



Guy Bergeron

Canada, Québec

Add Chromatism to your Jazz Solos

A propos de l'artiste

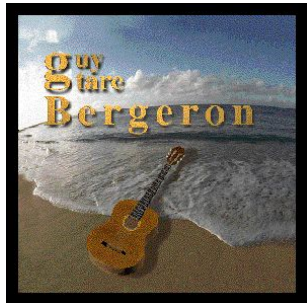
Né dans la ville Québec, Guy Bergeron a fait ses études en guitare classique et jazz ainsi qu'en composition et ce, dans différentes institutions : Cégep de Ste-Foy, Cégep de Drummondville, Université de Montréal et Conservatoire de musique de Québec. Il travaille comme compositeur, arrangeur, chef d'orchestre, professeur, technicien de son et musicien-pigiste (guitare, banjo, mandoline, basse électrique) depuis plus de 20 ans. Il a enregistré, à son studio, les albums et des maquettes d'une centaine de groupes musicaux de la région de Québec. Il a aussi écrit des arrangements et des compositions pour divers ensembles vocaux et instrumentaux. Bref, Guy Bergeron est un passionné de la musique et sa passion l'amène à toucher à une très grande variété de styles de musique.

Qualification : Diplôme d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

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A propos de la pièce



Titre : Add Chromatism to your Jazz Solos

Compositeur : Bergeron, Guy

Arrangeur : Bergeron, Guy

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Editeur : Bergeron, Guy

Instrumentation : Tout instrument

Style : Jazz

Guy Bergeron sur [free-scores.com](https://www.free-scores.com)

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ADD CHROMATISM TO YOUR JAZZ SOLOS

F MAJ⁷
ROOT 2ND (OR 9TH) THIRD FIFTH SIXTH SEVENTH

F MAJ⁷
ROOT 2ND (OR 9TH) THIRD FIFTH SIXTH SEVENTH

F MAJ⁷
ROOT THIRD FIFTH SEVENTH NINTH

F MAJ⁷
SEVENTH SIXTH FIFTH THIRD 2ND (OR 9TH) ROOT

EXAMPLES

1 **F MAJ⁷** **2** **F MAJ⁷**

3 **F MAJ⁷** **4** **F MAJ⁷**

5 **F MAJ⁷** **6** **F MAJ⁷**

7 **F_{MAJ}⁷** 8 **F_{MAJ}⁷**

23

9 **F_{MAJ}⁷**

27

10 **F_{MAJ}⁷** 11 **F_{MAJ}⁷**

30

12 **F_{MAJ}⁷** 13 **F_{MAJ}⁷**

34

14 **F_{MAJ}⁷** 15 **F_{MAJ}⁷**

38

16 **F_{MAJ}⁷** 17 **F_{MAJ}⁷**

42

18 **F_{MAJ}⁷** 19 **F_{MAJ}⁷**

46

20 **F_{MAJ}⁷** 21 **F_{MAJ}⁷**

50

This page contains 15 musical exercises, numbered 7 through 21, all in the key of F major 7th (F_{MAJ}⁷). Each exercise is written on a single staff in treble clef with a key signature of one flat (Bb). The exercises are organized into pairs: (7, 8), (9, 10), (11, 12), (13, 14), (15, 16), (17, 18), and (19, 20). Exercises 7, 8, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, and 21 are marked with a repeat sign. Exercises 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, and 21 include triplet markings. Exercises 14, 15, 16, 17, 18, 19, 20, and 21 include chromatic alterations (sharps and flats) to the notes of the F major 7th chord. The page number 2 is in the top left corner, and the page number 50 is in the bottom left corner. The page number 23 is in the top left corner of the first exercise, 27 in the top left corner of the second exercise, 30 in the top left corner of the third exercise, 34 in the top left corner of the fourth exercise, 38 in the top left corner of the fifth exercise, 42 in the top left corner of the sixth exercise, 46 in the top left corner of the seventh exercise, and 50 in the top left corner of the eighth exercise.

ADD CHROMATISM TO YOUR JAZZ SOLOS

GMAJ⁷
 ROOT 2ND (OR 9TH) THIRD FIFTH SIXTH SEVENTH

GMAJ⁷
 ROOT 2ND (OR 9TH) THIRD FIFTH SIXTH SEVENTH

GMAJ⁷
 ROOT THIRD FIFTH SEVENTH NINTH

GMAJ⁷
 SEVENTH SIXTH FIFTH THIRD 2ND (OR 9TH) ROOT

1 **GMAJ⁷** **EXAMPLES** **2** **GMAJ⁷**

3 **GMAJ⁷** **4** **GMAJ⁷**

5 **GMAJ⁷** **6** **GMAJ⁷**

7 **GMAJ⁷** 8 **GMAJ⁷**

23

9 **GMAJ⁷**

27

10 **GMAJ⁷** 11 **GMAJ⁷**

30

12 **GMAJ⁷** 13 **GMAJ⁷**

34

14 **GMAJ⁷** 15 **GMAJ⁷**

38

16 **GMAJ⁷** 17 **GMAJ⁷**

42

18 **GMAJ⁷** 19 **GMAJ⁷**

46

20 **GMAJ⁷** 21 **GMAJ⁷**

50

This page contains 15 measures of jazz solo exercises, numbered 7 through 21. Each measure is preceded by a box containing its number and the chord GMAJ⁷. The exercises are written on a single staff in G major (one sharp). Measures 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, and 21 are marked with a repeat sign. Measures 9, 16, 18, and 20 contain triplets. Measure 16 includes a flat (b) before the final note. Measure 18 includes a flat (b) before the final note. Measure 19 includes a flat (b) before the final note. Measure 20 includes a flat (b) before the final note. Measure 21 includes a flat (b) before the final note. Measure 22 is the final measure of the page, marked with a repeat sign.

ADD CHROMATISM TO YOUR JAZZ SOLOS

D MAJ⁷
 ROOT 2ND (OR 9TH) THIRD FIFTH SIXTH SEVENTH

D MAJ⁷
 ROOT 2ND (OR 9TH) THIRD FIFTH SIXTH SEVENTH

D MAJ⁷
 ROOT THIRD FIFTH SEVENTH NINTH

D MAJ⁷
 SEVENTH SIXTH FIFTH THIRD 2ND (OR 9TH) ROOT

EXAMPLES

1 D MAJ⁷ **2 D MAJ⁷**

3 D MAJ⁷ **4 D MAJ⁷**

5 D MAJ⁷ **6 D MAJ⁷**

7 **D MAJ⁷** 8 **D MAJ⁷**

23

9 **D MAJ⁷** 3

27

10 **D MAJ⁷** 11 **D MAJ⁷**

30

12 **D MAJ⁷** 13 **D MAJ⁷**

34

14 **D MAJ⁷** 15 **D MAJ⁷** 3

38

16 **D MAJ⁷** 17 **D MAJ⁷**

42

18 **D MAJ⁷** 3 19 **D MAJ⁷**

46

20 **D MAJ⁷** 21 **D MAJ⁷**

50

ADD CHROMATISM TO YOUR JAZZ SOLOS

FMAJ⁷
ROOT 2ND (OR 9TH) THIRD FIFTH SIXTH SEVENTH

FMAJ⁷
ROOT 2ND (OR 9TH) THIRD FIFTH SIXTH SEVENTH

3

FMAJ⁷
ROOT THIRD FIFTH SEVENTH NINTH

6

FMAJ⁷
SEVENTH SIXTH FIFTH THIRD 2ND (OR 9TH) ROOT

9

EXAMPLES

1 **FMAJ⁷** **2** **FMAJ⁷**

11

3 **FMAJ⁷** **4** **FMAJ⁷**

15

5 **FMAJ⁷** **6** **FMAJ⁷**

19

7 **FMAJ⁷** 8 **FMAJ⁷**

23

9 **FMAJ⁷**

27

10 **FMAJ⁷** 11 **FMAJ⁷**

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20 **FMAJ⁷** 21 **FMAJ⁷**

50