

VOLUME 3



The

II-V⁷-I

PROGRESSION

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Musical Sequence
in Jazz!*

PLAY-A-LONG
Book and Recording Set



by Jamey Aebersold

CONTENTS

Introduction.....	i
Scale Syllabus.....	ii

CHORD/SCALE PROGRESSIONS

C CONCERT Key Chord/Scale Progressions.....	1
B\flat INSTRUMENT Chord/Scale Progressions.....	9
E\flat INSTRUMENT Chord/Scale Progressions.....	17
B BASS CLEF INSTRUMENT Chord/Scale Progressions.....	25

PATTERNS AND EXERCISES

PATTERNS AND EXERCISES Introduction.....	33
C CONCERT Key Patterns and Exercises.....	34
B\flat INSTRUMENT Patterns and Exercises.....	45
E\flat INSTRUMENT Patterns and Exercises.....	57
B BASS CLEF INSTRUMENT Patterns and Exercises.....	69
PIANO VOICINGS.....	81

CHORD SYMBOL GUIDE FOR VOLUME 3

H = Half step, W = Whole step
 -3 = three half steps (minor third)
 b = lower 1/2 step, + = raise 1/2 step
 Δ = Major scale/chord (emphasize the major 7th & 9th)(don't emphasize the 4th)
 $\Delta+4$ = Major scale/chord with raised 4th (Lydian) = W W W H W W H
 V7 = Dominant 7th scale/chord (don't emphasize the 4th)(Mixolydian)
 - = Minor scale/chord (Dorian)(all scale tones are usable)
 + = raise the fifth tone of the scale 1/2 step
 V7+4 = Dominant Lydian scale (emphasize the 9th, #4th, & 6th) = W W W H W H W
 V7+ = Whole tone scale/chord = W W W W W W (this scale has a +4 & +5)
 V7b9 = Diminished scale beginning with a half step = H W H W H W H W
 V7+9 = Diminished whole tone scale (emphasize the b9, #9, #4, & #5) = H W H W W W W
 \emptyset = Half diminished scale/chord (Locrian scale or Locrian #2) = H W W H W W W
 (#2) = W H W H W W W

(See the Scale Syllabus, page ii for more info and examples)

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THE II/V7/I PROGRESSION

The II/V7/I, V7/I, and the II/V7 progressions are three of the most important building blocks of jazz and pop music. They are called cadences, and these cadences have been an important unifying factor in all of Western music. Most jazz greats have thoroughly mastered II/V7 progressions, and can improvise freely over them in all twelve keys.

It is a good idea to analyze jazz or pop tunes (rock music usually has few cadences) to see where the V7/I, II/V7, or the II/V7/I cadences are located and how frequently they occur.

If you have never improvised using scales and chord progressions such as presented in this volume (Volume 3), it may be best to first examine Volumes 1, 2, 24 and/or the "Anyone Can Improvise!" video, all available from Aebersold Jazz.

The jazz musician takes a chord symbol and converts it to a scale or 13th chord from which he improvises knowing which tones will sound best and which tones will produce tension. Chords and scales are merely guides that the musician uses to show him where the music is going harmonically. The more familiar you are with the harmony to a given tune or chord progression, the easier it is to create melodies to go with the chords. Most jazz musicians memorize a chord/scale progression as quickly as possible so they can take their eyes off the music and concentrate on shaping melodies.

Once you grasp hold of and can apply harmony on your instrument, you are developing a deeper sense of music. This book and recording present an opportunity to sharpen your harmonic awareness by improvising and practicing various patterns with the recorded accompaniment.

The CD contains 13 recorded tracks: 1) II-V7-I, all keys; 2) II-V7, random progression, all keys; 3) V7+9-I, all keys; 4) O-V7+9-I, all keys; 5) G Minor Blues; 6) Bebop Tune; 7) II-V7-I in three keys (the same chord/scale progression as Giant Steps!); 8) F Blues with an eight measure bridge; 9) II-V7-I demo track; 10) V7+9-I demo track; 11) II-V7-I in minor key demo track; 12) II-V7-I in one key; 13) tuning notes.

The chord progressions of the first four tracks are taken at tempos which will allow the beginning-intermediate student to hear the root movement of each chord clearly. These first four tracks are what we call exercise or practice tracks because each track goes through all twelve keys and there are no written melodies - YOU improvise the melodies.

The next four tracks present four standard type chord progressions which utilize V7-1, II-V7, and II-V7-I in major and minor. The tempos may seem fast for a beginner but should serve as something to work toward—a goal of sorts. The intermediate-advanced player will welcome the tempos and will probably wish they were faster.

The last four tracks are demonstration tracks, and are explained in greater detail below.

This book also contains various patterns which you are to transpose to all twelve keys and practice with the recorded tracks. I suggest memorizing one or two patterns a day. Practice them through all twelve keys. Don't try playing them with the recording until you have them pretty well under your fingers. Practice slowly at first then gradually increase the tempo. It is particularly important to listen to current jazz players and copy their articulation and phrasing.

On the tracks where the rhythm section is playing a latin or bossa nova beat you should play your eighth notes more evenly. It is called "even eighths" (as opposed to the normal "swing" eighth notes, which is sometimes written as an eighth note triplet with the first two eighths tied together).

Since this recording is in stereo, piano and guitar players may practice with the bass and drums by simply turning off the right channel. Bass players may turn off the bass channel (left channel) and practice with piano and drums on the right channel. Wind players may play with full rhythm section, piano and drums, or bass and drums.

Be sure to read the various pages in the "Patterns and Exercises" section which give suggestions for improvising with the recorded tracks. These pages are extremely important! Consult the Scale Syllabus, too!

If you are a pianist, the piano voicings listed in the back of this book can be extremely important. Please take the time to work with them and master the sound and feel of each voicing. They are to be played with the recording. Begin by practicing without the recording and work towards the tempo on the tracks. You can turn off the piano track (right channel) and practice with just the bass and drums on the left channel.

If your CD player or cassette recorder has a pitch control you may want to alter the speed to move the recorded tracks to other keys. For instance, the G minor blues can be speeded up to Ab minor blues or slowed down to F# minor blues. Of course, you would have to transpose the chord progression to the new key. Most good jazz players can eventually transpose any melody or chord progression to any key. You should make this one of your musical goals. Some CD players have an "A/B Repeat" function which allows continuous repetition of any section.



THE CD DEMONSTRATION TRACKS (Tracks 9 thru 12 on the CD)

Each of the patterns below is demonstrated in a "call and answer" format: the pattern is played for the first four bars (call), and then you play the pattern back for the next four bars (answer). When playing the patterns back, try to match the general feel and make them sound as musical as possible. As the patterns become more comfortable and familiar, try your own variations until they become personalized. When you no longer need the patterns demonstrated, you can eliminate them by turning off your stereo's right channel, leaving only the accompanying jazz trio and thereby giving you twice as much practice space.

INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CA+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music. These series of tones have traditionally been called scales.

I list the scales in the Scale Syllabus in the same key (C) so you can have a frame of reference and can compare their similarities and differences. You are urged to write and practice them in all twelve keys.

Be sure to listen to David Liebman soloing on all of these scales in the Scale Syllabus - Volume 26. It can really help one's ears to hear what these scales actually sound like with saxophone and piano. His transcribed solos are also available David Liebman Scale Syllabus Solos.

This Scale Syllabus is intended to give the improviser a variety of scale choices which may be used over any chord - major, minor, dominant 7th, half-diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th, dorian minor scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and diminished. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading . . . see Scale Syllabus page.

Each category begins with the scale most clearly resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the tones in the scale. Also try singing the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improviser's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. Remember - you, the player are also a listener! Read in Volume 1 - A New Approach To Jazz Improvisation for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 can be applied to the learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend *Scales For Jazz Improvisation* by Dan Haerle, *Jazz Improvisation* by David Baker, *Patterns for Jazz and Complete Method for Jazz Improvisation* by Jerry Coker, the *Repository of Scales & Melodic Patterns* by Yusuf Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from Jamey Aebersold Jazz, Inc., P.O. Box 12444, New Albany, IN 47151-12444 U.S.A. or possibly at your local music store.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are: Vol. 24 - Major & Minor; Vol. 21 - Gettin' It Together; Vol. 16 - Turnarounds, Cycles & II/V7's; Vol. 42 - Blues In All Keys and Vol. 47 - "Rhythm" In All Keys and Vol. 57 - Minor Blues In All Keys.

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step, Δ = Major 7th, + or # = raise H, b or - = lower H; β = Half-diminished; -3 = 3H (Minor Third)

CHORD/SCALE SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Major	W W H W W H	C D E F G A B C	C E G B D
C-	Dominant 7th	W W H W W H	C D E F G A B C	C E G B D
CΔ	Minor (Dorian)	W H W W H W	C D E F G A B C	C E G B D
Cβ	Half Diminished (Locrian)	H W H W W W	C D E F G A B C	C E G B D
C-	Diminished (8 tone scale)	W H W H W H	C D E F G A B C	C E G B D

MAJOR SCALE CHOICES	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C	Major (don't emphasize the 4th)	W W H W W H	C D E F G A B C	C E G B D
CA	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B D
CA+4	Lydian (major scale with +4)	W W H W H W H	C D E F# G A B C	C E G B D
CA	Bebop Scale	W W H W H -3 H	C D E F G A B C	C E G B D
CA#6	Harmonic Major	W W H W H W H	C D E F# G# A B C	C E G B D
CA+3, +4	Lydian Augmented	W W H W H W H	C D E F# G# A# B C	C E G B D
C	Augmented	-3 H -3 H -3 H	C D# E G A B C	C E G B D
C	6th Mode of Harmonic Minor	H W H W H W H	C D# E F# G A B C	C E G B D
C	Diminished (begin with H step)	H W H W H W H	C D# E F# G A B C	C E G B D
C	Blues Scale	-3 W H H -3 W	C D# E F# G Bb C	C E G B D

DOMINANT 7th SCALE CHOICES	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7	Dominant 7th	W W H W W H	C D E F G A B C	C E G B D
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B D
C7	Bebop Scale	H -3 H W H W H	C D E F G A Bb C	C E G B D
C7b9	Spanish or Jewish scale	W W H W H W H	C D E F G A Bb C	C E G B D
C7b6	Lydian Dominant	W W H W H W H	C D E F# G A Bb C	C E G B D
C7b9	Whole Tone (6 tone scale)	W W H W H W H	C D E F# G# A B C	C E G B D
C7b9	Diminished (begin with H step)	H W H W H W H	C D# E F# G A B C	C E G B D
C7b9	Diminished (Whole Tone)	H W H W H W H	C D# E F# G A B C	C E G B D
C7b9	Blues Scale	-3 W H H -3 W	C D# E F# G Bb C	C E G B D

SUSPENDED 4th CHOICES	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C7 sus 4	Dem. 7th scale (don't emphasize the 4th)	W W H W W H	C D E F G A B C	C F G B D
C7 sus 4	Major Pentatonic built on b7	W W -3 W -3	B C D E F G Bb	C F G B D
C	Bebop Scale	W H W W H H H	C D E F G A Bb C	C F G B D

MINOR SCALE CHOICES	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C- or C-7	Minor (Dorian)	W H W W H W	C D E F G A Bb C	C E G Bb D F
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C D E F G Bb C	C E G Bb D F
C- or C-7	Bebop Scale	W H W W H W H	C D E F G A Bb C	C E G Bb D F
C- (maj. 7th)	Melodic Minor (ascending)	W H W W H W H	C D E F G A B C	C E G Bb D F
C- or C-7	Bebop Minor	W H W H H W H	C D E F G G# A B C	C E G Bb D F
C- or C-7	Blues Scale	-3 W H H -3 W	C D E F# G Bb C	C E G Bb D F
C- (b6 & maj. 7th)	Harmonic Minor	W H W H H -3 H	C D E F G A B C	C E G Bb D F
C- or C-7	Diminished (begin with W step)	W H W H W H W	C D E F# G# A B C	C E G Bb D F
C- or C-7	Pure or Natural Minor, Aeolian	H W W H W W	C D E F G A Bb C	C E G Bb D F

HALF DIMINISHED SCALE CHOICES	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
CΔ	Half Diminished (Locrian)	H W H W W W	C D E F G Ab Bb C	C E G Bb D
CΔ#2	Half Diminished #2 (Locrian #2)	H W H W H W W	C D E F G Ab Bb C	C E G Bb D
CΔ	Bebop Scale	W H W H H W W	C D E F G Ab Bb C	C E G Bb D

DIMINISHED SCALE CHOICES	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C-	Diminished (8 tone scale)	W H W H W H	C D E F G Ab A B C	C E G B A

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7-9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire C7-9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, D, D#, E, F#, G#, B, C). My chord symbol abbreviation is C7-9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale. C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, D, D#, E, F#, G, A, B, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9. All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 - The II-V7-I Progression since it emphasizes Diminished and Diminished Whole Tone scales and chords. * - In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.

CONCERT KEY CHORD PROGRESSIONS

II/V7/I (All Major Keys)





Musical score for guitar with 12 systems of chords and melodic lines. Each system consists of a chord name, a melodic line, and a chord name with a '2' indicating a second voicing.

- System 1: C- F7 C- F7
- System 2: Bb- Eb7 Bb- 2 Eb7
- System 3: E- A7 E- 2 A7
- System 4: D- G7 D- 2 G7
- System 5: Ab- Db7 Ab- 2 Db7
- System 6: B- E7 B- 2 E7
- System 7: A- D7 A- 2 D7
- System 8: G- C7 G- 2 C7
- System 9: Eb- Ab7 Eb- 2 Ab7
- System 10: F#- B7 F#- 2 B7
- System 11: F- Bb7 F- 2 Bb7
- System 12: C#- F#7 C#- 2 F#7

BD



CONCERT PROGRESSIONS

V7⁺⁹ / I (All Keys)

(DIM. WHOLE TONE RESOLVING TO TONIC)

The image displays a handwritten musical score for guitar, consisting of 12 systems. Each system represents a different key and contains four measures of music. The chords are written above the staff, and the melodic line is written below. The progression in each system is V7⁺⁹ - I - V7⁺⁹ - I, with a whole tone shift between the first and second measures of each system. The keys and chords are as follows:

- System 1: E₇⁺⁹ A Δ E₇⁺⁹ A Δ
- System 2: C₇⁺⁹ F Δ C₇⁺⁹ F Δ
- System 3: E_{b7}⁺⁹ A Δ E_{b7}⁺⁹ A Δ
- System 4: D₇⁺⁹ G Δ D₇⁺⁹ G Δ
- System 5: F₇⁺⁹ B Δ F₇⁺⁹ B Δ
- System 6: B₇⁺⁹ E Δ B₇⁺⁹ E Δ
- System 7: C \sharp ₇⁺⁹ F Δ C \sharp ₇⁺⁹ F Δ
- System 8: G₇⁺⁹ C Δ G₇⁺⁹ C Δ
- System 9: C \sharp ₇⁺⁹ B Δ C \sharp ₇⁺⁹ B Δ
- System 10: A_{b7}⁺⁹ C Δ A_{b7}⁺⁹ C Δ
- System 11: A₇⁺⁹ D Δ A₇⁺⁹ D Δ
- System 12: B_{b7}⁺⁹ E Δ B_{b7}⁺⁹ E Δ

Ø/V7⁺⁹/ I (All Minor Keys)

CONCERT PROGRESSIONS (HALF-DIMINISHED TO DIM. WHOLE TONE RESOLVING TO TONIC)



Dø B7+9 C-
Cø F7+9 Bb-
Bbø Eb7+9 Ab-
Abø (Cbø) C#7+9 F#-
F#ø (Cbø) B7+9 E-
Ebø A7+9 D-
Ebø C#7+9 (Ab7+9) C#-
C#ø F#7+9 B-
Bbø E7+9 A-
Aø D7+9 G-
Gø C7+9 F-
Fø Bb7+9 Eb-



G MINOR BLUES

The musical notation consists of five staves. The first staff begins with a treble clef and a G7 chord with a flat 9 and a natural 9. The second staff continues with a C7 chord with a flat 9 and a natural 9. The third staff features an E7 chord with a flat 9 and a natural 9. The fourth staff shows a D7 chord with a flat 9 and a natural 9. The fifth staff concludes with a G7 chord with a flat 9 and a natural 9. The notation includes various chord symbols and scale patterns.

Here are a few suggestions for adding variety to the playing of this minor blues.

1) The Dominant 7+9 chord/scales in bars 4, 10 and 12 imply the sound of the diminished/whole tone scale. Try emphasizing the b9 and +9 when those measures occur. Look at the patterns for the track on "V7+9-I All Keys" and condense the ideas to fit this blues.

2) When the major 7th chord/scales are sounded in bars 7 and 8 try emphasizing the major 7th and the 9th. You might also experiment with playing the raised 4th on the major 7th scales. This would produce a Lydian scale.

3) In measures 1, 2, 3, 5 and 11 you should try raising the 7th note of the minor scales. This forms a melodic minor scale (ascending). Even though the piano is sounding the lowered 7th you can play the raised 7th (major 7th) as a color tone or passing tone.

4) In measure 9 you may play the Locrian #2 scale which contains a raised second. This would be a B natural instead of Bb (Concert).

5) I suggest experimenting with the blues scale (sound) on this piece. The way to get the blues sound is to play the concert G blues scale throughout the entire twelve bar progression. There will be points of tension but that is what makes the blues scale sound the way it does. Only use the blues scale/sound when your mind tells you to get that type sound. I definitely encourage the use of the blues scale during the coda section.

6) On measures 9, 10 and 11 you can use any of the patterns listed for the track titled "ø-V7+9-I All Minor Keys." Just transpose the desired pattern to your particular key.

BEBOP TUNE



The musical score is written on ten systems of five-line staves. Each system contains rhythmic notation (circles with stems) and handwritten guitar chords. The chords are labeled with Roman numerals and specific chord names, such as F-, Bb7, EbΔ, C1+9, F-, Bb7, G-, C7, BΔ, Bb7+9, Eb-, Eb7, Ab7, F-, Bb7, C7, F#-, B7, C7, C1+9, AbΔ, Ab7, D7+9, Gb, C7+9, Bb7, EbΔ, and EbΔ, F#b7. The score includes various musical symbols like double bar lines, repeat signs, and a circled 'X' symbol. The final system includes a circled 'X' and the instruction 'AFTER LAST CHORUS - VAMP ON LATIN'.



II/V7/I IN THREE KEYS

Handwritten musical notation for the first system, including treble and bass staves with notes and chords. Chords are labeled: I BΔ, II A-, V7 D7, I GΔ, V7 Bb7, I EΔ, E♭Δ.

Handwritten musical notation for the second system, including treble and bass staves with notes and chords. Chords are labeled: II A-, V7 D7, I GΔ.

Handwritten musical notation for the third system, including treble and bass staves with notes and chords. Chords are labeled: V7 Bb7, I EΔ.

Handwritten musical notation for the fourth system, including treble and bass staves with notes and chords. Chords are labeled: II C-, V7 F#7, I BΔ, BΔ.

Handwritten musical notation for the fifth system, including treble and bass staves with notes and chords. Chords are labeled: V7 Bb7, I EΔ, E♭Δ.

Handwritten musical notation for the sixth system, including treble and bass staves with notes and chords. Chords are labeled: II A-, V7 D7, I GΔ, GΔ.

Handwritten musical notation for the seventh system, including treble and bass staves with notes and chords. Chords are labeled: II C-, V7 F#7, I BΔ, BΔ.

Handwritten musical notation for the eighth system, including treble and bass staves with notes and chords. Chords are labeled: V7 Bb7, I EΔ, E♭Δ.

Handwritten musical notation for the ninth system, including treble and bass staves with notes and chords. Chords are labeled: II C-, V7 F#7.

Handwritten musical notation for the tenth system, including a single treble staff with notes and chords. Chords are labeled: I BΔ.

F BLUES WITH AN 8 MEASURE BRIDGE



BLUES

Chords: F7, Bb7, A-, D7+9, G7, C7, E-, D-, G7, Bb7, F7, A-, D7+9, G7, C7, F7, Bb7, A-, D7+9, G7, C7, F7.