

VOLUME 3



The

# II-V<sup>7</sup>-I

## PROGRESSION

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*by Jamey Aebersold*







# CONTENTS

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

## CHORD/SCALE PROGRESSIONS

 CONCERT Key Chord/Scale Progressions.....	1
 Bb INSTRUMENT Chord/Scale Progressions.....	9
 Eb INSTRUMENT Chord/Scale Progressions.....	17
 BASS CLEF INSTRUMENT Chord/Scale Progressions.....	25

## PATTERNS AND EXERCISES

PATTERNS AND EXERCISES Introduction.....	33
 CONCERT Key Patterns and Exercises.....	34
 Bb INSTRUMENT Patterns and Exercises.....	45
 Eb INSTRUMENT Patterns and Exercises.....	57
 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)  
 Δ+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 W  
 ∅ = 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)

Typesetting by SUSAN GEARHART

Published by  
**JAMEY AEBERSOLD JAZZ, INC.**  
 P.O. Box 1244  
 New Albany, IN 47151-1244  
<http://www.jazzbooks.com>



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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 I - 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 47151-1244 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 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 W W W H	C D E F G A B C	C E G B D
C-	Dominant 7th	W W W W W H	C D E F G A B C	C E G B D
CΔ	Minor (Dorian)	W H W W W H W	C D E F G A B B C	C E G B b D
Cβ	Half Diminished (Locrian)	H W H W W W W	C D b E F G A B B C	C E b G B b D
C-3	Diminished (8 tone scale)	W H W H W H W H	C D E b F G b A B C	C E b G b A B C

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 W 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
CA+4	Lydian (major scale with +4)	W 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
CAb6	Harmonic Major	W 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 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 W	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 W	C D b E F# G A B C	C E b G B D
C	Blues Scale	-3 W H H -3 W	C E b F F# G B b C	C E b F F# G B b C

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 W W W H	C D E F G A B C	C E G B D
C7b9	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B D
C7b9	Bebop Scale	H -3 H W H W H	C D E F G A B B C	C E G B b D
C7b6	Spanish or Jewish scale	W W W H W H W	C D E F G A B b C	C E G B b D
C7b6	Lydian Dominant	W W W H W H W	C D E F# G A B C	C E G B b D
C7b6	Hindu Tone (6 tone scale)	W W W H W H W	C D E F# G# A B C	C E G B b D
C7b9	Diminished (begin with H step)	H W H W H W H W	C D b E F# G A B C	C E b G B b D
C7b9	Diminished Whole Tone	H W H W H W H W	C D b E F# G A B C	C E b G B b D
C7b9	Blues Scale	-3 W H H -3 W	C E b F F# G B b C	C E b F F# G B b C

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

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

DIMINISHED SCALE CHOICES	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C-3	Diminished (8 tone scale)	W H W H W H W H	C D E b F G b A B C	C E b G b B b D

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 and +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)



The image displays 12 musical staves, each representing a different major key. Each staff shows a three-chord progression in the format II/V7/I. The chords are labeled as follows:

- Staff 1: D<sup>-</sup>, C<sub>7</sub>, C<sup>Δ</sup>
- Staff 2: C<sup>-</sup>, F<sub>7</sub>, F<sup>Δ</sup>
- Staff 3: B<sup>b</sup><sup>-</sup>, E<sub>7</sub><sup>b</sup>, A<sup>b</sup><sup>Δ</sup>
- Staff 4: A<sup>b</sup><sup>-</sup>, D<sub>7</sub><sup>b</sup>, G<sup>b</sup><sup>Δ</sup>
- Staff 5: F<sup>#</sup><sup>-</sup> (B<sup>b</sup><sup>-</sup>), B<sub>7</sub><sup>#</sup>, E<sup>Δ</sup>
- Staff 6: E<sup>-</sup>, A<sub>7</sub>, D<sup>Δ</sup>
- Staff 7: E<sup>b</sup><sup>-</sup>, A<sub>7</sub><sup>b</sup>, D<sup>b</sup><sup>Δ</sup>
- Staff 8: C<sup>#</sup><sup>-</sup> (D<sup>b</sup><sup>-</sup>), F<sub>7</sub><sup>#</sup>, B<sup>Δ</sup>
- Staff 9: B<sup>-</sup>, E<sub>7</sub>, A<sup>Δ</sup>
- Staff 10: A<sup>-</sup>, D<sub>7</sub>, G<sup>Δ</sup>
- Staff 11: G<sup>-</sup>, C<sub>7</sub>, F<sup>Δ</sup>
- Staff 12: F<sup>-</sup>, B<sub>7</sub><sup>b</sup>, E<sup>b</sup><sup>Δ</sup>



Musical score for guitar with 12 systems of chords and melodic lines. Each system consists of a chord name, a melodic line, and a second chord name. The systems are:

- 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

At the bottom right of the page, there is a circled 'A' and the number '30'.



CONCERT PROGRESSIONS

V7<sup>+9</sup> / 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<sup>+9</sup> (diminished), Whole Tone, V7<sup>+9</sup> (diminished), and Tonic. The keys and their corresponding chords are as follows:

- System 1: E<sub>7</sub><sup>+9</sup>, A<sup>Δ</sup>, E<sub>7</sub><sup>+9</sup>, A<sup>Δ</sup>
- System 2: C<sub>7</sub><sup>+9</sup>, F<sup>-</sup>, C<sub>7</sub><sup>+9</sup>, F<sup>-</sup>
- System 3: E<sub>b7</sub><sup>+9</sup>, A<sub>b</sub><sup>Δ</sup>, E<sub>b7</sub><sup>+9</sup>, A<sub>b</sub><sup>Δ</sup>
- System 4: D<sub>7</sub><sup>+9</sup>, G<sup>Δ</sup>, D<sub>7</sub><sup>+9</sup>, G<sup>Δ</sup>
- System 5: F<sub>7</sub><sup>+9</sup>, B<sub>b</sub><sup>Δ</sup>, F<sub>7</sub><sup>+9</sup>, B<sub>b</sub><sup>Δ</sup>
- System 6: B<sub>7</sub><sup>+9</sup>, E<sup>-</sup>, B<sub>7</sub><sup>+9</sup>, E<sup>-</sup>
- System 7: C<sub>#7</sub><sup>+9</sup>, F<sub>#</sub><sup>Δ</sup>, C<sub>#7</sub><sup>+9</sup>, F<sub>#</sub><sup>Δ</sup>
- System 8: G<sub>7</sub><sup>+9</sup>, C<sup>-</sup>, G<sub>7</sub><sup>+9</sup>, C<sup>-</sup>
- System 9: C<sub>#7</sub><sup>+9</sup>, B<sup>Δ</sup>, C<sub>#7</sub><sup>+9</sup>, B<sup>Δ</sup>
- System 10: A<sub>b7</sub><sup>+9</sup>, C<sub>#</sub><sup>-</sup>, A<sub>b7</sub><sup>+9</sup>, C<sub>#</sub><sup>-</sup>
- System 11: A<sub>7</sub><sup>+9</sup>, D<sup>-</sup>, A<sub>7</sub><sup>+9</sup>, D<sup>-</sup>
- System 12: B<sub>b7</sub><sup>+9</sup>, E<sub>b</sub><sup>-</sup>, B<sub>b7</sub><sup>+9</sup>, E<sub>b</sub><sup>-</sup>

Ø/V7<sup>+9</sup>/ I (All Minor Keys)

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



The image shows a handwritten musical score for guitar, consisting of 12 staves. Each staff contains a sequence of chords and a corresponding melodic line. The chords are written in a shorthand notation, often including a '9' to indicate a dominant 9th chord. The melodic lines are written in a rhythmic style with eighth and sixteenth notes. The progression starts with Dø and ends with Eb-.

Staff	Chord 1	Chord 2	Chord 3
1	Dø	B7+9	C-
2	Cø	F7+9	Bb-
3	Bbø	Eb7+9	Ab-
4	Abø (Cbø)	Ch7+9	F#-
5	F#ø (Cbø)	B7+9	E-
6	Eø	A7+9	D-
7	Ebø	G#7+9 (Ab7+9)	C#-
8	C#ø	F#7+9	B-
9	Bbø	E7+9	A-
10	Aø	D7+9	G-
11	Gø	C7+9	F-
12	Fø	Bb7+9	Eb-





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 consists of ten systems of staves. Each system contains one or two staves of music with handwritten notes and rests. Above the staves, various chords are written in Roman numerals and letter notation, such as F-, Bb7, EbΔ, C1+9, F-, Bb7, BΔ, Bb7+9, Eb-, Eb-, A7, F-, Bb7, G, C7, F#, B7, Gb, C1+9, AΔ, AΔ, D7+9, Gb, C1+9, Bb7, EbΔ, Bb7, EbΔ, and F7b9. The notation includes rhythmic values like 1/2, 3/4, and 4/4, and some staves have a '2.' indicating a second ending. The final system includes a circled symbol and the instruction 'AFTER LAST CHORUS - VAMP ON LATIN'.



II/V7/I IN THREE KEYS

The image displays a handwritten musical score for a piece titled "II/V7/I IN THREE KEYS". The score is written on ten staves, organized into five systems of two staves each. Each system represents a different key signature: G major (first system), D major (second system), A major (third system), E major (fourth system), and B major (fifth system). The notation includes treble and bass clefs, a 2/4 time signature, and various musical symbols such as notes, rests, and accidentals. Above the staves, Roman numerals and chord symbols are written, indicating the harmonic structure. The progression follows the II-V7-I pattern in each key. For example, in G major, the chords are A- (II), D7 (V7), and GΔ (I). In D major, the chords are A- (II), F#7 (V7), and DΔ (I). In A major, the chords are A- (II), E7 (V7), and AΔ (I). In E major, the chords are A- (II), B7 (V7), and EΔ (I). In B major, the chords are A- (II), F#7 (V7), and BΔ (I). The score concludes with a final chord in G major (GΔ) and a double bar line.

F BLUES WITH AN 8 MEASURE BRIDGE



BLUES

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

Bb

# Bb INSTRUMENT CHORD PROGRESSIONS

II/V7/I (All Major Keys)

11/2

11/2

11/2

11/2

11/2

11/2

11/2

11/2

11/2

11/2

11/2

11/2



Handwritten musical notation for 12 rows of II/V7 chord progressions. Each row consists of three staves. The first staff shows the progression of chords, and the second and third staves show the corresponding guitar fretboard diagrams. The progressions are as follows:

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

At the bottom right of the 12th row, there is a handwritten note:  $Db\Delta$ .

# V7<sup>+9</sup>/I (All Keys)

Bb CHORD PROGRESSIONS

(DIM. WHOLE TONE RESOLVING TO TONIC)

Bb

The image displays 12 staves of handwritten musical notation, each representing a different key. Each staff contains four measures of music, with a chord symbol written above each measure. The chords are arranged in pairs, with the first measure of each pair being a V7+9 chord and the second measure being a diminished chord (indicated by a '-' sign). The keys and their corresponding chord pairs are as follows:

- Staff 1: F#7+9, Bb; F#7+9, Bb
- Staff 2: D7+9, G-; D7+9, G-
- Staff 3: F7+9, Bb-; F7+9, Bb-
- Staff 4: E7+9, AΔ; E7+9, AΔ
- Staff 5: G7+9, CΔ; G7+9, CΔ
- Staff 6: C#7+9, F#-; C#7+9, F#-
- Staff 7: Eb7+9, AΔ; Eb7+9, AΔ
- Staff 8: A7+9, D-; A7+9, D-
- Staff 9: Ab7+9, DbΔ; Ab7+9, DbΔ
- Staff 10: Bb7+9, Eb-; Bb7+9, Eb-
- Staff 11: B7+9, E-; B7+9, E-
- Staff 12: C7+9, F-; C7+9, F-

Ø/V7<sup>+9</sup>/ I (All Minor Keys)

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







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 "O-V7+9-I All Minor Keys." Just transpose the desired pattern to your particular key.

BEBOP TUNE



The musical score consists of several systems of staves. The first system includes chords: I G-, V<sub>7</sub> C<sub>7</sub>, II G-, and V<sub>7</sub> C<sub>7</sub>. The second system includes: I G-, V<sub>7</sub> D<sub>7</sub>+9, II G-, and V<sub>7</sub> C<sub>7</sub>. The third system includes: I G-, V<sub>7</sub> C<sub>7</sub>, I<sub>7</sub> A-, and V<sub>7</sub> D<sub>7</sub>. The fourth system includes: D<sub>6</sub>5, V<sub>7</sub> C<sub>7</sub>+9, II F-, and V<sub>7</sub> B<sub>7</sub>. The fifth system includes: I G-, V<sub>7</sub> C<sub>7</sub>, II A-, and V<sub>7</sub> D<sub>7</sub>. The sixth system includes: II A<sub>7</sub>, V<sub>7</sub> D<sub>7</sub>, 2.5 A<sub>6</sub>, and A<sub>6</sub>. The seventh system includes: V<sub>7</sub> D<sub>7</sub>+9, D<sub>7</sub>+9 B<sub>6</sub>, II B<sub>6</sub>, and V<sub>7</sub> E<sub>7</sub>+9. The eighth system includes: II A<sub>6</sub>, V<sub>7</sub> D<sub>7</sub>+9, II G-, and G- G-. The ninth system includes: V<sub>7</sub> C<sub>7</sub>, ⊕ F, II A<sub>7</sub>, and V<sub>7</sub> D<sub>7</sub>. The final system includes: ⊕ F, I, V<sub>7</sub> G-/C<sub>7</sub>, and a double bar line. Below the final system is the instruction: "AFTER LAST CHORUS - VAMP ON LATIN".

II/V7/I IN THREE KEYS



The image displays handwritten musical notation for the II/V7/I progression in three keys: Bb major, Eb major, and Ab major. Each key is represented by a system of two staves: a treble clef staff for the upper voice and a bass clef staff for the lower voice. The notation includes chord symbols (I, II, V7, IΔ) and rhythmic patterns. The progression is shown in four-measure segments, with a double bar line and a 3/4 time signature at the end of each segment. The keys are: 1. Bb major (I: DbbΔ, II: B-, V7: E7, IΔ: AΔ); 2. Eb major (I: Eb-, II: B-, V7: E7, IΔ: AΔ); 3. Ab major (I: Eb-, II: Bb-, V7: Ab7, IΔ: DbbΔ). The notation is written in black ink on a white background.

F BLUES WITH AN 8 MEASURE BRIDGE



Handwritten musical score for F Blues with an 8-measure bridge. The score is written on ten staves, each with a treble clef and a key signature of one flat (Bb). The music is in 4/4 time and consists of eighth-note patterns. Chord progressions are indicated by handwritten labels above the notes.

**Staff 1:** Labeled "BLUES". Chords: G7, C7, G7, G7.

**Staff 2:** Chords: C7, C7, G7, B-, E7+9.

**Staff 3:** Chords: A-, D7, B-, E7+9, A7, D7+9.

**Staff 4:** Labeled "BLUES". Chords: G7, C7, G7, G7, C7, C7.

**Staff 5:** Chords: G7, B-, E7+9, A-.

**Staff 6:** Labeled "BRIDGE". Chords: D7, G7, G7, B7.

**Staff 7:** Chords: B-, E7, E-, A7.

**Staff 8:** Labeled "BLUES". Chords: A-, D7, G7, C7, G7.

**Staff 9:** Chords: G7, C7, C7, G7.

**Staff 10:** Chords: B-, E7+9, A-, D7.

**Staff 11:** Chords: B-, E7+9, A7, D7+9, G7.

# E♭ INSTRUMENT CHORD PROGRESSIONS

II/V7/I (All Major Keys)

E♭

12 musical staves, each showing a chord progression for a specific Eb instrument. Each staff contains three measures of music with chord symbols above the notes.

- Staff 1: B- (B-, E7, AΔ)
- Staff 2: A- (A-, D7, GΔ)
- Staff 3: G- (G-, C7, FΔ)
- Staff 4: F- (F-, Bb7, EbΔ)
- Staff 5: Eb- (Eb-, Ab7, DbΔ)
- Staff 6: C#- (C#-, F#7, BΔ)
- Staff 7: C- (C-, F7, BbΔ)
- Staff 8: Bb- (Bb-, Eb7, AbΔ)
- Staff 9: Ab- (Ab-, Db7, GbΔ)
- Staff 10: F#- (F#-, B7, EΔ)
- Staff 11: E- (E-, A7, DΔ)
- Staff 12: D- (D-, G7, CΔ)

RANDOM II/V7 PROGRESSIONS



A- D7 A- D7  
G- C7 G- C7  
C#- F#7 C#- F#7  
B- E7 B- E7  
F- Bb7 F- Bb7  
Ab- Db7 Ab- Db7  
F#- B7 F#- B7  
E- A7 E- A7  
C- F7 C- F7  
Eb- Ab7 Eb- Ab7  
D- G7 D- G7  
Bb- Eb7 Bb- Eb7

# V7<sup>+9</sup> / I (All Keys)

EB CHORD PROGRESSIONS

(DIM. WHOLE TONE RESOLVING TO TONIC)



Handwritten musical notation for V7<sup>+9</sup> / I chord progression in all keys. The page contains 12 staves, each representing a different key signature. Each staff shows a sequence of four chords: a V7<sup>+9</sup> chord, a diminished whole tone chord, another V7<sup>+9</sup> chord, and a tonic chord. The keys shown are: 1. C#7+9, F#Δ, C#7+9, F#Δ; 2. A7+9, D-, A7+9, D-; 3. C7+9, F-, C7+9, F-; 4. B7+9, EΔ, B7+9, EΔ; 5. D7+9, GΔ, D7+9, GΔ; 6. Ab7+9, C#-, Ab7+9, C#-; 7. Bb7+9, EΔ, Bb7+9, EΔ; 8. E7+9, A-, E7+9, A-; 9. Eb7+9, AbΔ, Eb7+9, AbΔ; 10. F7+9, Bb-, F7+9, Bb-; 11. C#7+9, B-, F#7+9, B-; 12. G7+9, C-, G7+9, C-.

♭/V7<sup>+9</sup>/I (All Minor Keys)

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



Handwritten musical notation for 12 different chord progressions in minor keys. Each line shows a sequence of three chords: a half-diminished chord, a diminished whole tone chord, and a tonic chord. The progressions are:

- B♭, E7+9, A-
- A♭, D7+9, G-
- G♭, C7+9, F-
- F♭, B♭7+9, E♭-
- E♭, A♭7+9, D♭
- C♯, F♯7+9, B-
- C♭, E7+9, B♭-
- B♭, E♭7+9, A♭-
- G♯, C♯7+9, E♯
- F♯, B7+9, E-
- E♭, A7+9, D-
- D♭, G7+9, C-





### G MINOR BLUES

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 "O-V7+9-I All Minor Keys." Just transpose the desired pattern to your particular key.

BEBOP TUNE



The image shows a handwritten musical score for a Bebop Tune. It consists of ten staves of music, each with a treble clef and a key signature of one flat (Bb). The notes are written in a shorthand style, and various chords are indicated above the staves. The chords include D-, G7, D-, G7, CΔ, A7+9, D-, G7, D-, G7, E-1, A7, AΔ, G7+9, C-, C-, F7, C#, F#7, D-, G7, E-, A7, Eb-, Ab7, Eb-2, Eb, A7+9, FΔ, FΔ, F#Δ, B7+9, Eb, A7+9, A7+9, D-, D-, D-, G7, CΔ, CΔ, Eb, Ab7, and CΔ, D-7. The score is divided into sections by double bar lines and repeat signs. The final section is labeled "AFTER LAST CHORUS, VAMP ON LATIN" and consists of two staves of music.

# II/V7/I IN THREE KEYS



## EB CHORD PROGRESSIONS

The image displays handwritten musical notation for Eb chord progressions in three keys: F major, C major, and Bb major. Each key is represented by two systems of notation, each consisting of a treble and bass staff. The notation includes chord symbols and Roman numerals indicating the progression.

**Key 1: F Major**

- System 1: Treble staff (I: AbD, II: F#-, II7: B7, I: ED); Bass staff (II: D-, II7: G7, I: CΔ, I: CΔ).
- System 2: Treble staff (I: F#-, II7: B7, I: ED); Bass staff (II: D-, II7: G7, I: CΔ, I: CΔ).

**Key 2: C Major**

- System 1: Treble staff (II: Bb-, II: Eb7, I: AbΔ); Bass staff (II: D-, II7: G7, I: CΔ, I: CΔ).
- System 2: Treble staff (II: Bb-, II: Eb7, I: AbΔ); Bass staff (II: D-, II7: G7, I: CΔ, I: CΔ).

**Key 3: Bb Major**

- System 1: Treble staff (II: F#-, II7: B7, I: ED, I: ED); Bass staff (II: D-, II7: G7, I: CΔ, I: CΔ).
- System 2: Treble staff (II: Bb-, II: Eb7, I: AbΔ, I: AbΔ); Bass staff (II: D-, II7: G7, I: CΔ, I: CΔ).

Additional notation at the bottom includes a treble staff with a Bb chord and a final staff with an AbΔ chord.

F BLUES WITH AN 8 MEASURE BRIDGE



BLUES

D7 G7 D7 D7

G7 G7 D7 F# B7+9

E- A7 F# B7+9

E7 A7+9 D7 G7

D7 D7 G7 G7 D7

F# B7+9 E- A7 D7

D7 BRIDGE F# F# F# B7

B E7 E- A7 BLUES D7

G7 D7 D7 G7 G7 D7

F# B7+9 E- A7

F# B7+9 E7 A7+9 D7

# BASS CLEF INSTRUMENT CHORD PROGRESSIONS

II/V7/I (All Major Keys)



D- G7 C#

C- F7 Bb

Bb- Eb7 Ab

A- D7 Gb

F#- (Gb-) B7 E#

E- A7 D#

Eb- Ab7 Db

C#- (Cb-) F#7 Bb

B- E7 A#

A- D7 G#

G- C7 F#

F- Bb7 Eb

RANDOM II/V7 PROGRESSIONS



C- F7 C- F7

Bb Eb Bb Eb

D- G7 D- G7

Ab Db Ab- Db7

B- E7 B- E7

A- D7 A- D7

G- C7 G- C7

Eb Ab7 Eb- Ab7

F# B7 F#- B7

F- Bb7 F- Bb7

C# F#7 C#- F#7

# V7<sup>+9</sup> / I (All Keys)



BASS CLEF INSTR.

(DIM. WHOLE TONE RESOLVING TO TONIC)

Handwritten musical score for bass clef instrument, showing 12 staves of music. Each staff contains a sequence of notes and rests, with chord symbols written above. The chords are: E7+9, A $\Delta$ , E7+9, A $\Delta$ ; C7+9, F $-$ , C7+9, F $-$ ; E $b$ 7+9, A $b$  $-$ , E $b$ 7+9, A $b$  $-$ ; D7+9, G $\Delta$ , D7+9, G $\Delta$ ; F7+9, B $b$  $\Delta$ , F7+9, B $b$  $\Delta$ ; B7+9, E $-$ , B7+9, E $-$ ; C#7+9, F# $\Delta$ , C#7+9, F# $\Delta$ ; G7+9, C $-$ , G7+9, C $-$ ; F#7+9, B $\Delta$ , F#7+9, B $\Delta$ ; A7+9, C# $-$ , A7+9, C# $-$ ; B $b$ 7+9, E $b$  $-$ , B $b$ 7+9, E $b$  $-$ .

Ø/V7<sup>+</sup>9 / I (All Minor Keys)

BASS CLEF INSTR. (HALF-DIMINISHED TO DIM. WHOLE TONE RESOLVING TO TONIC)



The image displays 11 staves of handwritten musical notation for a bass clef instrument. Each staff begins with a bass clef and a 2/4 time signature. The notation consists of a series of eighth notes, often beamed in pairs, with various chord symbols written above the notes. The chords are: Staff 1: D<sup>b</sup>, G<sub>7</sub>+9, C<sup>-</sup>; Staff 2: C<sup>b</sup>, F<sub>7</sub>+9, B<sup>b</sup>-; Staff 3: B<sup>b</sup><sup>b</sup>, E<sub>7</sub>+9, A<sup>b</sup>; Staff 4: A<sup>b</sup><sup>b</sup>, C<sup>#</sup><sub>7</sub>+9, F<sup>#</sup>-; Staff 5: F<sup>#</sup> (C<sup>b</sup><sup>b</sup>), B<sub>7</sub>+9, E<sup>-</sup>; Staff 6: E<sup>b</sup>, A<sub>7</sub>+9, D<sup>-</sup>; Staff 7: E<sup>b</sup><sup>b</sup>, G<sup>#</sup><sub>7</sub>+9, C<sup>#</sup>-; Staff 8: C<sup>#</sup><sup>b</sup>, F<sup>#</sup><sub>7</sub>+9, B<sup>-</sup>; Staff 9: B<sup>b</sup>, E<sub>7</sub>+9, A<sup>-</sup>; Staff 10: A<sup>b</sup>, D<sub>7</sub>+9, G<sup>-</sup>; Staff 11: G<sup>b</sup>, C<sub>7</sub>+9, F<sup>-</sup>; Staff 12: F<sup>b</sup>, B<sup>b</sup><sub>7</sub>+9, E<sup>b</sup>-.



BASS CLEF INSTR.

G MINOR BLUES



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



Handwritten musical score for bass clef instrument, featuring ten staves of music. The score includes various chord annotations such as F-, Bb7, Eb9, C7+9, G-, D7, Bb, Ab7, E-, A7, F-, Bb7, G-, C7, F#, B7, Gb, C7+9, Ab9, A#9, D7+9, G#9, C7+9, F-, F-, F-, Bb7, Eb9, F#, B7, Eb9, and F/Bb. The notation includes eighth and sixteenth notes, rests, and bar lines. There are two first endings marked with '1.' and '2.' and a final vamp section marked 'AFTER LAST CHORUS, VAMP ON LATIN'.

AFTER LAST CHORUS, VAMP ON LATIN

II/V7/I IN THREE KEYS

BASS CLEF INSTR.



The image displays a handwritten musical score for a bass clef instrument, titled "II/V7/I IN THREE KEYS". The score consists of 12 staves of music, arranged in pairs of three staves per system. Each system represents a different key signature: the first system is in G major (one sharp), the second in F major (no sharps or flats), and the third in C major (no sharps or flats). The notation includes various chords and fingerings, with Roman numerals (I, II, I<sup>7</sup>) and chord symbols (B<sup>Δ</sup>, A<sup>-</sup>, D<sup>7</sup>, G<sup>Δ</sup>, F<sup>-</sup>, B<sup>b</sup><sub>7</sub>, E<sup>b</sup><sub>Δ, E<sup>b</sup><sub>Δ</sub>, C<sup>#</sup><sub>-</sub>, F<sup>#</sup><sub>7</sub>, B<sup>Δ</sup>, B<sup>Δ</sup>, F<sup>#</sup><sub>7</sub>, B<sup>Δ</sup>, B<sup>b</sup><sub>7</sub>, E<sup>b</sup><sub>Δ, E<sup>b</sup><sub>Δ</sub>, F<sup>#</sup><sub>7</sub>, F<sup>#</sup><sub>7</sub>, B<sup>Δ</sup>, B<sup>Δ</sup></sub>) written above the notes. Fingerings are indicated by numbers 1-4. The music is written in a rhythmic pattern of eighth and sixteenth notes. The final system includes a double bar line and a circled symbol.</sub>

F BLUES WITH AN 8 MEASURE BRIDGE



Handwritten musical score for Bass Clef Instrument, titled "F BLUES WITH AN 8 MEASURE BRIDGE". The score is written on ten staves, each containing a single melodic line with notes and rests. Chord symbols are written above the notes. The piece begins with a "BLUES" section, indicated by a bracket and the word "BLUES" above the first staff. The key signature is one flat (B-flat), and the time signature is 12/8. The score includes various chord progressions such as F7, Bb7, G-, C7, A-, D7+9, and Bb7. A section labeled "BRIDGE" is marked with a bracket and the word "BRIDGE" above the sixth staff. This section features a sequence of chords: F7, E-, A7, A-, D7, D-, G7, G-, and C7. The score concludes with a final "BLUES" section, marked with a bracket and the word "BLUES" above the eighth staff, ending with a final F7 chord. The notation includes eighth and sixteenth notes, rests, and bar lines.

## 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.

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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.

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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 improviser 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 writing 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 | CA | A7+9 |



### PATTERNS BEGINNING ON THE ROOT OF THE MINOR CHORD/SCALE.

The image displays eight musical staves, each representing a different rhythmic pattern for the II-V7-I progression in D major. The patterns are numbered 1 through 8. Each staff begins with a D-7 chord, followed by a G7 chord, and ends with a C chord. The notes are written in a way that shows the scale degrees and fingerings. The time signatures for the patterns are: 1 (4/4), 2 (4/4), 3 (3/4), 4 (4/4), 5 (4/4), 6 (6/8), 7 (7/8), and 8 (4/4). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with slurs and accents.



9 *D-* *G7* *C* *C*  
1 3 5 7 9 1 3 5 7 9 1 3 5 7 9

10 *D-* *G7* *C* *C*  
1 2 3 4 5 3 2 1 1 2 3 4 5 3 2 1 1 2 3 4 5 3 2 1

11 *D-* *G7* *C* *C*

12 *D-* *G7* *C* *C*

13 *D-* *G7* *C* *C*

14 *D-* *G7* *C* *C*

15 *D-* *G7* *C* *C*  
DIM. SCALE

16 *D-* *G7* *C* *C*

17 *D-* *G7* *C* *C*

18 *D-* *G7* *C* *C*  
1 3 2 1 4 2 3 5 7 6 1 7 6 #5 3 b9 7 3 #4 5 #4 #4 3

19 *D-* *G7* *C* *C*

20 *D-* *G7* *C* *C*  
1 2 3 4 5 3 2 1 1 6 7 1 b9 3 5 b9 5



21 D- G7 C C  
+9 b9 +9 b9 +5 7 5

22 D- G7 C C

23 D- G7 C C  
5 4 3 +5 7 +9 b9 m7 5

24 D- G7 C C

25 D- G7 C C

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

26 D- G7 C C

27 D- G7 C C

28 D- G7 C C

29 D- G7 C C

30 D- G7 C C

31 D- G7 C C

32 D- G7 C C





Musical notation for measures 33 through 37. Each measure begins with a D- chord and a G7 chord, followed by a C chord. Measure 35 includes a circled '3' and a sequence of fret numbers: +4 5 +4 3 +9 3 +9 b9. A '5' is written below the staff in measure 35. Measure 36 has a circled '5' above the staff. Measure 37 has a circled '3' above the staff.

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

Musical notation for measures 38 through 44. Each measure begins with a D- chord and a G7 chord, followed by a C chord. Measure 38 has a circled '5' above the staff. Measure 39 has a circled '3' above the staff. Measure 40 has a circled '5' above the staff. Measure 41 has a circled '5' above the staff. Measure 42 has a circled '5' above the staff. Measure 43 has a circled '5' above the staff. Measure 44 has a circled '5' above the staff.



Musical notation for measures 45-49. Each measure starts with a D- chord, followed by a G7 chord, and then a C chord. The notation includes various rhythmic patterns and accidentals.

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

Musical notation for measures 50-56. Each measure starts with a D- chord, followed by a G7 chord, and then a C chord. The notation includes various rhythmic patterns and accidentals. Fingerings are indicated below the notes.

50:  $b9 +9 \ 1 \ b9 \ 7 \ 1 \ b9 +9 \ 7$

51:  $2 \ 4 \ 3 \ 7 \ 1 \ 2 \ 3 \ m3 \ 1 \ +9 \ b9 \ +5 \ 7 \ 1 \ b9 +9 \ 7 \ 9 \ 1 \ 7$

52:  $b9 \ 3 \ +9 \ b9 \ +4 \ 3 \ +9 \ b9 \ 5$

53:  $7 \ 6 \ 5 \ 4 \ 3 \ +5 \ +9 \ b9 \ 5 \ 3 \ 4 \ +4$

54:  $+4 \ 3 \ m7 \ +5 \ +9 \ b9 \ 5$



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).



The image shows seven staves of musical notation for the V7+9 scale. Each staff starts with a C7+9 chord and ends with an F chord. The notation includes various voicings and fingerings:

- Staff 1: Treble clef, 1-2-3-4-5-6-7-8-9-10-11-12. Chords: C7+9, C7+9, FA, FA.
- Staff 2: Treble clef, 1-2-3-4-5-6-7-8-9-10-11-12. Chords: C7+9, C7+9, FA, FA.
- Staff 3: Bass clef, 1-2-3-4-5-6-7-8-9-10-11-12. Chords: C7+9, C7+9, FA, FA.
- Staff 4: Bass clef, 1-2-3-4-5-6-7-8-9-10-11-12. Chords: C7+9, C7+9, FA, FA.
- Staff 5: Bass clef, 1-2-3-4-5-6-7-8-9-10-11-12. Chords: C7+9, C7+9, FA, FA.
- Staff 6: Bass clef, 1-2-3-4-5-6-7-8-9-10-11-12. Chords: C7+9, C7+9, FA, FA.
- Staff 7: Bass clef, 1-2-3-4-5-6-7-8-9-10-11-12. Chords: C7+9, C7+9, FA, FA.

First 5 notes of Db- scale



Handwritten musical score for guitar, consisting of 11 staves (labeled 8 through 19). The music is written in treble clef with a key signature of one sharp (F#). The score includes various guitar techniques such as bends, slides, and vibrato, indicated by slurs and wavy lines. Chord voicings are written above the notes, including C7+9, F#D+4, and F#D. Fingering numbers (1-5) are placed below the notes. The notation includes eighth and sixteenth notes, as well as rests and ties.



20: *C7+9* *C7+9* *FΔ* *FΔ*  
 +9 b9 +5 3 +9 b9 1 +5 7 1 b9 +9 3 +5 9

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

21: *C7+9* *C7+9* *FΔ* *FΔ*

22: *C7+9* *C7+9* *FΔ+4* *FΔ+4*

23: *C7+9* *C7+9* *FΔ* *FΔ*  
 +4 +5 b7 +4 +5 +4 +9 b9 5

24: *C7+9* *C7+9* *FΔ+4* *FΔ+4*

25: *C7+9* *C7+9* *FΔ* *FΔ*

26: *C7+9* *C7+9* *FΔ+4* *FΔ+4*  
 +4 +5 b7 b9 +9 b7 +5 b9 b7 +4 +5 +9 b9 +4 +9 b7 +4 b7 +4 3 b +4

27: *C7+9* *C7+9* *FΔ+4* *FΔ+4*

28: *C7+9* *C7+9* *FΔ+4* *FΔ+4*

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

29: *C7+9* *C7+9* *FΔ+4* *FΔ+4*  
 +4 b7 b9 +5 1 +9 b7 b9 +4 1 +9 +5 1 +4 9 6 3 1 5 9 6 +4 1 5 3

30: *C7+9* *C7+9* *FΔ+4* *FΔ+4*

31: *C7+9* *C7+9* *FΔ+4* *FΔ+4*

## 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.



The musical notation consists of four staves, each representing a different clef: Treble (1), Alto (2), Tenor (3), and Bass (4). The melody is written in a single line across all staves. Chord changes are indicated above the staff: Dø, G7+9, C-, and C-. Fingerings are provided for the Tenor and Bass staves: Tenor (1 3 4 b5, 1 b9 +9 3, 1 3 4 5, 5 4 3 1) and Bass (1 3 4 5, 5 4 3 1).



Handwritten musical score for guitar, measures 5-16. The score is written on ten staves. It features a melodic line with various chords and a bass line. Chords are labeled as D6, G7+9, C-, and C-(Maj.7). A "DIMINISHED SCALE" is indicated between measures 11 and 12. The notation includes eighth and sixteenth notes, rests, and dynamic markings.





## 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:

| E-7 | A7 | DΔ | B7+9 |



### PATTERNS BEGINNING ON THE ROOT OF THE MINOR CHORD/SCALE.

The image displays eight musical staves, each representing a different time signature for the II-V7-I progression. Each staff shows a sequence of notes for the E-7, A7, and DΔ chords, with fingerings indicated below the notes. The patterns are as follows:

- Staff 1 (4/4):** E- (1 2 3), A7 (1 2 3), DΔ (1 2 3), DΔ (1 2 3)
- Staff 2 (2/4):** E- (1 2 3), A7 (1 2 3), DΔ (1 2 3), DΔ (1 2 3)
- Staff 3 (3/4):** E- (1 2 3 4 5), A7 (1 2 3 4 5), DΔ (1 2 3 4 5), DΔ (1 2 3 4 5)
- Staff 4 (4/4):** E- (1 2 3 5), A7 (1 2 3 5), DΔ (1 2 3 5)
- Staff 5 (5/4):** E- (1 2 3 4 5 6 7 8), A7 (1 2 3 4 5 6 7 8), DΔ (1 2 3 4 5 6 7 8)
- Staff 6 (6/4):** E- (1 3 5), A7 (1 3 5), DΔ (1 3 5)
- Staff 7 (7/4):** E- (1 3 5 7), A7 (1 3 5 7), DΔ (1 3 5 7)
- Staff 8 (8/4):** E- (1 2 3 4 5 6 7 8), A7 (1 2 3 4 5 6 7 8), DΔ (1 2 3 4 5 6 7 8)

B♭

9 E- A7 DΔ  
1 3 5 7 9 1 3 5 7 9 1 3 5 7 9

10 E- A7 DΔ  
1 2 3 4 5 3 2 1 1 2 3 4 5 3 2 1 1 2 3 4 5 3 2 1

11 E- A7 DΔ

12 E- A7 DΔ

13 E- A7 DΔ DΔ  
3

14 E- A7 DΔ DΔ

15 E- A7 DΔ DΔ

16 E- A7 DΔ DΔ  
DIM. SCALE

17 E- A7 DΔ DΔ

18 E- A7 DΔ DΔ  
1 3 2 1 4 2 3 5 7 6 1 7 6 5 3 4 9 7 3 4 5 4 3

19 E- A7 DΔ DΔ

20 E- A7 DΔ DΔ  
1 2 3 4 5 3 2 1 1 6 7 1 4 3 5 4 5

B1

The image displays a page of guitar tablature for a piece in B major, consisting of 12 staves numbered 21 to 32. Each staff shows a guitar line with fret numbers and chord diagrams for E-, A7, and DΔ. The tablature includes various musical notations such as slurs, ties, and accidentals. Specific fret numbers are indicated above the notes, such as +9, b9, +9, b9, +5, 7 on staff 21, and 5, 4, #3, +5, 7, +9, b9, Δ7 on staff 23. The piece concludes with a double bar line and a repeat sign on staff 26.

**B**

Musical score for guitar, measures 33-44. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The chords are E-, A7, DΔ, and DΔ. The melody consists of eighth and sixteenth notes, often grouped in pairs or triplets. Measure 33 starts with a triplet of eighth notes. Measure 34 has a triplet of eighth notes. Measure 35 has a triplet of eighth notes. Measure 36 has a triplet of eighth notes. Measure 37 has a triplet of eighth notes. Measure 38 ends with a double bar line and a repeat sign. Measure 39 ends with a double bar line and a repeat sign. Measure 40 ends with a double bar line and a repeat sign. Measure 41 has a triplet of eighth notes. Measure 42 has a triplet of eighth notes. Measure 43 has a triplet of eighth notes. Measure 44 has a triplet of eighth notes.

**B,**

This page of guitar tablature is for a piece in B major, indicated by the circled 'B' at the top. It contains 12 staves of music, numbered 45 through 56. Each staff begins with a chord diagram for E- (open strings), A7 (2nd fret on D, G, and B strings), DΔ (open strings), and DΔ (open strings). The music is written in a 7/8 time signature. Fret numbers are indicated by numbers 1-5 on the strings. Some staves include specific fingering instructions: Staff 51 has '2 4 > 7 1 2 3 Δ3 1 +9 b9 +5 7 1 b9 +9 7 9 1 7'; Staff 52 has 'b9 3 +9 b9 +4 3 +9 b9 5'; Staff 53 has '7 6 5 4 3 +5 +9 b9 5 3 4 +4'; Staff 54 has '+4 3 +5 +9 b9 5'. The piece concludes with a double bar line and repeat dots at the end of the 12th staff.

B $\flat$

Handwritten musical score for guitar, measures 57-68. The score is written in a single system with 12 staves. The key signature is B $\flat$ . The music features complex chord progressions and melodic lines. Chords include E-, A7, D $\Delta$ , and D $\Delta$ . Melodic lines are often marked with 'DIM.' and include various accidentals and ornaments. Measure numbers 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, and 68 are indicated at the beginning of each staff. The notation includes various rhythmic values, accidentals, and dynamic markings.

**B<sub>b</sub>**

### 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).

Handwritten musical score for 13 measures. Each measure contains a staff with notes and chords. Chords are labeled as D7(+9) and GΔ. Measure 8 includes a key signature change to Bb and a note for the first five notes of the Eb scale.

Measure 1: D7(+9) GΔ GΔ

Measure 2: D7(+9) D7(+9) GΔ GΔ

Measure 3: D7(+9) D7(+9) GΔ GΔ

Measure 4: D7(+9) D7(+9) GΔ GΔ

Measure 5: D7(+9) D7(+9) GΔ GΔ

Measure 6: D7(+9) D7(+9) GΔ GΔ

Measure 7: D7(+9) D7(+9) GΔ GΔ  
(1st 5 notes of Eb - scale)

Measure 8: D7(+9) D7(+9) GΔ(+4) GΔ(+4)

Measure 9: D7(+9) D7(+9) GΔ GΔ

Measure 10: D7(+9) D7(+9) GΔ GΔ

Measure 11: D7(+9) D7(+9) GΔ(+4) GΔ(+4)

Measure 12: D7(+9) D7(+9) GΔ GΔ

Measure 13: D7(+9) D7(+9) GΔ GΔ



Bb

Handwritten musical score for guitar, measures 14-25. The score is written on ten staves, each containing a melodic line and a chord line. The key signature is B-flat major (two flats). The chords used are D7(+9) and GΔ. The melodic lines feature various fretting techniques, including triplets, bends, and slides, indicated by handwritten annotations such as '3', '1', 'b9', 'b7', 'b9', '3', '+4', '+5', '5', and 'b'. The chord line shows the progression of chords, with some instances of GΔ(+4) indicating a shift in the chord's voicing. The notation includes stems, beams, and accidentals (flats and naturals).

Handwritten musical score for guitar, measures 26-31. The score consists of six staves of music. Above each staff are handwritten guitar chord diagrams and chord names:  $D_7(+9)$  and  $G\Delta(+4)$ . Measure 26 includes a sequence of fret numbers:  $+4 +5 b7 b9 +9 b7 +5 b9$ ,  $b7 +4 +5 +9 b9 +4 +9 b7$ ,  $+4 6 7 +4 3 6 +4$ . The music is in a key with one flat and a 4/4 time signature.

## 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.



The image displays four staves of musical notation for CD Track #11. Each staff begins with a key signature of one flat (B-flat major / D minor) and a 4/4 time signature. The notation is as follows:

- Staff 1:** Treble clef. Chord symbols: EØ, A7(+9), D-, D-. The melody consists of eighth and quarter notes.
- Staff 2:** Bass clef. Chord symbols: EØ, A7(+9), D-, D-. The bass line consists of eighth and quarter notes.
- Staff 3:** Treble clef. Chord symbols: EØ, A7(+9), D-, D-. The melody consists of eighth and quarter notes.
- Staff 4:** Bass clef. Chord symbols: EØ, A7(+9), D-, D-. The bass line consists of eighth and quarter notes.

**B<sub>b</sub>**

5 Eø A<sub>7</sub>(+9) D- D-

6 Eø A<sub>7</sub>(+9) D- D-

7 Eø A<sub>7</sub>(+9) D- D-

8 Eø A<sub>7</sub>(+9) D- D-

9 Eø A<sub>7</sub>(+9) D- (HAS. 7) D-

10 Eø A<sub>7</sub>(+9) D- D-

11 Eø A<sub>7</sub>(+9) D- D-  
DIM. SCALE

12 Eø A<sub>7</sub>(+9) D- D-

13 Eø A<sub>7</sub>(+9) D- D-

14 Eø A<sub>7</sub>(+9)<sup>3</sup> D- D-

15 Eø A<sub>7</sub>(+9) D- D-

16 Eø A<sub>7</sub>(+9) D- D-

17 Eø A<sub>7</sub>(+9) D- D-



## 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:

| B-7 | E7 | AΔ | F#7+9 |



### PATTERNS BEGINNING ON THE ROOT OF THE MINOR CHORD/SCALE.

The image shows eight musical staves, each representing a different melodic pattern for the II-V7-I progression in B major. The chords are B-7, E7, AΔ, and AΔ. The patterns are numbered 1 through 8. Each staff includes fingerings (1-5) and some patterns include accents or slurs. Patterns 4, 5, 6, 7, and 8 conclude with a double bar line and a repeat sign.

Handwritten musical score for guitar, measures 9-20. The score includes a key signature of one sharp (F#), a 4/4 time signature, and a variety of guitar-specific notations such as bar lines, slurs, and accidentals. Chords B-, E7, and AΔ are indicated above the staff. Fingerings are shown with numbers 1-4. A "DIMINISHED SCALE." is explicitly labeled in measure 15. The notation includes eighth and sixteenth notes, rests, and dynamic markings like "p".

21 B- E7 AΔ AΔ

22 B- E7 AΔ AΔ

23 B- E7 AΔ AΔ

24 B- E7 AΔ AΔ

25 B- E7 AΔ AΔ

26 B- E7 AΔ AΔ

27 B- E7 AΔ

28 B- E7 AΔ

29 B- E7 AΔ

30 B- E7 AΔ

31 B- E7 AΔ AΔ

32 B- E7 AΔ AΔ

The image displays a page of musical notation for guitar, consisting of 14 staves of music. The notation is written in a key signature of one sharp (F#) and a common time signature (C). The chords used are B- (B minor), E7 (E dominant seventh), and AΔ (A major). The music features various rhythmic patterns, including eighth notes, quarter notes, and slurs. Some staves include triplet markings (3) and a double bar line with repeat dots. The staves are numbered 33 through 44. The notation is as follows:

- Staff 33: B- (fret 2), E7 (fret 7), AΔ (fret 5), AΔ (fret 5)
- Staff 34: B- (fret 2), E7 (fret 7), AΔ (fret 5), AΔ (fret 5)
- Staff 35: B- (fret 2), E7 (fret 7), AΔ (fret 5), AΔ (fret 5)
- Staff 36: B- (fret 2), E7 (fret 7), AΔ (fret 5), AΔ (fret 5)
- Staff 37: B- (fret 2), E7 (fret 7), AΔ (fret 5), AΔ (fret 5)
- Staff 38: B- (fret 2), E7 (fret 7), AΔ (fret 5)
- Staff 39: B- (fret 2), E7 (fret 7), AΔ (fret 5)
- Staff 40: B- (fret 2), E7 (fret 7), AΔ (fret 5)
- Staff 41: B- (fret 2), E7 (fret 7), AΔ (fret 5), AΔ (fret 5)
- Staff 42: B- (fret 2), E7 (fret 7), AΔ (fret 5), AΔ (fret 5)
- Staff 43: B- (fret 2), E7 (fret 7), AΔ (fret 5), AΔ (fret 5)
- Staff 44: B- (fret 2), E7 (fret 7), AΔ (fret 5), AΔ (fret 5)



E1

45 B- E7 AΔ AΔ

46 B- E7 AΔ AΔ

47 B- E7 AΔ AΔ

48 B- E7 AΔ AΔ

49 B- E7 AΔ AΔ

50 B- E7 AΔ AΔ

51 B- E7 AΔ AΔ  
b9 +9 | b9 7 | b9 +9 7  
2 4 3 7 | 1 2 3 0 3 | 1 +9 b9 +5 - 7 | b9 +9 7 9 1 7

52 B- E7 AΔ AΔ  
b9 3 +9 b9 +4 3 +9 b9 5

53 B- E7 AΔ AΔ

54 B- E7 AΔ AΔ  
7 6 5 4 3 +5 +9 b9 5 3 4 +4

55 B- E7 AΔ AΔ  
+4 3 +5 +9 b9 5

56 B- E7 AΔ AΔ

Handwritten musical score for guitar, measures 57-68. The score includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a complex melodic line with many accidentals and a bass line with chords and dynamics. Chords are labeled B-, E7, and AΔ. Dynamics include DIM., DIM., and DIM. with various accents like +4, +9, b9, and w.r. The notation includes slurs, ties, and various accidentals such as sharps, naturals, and flats.

**E<sub>b</sub>**

### 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).

Handwritten musical score for guitar, page 64. The score is in E major and consists of 13 staves. The first seven staves show a progression of A7(+9) and DΔ chords. The eighth staff introduces a Bb scale (A7(+9) with notes +9, +3, +9, b9, +9) and a DΔ+4 chord. The remaining staves continue with A7(+9) and DΔ chords, with some staves showing a #2 fret marking. The notation includes various rhythmic patterns and accidentals.

Handwritten musical score for guitar, measures 14-25. The score consists of ten systems of two staves each. The left staff contains a melodic line with various chords and fingerings, while the right staff contains a bass line with chords and rests. Chords are labeled as A7(+9) and DA(+4). Measure numbers 14 through 25 are written at the beginning of each system. The notation includes notes, rests, and chord symbols.

Handwritten musical score for guitar, measures 26-31. The score is written on six staves, with two staves per measure. The key signature is E-flat major (one flat). The chords are A7(+9) and DΔ(+4). Measure 26: A7(+9), A7(+9), DΔ(+4), DΔ(+4). Measure 27: A7(+9) with a triplet, A7(+9), DΔ(+4), DΔ(+4). Measure 28: A7(+9), A7(+9), DΔ(+4), DΔ(+4). Measure 29: A7(+9), A7(+9), DΔ(+4), DΔ(+4). Measure 30: A7(+9), A7(+9), DΔ(+4), DΔ(+4). Measure 31: A7(+9), A7(+9), DΔ(+4), DΔ(+4). The notation includes various rhythmic values, accidentals, and articulation marks.

## PATTERNS FOR "Ø-V7+9-I MINOR KEYS"

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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.

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The musical notation consists of four staves, each representing a different scale pattern over the chords Bø, E7(+9), and A-. The patterns are as follows:

- Staff 1:** Shows a scale pattern over Bø, E7(+9), and A- chords. The notes are: B, Bb, B, B, B, B, B, B.
- Staff 2:** Shows a scale pattern over Bø, E7(+9), and A- chords. The notes are: B, Bb, B, B, B, B, B, B.
- Staff 3:** Shows a scale pattern over Bø, E7(+9), and A- chords. The notes are: B, Bb, B, B, B, B, B, B.
- Staff 4:** Shows a scale pattern over Bø, E7(+9), and A- chords. The notes are: B, Bb, B, B, B, B, B, B.

E♭

5 B♭ E7(+9) A- A-

6 B♭ E7(+9) A- A-

7 B♭ E7(+9) A- A-

8 B♭ E7(+9) A- A-

9 B♭ E7(+9) A- (HAS.7) A-

10 B♭ E7(+9) A- A-

11 B♭ E7(+9) A- A-

12 B♭ E7(+9) A- A-

13 B♭ E7(+9) A- A-

14 B♭ E7(+9) A- A-

15 B♭ E7(+9) A- A-

16 B♭ E7(+9) A- A-

17 B♭ E7(+9) A- A-





## 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).

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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 |



### PATTERNS BEGINNING ON THE ROOT OF THE MINOR CHORD/SCALE.

The image displays eight musical staves, each representing a different pattern for the II-V7-I progression in bass clef. Each staff begins with a D- chord, followed by a G7 chord, and ends with a CΔ chord. The patterns are numbered 1 through 8. Fingerings are indicated by numbers 1-5 below the notes. Chord symbols are placed above the corresponding chords. The patterns show various melodic lines, including chromaticism and altered notes, particularly over the G7 and CΔ chords.



Handwritten musical score for bass guitar, measures 9-20. The score is written in 4/4 time and features a key signature of one sharp (F#). The notation includes a mix of eighth and sixteenth notes, often beamed together, and includes various guitar-specific techniques such as triplets and slurs. Chord symbols (D-, G7, CA) are placed above the notes. Fingering numbers (1-5) are provided for many notes. A 'DIMINISHED SCALE' is explicitly labeled in measure 16. The piece concludes with a double bar line and repeat signs in measure 20.

Measures 9-20:

- 9: D- (1 3 5 7 9), G7 (1 3 5 7 9), CA (1 3 5 7 9), CA
- 10: D- (2 3 4 5 3 2 1), G7 (1 2 3 4 5 3 2 1), CA (1 2 3 4 5 3 2 1), CA
- 11: D-, G7, CA, CA
- 12: D-, G7, CA, CA
- 13: D- (triplet), G7, CA, CA
- 14: D-, G7, CA, CA
- 15: D-, G7, CA, CA
- 16: D-, G7, CA, CA. Includes **DIMINISHED SCALE** annotation.
- 17: D-, G7, CA, CA
- 18: D- (triplet), G7, CA, CA. Includes fingering: 1 3 2 1 4 2 3 5 7 6 1 7 6 #5 3 b9 7 3 #4 5 #4 #4 3
- 19: D-, G7, CA, CA
- 20: D-, G7, CA, CA. Includes fingering: 1 2 3 4 5 3 2 1 1 6 7 1 b9 3 5 b9 5

21 *G* *D*- *G*7 *C*Δ *C*Δ

*+9 b9 +9 b9 +5 7*

22 *OPT. BVA* *D*- *G*7 *C*Δ *C*Δ

23 *D*- *G*7 *C*Δ *C*Δ

*5 4 3 +5 7 +9 b9 5*

24 *D*- *G*7 *C*Δ *C*Δ

25 *D*- *G*7 *C*Δ *C*Δ

*3*

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

26 *D*- *G*7 *C*Δ *C*Δ

27 *D*- *G*7 *C*Δ *C*Δ

*OPT. BVA* 28 *D*- *G*7 *C*Δ *C*Δ

*OPT. BVA* 29 *D*- *G*7 *C*Δ *C*Δ

30 *D*- *G*7 *C*Δ *C*Δ

31 *D*- *G*7 *C*Δ *C*Δ

32 *D*- *G*7 *C*Δ *C*Δ

33  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

34  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

35  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

36  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

37  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

38  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

39  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

40  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

41  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

42  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

43  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

44  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

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

38  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

39  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

40  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

41  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

42  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

43  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

44  $\text{D}^-$   $\text{G}7$   $\text{C}\Delta$   $\text{C}\Delta$

45: D- (triplet), G7, CΔ, CΔ

46: D-, G7, CΔ, CΔ

47: D-, G7, CΔ, CΔ

48: D-, G7, CΔ, CΔ

49: D-, G7, CΔ, CΔ

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

50: D-, G7, CΔ, CΔ (circled 9)

51: D-, G7, CΔ, CΔ  
 2 4 3 7 1 2 3 Δ3 1 +9 b9 +5 7 1 b9 +9 7 9 1 7

52: D-, G7, CΔ, CΔ  
 b9 3 +9 b9 +4 3 +9 b9 5

53: D-, G7, CΔ, CΔ

54: D-, G7, CΔ, CΔ  
 7 6 5 4 3 +5 +9 b9 5 3 4 +4

55: D-, G7, CΔ, CΔ  
 +4 3 +5 +9 b9 5

56: D-, G7, CΔ, CΔ



PATTERNS USING THE "G" DIMINISHED SCALE.



57 *D-* *G7* *CΔ* *CΔ*

58 *D-* *G7* DIMINISHED +4 +9 b9 *CΔ* *CΔ*

59 *D-* DIM. *G7* *CΔ* *CΔ*

60 *D-* DIM. *G7* *CΔ* *CΔ*

61 *D-* DIM. *G7* *CΔ* *CΔ*

62 *D-* DIM. *G7* *CΔ* *CΔ*

63 *D-* DIM. *G7* *CΔ* *CΔ*

64 *D-* *G7* *CΔ+4* *CΔ*

PATTERNS USING THE "G" WHOLE-TONE SCALE.

65 *D-* *G7* *CΔ* *CΔ*

66 *D-* *G7* *CΔ* *CΔ*

67 *D-* *G7* *CΔ* *CΔ*

68 *D-* *G7* *CΔ* *CΔ*

The image shows four staves of music in bass clef, 4/4 time, with a key signature of one sharp (F#). The first staff starts at measure 69. Above the staves, chord progressions are indicated: D- (D minor), G7 (G dominant 7th), and CΔ (C major). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with accidentals (sharps and naturals). The progression repeats across the four staves, with the first staff showing a more complex melodic line and the subsequent staves showing simpler accompaniment patterns.

### 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).

Handwritten musical notation for staves 1 through 7. The notation includes notes, rests, and chord symbols: C7+9 and FΔ. The key signature is one flat (Bb).

Staff 1: C7+9, C7+9, FΔ, FΔ

Staff 2: C7+9, C7+9, FΔ, FΔ

Staff 3: C7+9, C7+9, FΔ, FΔ

Staff 4: C7+9, C7+9, FΔ, FΔ

Staff 5: C7+9, C7+9, FΔ, FΔ

Staff 6: C7+9, C7+9, FΔ, FΔ

Staff 7: C7+9, C7+9, FΔ, FΔ

(1st 5 NOTES OF Db- SCALE)

Handwritten musical notation for staves 8 through 13. The notation includes notes, rests, and chord symbols: C7+9, FΔ+4, and FΔ. The key signature is two flats (Bb, Eb).

Staff 8: C7+9, C7+9, FΔ+4, FΔ+4

Staff 9: C7+9, C7+9, FΔ+4, FΔ

Staff 10: C7+9, C7+9, FΔ, FΔ

Staff 11: C7+9, C7+9, FΔ, FΔ

Staff 12: C7+9, C7+9, FΔ+4, FΔ+4

Staff 13: C7+9, C7+9, FΔ, FΔ



Handwritten musical notation for measures 14-20. Each measure shows a guitar line with notes and a bass line with chords. Chords include C7+9, FΔ, and FΔ+4. Measure 14 has a C7+9 chord and a bass line with notes G, B, D, F, A, C. Measure 15 has a C7+9 chord and a bass line with notes G, B, D, F, A, C. Measure 16 has a C7+9 chord and a bass line with notes G, B, D, F, A, C. Measure 17 has a C7+9 chord and a bass line with notes G, B, D, F, A, C. Measure 18 has a C7+9 chord and a bass line with notes G, B, D, F, A, C. Measure 19 has a C7+9 chord and a bass line with notes G, B, D, F, A, C. Measure 20 has a C7+9 chord and a bass line with notes G, B, D, F, A, C.

PATTERNS USING THE G $\flat$  PENTATONIC SCALE OVER THE C7+9.

Handwritten musical notation for measures 21-25. Each measure shows a guitar line with notes and a bass line with chords. Chords include C7+9, FΔ, and FΔ+4. Measure 21 has a C7+9 chord and a bass line with notes G, B, D, F, A, C. Measure 22 has a C7+9 chord and a bass line with notes G, B, D, F, A, C. Measure 23 has a C7+9 chord and a bass line with notes G, B, D, F, A, C. Measure 24 has a C7+9 chord and a bass line with notes G, B, D, F, A, C. Measure 25 has a C7+9 chord and a bass line with notes G, B, D, F, A, C.



Handwritten musical notation for measures 26, 27, and 28. Measure 26 starts with a C7+9 chord and contains a descending eighth-note line. Measure 27 features a triplet of eighth notes and continues the descending line. Measure 28 shows a transition to an FΔ+4 chord with a descending eighth-note line. Chord symbols are written above the notes.

PATTERNS USING THE TWO MAJOR TRIADS FOUND INSIDE THE C7+9 SCALE (Gb & Ab triads

Handwritten musical notation for measures 29, 30, and 31. Measure 29 starts with a C7+9 chord and contains a descending eighth-note line. Measure 30 features a descending eighth-note line with a triplet of eighth notes. Measure 31 shows a transition to an FΔ+4 chord with a descending eighth-note line. Chord symbols are written above the notes.

## 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.



Handwritten musical score for guitar, numbered 59 to 17. The score is written on a grand staff with a bass clef. It features a sequence of chords and melodic lines across 17 staves.

Chords and annotations include:

- $D\phi$
- $G7^{+9}$
- $C-$
- $C-(\Delta 7)$
- $D\phi$  DIM. SCALE --- (OPT. GVA)

The notation includes various accidentals (sharps, flats, naturals) and rhythmic markings. The piece concludes with a double bar line on the final staff.

## PIANO VOICINGS

The piano voicings on the next three pages are intended to aid the instrumentalist as well as the piano player. All really good jazz musicians have a working knowledge of the keyboard and can use it in writing songs, analyzing solos, working out patterns or licks or to a limited degree, play for their own enjoyment.

I have listed three different voicings for the "II-V7-I" in major keys. Memorize these three voicings first. After achieving some success with the first sets of voicings move on to the ones using half-diminished and V7+9. The three pages of voicings are fairly standard and are played by many professional jazz pianists today.

It has been my experience that the best way to thoroughly absorb the SOUND and FEEL of ANY voicing is to play it in the right hand with the left hand playing the root tone an octave or two lower than the right hand voicing. After becoming familiar with that arrangement, switch the right hand four note voicings to the left hand and leave out the low bass root tone. (In normal playing situations the bass tone (root) is played by the bass player on electric or acoustic bass, so there is no need to double that tone in your left hand. This, incidentally, is an older style of playing). Try to always keep your voicing in the center part of the piano. A good range to play in would be D below middle C to the C one octave above middle C. The left hand has to become familiar with the voicings as the right hand originally did, since it will actually be accompanying the right hand when it plays scales, chords or solos.

I advise practicing the voicings in all keys. Get so you can play them from memory. You have to eventually do away with the written notes and play by desired sound. The voicings on these pages are just a beginning. I recommend listening carefully to every piano player available to you on record or tape or in live performance.

Above all else, BE PATIENT!

The book *Volume 1 Piano Voicings* is available from the Jamey Aebersold Jazz catalog. It contains all of the piano comping on the Volume 1 play-a-long recording by Jamey Aebersold transcribed note-for-note, including rootless voicings and fourth voicings. You may also get the actual piano transcriptions from Volumes 41, 50, 54, 55, 60, 64 and 70. These books allow you to study the comping of Mark Levine, Hal Galper, and Dan Haerle on a note-by-note basis, seeing what they actually play on the play-a-long recording. Call 1-800-456-1388 for a complete catalog.

For further study I highly recommend the following books: *Jazz Voicings for the Non-Pianist* (product code: NON) by Mike Tracy, *Jazz/Rock Voicings for the Contemporary Keyboard Player* (product code: K) and *Jazz Piano Voicing Skills* (code: DAN) both by Dan Haerle, *Jazz Keyboard Harmony* (JKH) by Phil DeGreg, *Voicings for Jazz Piano* (MPV) by Frank Mantooth, and *Jazz Keyboard* (JK) by Jerry Coker.

## II-V7-I ALL MAJOR KEYS

II V7 I

Treble clef:  $D^-$ ,  $G7$ ,  $C\Delta$ ,  $C\Delta$  |  $C^-$ ,  $F7$ ,  $Bb\Delta$ ,  $Bb\Delta$  |  $Bb^-$ ,  $Eb7$ ,  $Ab\Delta$ ,  $Ab\Delta$  |  $A^-$ ,  $D7$ ,  $G\Delta$ ,  $G\Delta$   
 Bass clef:  $\emptyset$ ,  $\emptyset$ ,  $\emptyset$  |  $\emptyset$ ,  $\emptyset$ ,  $10$  |  $10$ ,  $10$ ,  $10$  |  $\emptyset$ ,  $\emptyset$ ,  $\emptyset$

## I-V7-I ALL MAJOR KEYS (inversions)

II V7 I

Treble clef:  $D^-$ ,  $G7$ ,  $C\Delta$ ,  $C\Delta$  |  $C^-$ ,  $F7$ ,  $Bb\Delta$ ,  $Bb\Delta$  |  $Bb^-$ ,  $Eb7$ ,  $Ab\Delta$ ,  $Ab\Delta$  |  $A^-$ ,  $D7$ ,  $G\Delta$ ,  $G\Delta$   
 Bass clef:  $\emptyset$ ,  $\emptyset$ ,  $\emptyset$  |  $\emptyset$ ,  $\emptyset$ ,  $10$  |  $10$ ,  $10$ ,  $10$  |  $\emptyset$ ,  $\emptyset$ ,  $\emptyset$

II-V7-I ALL MAJOR KEYS (inversions)

II V7 I

V7+9-I ALL KEYS

V7+9 I

II      V7+9    I                      Ø-V7+9-I ALL MINOR KEYS

PLAY DOWN 8va

PLAY DOWN 8va

PLAY DOWN 8va

PLAY DOWN 8va

II      V7+9 (b9)    I                      Ø-V7+9-I ALL MINOR KEYS (inversions)

PLAY DOWN 8va

PLAY DOWN 8va

PLAY DOWN 8va

PLAY DOWN 8va



# SUPPLEMENT TO VOLUME 3

## Patterns and Exercises In Treble and Bass Clef

TREBLE CLEF = Pages 2 - 12. BASS CLEF = Pages 17 - 28.

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 key: D-, G7, C for the sake of comparison. Listing patterns in one key also allows me to present many more patterns than if each were transposed to all twelve keys. They are listed in treble and bass clef.

Each track on the first side of the record has a page(s) of corresponding patterns which should be transposed and played with the recorded track. If you have trouble transposing, even though the scales for each track are written in the staff below the chord progression, 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, improvisors 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 "trade marks" that are associated with that particular player and their style. This is a part of their musical personality.

Feel free to add or to 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 writing 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 much easier and quicker 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, *The II V7 Progression* by David Baker, and *Patterns for Jazz* (treble or bass clef) by Jerry Coker, J. Greene, J. Casale, G. Campbell.

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 of the new chord/scale.

All of the bass lines from this volume are available, Rufus Reid Bass Lines off Volume 1 and 3 with chord symbols above each measure. Our ordering code for this book is **R.R.**

## PATTERNS FOR SIDE 1, TRACK 1 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 on page 8, 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 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.

### PATTERNS BEGINNING ON THE ROOT OF THE MINOR CHORD/SCALE.

The musical notation consists of eight staves, each representing a different fingering pattern for the II-V7-I progression in major keys, starting on the root of the minor chord. Each staff contains four measures of music for the chords D-, G7, C, and C. Fingerings are indicated by numbers 1-5 below the notes. The patterns progress from simple diatonic scales to more complex lines with chromaticism and altered notes.

9  $D^-$   $G7$   $C$   $C$   
 1 3 5 7 9 1 3 5 7 9 1 3 5 7 9

10  $D^-$   $G7$   $C$   $C$   
 1 2 3 4 5 3 2 1 1 2 3 4 5 3 2 1 1 2 3 4 5 3 2 1

11  $D^-$   $G7$   $C$   $C$

12  $D^-$   $G7$   $C$   $C$

13  $D^-$   $G7$   $C$   $C$

14  $D^-$   $G7$   $C$   $C$

15  $D^-$   $G7$   $C$   $C$   
 DIM. SCALE

16  $D^-$   $G7$   $C$   $C$

17  $D^-$   $G7$   $C$   $C$

18  $D^-$   $G7$   $C$   $C$   
 1 3 2 1 4 2 3 5 7 6 1 7 6 #5 3 b9 7 3 #4 5 #4 #4 3

19  $D^-$   $G7$   $C$   $C$

20  $D^-$   $G7$   $C$   $C$   
 1 2 3 4 5 3 2 1 1 6 7 1 b9 3 5 b9 5

21  $D^-$   $G7$   $C$   $C$   
 +9 b9 +9 b9 +5 7 5

22  $D^-$   $G7$   $C$   $C$

23  $D^-$   $G7$   $C$   $C$   
 5 4 3 +5 7 +9 b9 M7 5

24  $D^-$   $G7$   $C$   $C$

25  $D^-$   $G7$   $C$   $C$

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

26  $D^-$   $G7$   $C$   $C$

27  $D^-$   $G7$   $C$   $C$

28  $D^-$   $G7$   $C$   $C$

29  $D^-$   $G7$   $C$   $C$

30  $D^-$   $G7$   $C$   $C$

31  $D^-$   $G7$   $C$   $C$

32  $D^-$   $G7$   $C$   $C$

33

34

35

36

37

38

39

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

38

39

40

41

42

43

44

45  
46  
47  
48  
49

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

50  
51  
52  
53  
54  
55  
56

$b9 +9 \quad 1 \quad b9 \quad 7 \quad 1 \quad b9 +9 \quad 7$   
 $2 \quad 4 \quad 3 \quad 7 \quad 1 \quad 2 \quad 3 \quad m3 \quad 1 \quad +9 \quad b9 \quad +5 \quad 7 \quad 1 \quad b9 +9 \quad 7 \quad 9 \quad 1 \quad 7$   
 $b9 \quad 3 \quad +9 \quad b9 \quad +4 \quad 3 \quad +9 \quad b9 \quad 5$   
 $7 \quad 6 \quad 5 \quad 4 \quad 3 \quad +5 \quad +9 \quad b9 \quad 5 \quad 3 \quad 4 \quad +4$   
 $+4 \quad 3 \quad m7 \quad +5 \quad +9 \quad b9 \quad 5$

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 SIDE 1, TRACK 2 (RANDOM PROGRESSION)**

For this track use the first two measures of any pattern applicable to the II-V7-I track (Side 1, Track 1). 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 SIDE 1, TRACK 3 V7+9-1 (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 Side 1, Track 1. 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 | 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 Ø (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).

The image contains seven musical staves, each representing a different fingering and phrasing pattern for the V7+9 scale. Each staff begins with a C7+9 scale and concludes with an FΔ chord. The patterns are as follows:

- Staff 1:** C7+9 (1, b9, 1) | C7+9 (1, b9, +9, b9, 1) | FΔ (5) | FΔ (5)
- Staff 2:** C7+9 (1, b9, 1) | C7+9 (1, b9, +9, b9, 1) | FΔ (5) | FΔ (5)
- Staff 3:** C7+9 (1, b9, b7, 1) | C7+9 (1, b9, +9, b9) | FΔ (5) | FΔ (5)
- Staff 4:** C7+9 (1, b9, 1) | C7+9 (1, b9, +9, b9, 1) | FΔ (5) | FΔ (5)
- Staff 5:** C7+9 (1, b9, 1) | C7+9 (1, b9, +9, b9, 1) | FΔ (5) | FΔ (5)
- Staff 6:** C7+9 (1, b9, 1) | C7+9 (1, b9, +9, b9, 1) | FΔ (5) | FΔ (5)
- Staff 7:** C7+9 (1, b9, 1) | C7+9 (1, b9, +9, b9, 1) | FΔ (5) | FΔ (5)

First 5 notes of Db- scale



Handwritten musical score for guitar, measures 8-19. The score is in 8/4 time and features a mix of eighth and sixteenth notes, often beamed together. Chords are indicated by letters like C7+9, F#D, and F#D+4. Fingering numbers (1-5) are written below the notes. Measure numbers 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, and 19 are written at the beginning of each staff.

PATTERNS USING THE G $\flat$  MAJOR PENTATONIC SCALE OVER THE C7+9.

PATTERNS USING THE TWO MAJOR TRIADS FOUND INSIDE THE C7+9 SCALE = G $\flat$  & A $\flat$  TRIADS.

## PATTERNS FOR SIDE 1, TRACK 4 $\emptyset$ -V7+9-I (ALL 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  $\emptyset$ -V7+9-I. The II chord in a minor key is usually a  $\emptyset$  (half-diminished) chord/scale. The  $\emptyset$  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  $\emptyset$  examples in this book show the Locrian scale. You should experiment with raising the 2nd note of the  $\emptyset$  scale and thus become accustomed to hearing Locrian #2. This rule is good anytime you see the  $\emptyset$  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  $\emptyset$ -V7+9 (altered V7) occurs. You can find other examples on Side 2, Tracks 1, 2, and 4. You may even want to use the substitute V7 scales over plain V7 chords such as are found on Side 1, Tracks 1, 3, and 4; Side 2, Tracks 1, 2, 3, and 4.

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.

The image displays four staves of musical notation for Side 1, Track 4. The notation is in 4/4 time and features a sequence of four chords:  $D\emptyset$ ,  $G_7+9$ ,  $C-$ , and  $C-$ . Each staff shows a melodic line with specific fingerings indicated by numbers 1-5 below the notes. The first staff is in treble clef, the second in alto clef, the third in tenor clef, and the fourth in bass clef. The  $D\emptyset$  chord is marked with a flat sign, and the  $G_7+9$  chord is marked with a sharp sign. The  $C-$  chords are marked with a flat sign.

Handwritten musical score for guitar, measures 5-16. The score is in D major and 4/4 time. It features a melodic line with various chords (D, G7+9, C-) and a bass line. A "DIMINISHED SCALE" is indicated between measures 11 and 12. Measure 16 includes a key signature change to D minor.

# PIANO VOICINGS

The piano voicings on the next three pages are intended to aid the instrumentalist as well as the piano player. All really good jazz musicians have a working knowledge of the keyboard and can use it in writing songs, analyzing solos, working out patterns or licks or to a limited degree, play for their own enjoyment.

I have listed three different voicings for the II-V7-I in major keys (Side 1, Track 1). Memorize these three voicings first. After achieving some success with the first sets of voicings move on to the ones using half-diminished and V7+9. The three pages of voicings are fairly standard and are played by many professional jazz pianists today.

It has been my experience that the best way to thoroughly absorb the SOUND and FEEL of ANY voicing is to play it in the right hand with the left hand playing the root tone an octave or two lower than the right hand voicing. After becoming familiar with that arrangement, switch the right hand four note voicings to the left hand and leave out the low bass root tone. (In normal playing situations the bass tone (root) is played by the bass player on electric or acoustic bass, so there is no need to double that tone in your left hand. This, incidentally, is an older style of playing). Try to always keep your voicing in the **center part of the piano**. A good range to play in would be D below middle C to the C one octave above middle C. The left hand has to become familiar with the voicings as the right hand originally did, since it will actually be accompanying the right hand when it plays scales, chords or solos.

I advise practicing the voicings in all keys. Get so you can play them from memory. You have to eventually do away with the written notes and play by desired sound. The voicings on these pages are just a beginning. I recommend listening carefully to every piano player available to you on record or tape or in live performance.

Above all else, BE PATIENT!

The book *Volume 1 Piano Voicings* is available for \$6.95. It contains **all** of the piano comping on the Volume 1 play-a-long recording by Jamey Aebersold. It contains rootless voicings and fourth voicings.

For further study I highly recommend the following books: *Jazz/Rock Voicings for the Contemporary Keyboard Player* by Dan Haerle, *Voicings for Jazz Piano* by Frank Mantooth, and *Jazz Keyboard* by Jerry Coker.

VOLUME 3, SIDE 1, TRACK 1

II V7 I

Handwritten guitar tablature for Volume 3, Side 1, Track 1, measures 1-12. The first system shows measures 1-4 with chords D-, G7, CA, CA. The second system shows measures 5-8 with chords C-, F7, BbA, BbA and includes the instruction "PLAY DOWN STR." with a dashed line. The third system shows measures 9-12 with chords Bb-, Eb7, AbA, AbA.

VOLUME 3, SIDE 1, TRACK 1

II V7 I

Handwritten guitar tablature for Volume 3, Side 1, Track 1, measures 13-24. The first system shows measures 13-16 with chords D-, G7, CA, CA. The second system shows measures 17-20 with chords F7-, B7, Ed, Ed and includes the instruction "PLAY DOWN STR." with a dashed line. The third system shows measures 21-24 with chords Eb-, Ab7, BbA, BbA.

VOLUME 3, SIDE 1, TRACK 1

II V7 I

Chord diagrams and fret numbers are provided for each measure. The first system shows chords D-, G7, CΔ, CΔ. The second system shows chords C-, F7, BbΔ, BbΔ. The third system shows chords Ab-, Db7, GbΔ, GbΔ. The fourth system shows chords A-, D7, GΔ, GΔ. The fifth system shows chords F-, C7, EbΔ, EbΔ. The sixth system shows chords Eb-, Ab7, DbΔ, DbΔ. The seventh system shows chords C-, F7, BbΔ, BbΔ. The eighth system shows chords B-, F7, AΔ, AΔ. The ninth system shows chords A-, D7, GΔ, GΔ. The tenth system shows chords G-, C7, FΔ, FΔ. The eleventh system shows chords F-, Bb7, EbΔ, EbΔ. The twelfth system shows chords F-, Bb7, EbΔ, EbΔ.

VOLUME 3, SIDE 1, TRACK 3

V7+9 I

Chord diagrams and fret numbers are provided for each measure. The first system shows chords Eb7+9 #9 19, AΔ, AΔ. The second system shows chords C7+9 #9 19, F-, F-. The third system shows chords Eb7+9 #9 19, Ab-, Ab-. The fourth system shows chords D7+9 #9 19, GΔ, GΔ. The fifth system shows chords F7+9 #9 19, BbΔ, BbΔ. The sixth system shows chords C7+9 #9 19, FΔ, FΔ. The seventh system shows chords G7+9 #9 19, C-, C-. The eighth system shows chords F7+9 #9 19, BbΔ, BbΔ. The ninth system shows chords Ab7+9 #9 19, C-, C-. The tenth system shows chords A7+9 #9 19, D-, D-. The eleventh system shows chords Bb7+9 #9 19, Eb-, Eb-.

II V7+9 I

VOLUME 3, SIDE 1, TRACK 4

PLAY DOWN 8/16

Chords: D<sup>9</sup>, G7+9, C-, C-, C<sup>9</sup>, F7+9, Bb-, Bb-, Eb<sup>9</sup>, Eb7+9, Ab-, Ab-

Chords: Ab<sup>9</sup>, D7+9, F#, F#, F#<sup>9</sup>, B7+9, E-, E-, E<sup>9</sup>, A7+9, D-, D-

PLAY DOWN 8/16

Chords: Eb<sup>9</sup>, Ab7+9, C#, C#, C#<sup>9</sup>, F7+9, B-, B-, B<sup>9</sup>, Eb7+9, A-, A-

Chords: Ab<sup>9</sup>, D7+9, G-, G-, G<sup>9</sup>, C7+9, F-, F-, F<sup>9</sup>, Eb7+9, Eb-, Eb-

II V7+9(b9) I

VOLUME 3, SIDE 1, TRACK 4

Chords: D<sup>9</sup>, G7+9, C-, C-, C<sup>9</sup>, F7+9, Bb-, Bb-, Eb<sup>9</sup>, Eb7+9, Ab-, Ab-

PLAY DOWN 8/16

Chords: Ab<sup>9</sup>, D7+9, G-, G-, F#<sup>9</sup>, B7+9, E-, E-, E<sup>9</sup>, A7+9, D-, D-

Chords: Eb<sup>9</sup>, Ab7+9, Db-, Db-, C#<sup>9</sup>, F7+9, B-, B-, B<sup>9</sup>, Eb7+9, A-, A-

Chords: Ab<sup>9</sup>, D7+9, G-, G-, G<sup>9</sup>, C7+9, F-, F-, F<sup>9</sup>, Eb7+9, Eb-, Eb-



## BASS CLEF SECTION

### PATTERNS FOR SIDE 1, TRACK 1 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 on page 8, 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.

#### PATTERNS BEGINNING ON THE ROOT OF THE MINOR CHORD/SCALE.

The image displays eight numbered musical staves (1-8) in bass clef, illustrating patterns for the II-V7-I progression (Dm-G7-C) in a major key. Each staff shows four measures of music. The first measure is for the Dm chord, the second for the G7 chord, and the third and fourth for the C major chord. Fingerings are indicated by numbers 1-5 below the notes. Chord symbols (D-, G7, CΔ) are placed above the corresponding measures. The patterns progress from simple diatonic lines to more complex lines involving chromaticism and altered notes.

9

Handwritten musical score for guitar, measures 9-20. The score is in 4/4 time and features a sequence of chords: D-, G7, CΔ, and CΔ. Fingerings and a diminished scale are indicated.

Measures 9-12: D- (1 3 5 7 9), G7 (1 3 5 7 9), CΔ (1 3 5 7 9), CΔ

Measures 13-15: D- (3), G7, CΔ, CΔ

Measure 16: D- (DIMINISHED SCALE), G7, CΔ, CΔ

Measures 17-18: D- (3), G7, CΔ, CΔ

Measures 19-20: D- (1 2 3 4 5 3 2 1), G7 (1 6 7 1 b9 3 5 b9), CΔ, CΔ

21 *D-* *G7* *CΔ* *CΔ*

*+9 b9 +9 b9 +5 7*

22 *OPT. BVA* *D-* *G7* *CΔ* *CΔ*

23 *D-* *G7* *CΔ* *CΔ*

*5 4 3 +5 7 +9 b9 5*

24 *D-* *G7* *CΔ* *CΔ*

25 *D-* *G7* *CΔ* *CΔ*

*3*

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

26 *D-* *G7* *CΔ* *CΔ*

27 *D-* *G7* *CΔ* *CΔ*

*OPT. BVA* 28 *D-* *G7* *CΔ* *CΔ*

*OPT. BVA* 29 *D-* *G7* *CΔ* *CΔ*

30 *D-* *G7* *CΔ* *CΔ*

31 *D-* *G7* *CΔ* *CΔ*

32 *D-* *G7* *CΔ* *CΔ*

②

33 D- G7 CΔ CΔ

34 D- G7 CΔ CΔ

35 D- G7 CΔ CΔ

36 D- G7 CΔ CΔ

37 D- G7 CΔ CΔ

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

38 D- G7 CΔ CΔ

39 D- G7 CΔ CΔ

40 D- G7 CΔ CΔ

41 D- G7 CΔ CΔ

42 D- G7 CΔ CΔ

43 D- G7 CΔ CΔ

44 D- G7 CΔ CΔ

45: D- (3) G7 CΔ CΔ

46: D- G7 CΔ CΔ

47: D- G7 CΔ CΔ

48: D- G7 CΔ CΔ

49: D- G7 CΔ CΔ

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

50: D- G7 CΔ CΔ  
 b9 +9 1 b9 7 1 b9 +9

51: D- G7 CΔ CΔ  
 2 +4 3 7 1 2 3 4 3 1 +9 b9 +5 7 1 b9 +9 7 9 1 7

52: D- G7 CΔ CΔ  
 b9 3 +9 b9 +4 3 +9 b9 5

53: D- G7 CΔ CΔ

54: D- G7 CΔ CΔ  
 7 6 5 4 3 +5 +9 b9 5 3 4 +4

55: D- G7 CΔ CΔ

56: D- G7 CΔ CΔ  
 +4 G7 3 +5 +9 b9 5

PATTERNS USING THE "G" DIMINISHED SCALE.

9

57: D- G7 CΔ CΔ

58: D- G7 DIMINISHED +4 +9 b9 CΔ CΔ

59: D- DIM. G7 CΔ CΔ

60: D- DIM. G7 CΔ CΔ

61: D- DIM. G7 CΔ CΔ

62: D- DIM. G7 CΔ CΔ

63: D- DIM. G7 CΔ CΔ

64: D- G7 CΔ+4 CΔ

PATTERNS USING THE "G" WHOLE-TONE SCALE.

65: D- G7 CΔ CΔ

66: D- G7 CΔ CΔ

67: D- G7 CΔ CΔ

68: D- G7 CΔ CΔ

The image shows four staves of musical notation for Side 1, Track 2. Each staff begins with a measure of a D- chord, followed by a G7 chord, and then two measures of a CΔ chord. The notation includes various rhythmic patterns, accidentals (sharps and naturals), and a triplet in the final measure of the fourth staff. The staves are numbered 69, 70, 71, and 72.

### PATTERNS FOR SIDE 1, TRACK 2 (RANDOM PROGRESSION)

For this track use the first two measures of any pattern applicable to the II-V7-I track (Side 1, Track 1). 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 SIDE 1, TRACK 3 V7+9-1 (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 Side 1, Track 1. 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 Ø (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).

②

1  $C7^{+9}$   $C7^{+9}$   $F\Delta$   $F\Delta$

2  $C7^{+9}$   $C7^{+9}$   $F\Delta$   $F\Delta$

3  $C7^{+9}$   $C7^{+9}$   $F\Delta$   $F\Delta$

4  $C7^{+9}$   $C7^{+9}$   $F\Delta$   $F\Delta$

5  $C7^{+9}$   $C7^{+9}$   $F\Delta$   $F\Delta$

6  $C7^{+9}$   $C7^{+9}$   $F\Delta$   $F\Delta$

7  $C7^{+9}$   $C7^{+9}$   $F\Delta$   $F\Delta$

(1st 5 NOTES OF  $D\flat$ -SCALE)

8  $C7^{+9}$   $C7^{+9}$   $F\Delta+4$   $F\Delta+4$

9  $C7^{+9}$   $C7^{+9}$   $F\Delta$   $F\Delta$

10  $C7^{+9}$   $C7^{+9}$   $F\Delta$   $F\Delta$

11  $C7^{+9}$   $C7^{+9}$   $F\Delta$   $F\Delta$

12  $C7^{+9}$   $C7^{+9}$   $F\Delta+4$   $F\Delta+4$

13  $C7^{+9}$   $C7^{+9}$   $F\Delta$   $F\Delta$



Handwritten musical notation for measures 14-19 and 20. Measures 14-19 are in 4/4 time, and measure 20 is in 6/4 time. The notation includes guitar-specific fretboard diagrams and chord symbols such as C7+9, FΔ, and FΔ+4. Measure 16 includes a percentage sign and a slash. Measure 17 includes a percentage sign and a slash. Measure 19 includes a percentage sign and a slash. Measure 20 includes a circled '3' and a circled '5'.

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

Handwritten musical notation for measures 21-25. Measures 21-25 are in 4/4 time. The notation includes guitar-specific fretboard diagrams and chord symbols such as C7+9, FΔ, and FΔ+4. Measure 23 includes a circled "opt. Gm".

9

Handwritten musical notation for measures 26, 27, and 28. Measure 26: C7+9, C7+9, FΔ+4, FΔ+4. Measure 27: C7+9, C7+9, FΔ+4, FΔ+4. Measure 28: C7+9, C7+9, FΔ+4, FΔ+4.

PATTERNS USING THE TWO MAJOR TRIADS FOUND INSIDE THE C7+9 SCALE (Gb & Ab triads)

Handwritten musical notation for measures 29, 30, and 31. Measure 29: C7+9, C7+9, FΔ+4, FΔ+4. Measure 30: C7+9, C7+9, FΔ+4, FΔ+4. Measure 31: C7+9, C7+9, FΔ+4, FΔ+4.

**PATTERNS FOR SIDE 1, TRACK 4 Ø-V7+9-I (ALL 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 Side 2, Tracks 1, 2, and 4. You may even want to use the substitute V7 scales over plain V7 chords such as are found on Side 1, Tracks 1, 3, and 4; Side 2, Tracks 1, 2, 3, and 4.

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.

The image displays four staves of musical notation, each representing a different voice part in a progression. The progression consists of four measures. The first measure features a Dø chord with a scale run starting on D. The second measure features a G7+9 chord with a scale run starting on G. The third measure features a C- chord with a scale run starting on C. The fourth measure features a C- chord with a scale run starting on C. The notation includes various accidentals (flats and naturals) and slurs to indicate the specific scale runs for each chord.

Handwritten musical score for guitar, measures 5-17. The score is written on ten staves. Each staff begins with a measure number (5-17) and a key signature of one flat (B-flat). Above each staff are chord symbols: Dø, G7+9, and C-. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, naturals). Some staves have additional markings like 'C-(Δ7)' and 'C-'. Measure 12 includes the text 'Dø DIH. SCALE --- (OPT. GVA)'. The score concludes with a double bar line and repeat dots at the end of measure 17.