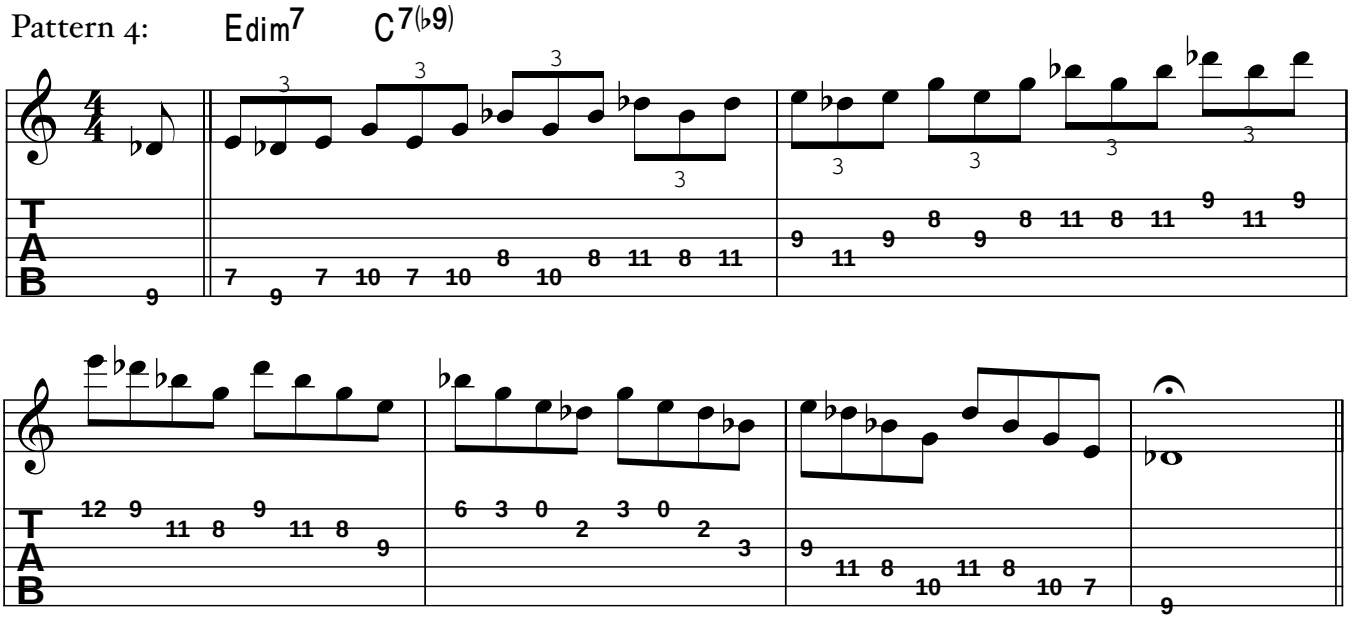


In Context:

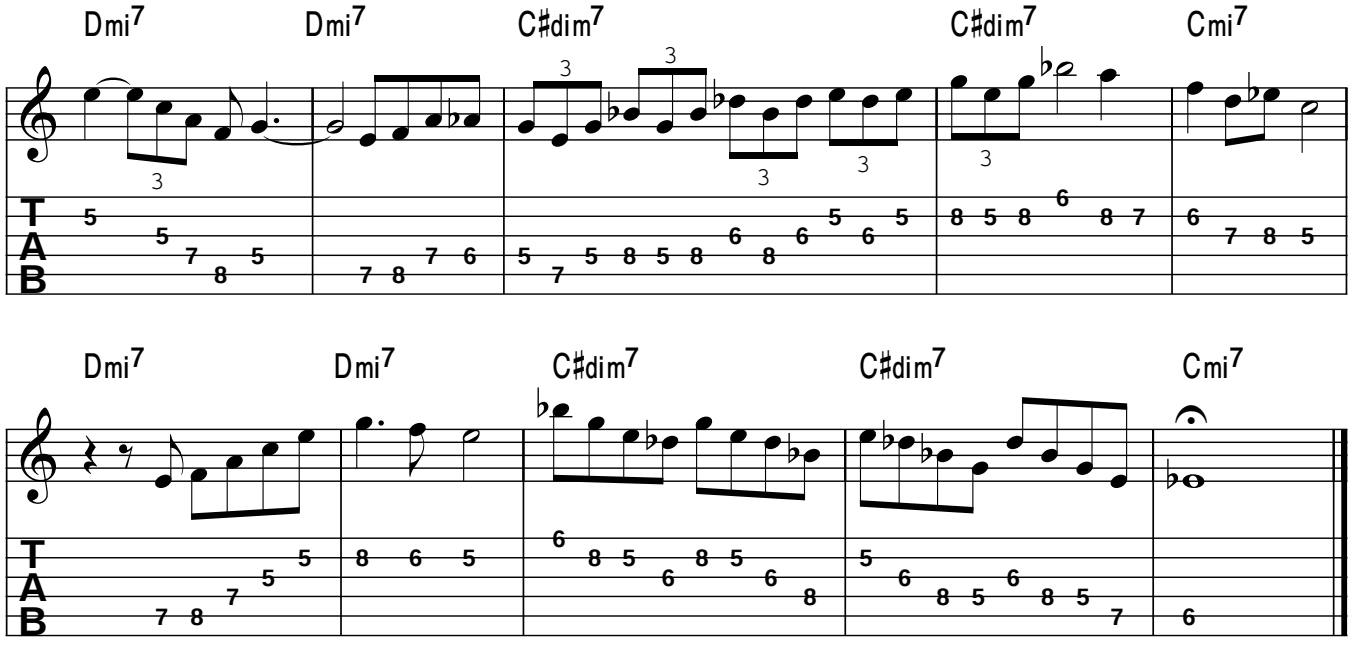


Track 42 » Pattern No. 4

Pattern 4:

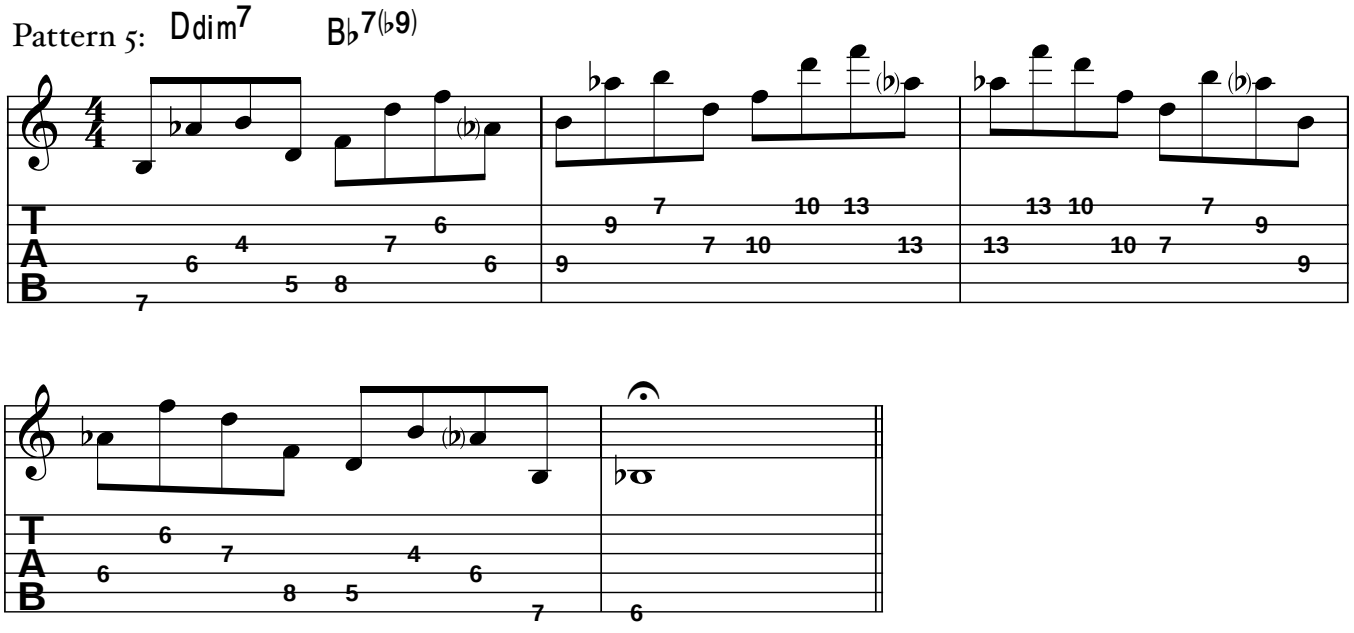


In Context:

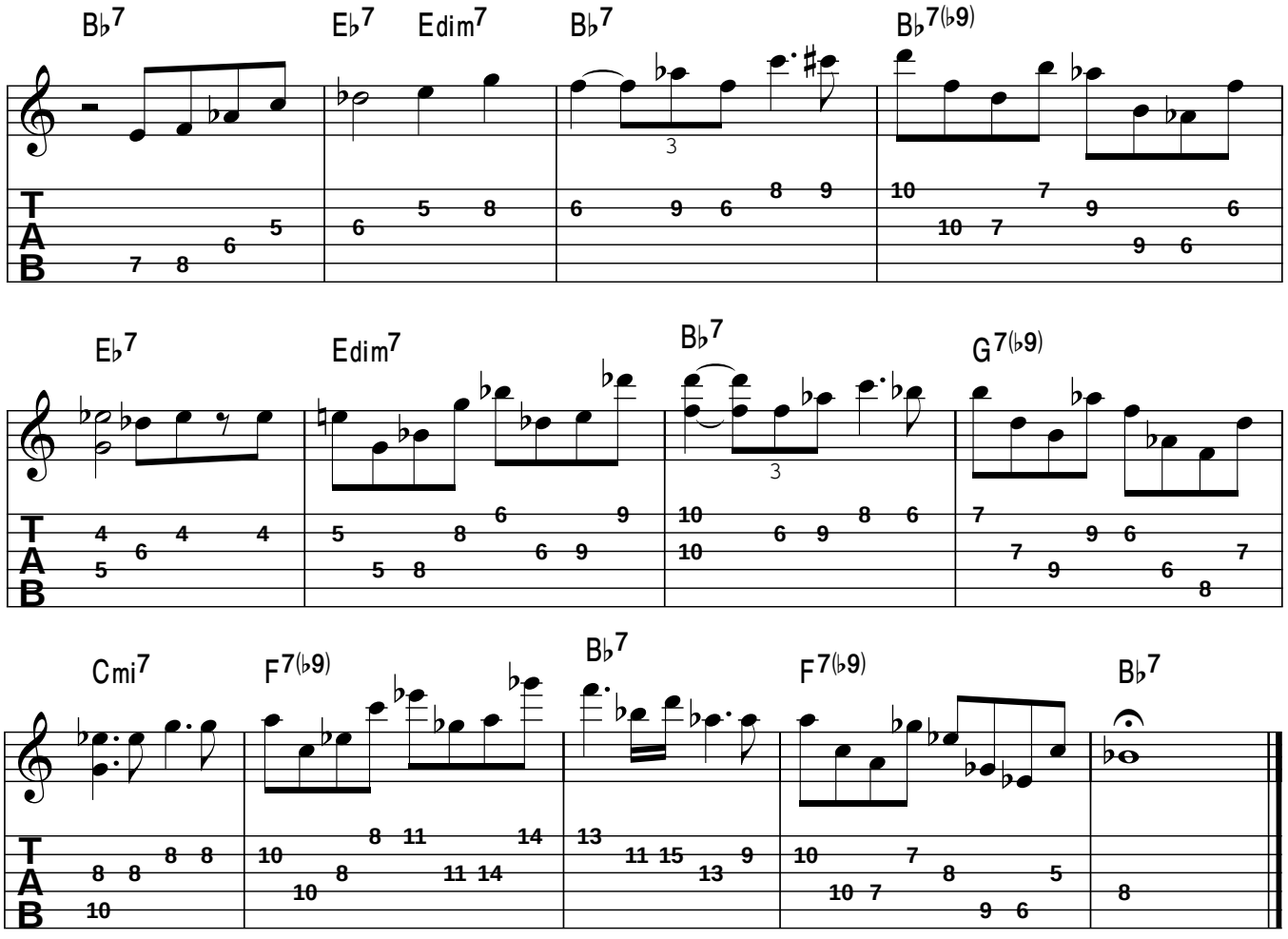


Track 43 » Pattern No. 5

Pattern 5:

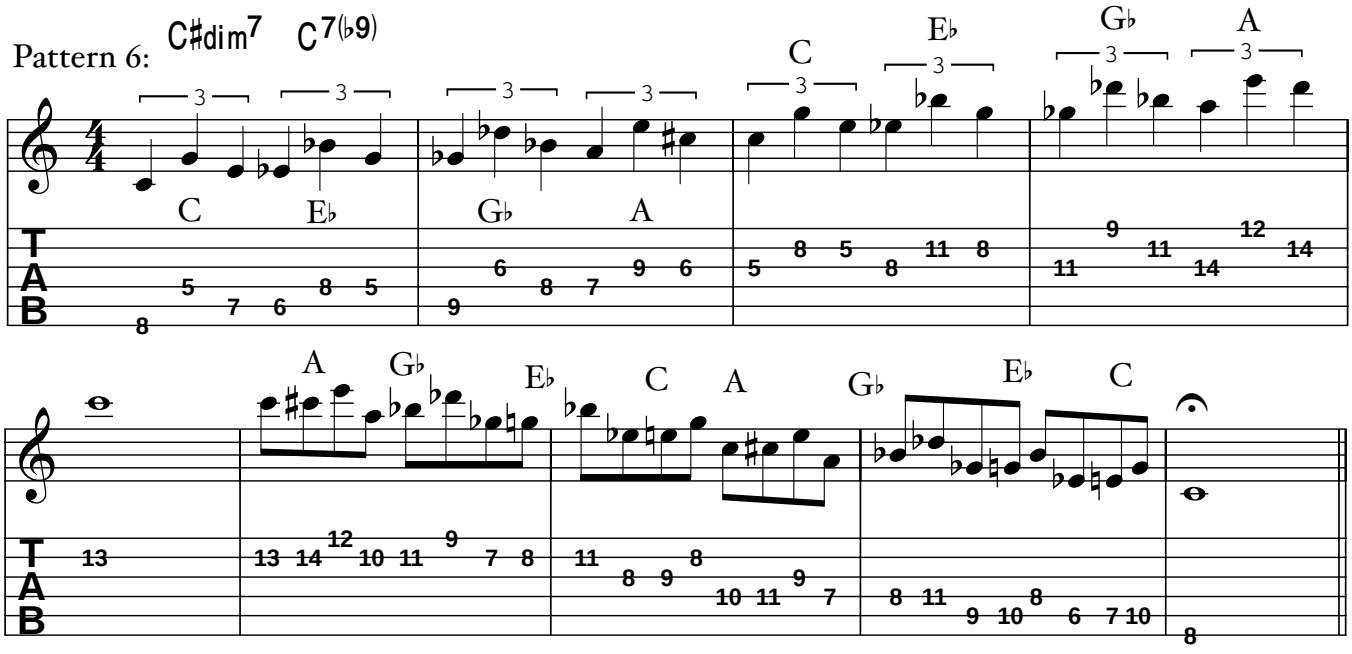


In Context:

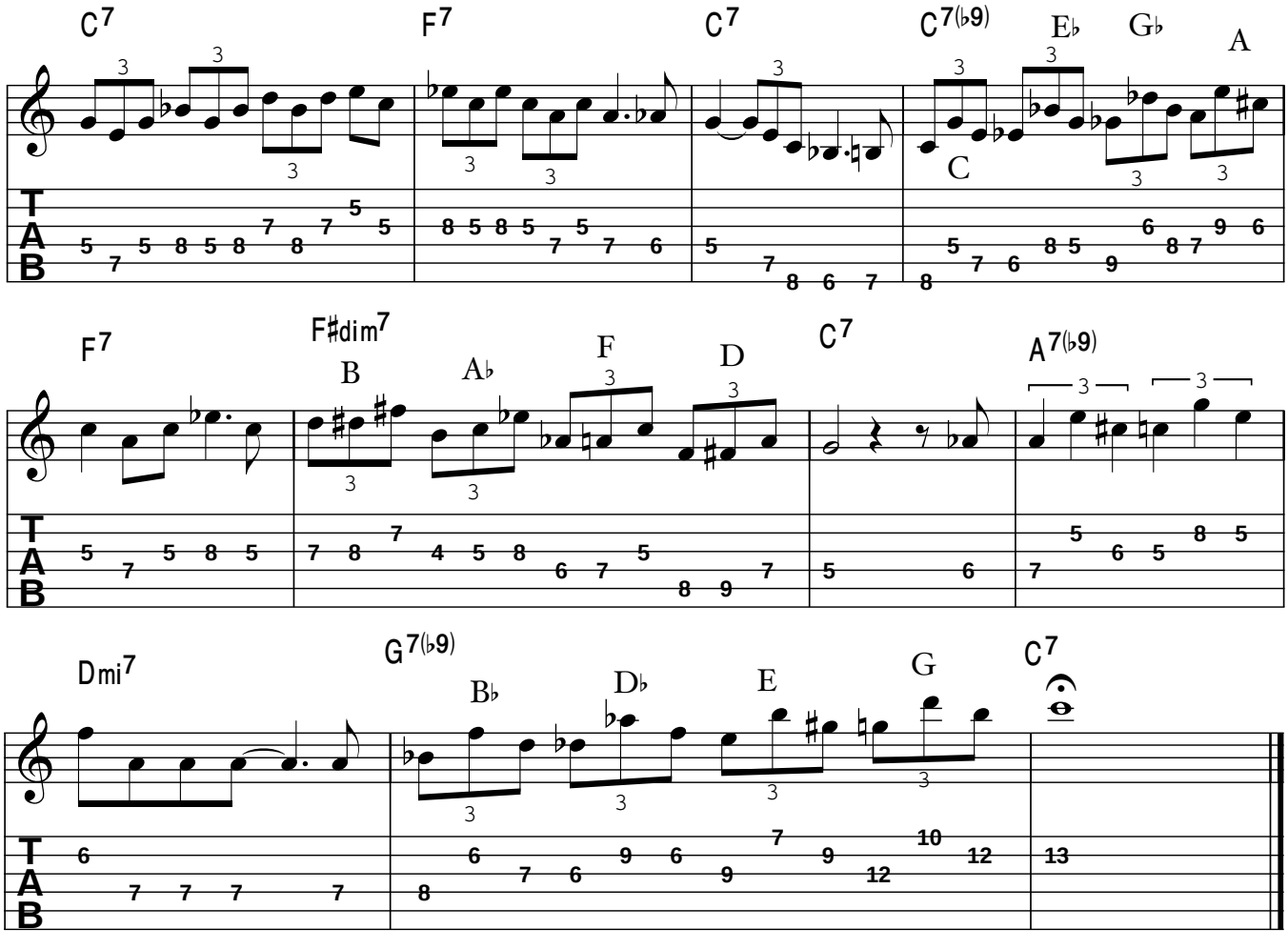


A pattern using 4 triads. See chapter 2: Triads and Triad pairs.

Track 44 » Pattern No. 6



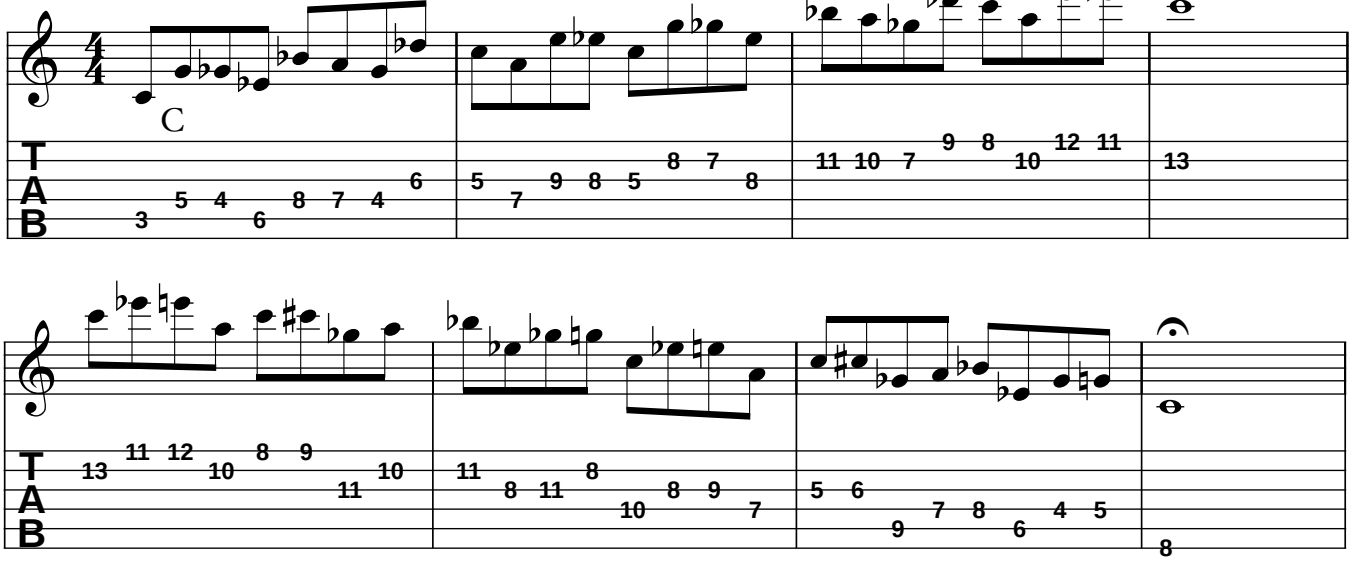
In Context:



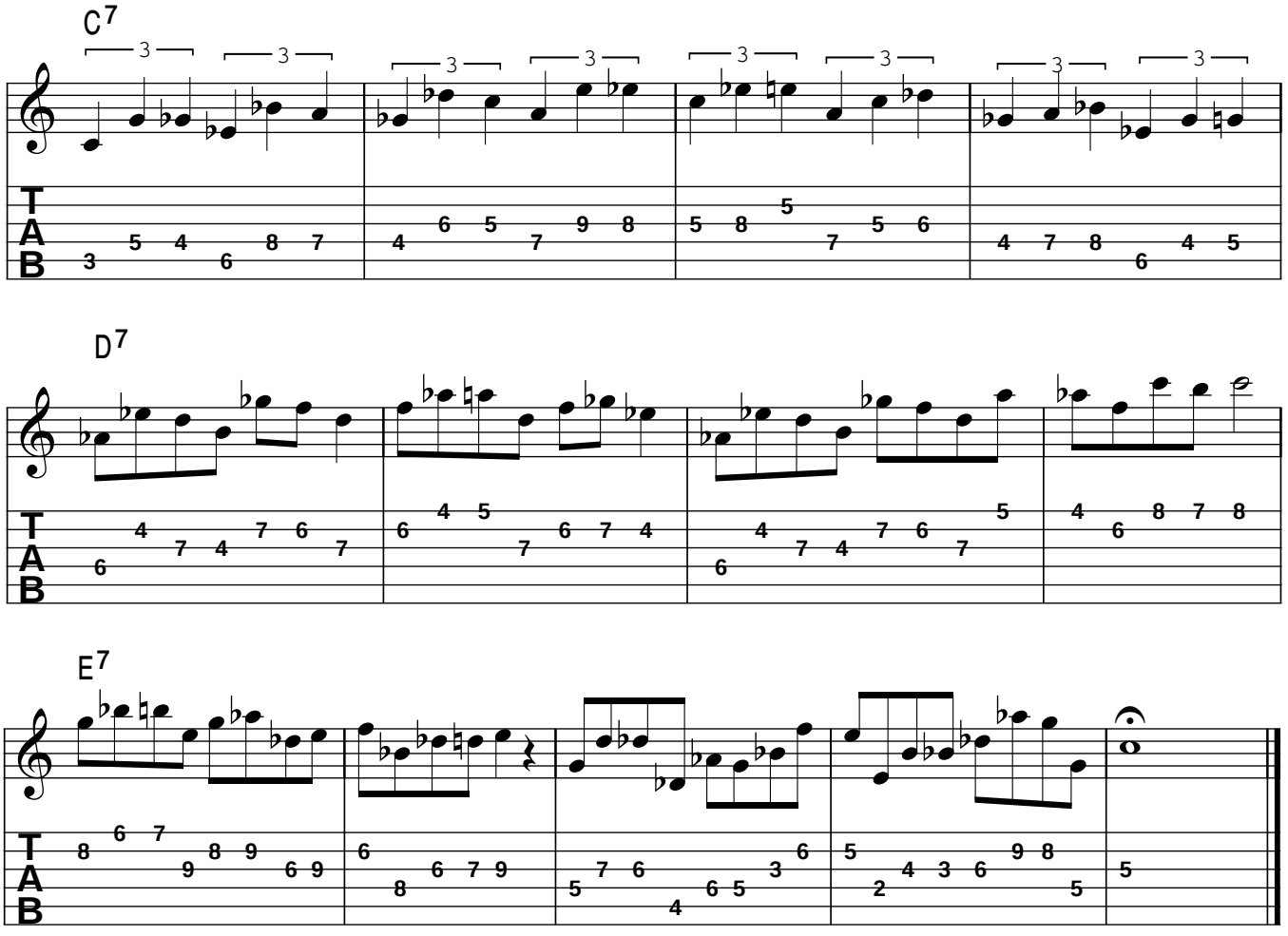
Another pattern using 4 triads. These patterns will work well on the last two bars of Joe Henderson s song Isotope. Pattern 7 is easiest to play when moving vertically up the fretboard.

Track 45 » Pattern No. 7

Pattern 7: C♯dim7 C7(♭9)



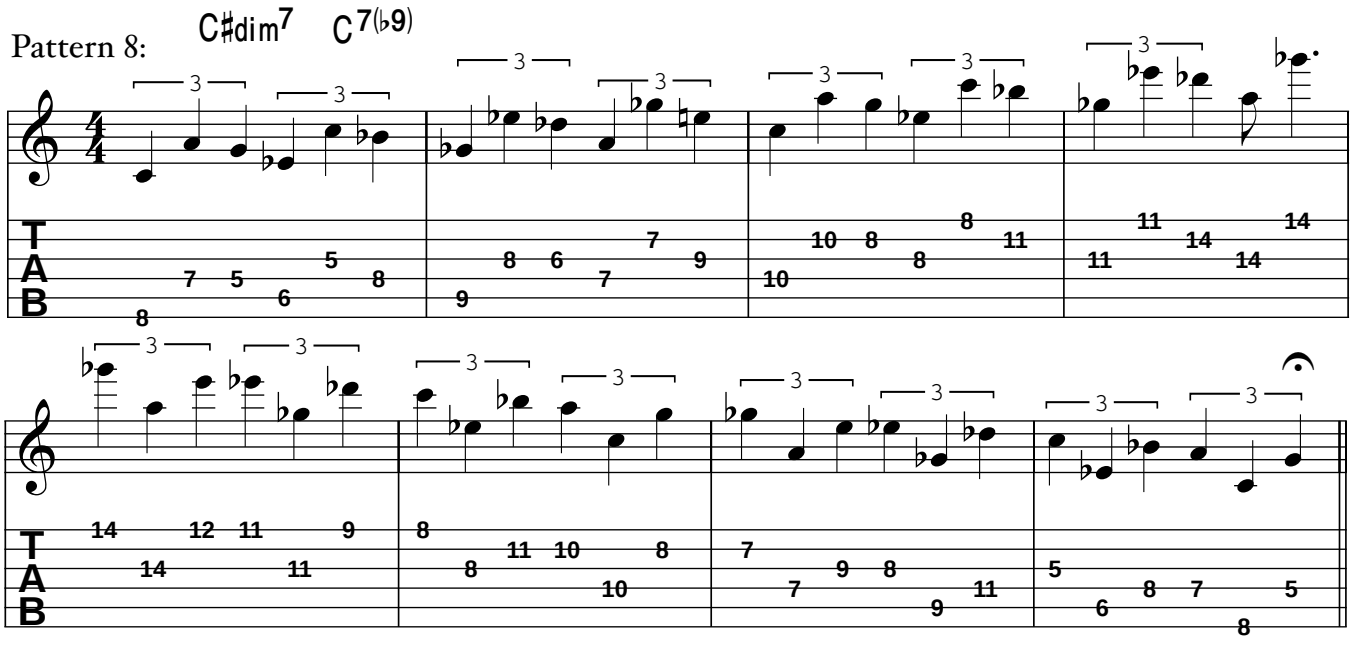
In Context:



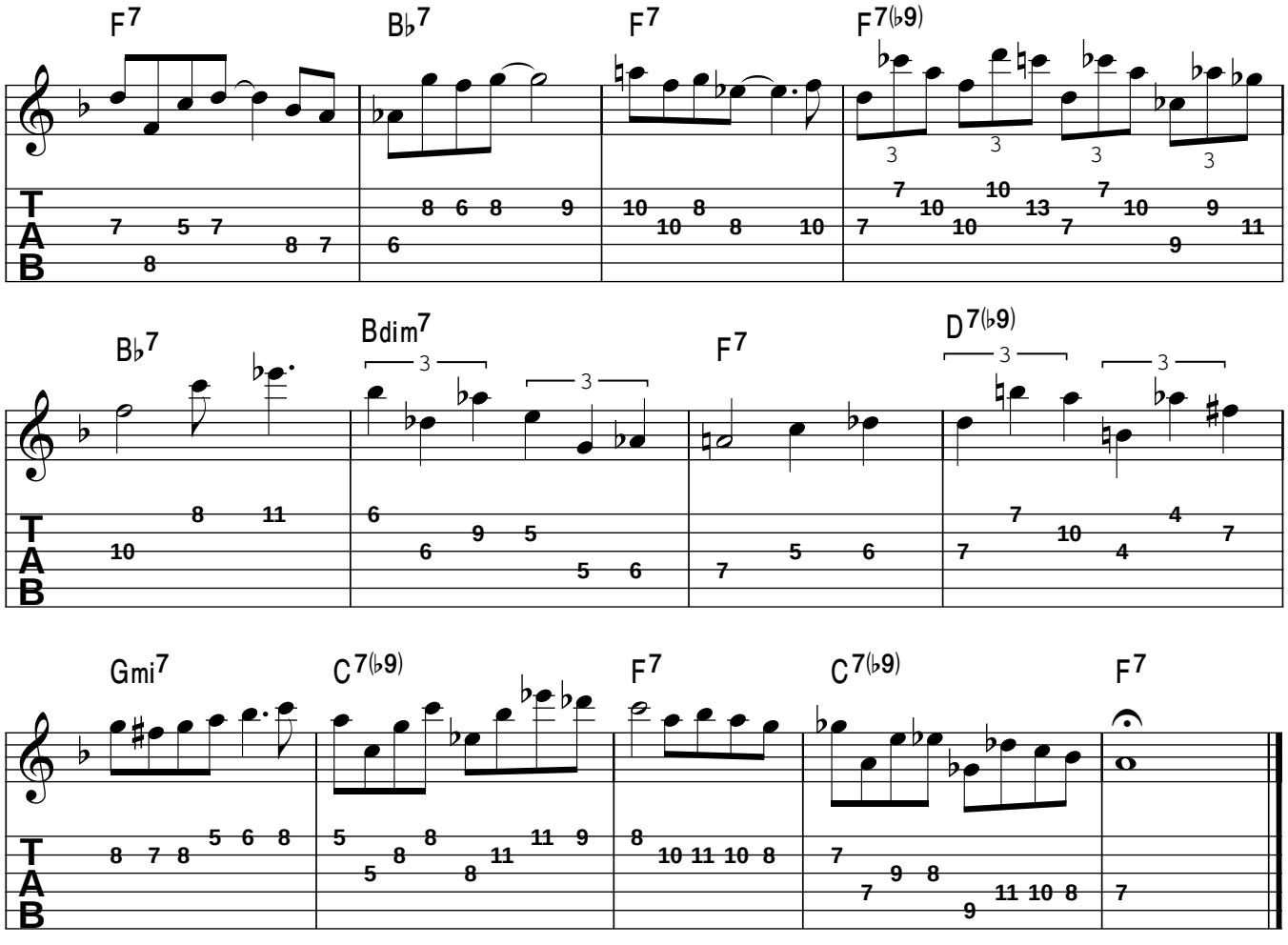
This is a really beautiful sound. You might want to listen to Kurt Rosenwinkel on East Coast Love Affair at 7:32 on the great CD *East Coast Love Affair* on Fresh Sound/New Talent records. He does something very similar.

Track 46 » Pattern No. 8

Pattern 8:



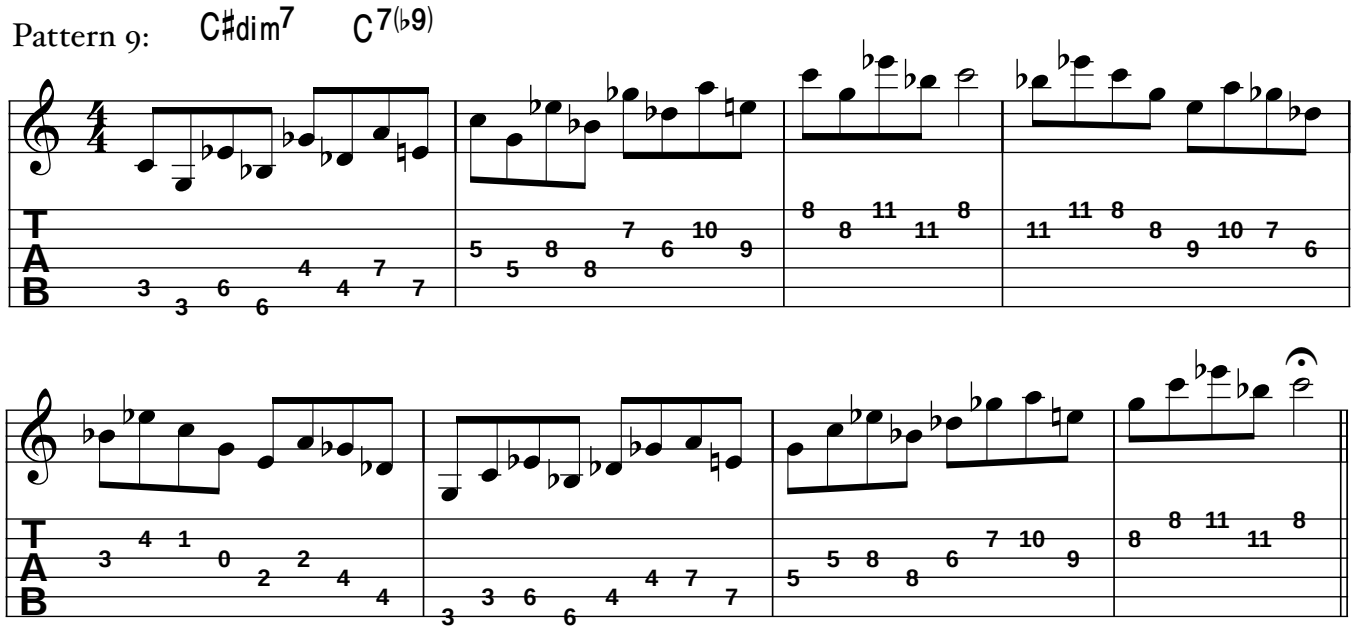
In Context:



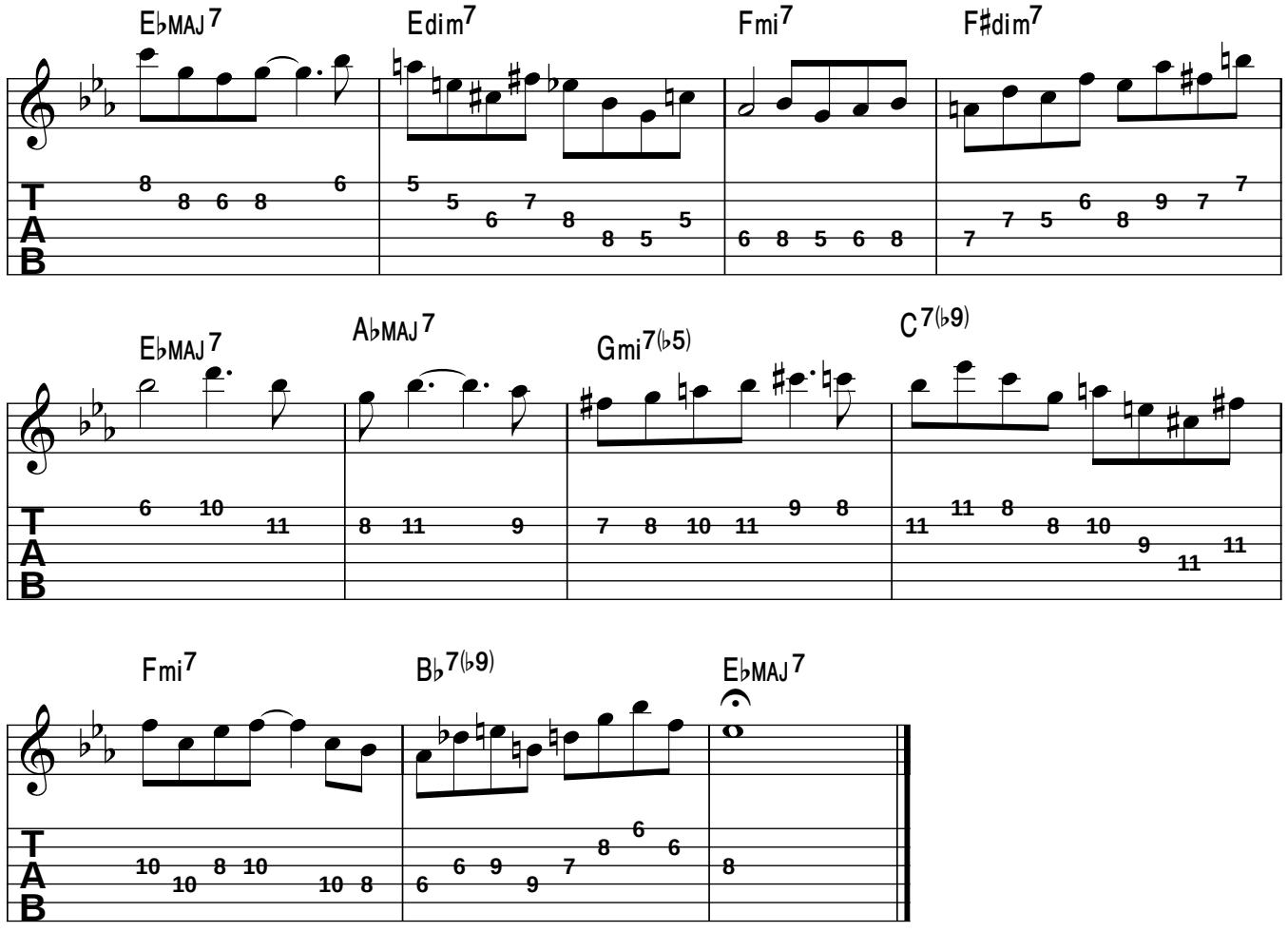
Check out John Scofield on *Whip the Mule* @ 1:36. Scofield has played this pattern on other recordings as well but *Whip the Mule* is from *Hand Jive* which should be in everyone s music collection.

Track 47 » Pattern No. 9

Pattern 9:

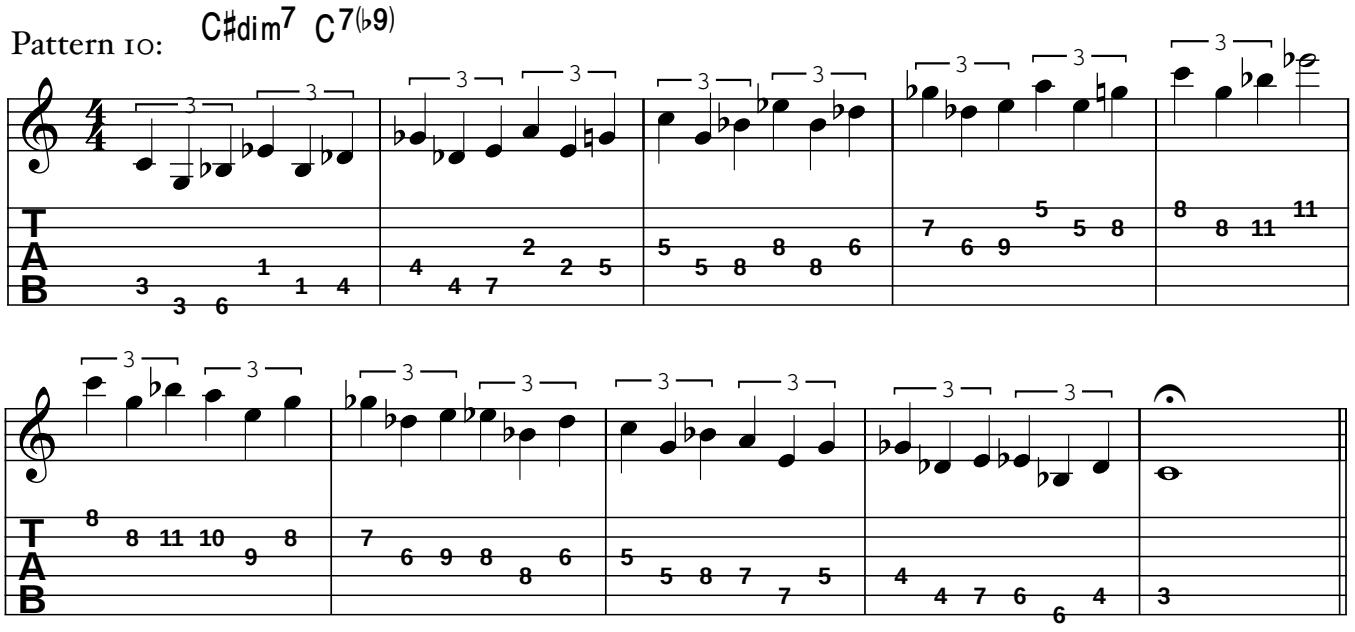


In Context:

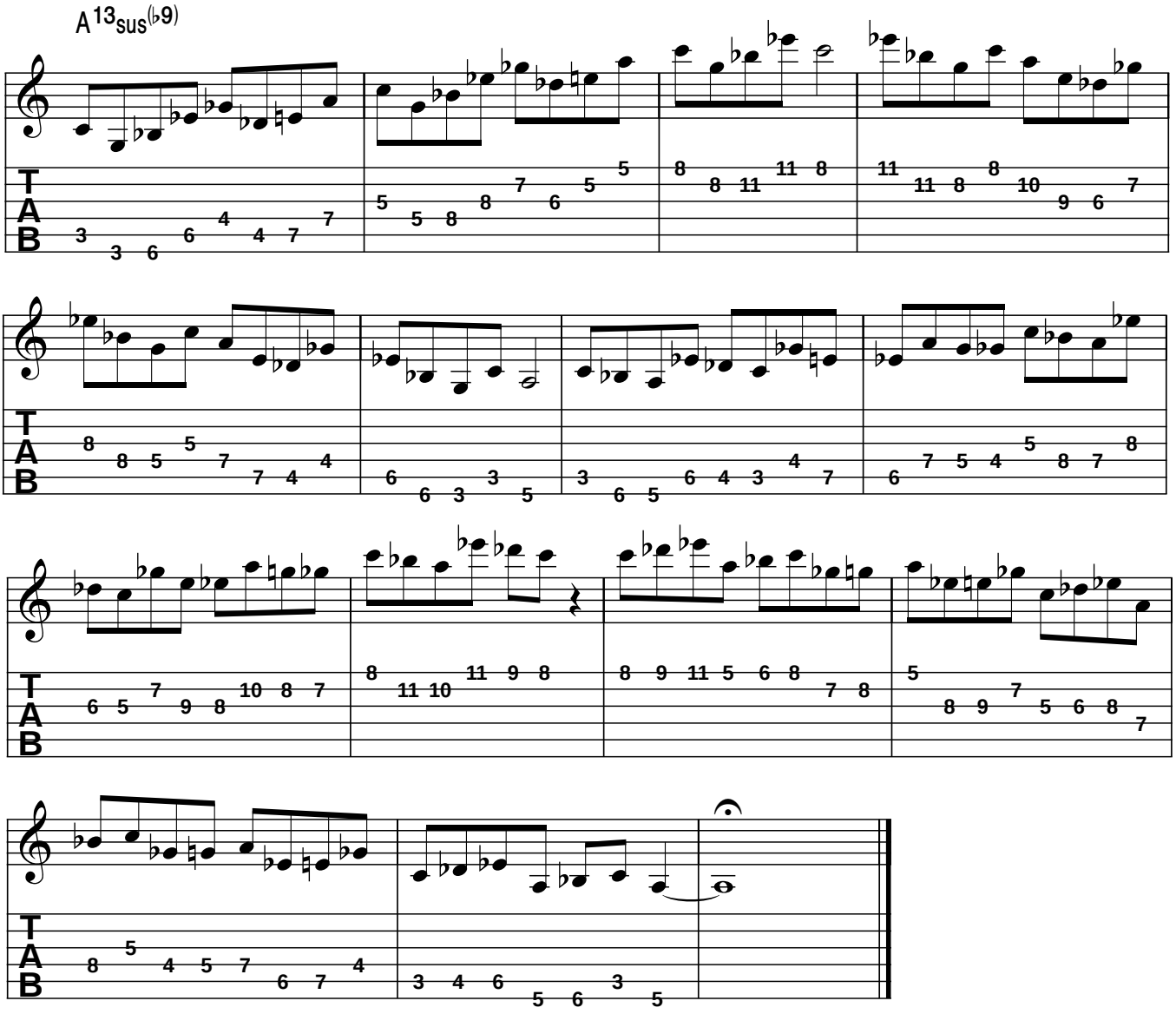


Track 48 » Pattern No. 10

Pattern 10:

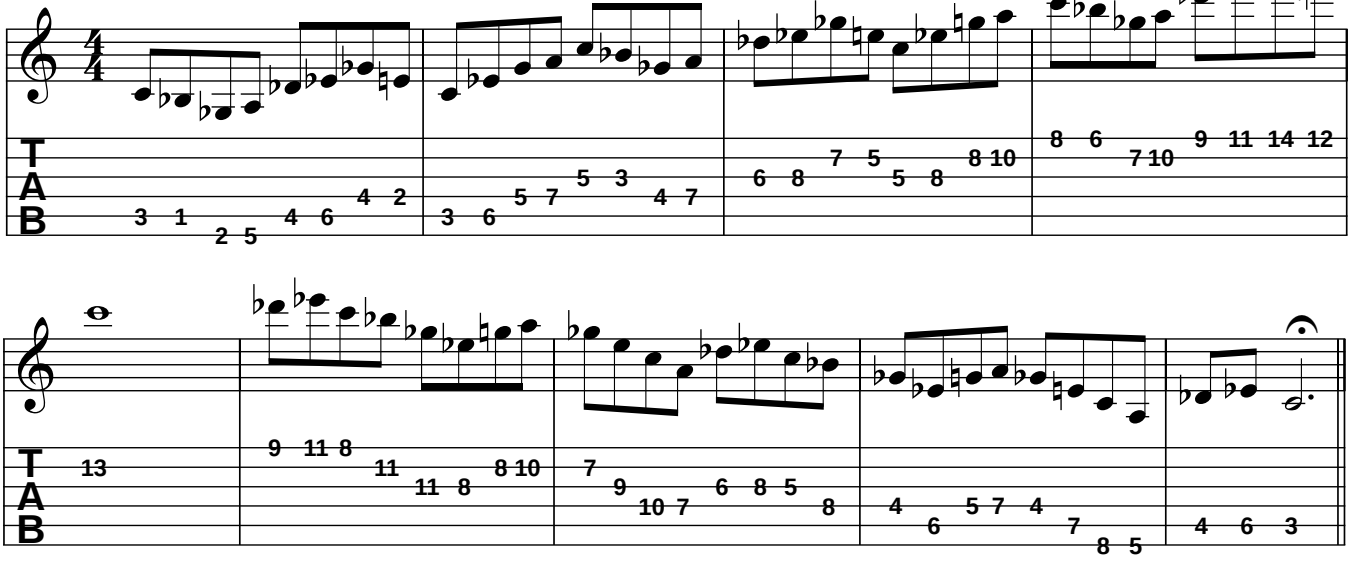


Variation:

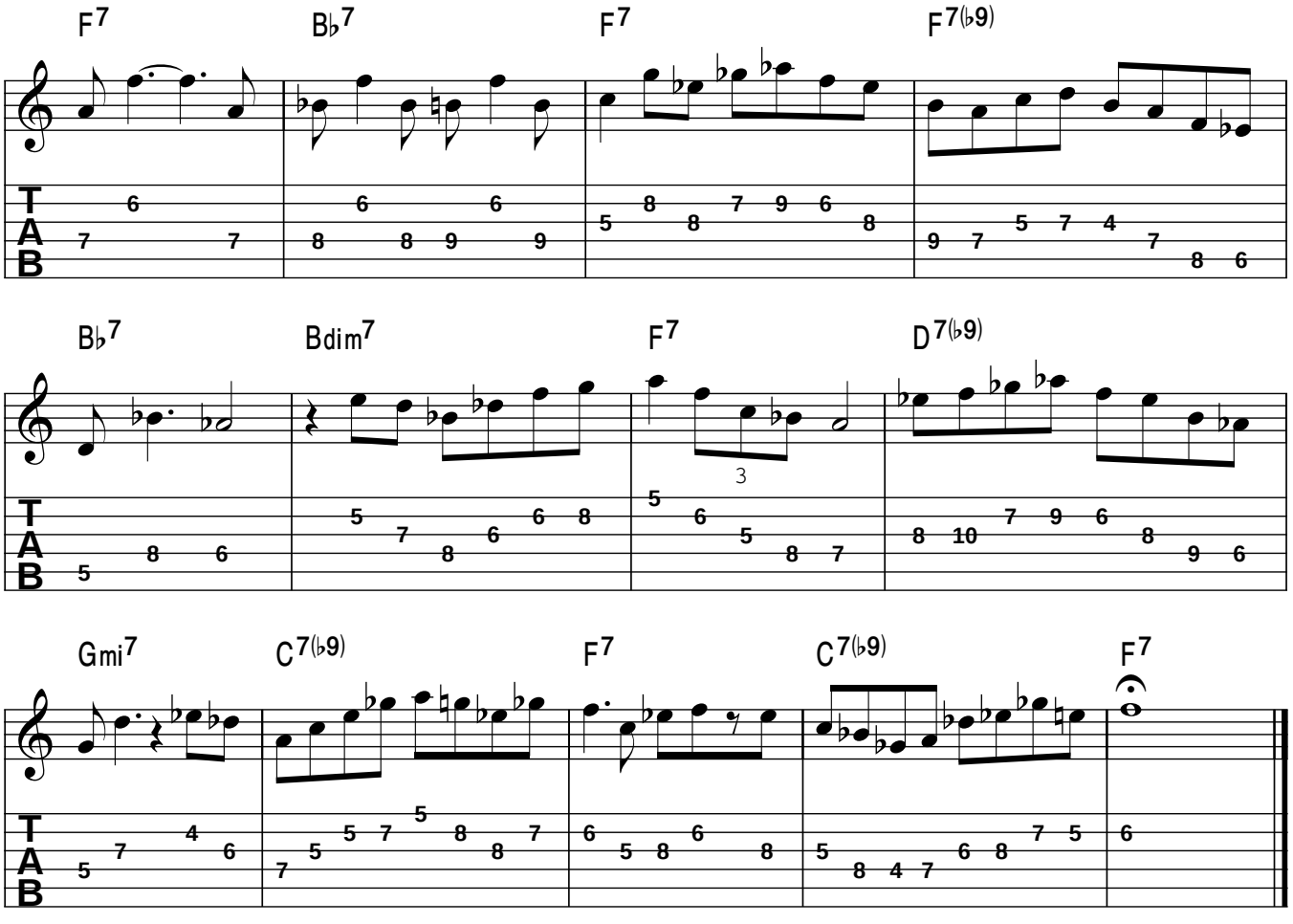


Track 49 » Pattern No. 11

Pattern 11: C♯dim7 C7(♭9)

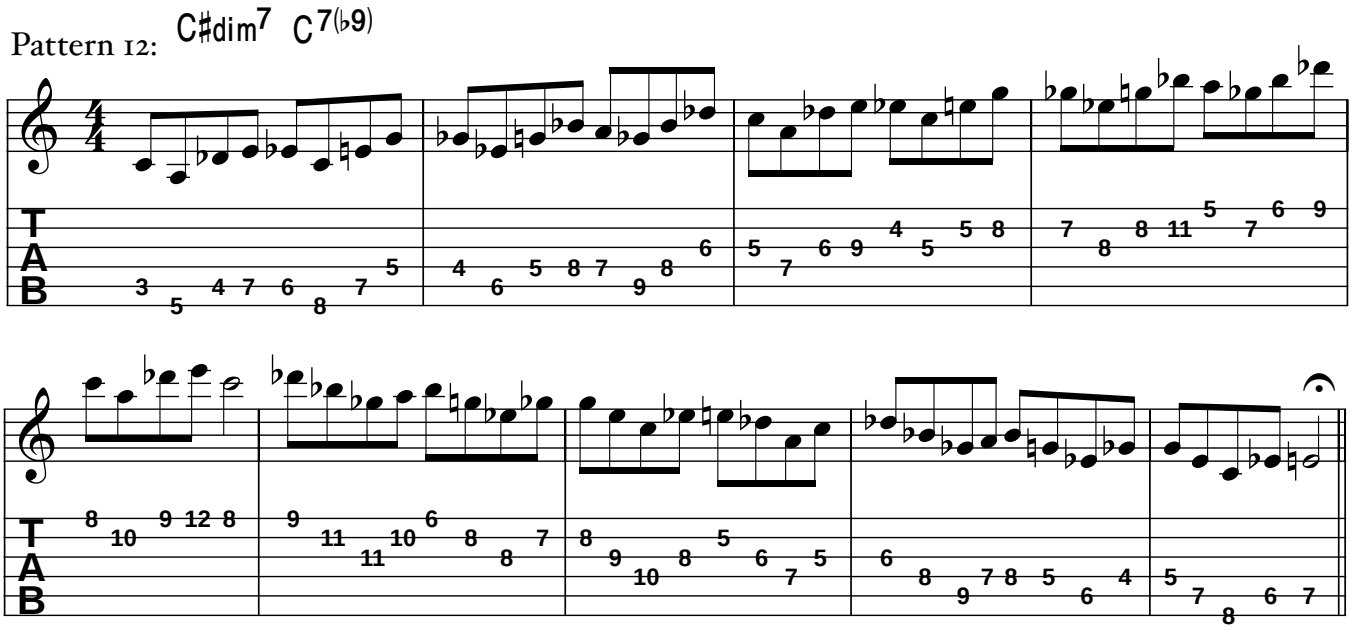


In Context:

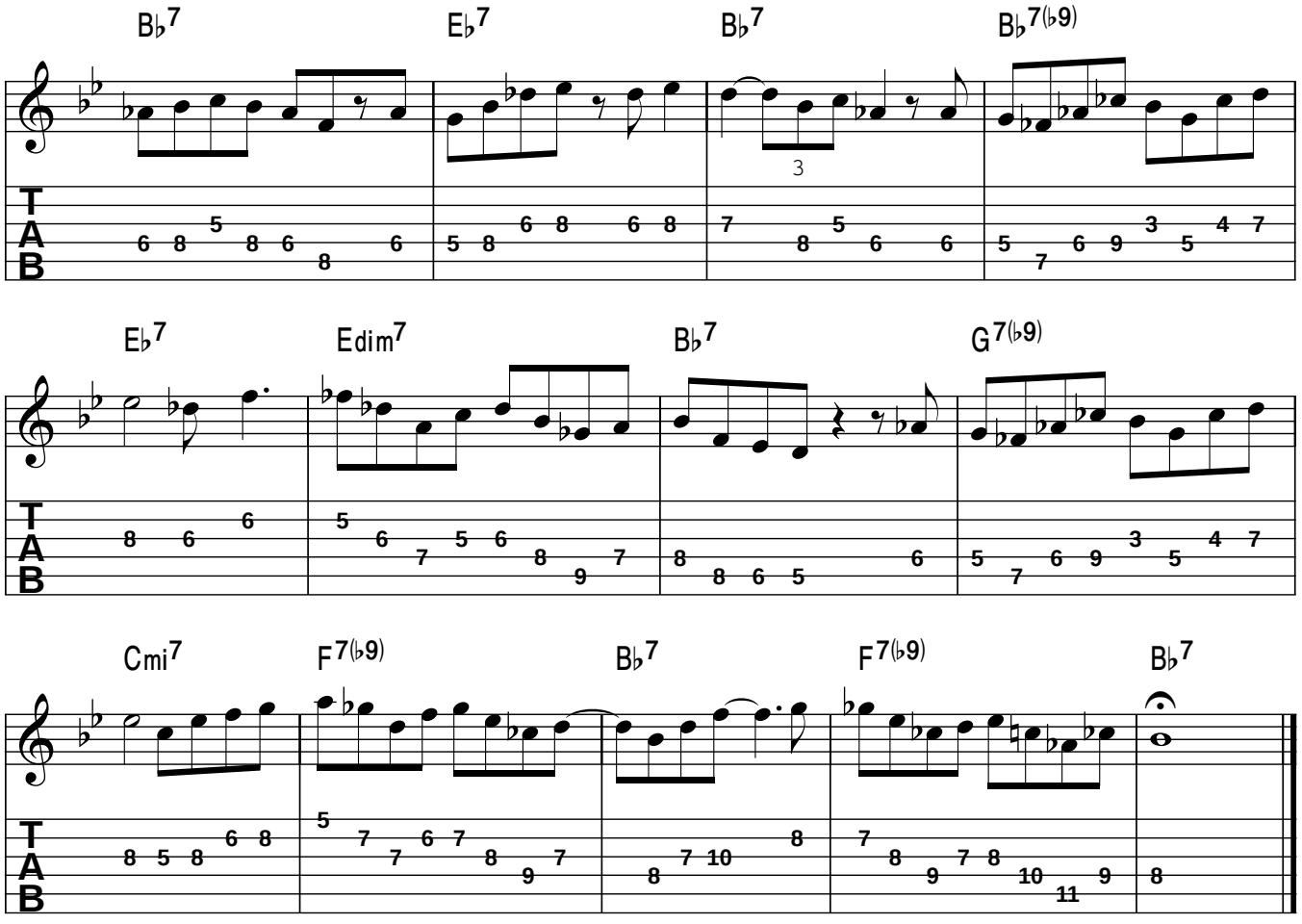


Track 50 » Pattern No. 12

Pattern 12:

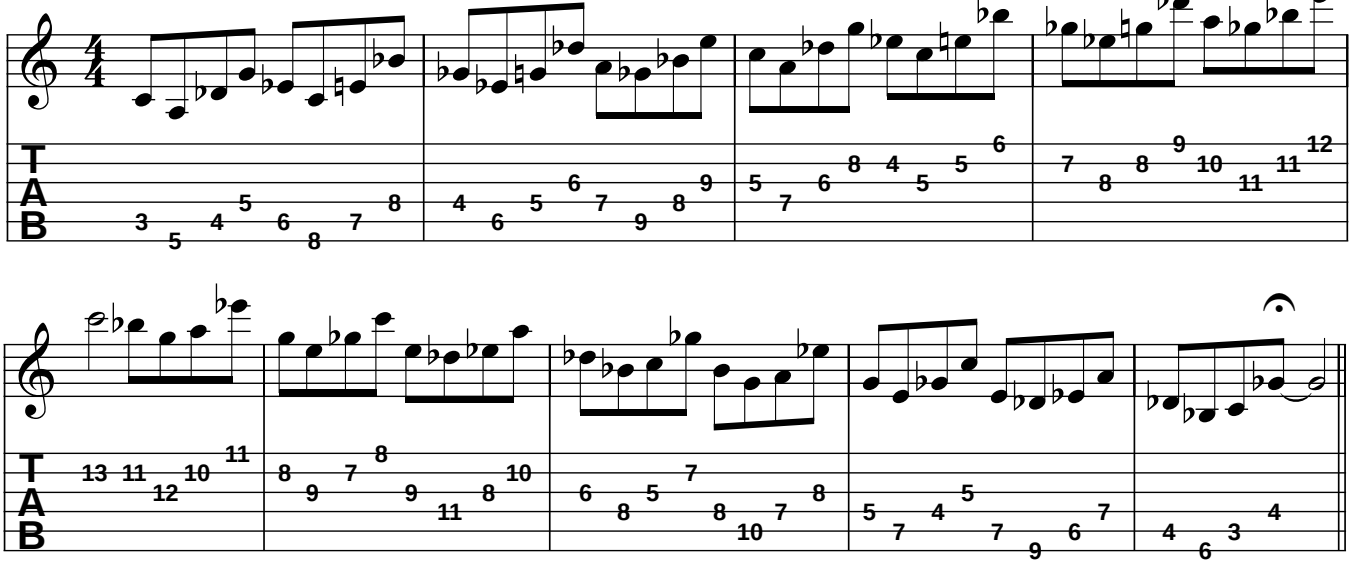


In Context:

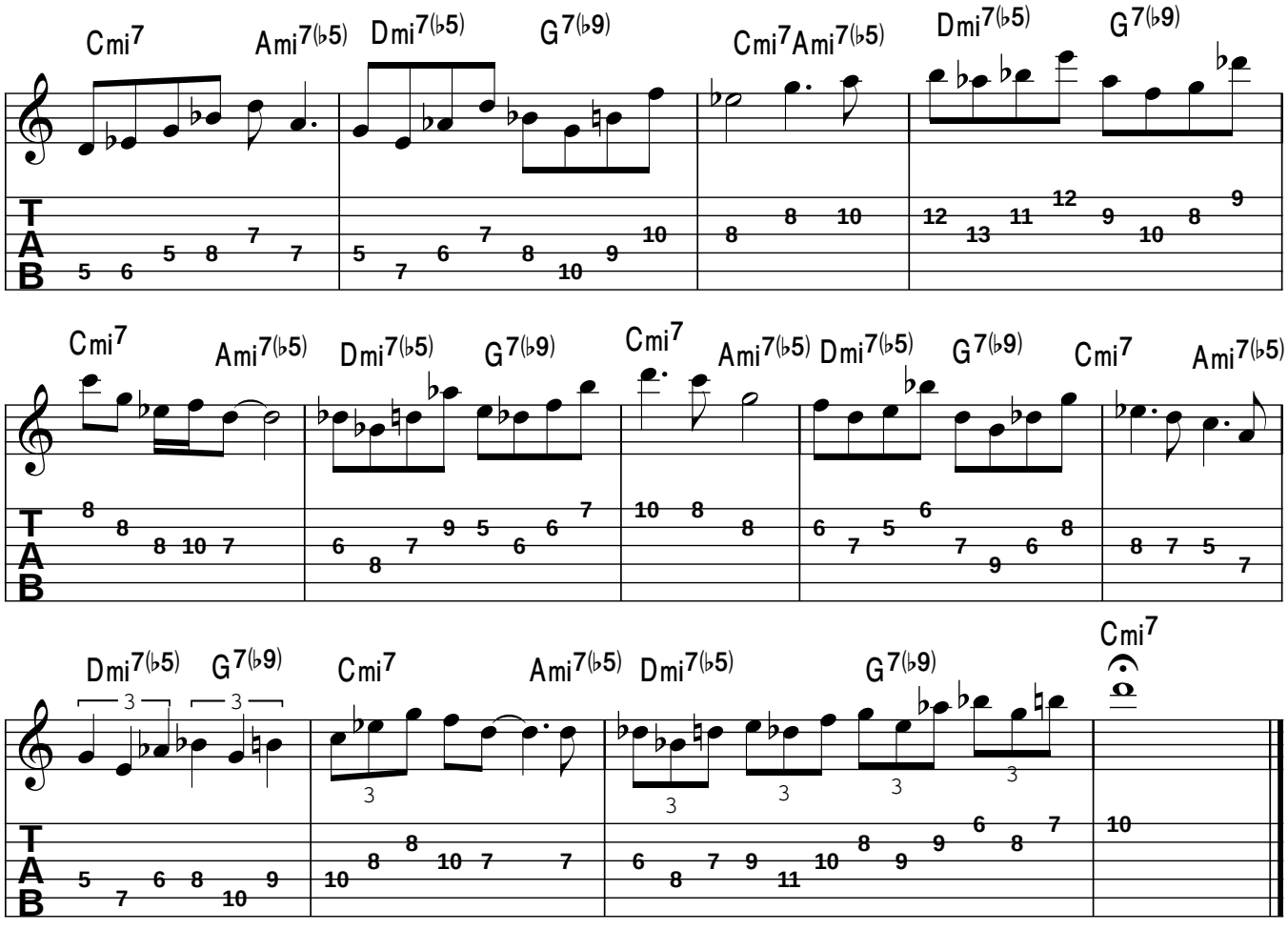


Track 51 » Pattern No. 13

Pattern 13: C♯dim7 C7(♭9)

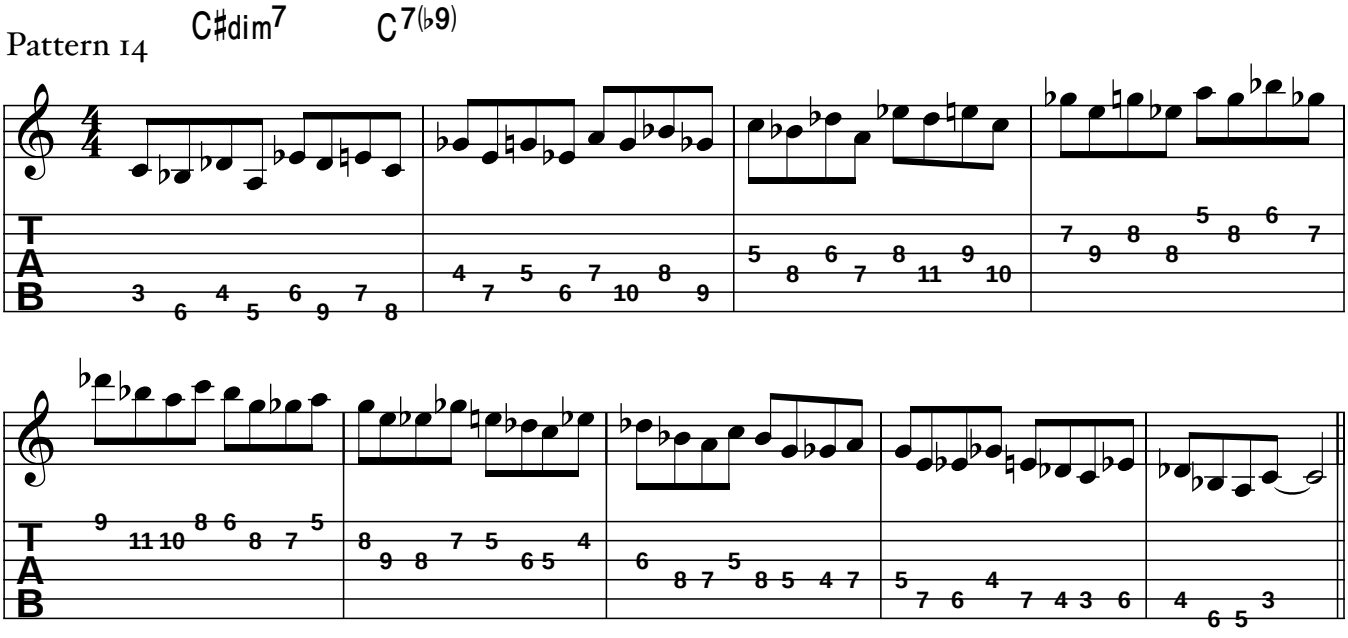


In Context:

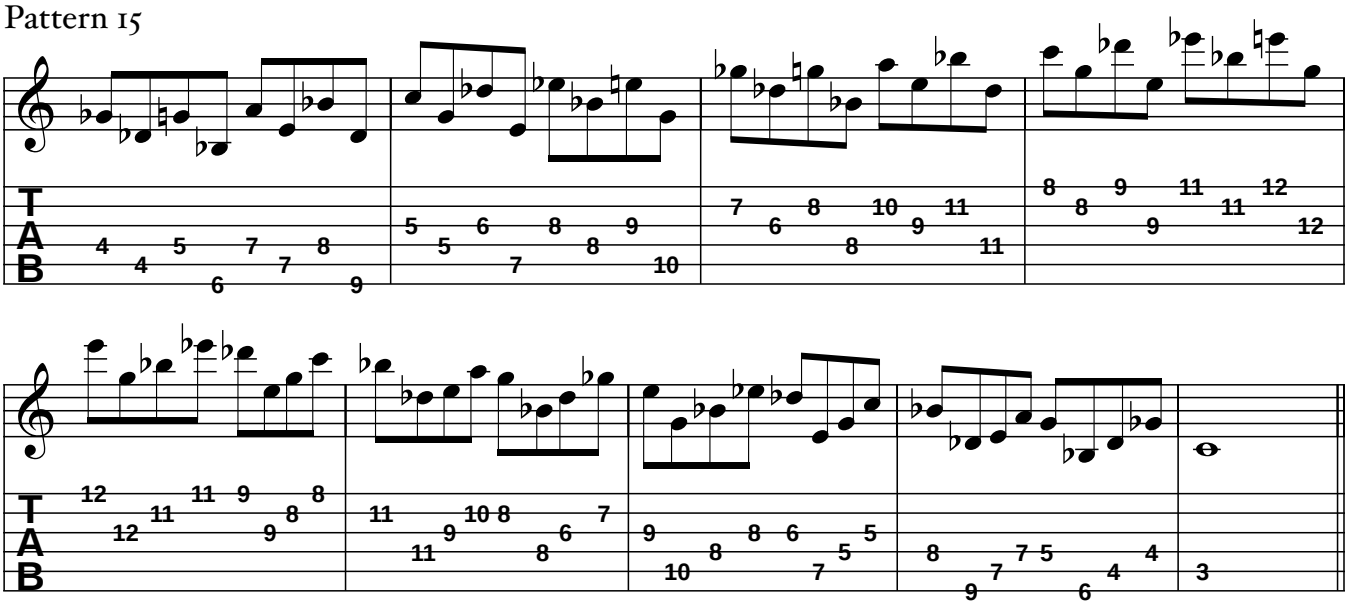


Track 52 » Pattern No s. 14-16

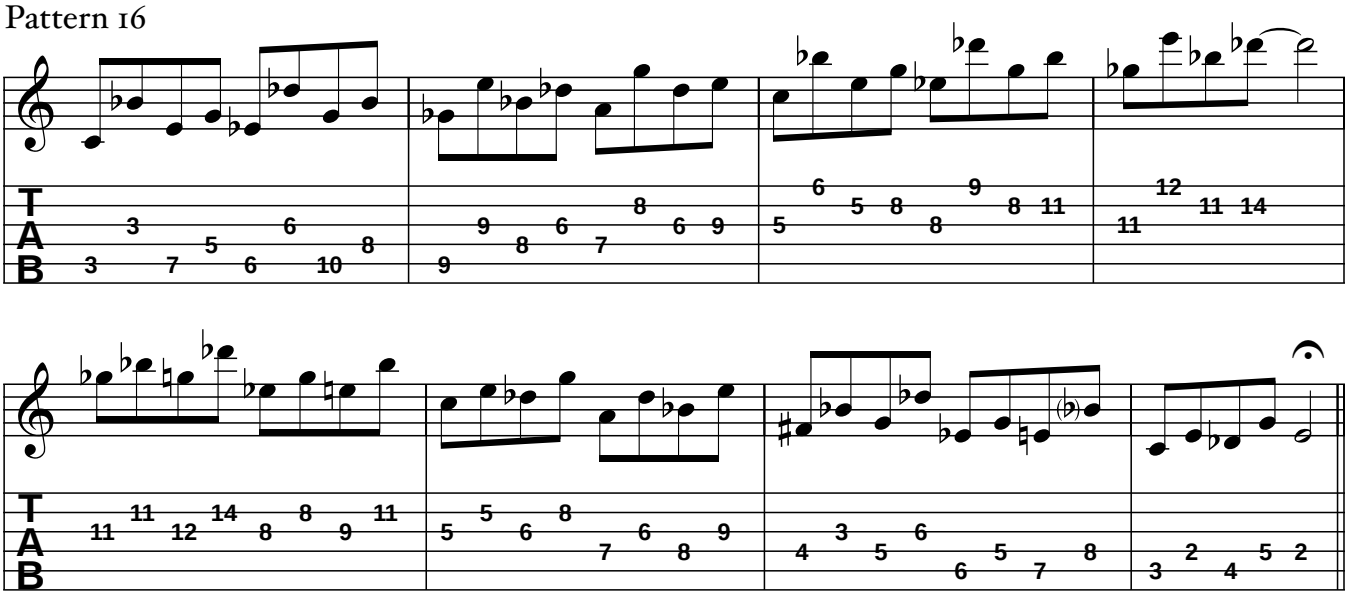
Pattern 14



Pattern 15



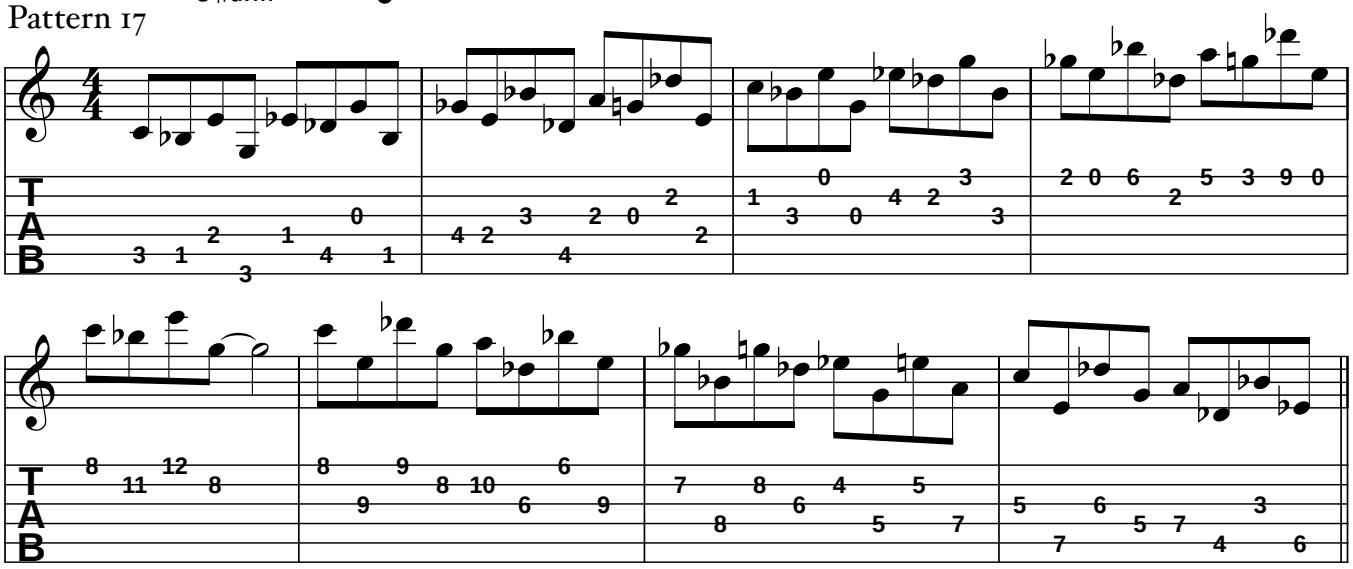
Pattern 16



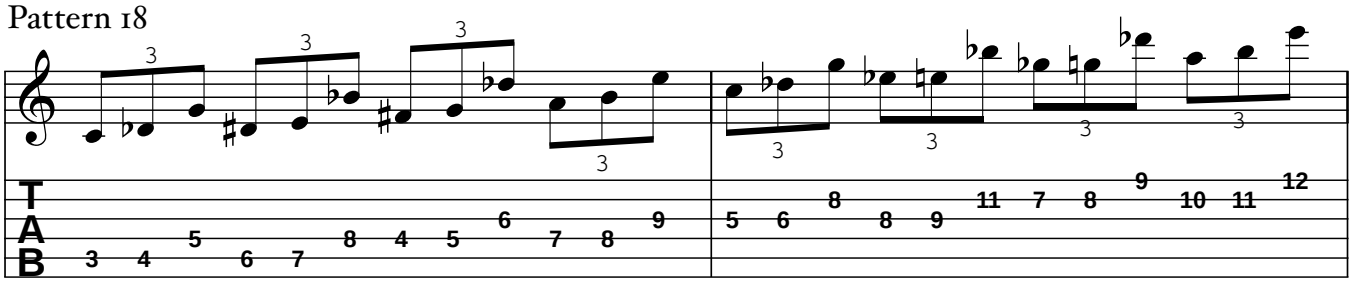
Track 53 » Pattern No. 17 & 18

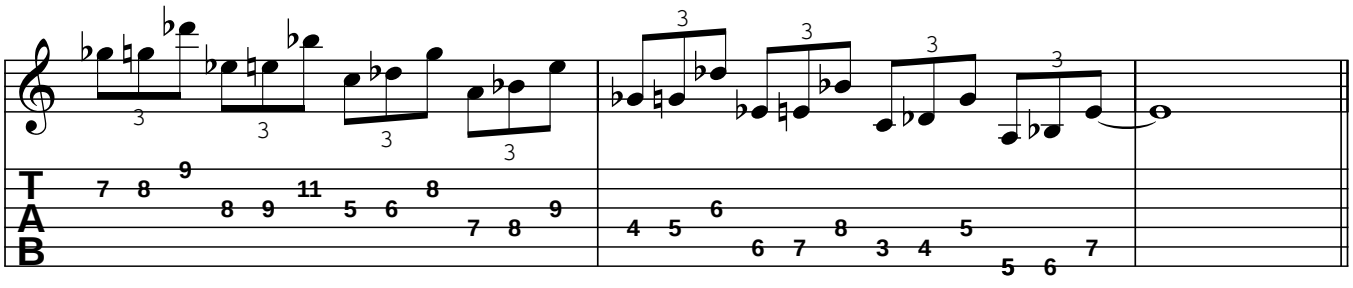
C♯dim7 C7(♭9)

Pattern 17

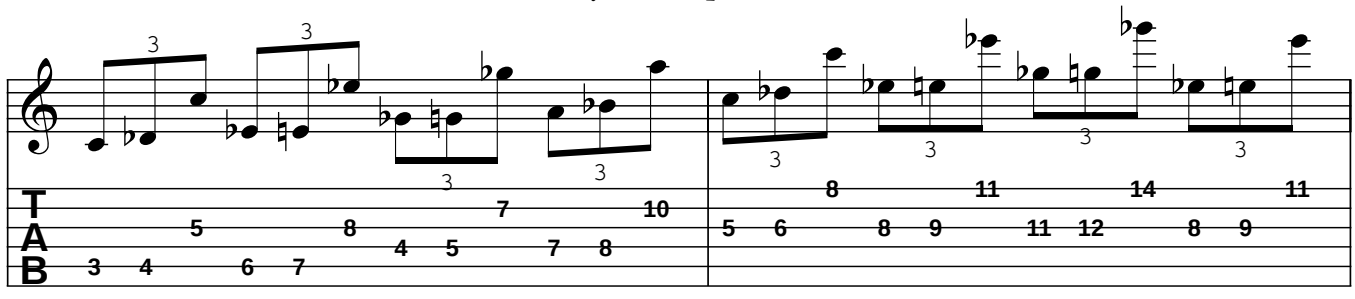


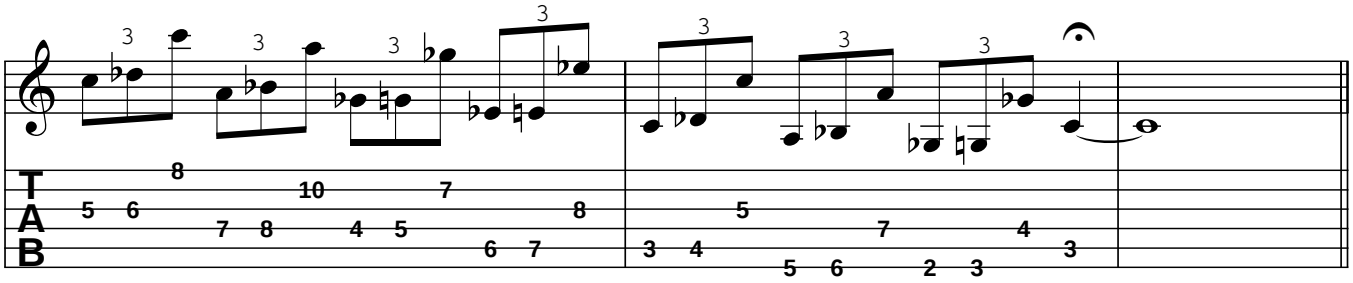
Pattern 18





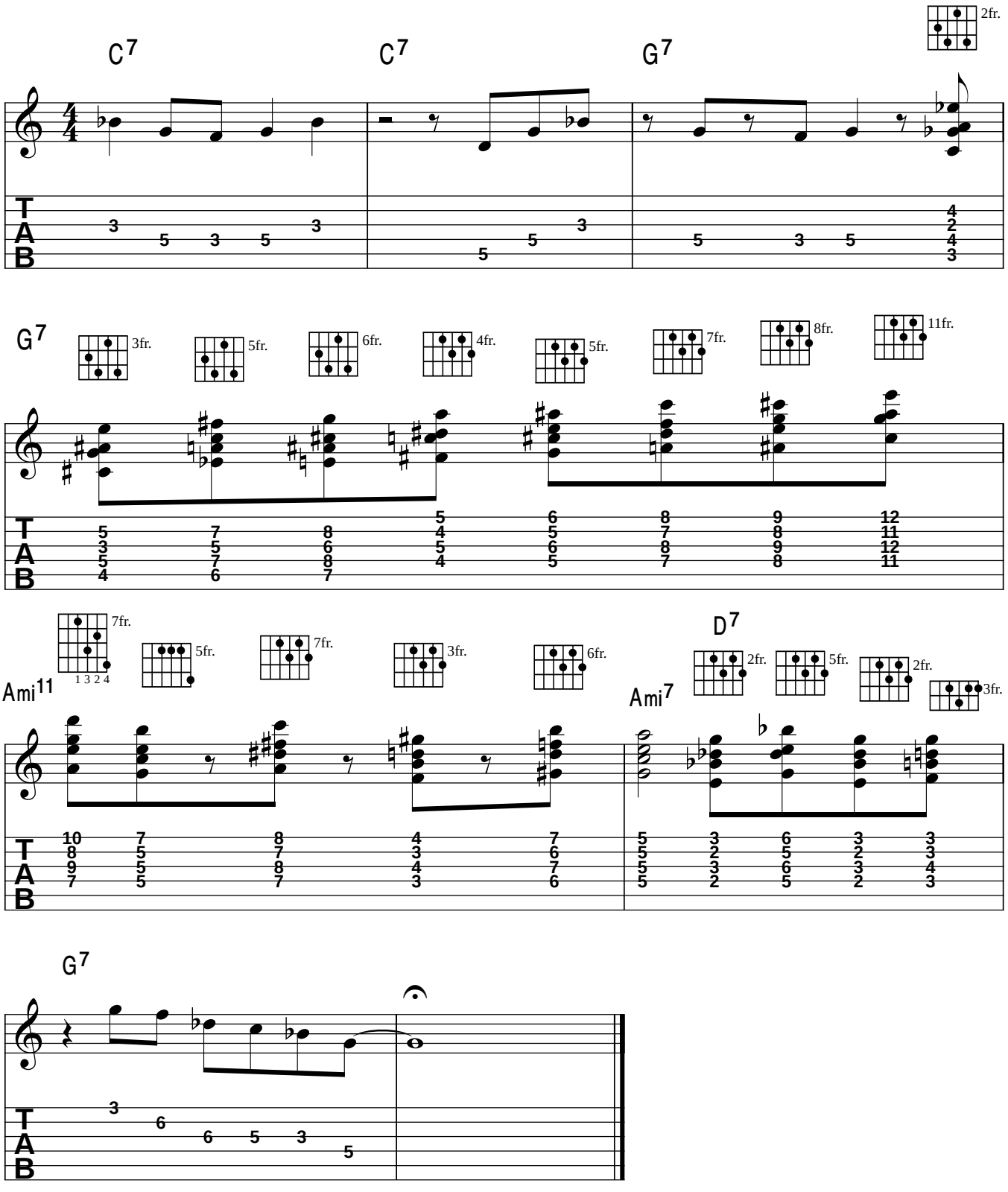
Pattern 18 Bill Evans: Sweet and Lovely from *Explorations*





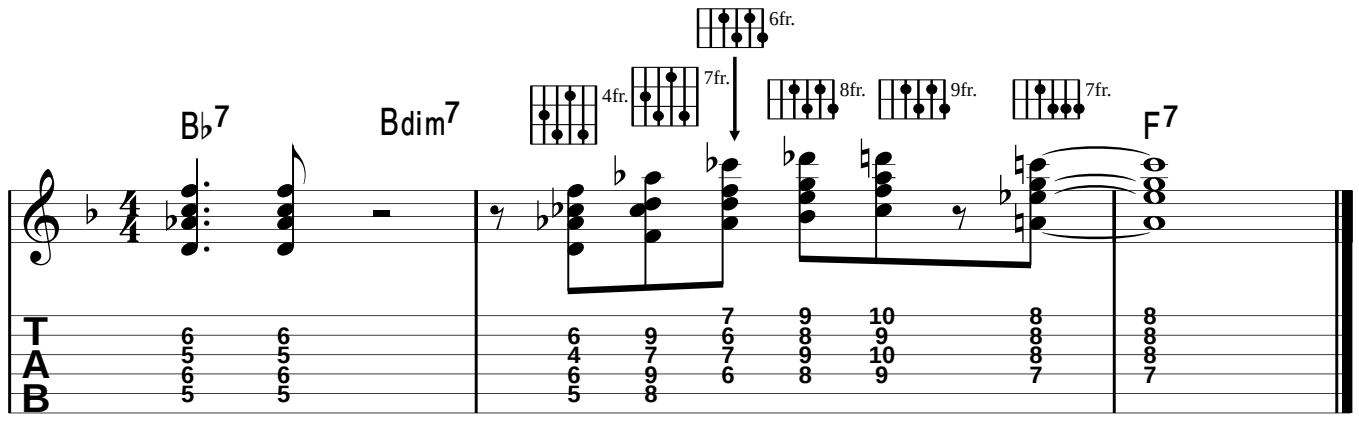
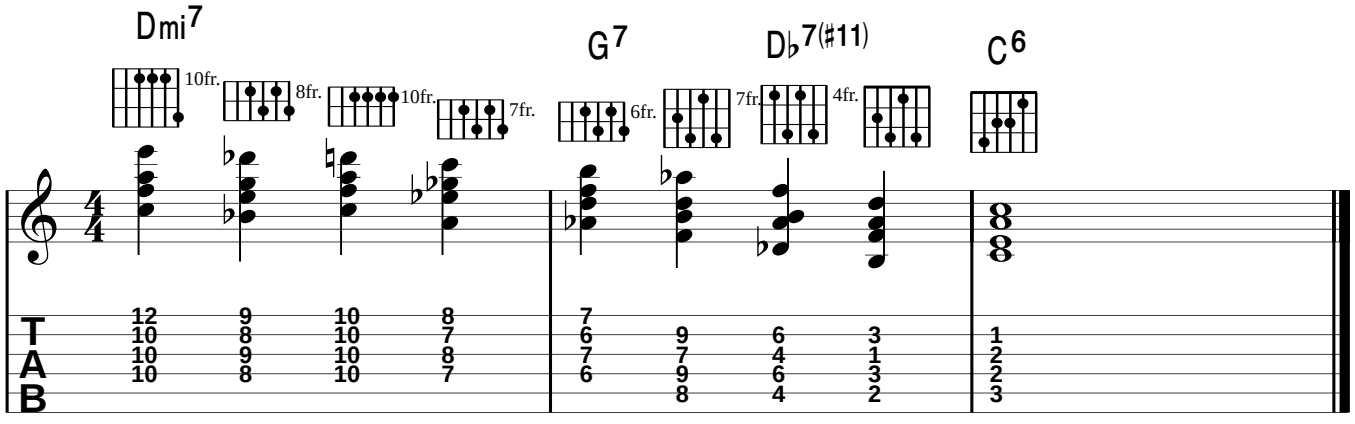
Wes Montgomery was fond of using diminished chords as approaches to other chords or just up or down the diminished scale specifically Missile Blues @ 4:56 or any of his improvised chordal solos . These diminished chords work well as an approach to the turnaround in a 12 bar blues.

Track 54 » Diminished chords



This chordal Montgomery-style pattern would work on the ♯IV diminished of a blues. You might want to listen to Wes Montgomery on Fried Pies around 5:48.

Track 55 » Chords



Track 56 » Turnaround