PATTERNS AND EXERCISES INTRODUCTION

One of the most important harmonic progressions in jazz and pop is the II-V7-I progression. It is present in most standard pop tunes, as well as tunes of the Bebop, Swing, and Progressive jazz eras. Mastery of the II-V7-I progression is especially important if the musician intends to improvise in any vein other than modal or completely free.

The following pages contain exercises or patterns which should be transposed to all twelve keys. I have listed the patterns in one concert key: D-, G7, C for the sake of comparison. Listing patterns in one concert key also allows me to present many more patterns than if each were transposed to all twelve keys.

The first four tracks on this recording have pages of corresponding patterns which should be transposed to all twelve keys and played with the recorded track. I suggest writing out several patterns in several keys or in all twelve. Eventually, you should learn to mentally transpose any idea or pattern to any key on the spur of the moment. This probably takes more discipline than any other aspect of improvisation.

The idea of learning a pattern and when to play it should not be thought of as uncreative. Because it is impossible to continuously create new meaningful ideas, improvisers at times resort to playing ideas or patterns that have been practiced and mentally logged before hand. This is taking nothing away from the improvisor because it is often just as hard to play an idea several times in a row, each time with the same conviction, as it is to create completely new ideas.

Each player eventually builds a vocabulary that is uniquely his own, and often this is how a musician is recognized or identified. If you listen to any of the jazz masters you will find certain "calling cards" or "trademarks" that are associated with that particular player and their style. This is a part of their musical personality.

Feel free to add or subtract notes from any of the given patterns. Make up your own patterns. At first, write the pattern down on paper and transpose it to several keys. Later, take a pattern you have thought up and try playing it without wriiting it down first. Most jazz musicians can HEAR what other players are playing the instant they play it. They can hear the general range and whether or not scales are being used and if so what scales (major, minor, dominant 7th, diminished, etc.) are being played. He will hear certain patterns more easily and quickly than others simply because he is more familiar with the notes and patterns being played. Ultimately, each musician hopes to be able to hear and to some degree comprehend what every musician is playing, the instant it is played. Writing patterns down on paper is the long way around, but everyone begins that way and gradually dispenses with it as their ears become more attuned to the music.

Books that I recommend as supplementary material are *Scales for Jazz Improvisation* by Dan Haerle; *Patterns for Jazz* (treble or bass clef) by Jerry Coker, J. Greene, J. Casale, G. Campbell; *Inside/Outside* by Bunky Green; *Patterns For Improvisation* by Oliver Nelson; *Expansions* by Gary Campbell; and *The Thesaurus of Scales and Melodic Patterns* by Nicolas Slonimski.

Feel free to change the rhythms of the patterns I have listed in this book. You might try leaving out one note here or there and substitute a rest of the same value. Rhythmic variety is necessary to maintain interest when improvising. The basic unit for jazz players is the 8th note, but you should learn to use triplets, sixteenths, and any combination you feel is appropriate.

Almost any pattern will work over any chord/scale IF you convincingly RESOLVE the idea to the next chord/scale. When resolving a phrase, aim for the root, 3rd or 5th fo the new chord/scale.

All of the bass lines from this volume are available transcribed and written out note-for-note—the book is called *Rufus Reid Bass Lines from Volumes 1 and 3*, and there are chord symbols above each measure. Our product code for ordering this book is "RR."

PATTERNS FOR "II-V7-I ALL MAJOR KEYS"

The patterns listed here range from simple to complex. The beginning examples use only notes found in the scales. Later examples contain notes outside the scale - (chromaticism). All jazz players incorporate chromaticism in their melodic lines. Think of tones outside the scale as ones which produce more tension than notes in the scale. The tension tones want to resolve by half step up or down to notes in the scale. You will find most of the chromaticism occurring over the V7 chord. As stated earlier, the dominant 7th chords are often embellished with altered scales, so the later examples utilize the substitute (embellished) scales and notes from those scales. You will find many b9, #9, #4, and #5's. Those are the tones most often altered (Diminished and Diminished/Whole Tone scales).

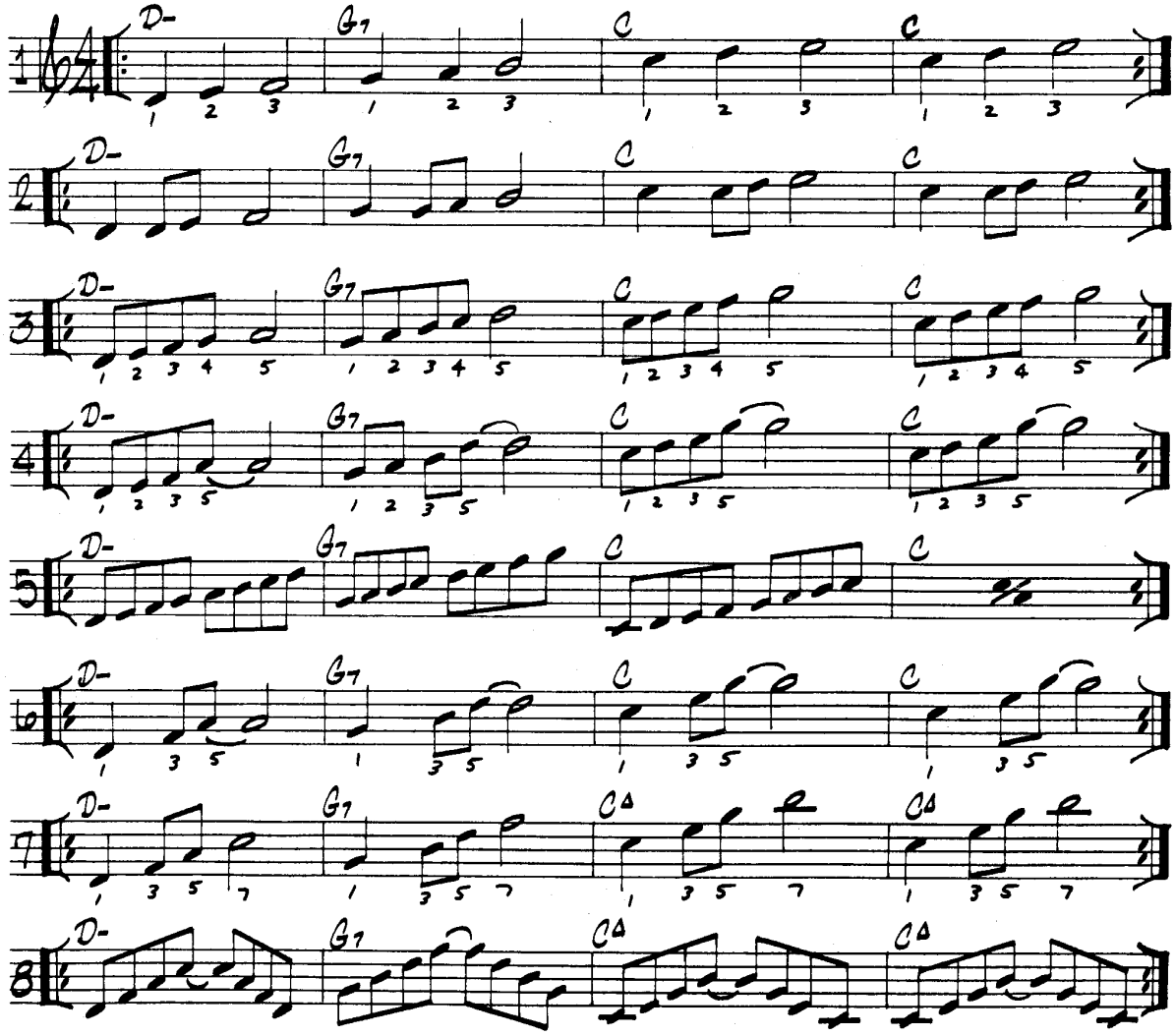
Learn to outline the sound of any scale/chord on your instrument. Many jazz musicians like to play without piano or guitar accompaniment because they can successfully outline harmony themselves on their instrument. Sonny Rollins is a case in point. A firm understanding mentally and technically of the II-V7-I progression is needed in order to successfully play inside or outside on standard tunes—jazz or otherwise. I feel you should learn II-V7-I patterns in major keys before moving on to minor keys since major keys occur most often.

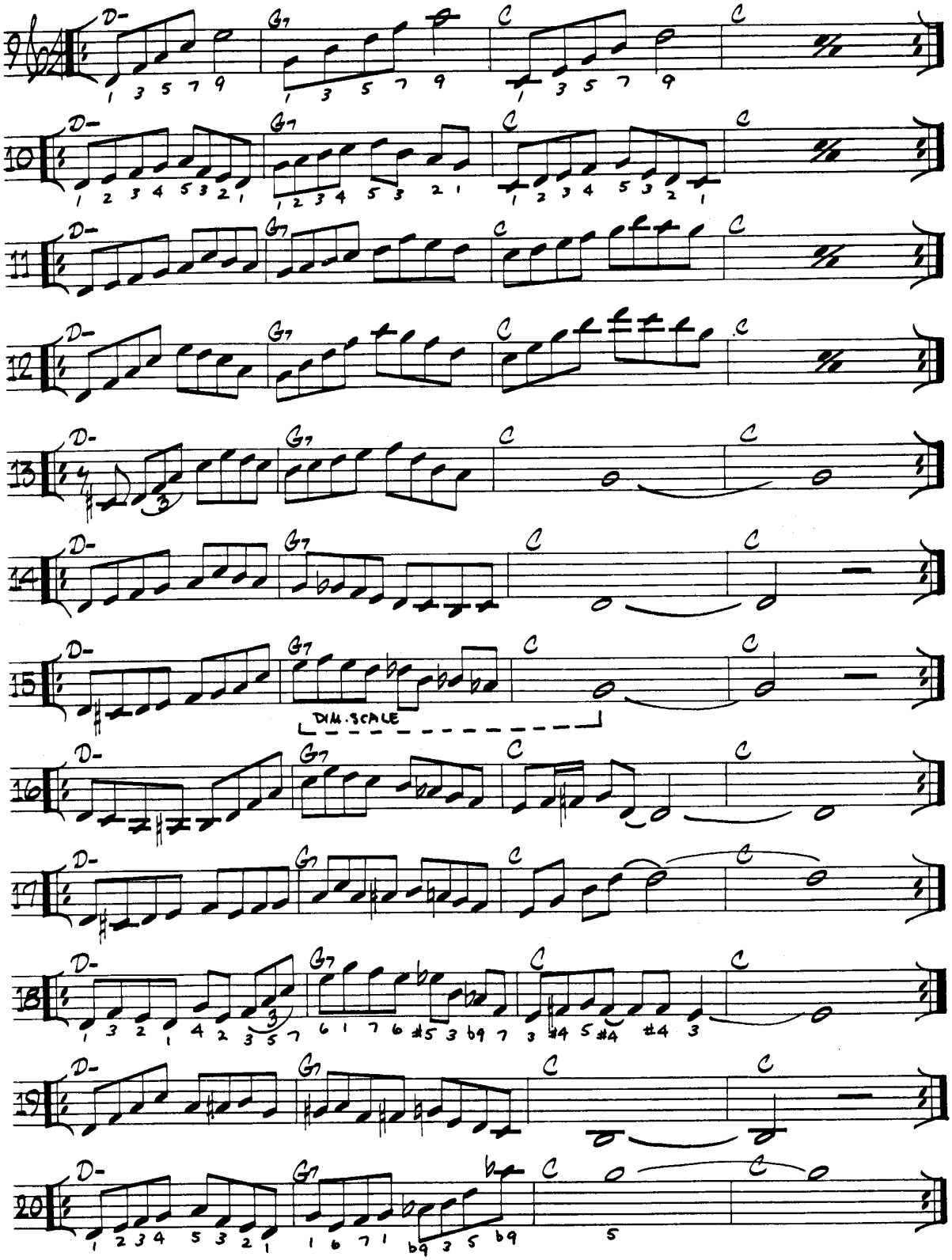
Many tones in the following pages of patterns are written enharmonically to make reading easier. For instance, a b9 on a C7 chord/scale may be Db or C#, a #9 may be written D# or Eb, a #4 may be written F# or Gb and a #5 may be written G# or Ab. Look over the scale syllabus page for listing of possible chord/scale choices.

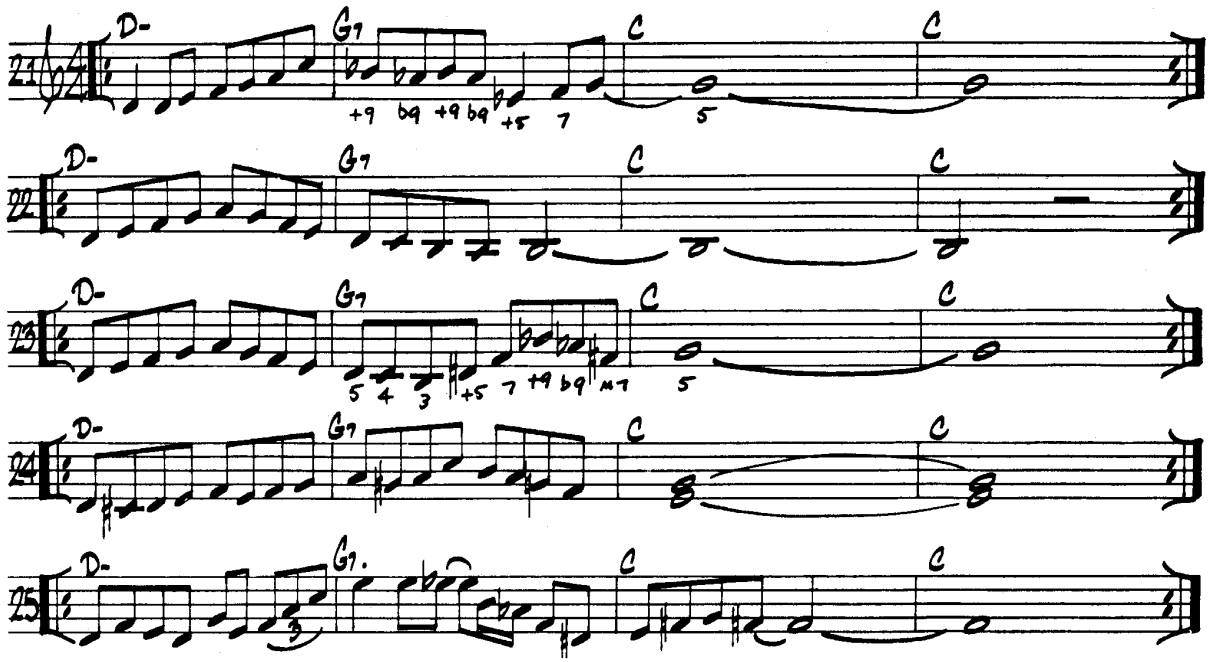
These 72 patterns may be played with CD Track #9 or CD Track #12. Track #12 uses this chord progression:

| D-7 | G7 | CΔ | A7+9 |

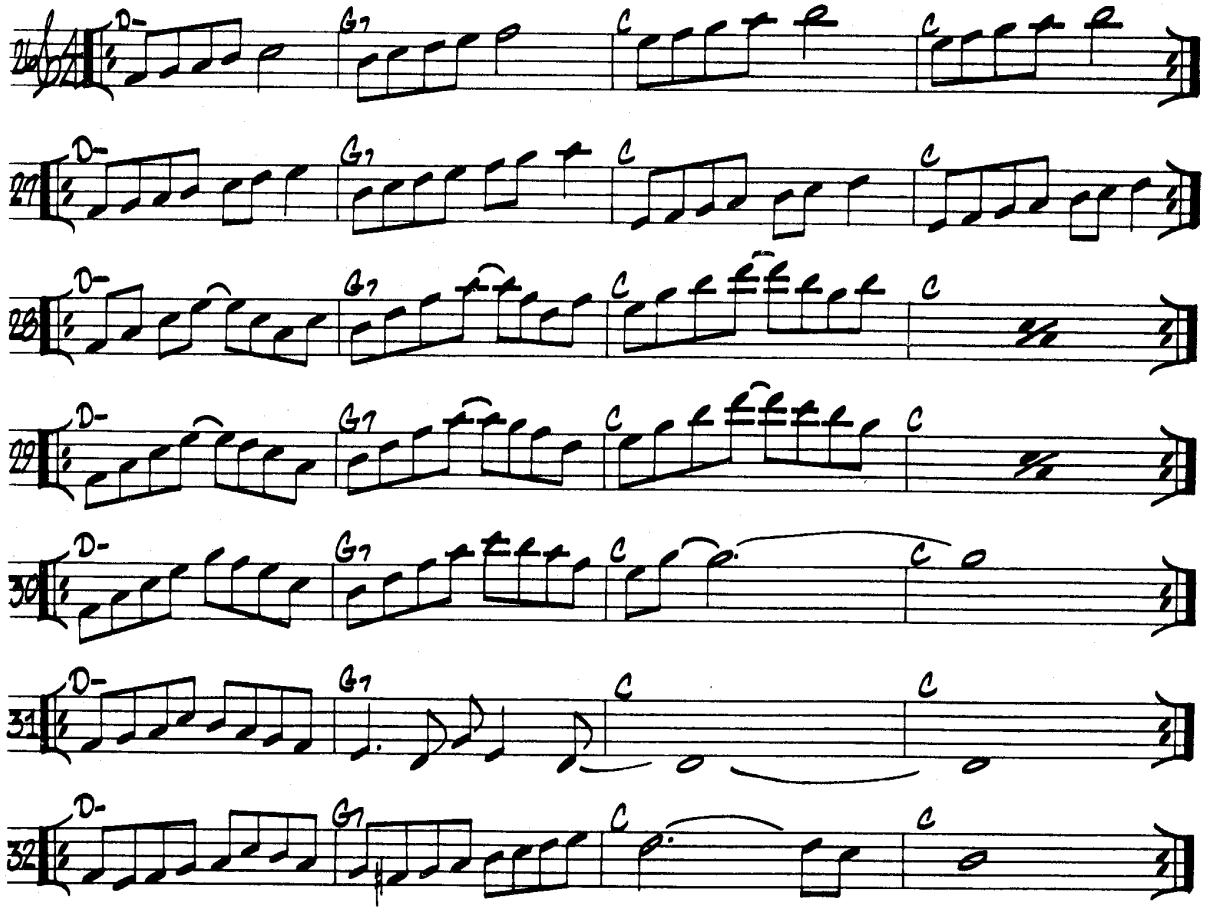
CD Track #9 **PATTERNS BEGINNING ON THE ROOT OF THE MINOR CHORD/SCALE.**

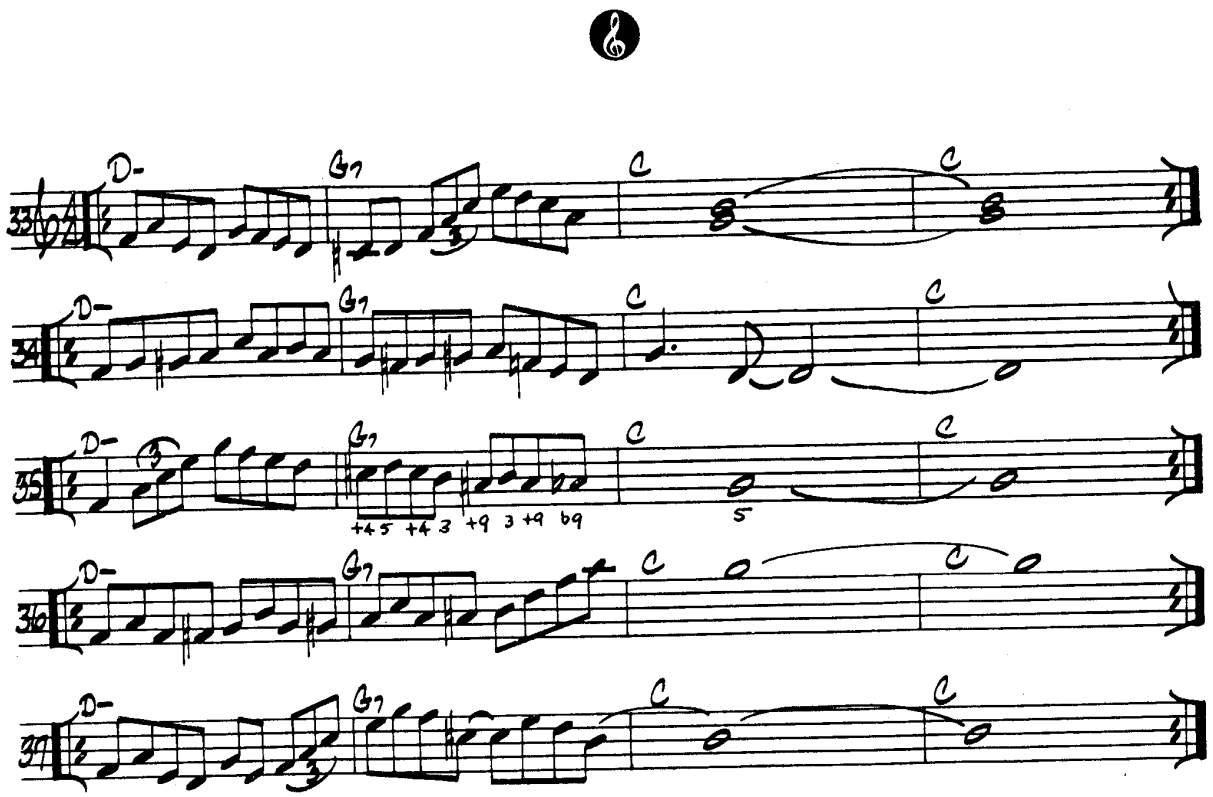



D-
G7
C
DIM. SCALE

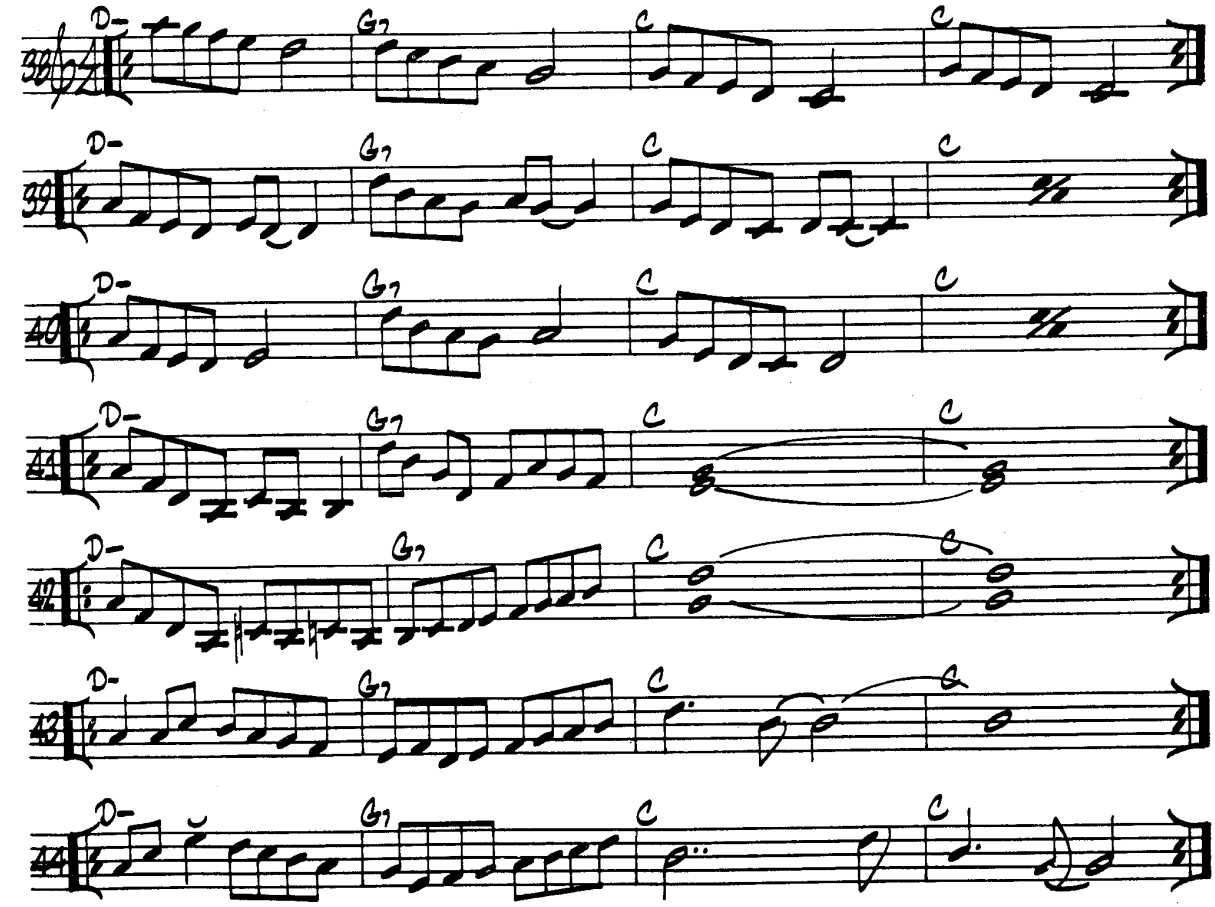


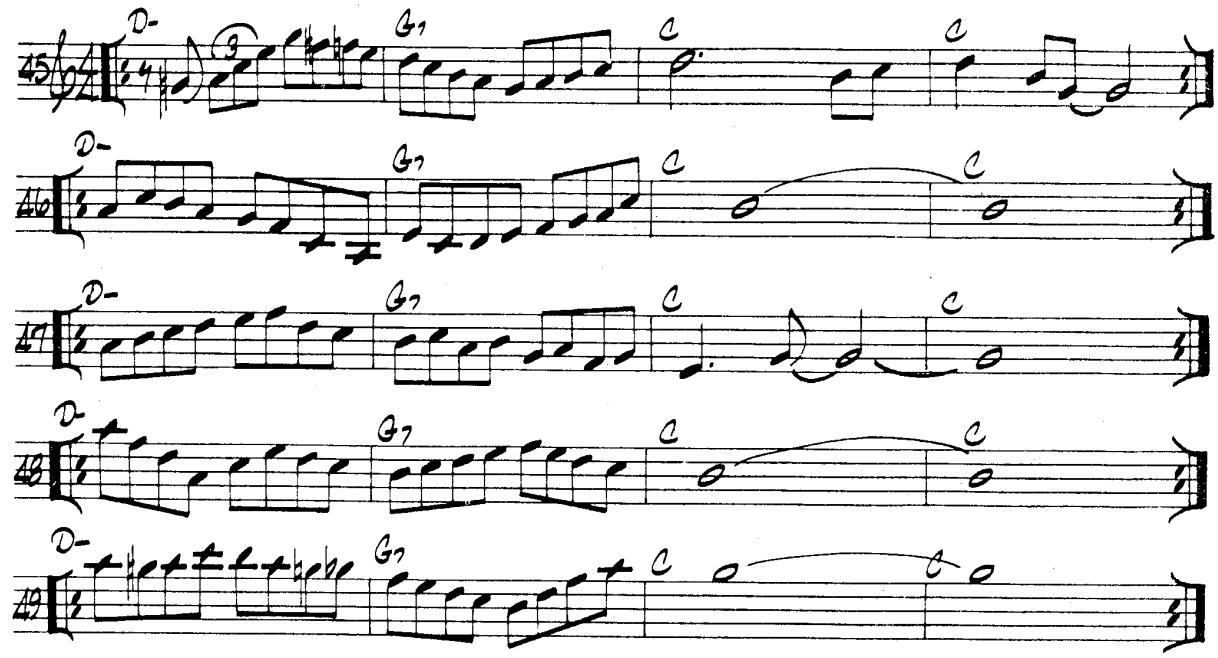
PATTERNS BEGINNING ON THE 3rd OF THE MINOR CHORD/SCALE.



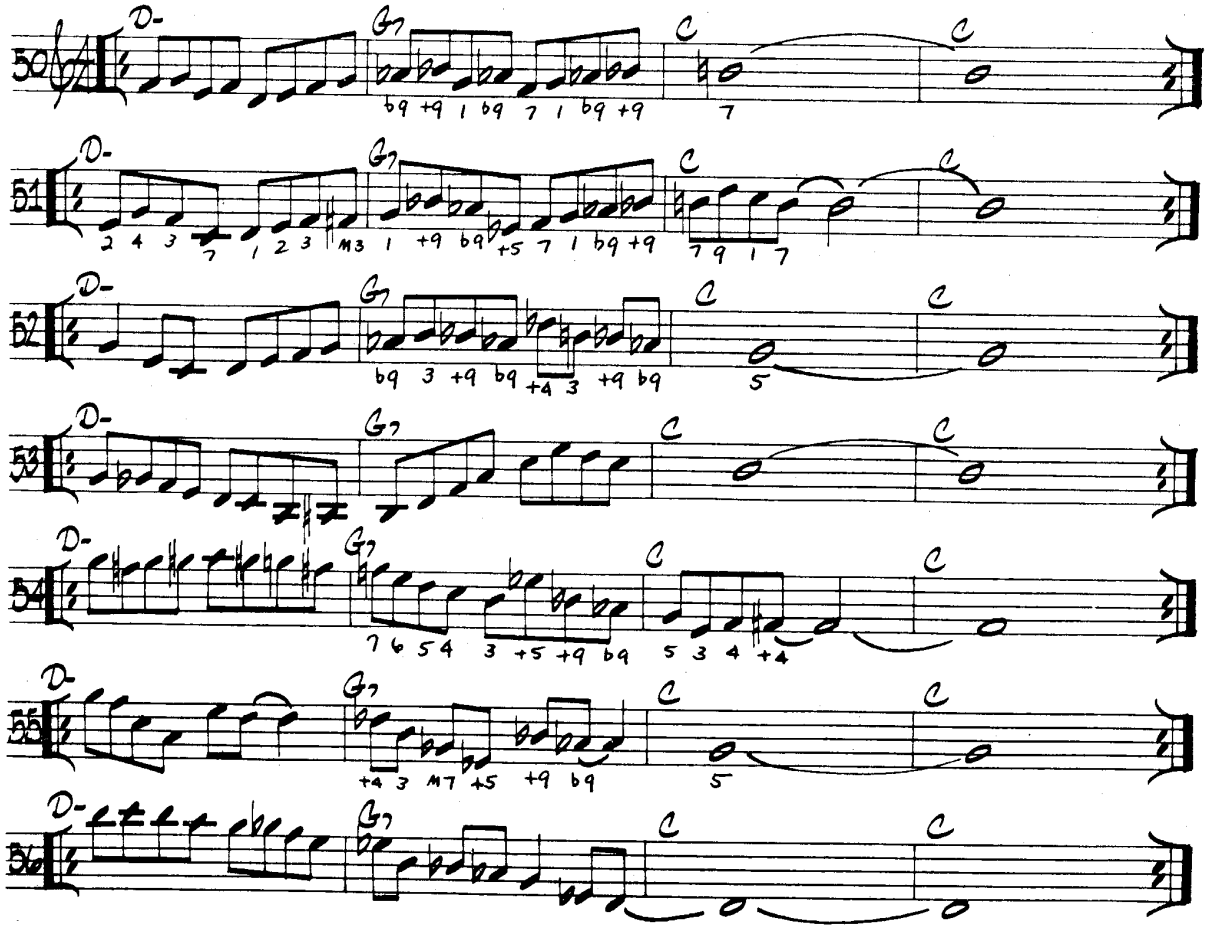


PATTERNS BEGINNING ON THE 5th OF THE MINOR CHORD/SCALE.

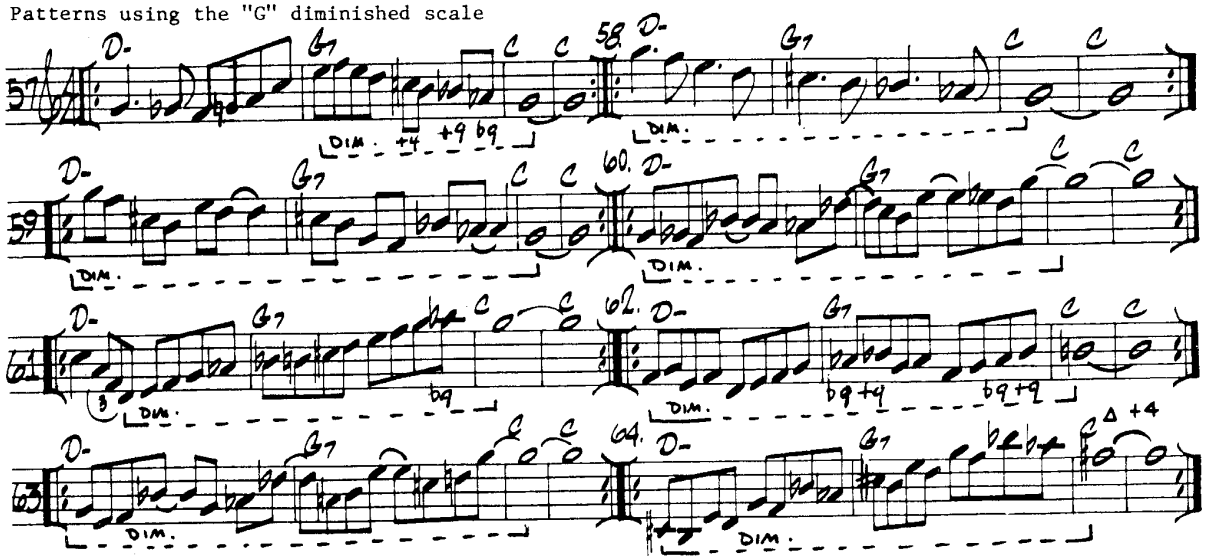




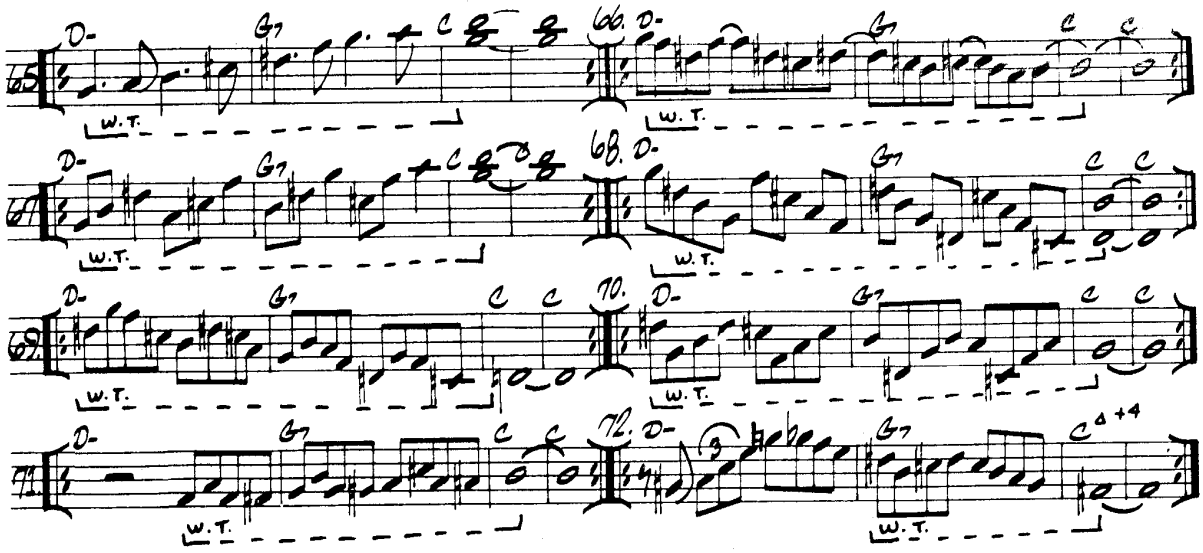
PATTERNS BEGINNING ON RANDOM TONES OF THE MINOR CHORD/SCALE.



Patterns using the "G" diminished scale



Patterns using the "G" whole tone scale. Could also be called A,B,C#,D#,or F whole tone scale.



PATTERNS FOR "II-V7 RANDOM PROGRESSION"

For this track use the first two measures of any pattern applicable to the II–V7–I track just listed. When a V7 chord does not resolve to a chord whose root lies up a perfect 4th (5 half steps) we call it an irregular resolution. This recorded track contains eight irregular resolutions and four regular resolutions. The regular resolutions occur in bars 4-5, 12-13, 24-25, and 28-29. When regular resolutions occur, you can use substitute scales over the V7 chord. Example: In bar four you could use the Dim./Whole Tone, Diminished, Whole Tone, or Lydian/Dominant scale – all built on the same root of the original V7. The reason any of those scales will work is because the V7 chord resolves to a chord whose root is up a perfect fourth. The rule for V7 chord/scale substitution is: If the V7 chord resolves to a chord whose root is located up a perfect fourth you may embellish the V7 chord by using the Dim./W.T., Diminished, Whole Tone, or Lydian/Dominant scale built on the same root as the original V7. If the V7 chord does not resolve up a fourth it is probably best not to use an altered scale or simply alter one note of the V7 scale – the 4th – making it a Lydian/Dominant scale.

PATTERNS FOR "V7+9-I ALL KEYS"

The V7+9 scale is called by several names: Super Locrian, Diminished/Whole Tone, Pomeroy, and Altered Scale. I prefer to call it Dim./Whole Tone because the first five tones of the scales are the same as the first five tones of a diminished scale and the top four or five tones form part of a whole tone scale. This scale contains these tones: Root, b9 (b2nd), #9 (#2nd), Maj. 3rd, #4 (#11), #5, and b7. Every dominant 7th scale/chord needs a root, major 3rd and b7 and the Dim./W. T. scale has these tones. The other four tones are tension tones and tend to resolve by half steps up or down. The V7+9 scale can be substituted for a regular V7 if the V7 chord resolves to a chord whose root lies up a perfect 4th (up 5 half steps). It doesn't matter if the chord of resolution is major or minor.

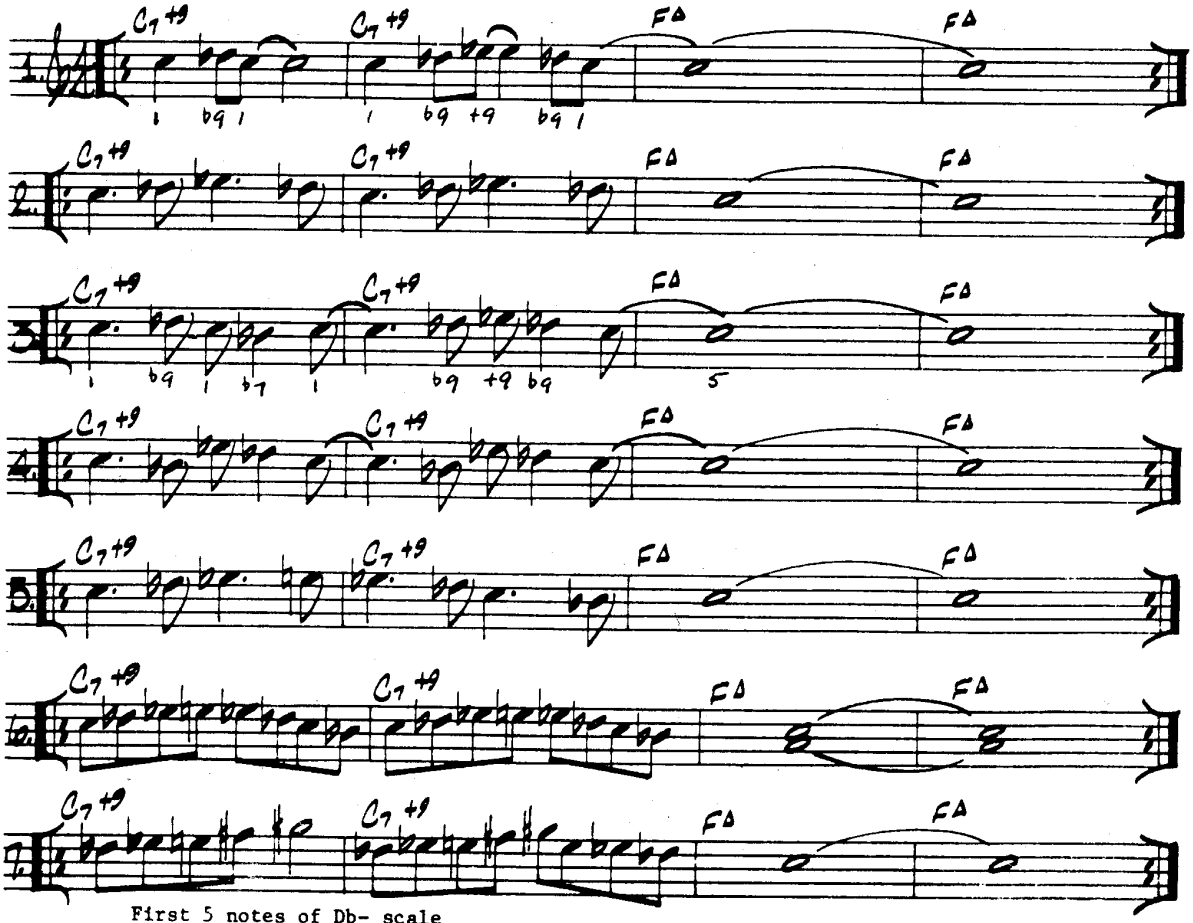
Example: C7 to F- could be played C7+9 (scale) to F- and sound perfectly alright.

Experiment with substituting Dim./W.T. scales for plain V7 scales on the first track. If several bars of V7 are present, eventually resolving up a perfect 4th, it is best to substitute the V7+9 (Dim./W.T. scale) sound on the last bar or last few beats so you achieve the feeling of tension (V7+9) and release (I).

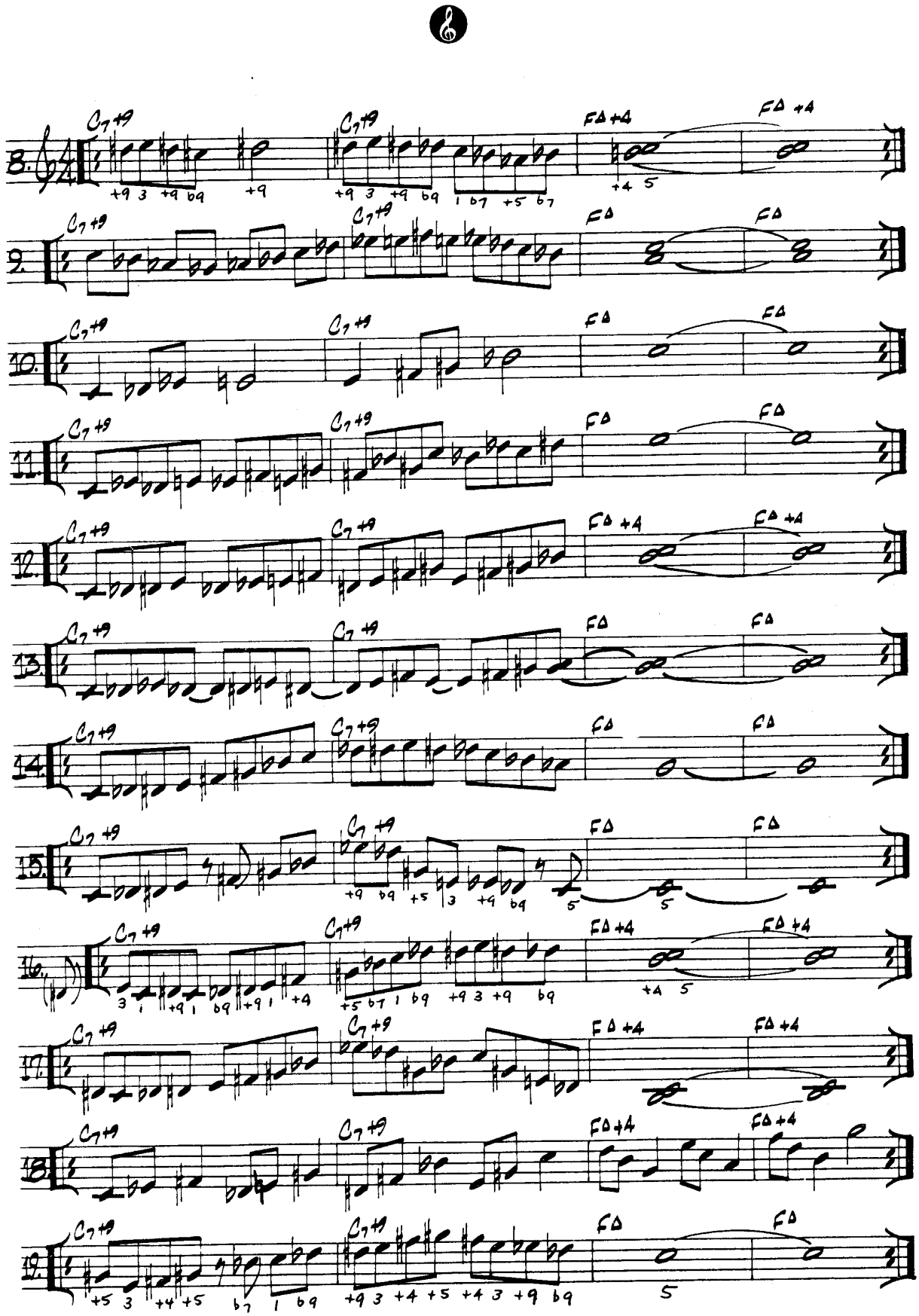
Example: | C7 | C7 | C7 | C7 | F |
| C7+9 | F | Put the Dim./W.T. Scale in the fourth bar only.
Substitute

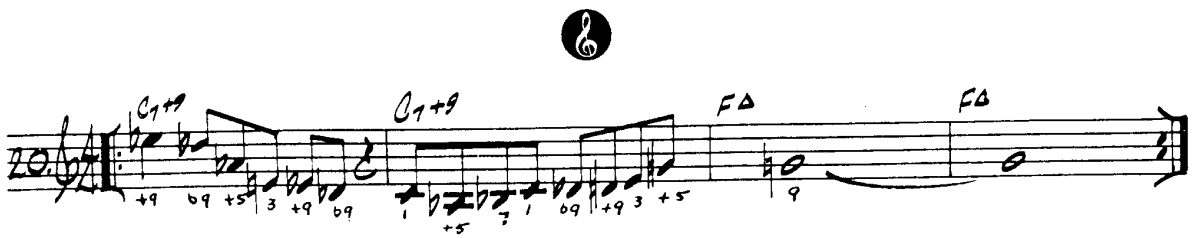
The Dim./W.T. scale may on first encounter seem strange sounding or even wrong. I suggest gaining familiarity with the sound (scale) by practicing the listed examples in the order presented. Remember, any pattern you play on major, minor, or dom. 7th scales or chords should also be played over V7+9 (Dim./W.T.) and i (Half Dim.) scales. All jazz and blues players use the Dim./W.T. sound. Some players wouldn't think of playing a straight dominant 7th scale–they always embellish the V7 chord with the Dim./W.T. scale, Diminished scale, or the Whole Tone scale. With practice you will start hearing the tones that make this scale so beautiful. They are the tension notes - b9, #9, #4, and #5. Keep in mind these tones are only as good as their resolution and the resolution should usually be by half step up or down to a note in the next scale (the strongest resolution is to a chord tone: 1, 3 or 5).

CD Track #10

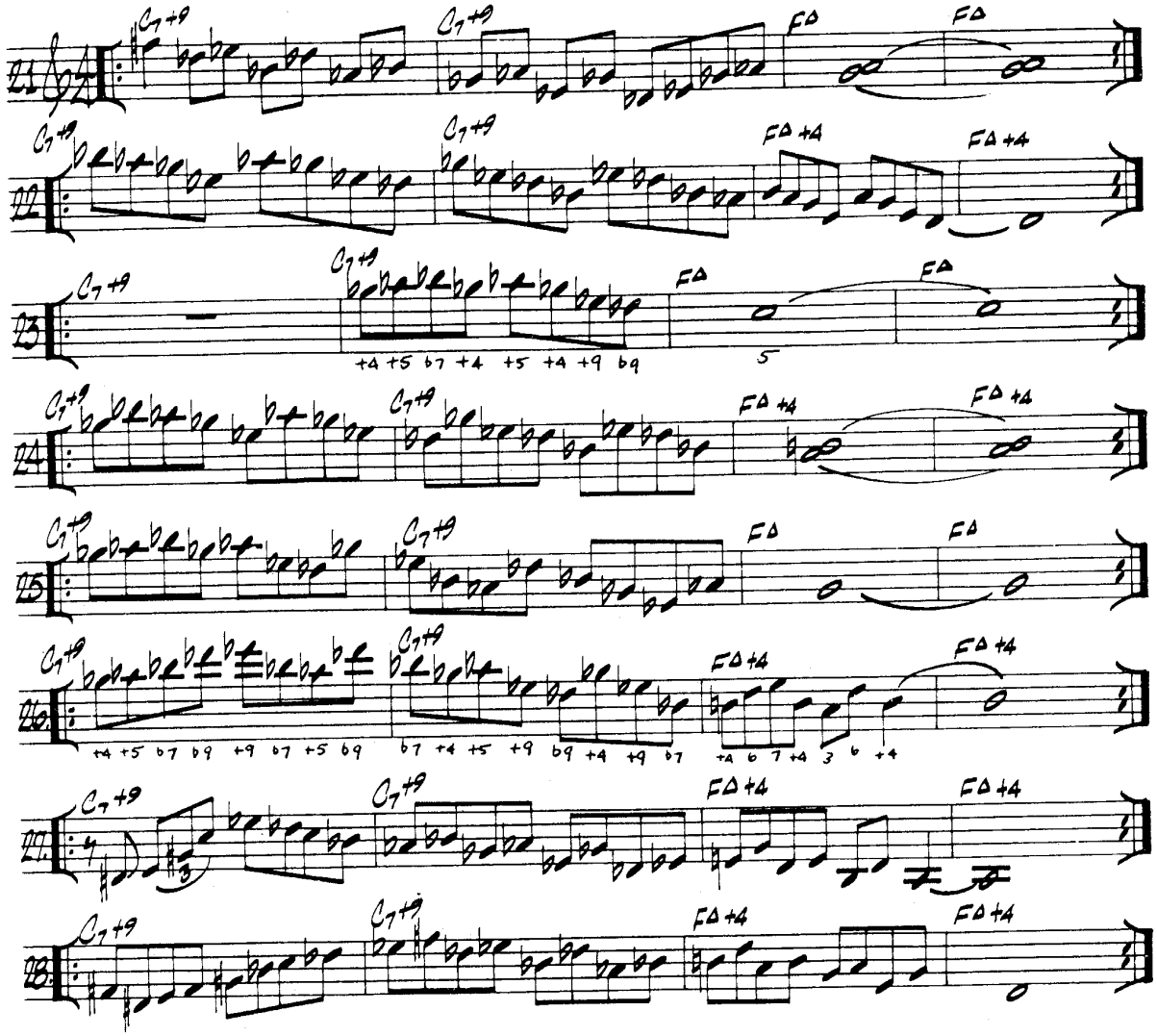


First 5 notes of Db- scale

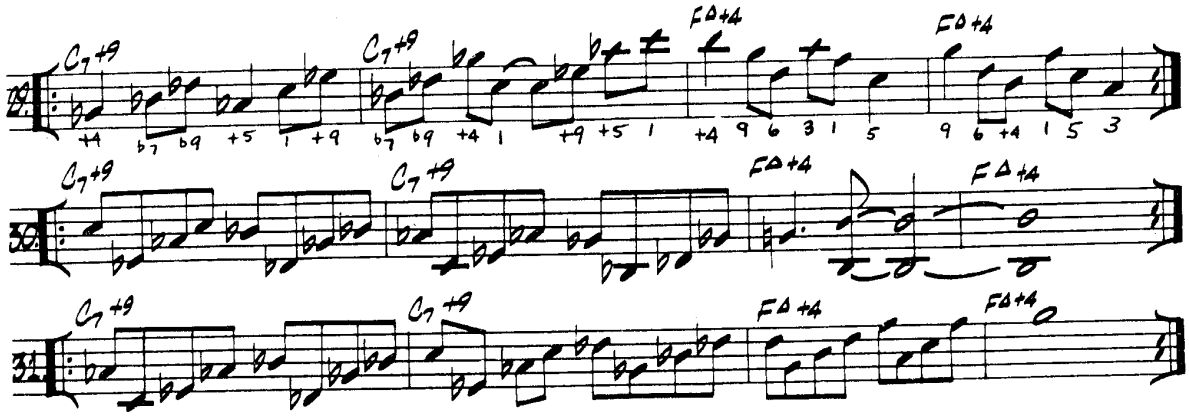




PATTERNS USING THE Gb MAJOR PENTATONIC SCALE OVER THE C7+9.



PATTERNS USING THE TWO MAJOR TRIADS FOUND INSIDE THE C7+9 SCALE = Gb & Ab TRIADS.

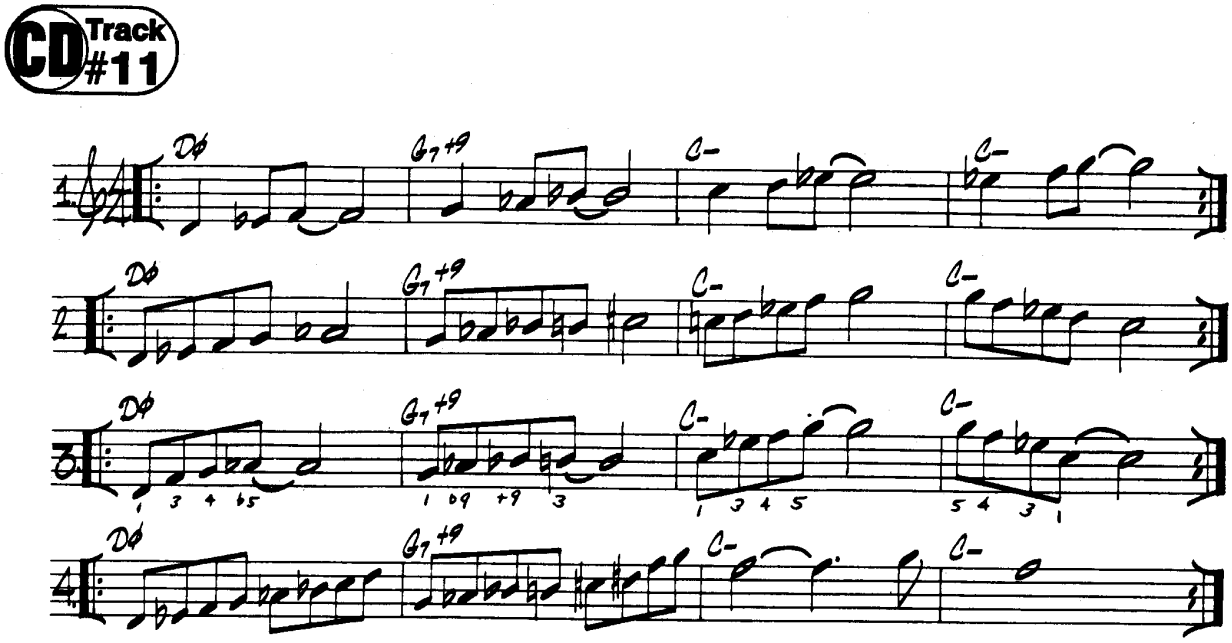


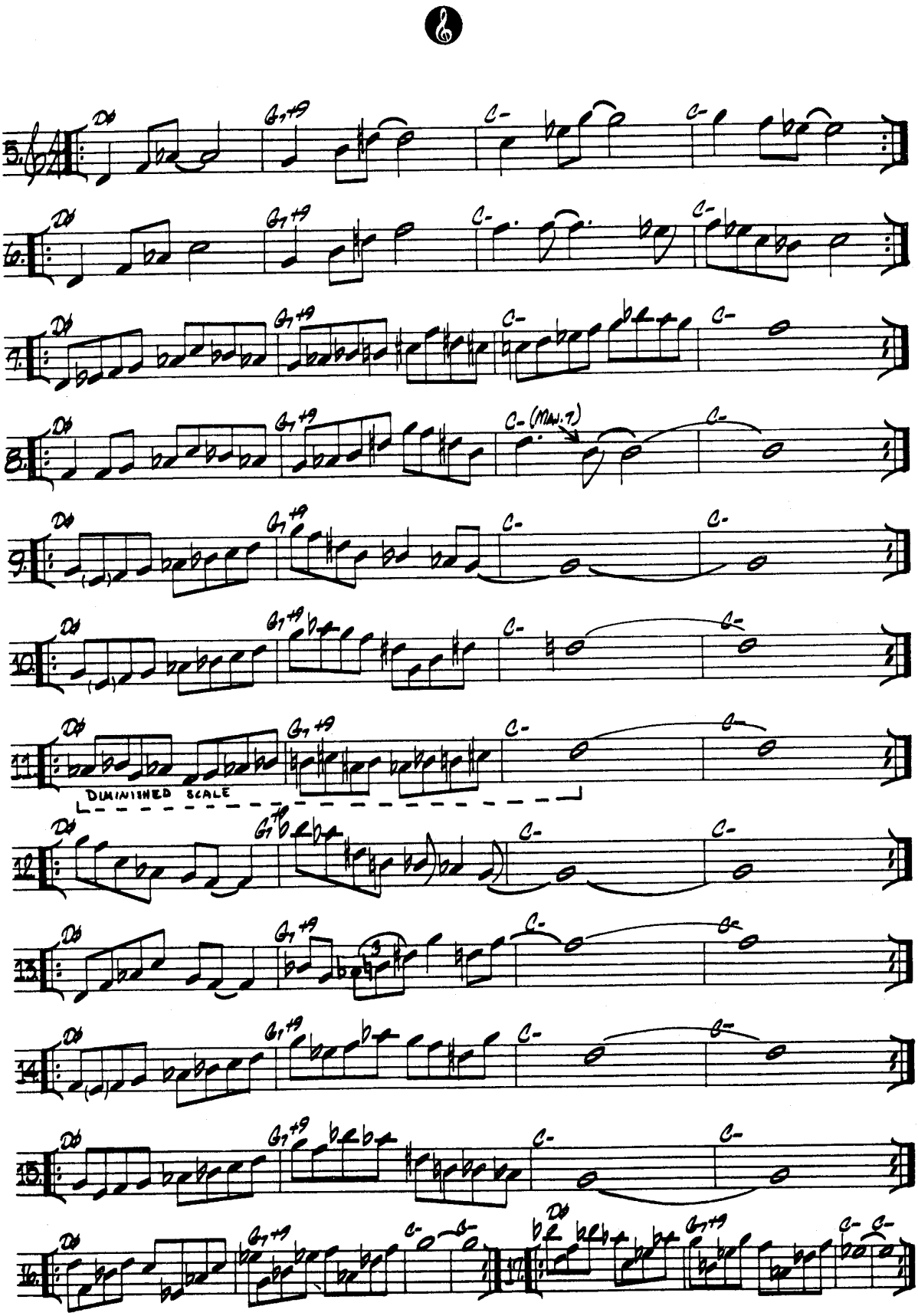
PATTERNS FOR "Ø-V7+9-I MINOR KEYS"

Almost any II-V7-I patterns used for major keys can be altered to conform to the II-V7-I in minor keys which becomes Ø-V7+9-I. The II chord in a minor key is usually a Ø (half-diminished) chord/scale. The Ø scale is used in place of the minor scale when in a minor tonality. There are two half-diminished scales: Locrian and Locrian #2 (major 2nd). The Locrian #2 is the same as the Locrian except the second note of the scale is raised one half step. All the Ø examples in this book show the Locrian scale. You should experiment with raising the 2nd note of the Ø scale and thus become accustomed to hearing Locrian #2. This rule is good anytime you see the Ø symbol.

In a minor tonality, substitute scales are usually played over the V7 chord. The player has several choices for scale substitution: diminished/whole tone (H W H W W W W), diminished (H W H W H W H W), whole tone (W W W W W W), and Lydian/Dominant (W W W H W H W). Note: H = half step and W = whole step. The reason for so many scale substitute choices on V7 chords is the unstable nature of the dominant 7th sound. It wants to resolve up a fourth or down a fifth (the same thing). These altered scales simply add to the Tension already inherent in the V7 sound. In this book, the dim./w.t. scale is always written as the scale choice for a V7 chord in minor. The dim./w.t. scale produces much tension and beauty, and is a sound most jazz players eventually lean towards. The scale contains a root, b9 (b2nd), #9 (#2nd), major 3rd, #4, #5, and b7. I suggest first learning the dim./w.t. scale sound and then learn to substitute the other scale choices such as diminished, whole tone and Lydian/Dominant.

The above remains true not only for this recorded track, but anytime the Ø-V7+9 (altered V7) occurs. You can find other examples on the "G Minor Blues," "Bebop Tune" and "F Blues With An 8-bar Bridge" tracks. You may even want to use the substitute V7 scales over plain V7 chords such as are found on all the tracks. When a V7 chord does not resolve up a perfect fourth (or down a fifth), you shouldn't use highly altered scale substitutes. Altered scales sound best when the chord you are embellishing (the V7) resolves up a fourth (down a fifth). When the V7 chord resolves in this manner, the tension built up by using the altered scales is released in a natural manner and helps make the music breathe and seem to flow.




D♯
G7+9
C-
C- (MAJ.7)
DIMINISHED SCALE