VOLUME 3

CD ENCLOSED

The II-V7-I PROGRESSION

Now with Expanded CD!

The Most Important Musical Sequence in Jazz!

PLAY-A-LONG
Book and Recording Set

by Jamey Aebersold

CONTENTS

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
∅ = Half diminished scale/chord (Locrian scale or Locrian #2) = H W W H W W W
(#2) = W H W H W W W

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

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THE II/V7/I PROGRESSION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C–, CΔ+4, etc.) represents a series of tones which the improvisor 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 improvisor 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 improvisor's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. **Remember** – you, the player are also a listener! Read in **Volume 1 – A New Approach To Jazz Improvisation** for a more detailed explanation of tension and release in melodic development.

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

For additional information on scale substitution, I recommend *Scales For Jazz Improvisation* by Dan Haerle, *Jazz Improvisation* by David Baker, *Patterns for Jazz* and *Complete Method for Jazz Improvisation* by Jerry Coker, the *Repository of Scales & Melodic Patterns* by Yusef Lateef and the *Lydian Chromatic Concept* by George Russell. These books are available from **Jamey Aebersold Jazz, Inc., P.O. Box 1244, 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 7th; + or # = raise H; b or – = lower H; Ø = 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
C, C7, C–, CØ, C° — FIVE BASIC CATEGORIES	Major	W W H W W W H	C D E F G A B C	C E G B D
	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D
	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A (Bbb)
1.MAJOR SCALE CHOICES	**SCALE NAME**	**W & H CONSTRUCTION**	**SCALE IN KEY OF C**	**BASIC CHORD IN KEY OF C**
CΔ(Can be written C)	Major(don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
C	Major Pentatonic	W W –3 W –3	C D E G A C	C E G B
CΔ+4	Lydian(major scale with +4)	W W W H W W H	C D E F# G A B C	C E G B D
CΔ	Bebop Scale	W W H W H W H	C D E F G G# A B C	C E G B D
CΔb6	Harmonic Major	W W H W H –3 H	C D E F G Ab B C	C E G B D
CΔ+5, +4	Lydian Augmented	W W W 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 Ab B C	C E G B D
C	6th Mode of Harmonic Minor	–3 H W H W W H	C D# E F# G A B C	C E G B D
C	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G B D
C	Blues Scale	–3 W H H –3 W	C Eb F F# G Bb C	C E G B D
2.DOMINANT 7th SCALE CHOICES	**SCALE NAME**	**W & H CONSTRUCTION**	**SCALE IN KEY OF C**	**BASIC CHORD IN KEY OF C**
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7	Major Pentatonic	W W –3 W –3	C D E G A C	C E G Bb D
C7	Bebop Scale	W W H W W H H H	C D E F G A Bb B C	C E G Bb D
C7 b9	Spanish or Jewish scale	H –3 H W H W W	C Db E F G Ab Bb C	C E G Bb (Db)
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A Bb C	C E G Bb D
C7b6	Hindu	W W H W H W W	C D E F G Ab Bb C	C E G Bb D
C7+ (has #4 & #5)	Whole Tone(6 tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D
C7b9(also has #9 & #4)	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G Bb Db (D#)
C7+9(also has b9, #4, #5)	Diminished Whole Tone	H W H W W W W	C Db D# E F# G# Bb C	C E G# Bb D# (Db)
C7	Blues Scale	–3 W H H –3 W	C Eb F F# G Bb C	C E G Bb D (D#)
DOMINANT 7th SUSPENDED 4th				
C7 sus 4, C7 sus 4, C7 sus 4 — MAY BE WRITTEN G– C	Dom. 7th scale but don't emphasize the third	W W H W W H W	C D E F G A Bb C	C F G Bb D
	Major Pentatonic built on b7	W W –3 W –3	Bb C D F G Bb	C F G Bb D
	Bebop Scale	W W H W W H H H	C D E F G A Bb B C	C F G Bb D
3.MINOR SCALE CHOICES*	**SCALE NAME**	**W & H CONSTRUCTION**	**SCALE IN KEY OF C**	**BASIC CHORD IN KEY OF C**
C– or C–7	Minor(Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D F
C– or C–7	Pentatonic(Minor Pentatonic)	–3 W W –3 W	C Eb F G Bb C	C Eb G Bb D
C– or C–7	Bebop Scale	W H H H W W H W	C D Eb E F G A Bb C	C Eb G Bb D F
C–Δ (maj. 7th)	Melodic Minor(ascending)	W H W W W W H	C D Eb F G A B C	C Eb G B D F
C– or C–7	Bebop Minor	W H W W H H W H	C D Eb F G G# A B C	C Eb G B D
C– or C–7	Blues Scale	–3 W H H –3 W	C Eb F F# G Bb C	C Eb G Bb D (F)
C–Δ (b6 & maj. 7th)	Harmonic Minor	W H W W H –3 H	C D Eb F G Ab B C	C Eb G B D F
C– or C–7	Diminished(begin with W step)	W H W H W H H	C D Eb F F# G# A B C	C Eb G B D F
C– or C–b9b6	Phrygian	H W W W H W W	C Db Eb F G Ab Bb C	C Eb G Bb
C– or C–b6	Pure or Natural Minor, Aeolian	W H W W H W W	C D Eb F G Ab Bb C	C Eb G Bb D F
4.HALF DIMINISHED SCALE CHOICES	**SCALE NAME**	**W & H CONSTRUCTION**	**SCALE IN KEY OF C**	**BASIC CHORD IN KEY OF C**
CØ	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
CØ#2	Half Diminished #2(Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
CØ(with or without #2)	Bebop Scale	H W W H H H W W	C Db Eb F Gb G Ab Bb C	C Eb Gb Bb
5.DIMINISHED SCALE CHOICES	**SCALE NAME**	**W & H CONSTRUCTION**	**SCALE IN KEY OF C**	**BASIC CHORD IN KEY OF C**
C°	Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th, it also has a b9, +4 & +5. The entire C7+9 scale would look like: Root, b9, +9, 3rd, +4, +5, b7 & root (C, Db, D#, E, F#, G#, Bb, 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.

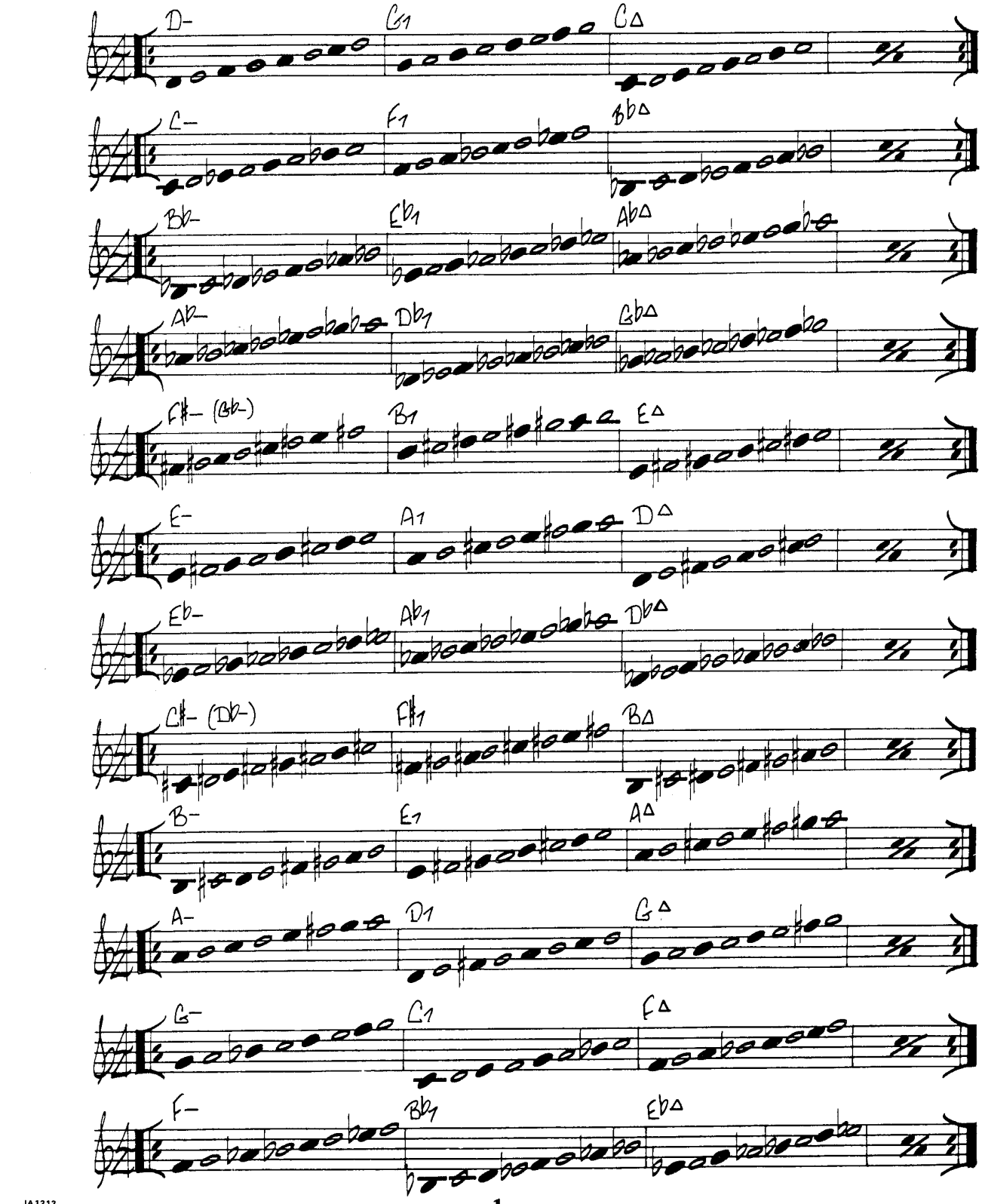
C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9 and +4. The entire scale looks like this: Root, b9, +9, 3rd, +4, 5th, 6th, b7 & root (C, Db, D#, E, F#, G, A, Bb, C). This is called a Diminished scale and my chord symbol abbreviation is C7b9.

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.

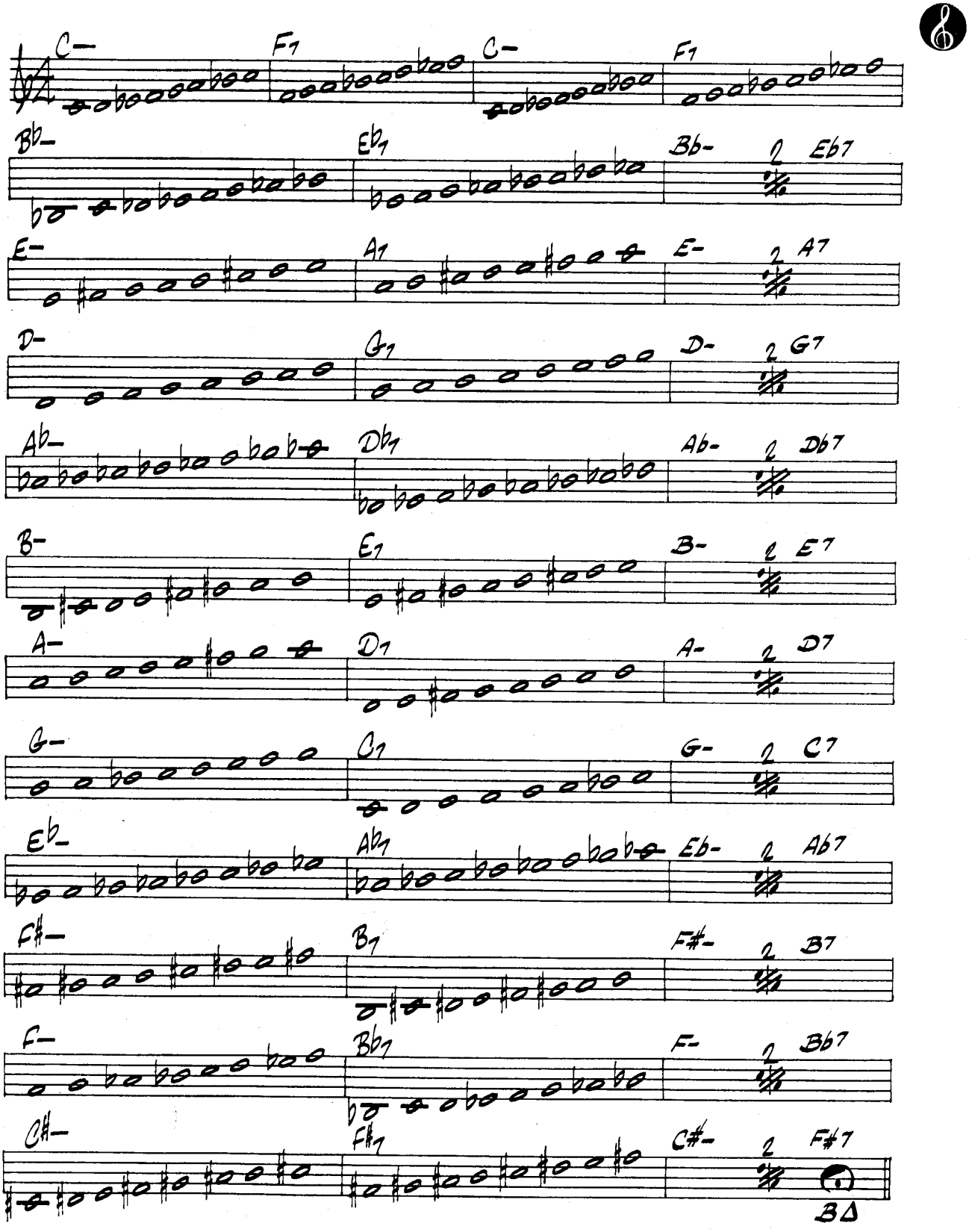
*– In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Bebop, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.

CONCERT KEY CHORD PROGRESSIONS

II/V7/I (All Major Keys)

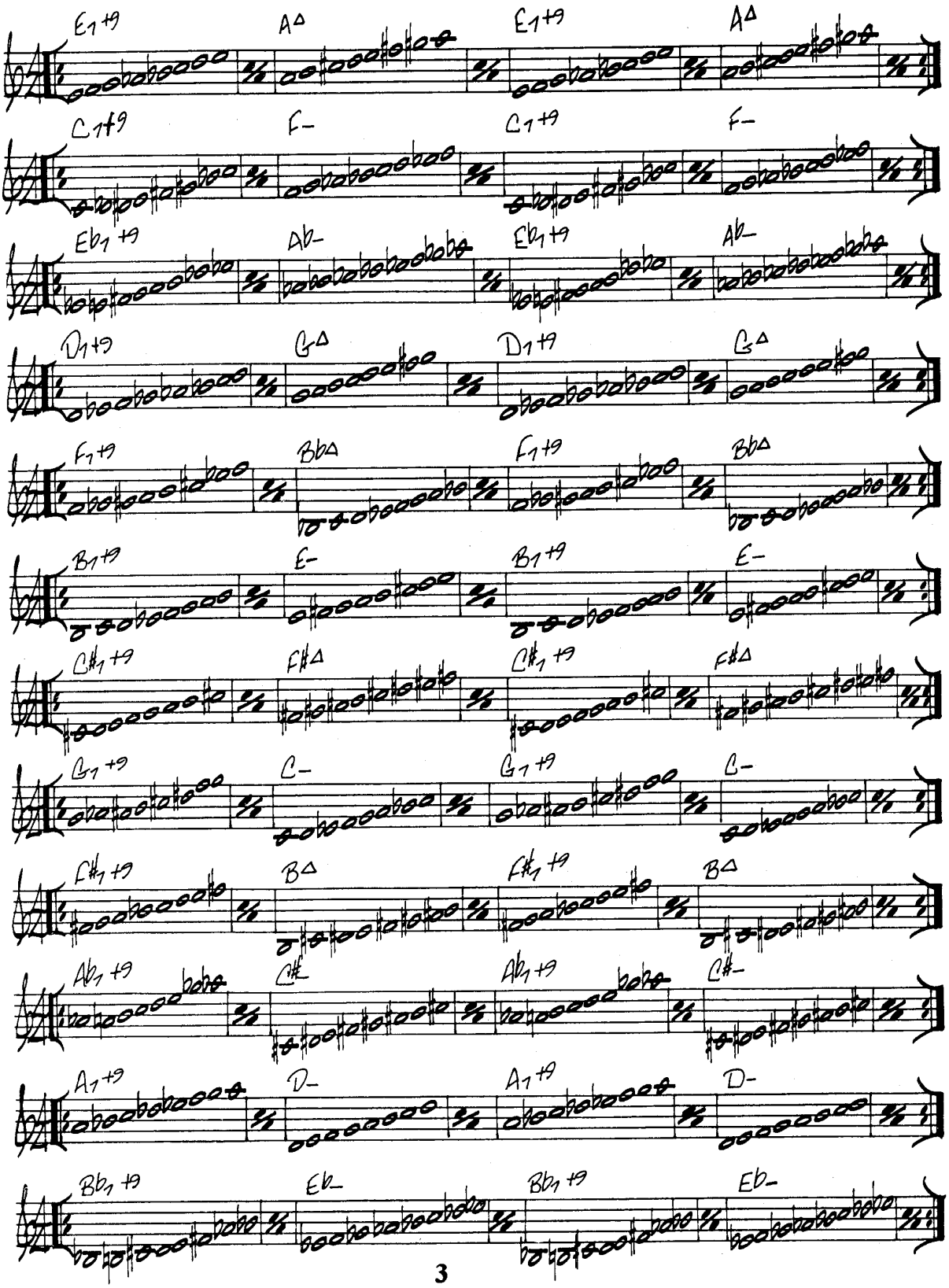


RANDOM II/V7 PROGRESSIONS



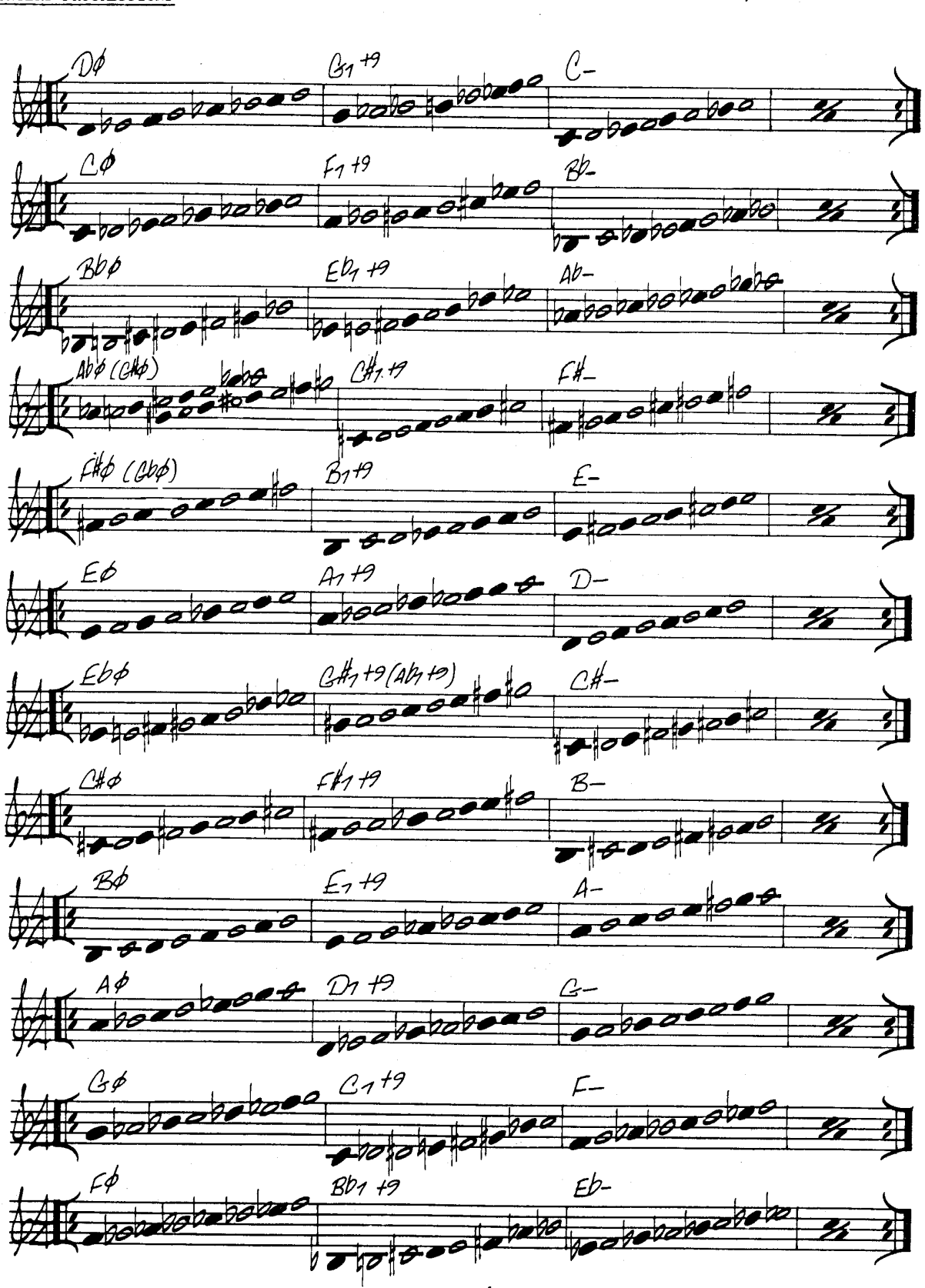
V7^{+9}/I (All Keys)

(DIM. WHOLE TONE RESOLVING TO TONIC)

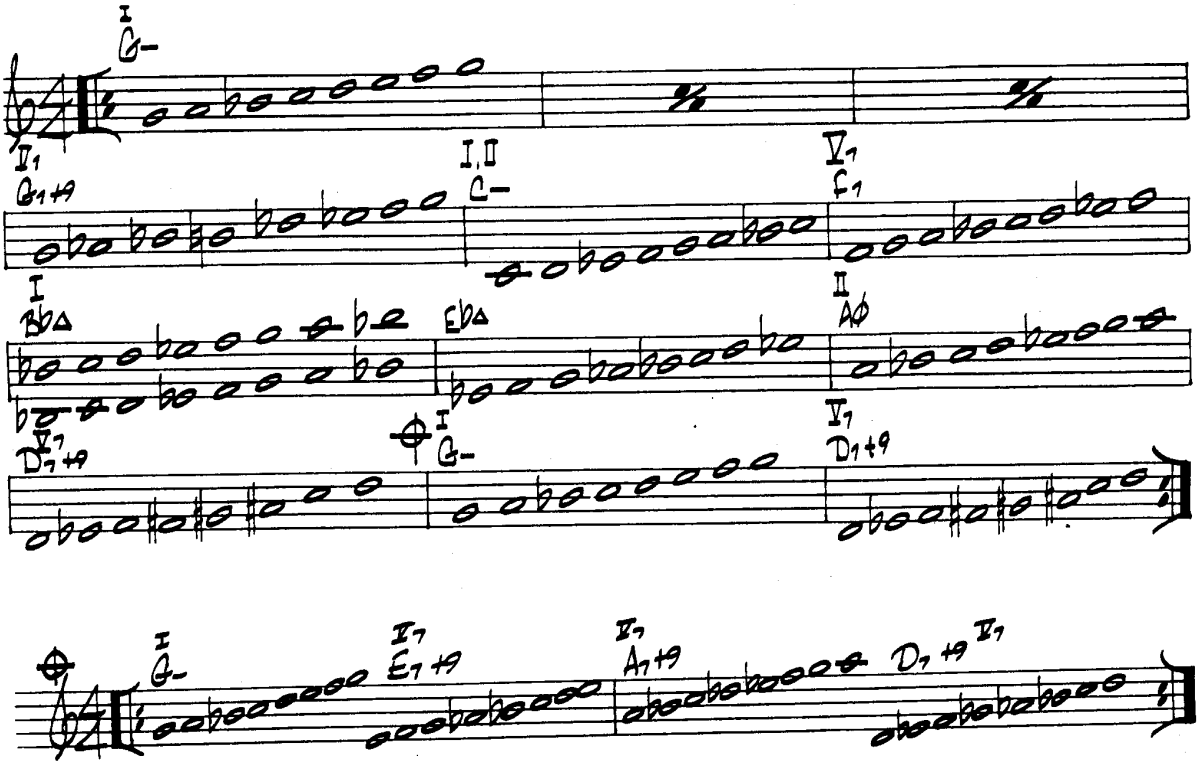


Ø/V7^{+9}/ I (All Minor Keys)

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



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.

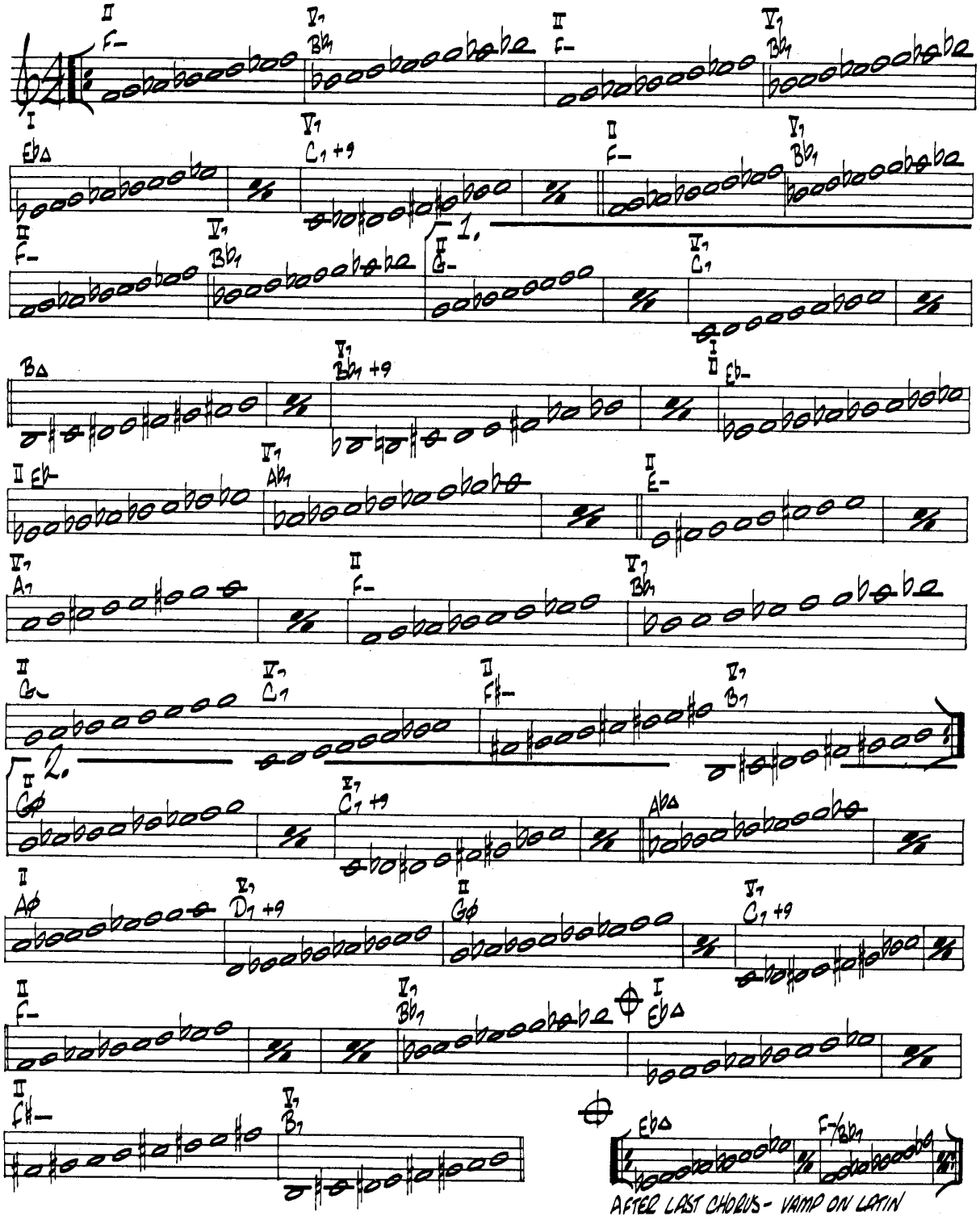
3) In measures 1, 2, 3, 5 and 11 you should try raising the 7th note of the minor scales. This forms a melodic minor scale (ascending). Even though the piano is sounding the lowered 7th you can play the raised 7th (major 7th) as a color tone or passing tone.

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).

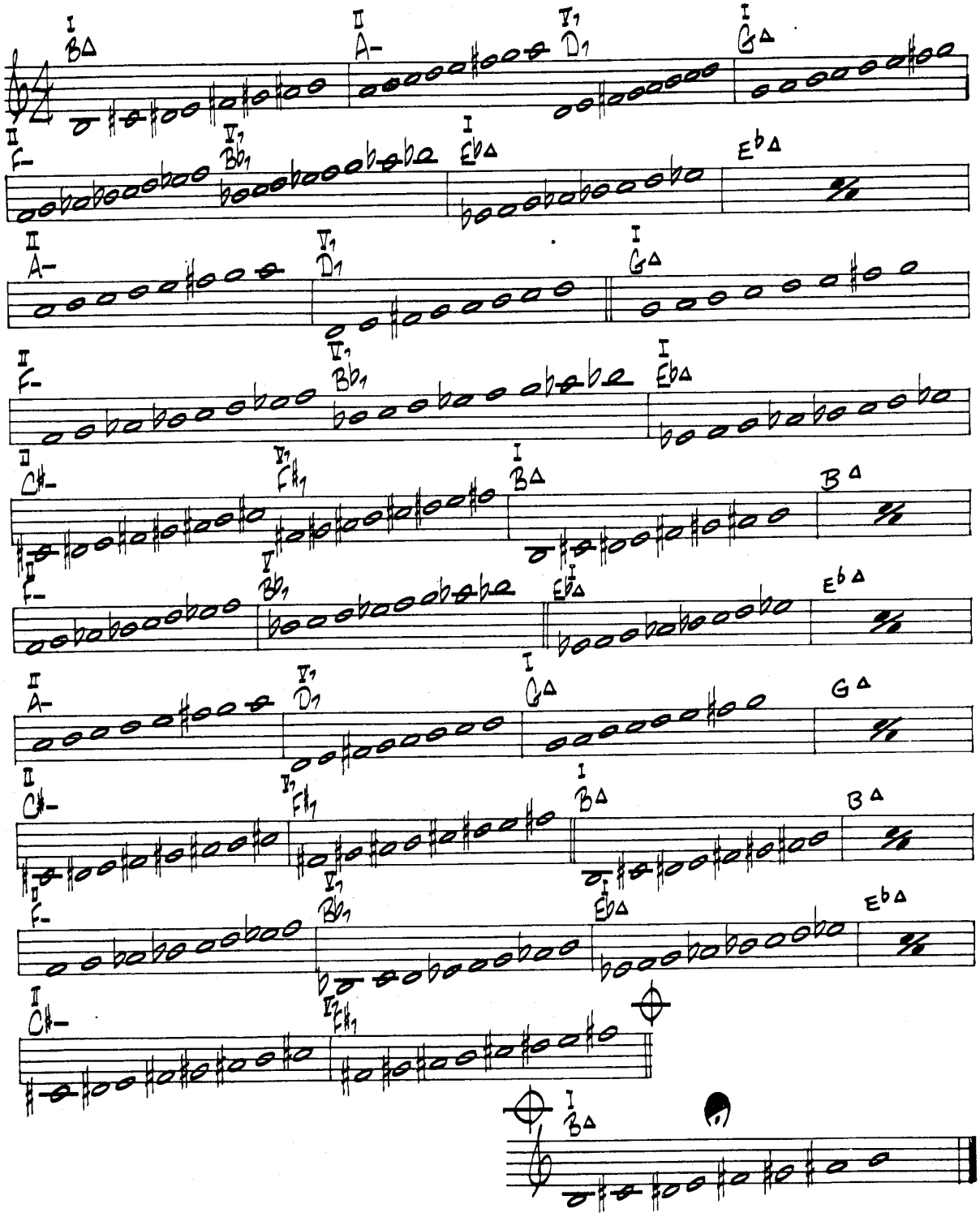
5) I suggest experimenting with the blues scale (sound) on this piece. The way to get the blues sound is to play the concert G blues scale throughout the entire twelve bar progression. There will be points of tension but that is what makes the blues scale sound the way it does. Only use the blues scale/sound 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.

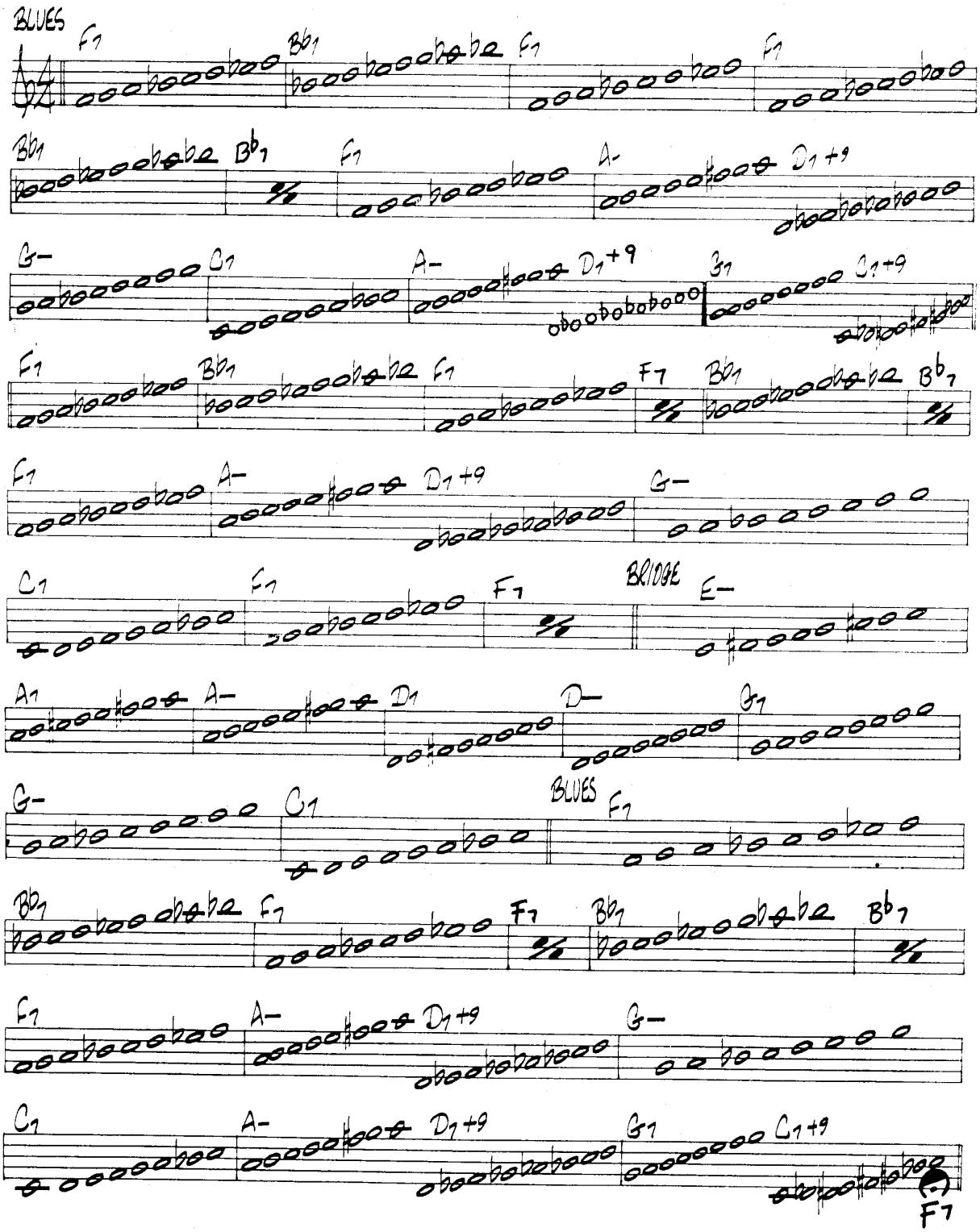
BEBOP TUNE



II/V7/I IN THREE KEYS

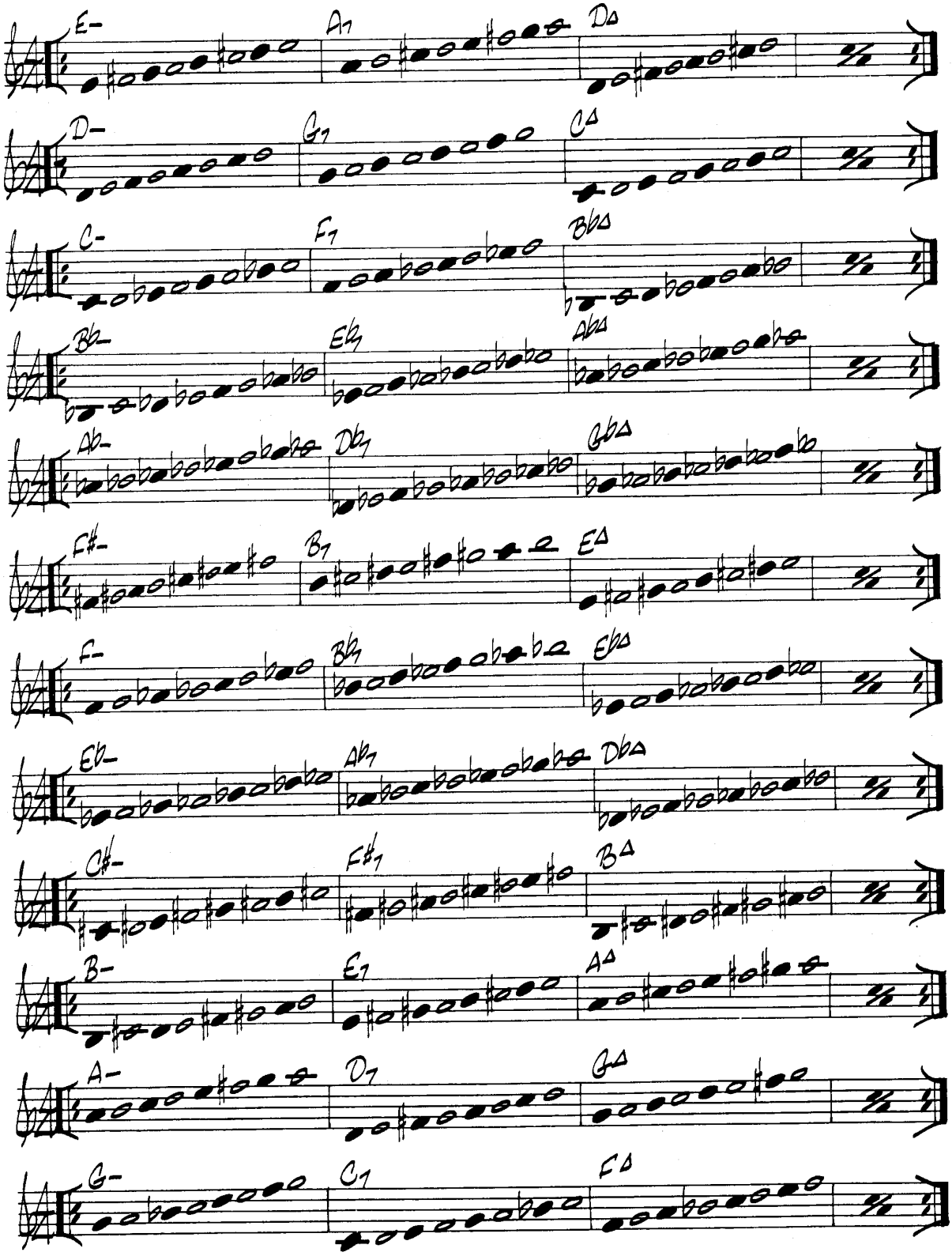


F BLUES WITH AN 8 MEASURE BRIDGE

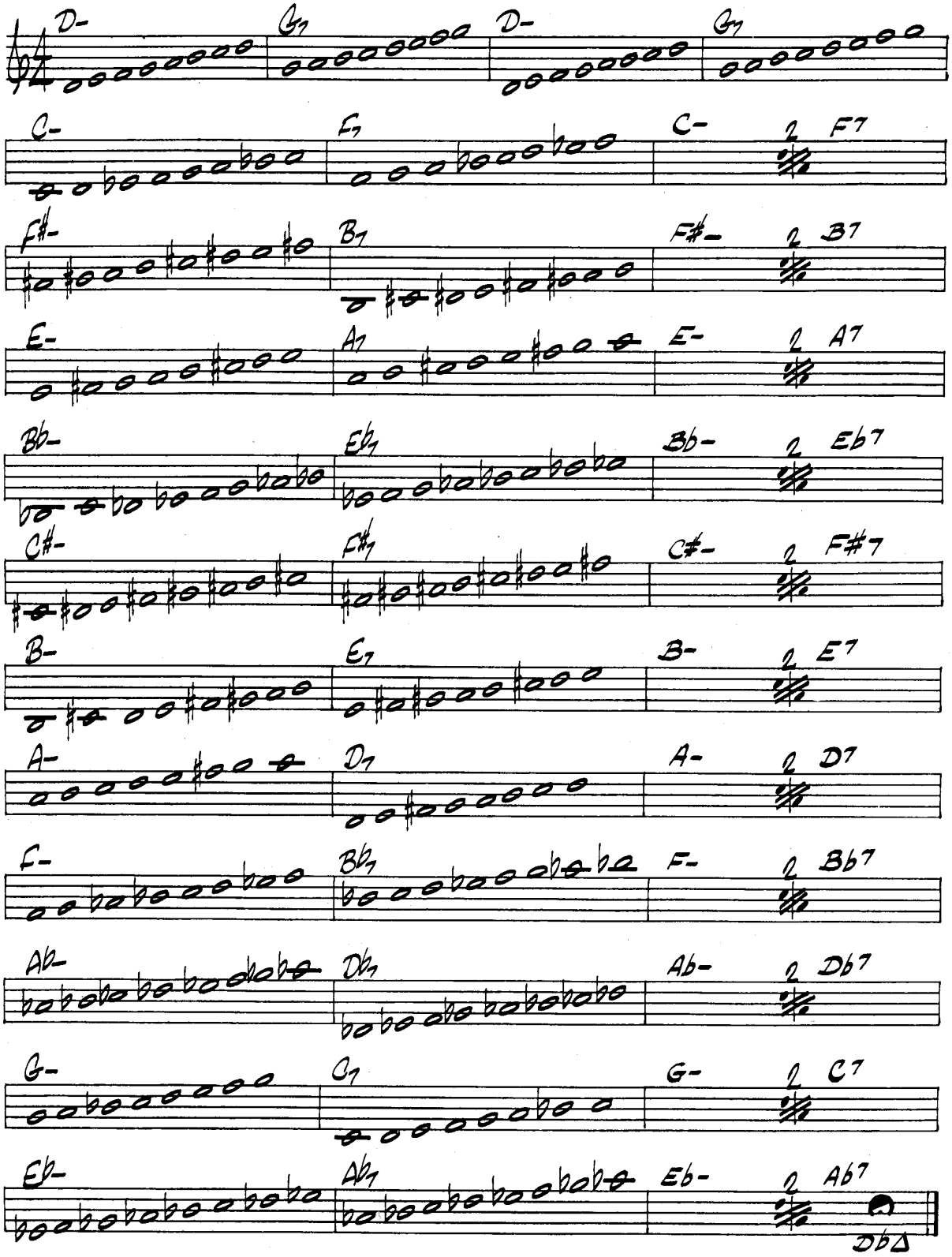


Bb INSTRUMENT CHORD PROGRESSIONS

II/V7/I (All Major Keys)



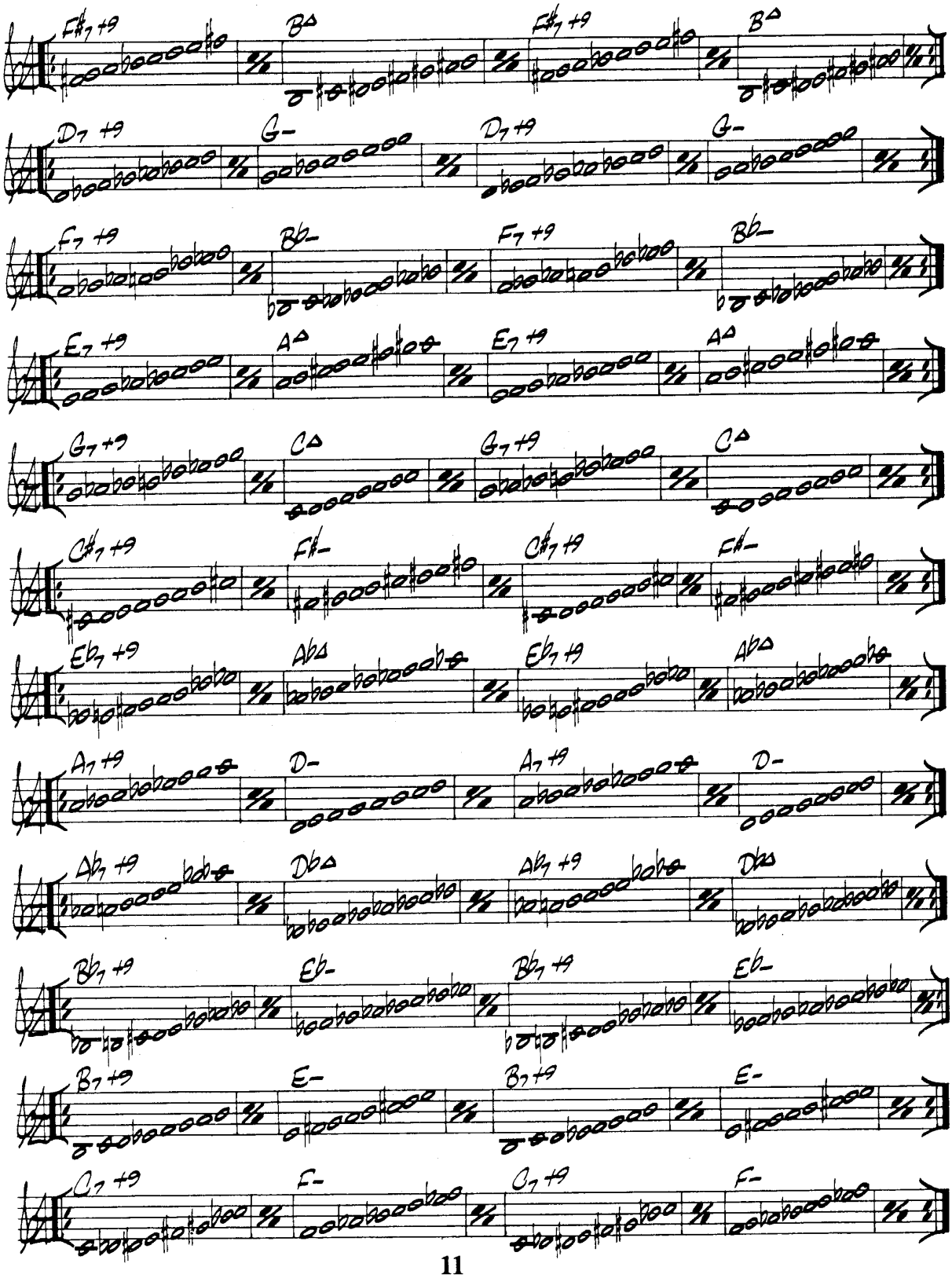
RANDOM II/V7 PROGRESSIONS



V7^{+9}/ I (All Keys)

Bb CHORD PROGRESSIONS

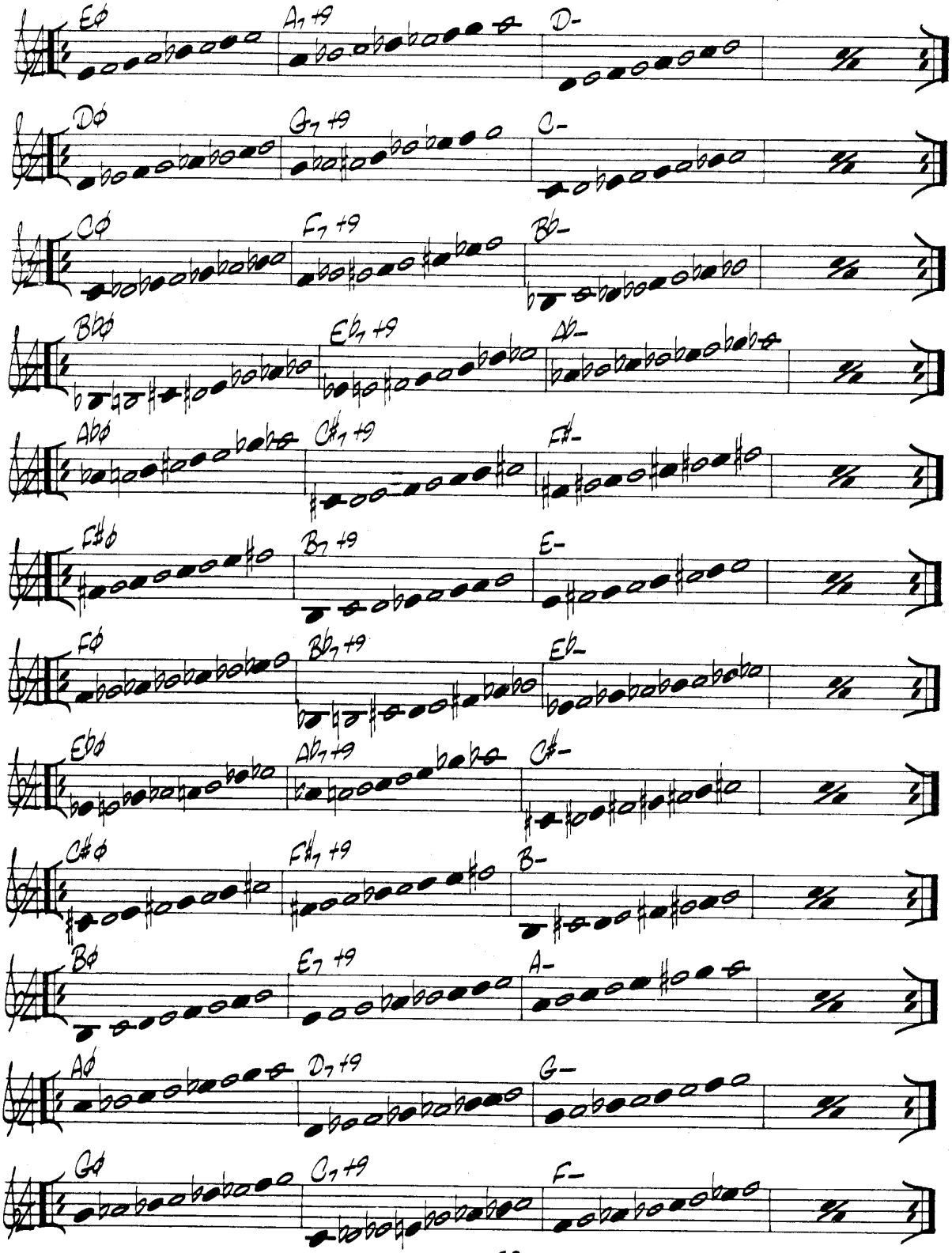
(DIM. WHOLE TONE RESOLVING TO TONIC)



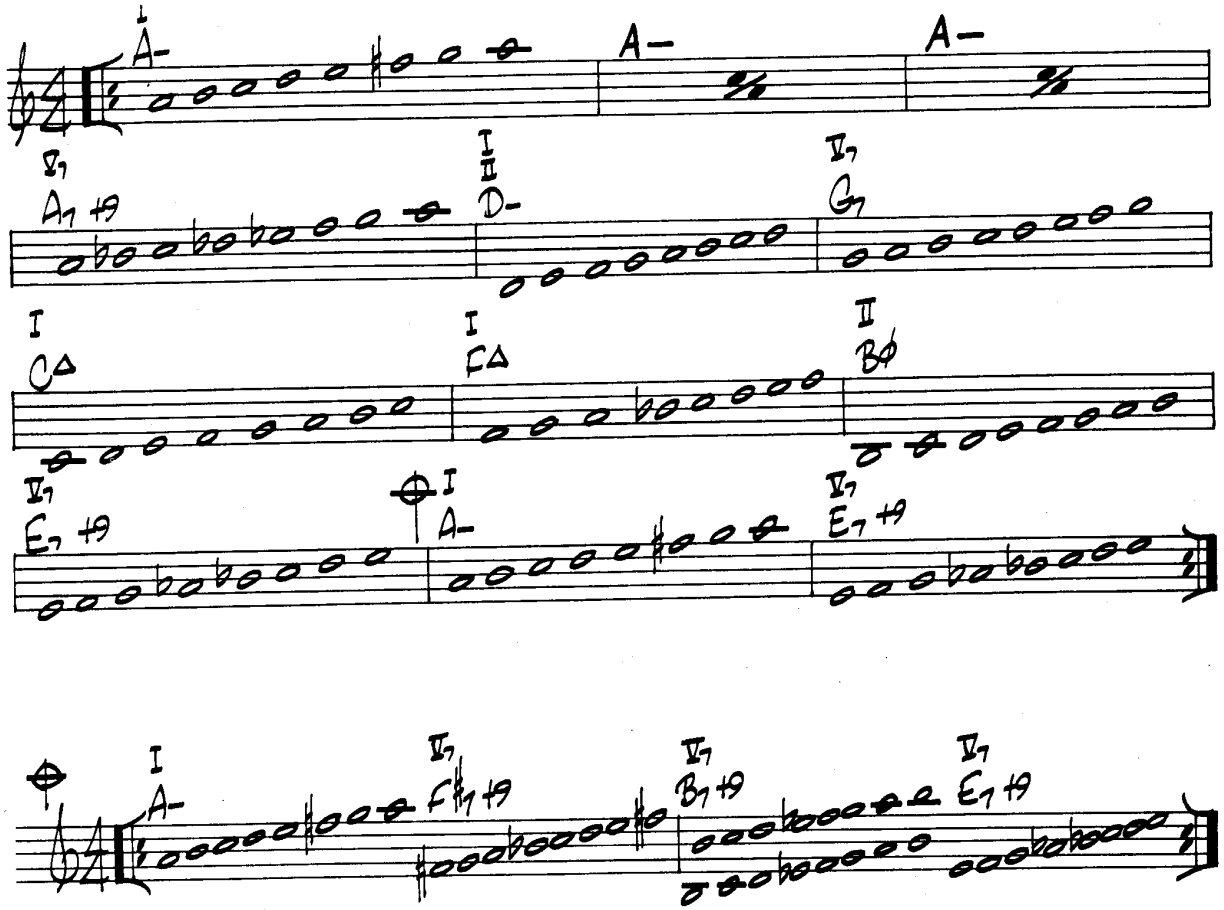
Ø/V7+9/ I (All Minor Keys)

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

Bb



G MINOR BLUES



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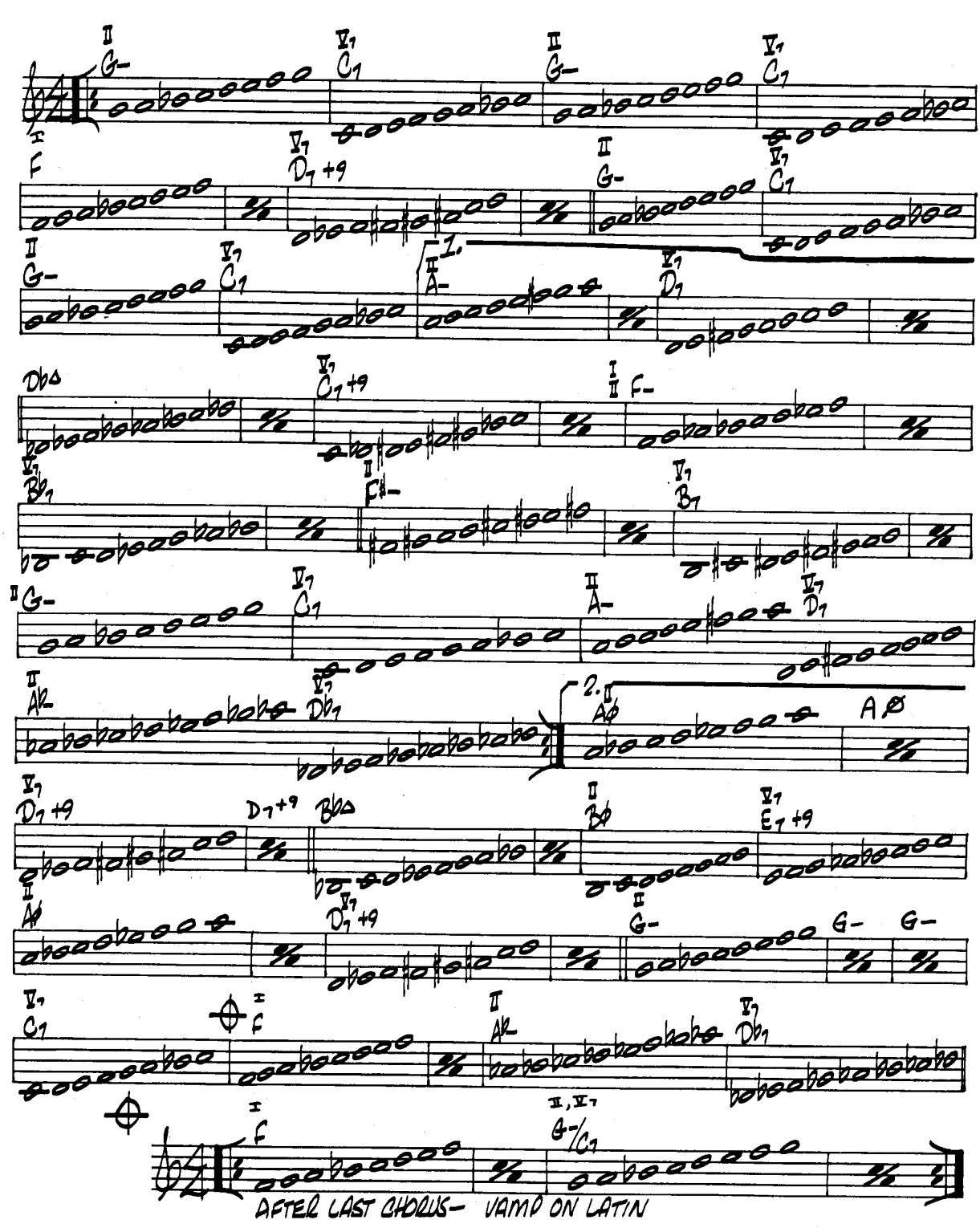
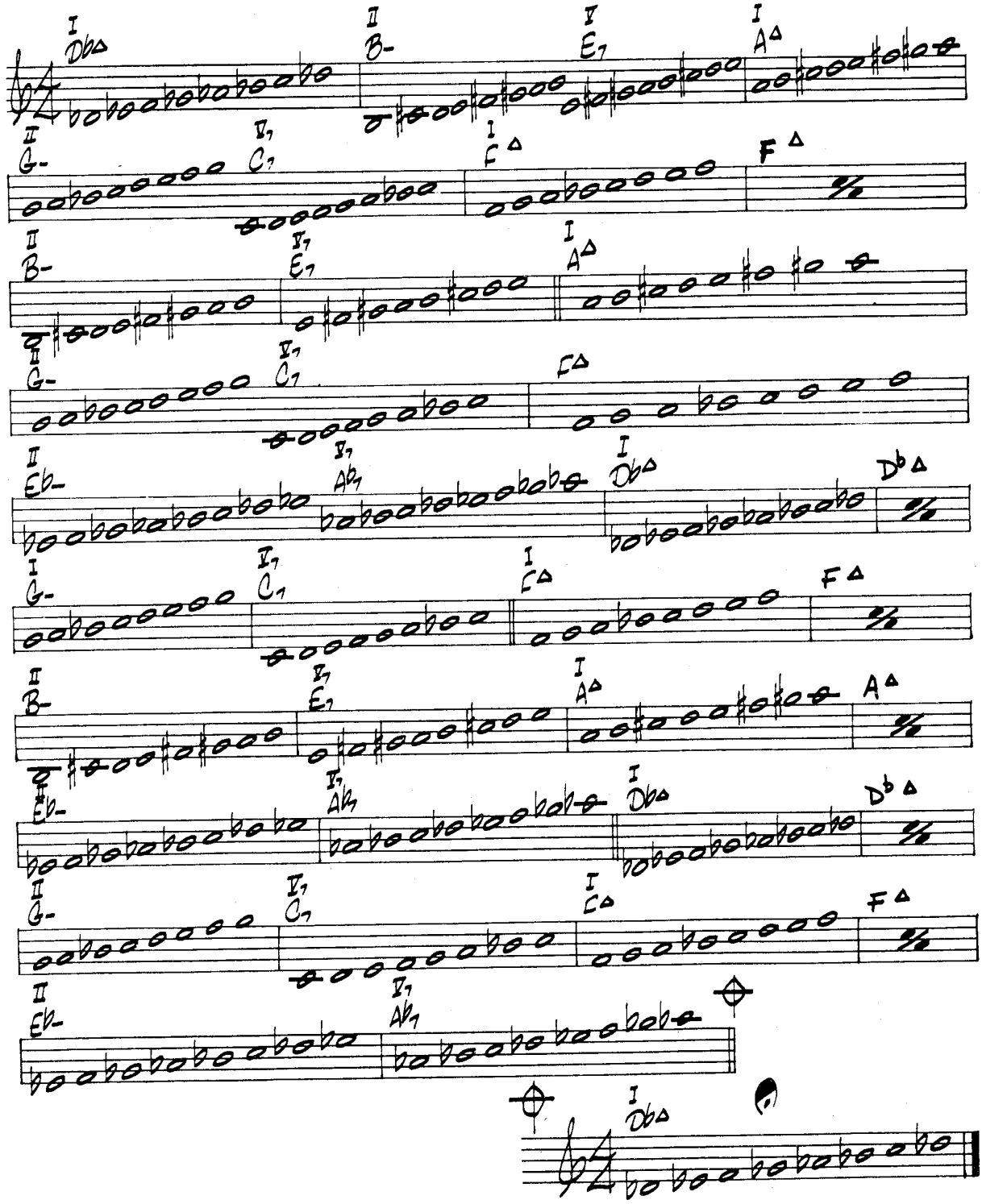
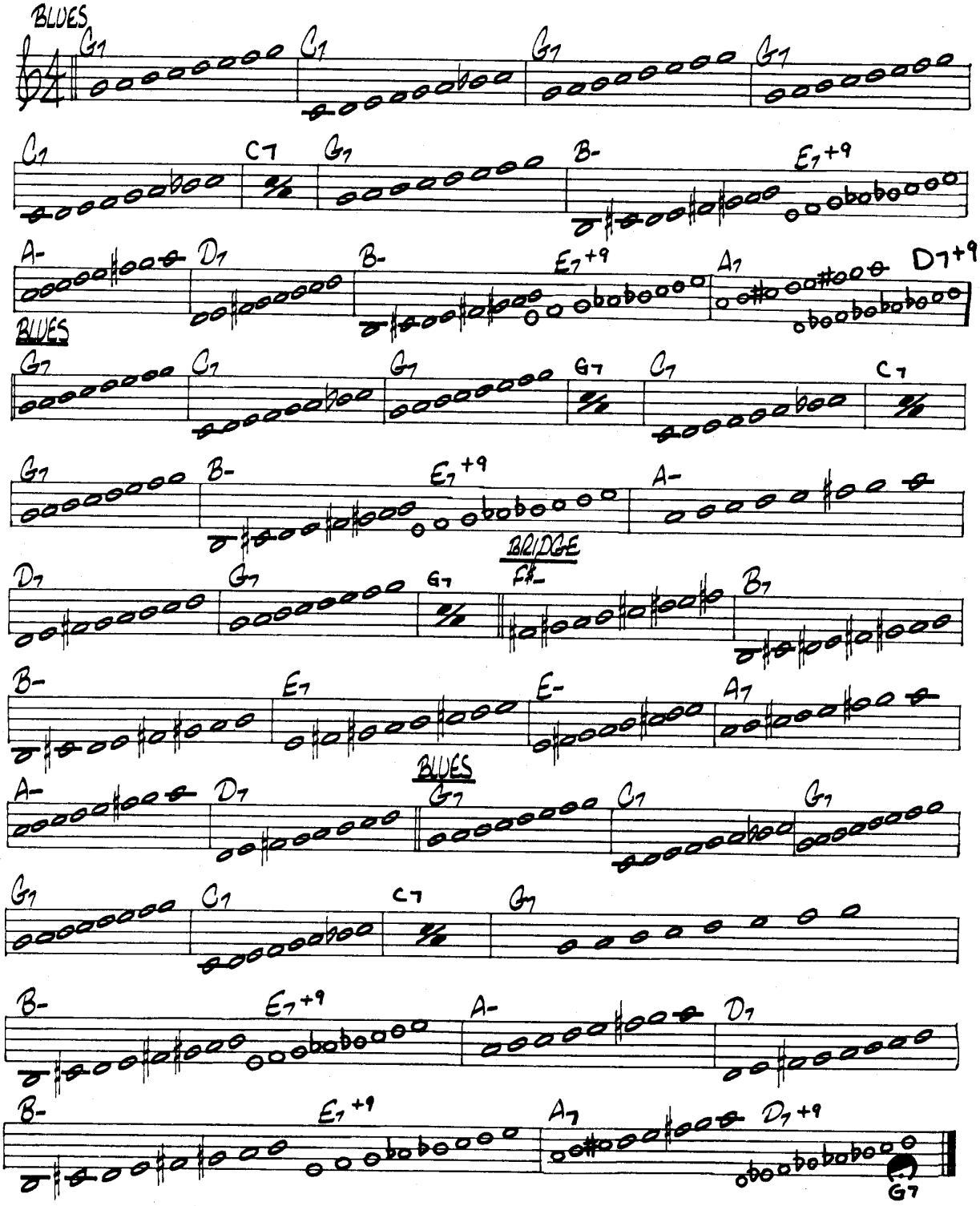
BEBOP TUNE



II/V7/I IN THREE KEYS



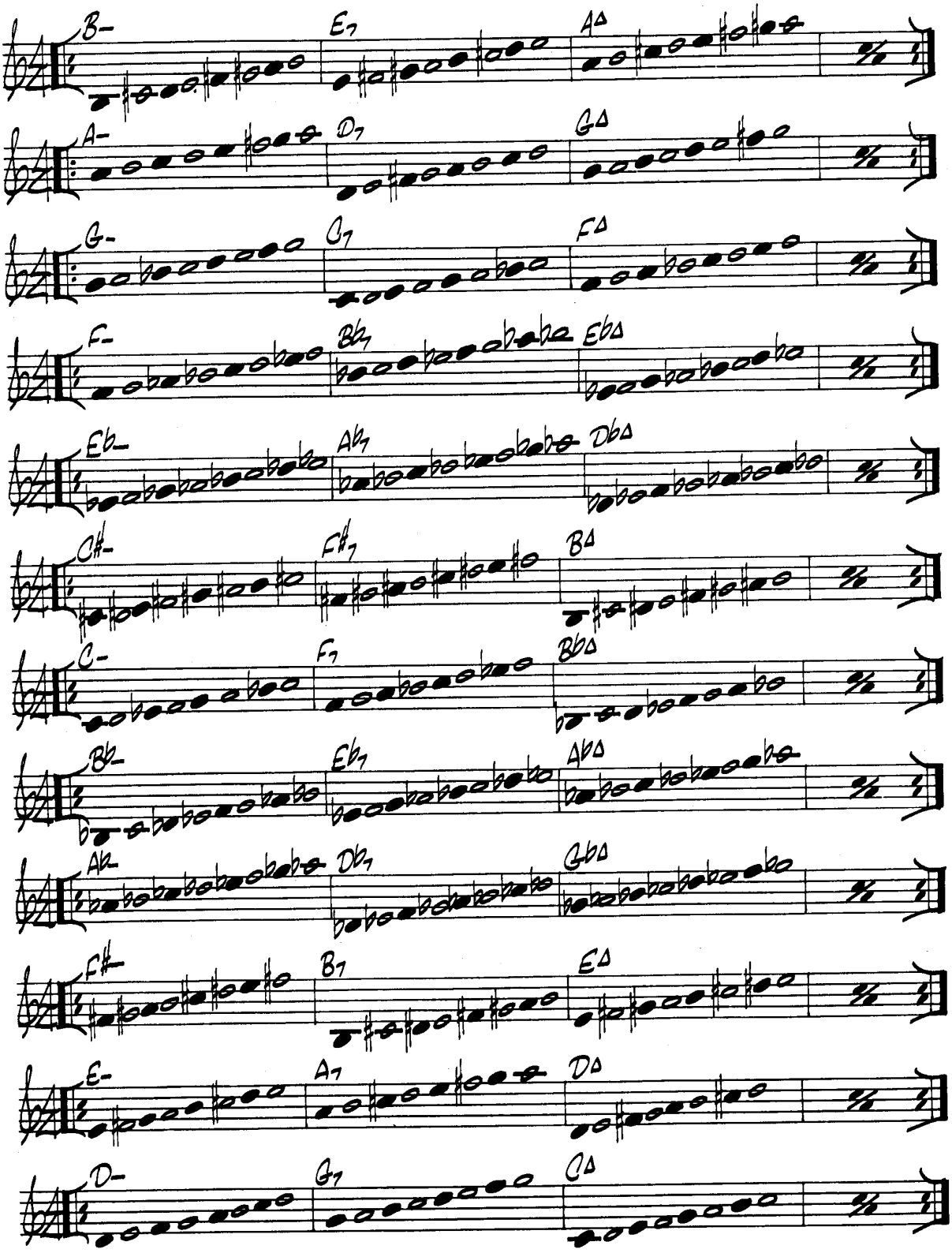
F BLUES WITH AN 8 MEASURE BRIDGE



Eb INSTRUMENT CHORD PROGRESSIONS

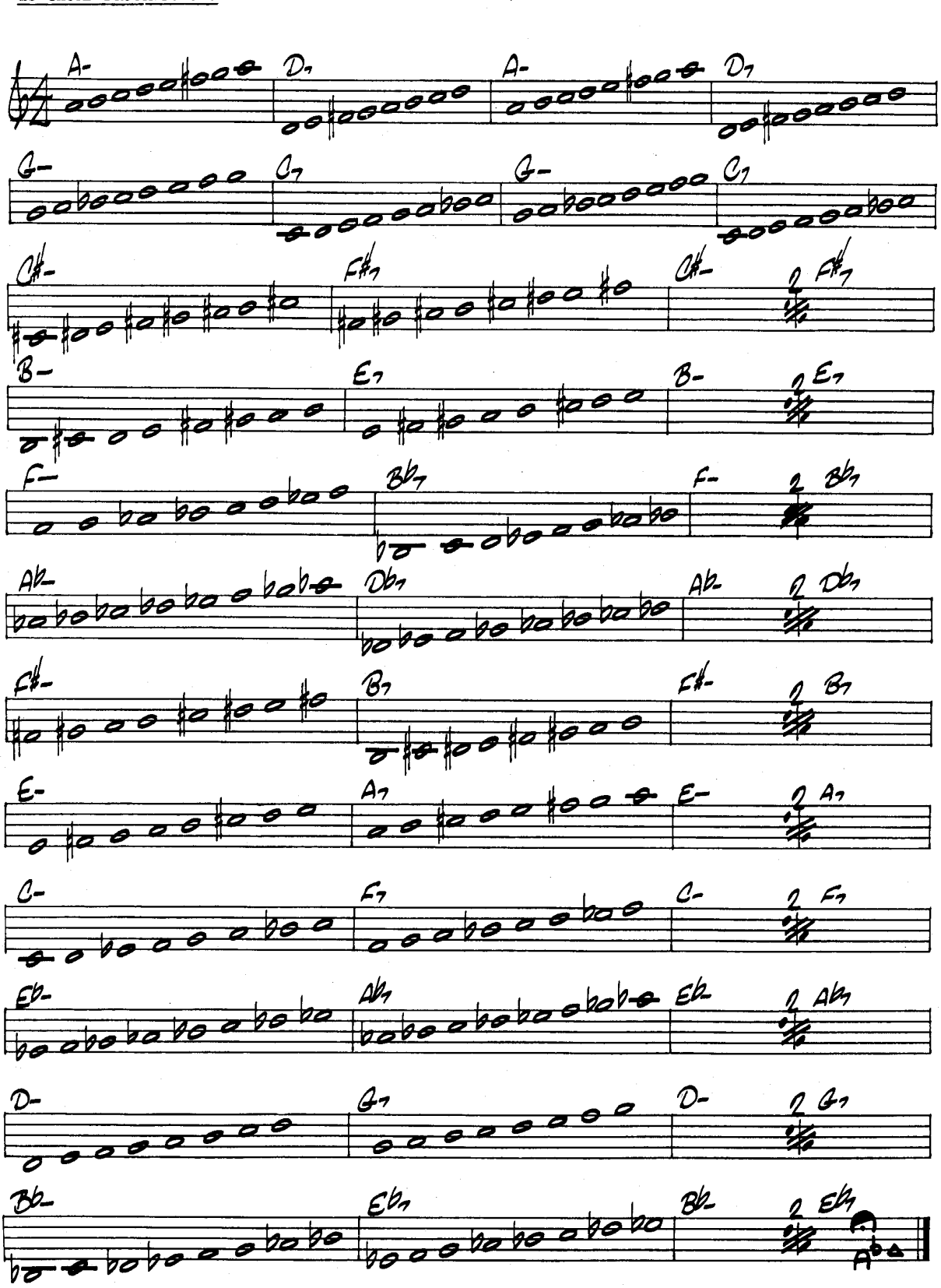
Eb

II/V7/I (All Major Keys)



RANDOM II/V7 PROGRESSIONS

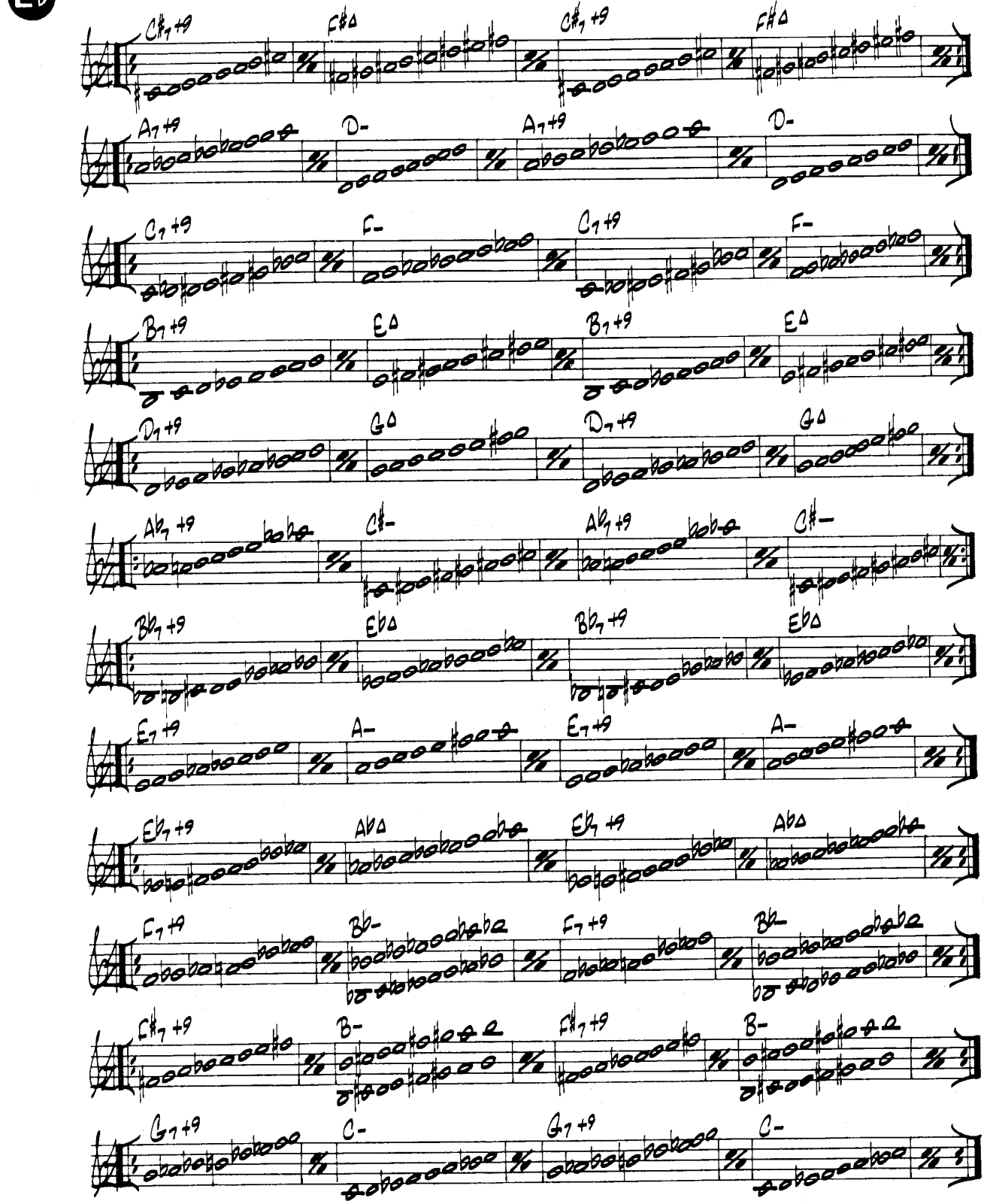
Eb CHORD PROGRESSIONS



V7^{+9} / I (All Keys)

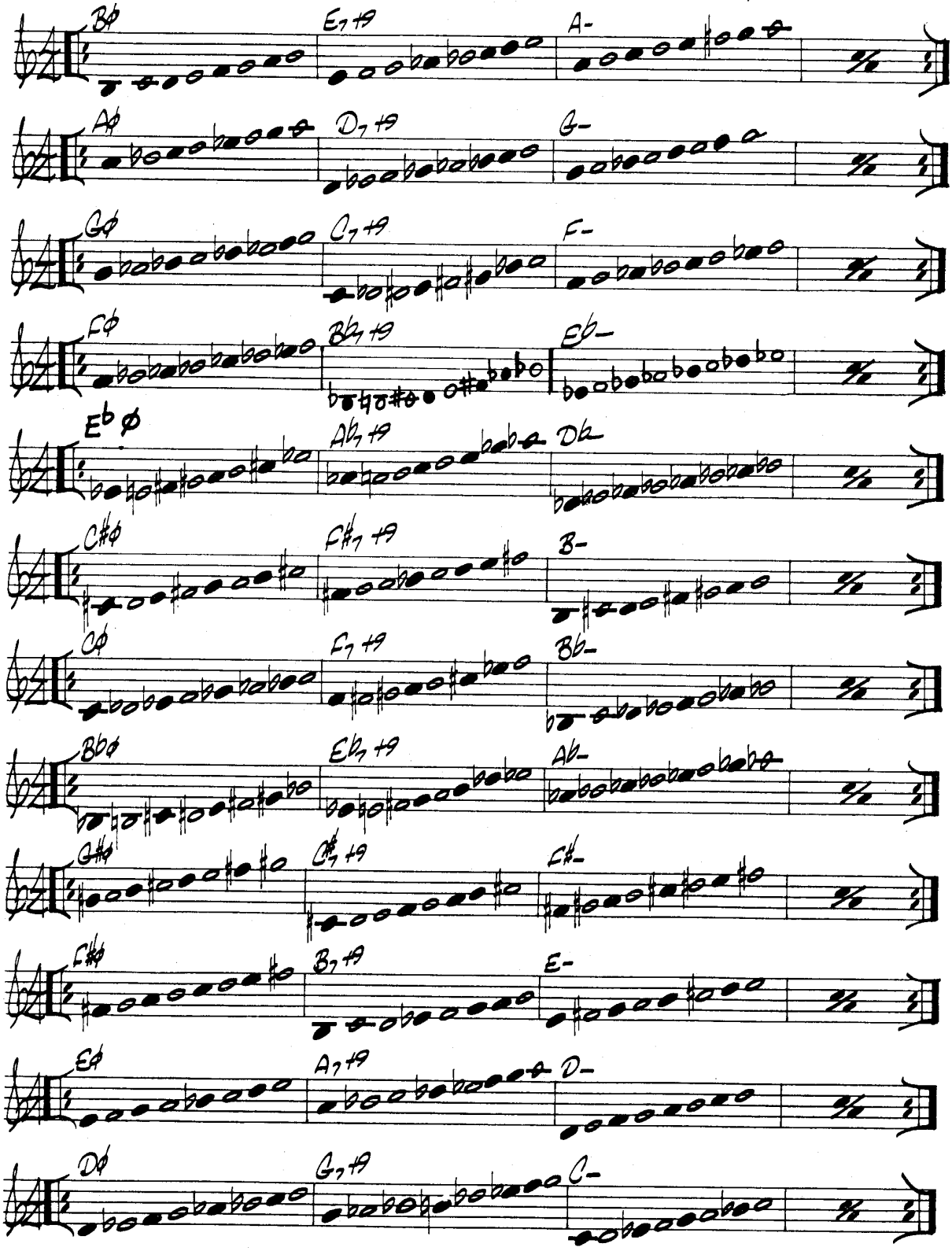
Eb CHORD PROGRESSIONS

(DIM. WHOLE TONE RESOLVING TO TONIC)

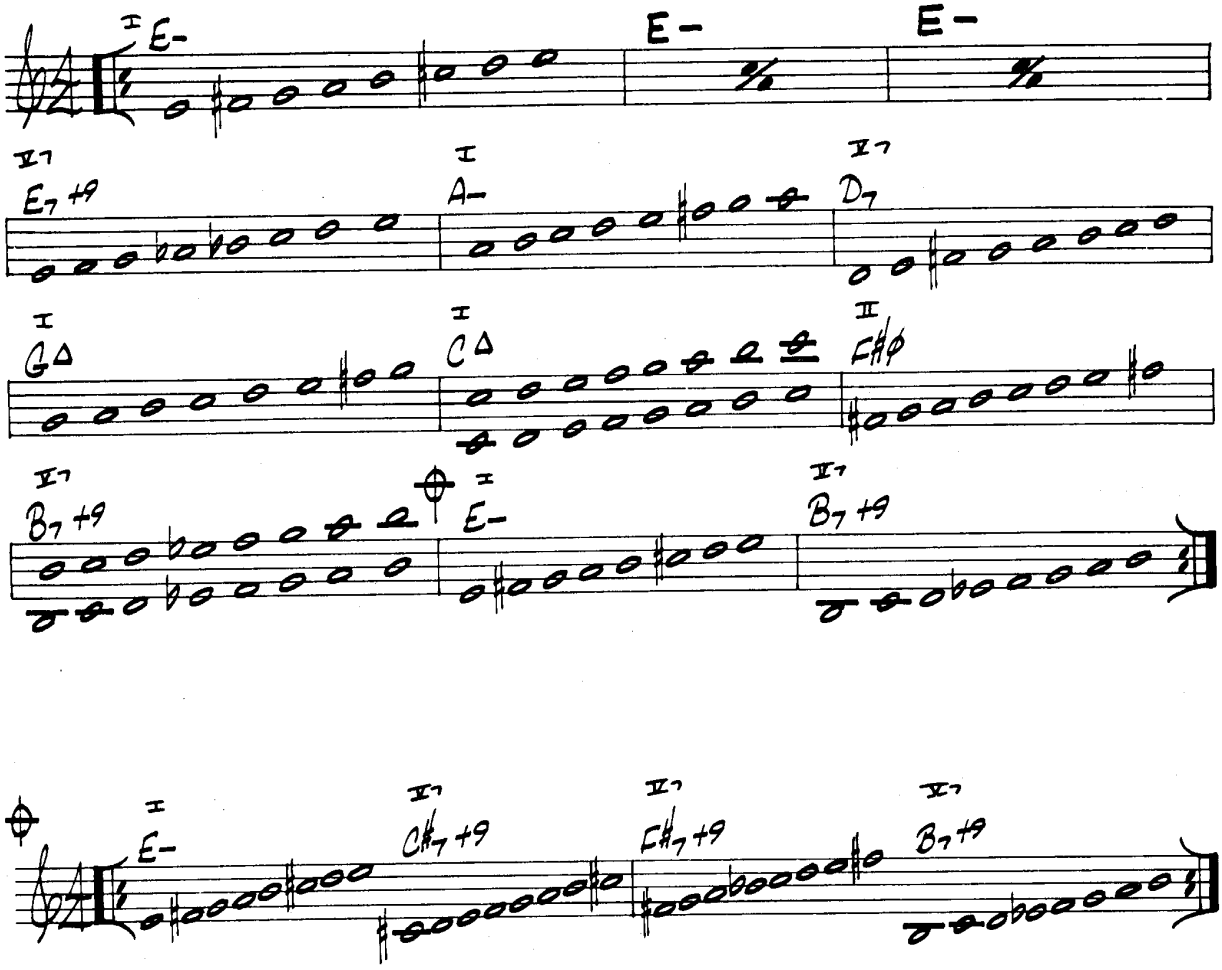


Ø/V7+9/ I (All Minor Keys)

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



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.

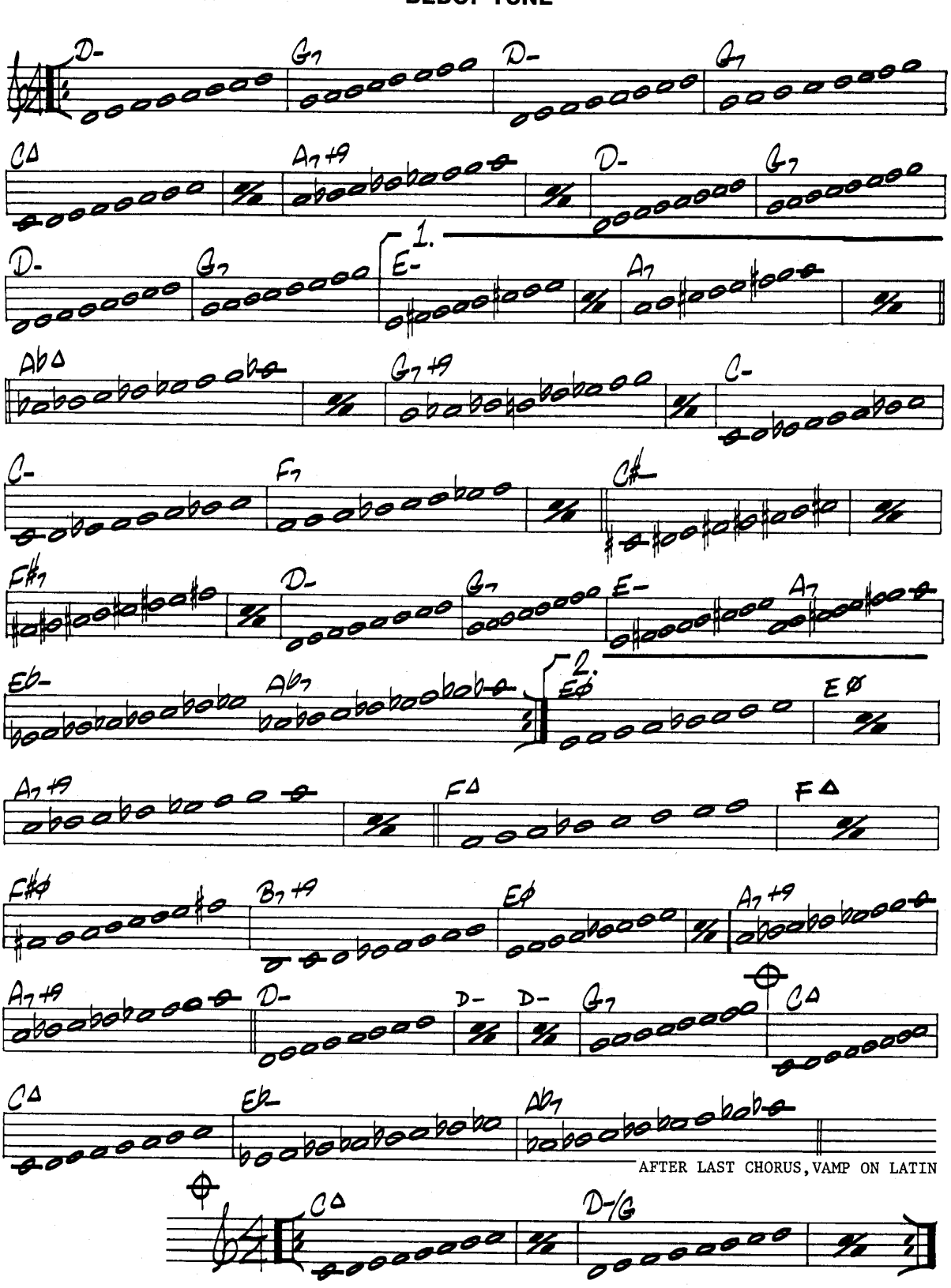
3) In measures 1, 2, 3, 5 and 11 you should try raising the 7th note of the minor scales. This forms a melodic minor scale (ascending). Even though the piano is sounding the lowered 7th you can play the raised 7th (major 7th) as a color tone or passing tone.

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.

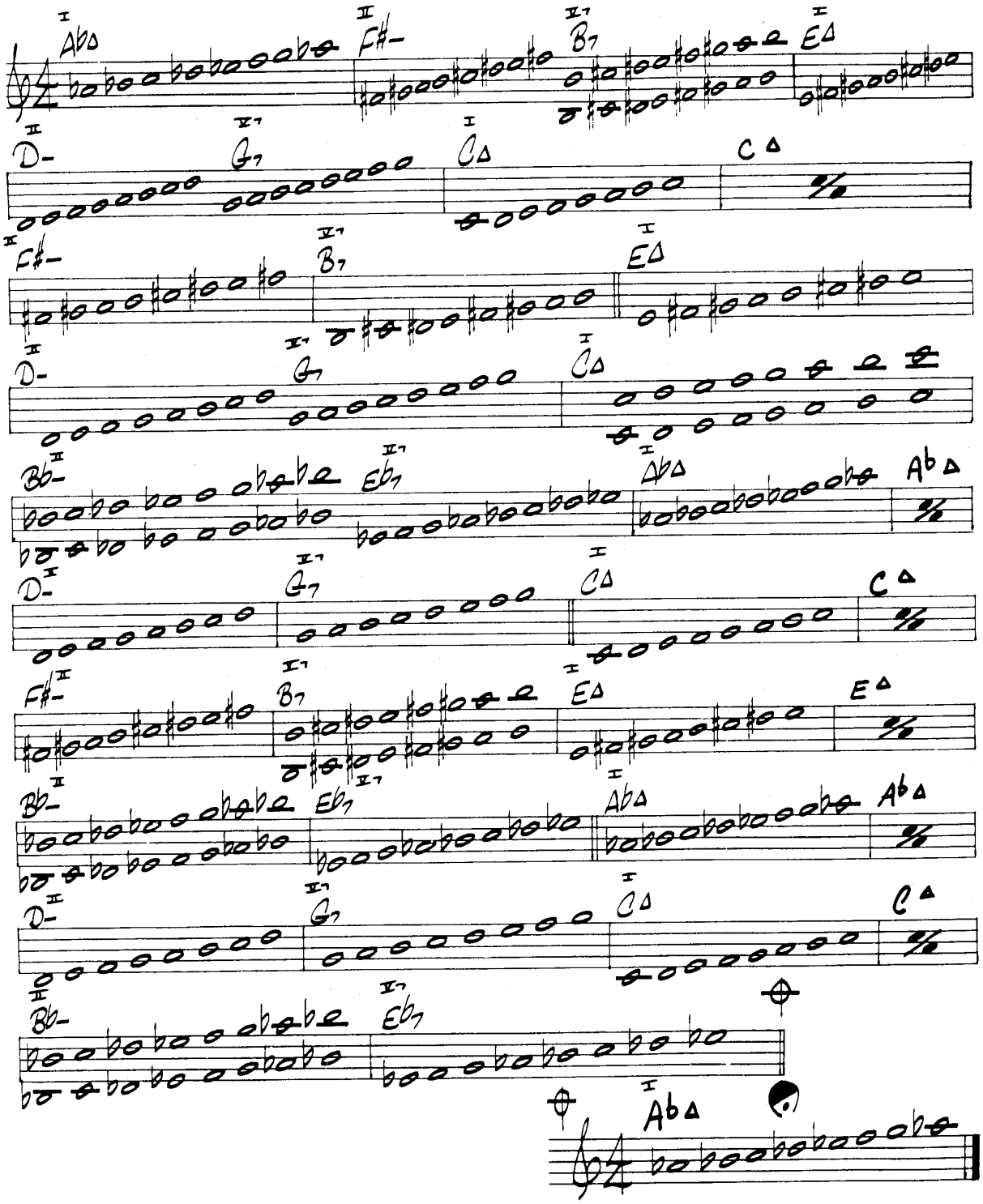
BEBOP TUNE


D- G7 D- G7
CΔ A7+9 D- G7
1.
D- G7 E- A7
AbΔ G7+9 C-
C- F7 C#-
F#7 D- G7 E- A7
2.
Eb- Ab7 Eø Eø
A7+9 FΔ FΔ
F#ø B7+9 Eø A7+9
A7+9 D- D- D- G7 CΔ
CΔ Eb- Ab7
AFTER LAST CHORUS, VAMP ON LATIN
CΔ D-/G

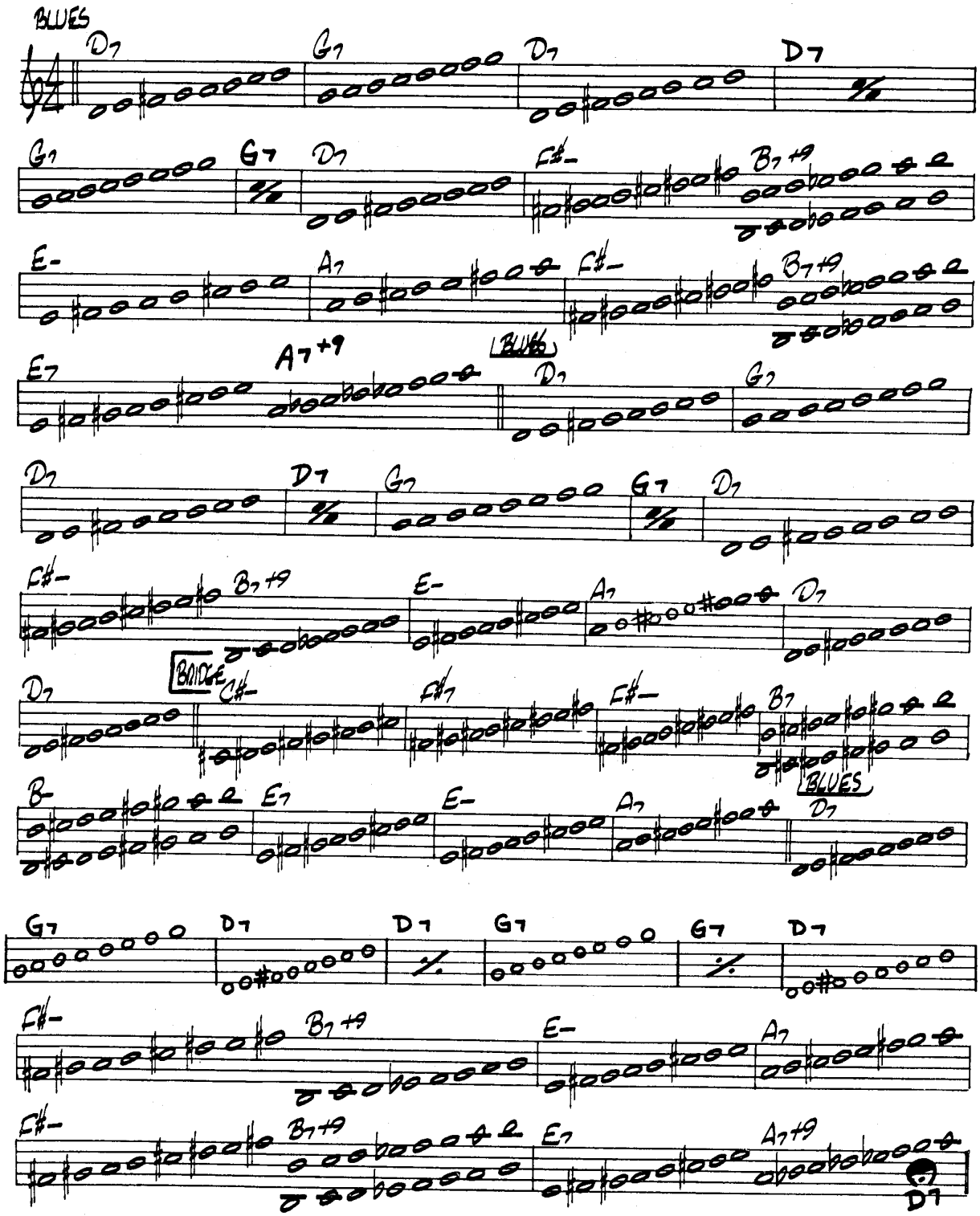
II/V7/I IN THREE KEYS

Eb

Eb CHORD PROGRESSIONS

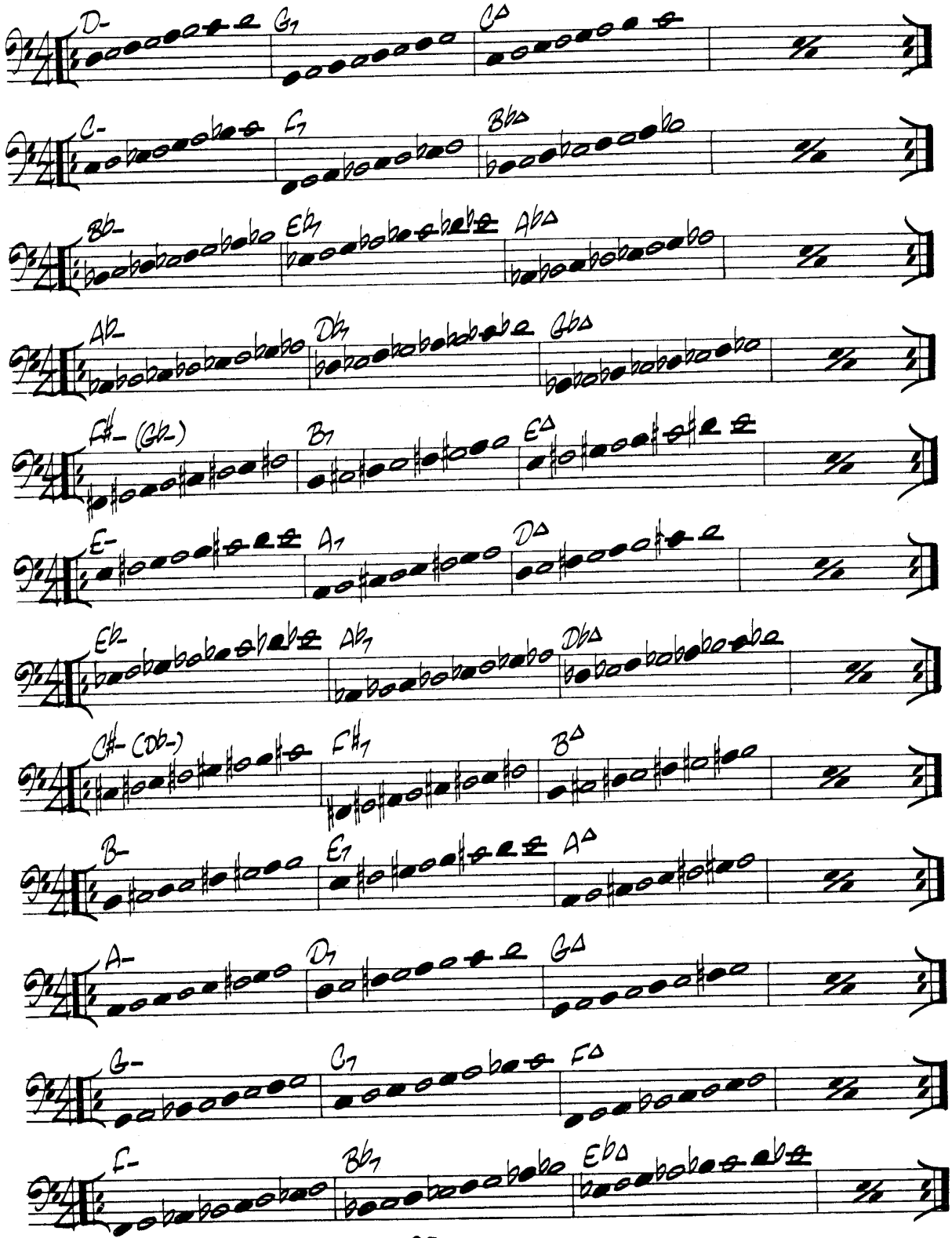


F BLUES WITH AN 8 MEASURE BRIDGE



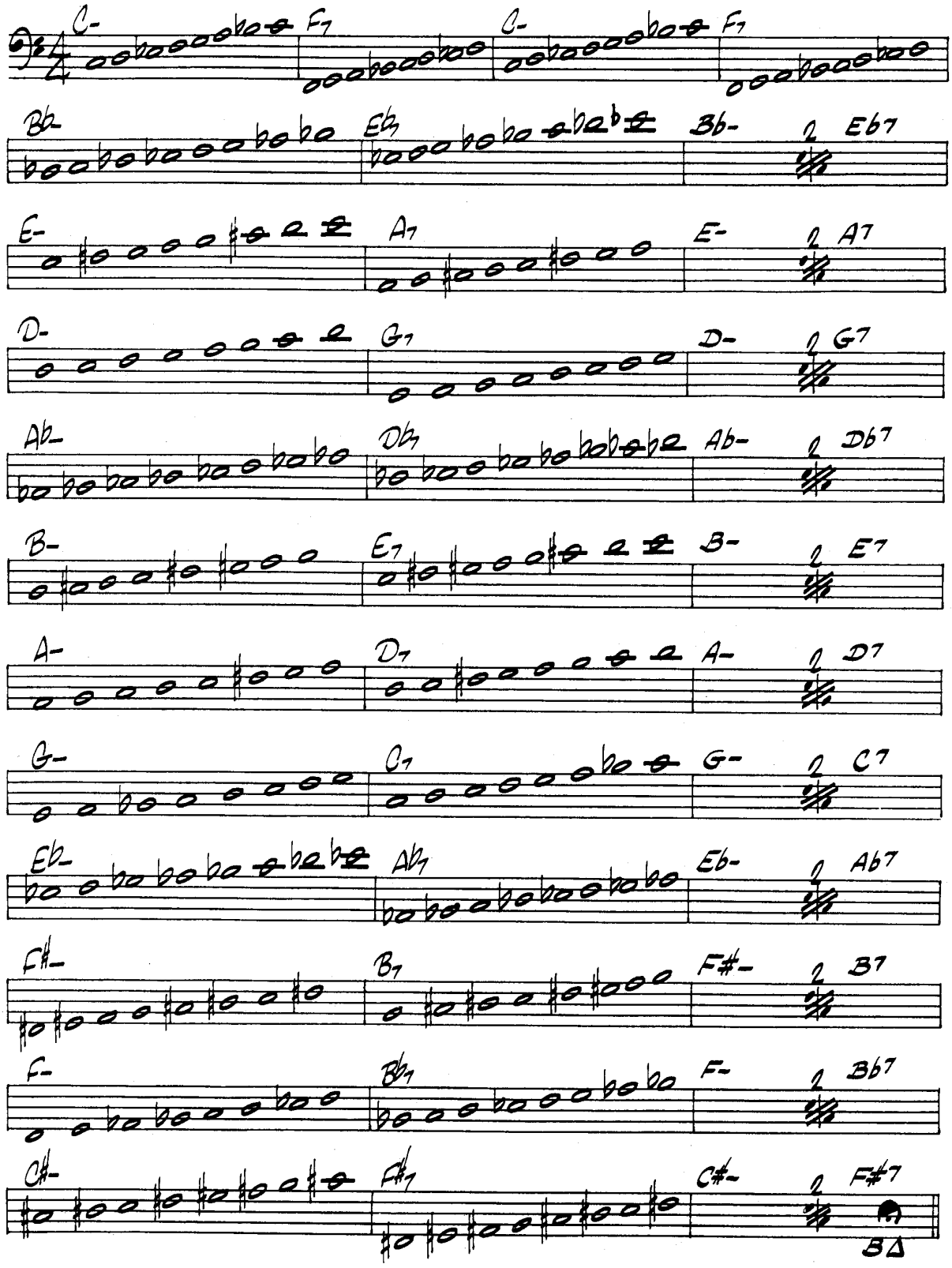
BASS CLEF INSTRUMENT CHORD PROGRESSIONS

II/V7/I (All Major Keys)



BASS CLEF INSTR.

RANDOM II/V7 PROGRESSIONS

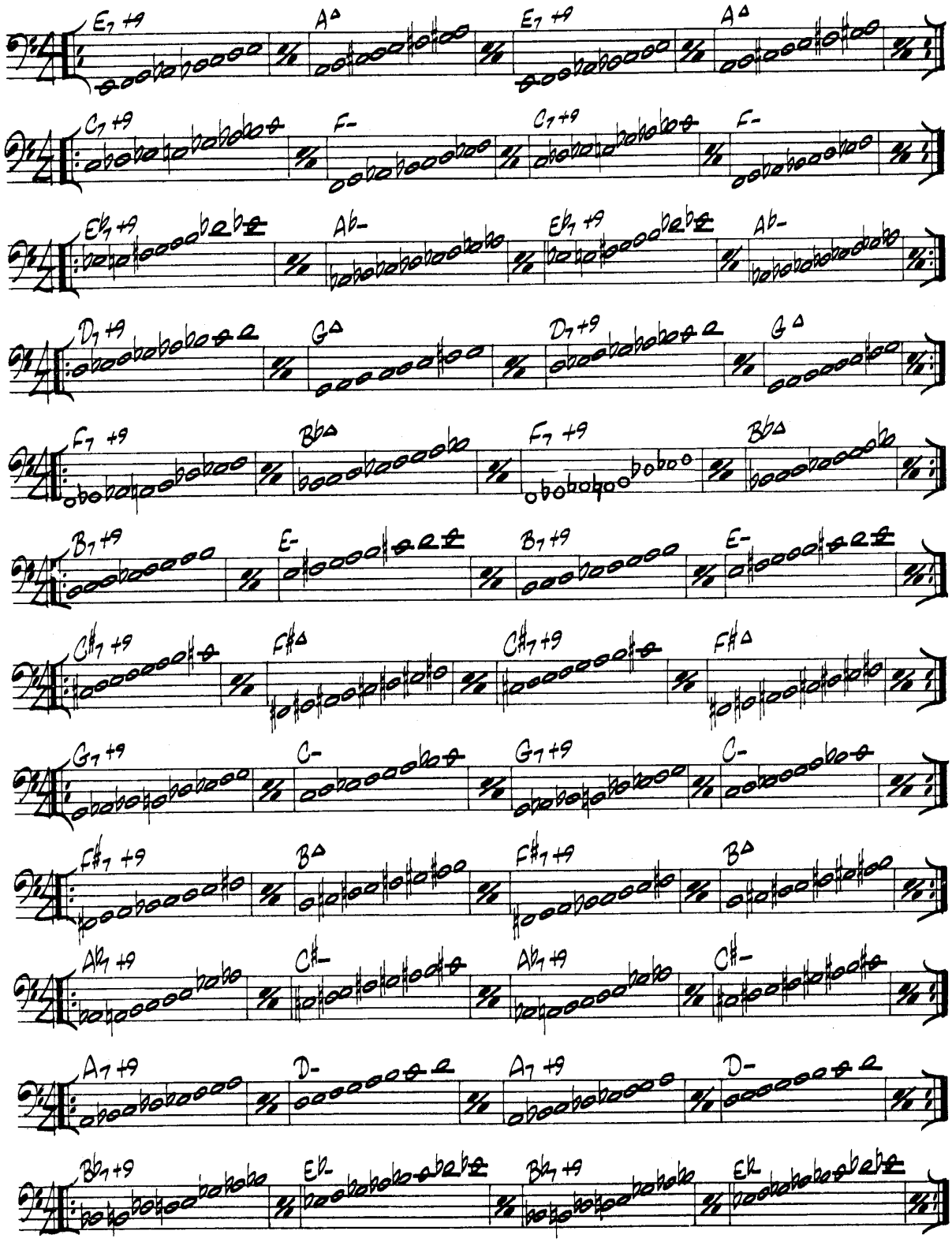


JA1212

$V7^{+9}/I$ (All Keys)

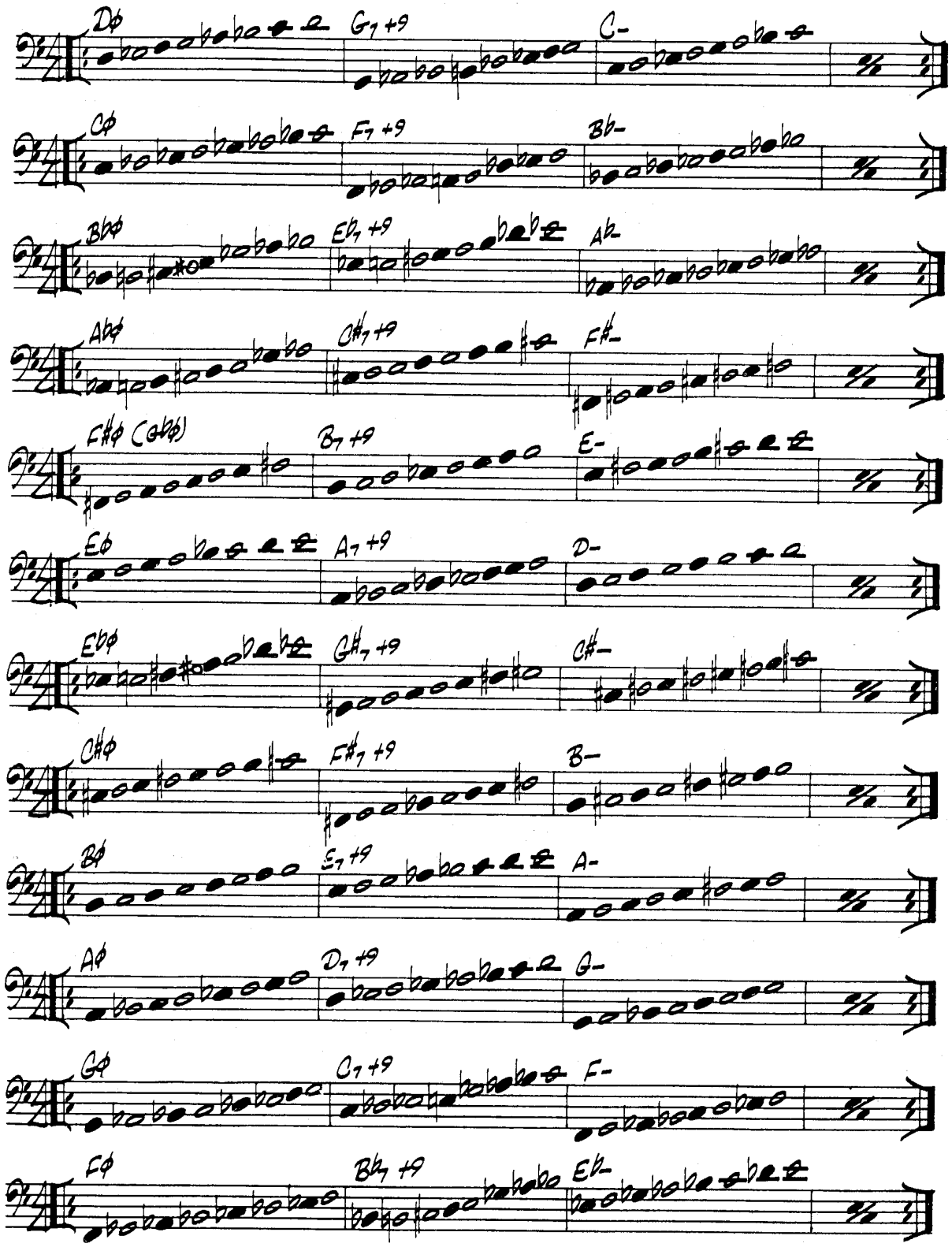
BASS CLEF INSTR.

(DIM. WHOLE TONE RESOLVING TO TONIC)



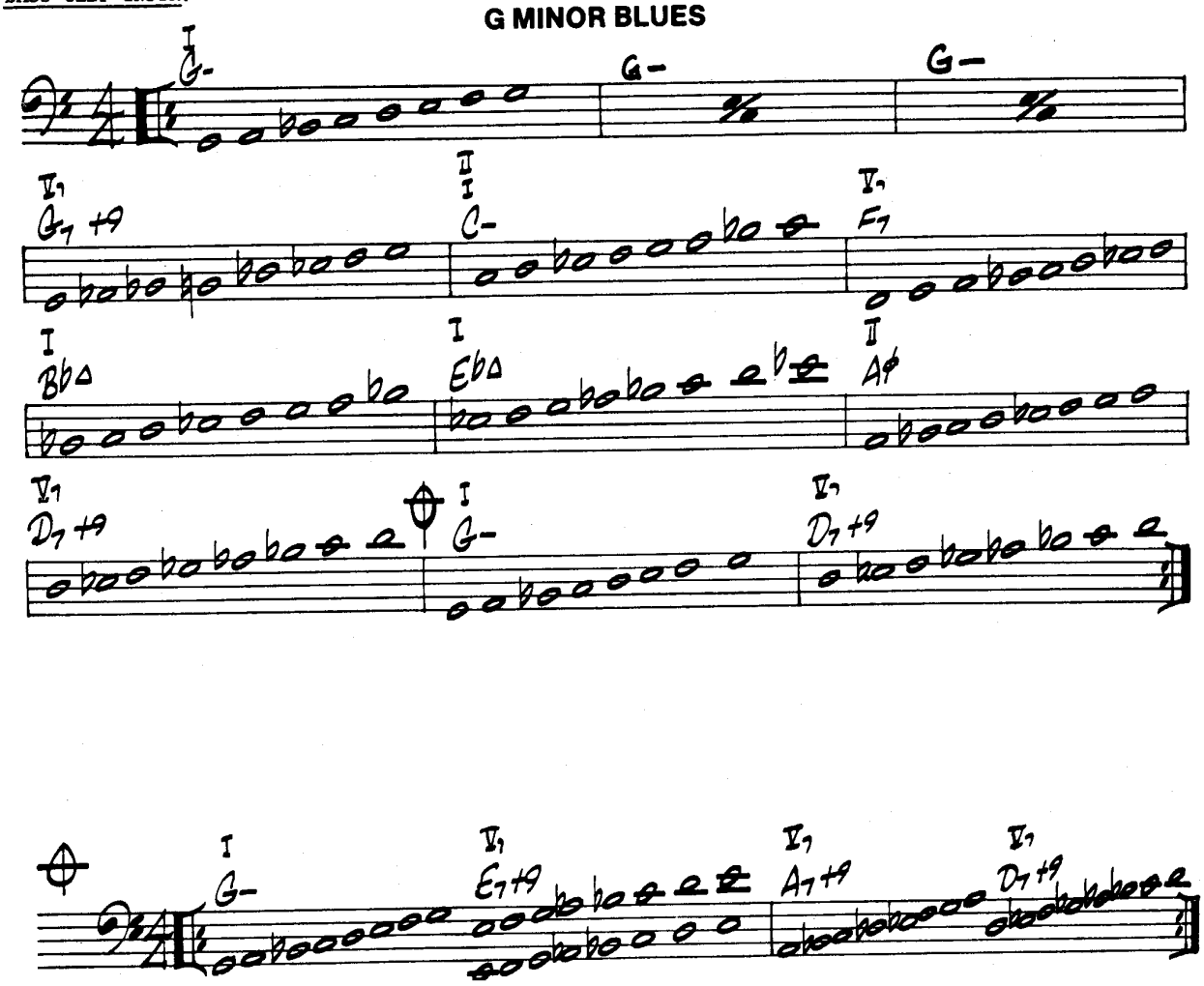
Ø/V7^{+9}/ I (All Minor Keys)

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



BASS CLEF INSTR.

G MINOR BLUES



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

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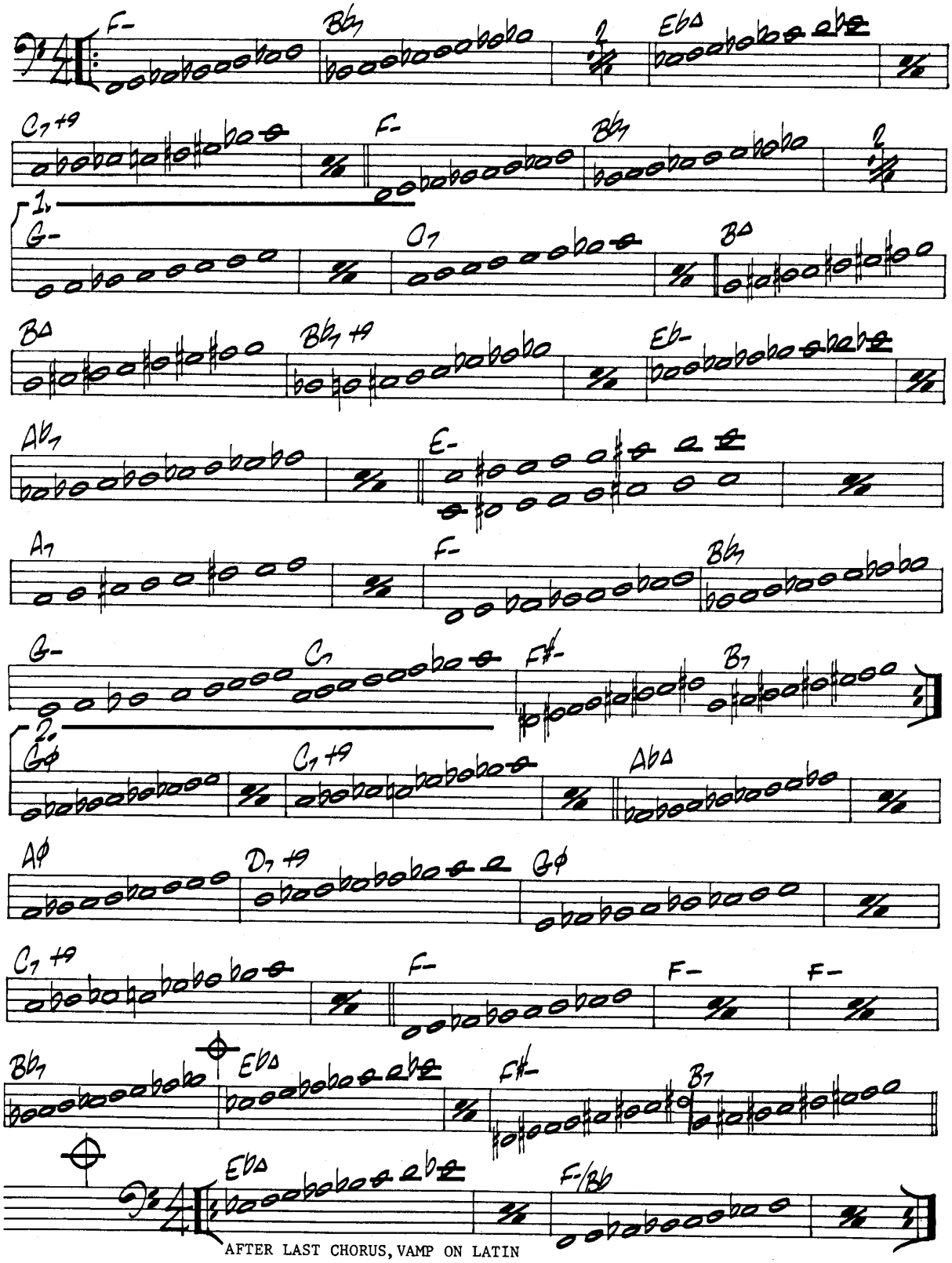
BASS CLEF INSTR.

BEBOP TUNE

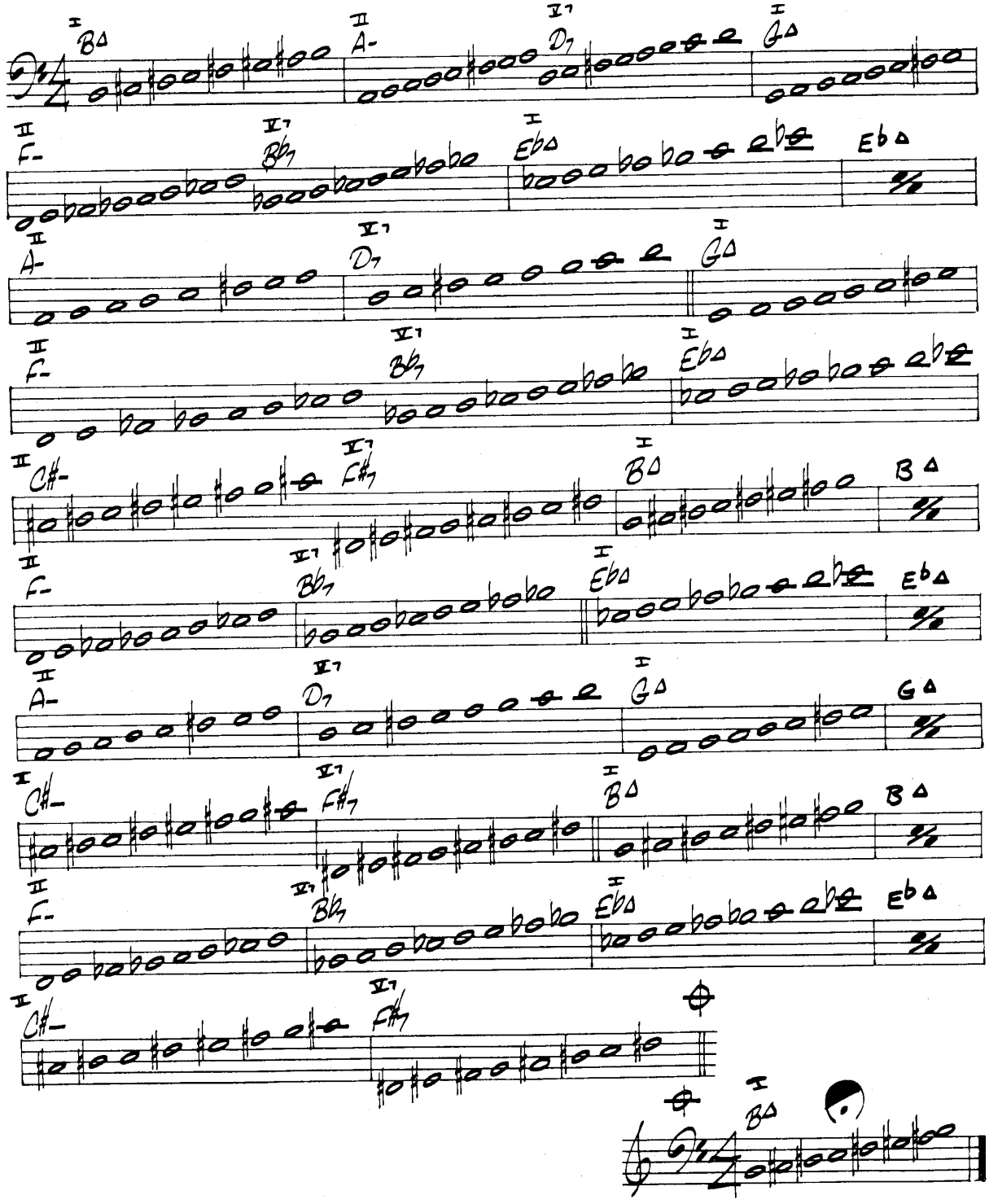


AFTER LAST CHORUS, VAMP ON LATIN

JA1212

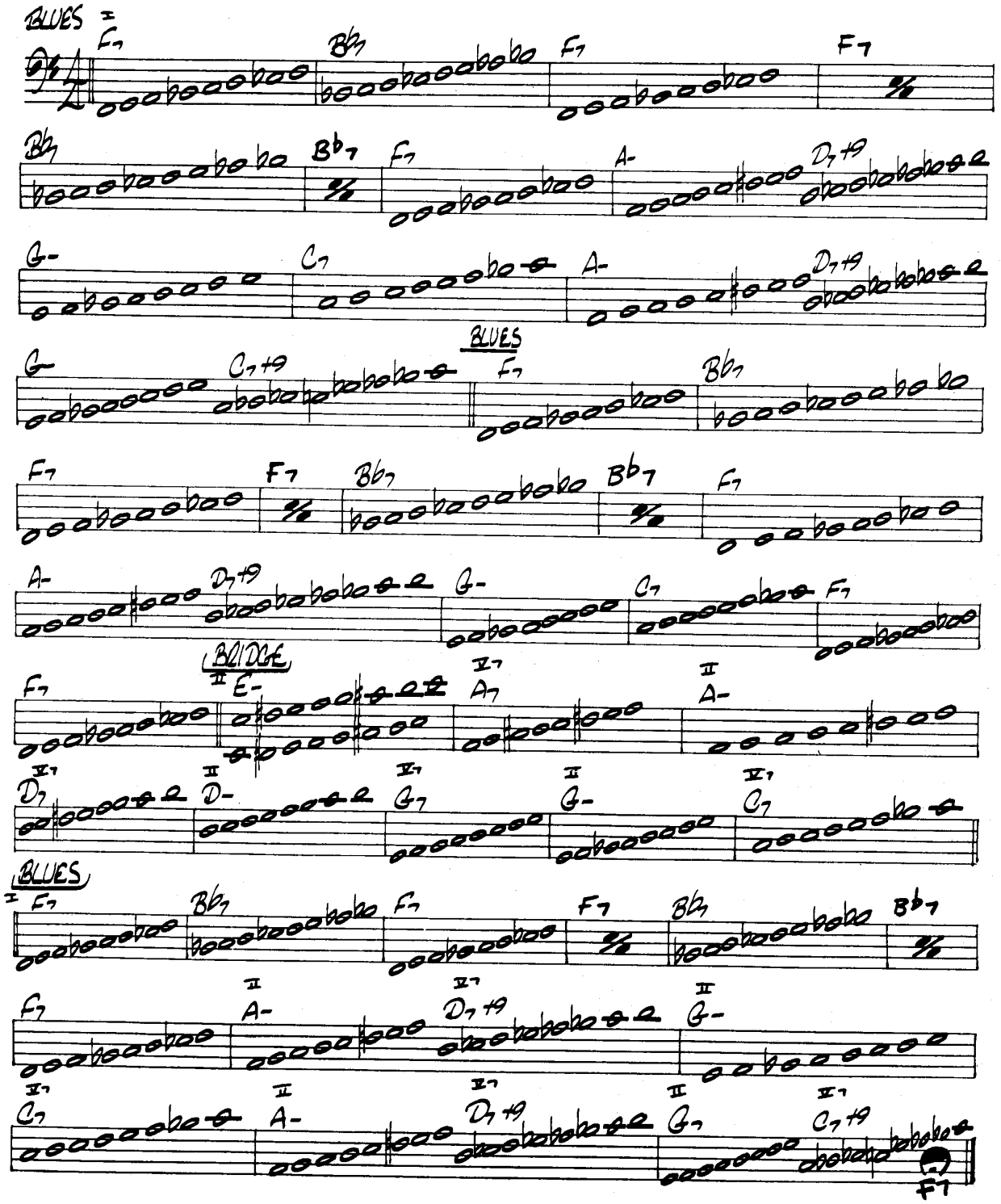
II/V7/I IN THREE KEYS

BASS CLEF INSTR.



BASS CLEF INSTR.

F BLUES WITH AN 8 MEASURE BRIDGE



PATTERNS AND EXERCISES INTRODUCTION

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

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

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

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

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

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

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

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

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

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

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

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

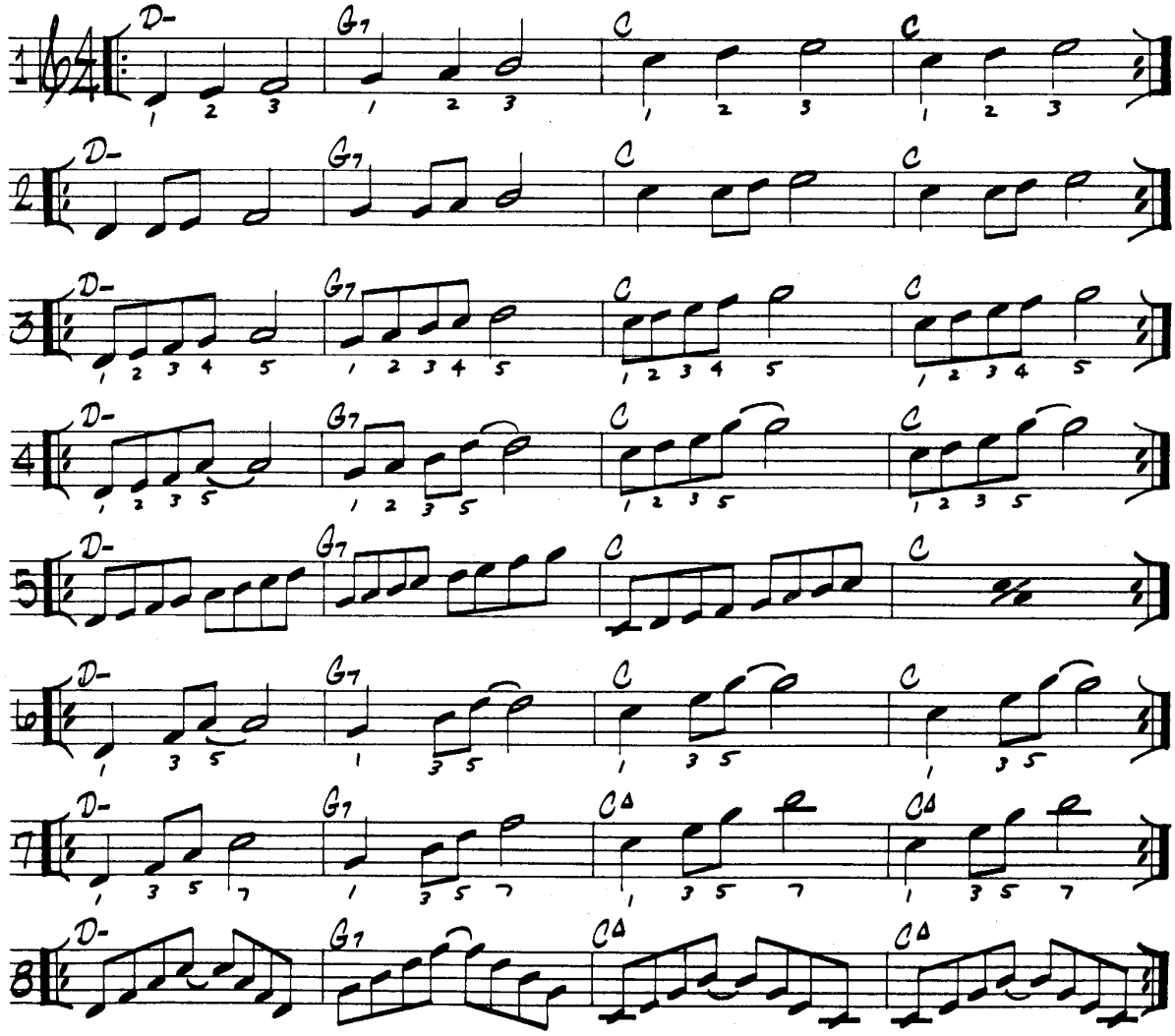
Learn to outline the sound of any scale/chord on your instrument. Many jazz musicians like to play without piano or guitar accompaniment because they can successfully outline harmony themselves on their instrument. Sonny Rollins is a case in point. A firm understanding mentally and technically of the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

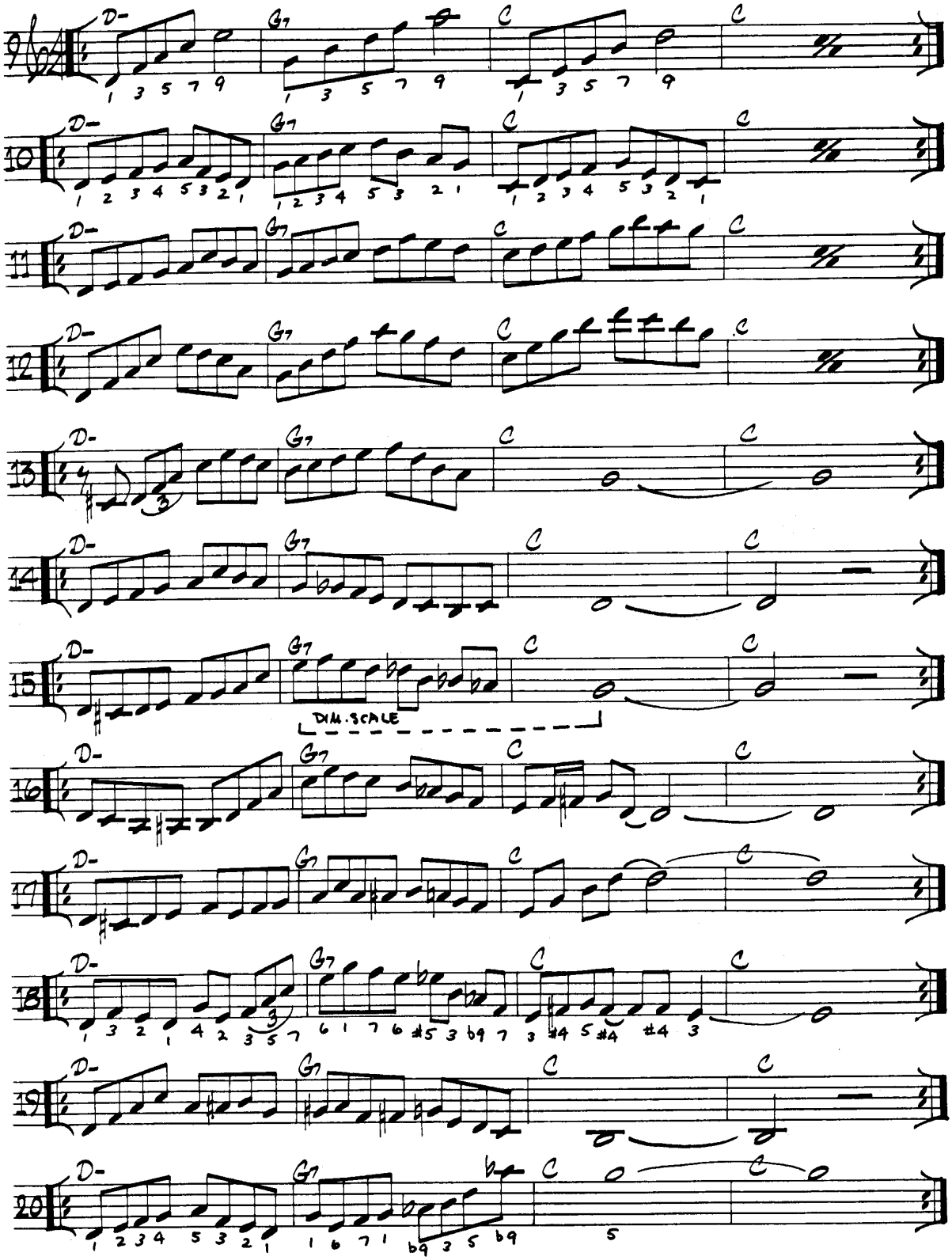
Many tones in the following pages of patterns are written enharmonically to make reading easier. For instance, a b9 on a C7 chord/scale may be Db or C#, a #9 may be written D# or Eb, a #4 may be written F# or Gb and a #5 may be written G# or Ab. Look over the scale syllabus page for listing of possible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

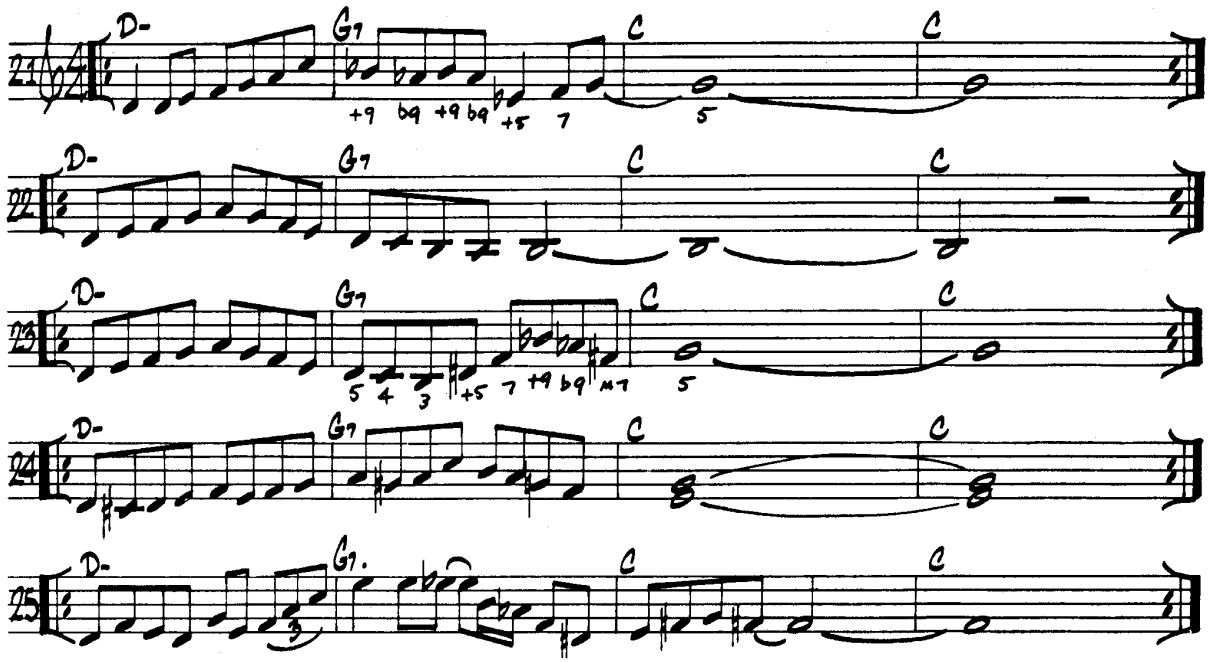
These 72 patterns may be played with CD Track #9 or CD Track #12. Track #12 uses this chord progression:

| D-7 | G7 | CΔ | A7+9 |

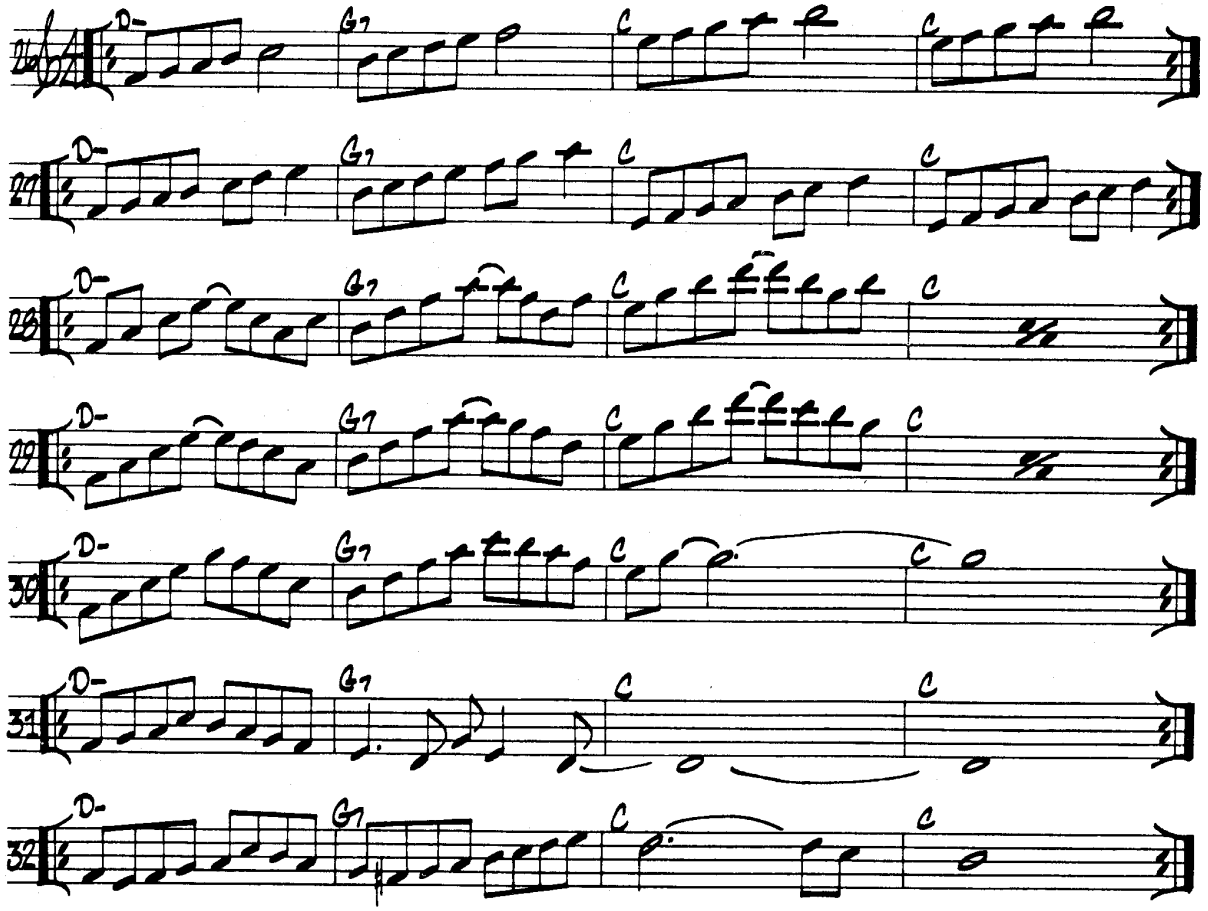
CD Track #9 **PATTERNS BEGINNING ON THE ROOT OF THE MINOR CHORD/SCALE.**

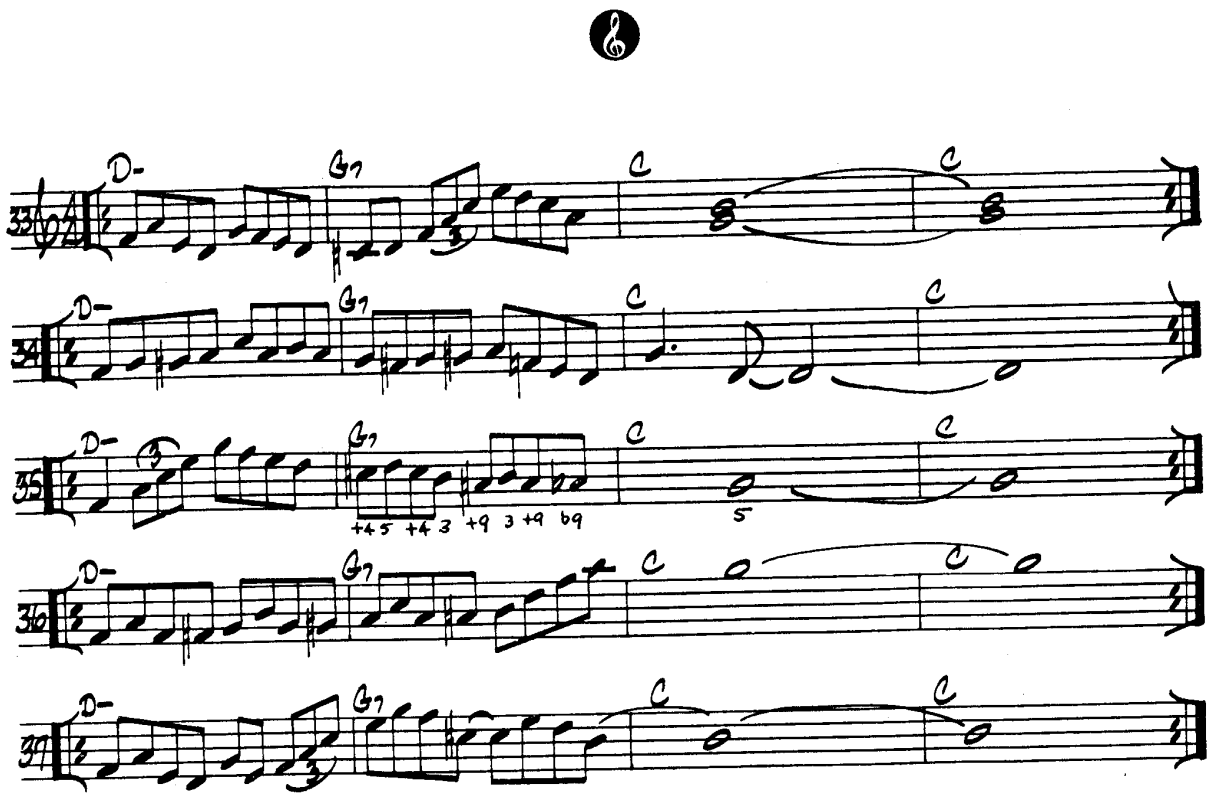



D-
G7
C
DIM. SCALE

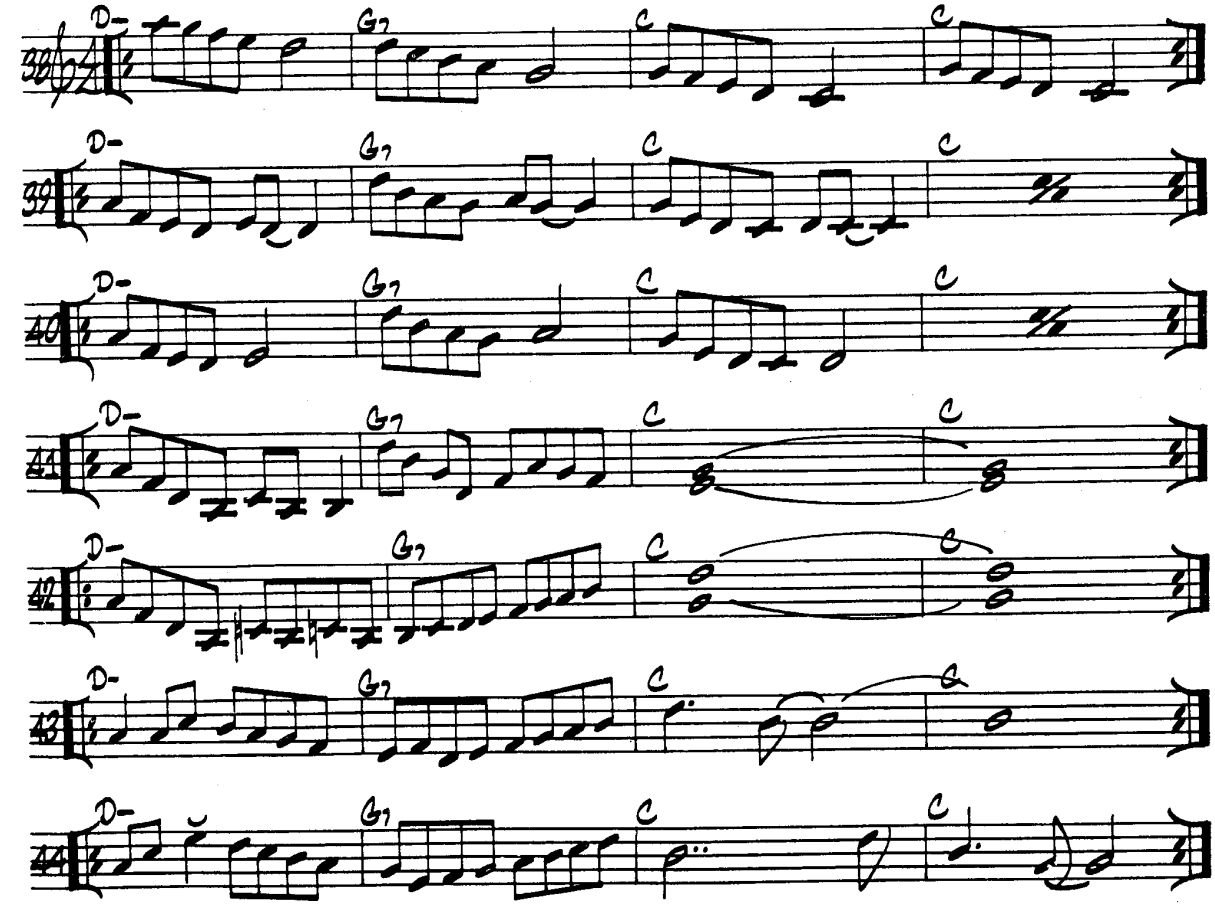


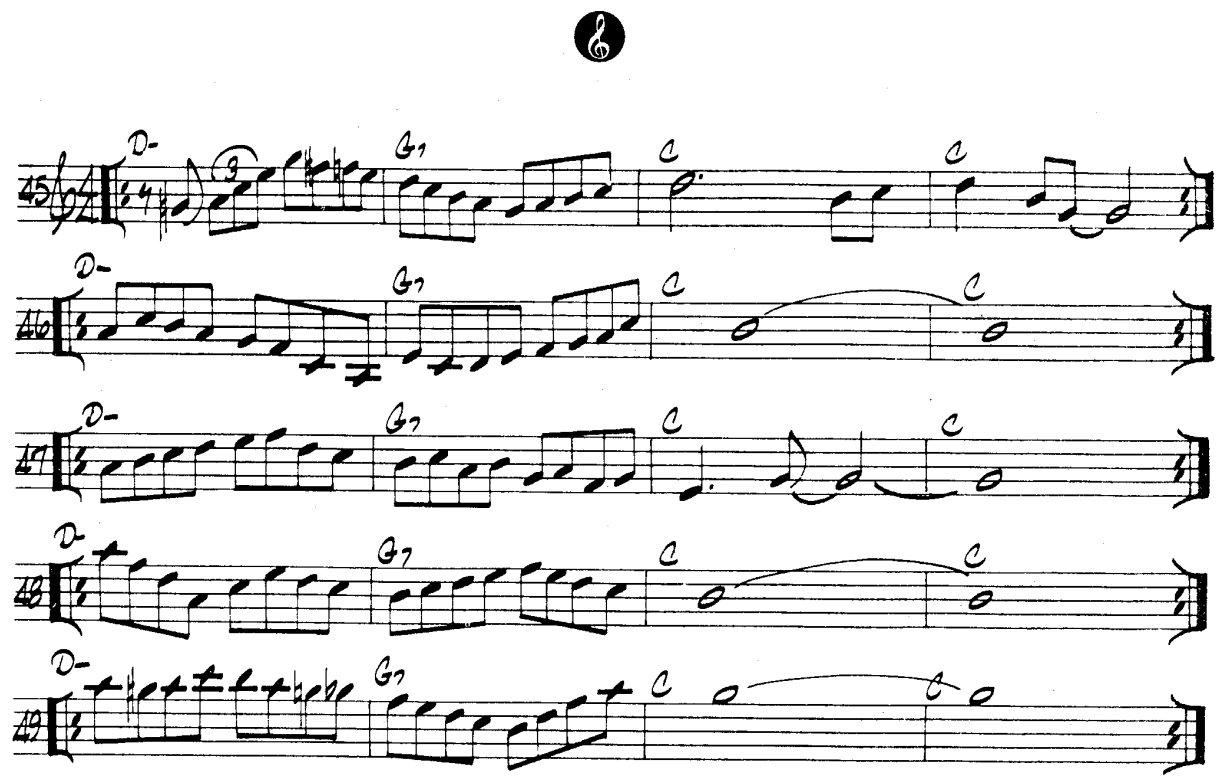
PATTERNS BEGINNING ON THE 3rd OF THE MINOR CHORD/SCALE.



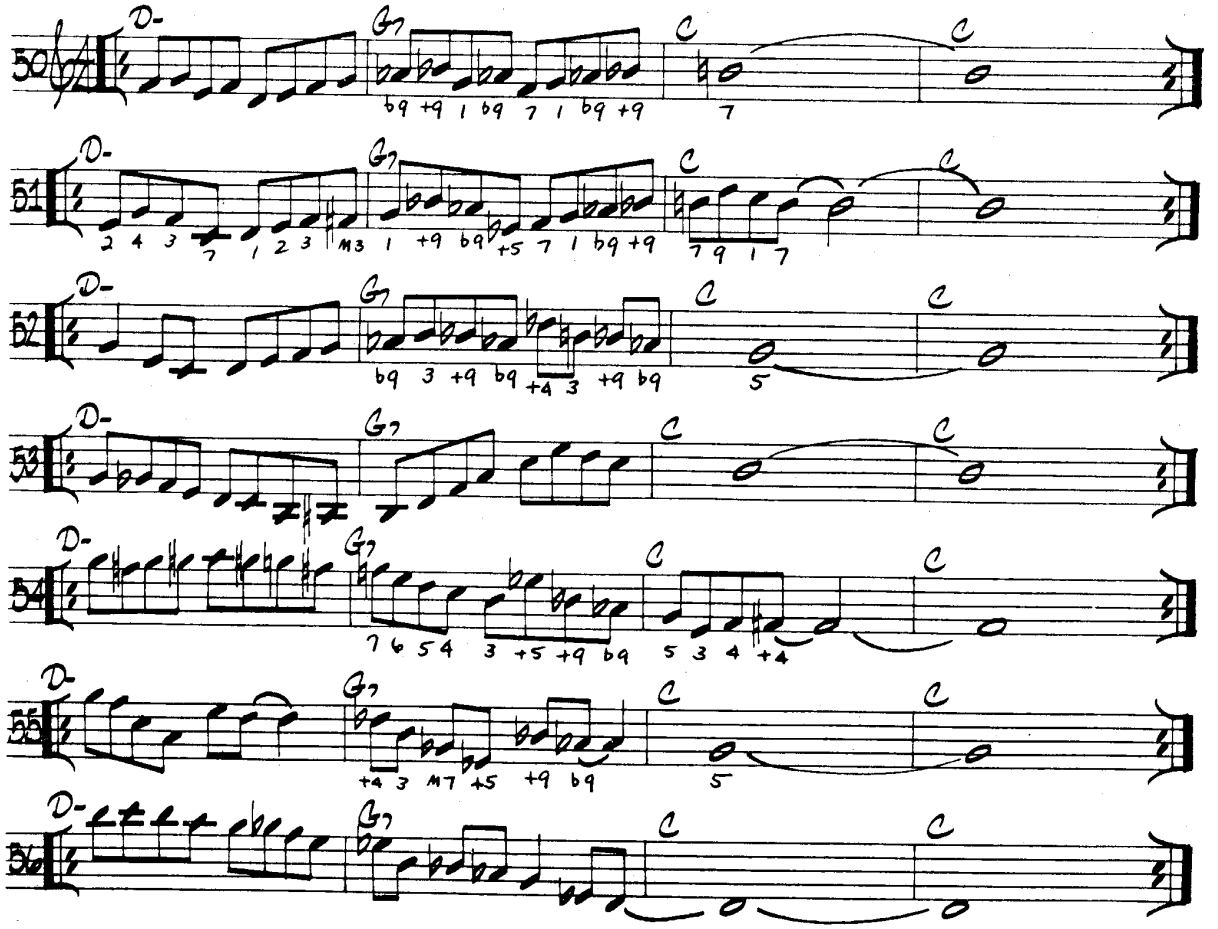


PATTERNS BEGINNING ON THE 5th OF THE MINOR CHORD/SCALE.

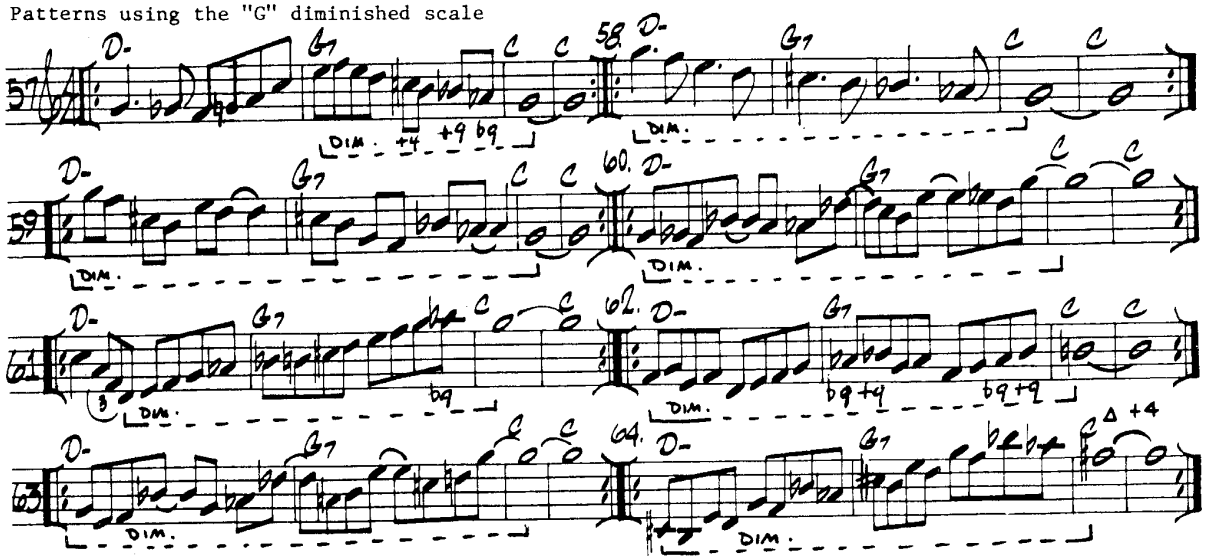




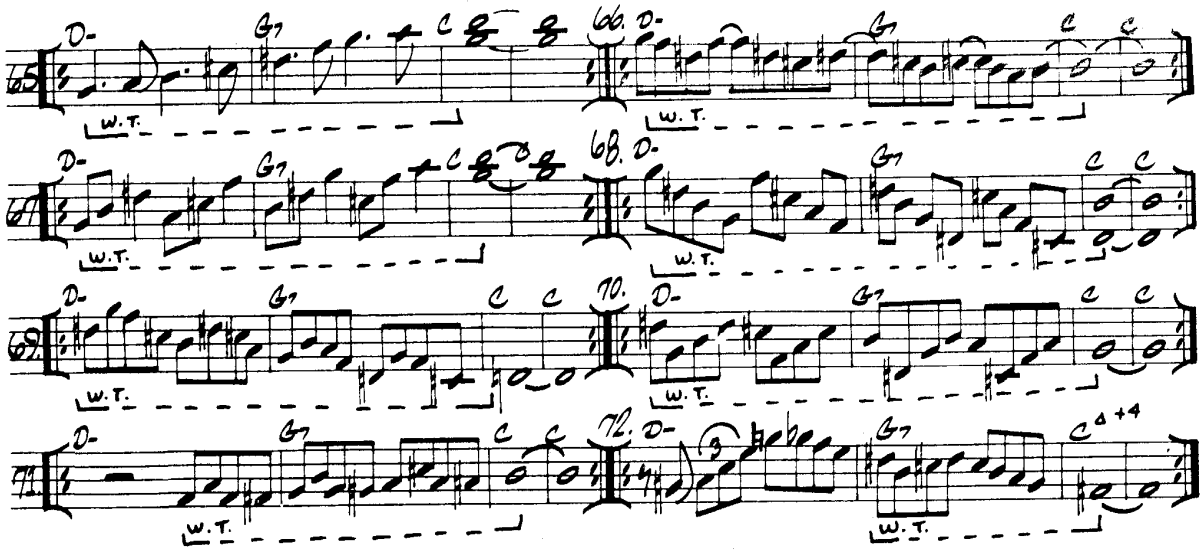
PATTERNS BEGINNING ON RANDOM TONES OF THE MINOR CHORD/SCALE.



Patterns using the "G" diminished scale



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



PATTERNS FOR "II-V7 RANDOM PROGRESSION"

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

PATTERNS FOR "V7+9-I ALL KEYS"

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

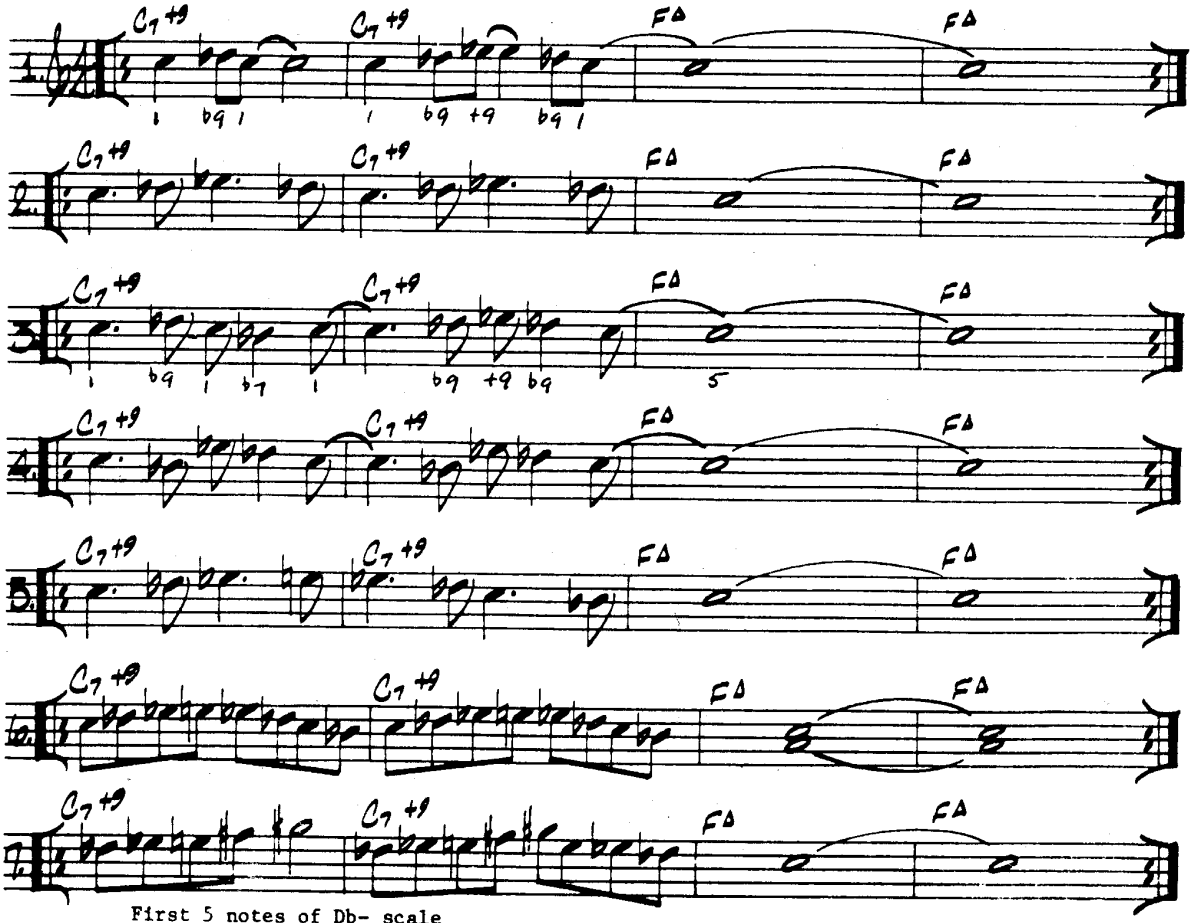
Example: C7 to F- could be played C7+9 (scale) to F- and sound perfectly alright.

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

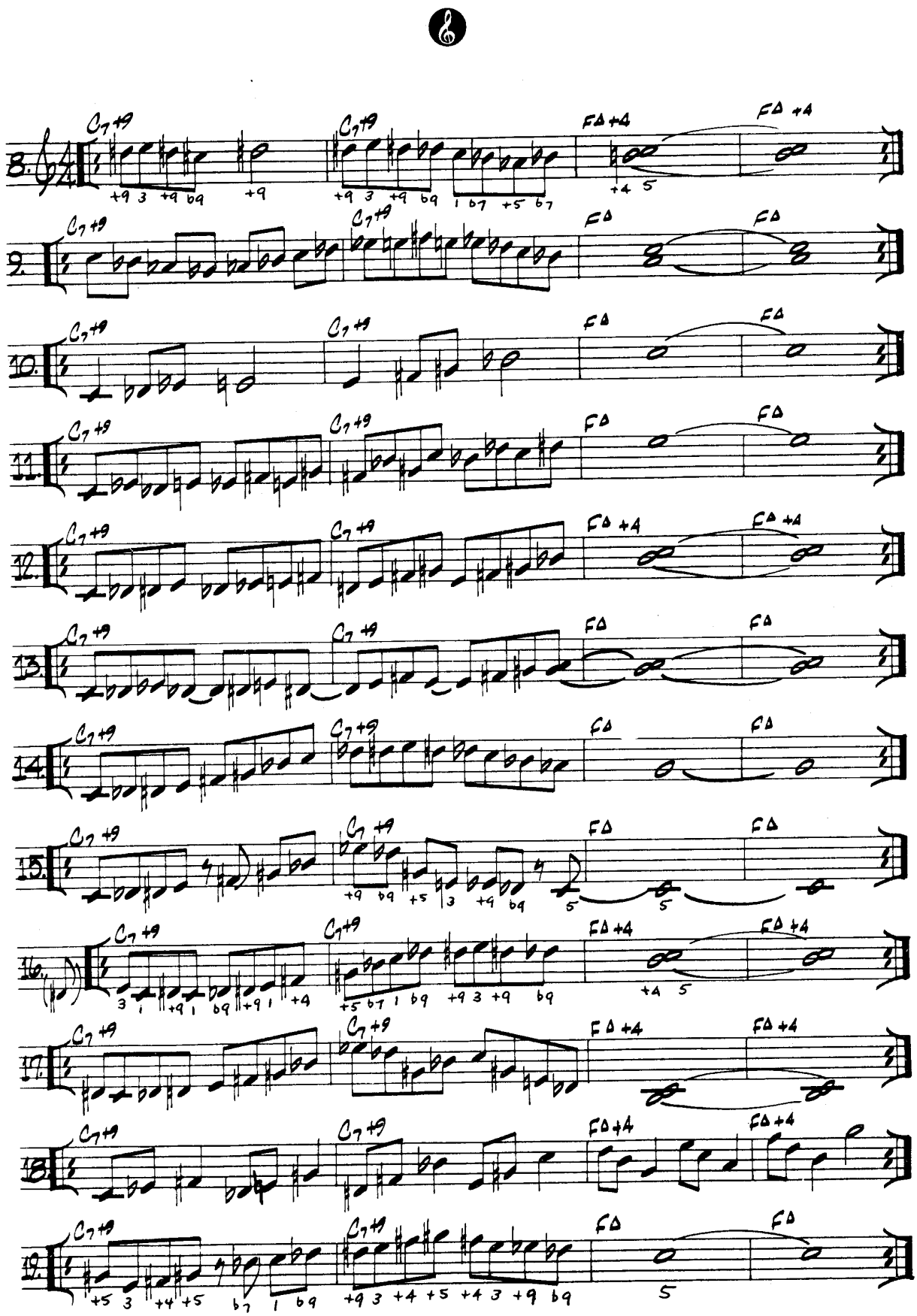
Example: | C7 | C7 | C7 | C7 | F |
| C7+9 | F | Put the Dim./W.T. Scale in the fourth bar only.
Substitute

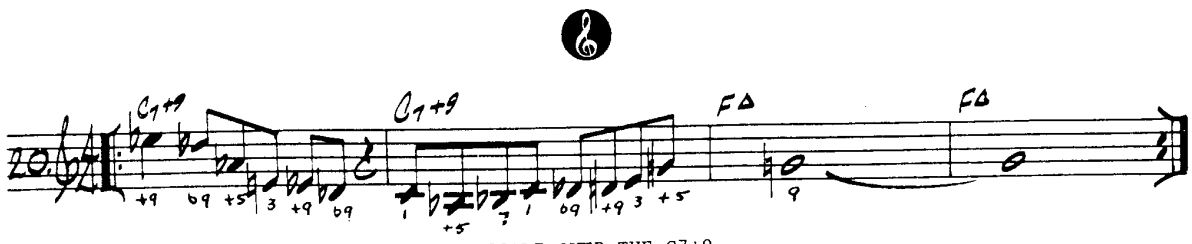
The Dim./W.T. scale may on first encounter seem strange sounding or even wrong. I suggest gaining familiarity with the sound (scale) by practicing the listed examples in the order presented. Remember, any pattern you play on major, minor, or dom. 7th scales or chords should also be played over V7+9 (Dim./W.T.)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

CD Track #10

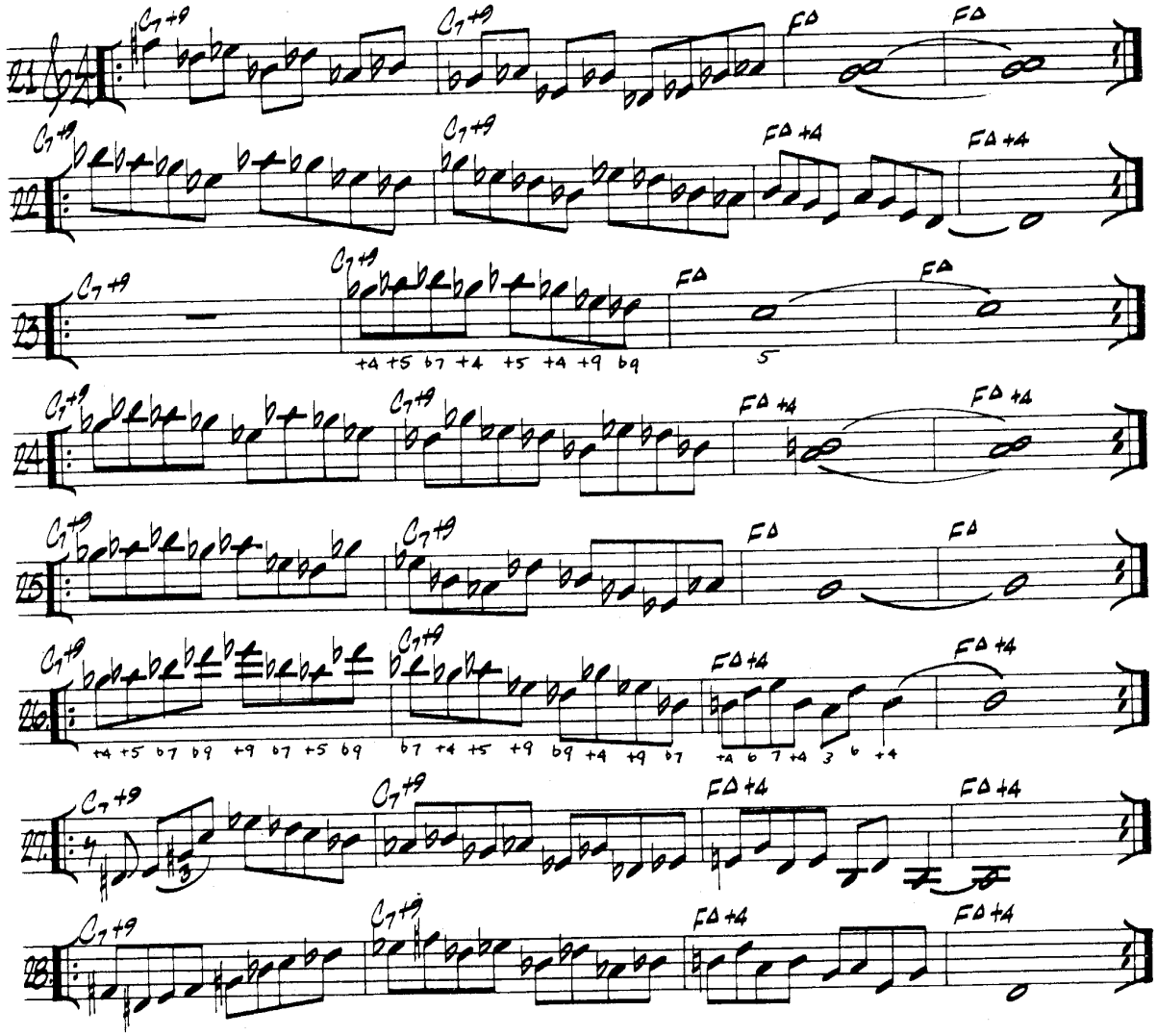


First 5 notes of Db- scale

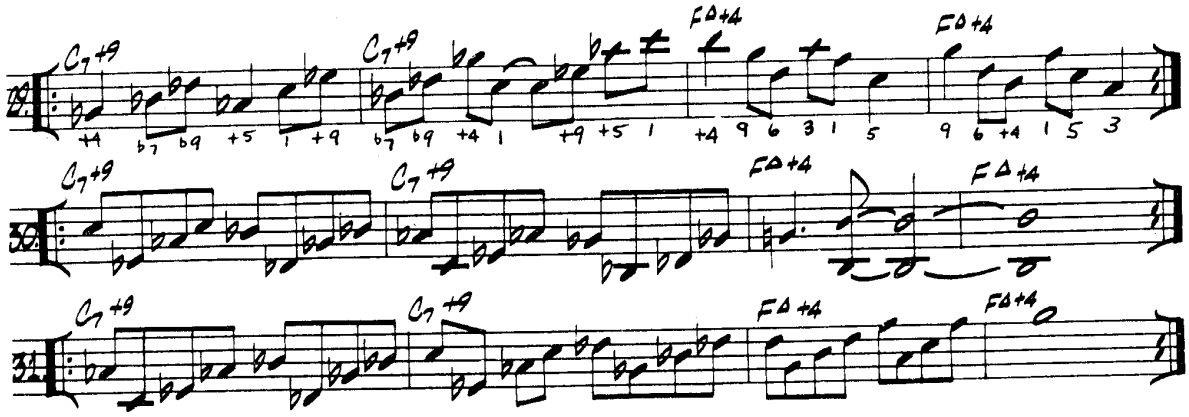




PATTERNS USING THE Gb MAJOR PENTATONIC SCALE OVER THE C7+9.



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



PATTERNS FOR "∅-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 ∅-V7+9-I. The II chord in a minor key is usually a ∅ (half-diminished) chord/scale. The ∅ 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 ∅ examples in this book show the Locrian scale. You should experiment with raising the 2nd note of the ∅ scale and thus become accustomed to hearing Locrian #2. This rule is good anytime you see the ∅ symbol.

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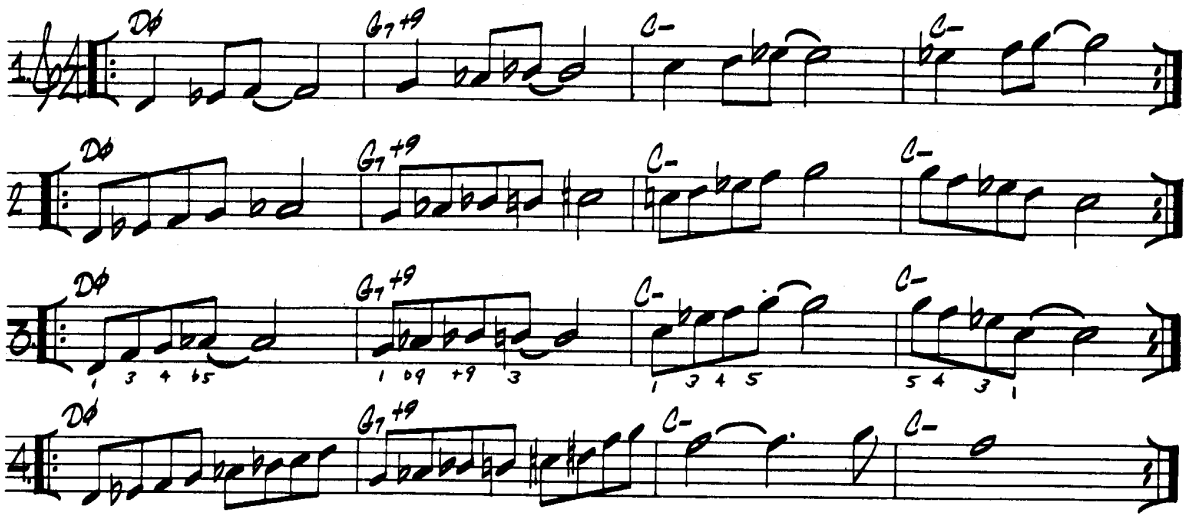
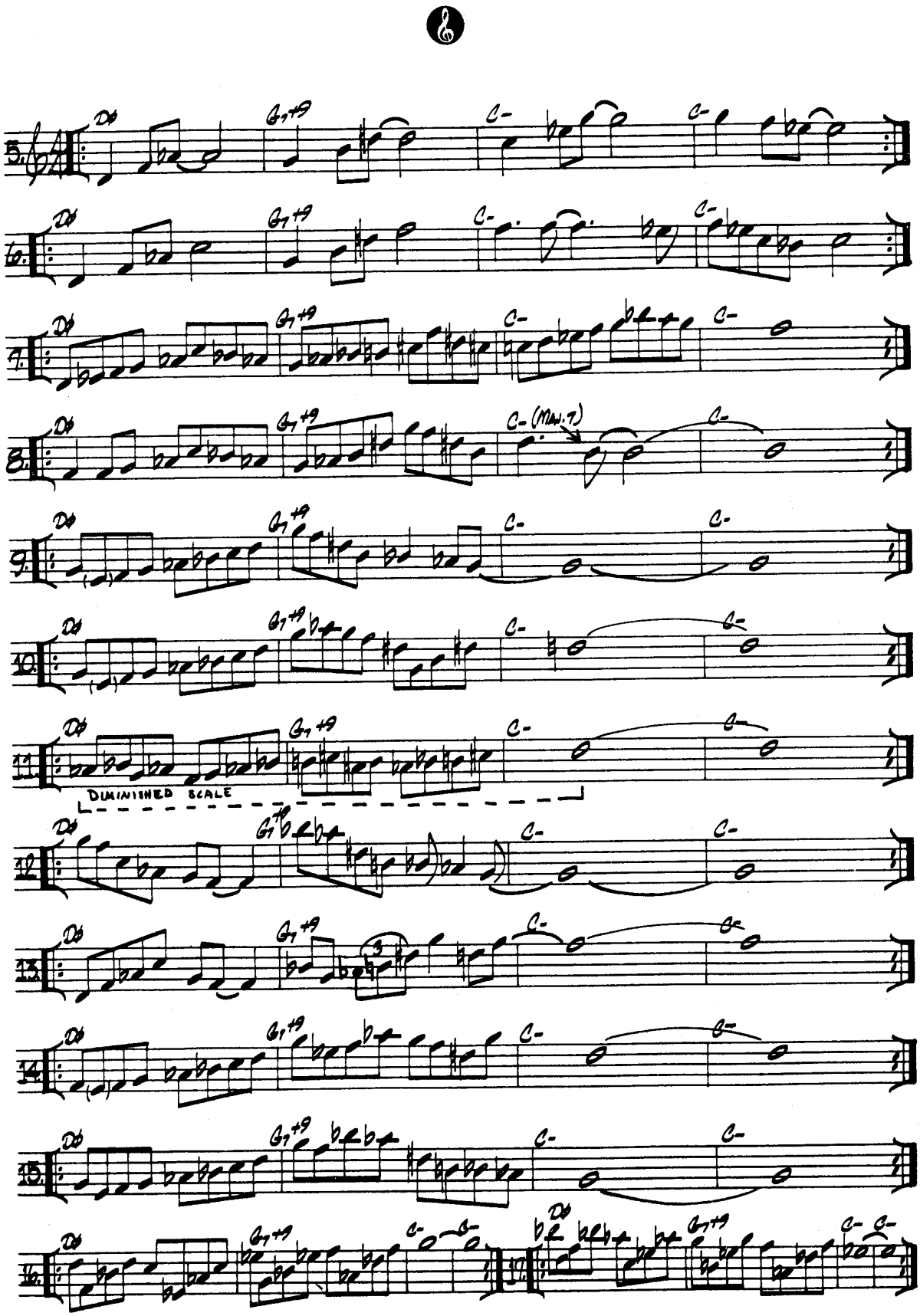
CD Track #11




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

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.

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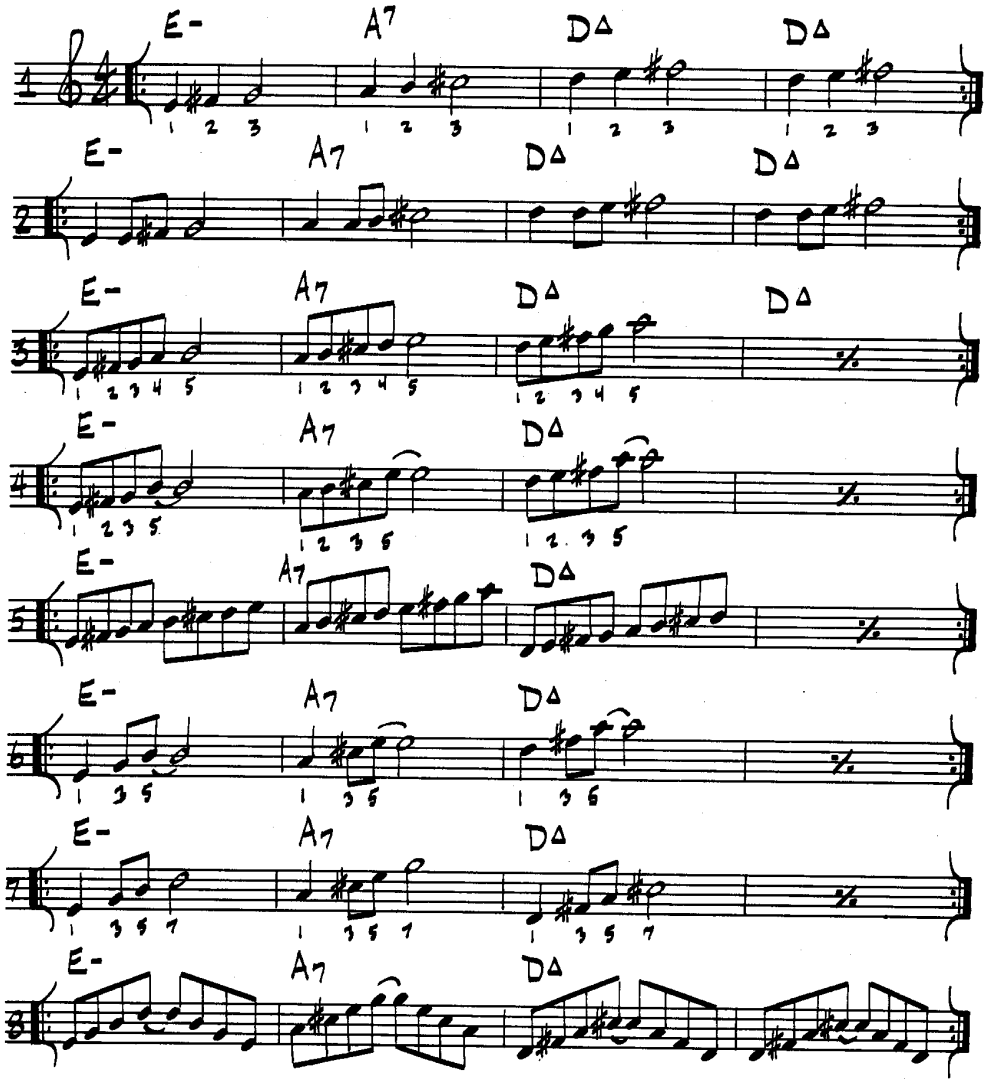
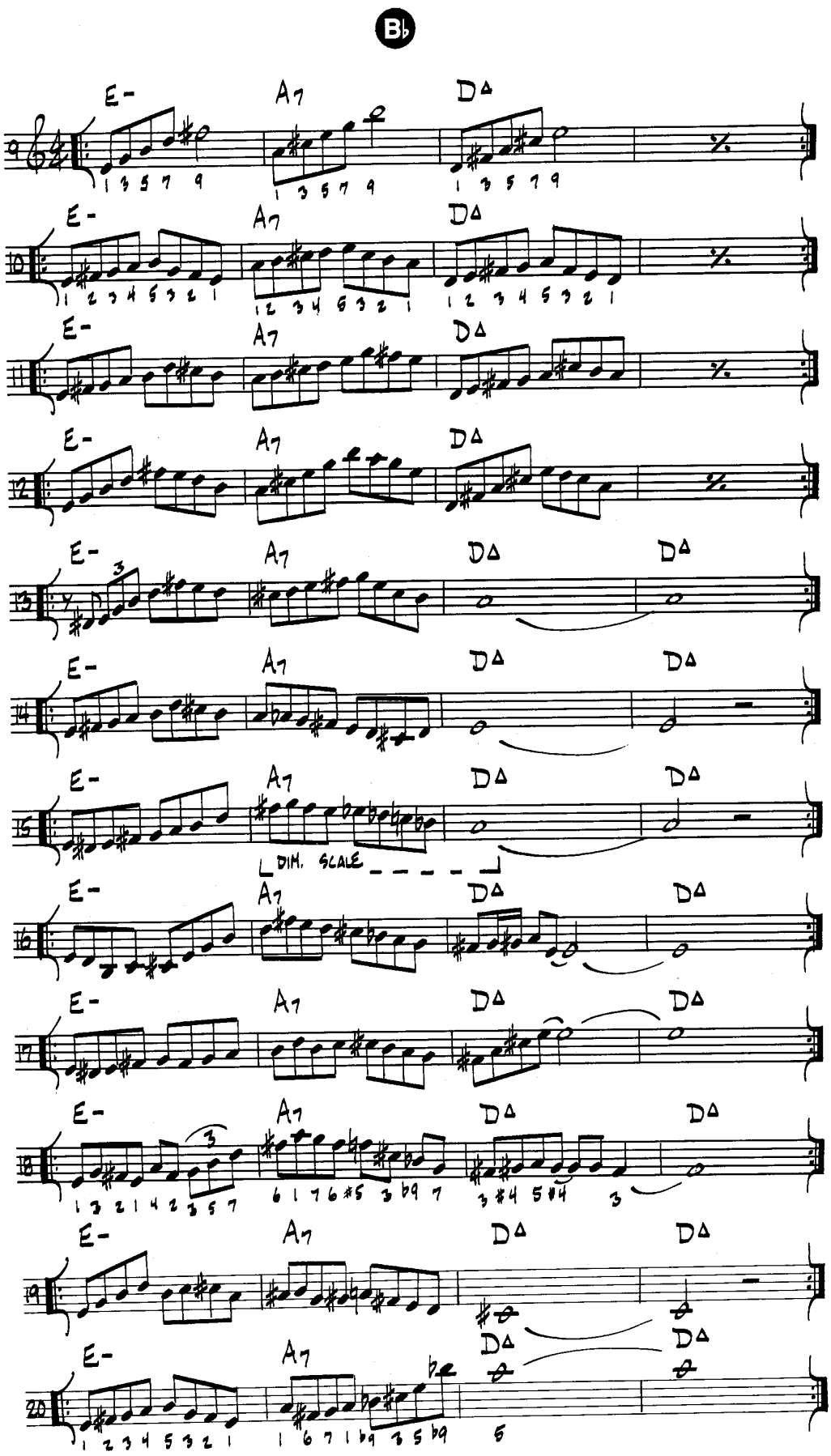
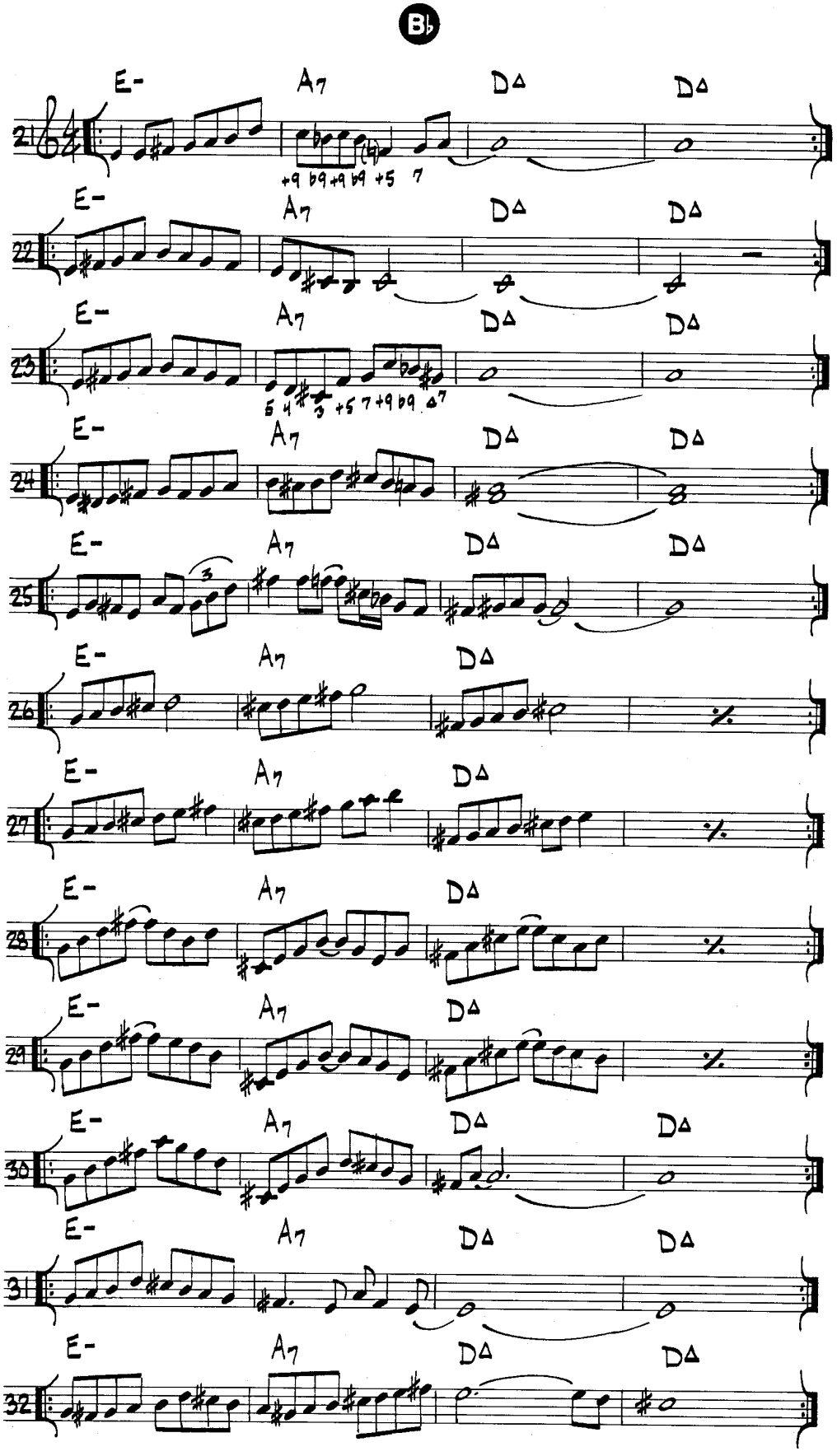
These 72 patterns may be played with CD Track #9 or CD Track #12. Track #12 uses this chord progression:

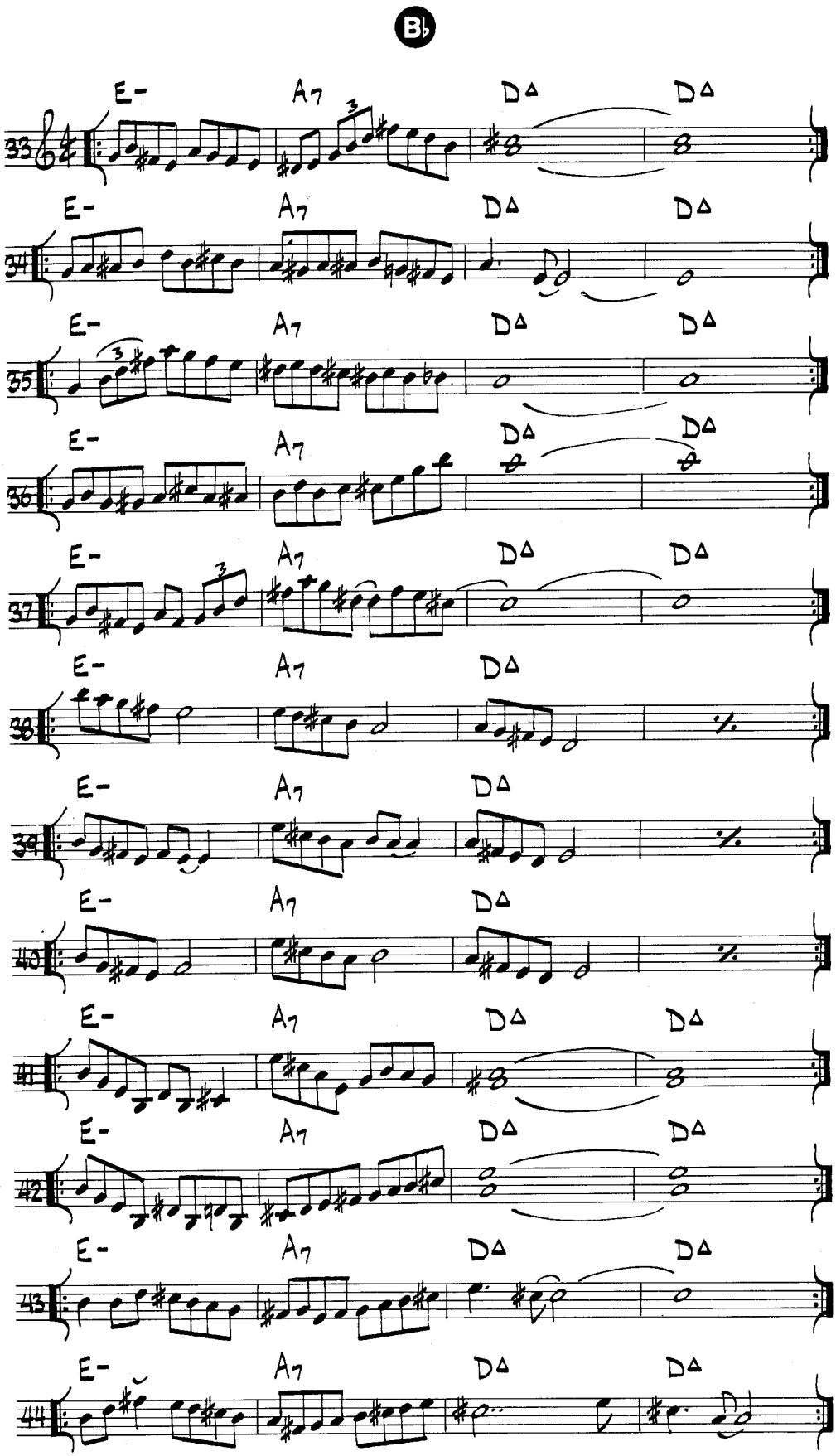
| E-7 | A7 | DΔ | B7+9 |

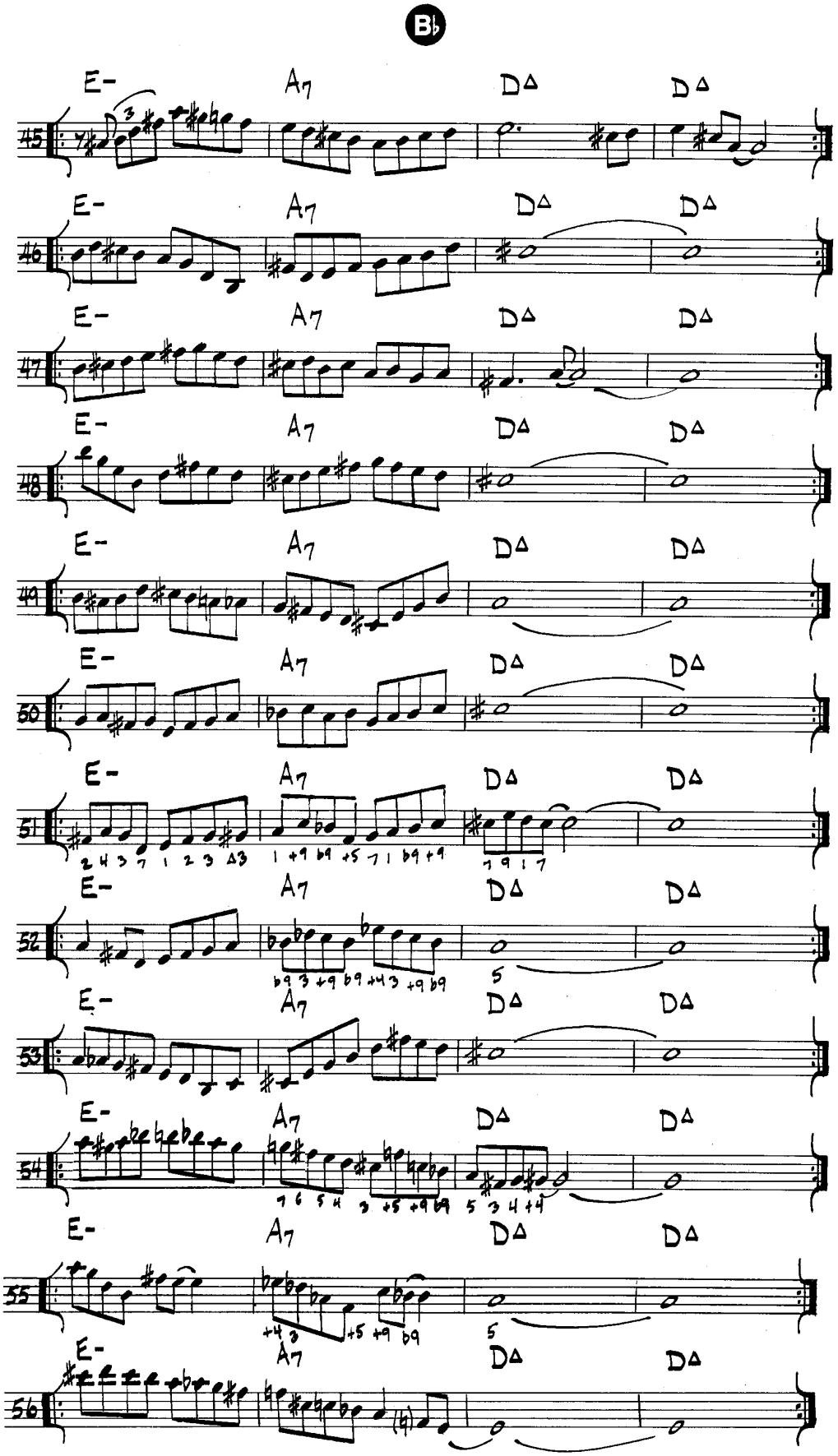
CD Track #9 **PATTERNS BEGINNING ON THE ROOT OF THE MINOR CHORD/SCALE.**

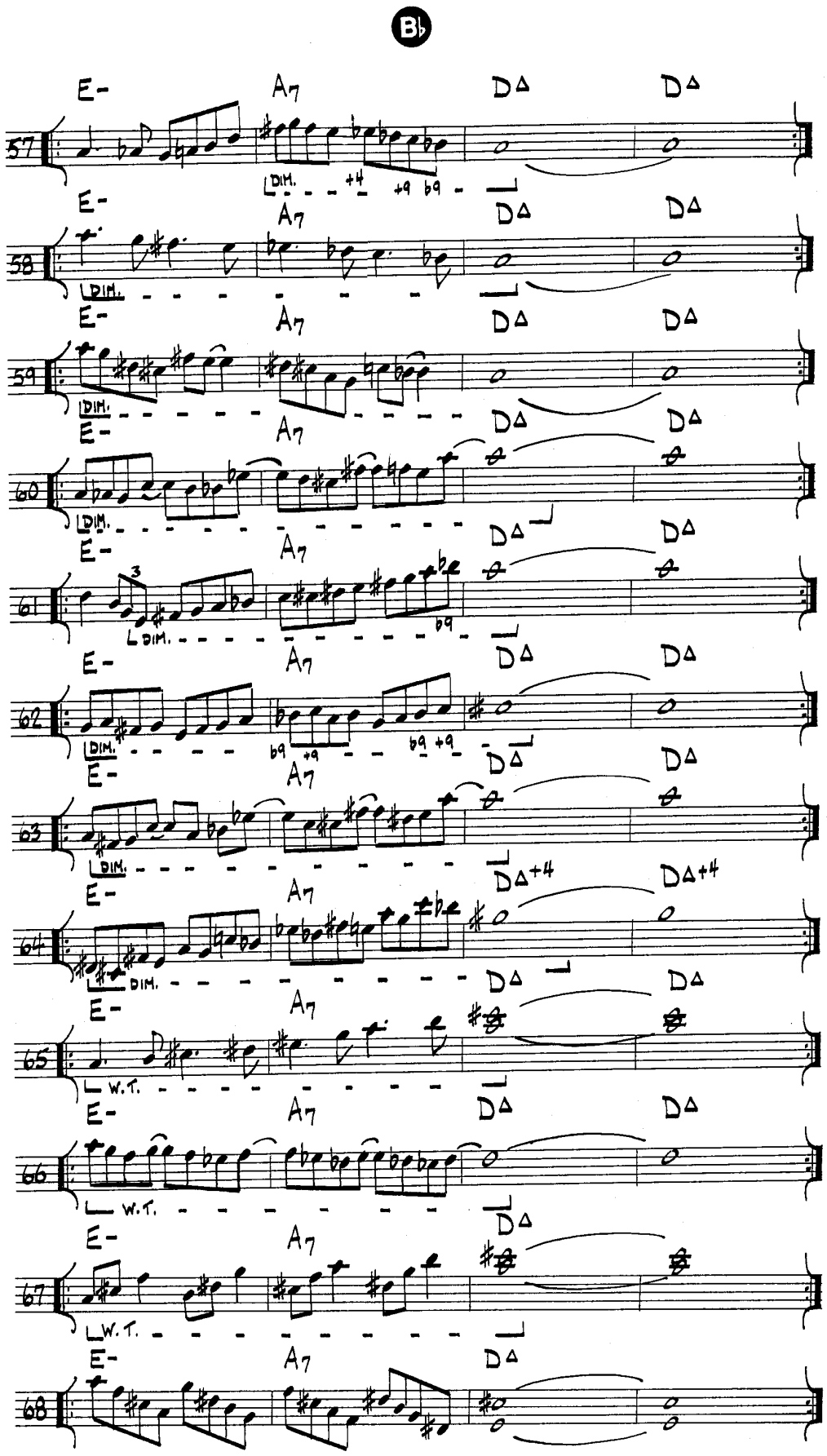


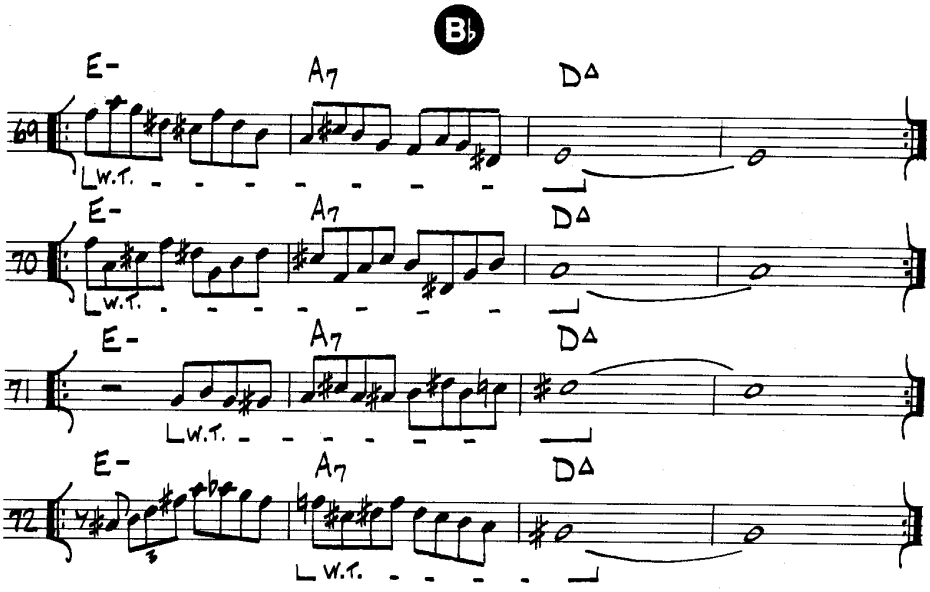

B♭
E-
A7
DΔ
DIM. SCALE


B♭
E-
A7
DΔ
21
+9 b9 +9 b9 +5 7
22
23
5 4 3 +5 7 +9 b9 Δ7
24
25
26
27
28
29
30
31
32


B♭
33
E- A7 DΔ DΔ
34
E- A7 DΔ DΔ
35
E- A7 DΔ DΔ
36
E- A7 DΔ DΔ
37
E- A7 DΔ DΔ
38
E- A7 DΔ
39
E- A7 DΔ
40
E- A7 DΔ
41
E- A7 DΔ DΔ
42
E- A7 DΔ DΔ
43
E- A7 DΔ DΔ
44
E- A7 DΔ DΔ


B♭
E- A7 DΔ DΔ
45
46
47
48
49
50
51
52
53
54
55
56


B♭
E-
A7
DΔ
DIM.
W.T.
57
58
59
60
61
62
63
64
65
66
67
68



PATTERNS FOR "II-V7 RANDOM PROGRESSION"

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

PATTERNS FOR "V7+9-I ALL KEYS"

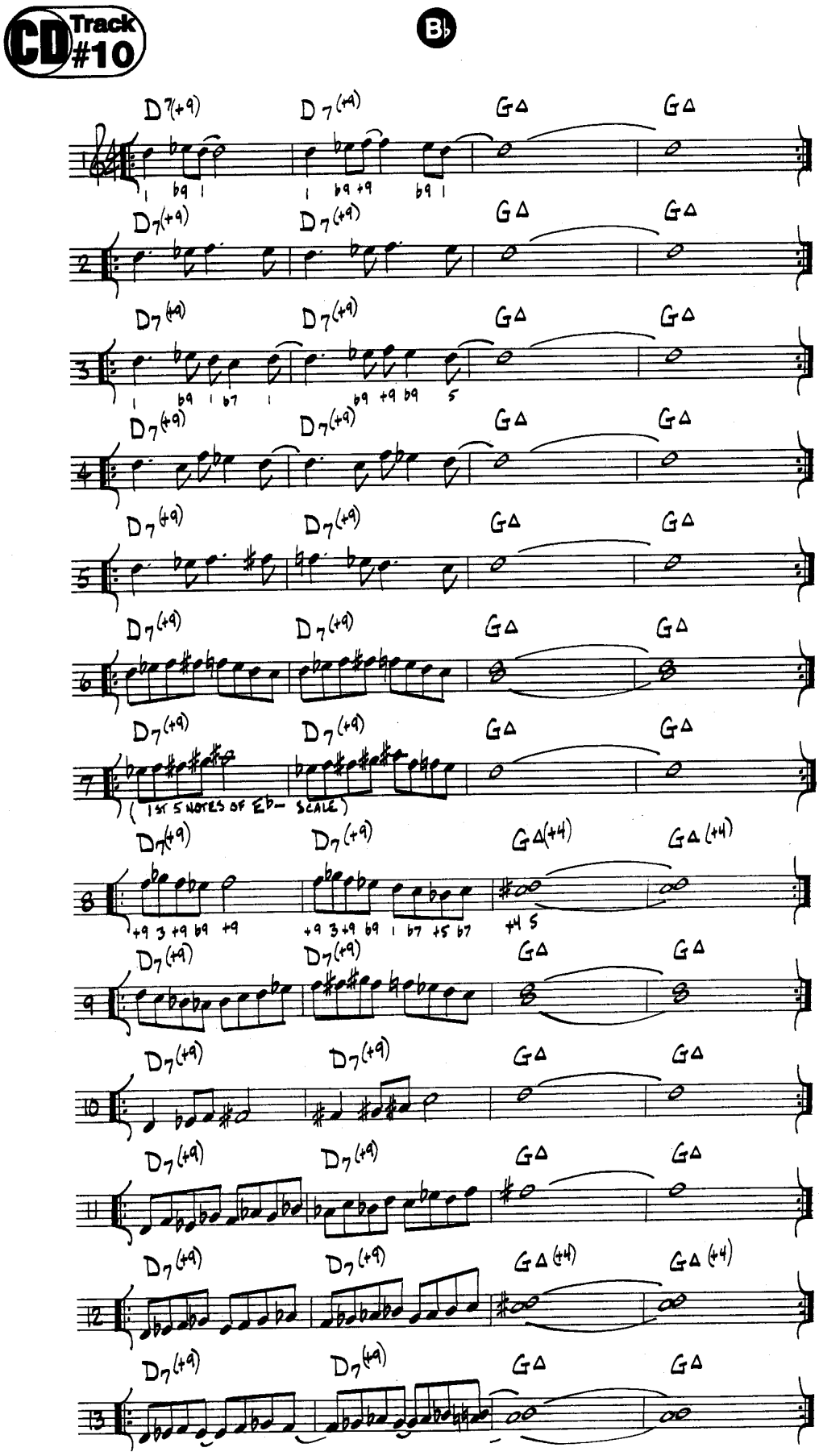
The V7+9 scale is called by several names: Super Locrian, Diminished/Whole Tone, Pomeroy, and Altered Scale. I prefer to call it Dim./Whole Tone because the first five tones of the scales are the same as the first five tones of a diminished scale and the top four or five tones form part of a whole tone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

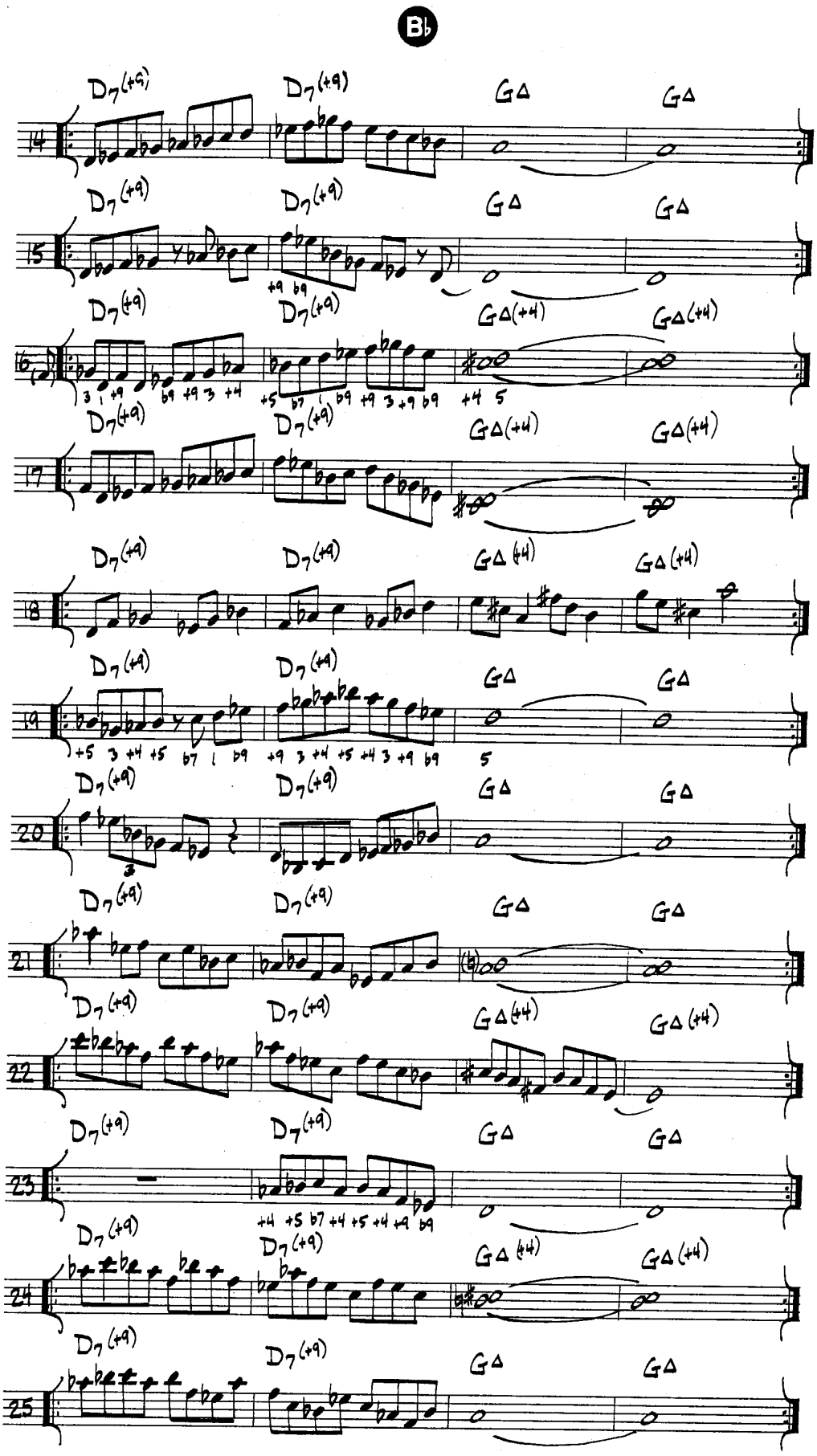
Example: C7 to F- could be played C7+9 (scale) to F- and sound perfectly alright.

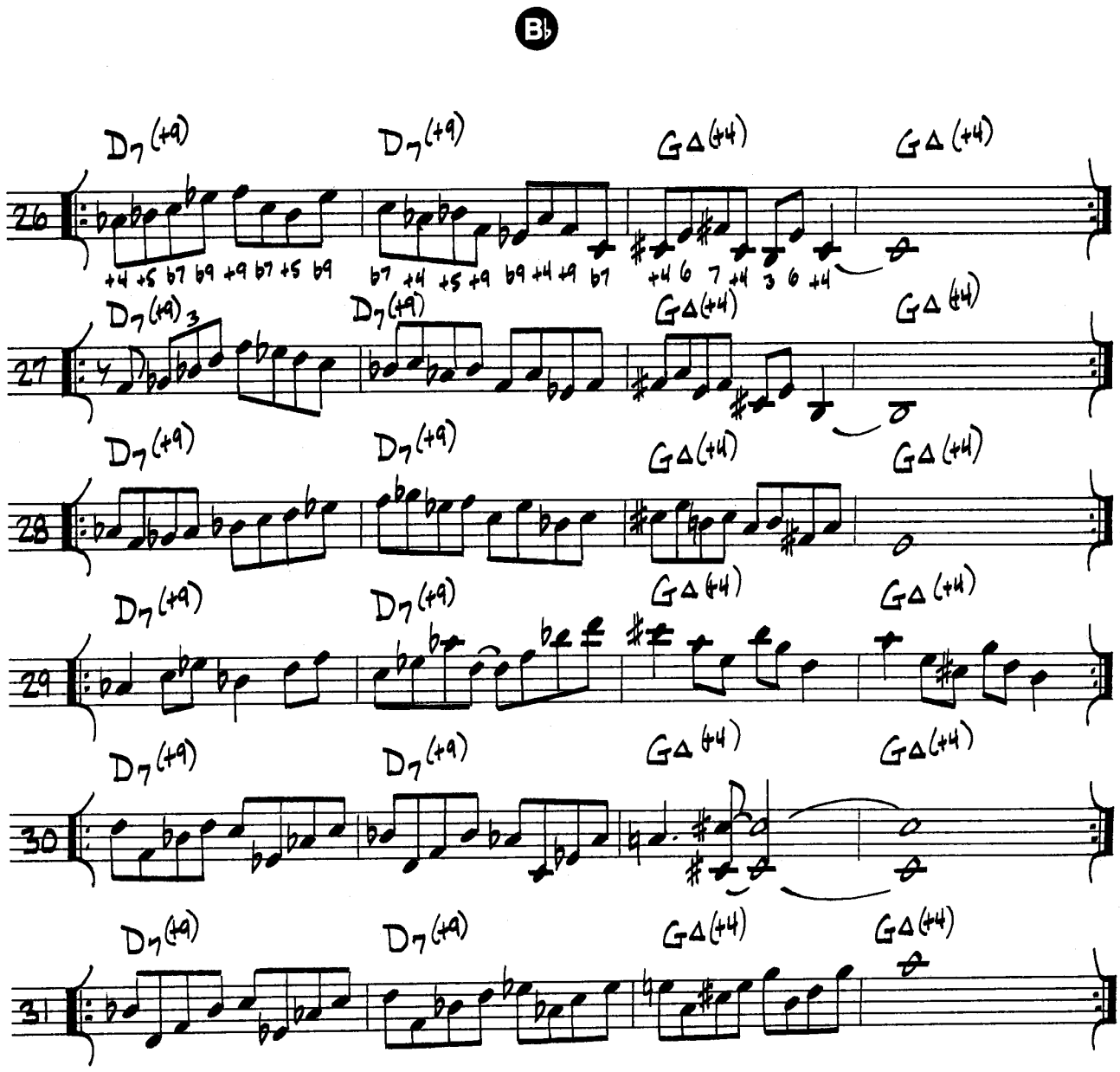
Experiment with substituting Dim./W.T. scales for plain V7 scales on the first track. If several bars of V7 are present, eventually resolving up a perfect 4th, it is best to substitute the V7+9 (Dim./W.T. scale) sound on the last bar or last few beats so you achieve the feeling of tension (V7+9) and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

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

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


CD Track #10
B♭
D7(+9)
D7(+4)
G△
G△(+4)
(1st 5 NOTES OF Eb– SCALE)


B♭
14
15
16
17
18
19
20
21
22
23
24
25
D7(+9)
GΔ
GΔ(+4)


B♭
D7(+9)
D7(+9)
GΔ(+4)
GΔ(+4)
26
+4 +5 b7 b9 +9 b7 +5 b9
b7 +4 +5 +9 b9 +4 +9 b7
+4 6 7 +4 3 6 +4
27
28
29
30
31

PATTERNS FOR "∅-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 ∅-V7+9-I. The II chord in a minor key is usually a ∅ (half-diminished) chord/scale. The ∅ 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 ∅ examples in this book show the Locrian scale. You should experiment with raising the 2nd note of the ∅ scale and thus become accustomed to hearing Locrian #2. This rule is good anytime you see the ∅ symbol.

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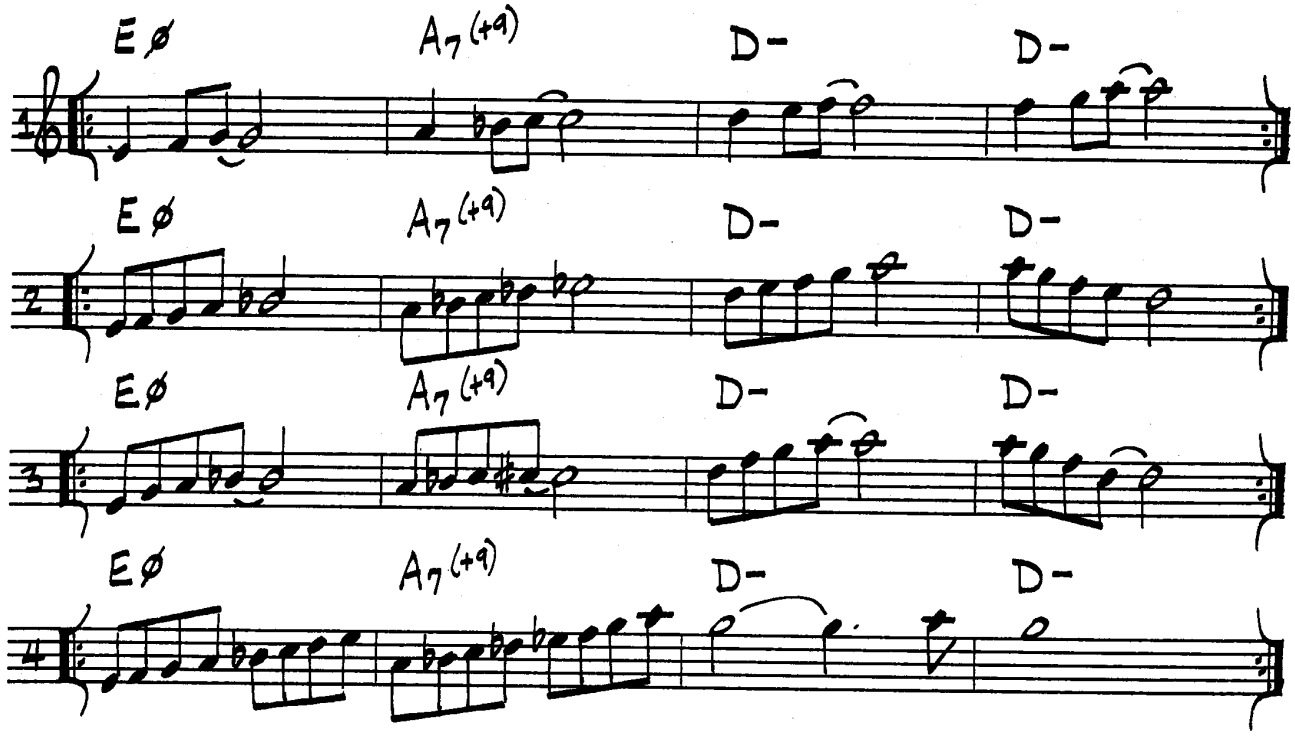
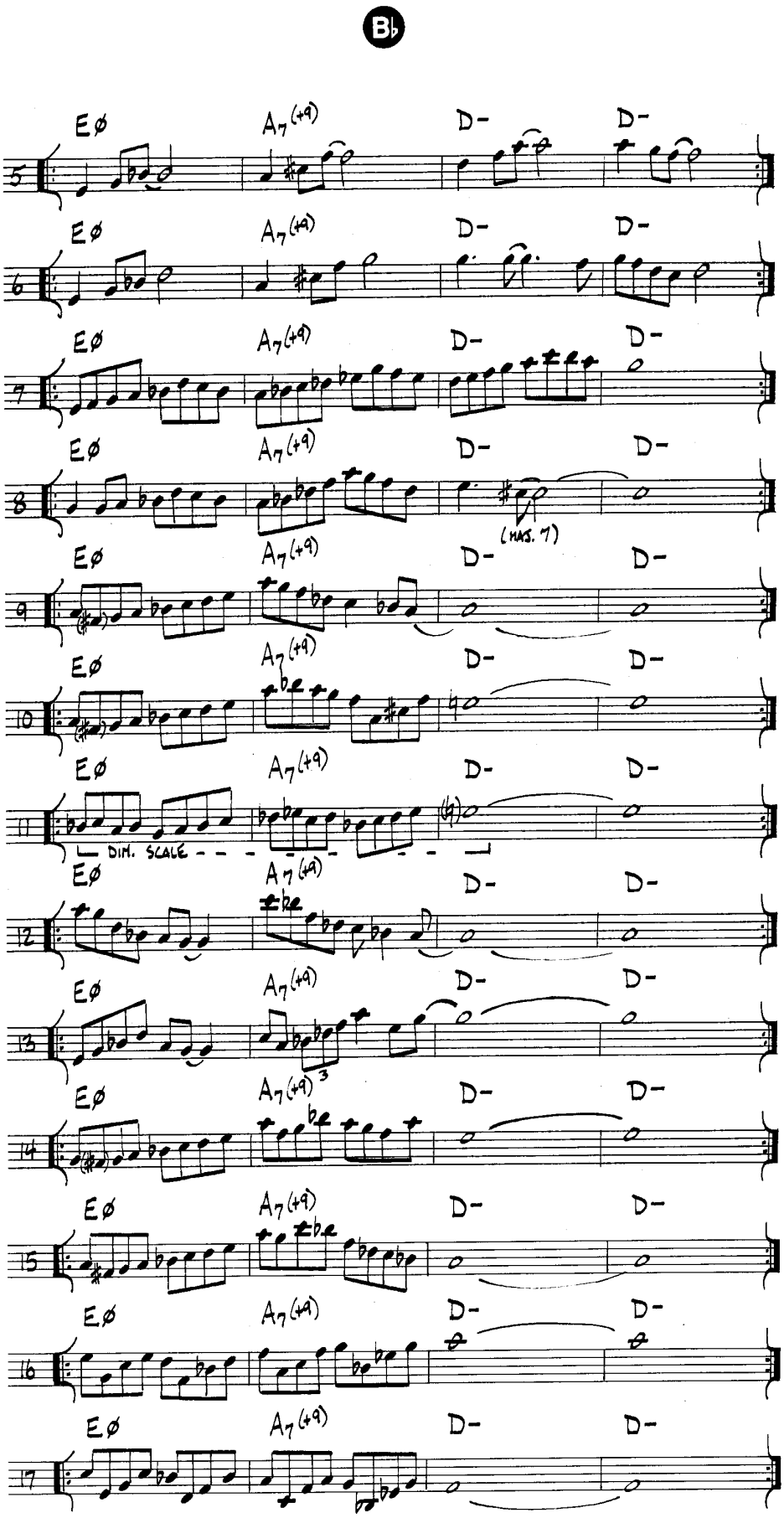
CD Track #11




B♭
Eø
A7(+9)
D-
D-
(HRS. 7)
DIM. SCALE

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

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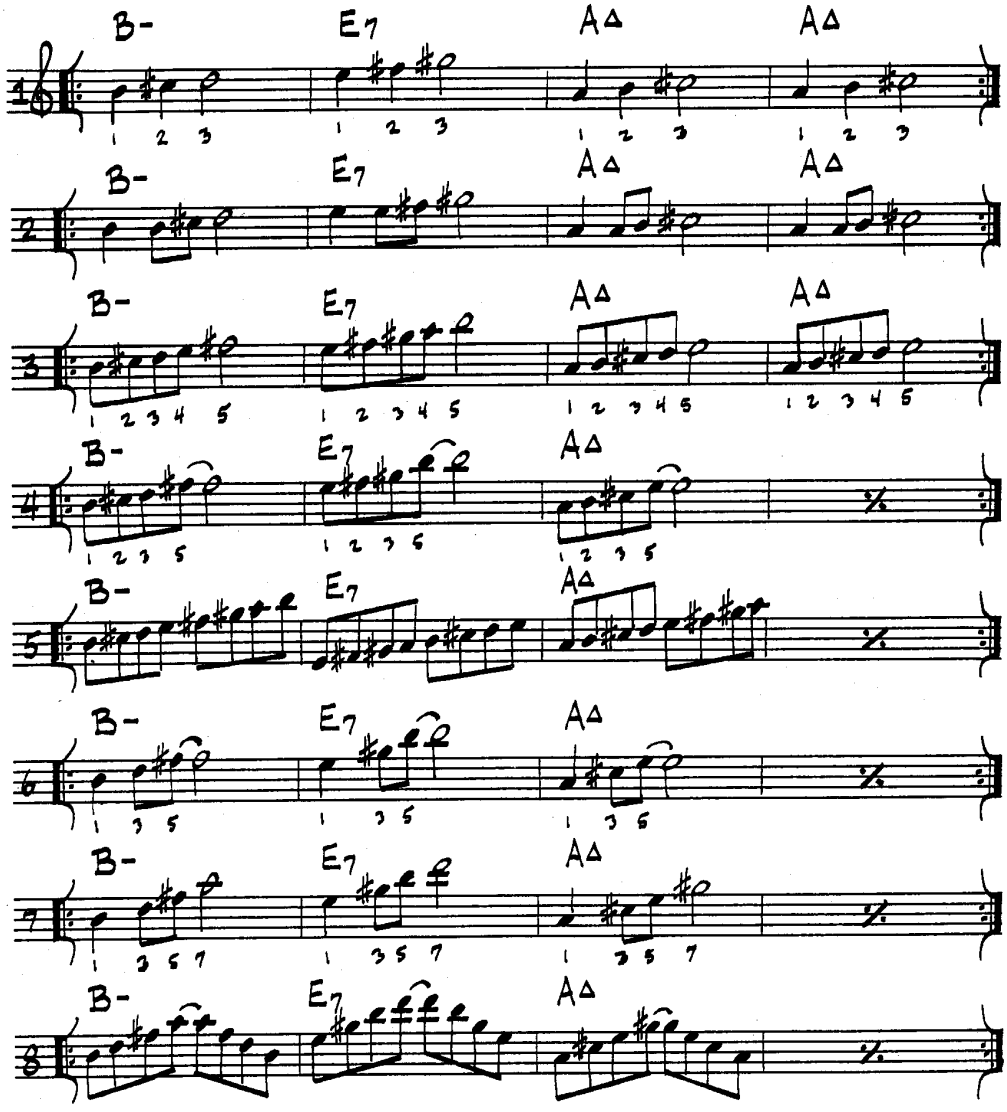
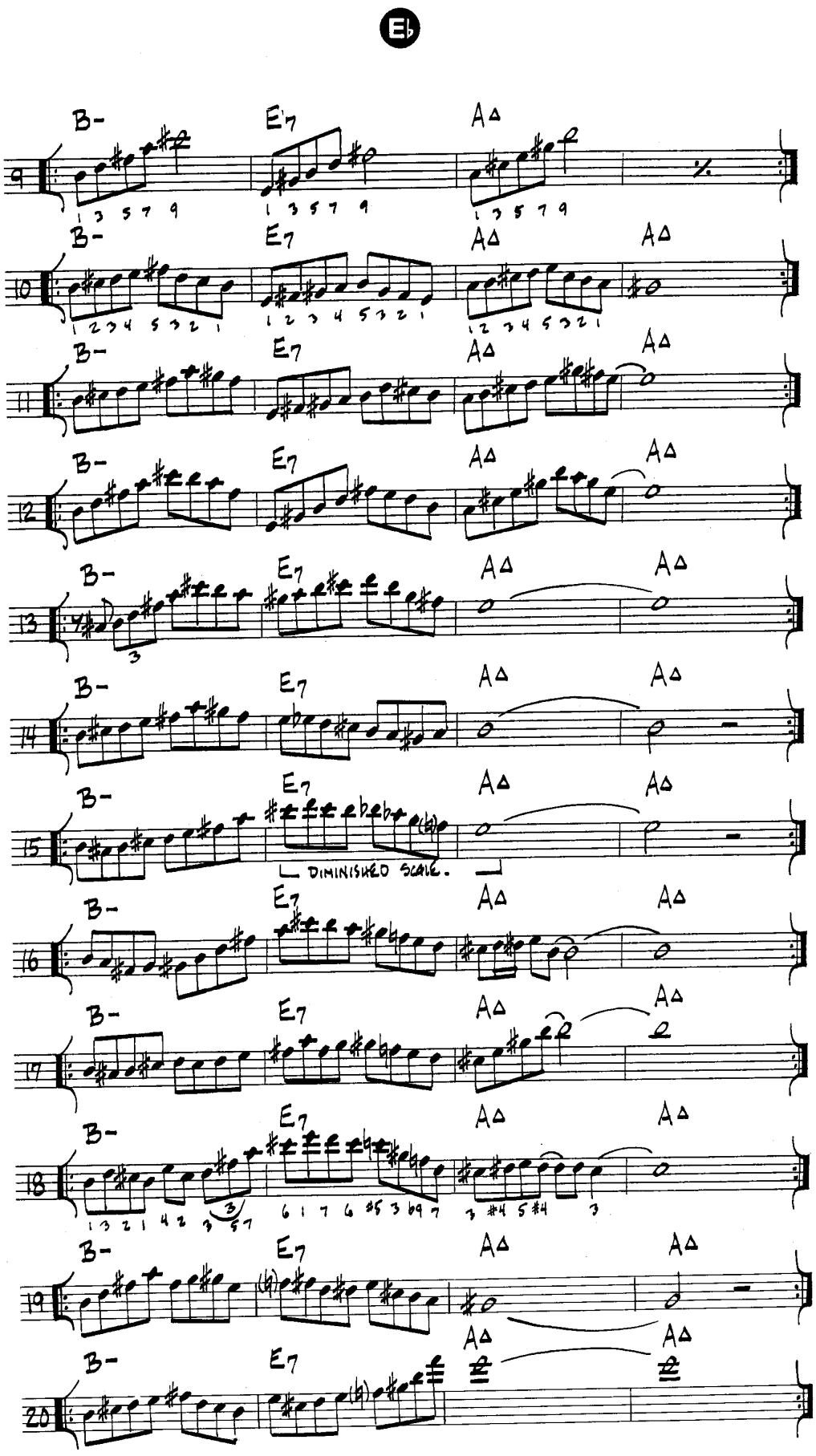
These 72 patterns may be played with CD Track #9 or CD Track #12. Track #12 uses this chord progression:

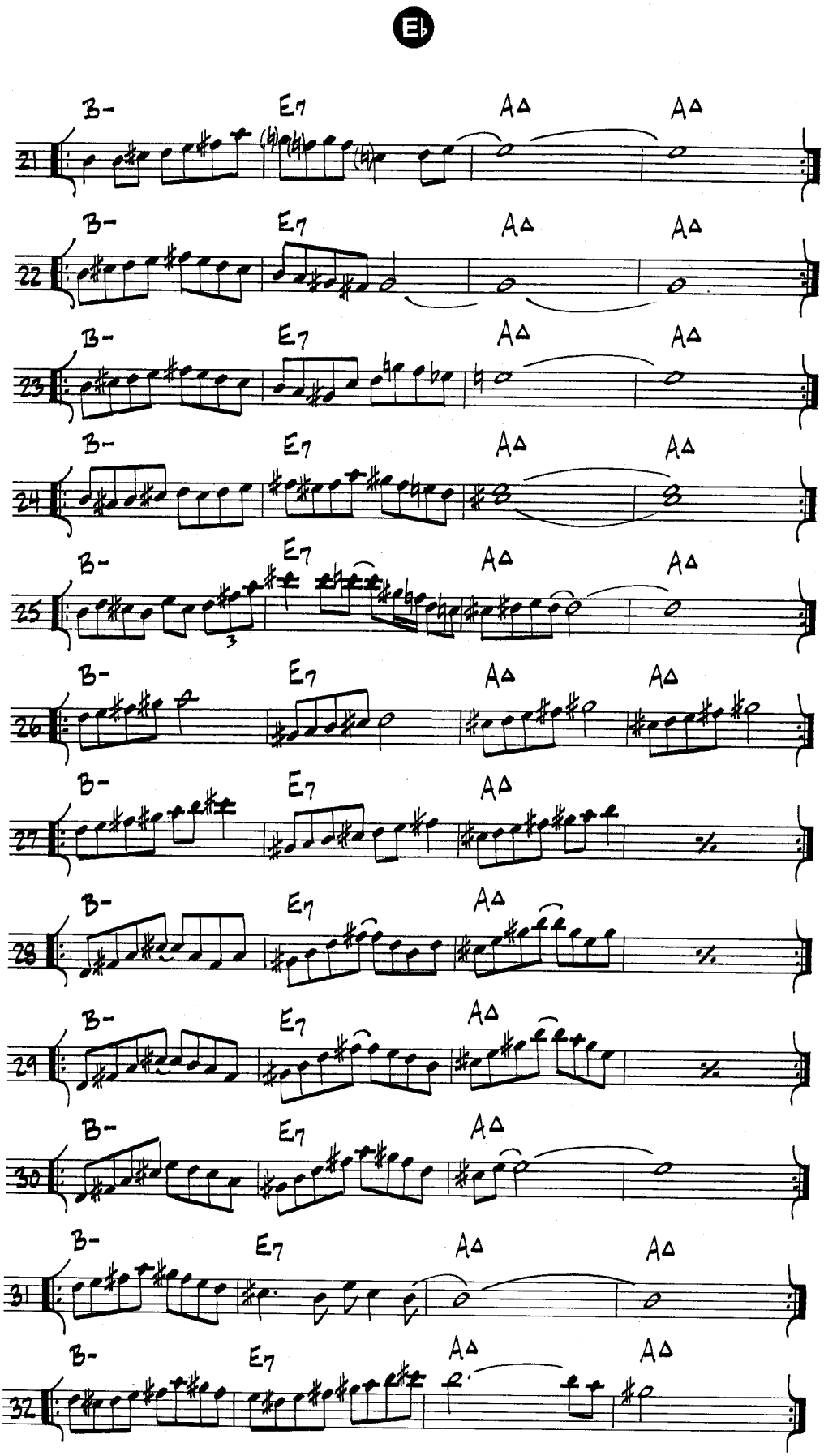
| B-7 | E7 | AΔ | F#7+9 |

CD Track #9

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




E♭
9
10
11
12
13
14
15
16
17
18
19
20
B-
E7
AΔ
DIMINISHED SCALE.


E♭
B-
E7
AΔ
AΔ
21
22
23
24
25
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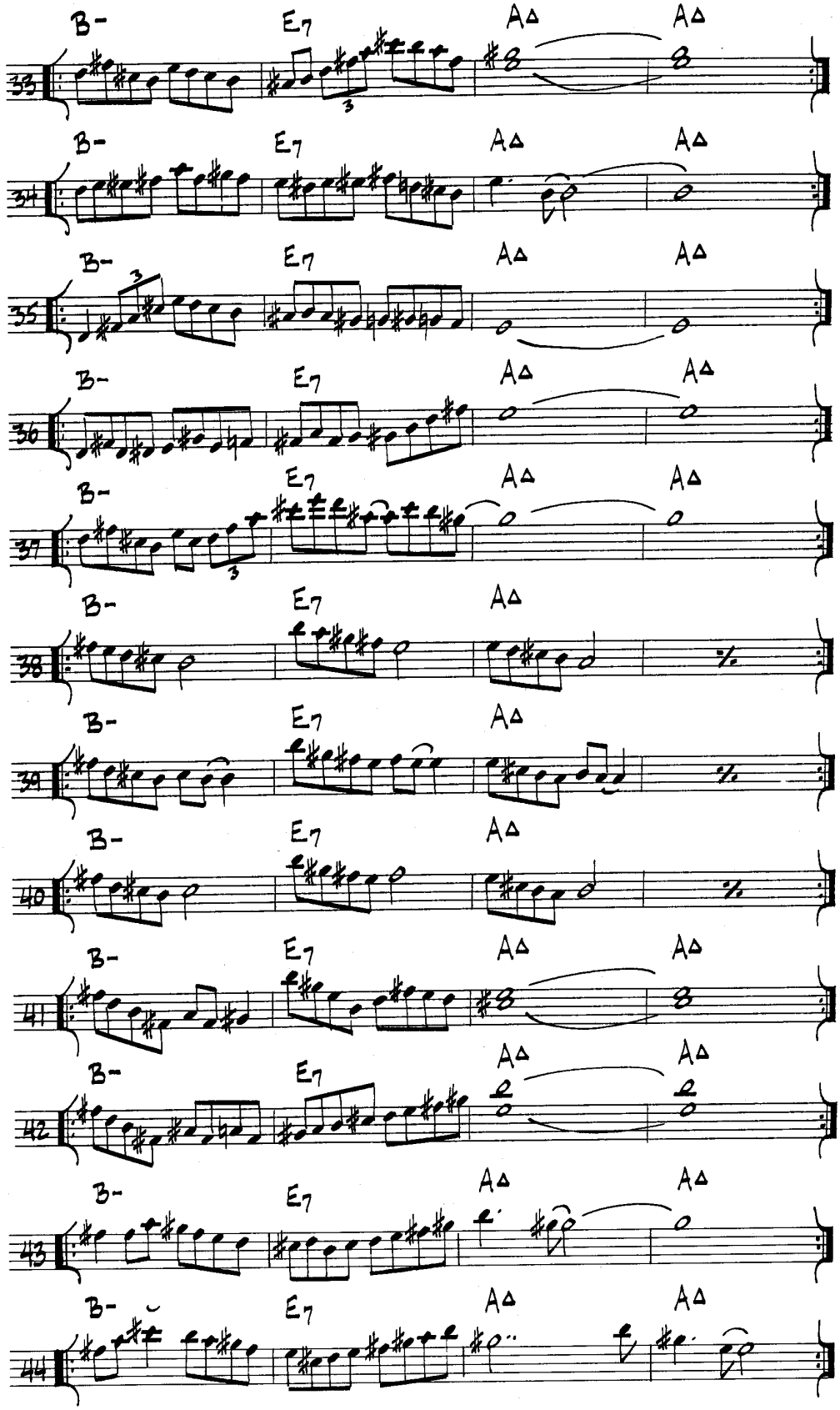
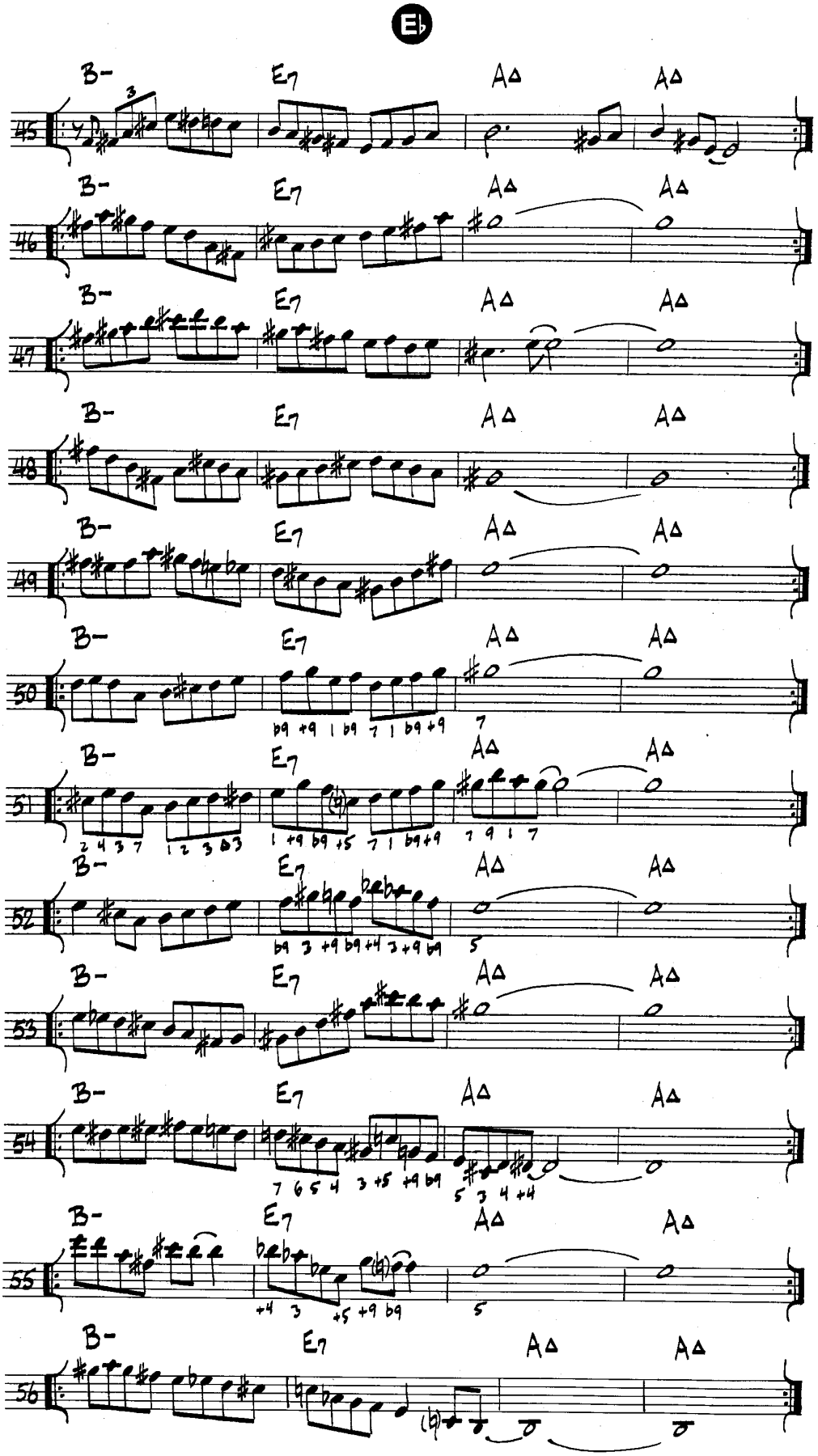
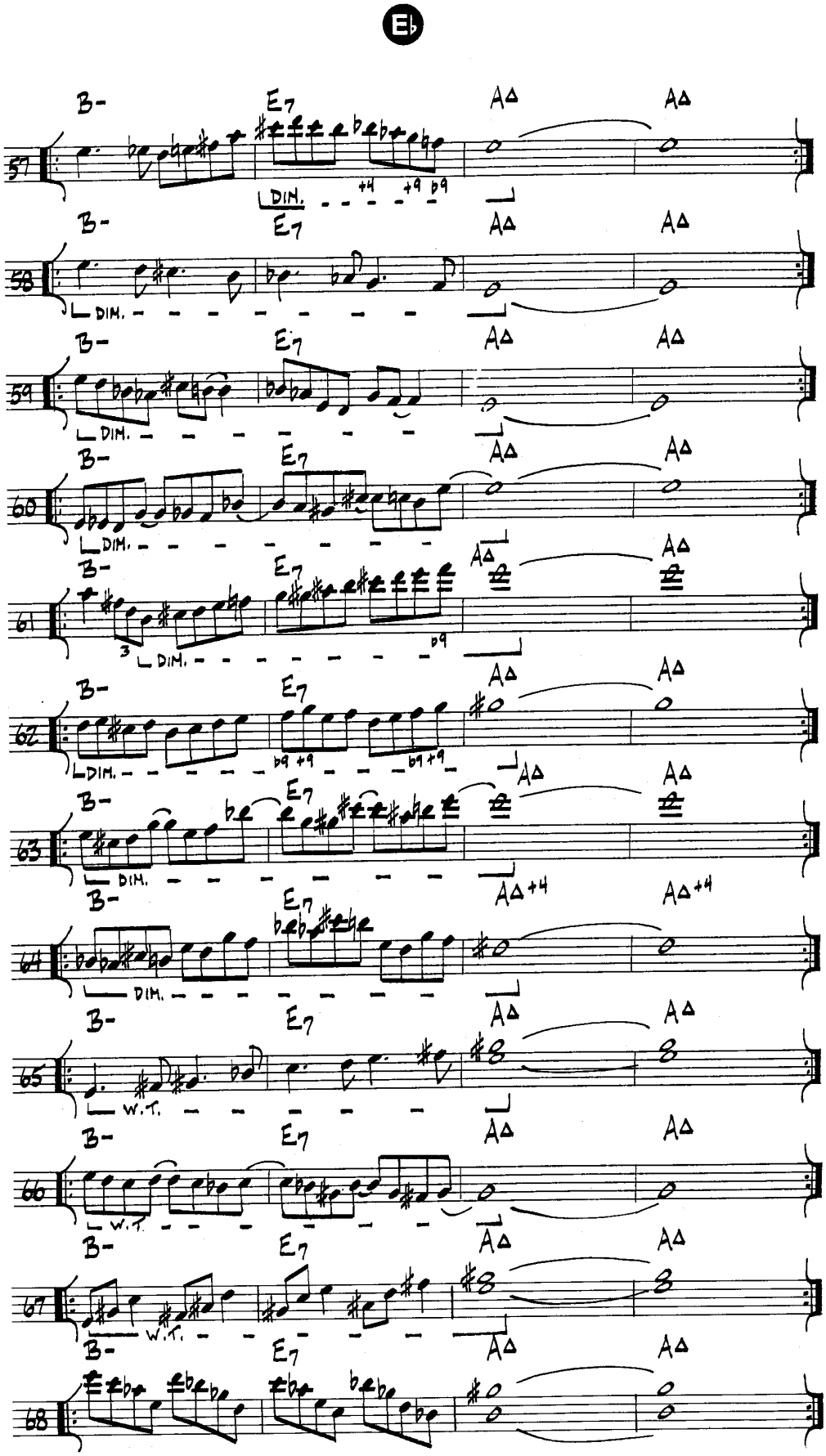
29
30
31
32


E♭
B-
E7
AΔ
AΔ
33
34
35
36
37
38
39
40
41
42
43
44


B-
E7
AΔ
AΔ


E♭
B-
E7
AΔ
DIM.
W.T.
57
58
59
60
61
62
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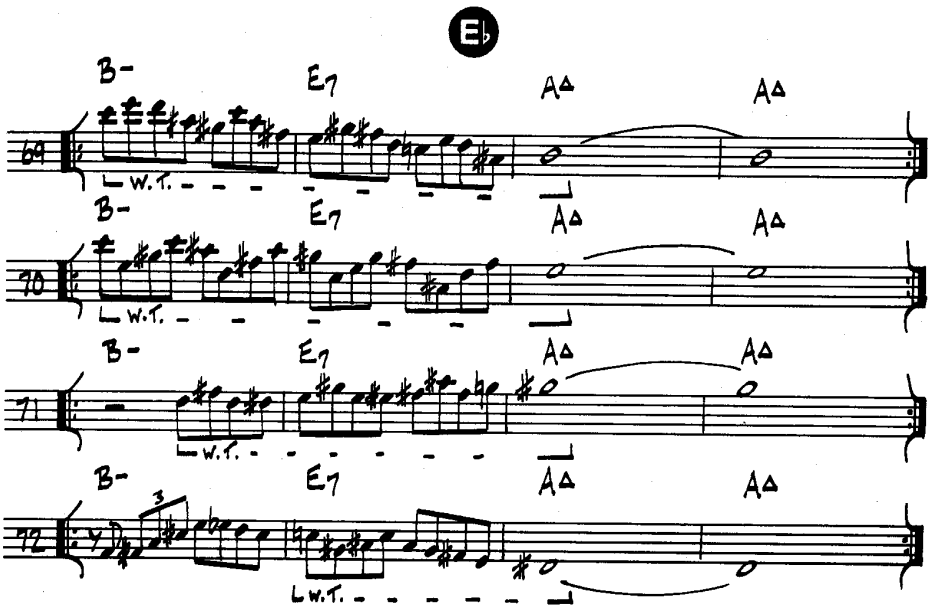
65
66
67
68



PATTERNS FOR "II-V7 RANDOM PROGRESSION"

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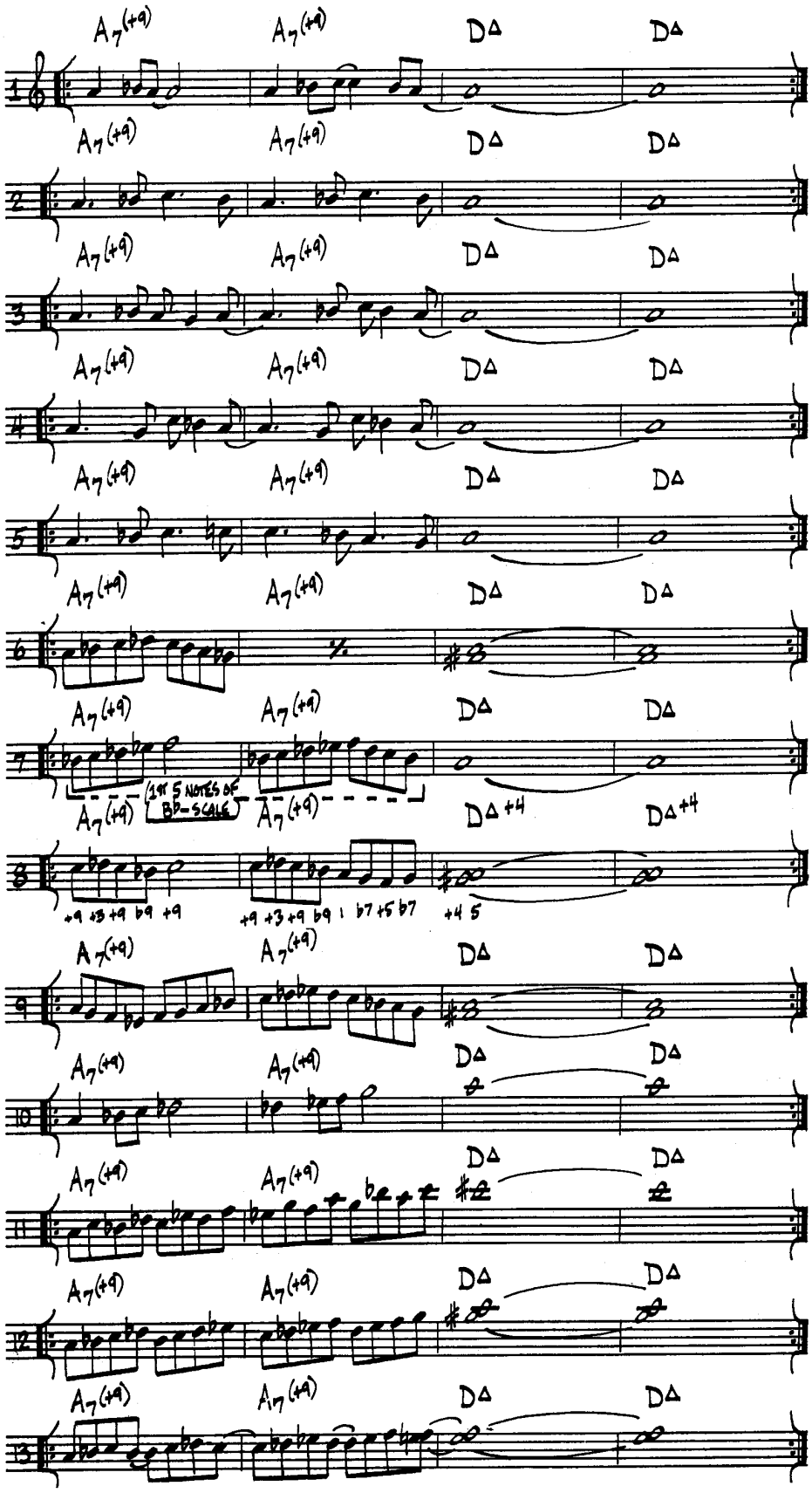
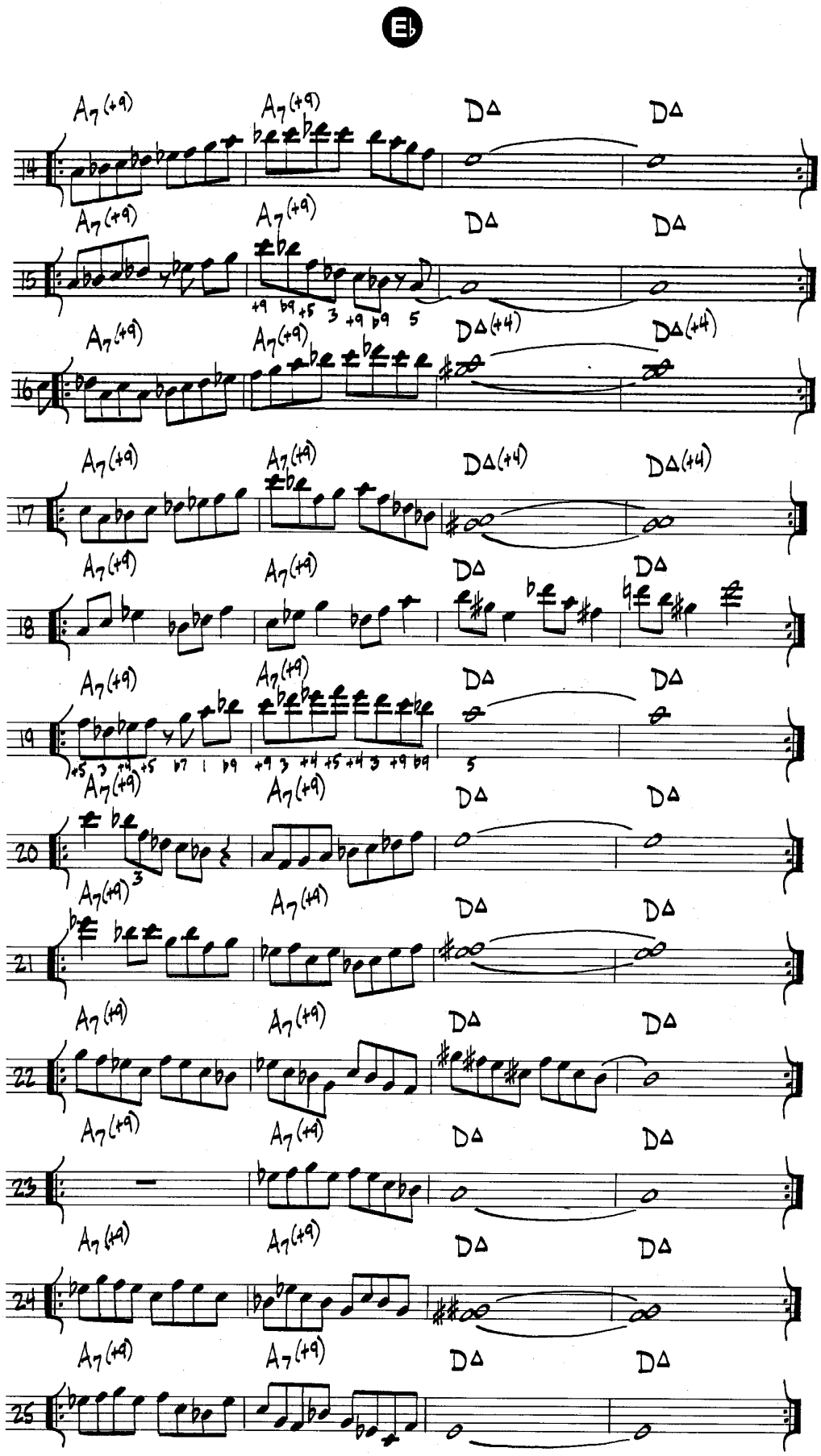
Example: | C7 | C7 | C7 | C7 | F |
| C7+9 | F | Put the Dim./W.T. Scale in the fourth bar only.
Substitute

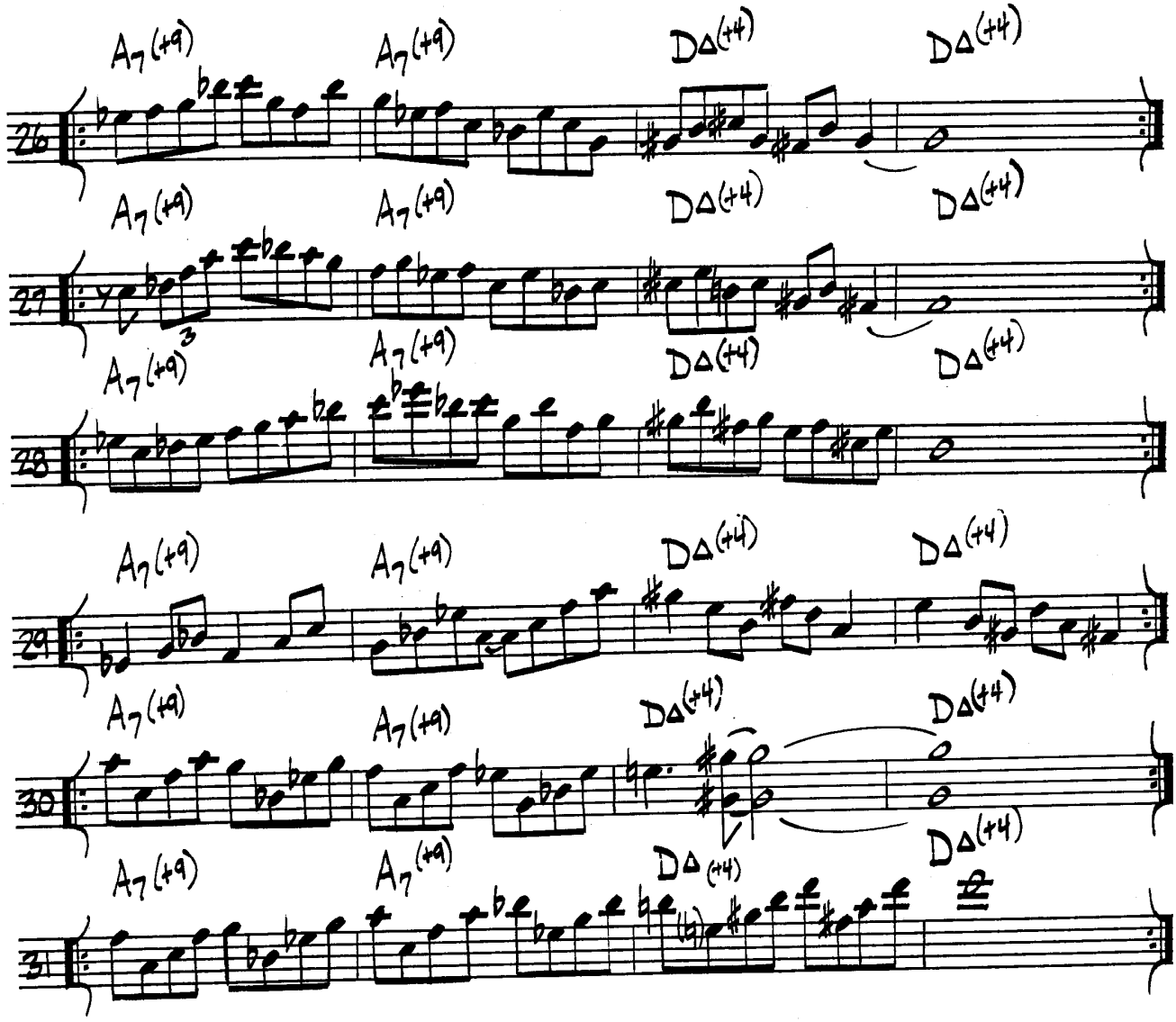
The Dim./W.T. scale may on first encounter seem strange sounding or even wrong. I suggest gaining familiarity with the sound (scale) by practicing the listed examples in the order presented. Remember, any pattern you play on major, minor, or dom. 7th scales or chords should also be played over V7+9 (Dim./W.T.)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

CD Track #10

E♭




E♭
A7(+9)
DΔ
DΔ(+4)


E♭
A7(+9)
A7(+9)
DΔ(+4)
DΔ(+4)
26
A7(+9)
A7(+9)
DΔ(+4)
DΔ(+4)
27
A7(+9)
3
A7(+9)
DΔ(+4)
DΔ(+4)
28
A7(+9)
A7(+9)
DΔ(+4)
DΔ(+4)
29
A7(+9)
A7(+9)
DΔ(+4)
DΔ(+4)
30
A7(+9)
A7(+9)
DΔ(+4)
DΔ(+4)
31

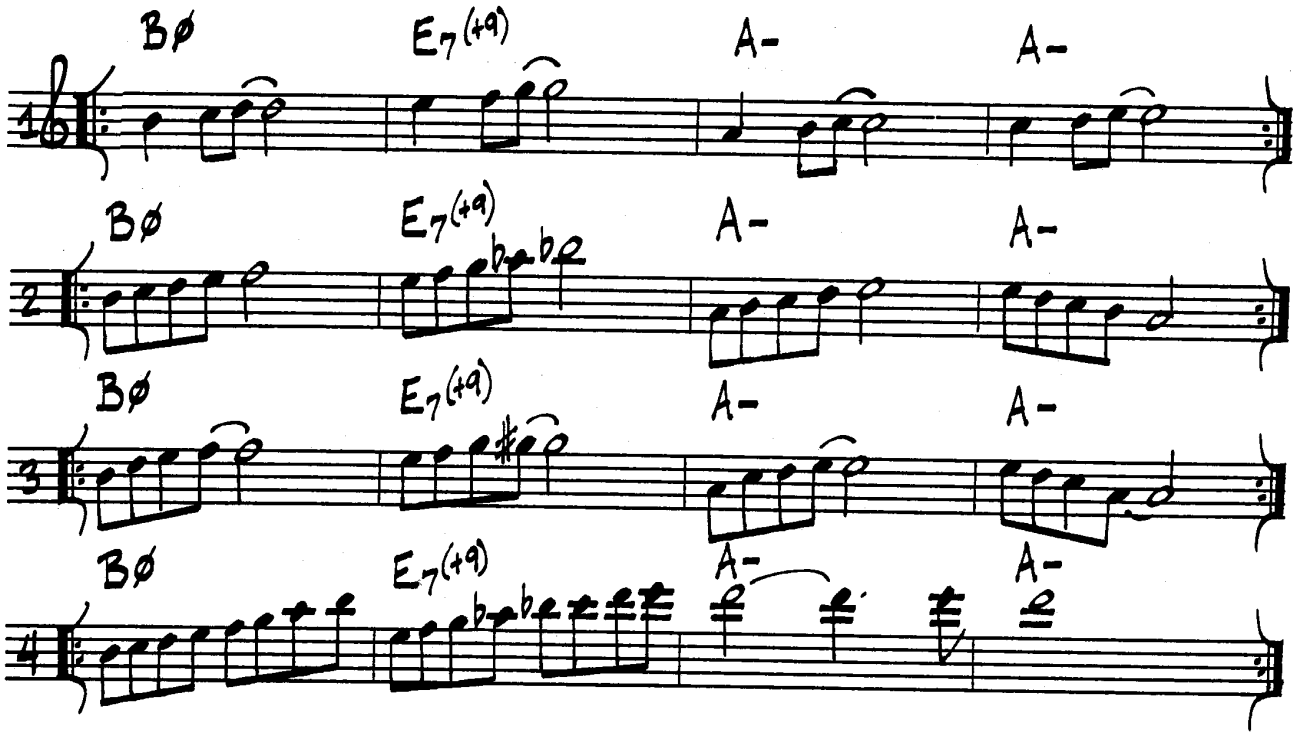
PATTERNS FOR "∅-V7+9-I MINOR KEYS"

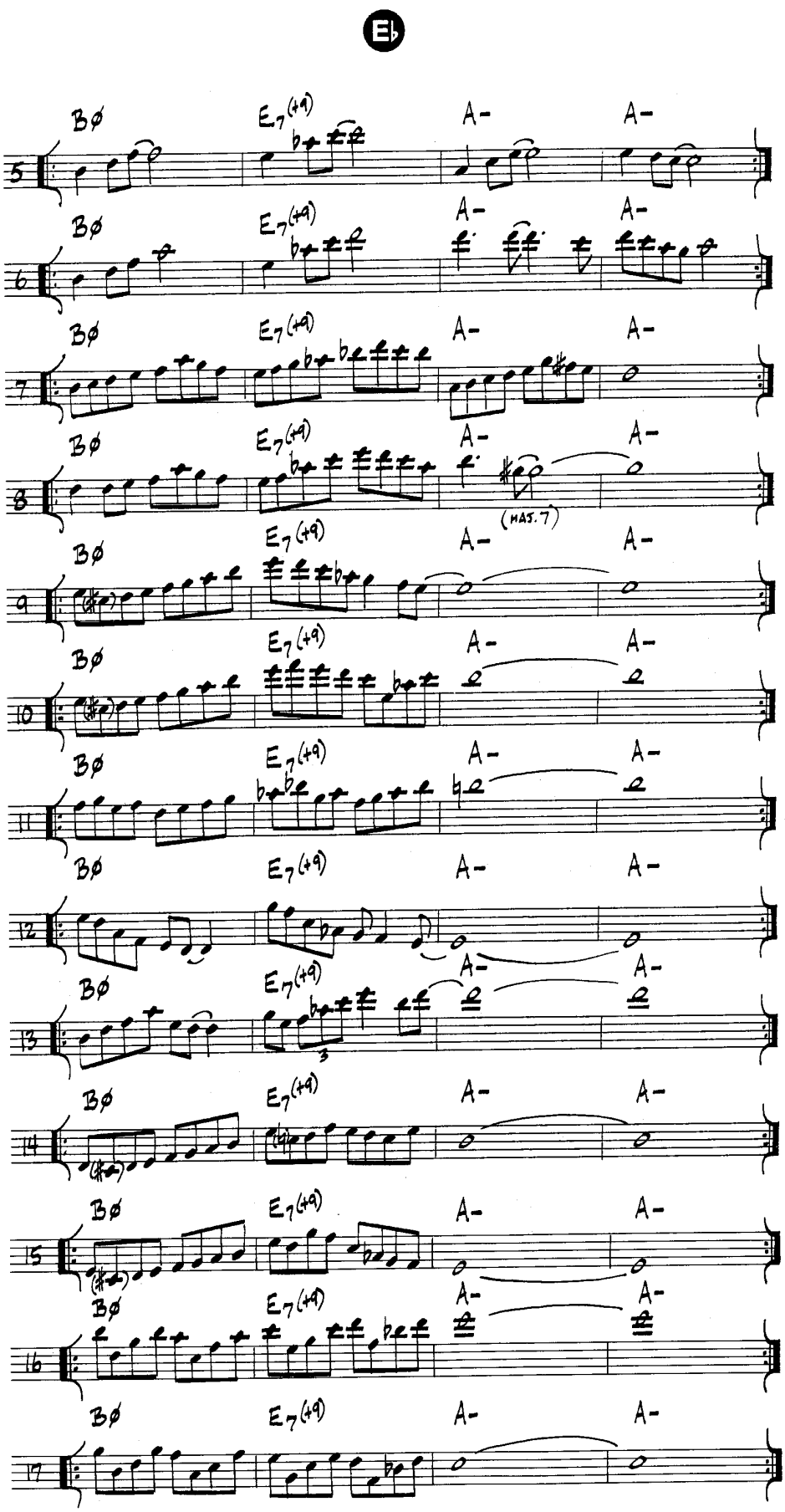
Almost any II-V7-I patterns used for major keys can be altered to conform to the II-V7-I in minor keys which becomes ∅-V7+9-I. The II chord in a minor key is usually a ∅ (half-diminished) chord/scale. The ∅ scale is used in place of the minor scale when in a minor tonality. There are two half-diminished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

CD Track #11




E♭
Bø
E7(+9)
A-
(HAS. 7)

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

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

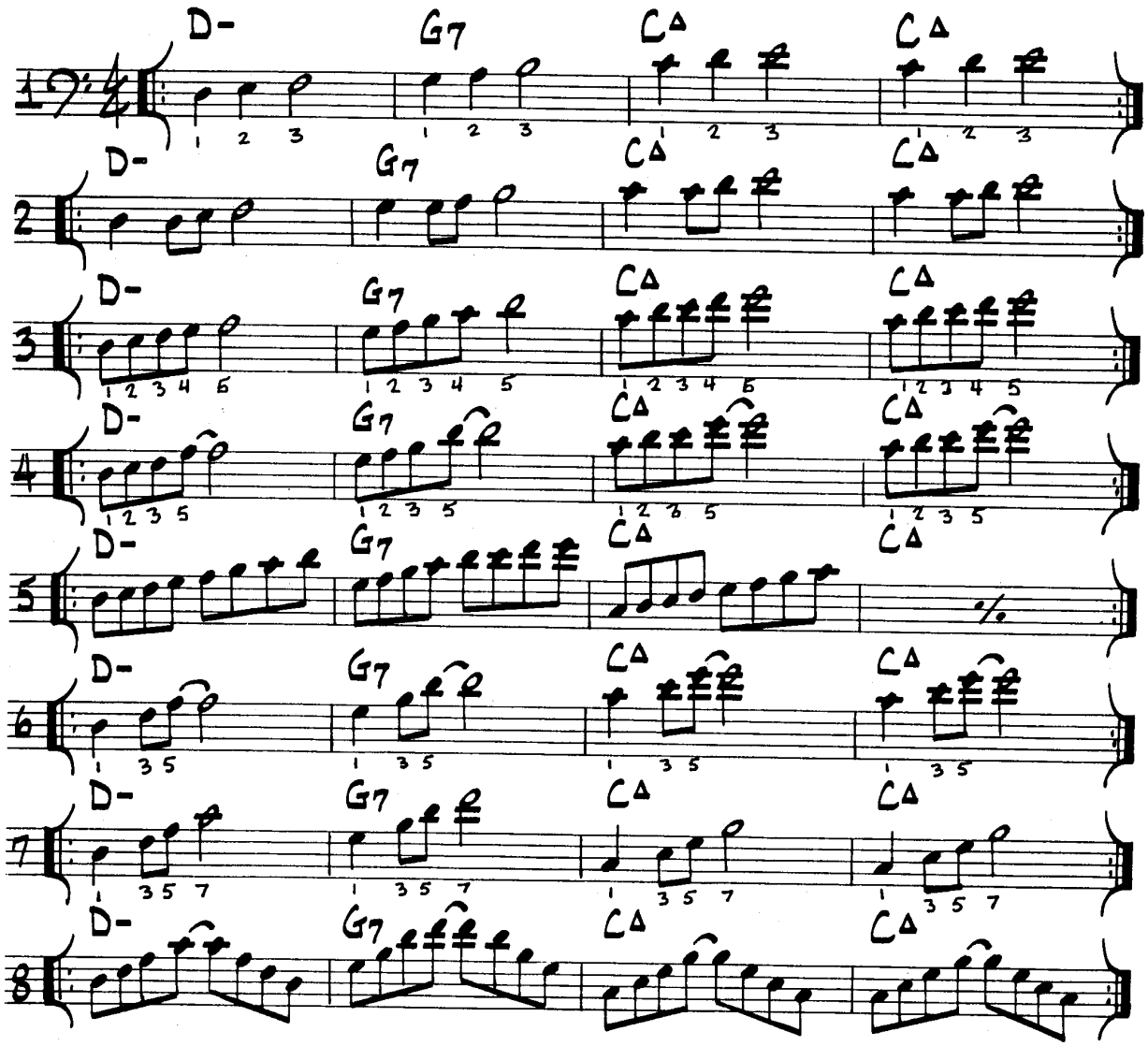
Learn to outline the sound of any scale/chord on your instrument. Many jazz musicians like to play without piano or guitar accompaniment because they can successfully outline harmony themselves on their instrument. Sonny Rollins is a case in point. A firm understanding mentally and technically of the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

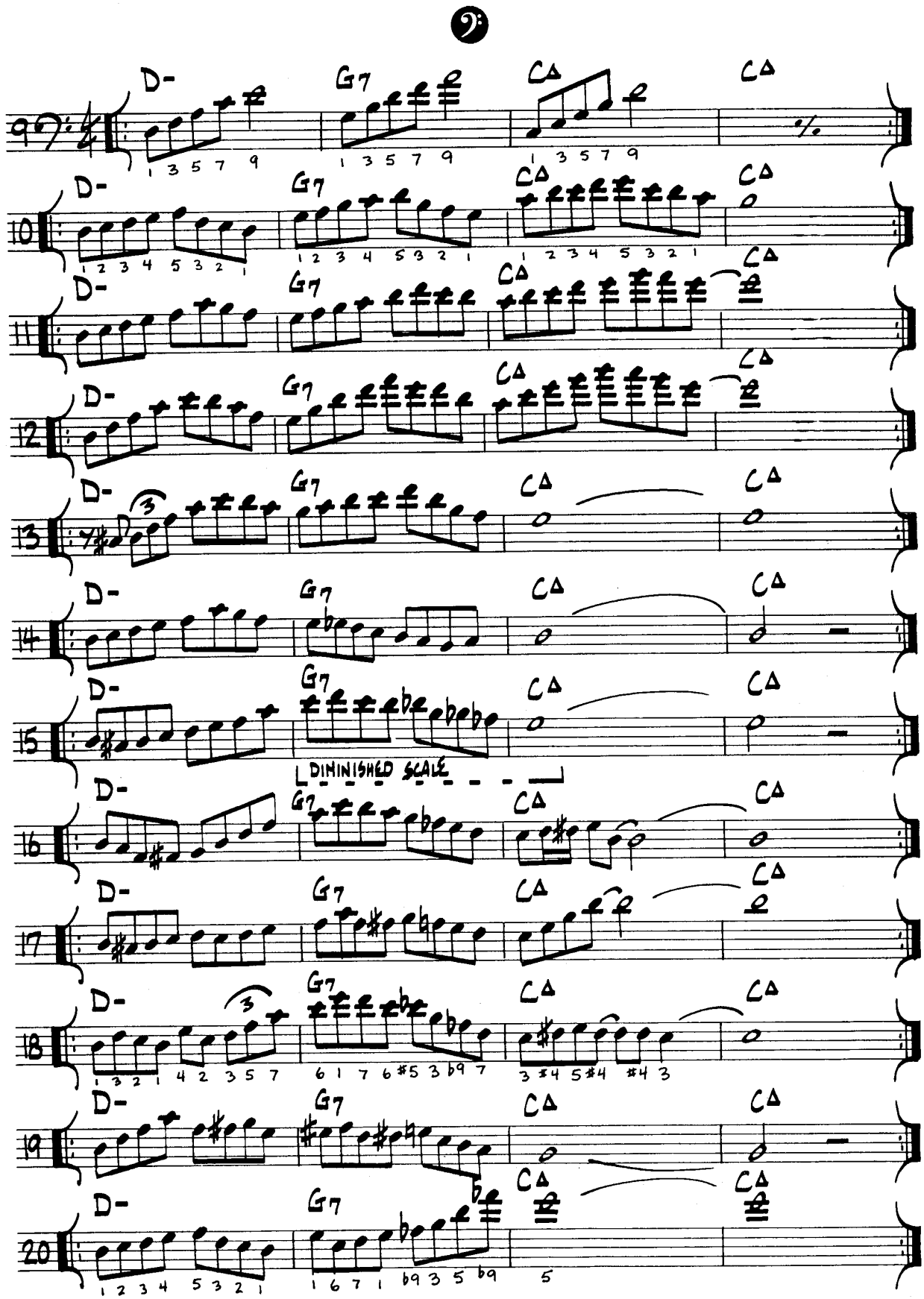
Many tones in the following pages of patterns are written enharmonically to make reading easier. For instance, a b9 on a C7 chord/scale may be Db or C#, a #9 may be written D# or Eb, a #4 may be written F# or Gb and a #5 may be written G# or Ab. Look over the scale syllabus page for listing of possible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

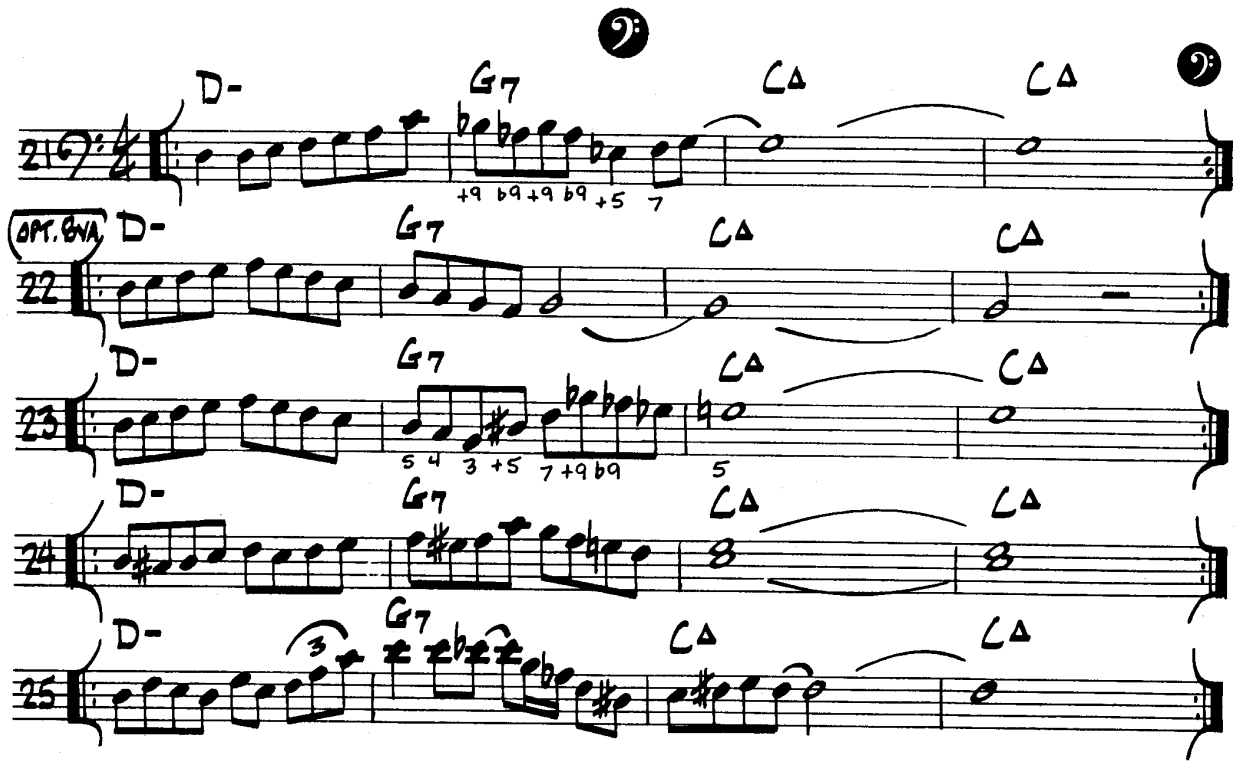
These 72 patterns may be played with CD Track #9 or CD Track #12. Track #12 uses this chord progression:

| D-7 | G7 | CΔ | A7+9 |

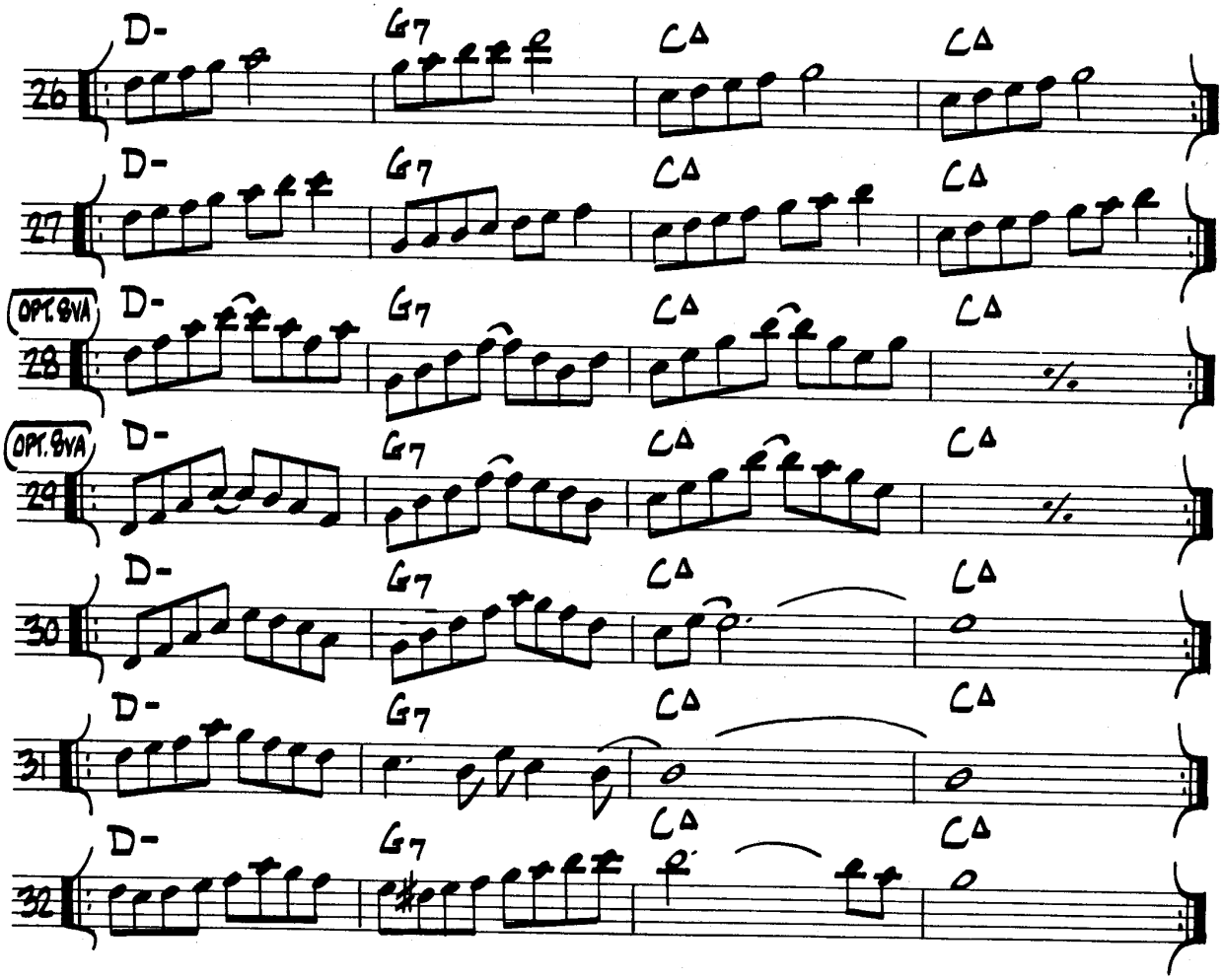
CD Track #9 **PATTERNS BEGINNING ON THE ROOT OF THE MINOR CHORD/SCALE.**

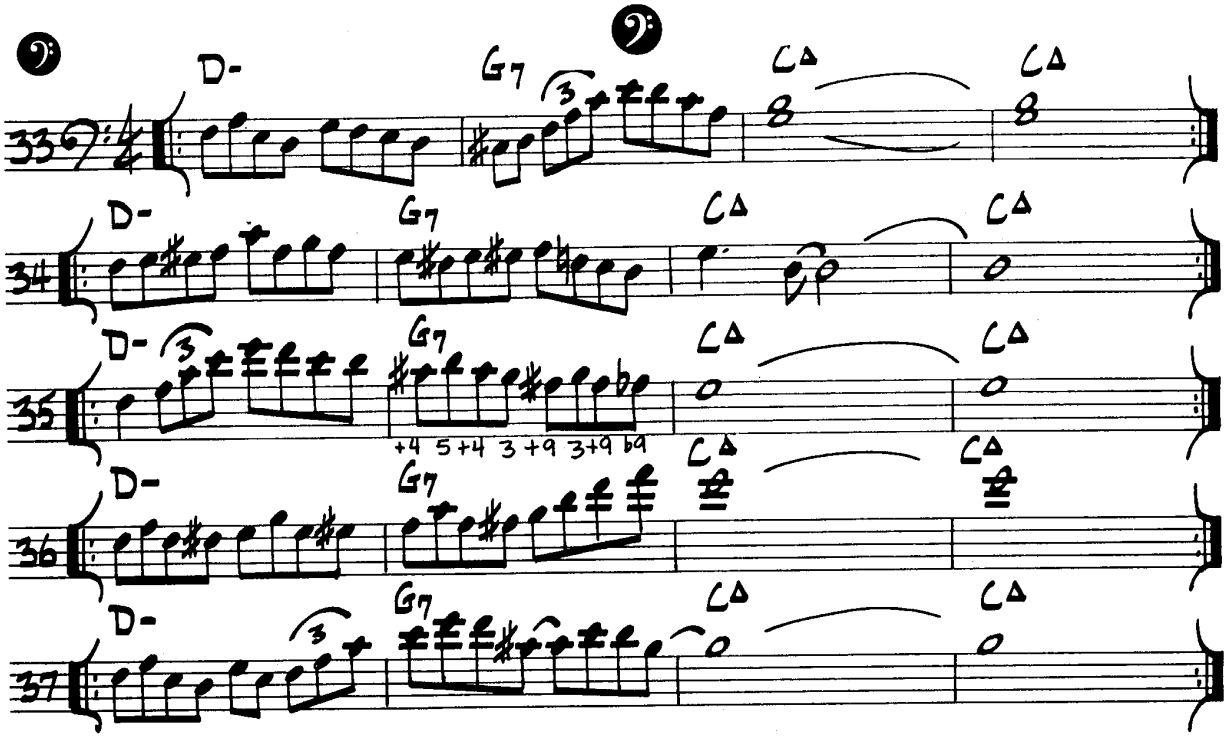



D-
G7
CΔ
DIMINISHED SCALE

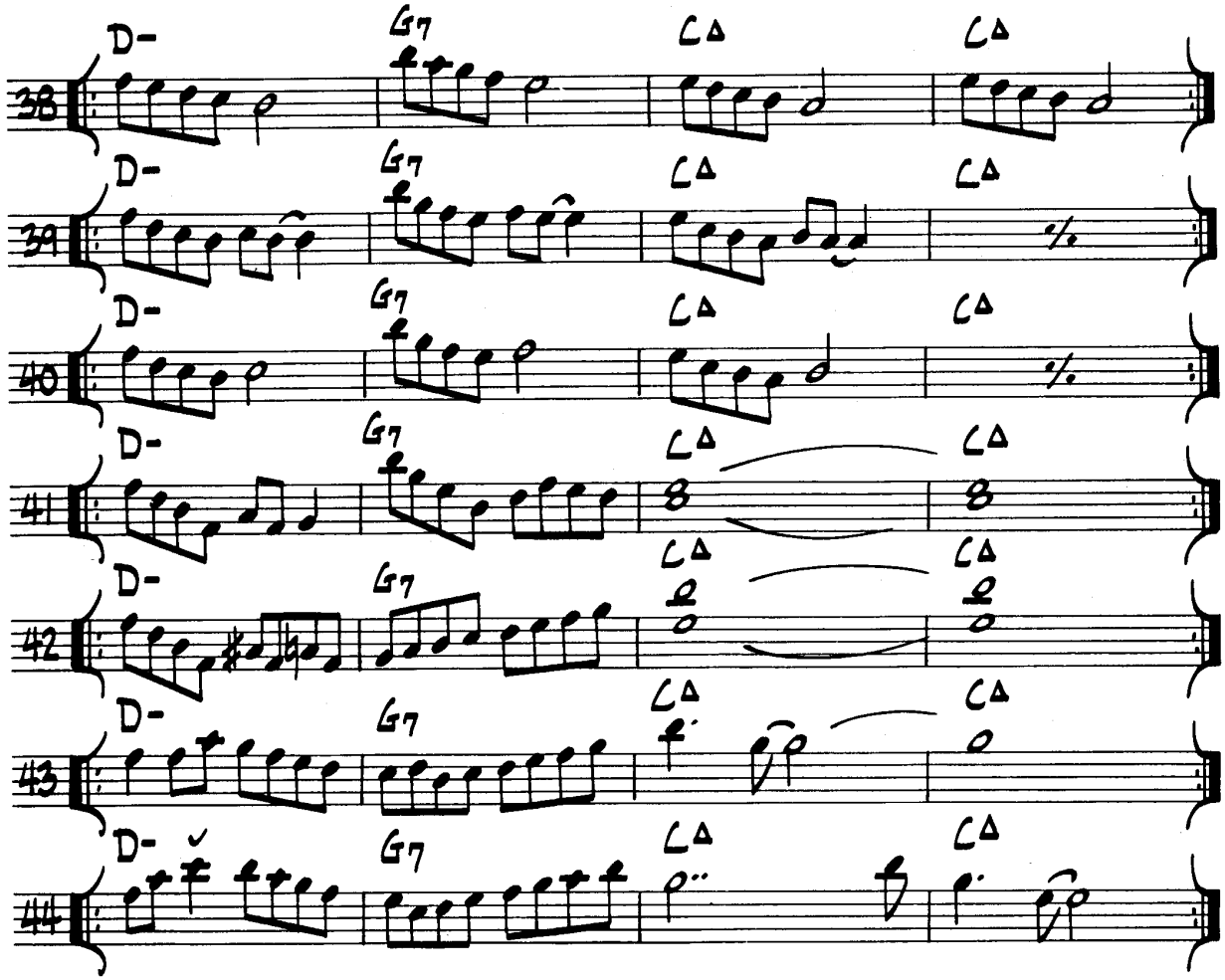


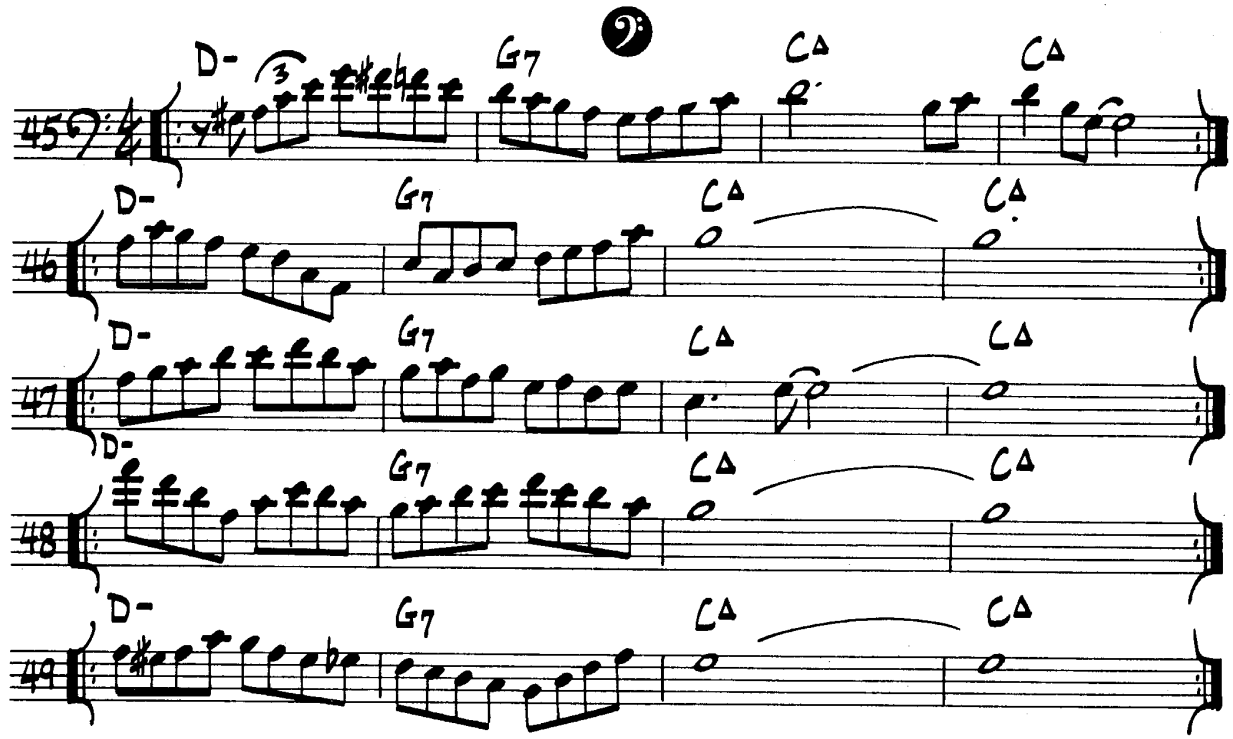
PATTERNS BEGINNING ON THE 3rd OF THE MINOR CHORD/SCALE



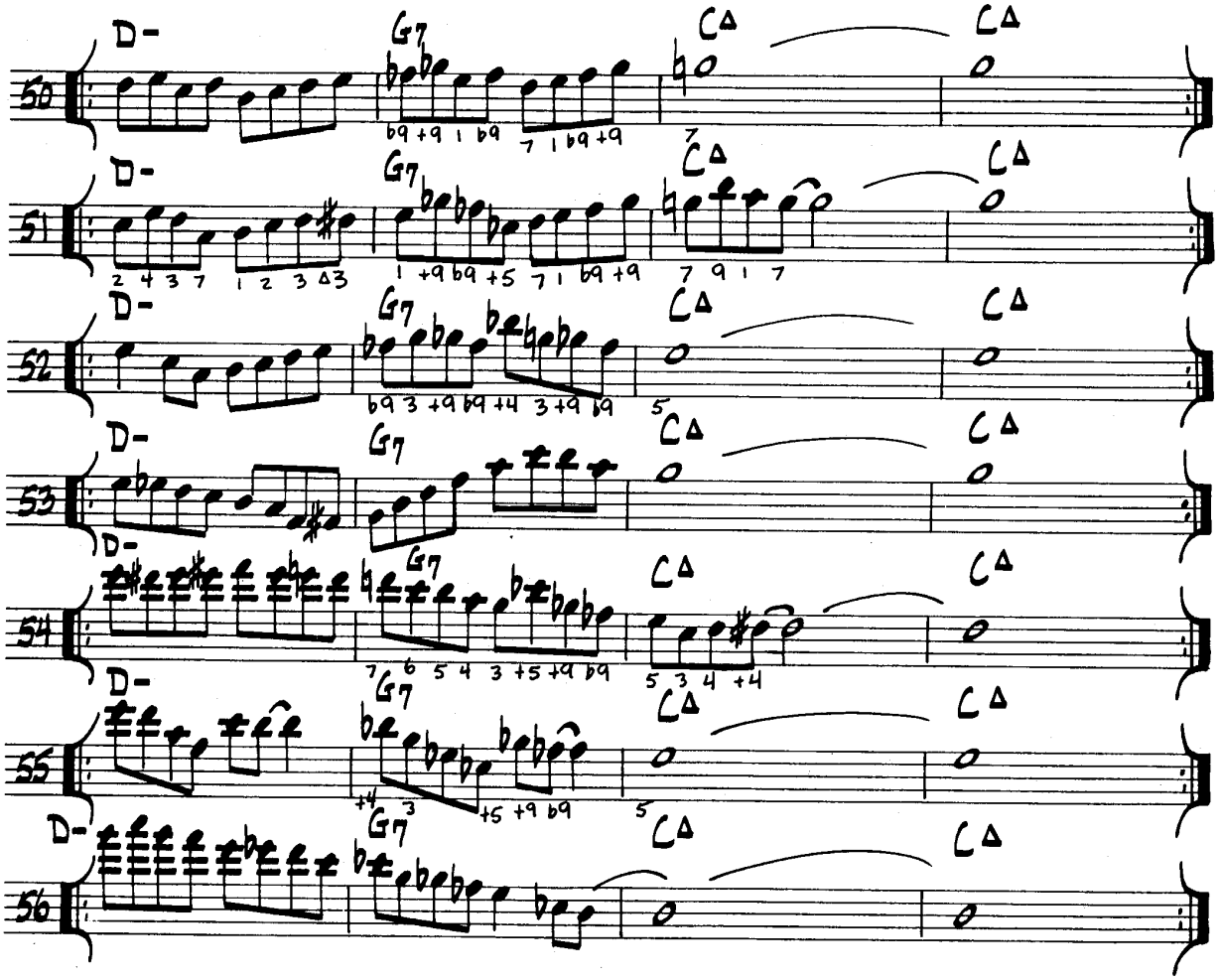


PATTERNS BEGINNING ON THE 5th OF THE MINOR CHORD/SCALE.

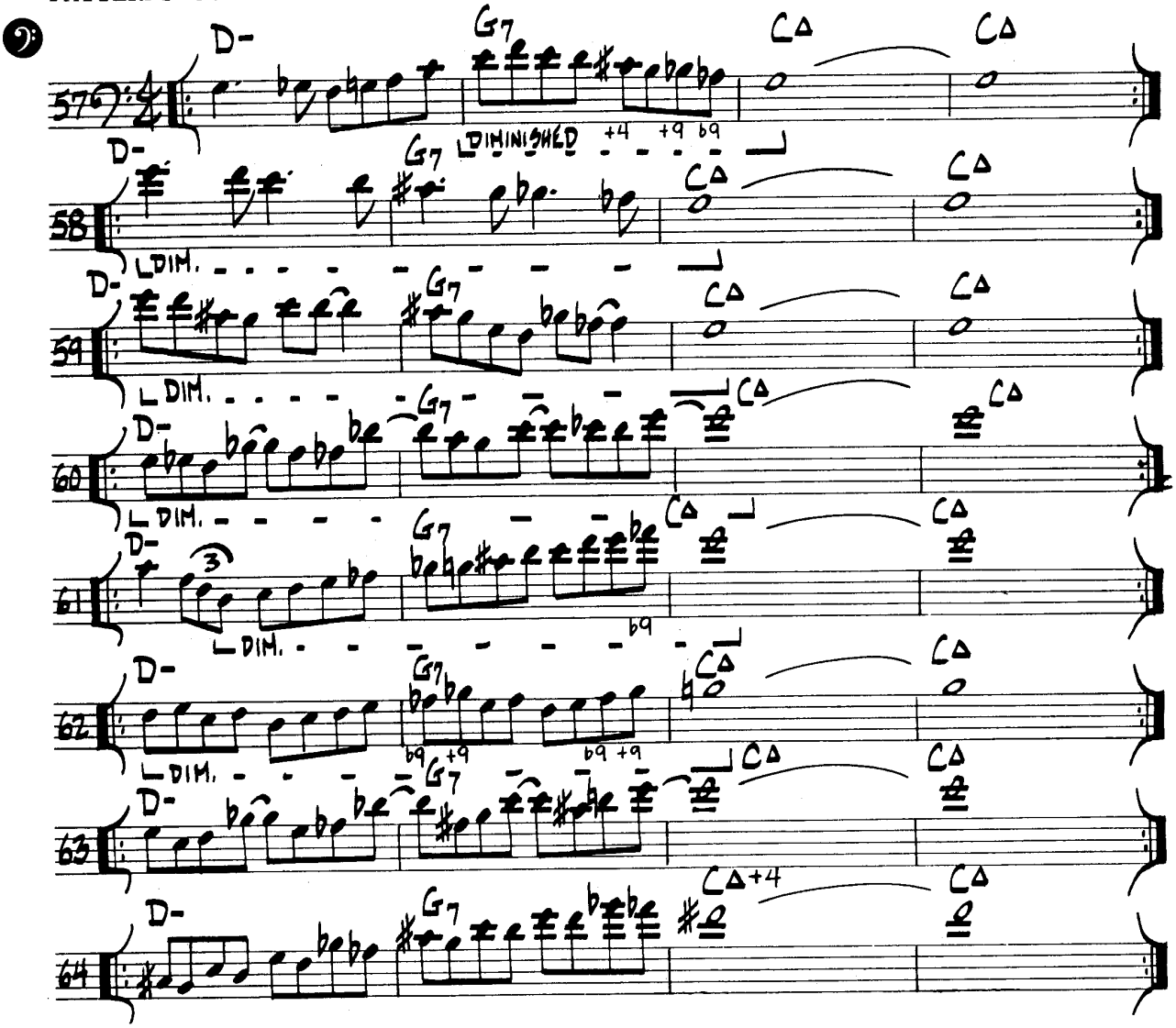




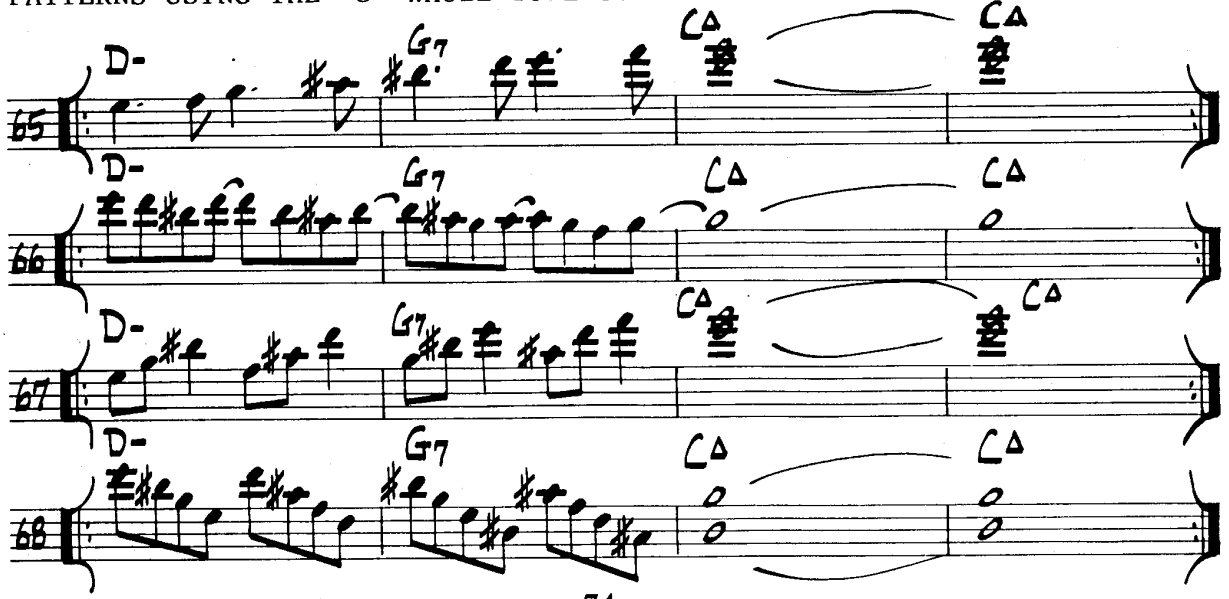
PATTERNS BEGINNING ON RANDOM TONES OF THE MINOR CHORD/SCALE.

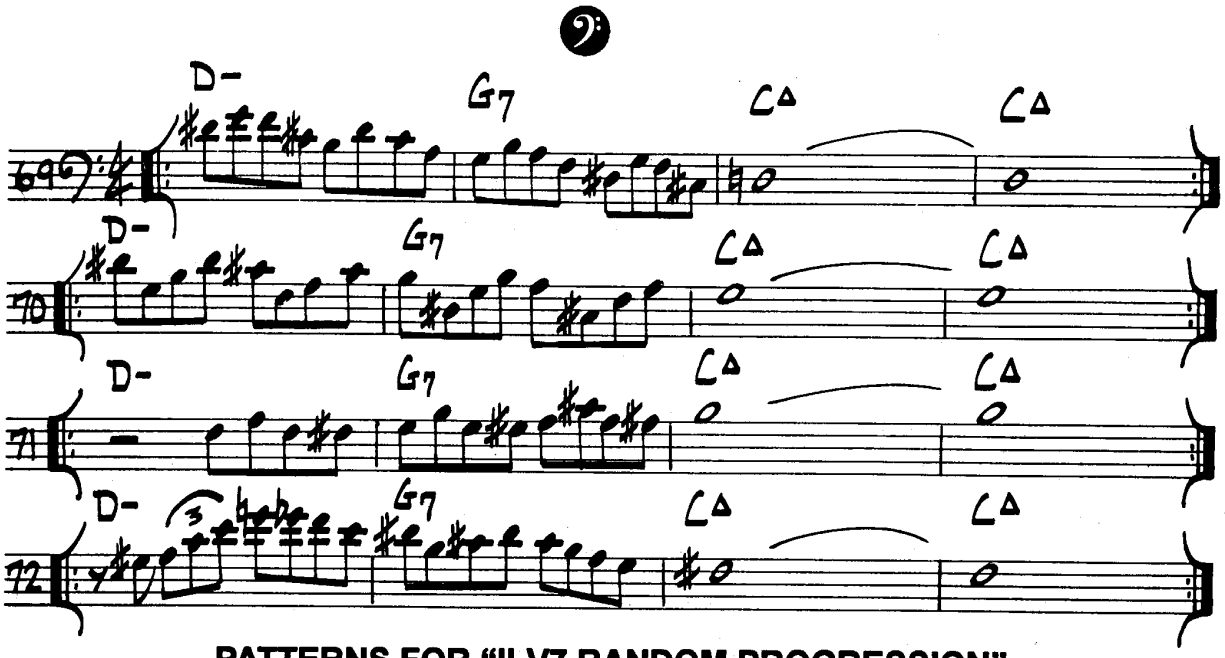


PATTERNS USING THE "G" DIMINISHED SCALE.



PATTERNS USING THE "G" WHOLE-TONE SCALE.





PATTERNS FOR "II-V7 RANDOM PROGRESSION"

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

PATTERNS FOR "V7+9-I ALL KEYS"

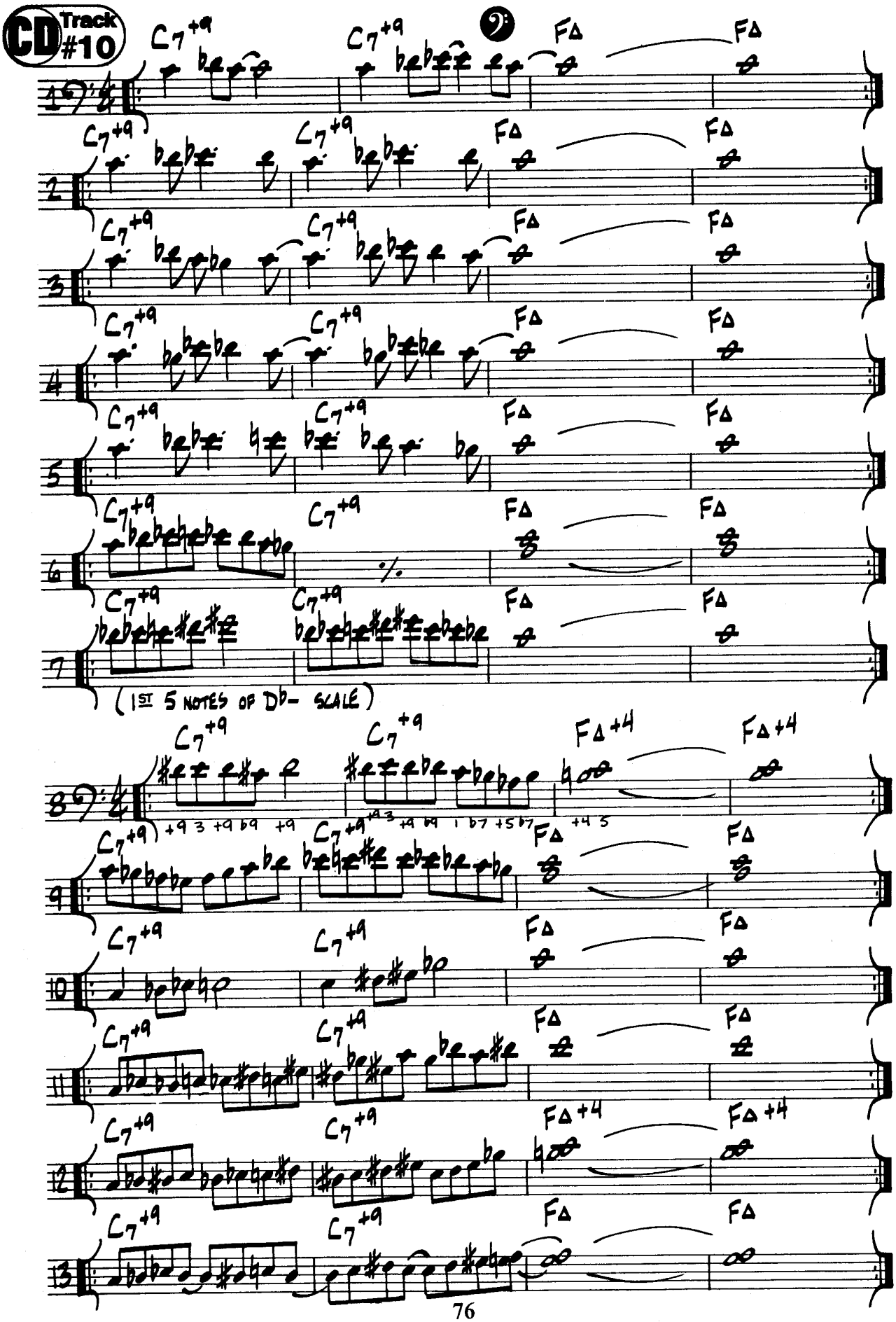
The V7+9 scale is called by several names: Super Locrian, Diminished/Whole Tone, Pomeroy, and Altered Scale. I prefer to call it Dim./Whole Tone because the first five tones of the scales are the same as the first five tones of a diminished scale and the top four or five tones form part of a whole tone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

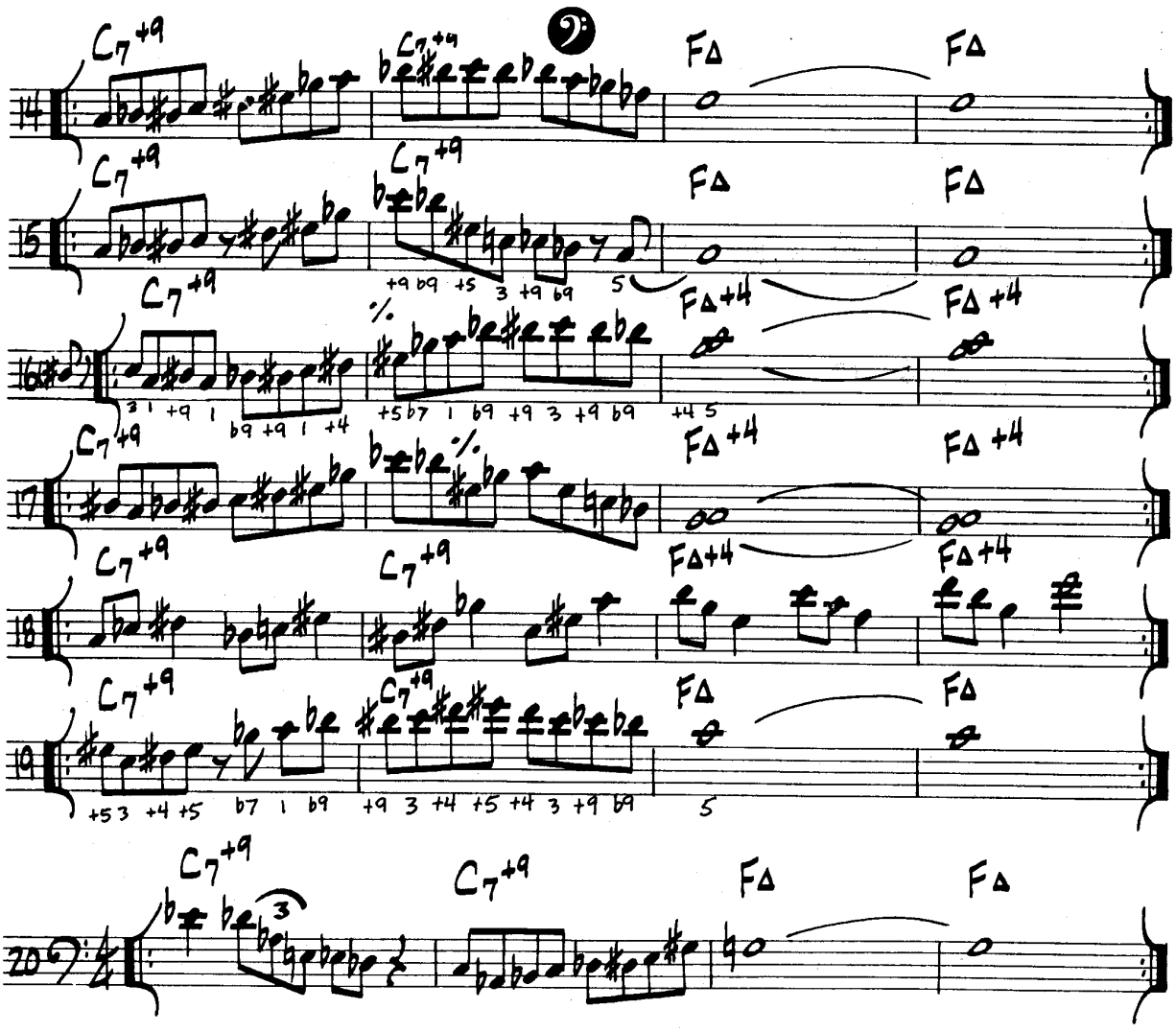
Example: C7 to F- could be played C7+9 (scale) to F- and sound perfectly alright.

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

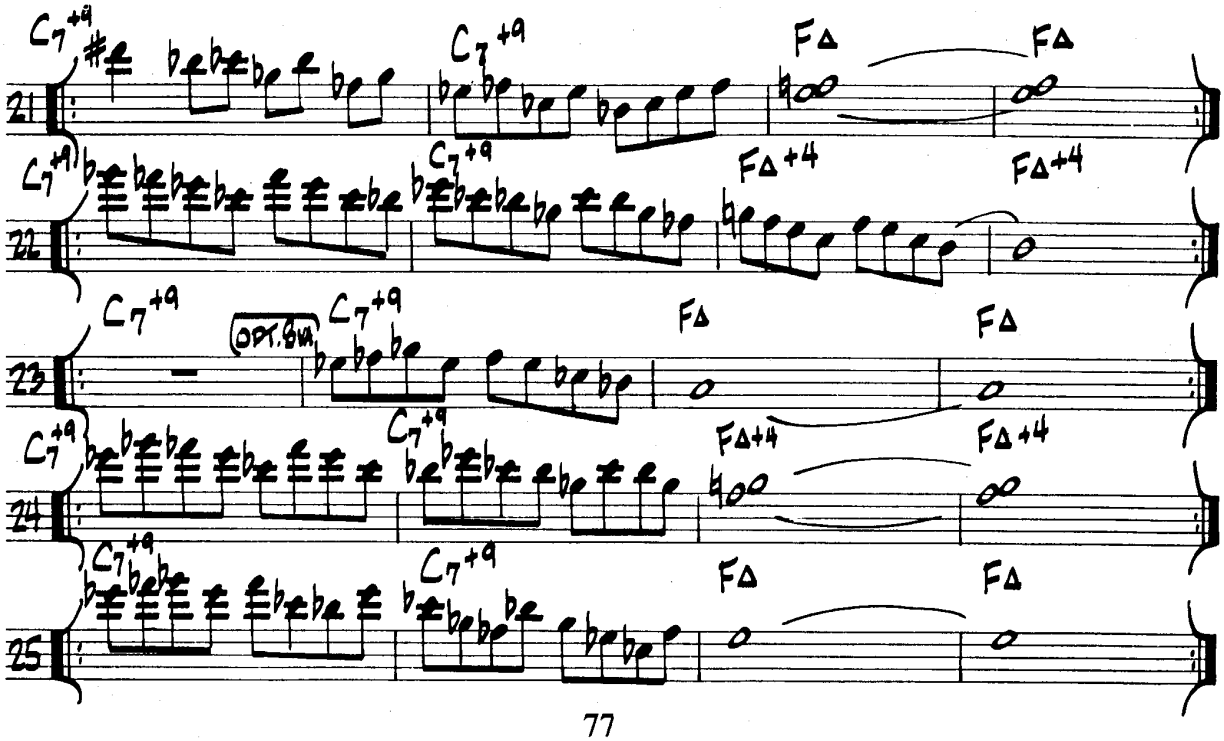
Example: | C7 | C7 | C7 | C7 | F |
| C7+9 | F | Put the Dim./W.T. Scale in the fourth bar only.
Substitute

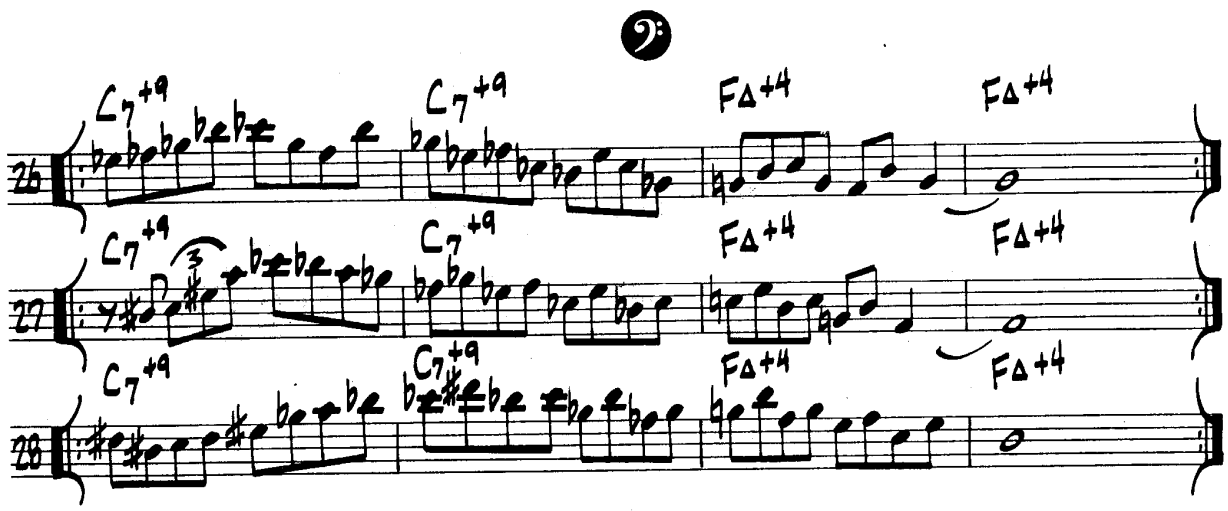
The Dim./W.T. scale may on first encounter seem strange sounding or even wrong. I suggest gaining familiarity with the sound (scale) by practicing the listed examples in the order presented. Remember, any pattern you play on major, minor, or dom. 7th scales or chords should also be played over V7+9 (Dim./W.T.)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


CD Track #10
C7+9
FΔ
FΔ+4
(1ST 5 NOTES OF Db- SCALE)

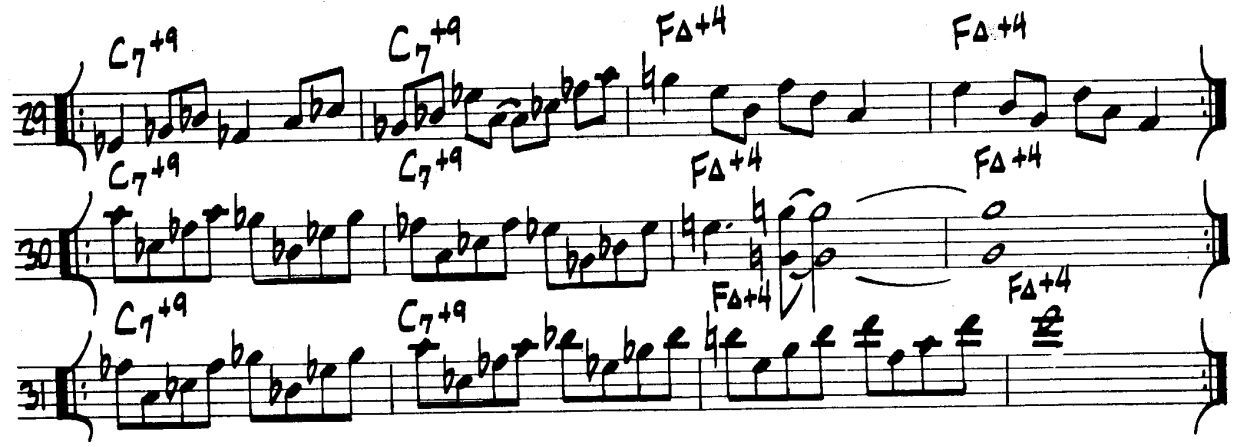


PATTERNS USING THE Gb PENTATONIC SCALE OVER THE C7+9.





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

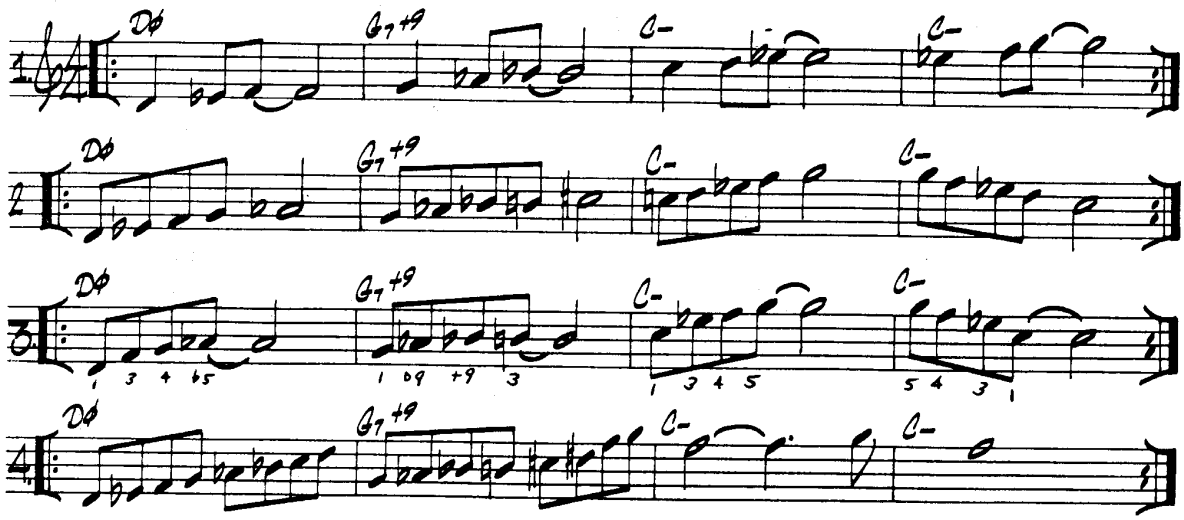


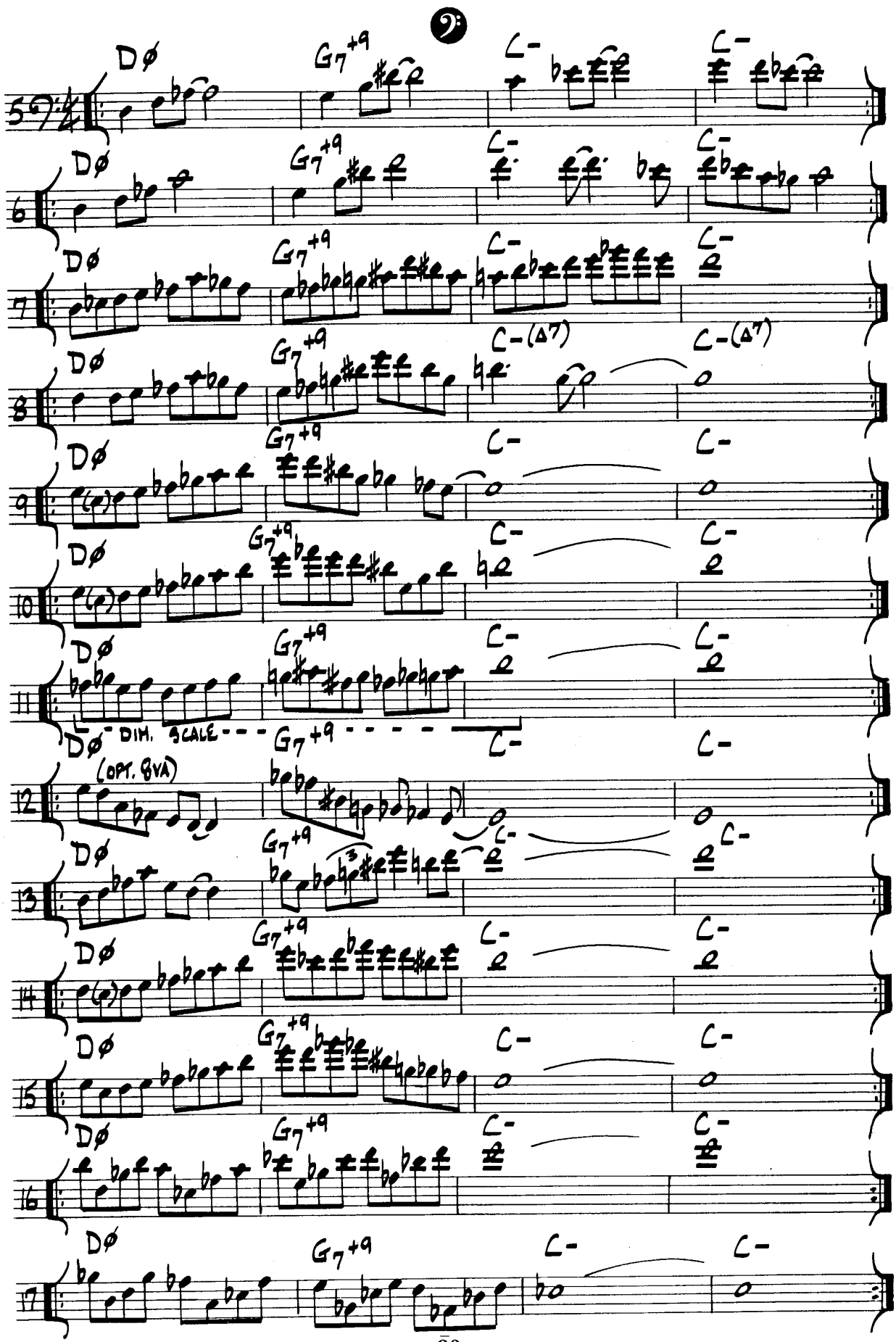
PATTERNS FOR "Ø-V7+9-I MINOR KEYS"

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

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

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




Dø
G7+9
C-
C-(Δ7)
DIM. SCALE
(OPT. 8VA)

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.

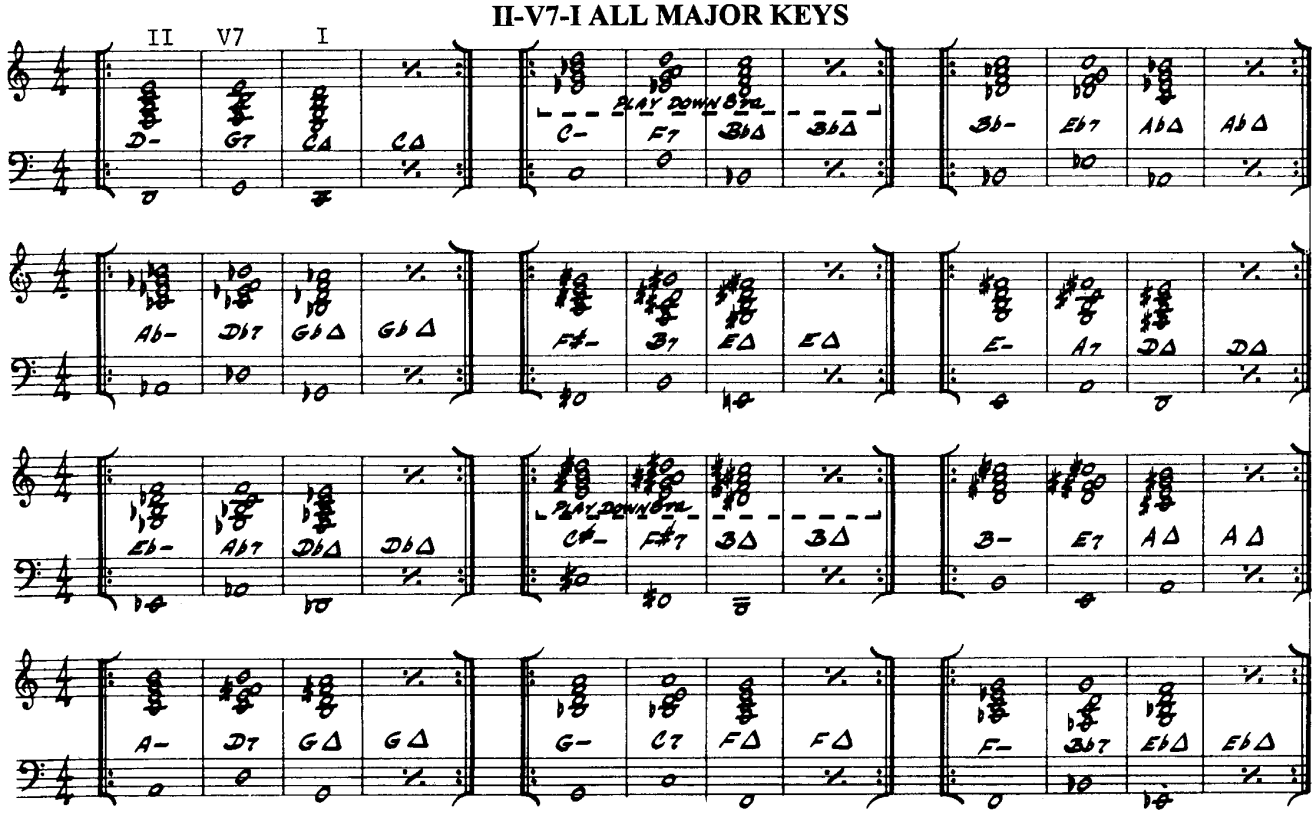
I advise practicing the voicings in all keys. Get so you can play them from memory. You have to eventually do away with the written notes and play by desired sound. The voicings on these pages are just a beginning. I recommend listening carefully to every piano player available to you on record or tape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

Above all else, BE PATIENT!

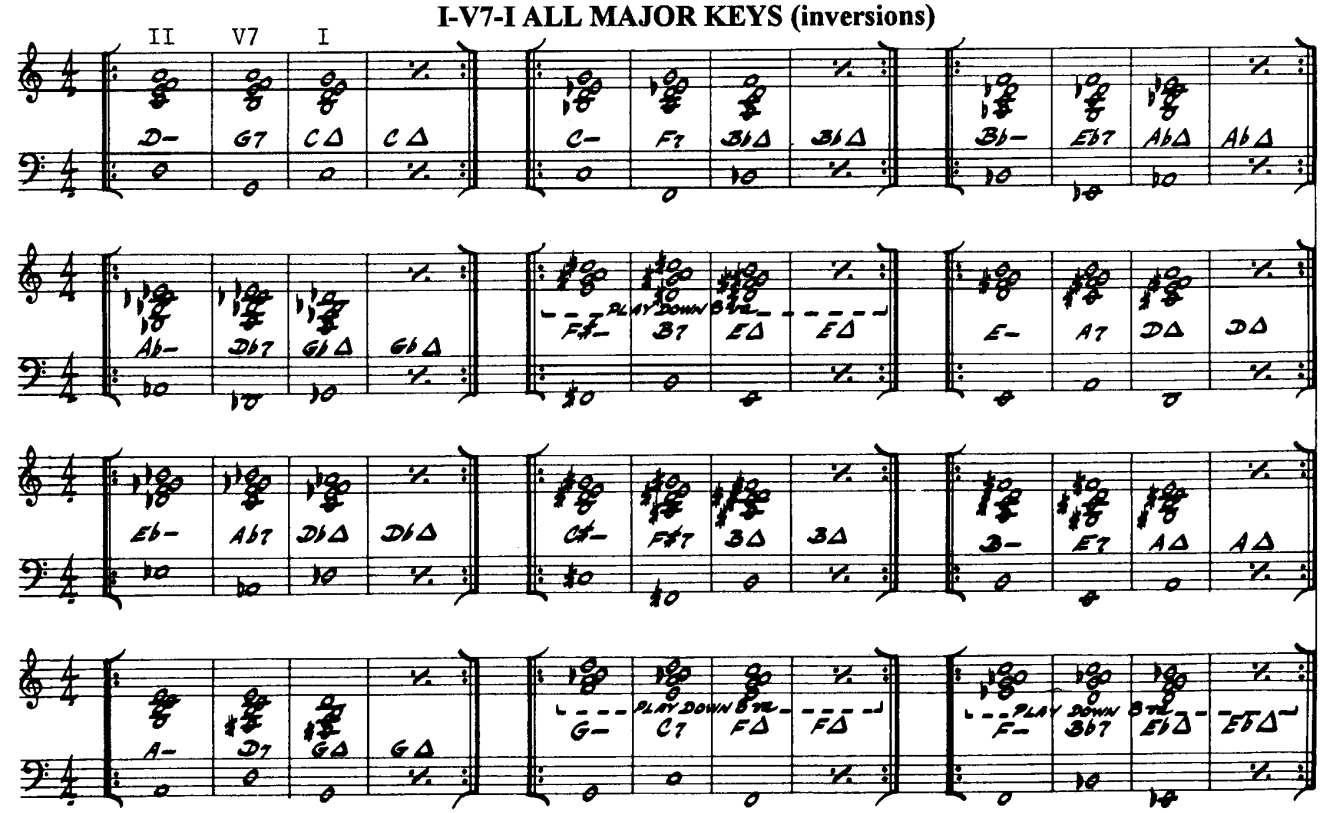
The book *Volume 1 Piano Voicings* is avialable from the Jamey Aebersold Jazz catalog. It contains all of the piano comping on the Volume 1 play-a-long recording by Jamey Aebersold transcribed note-for-note, including rootless voicings and fourth voicings. You may also get the actual piano transcriptions 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.

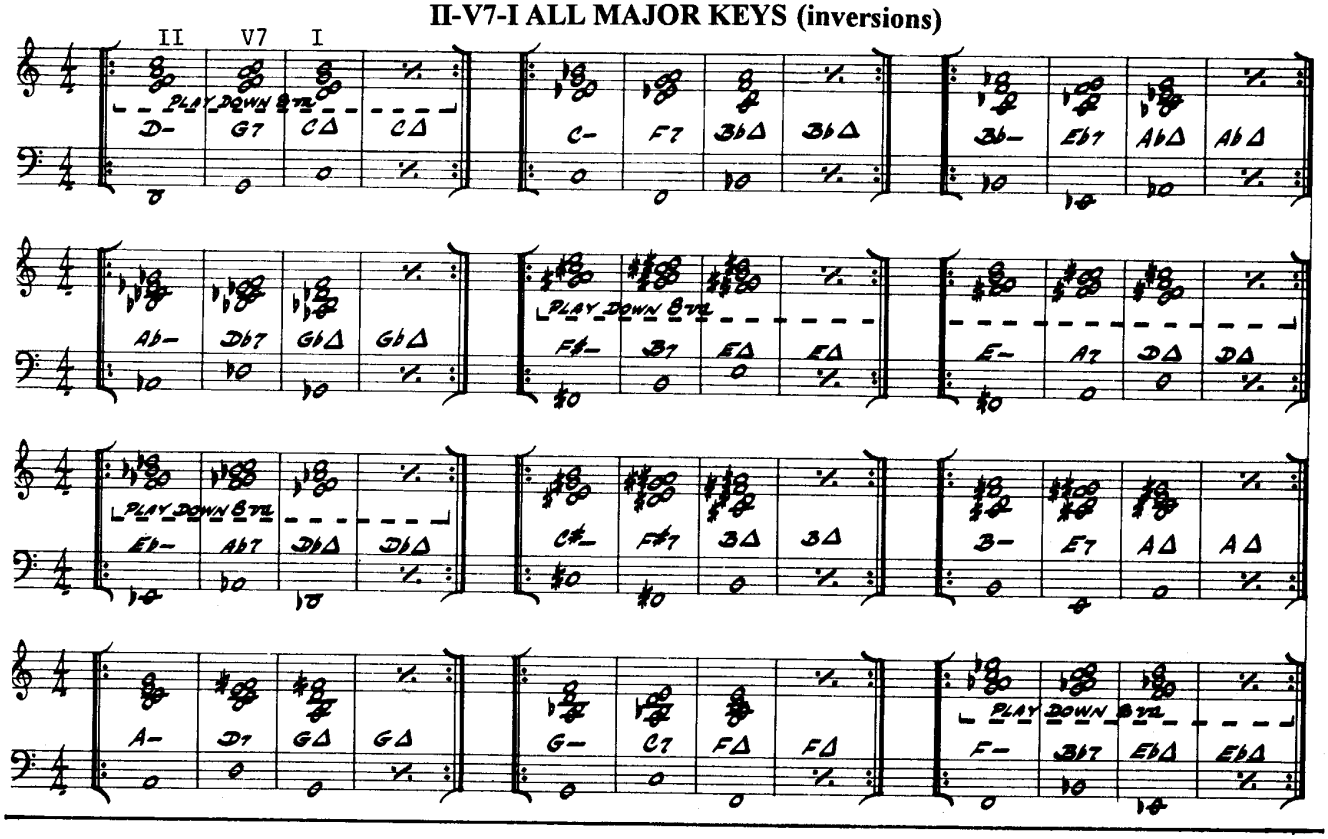
II-V7-I ALL MAJOR KEYS



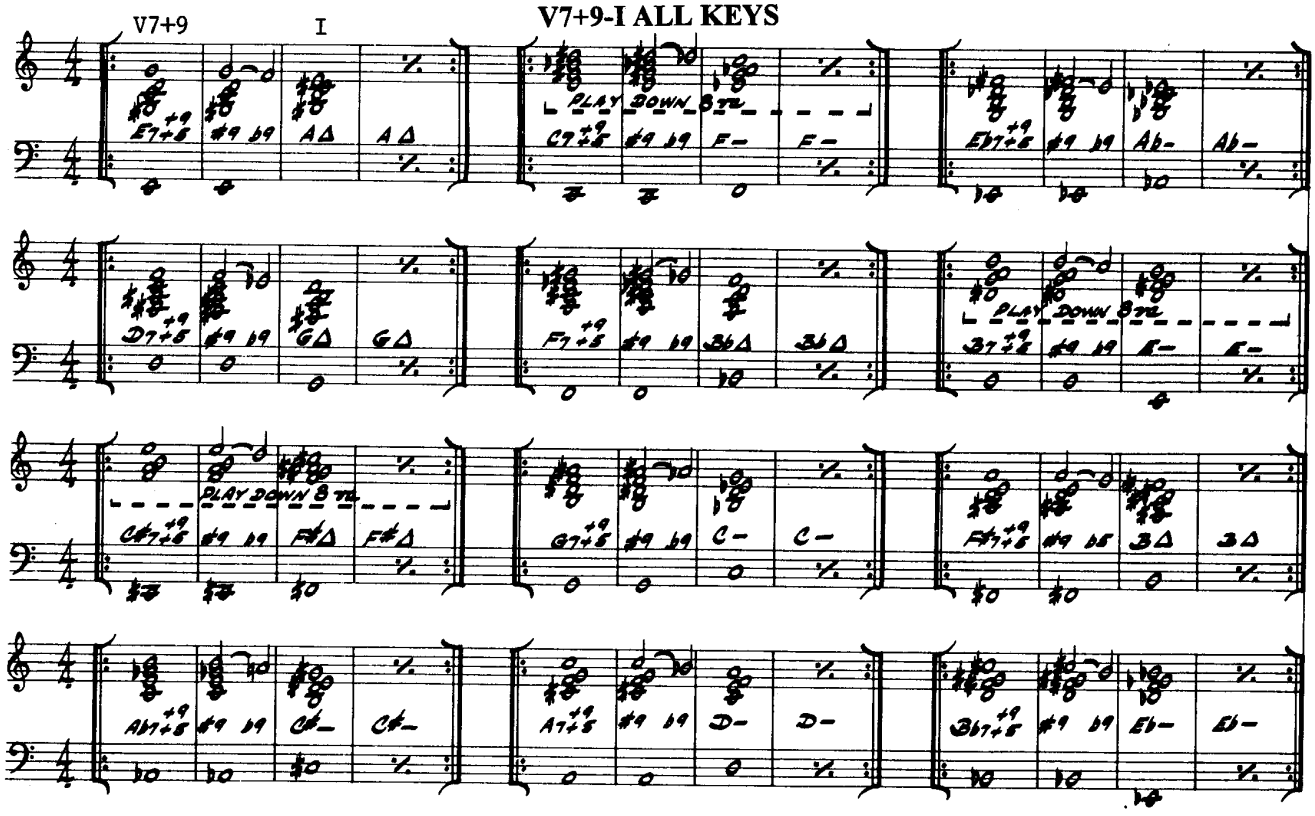
I-V7-I ALL MAJOR KEYS (inversions)



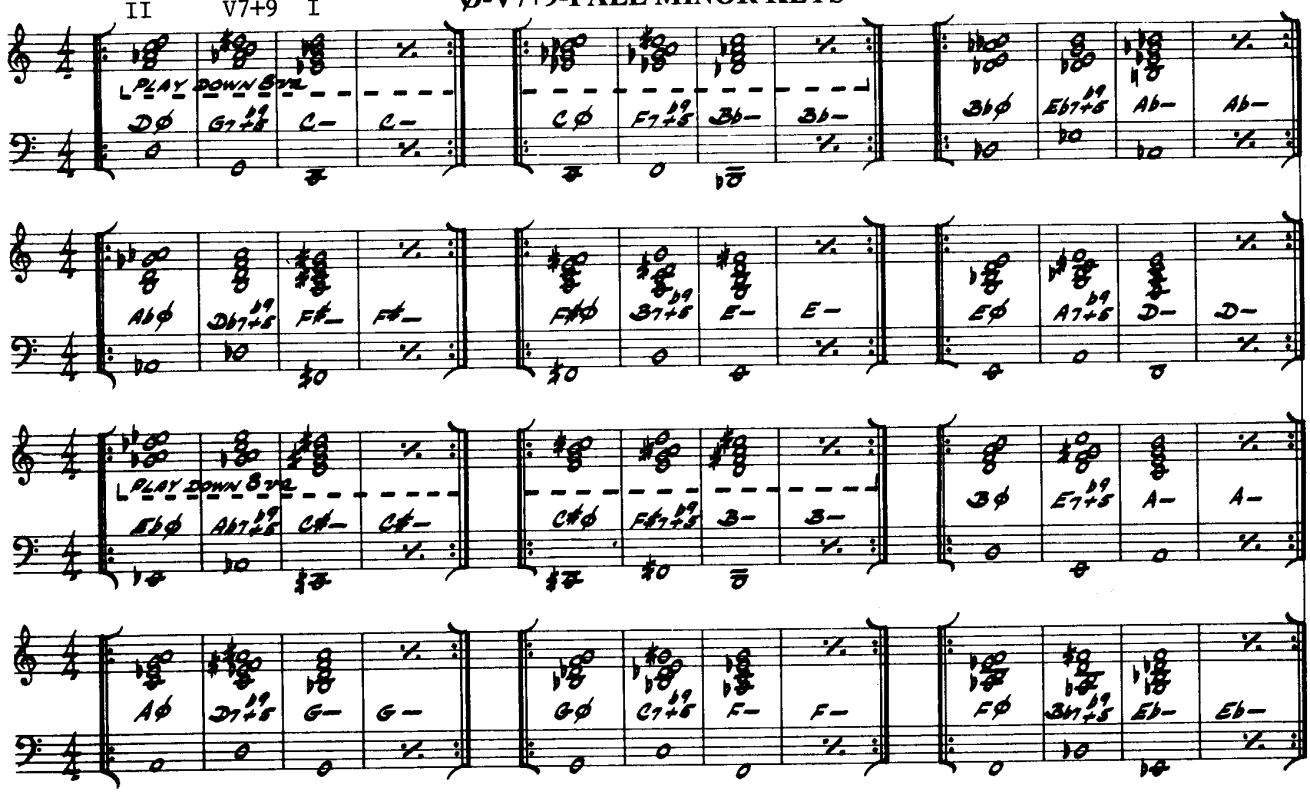
II-V7-I ALL MAJOR KEYS (inversions)



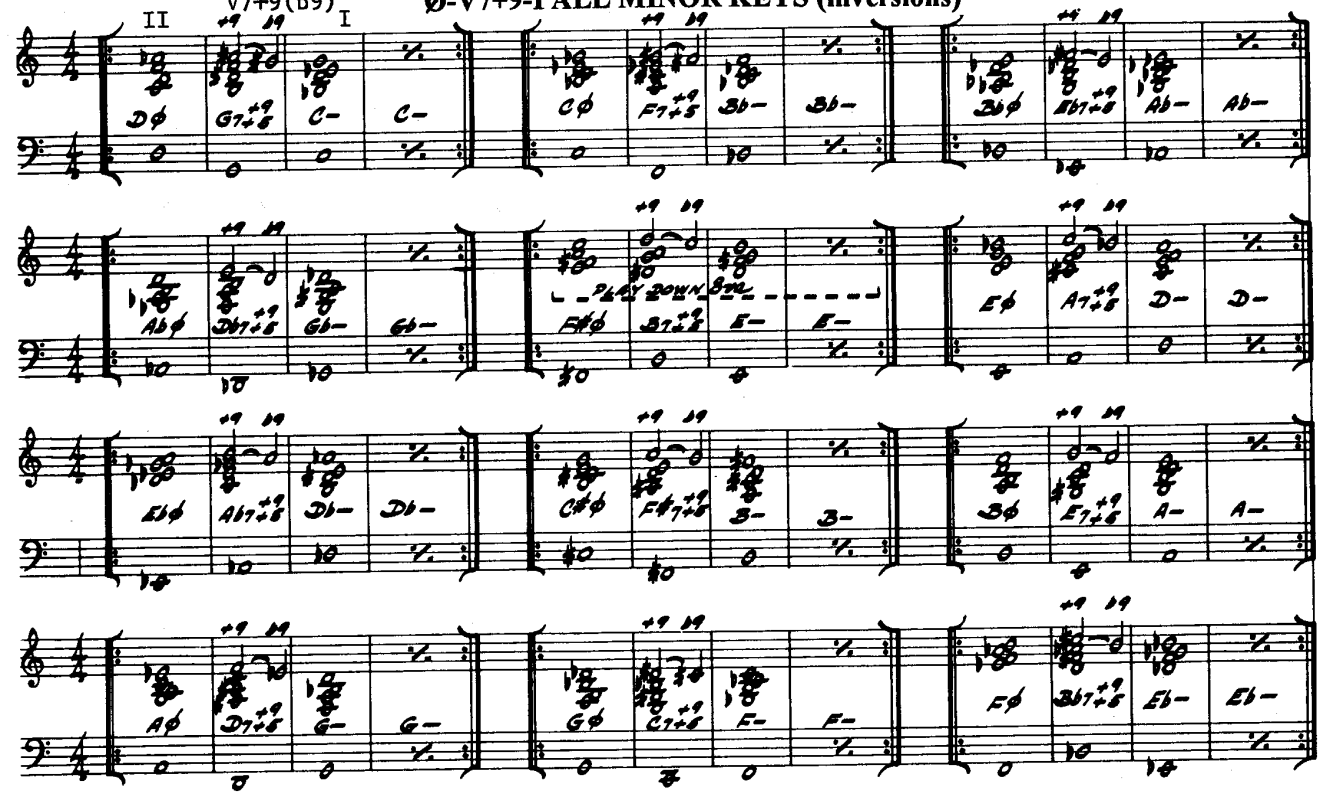
V7+9-I ALL KEYS



Ø-V7+9-I ALL MINOR KEYS



Ø-V7+9-I ALL MINOR KEYS (inversions)



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.**

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PATTERNS FOR SIDE 1, TRACK 1 II–V7–I (ALL MAJOR KEYS)

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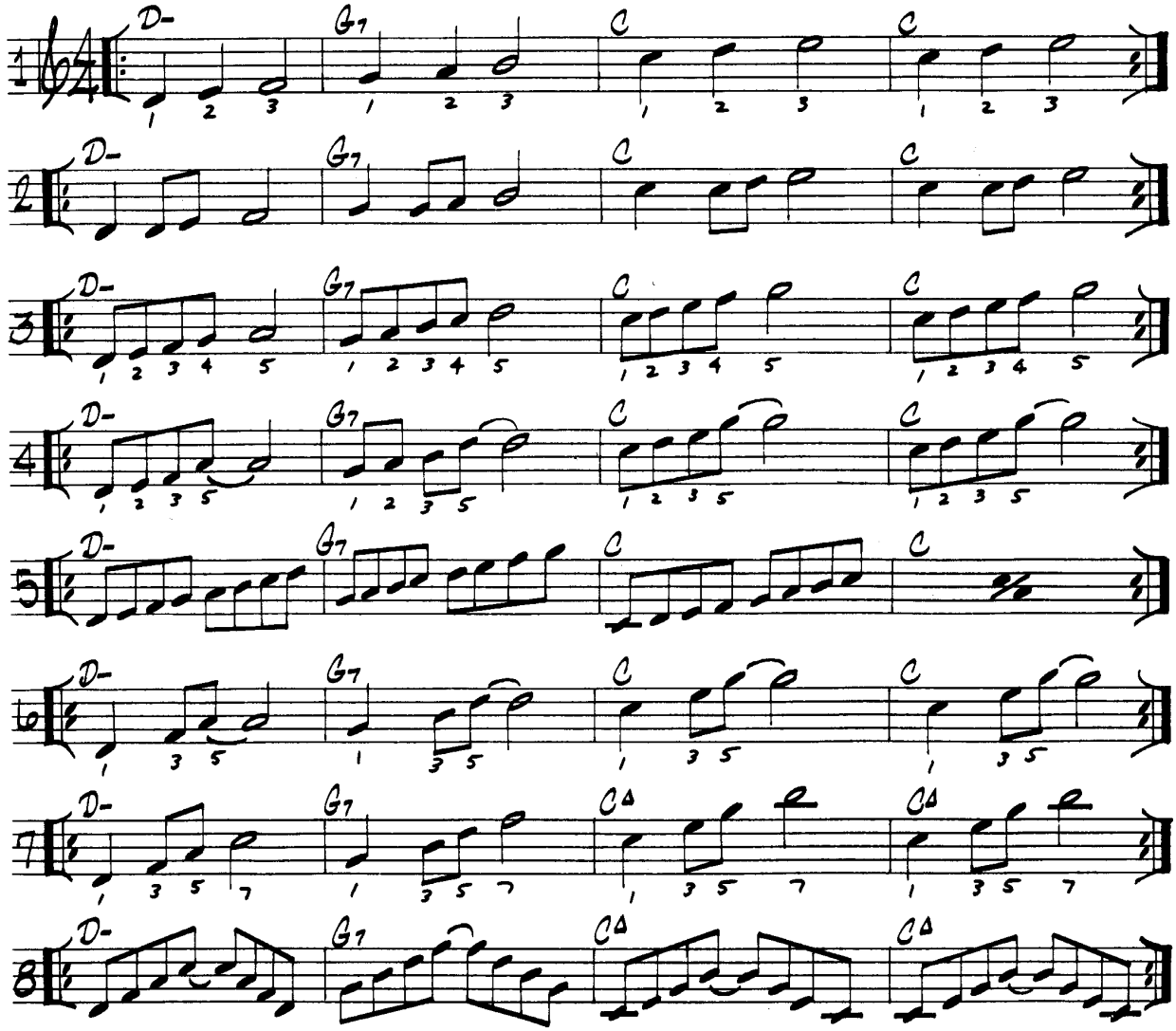
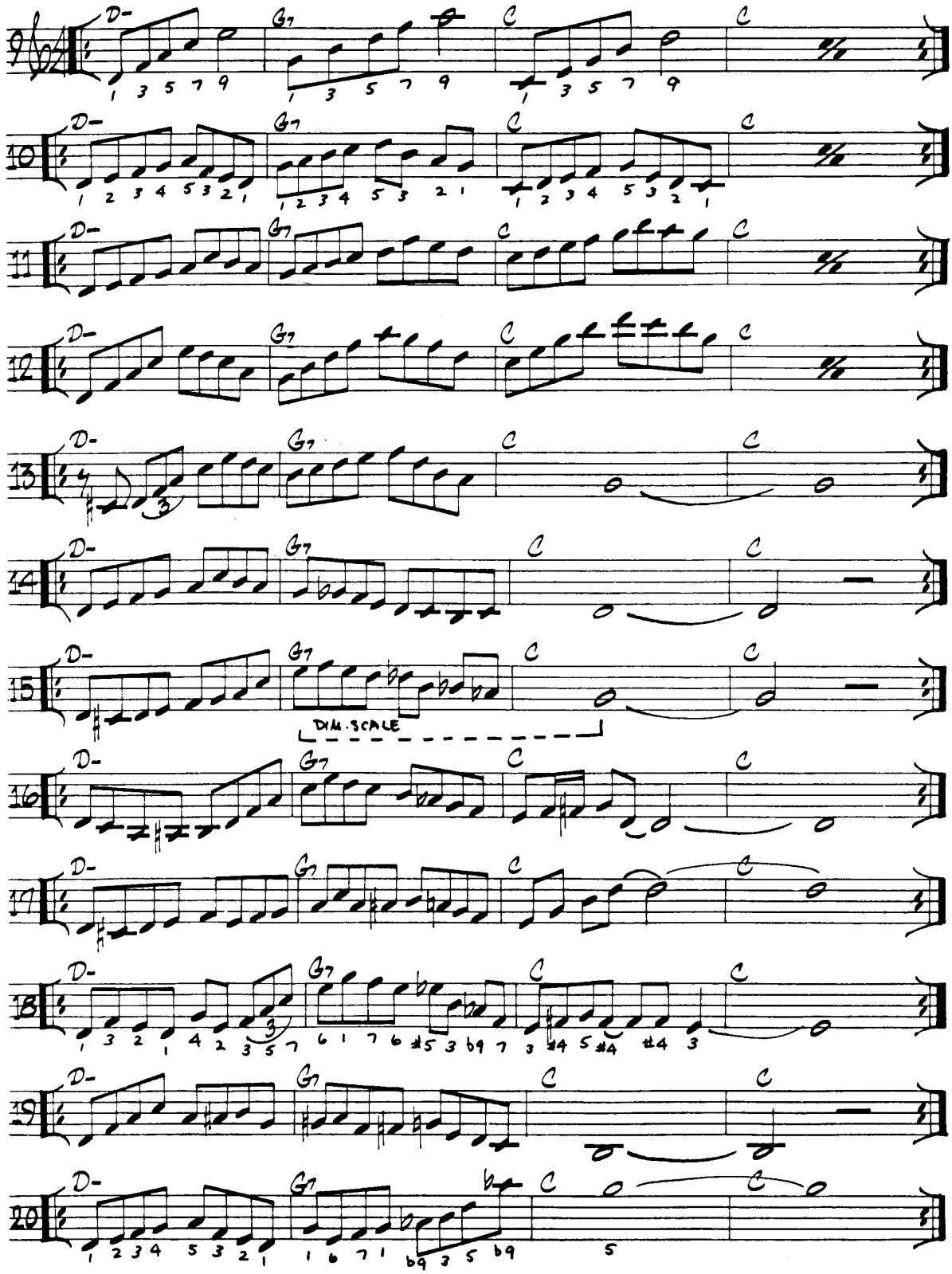
Learn to outline the sound of any scale/chord on your instrument. Many jazz musicians like to play without piano or guitar accompaniment because they can successfully outline harmony themselves on their instrument. Sonny Rollins is a case in point. A firm understanding mentally and technically of the 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.

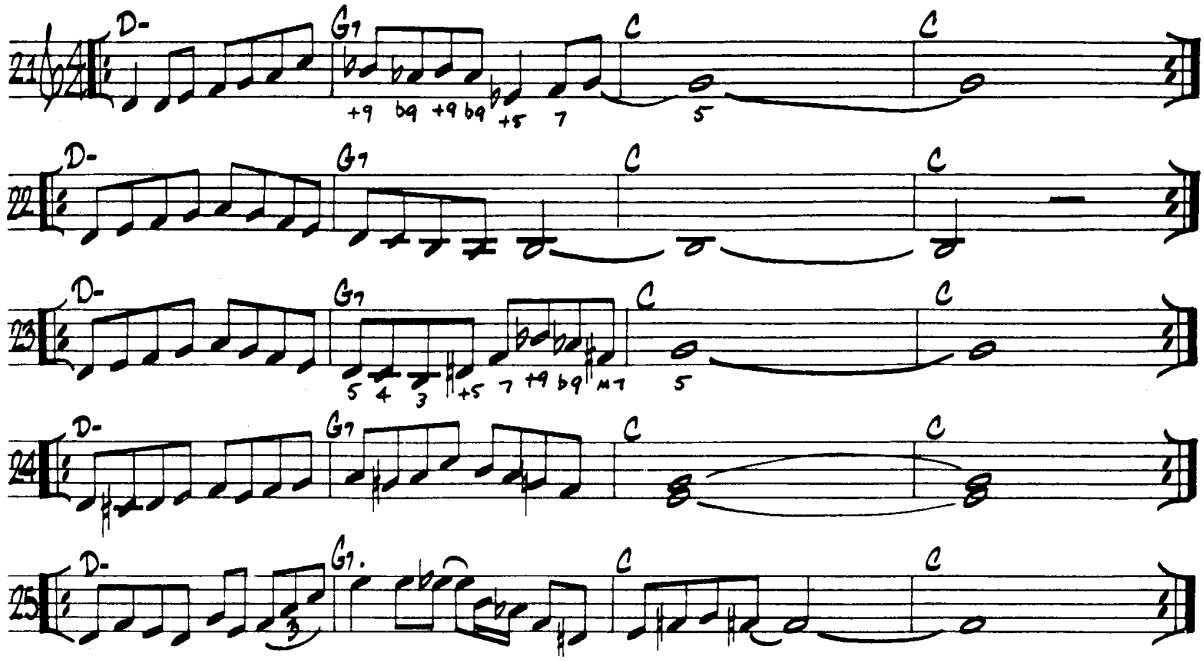
Many tones in the following pages of patterns are written enharmonically to make reading easier. For instance, a b9 on a C7 chord/scale may be Db or C#, a #9 may be written D# or Eb, a #4 may be written F# or Gb and a #5 may be written G# or Ab.

Look over the scale syllabus page for listing of possible chord/scale choices.

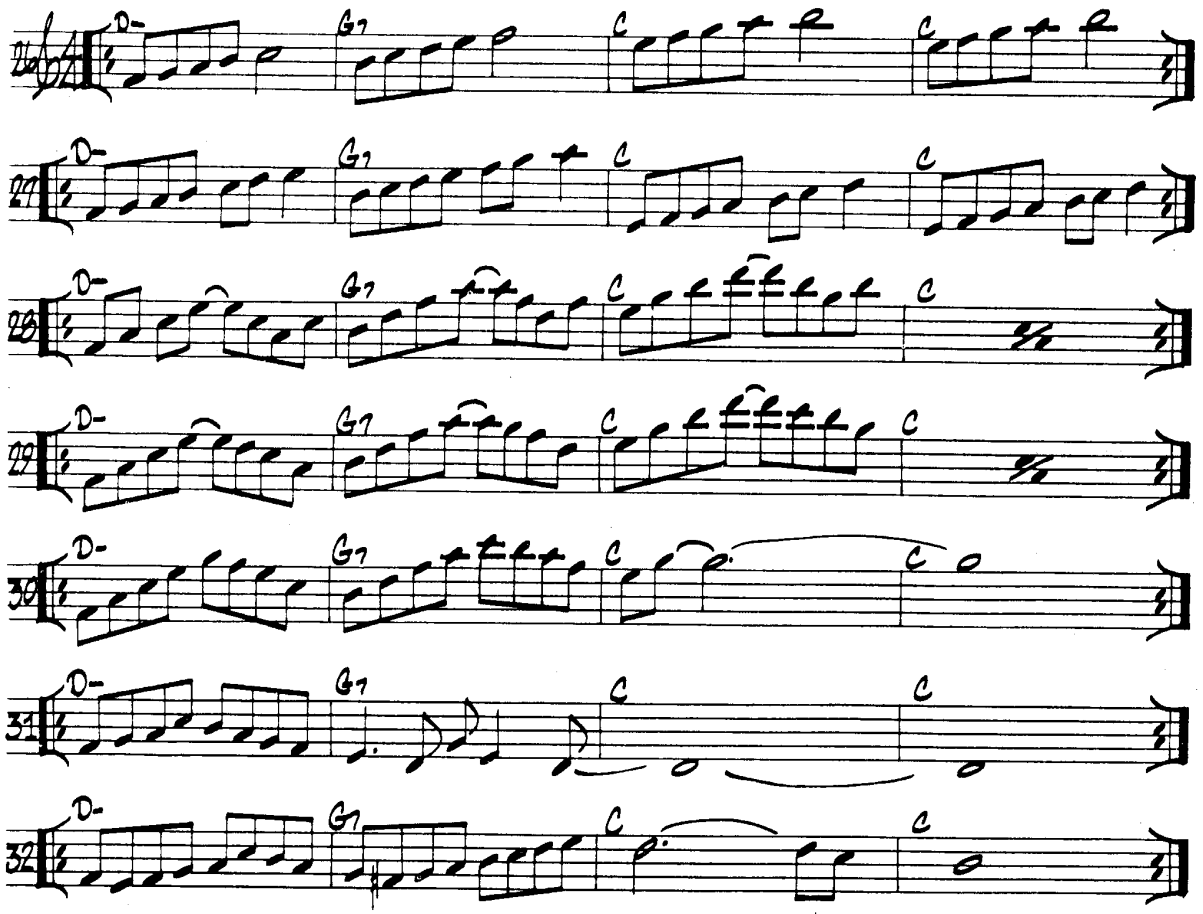
PATTERNS BEGINNING ON THE ROOT OF THE MINOR CHORD/SCALE.

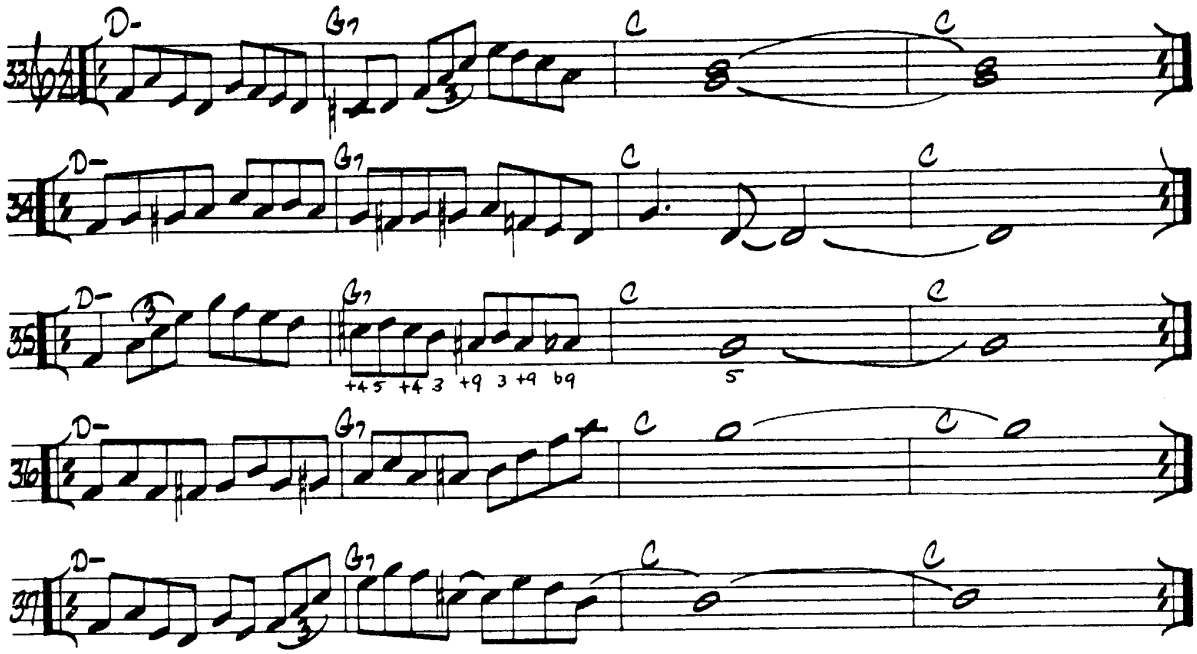



D-
G7
C
DIM. SCALE

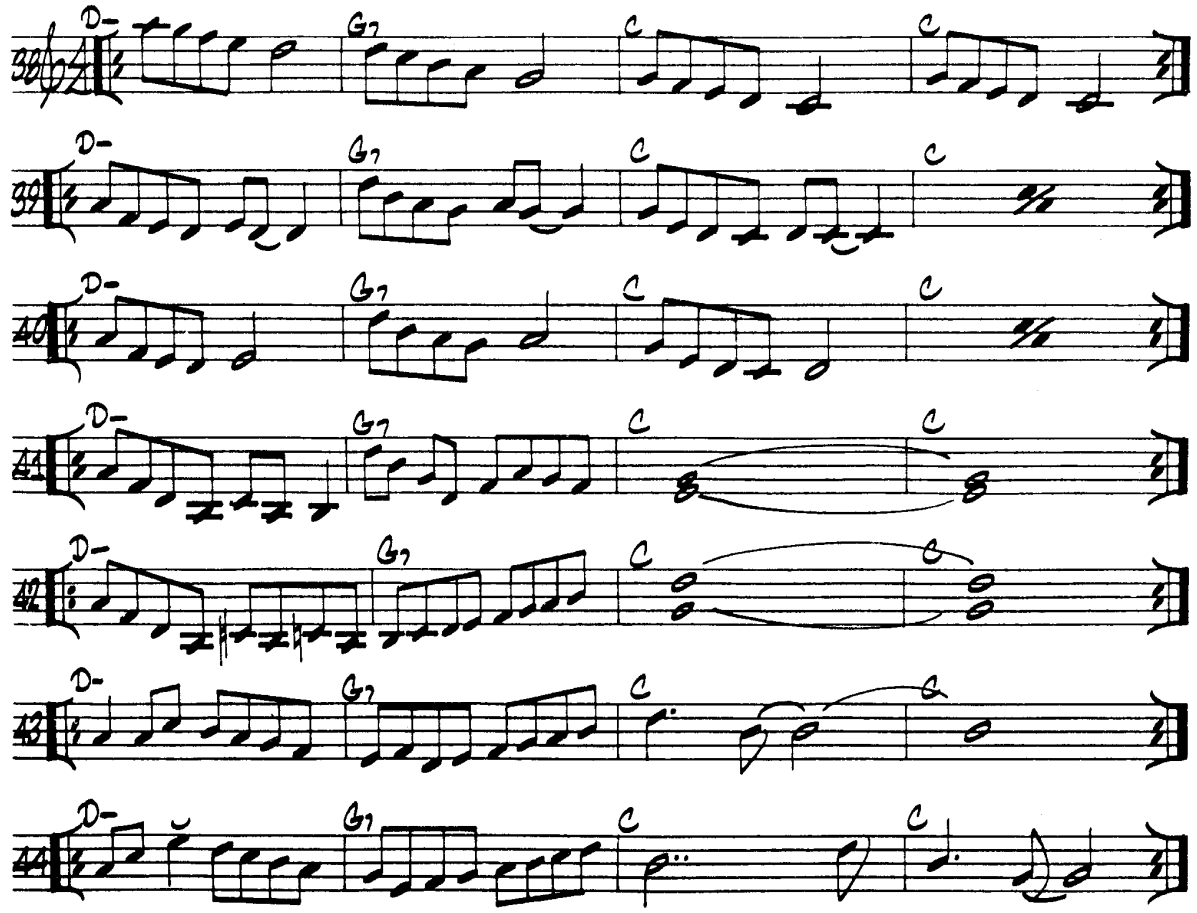


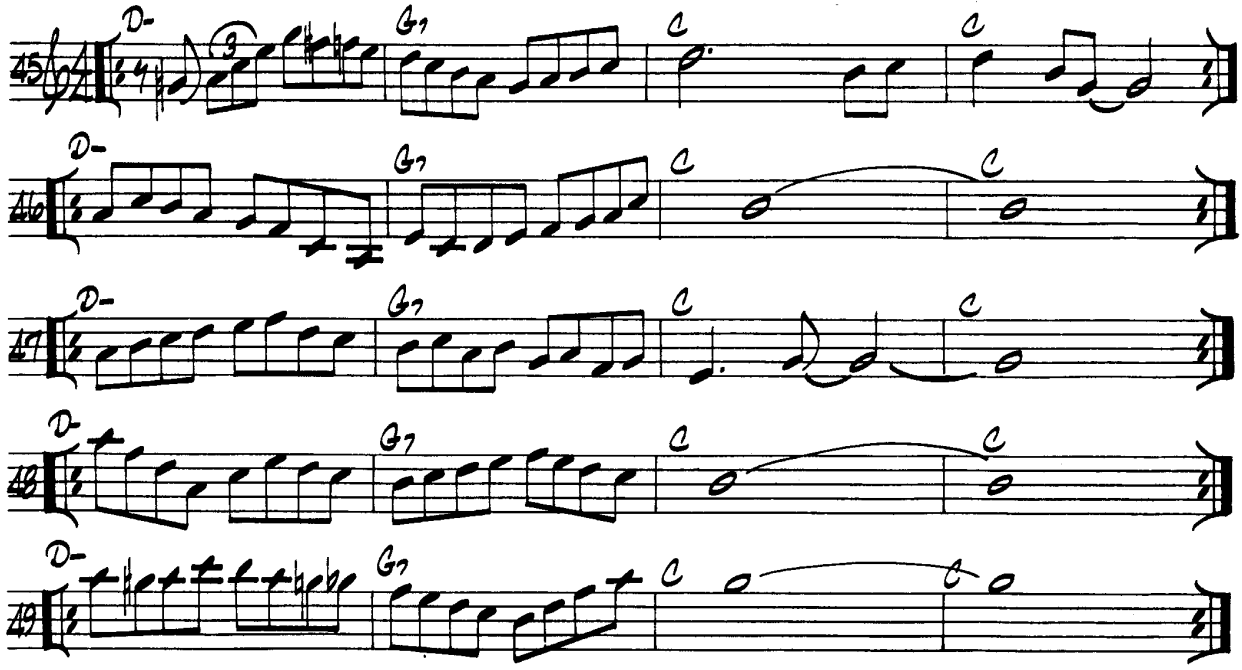
PATTERNS BEGINNING ON THE 3rd OF THE MINOR CHORD/SCALE.



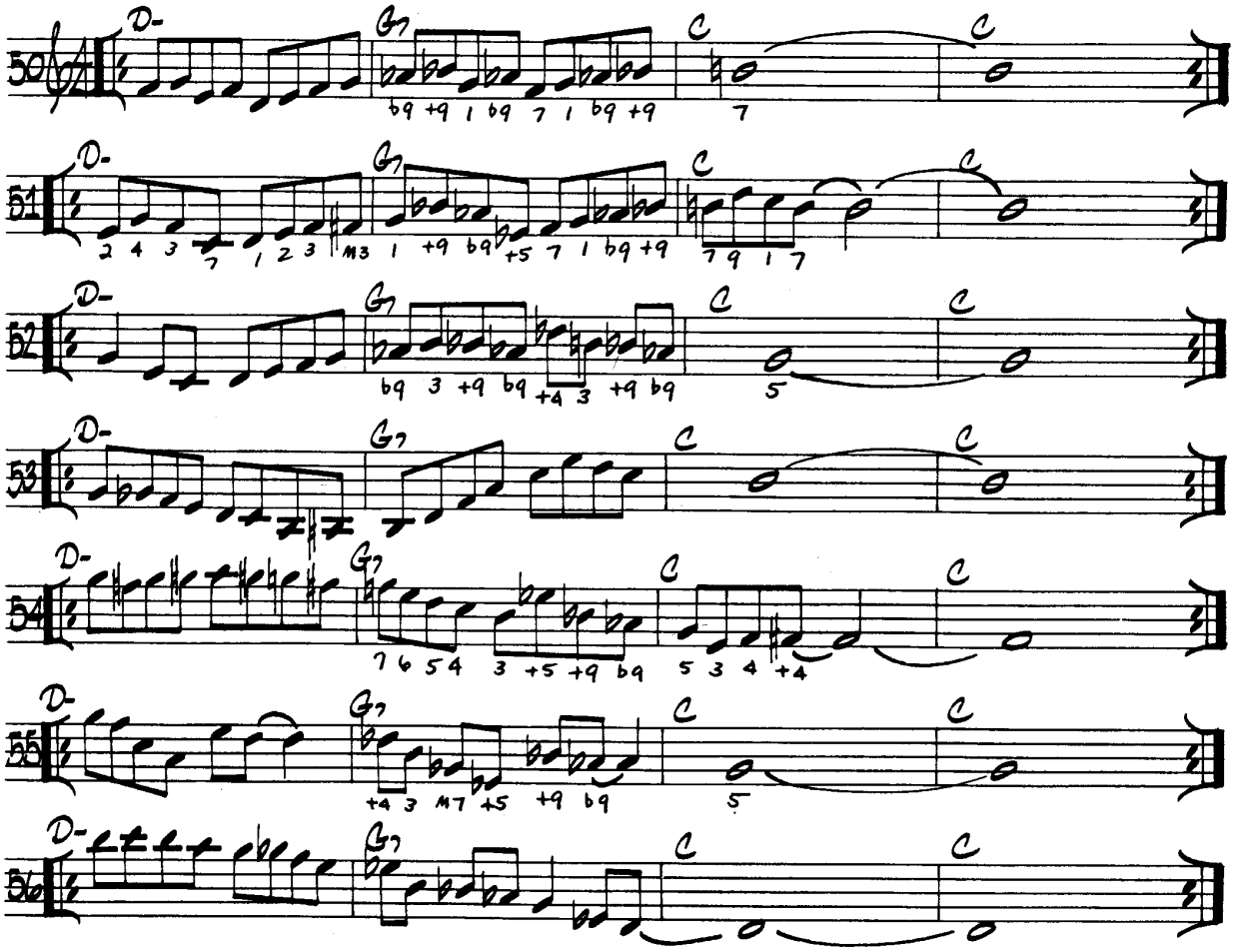


PATTERNS BEGINNING ON THE 5th OF THE MINOR CHORD/SCALE.

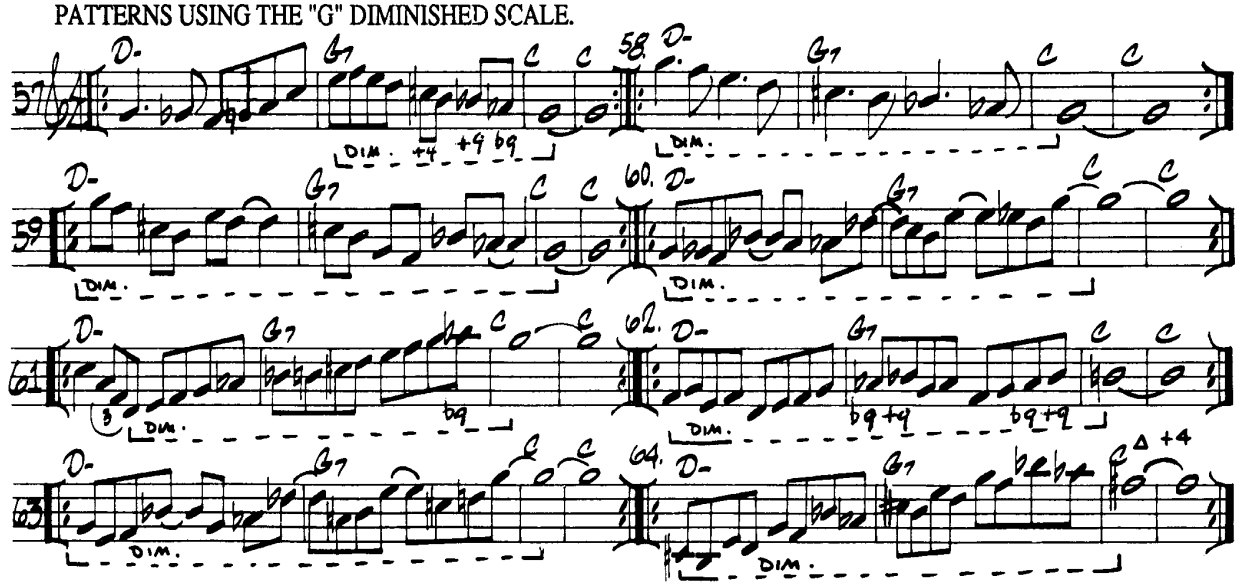




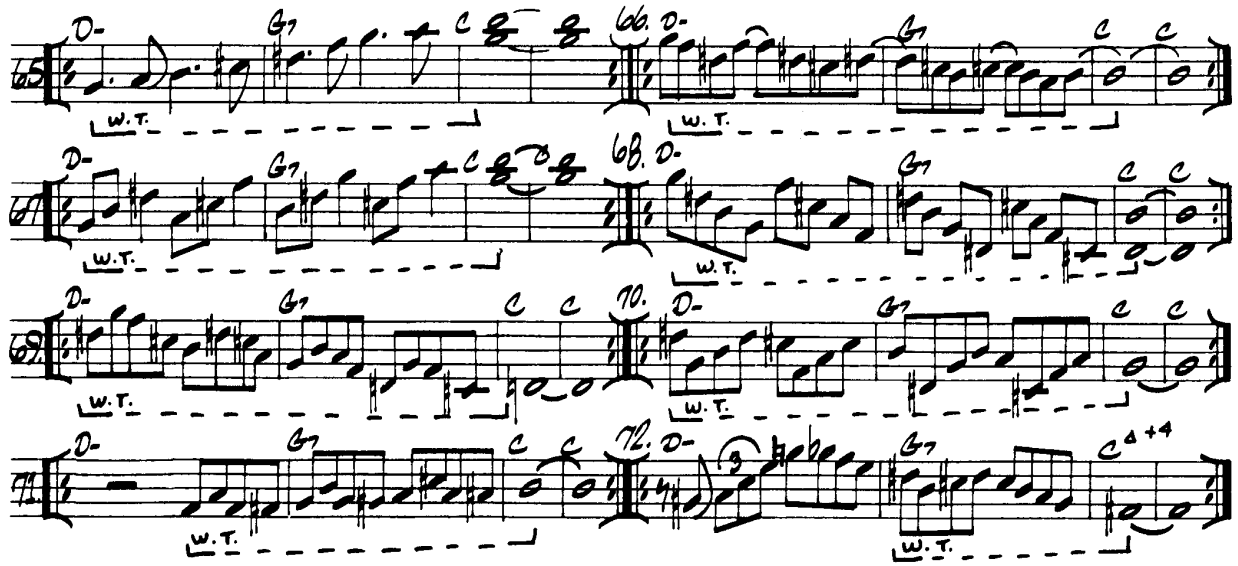
PATTERNS BEGINNING ON RANDOM TONES OF THE MINOR CHORD/SCALE.



PATTERNS USING THE "G" DIMINISHED SCALE.



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



PATTERNS FOR 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.

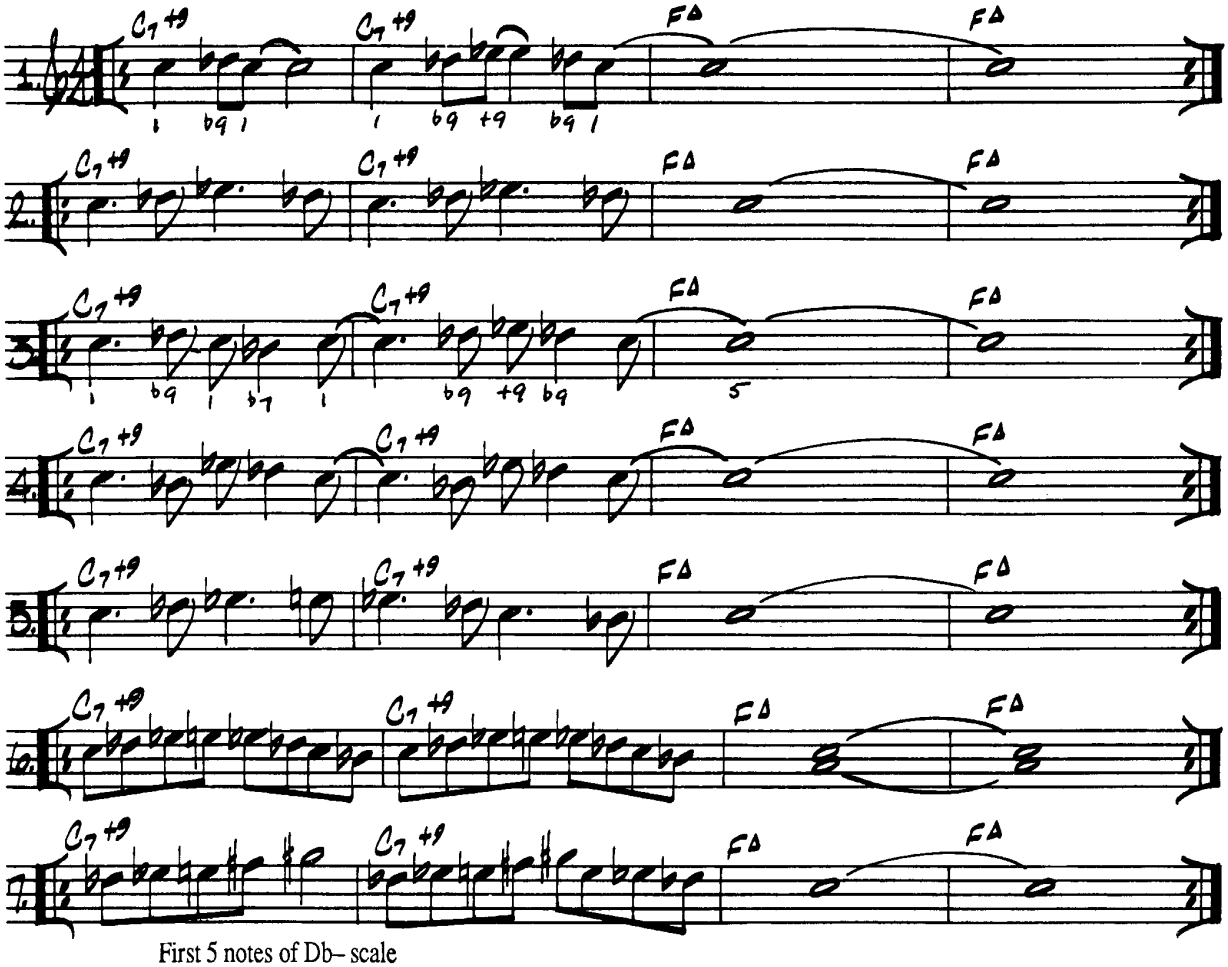
PATTERNS FOR SIDE 1, TRACK 3 V7+9–1 (ALL KEYS)

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.

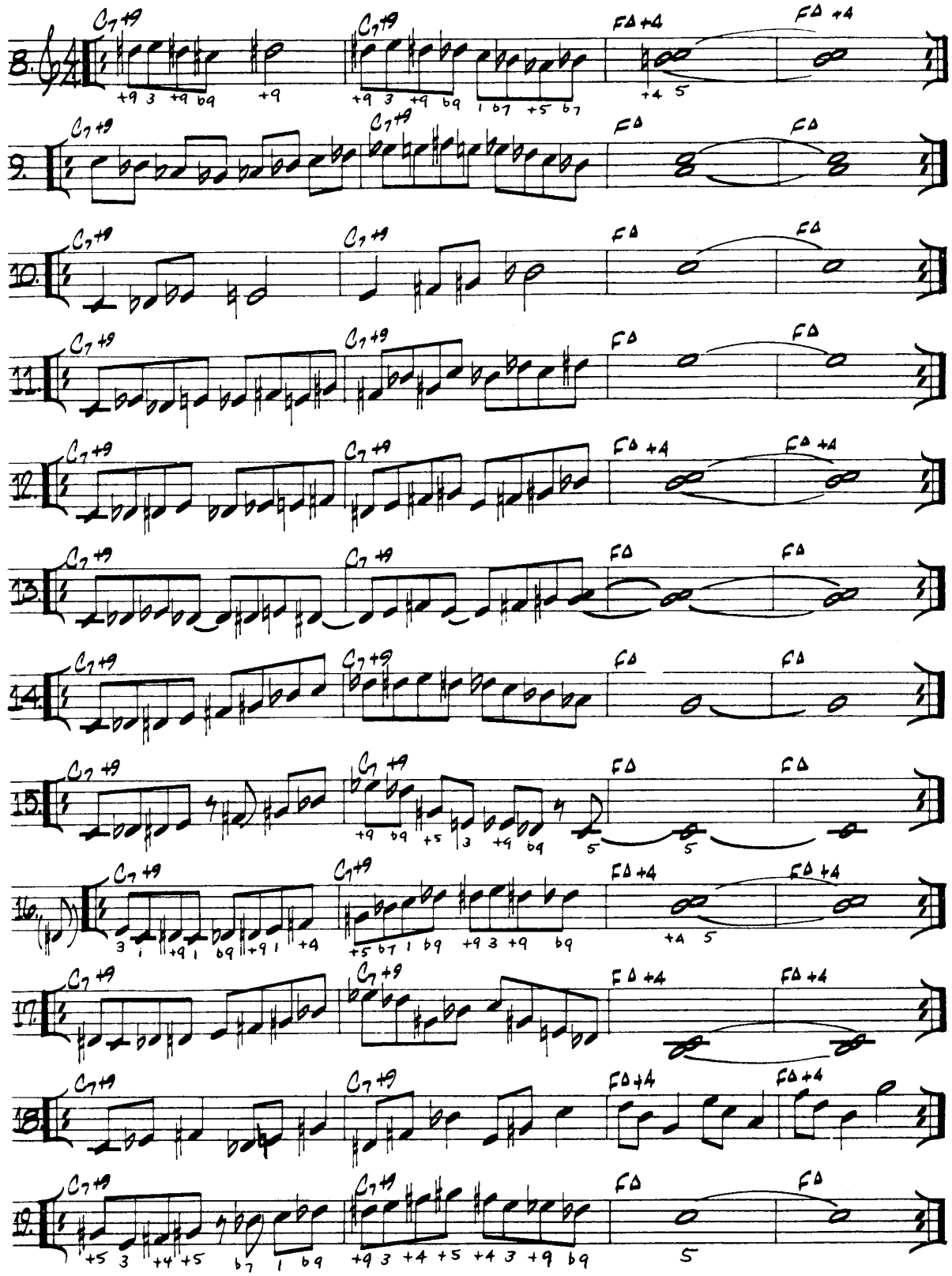
Experiment with substituting Dim./W.T. scales for plain V7 scales on Side 1, Track 1. If several bars of V7 are present, eventually resolving up a perfect 4th, it is best to substitute the V7+9 (Dim./W.T. scale) sound on the last bar or last few beats so you achieve the feeling of tension (V7+9) and 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).



First 5 notes of Db– scale


8.
C7 +9
FΔ +4
9.
C7 +9
FΔ
10.
C7 +9
FΔ
11.
C7 +9
FΔ
12.
C7 +9
FΔ +4
13.
C7 +9
FΔ
14.
C7 +9
FΔ
15.
C7 +9
FΔ
16.
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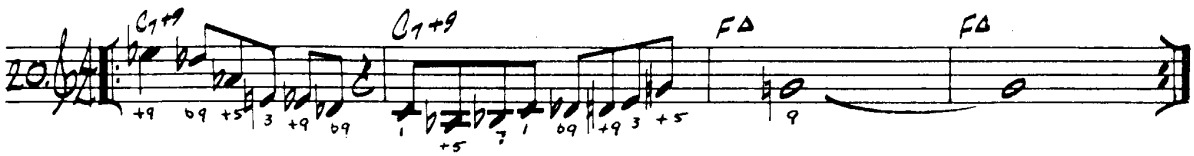
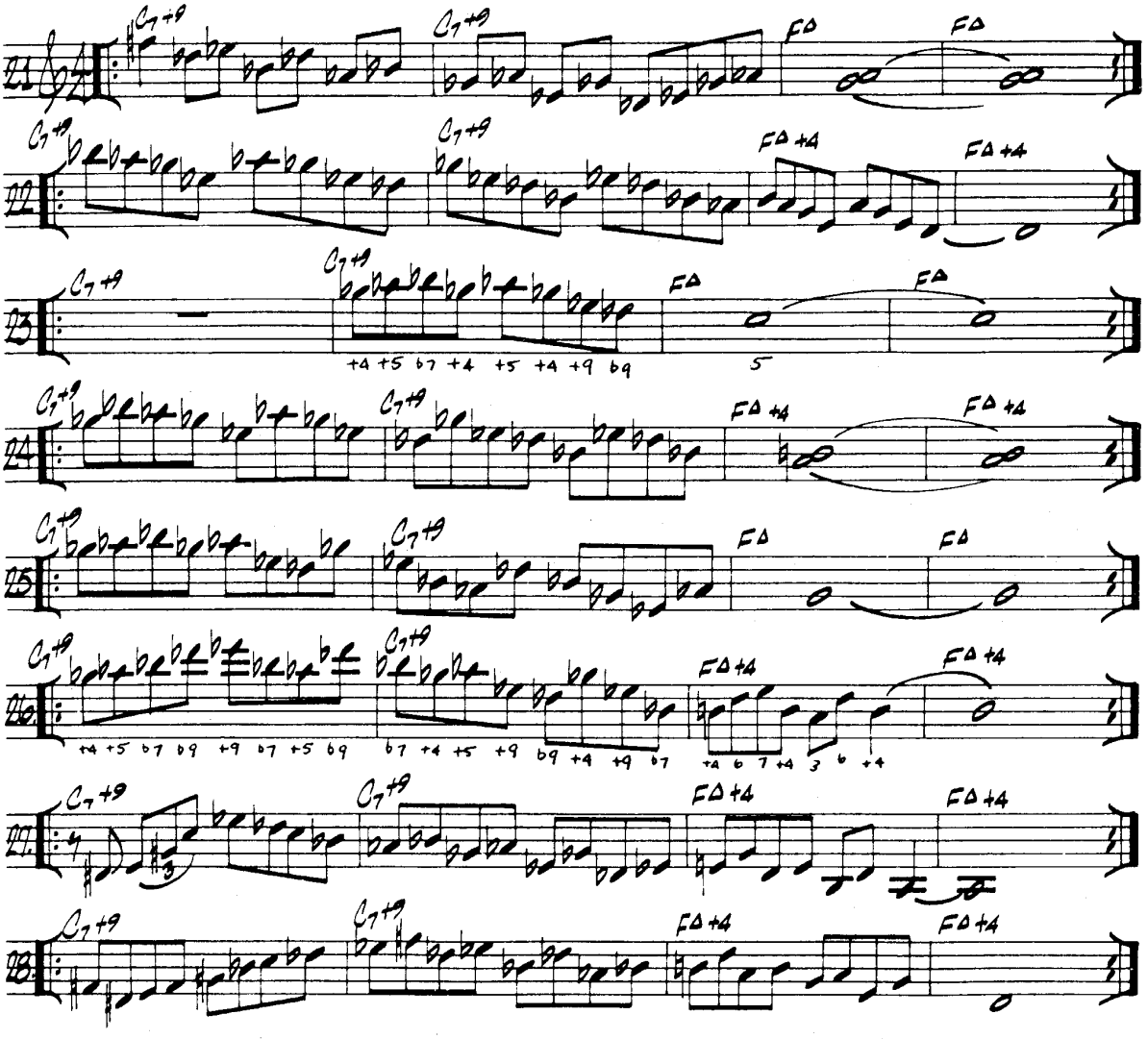
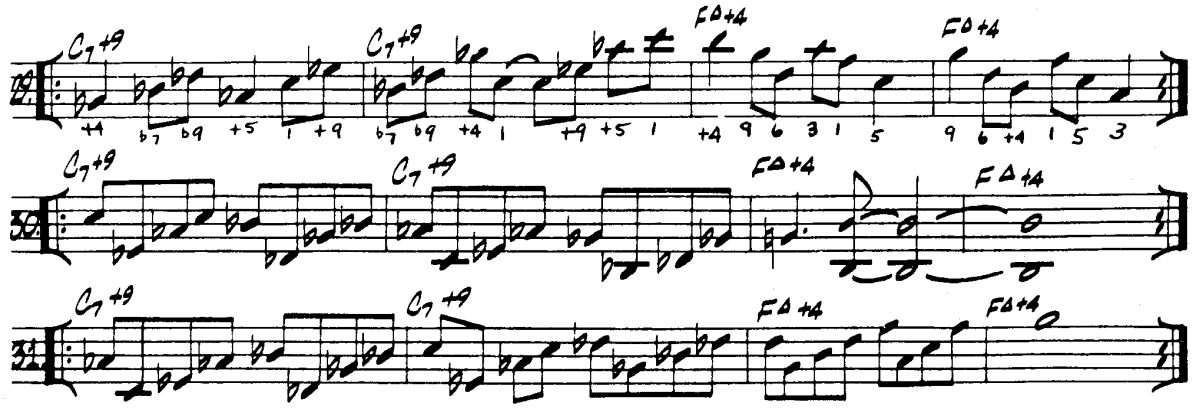
18.
C7 +9
FΔ +4
19.
C7 +9
FΔ



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



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



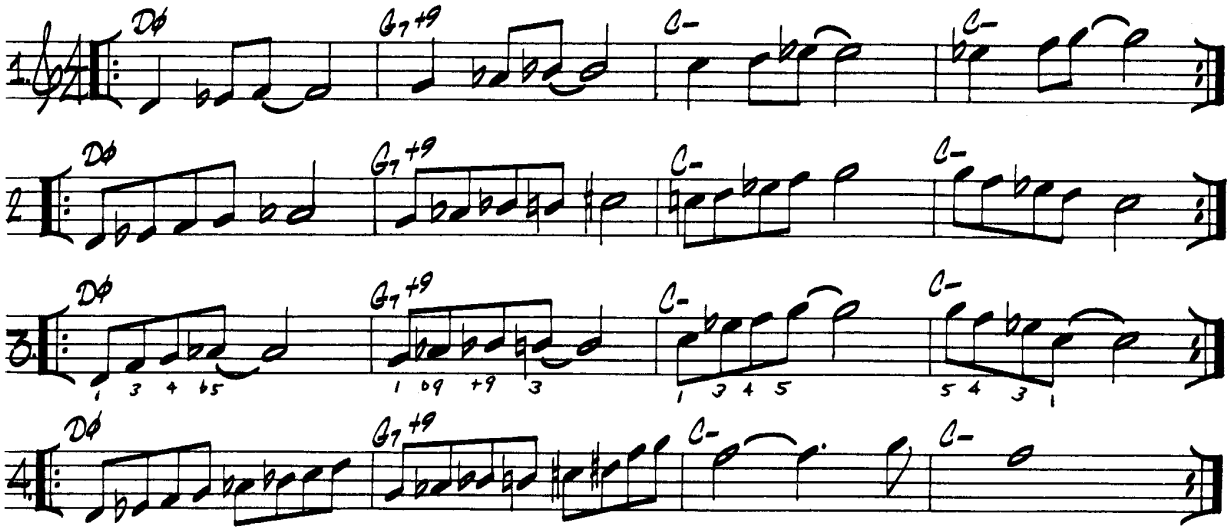
PATTERNS FOR SIDE 1, TRACK 4 Ø–V7+9–I (ALL MINOR KEYS)

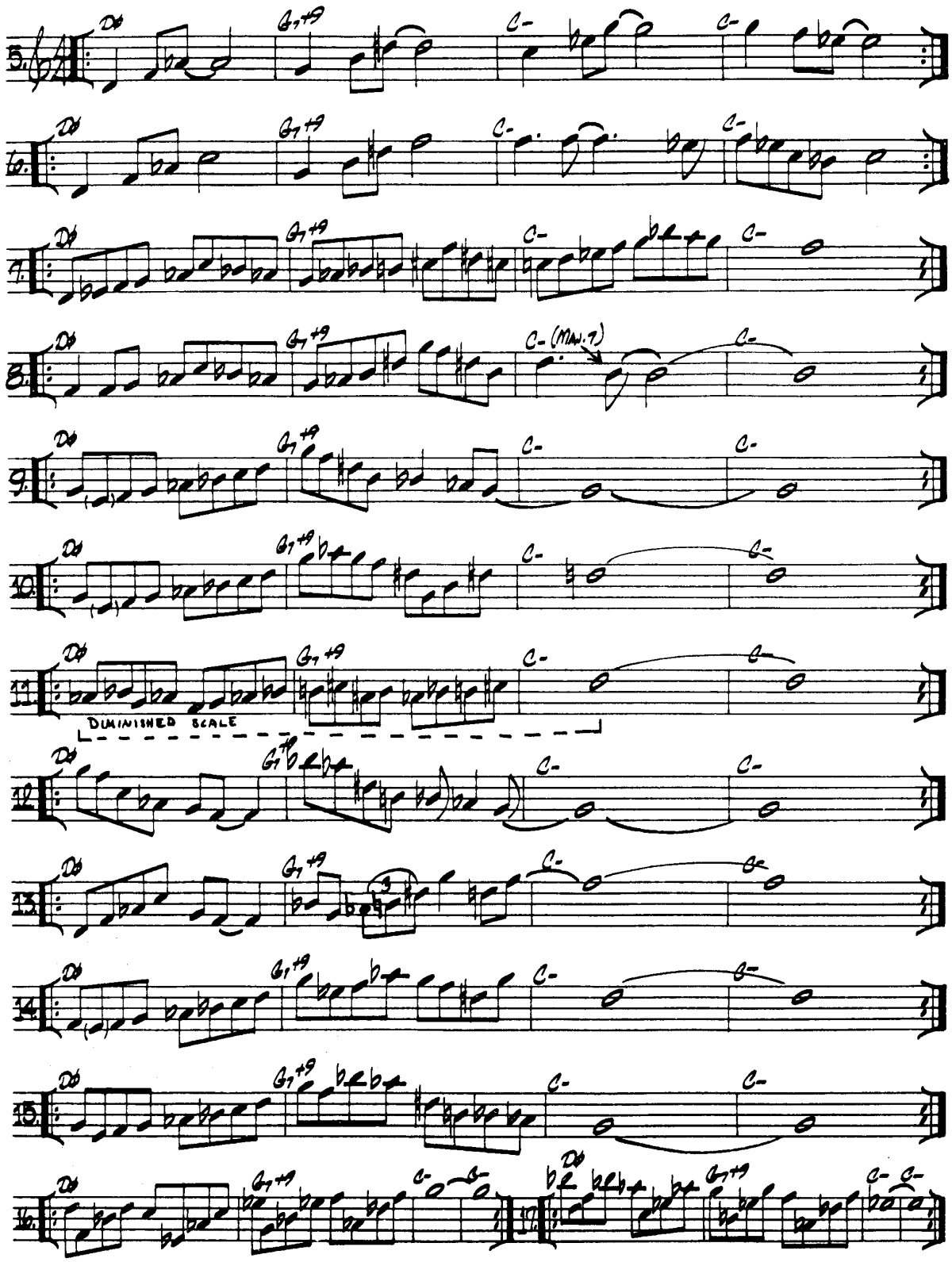
Almost any II–V7–I patterns used for major keys can be altered to conform to the II–V7–I in minor keys which becomes Ø–V7+9–I. The II chord in a minor key is usually a Ø (half-diminished) chord/scale. The Ø scale is used in place of the minor scale when in a minor tonality. There are two half-diminished 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.




DIMINISHED SCALE

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.

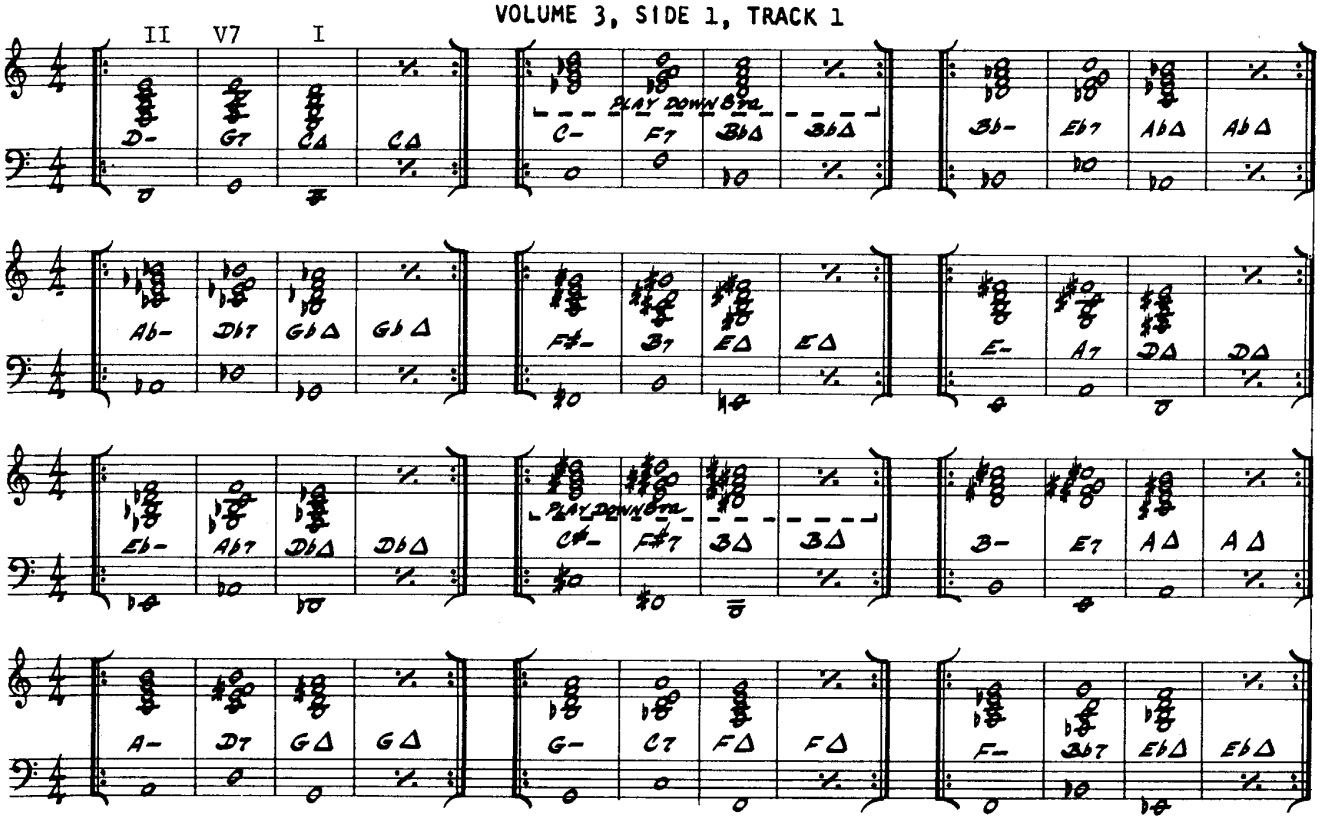
I advise practicing the voicings in all keys. Get so you can play them from memory. You have to eventually do away with the written notes and play by desired sound. The voicings on these pages are just a beginning. I recommend listening carefully to every piano player available to you on record or tape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

Above all else, BE PATIENT!

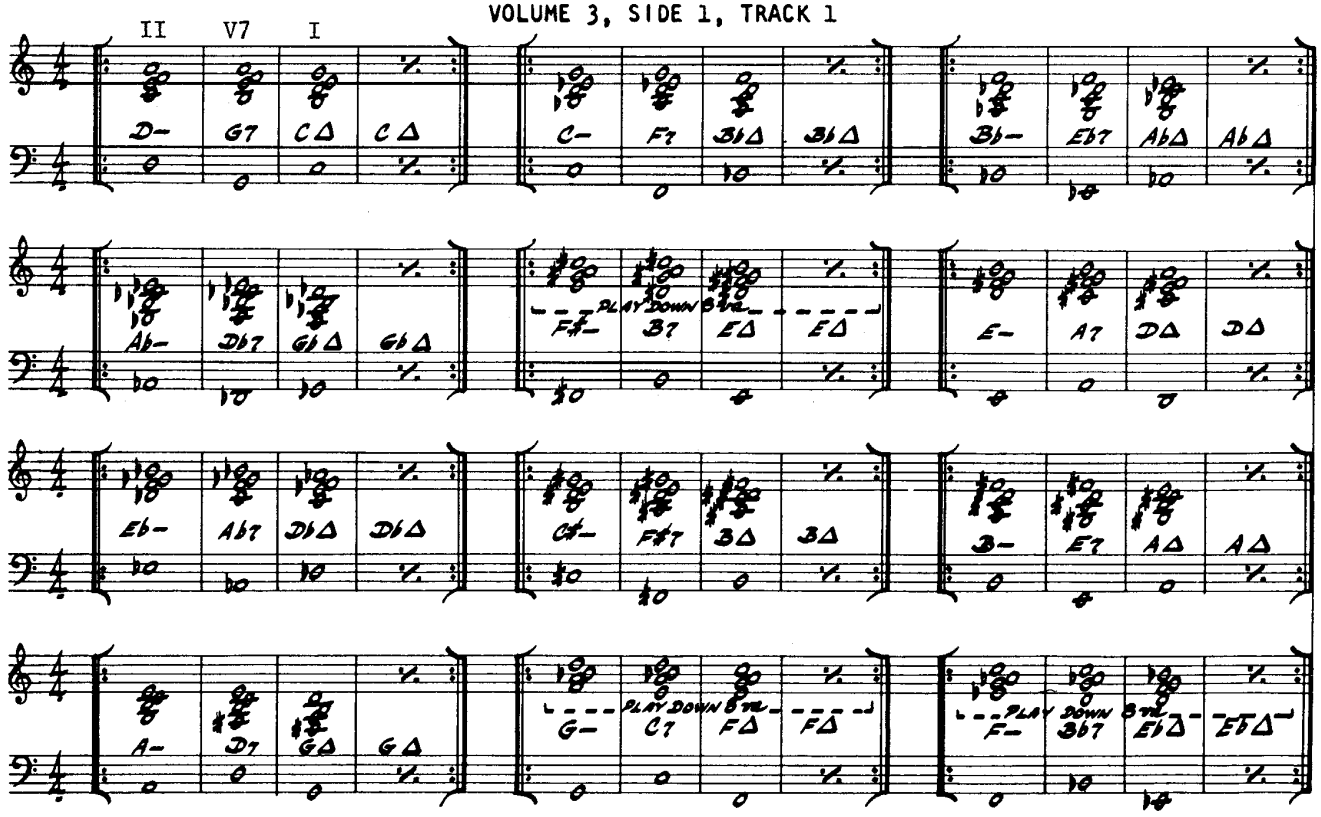
The book *Volume 1 Piano Voicings* is available for $6.95. It contains **all** of the piano comping on the Volume 1 play-a-long recording by Jamey Aebersold. It contains rootless voicings and fourth voicings.

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.

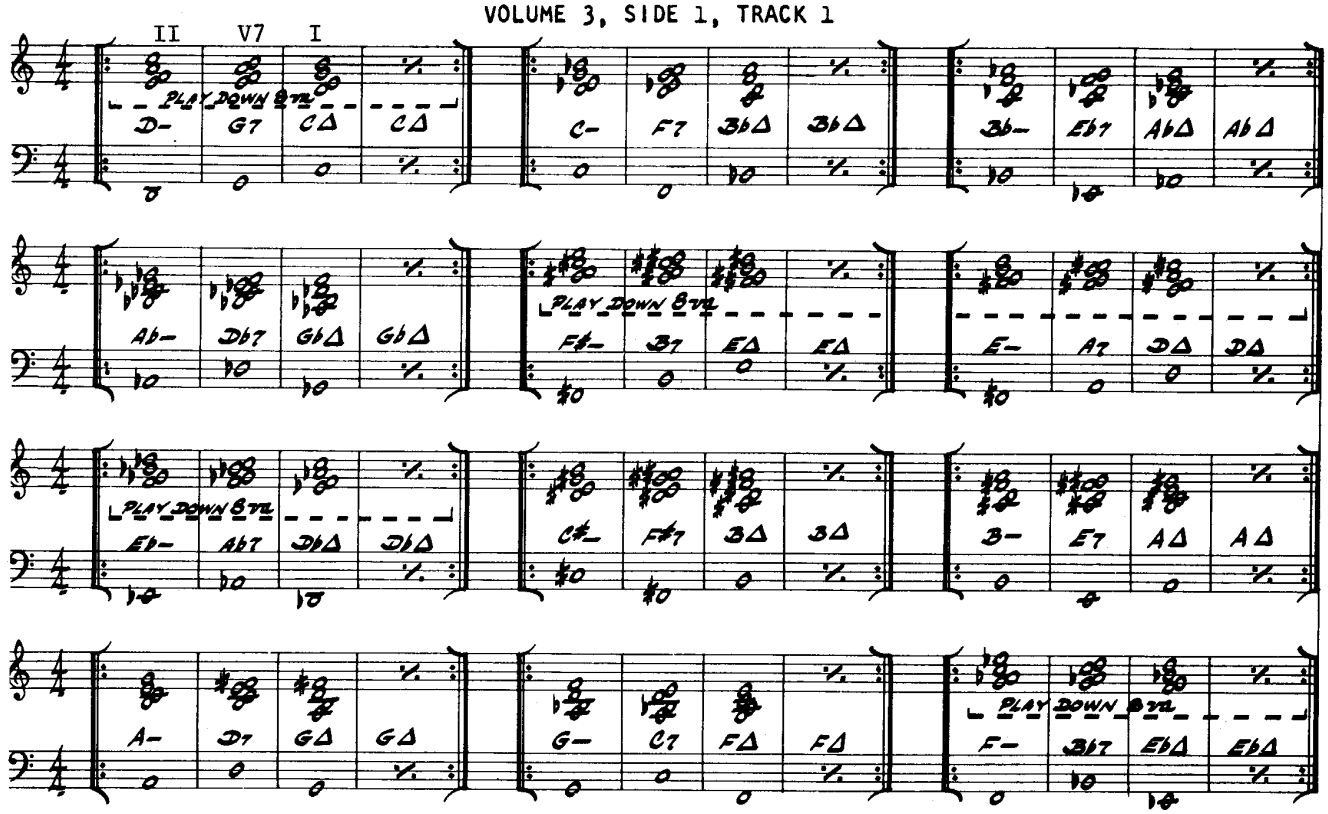
VOLUME 3, SIDE 1, TRACK 1



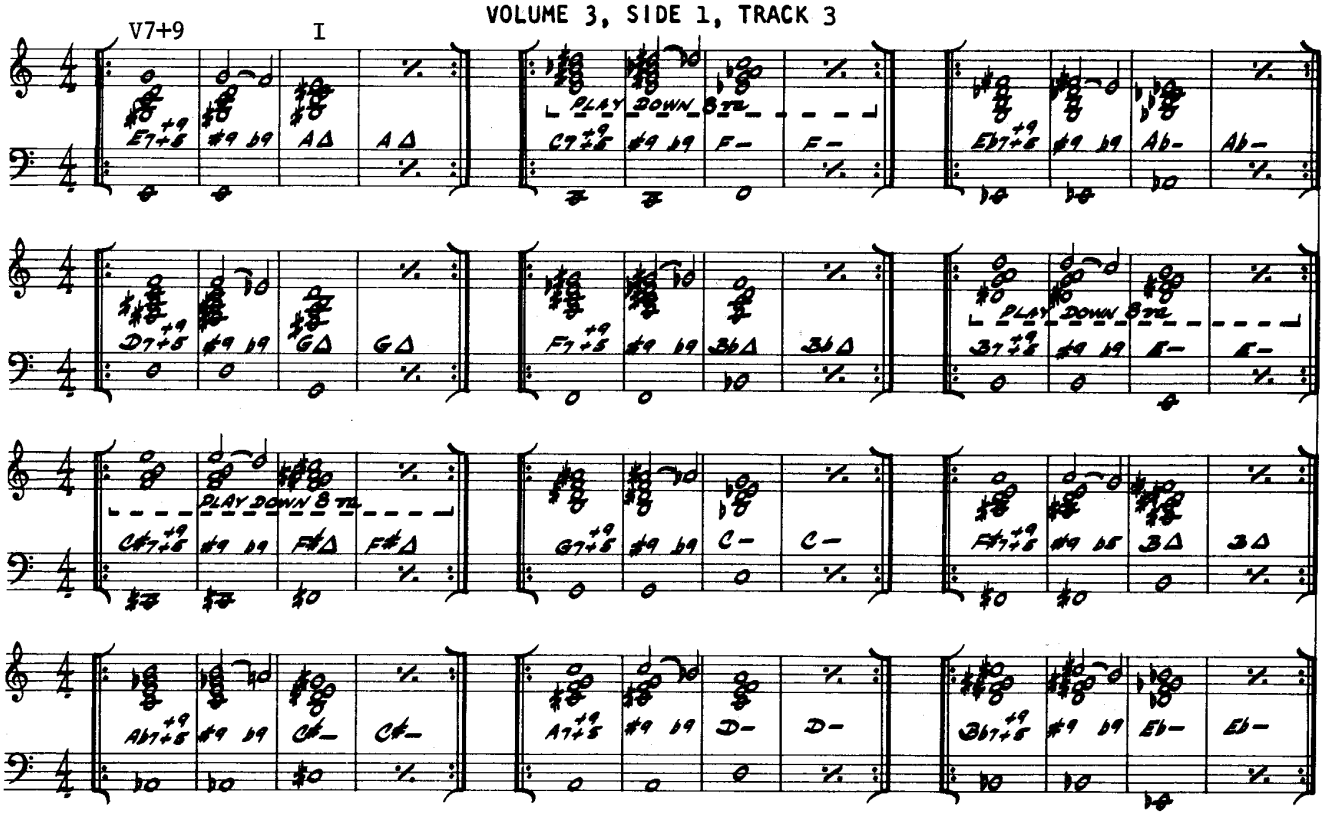
VOLUME 3, SIDE 1, TRACK 1

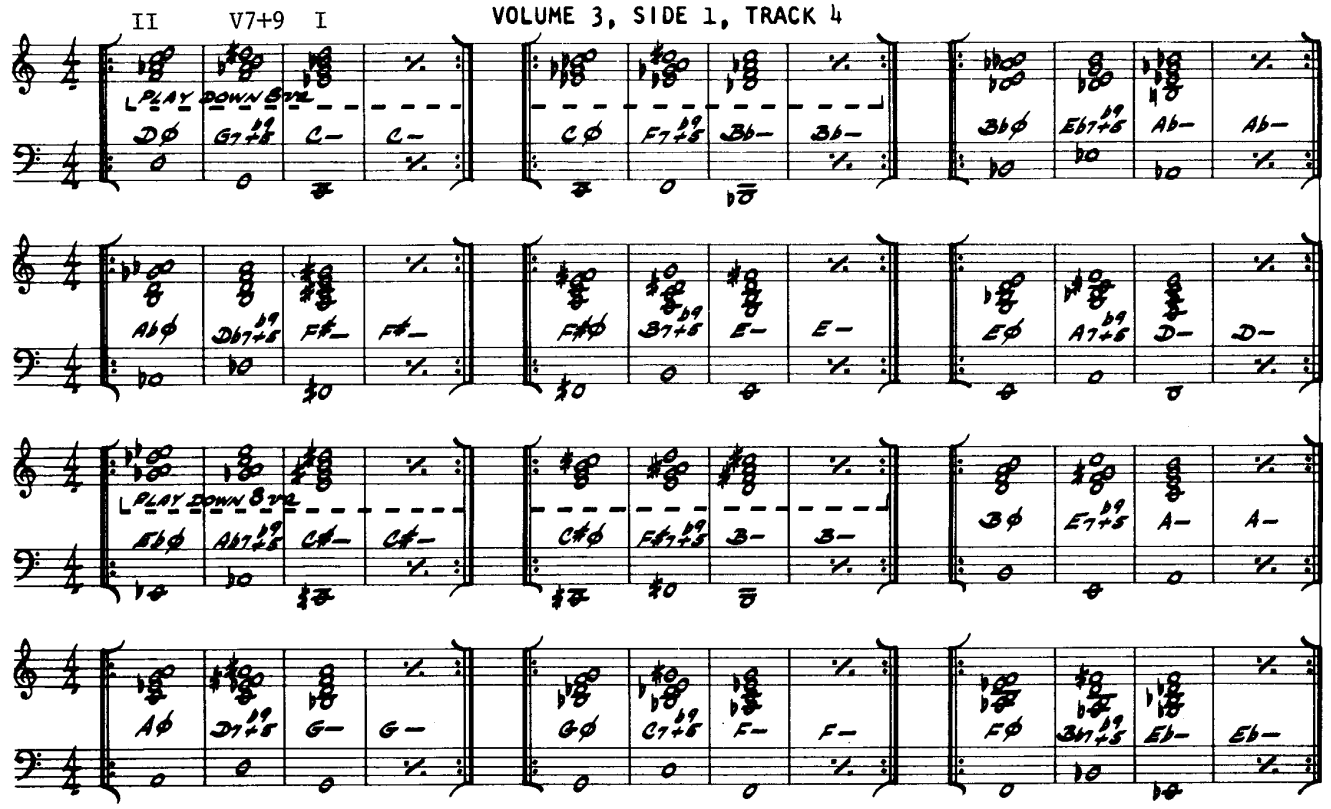


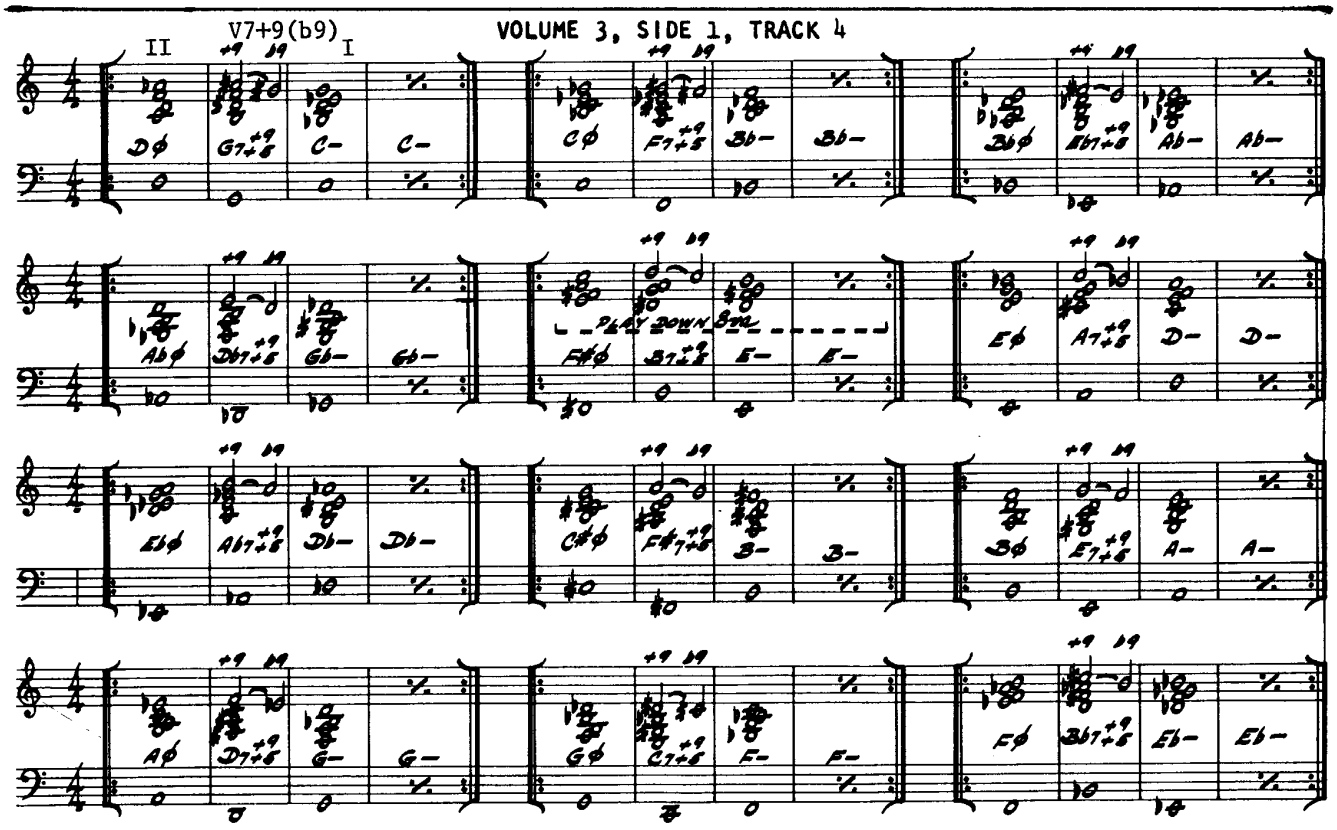
VOLUME 3, SIDE 1, TRACK 1



VOLUME 3, SIDE 1, TRACK 3




II
V7+9
I
VOLUME 3, SIDE 1, TRACK 4
PLAY DOWN 8VA


II
V7+9(b9)
I
VOLUME 3, SIDE 1, TRACK 4
PLAY DOWN 8VA

BASS CLEF SECTION

PATTERNS FOR SIDE 1, TRACK 1 II–V7–I (ALL MAJOR KEYS)

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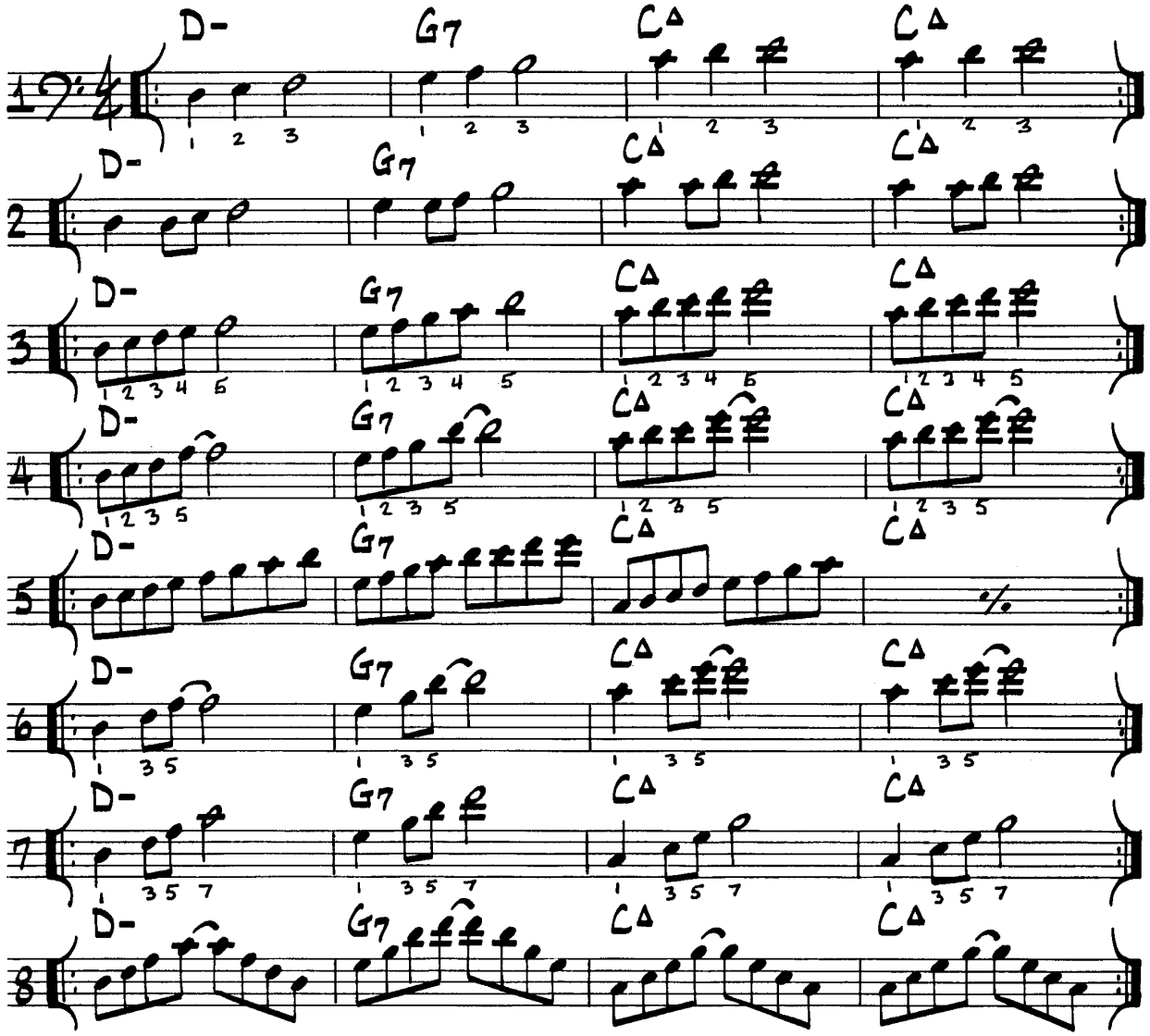
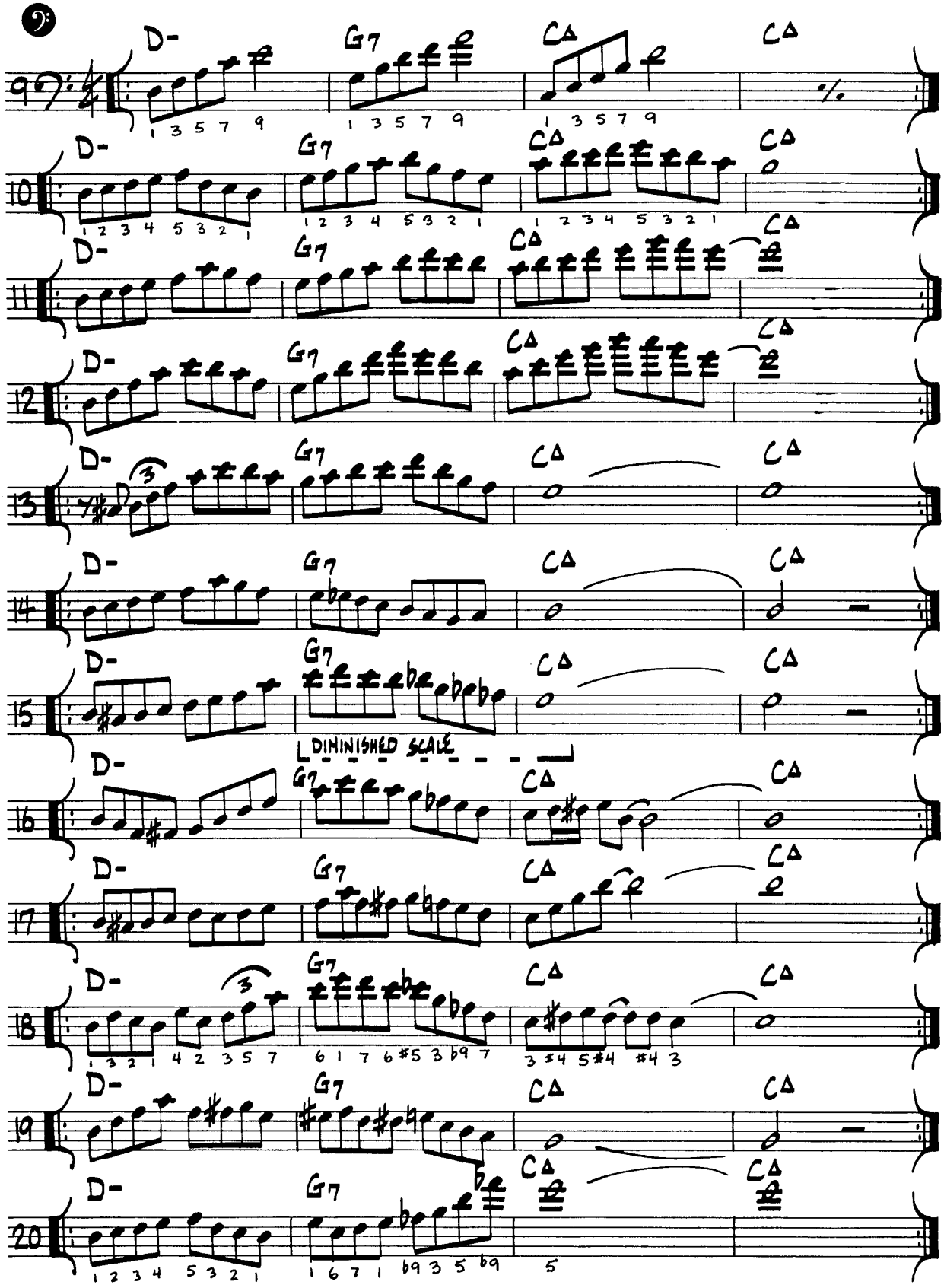
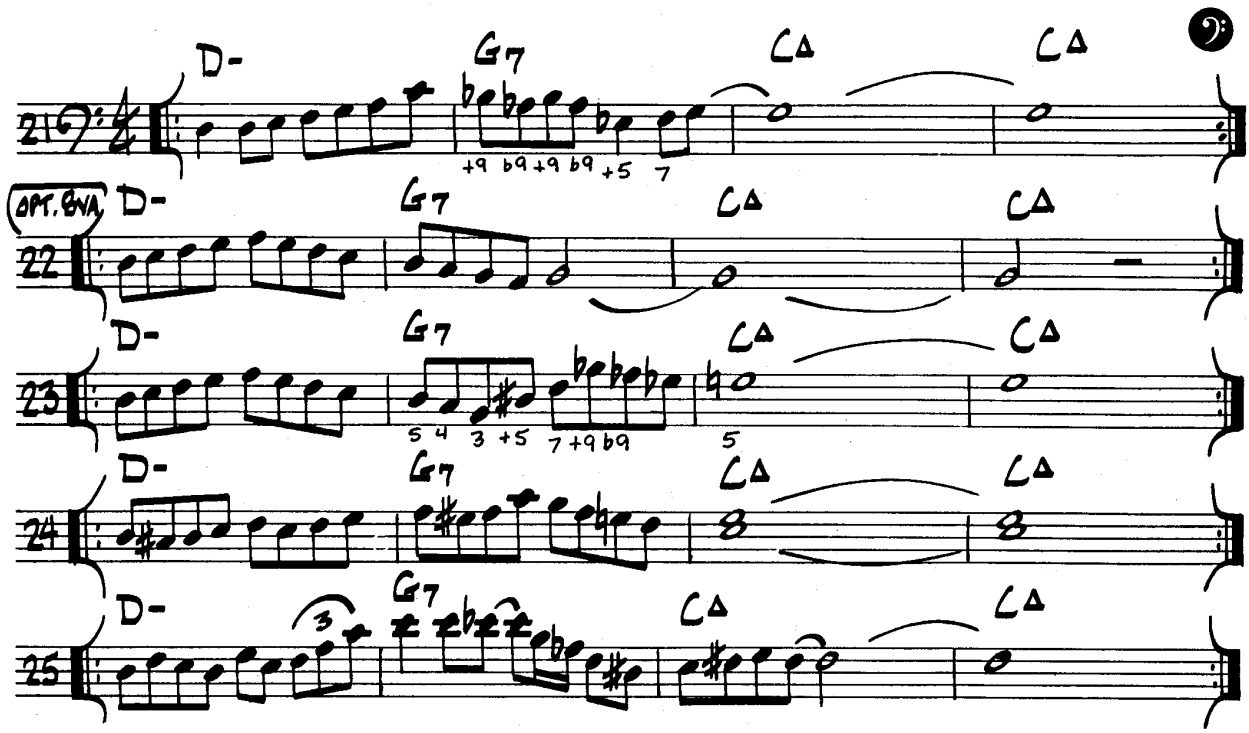
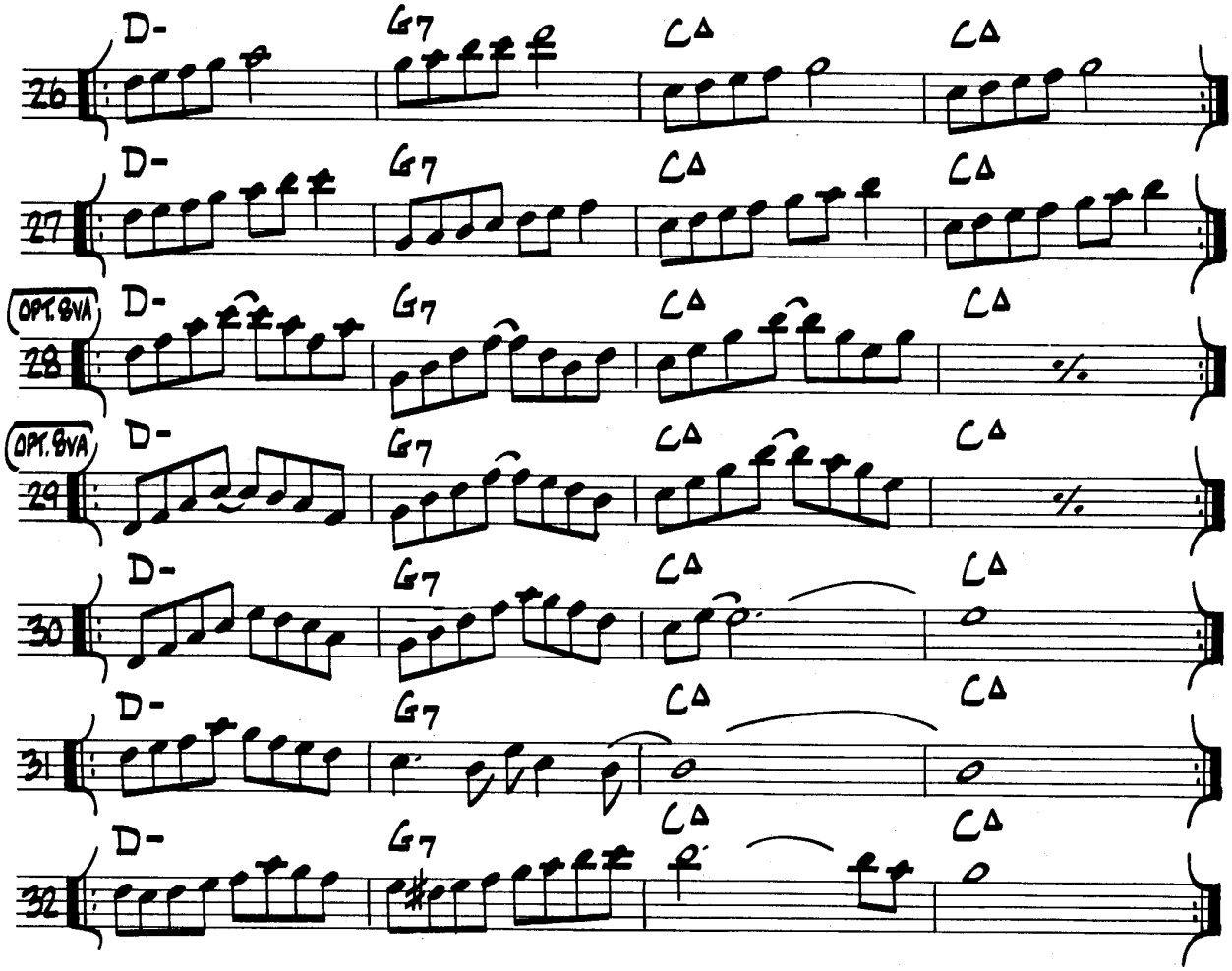
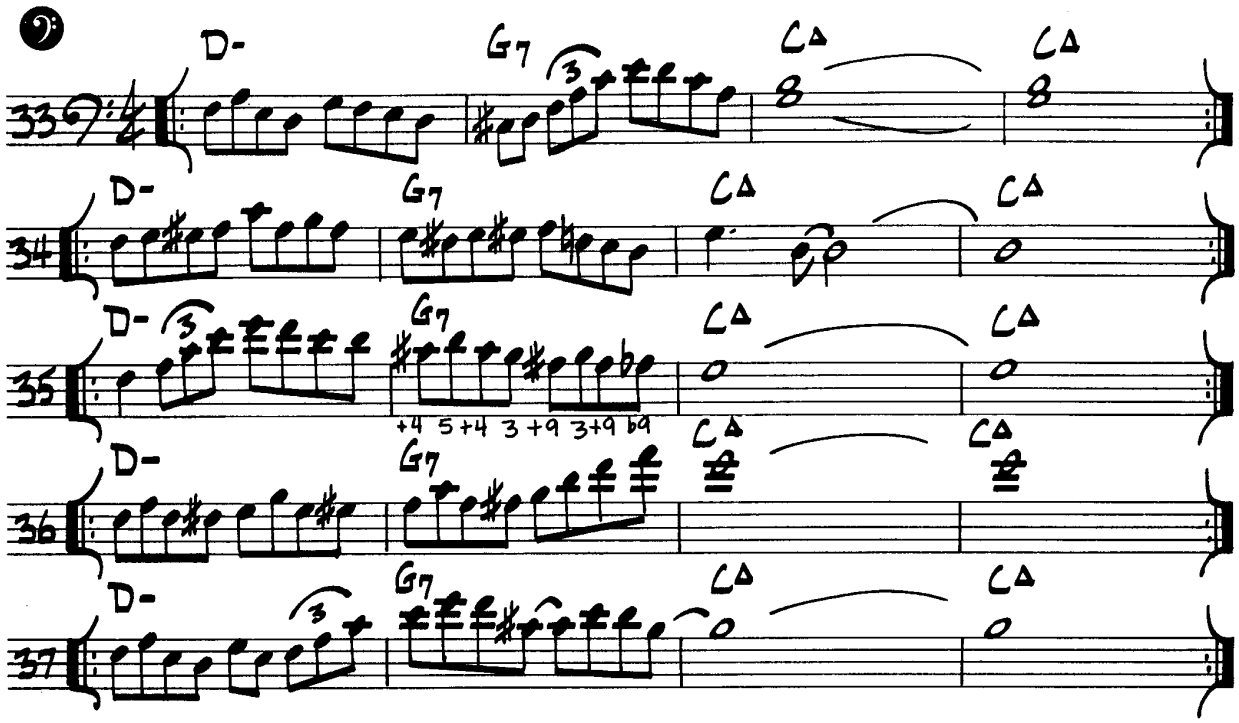



D-
G7
CΔ
DIMINISHED SCALE

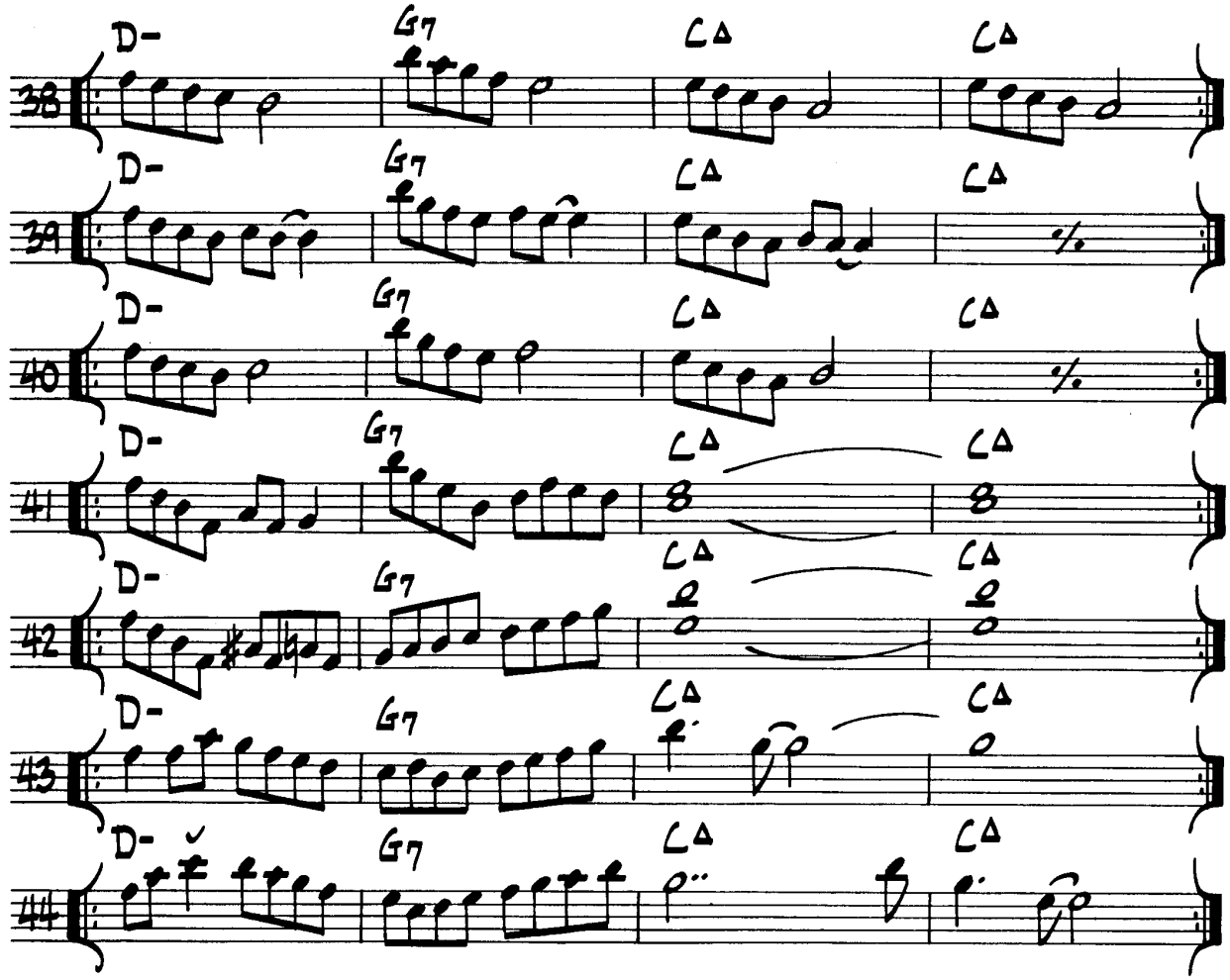


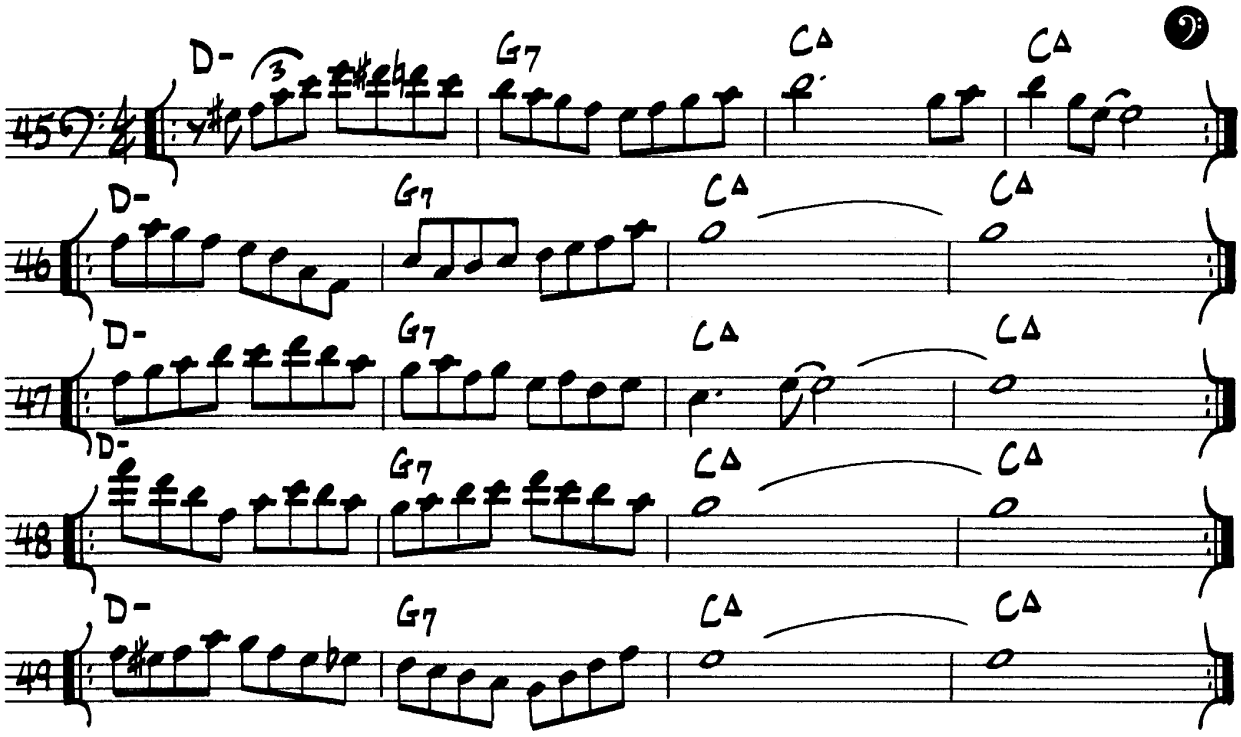
PATTERNS BEGINNING ON THE 3rd OF THE MINOR CHORD/SCALE



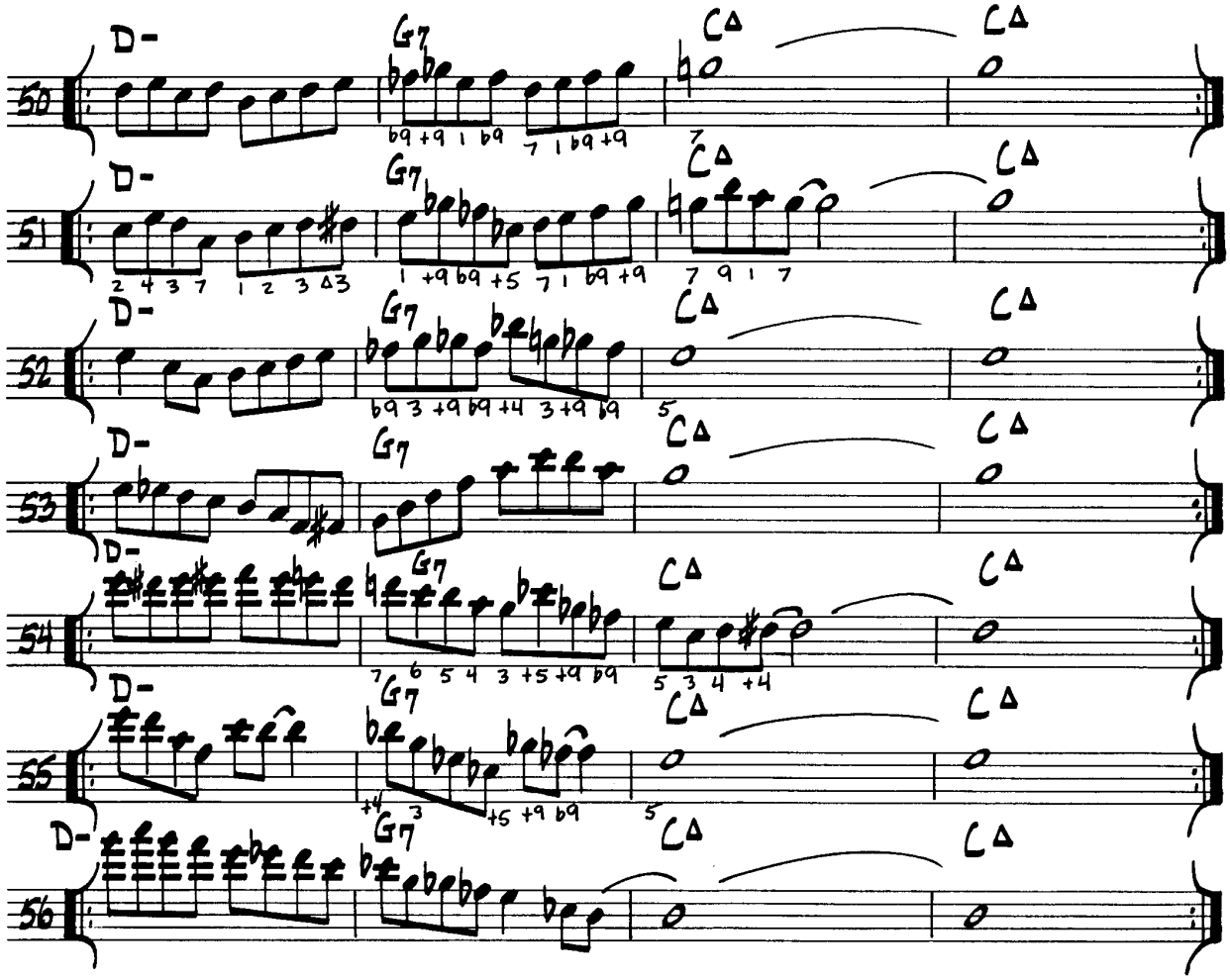


PATTERNS BEGINNING ON THE 5th OF THE MINOR CHORD/SCALE.

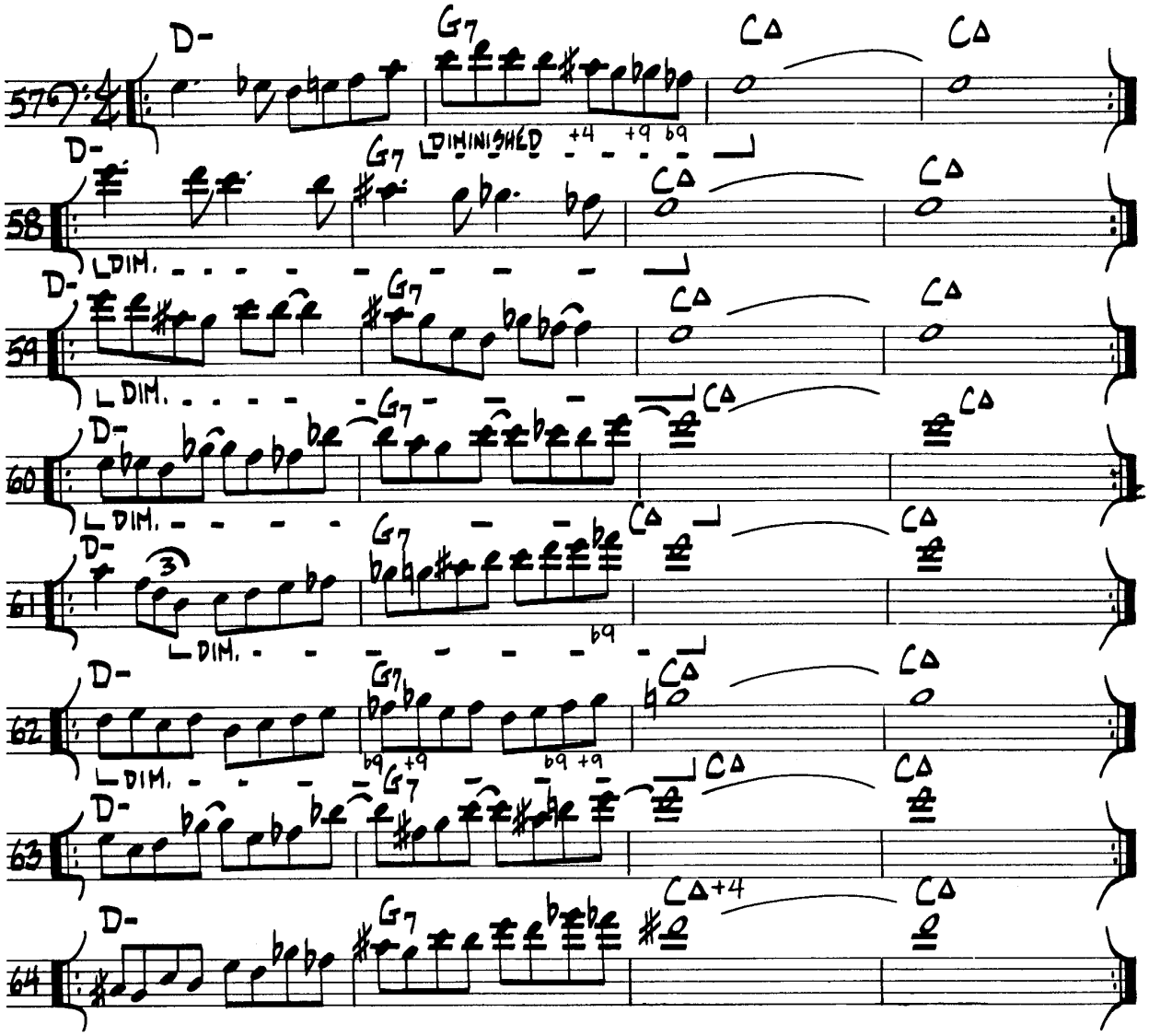




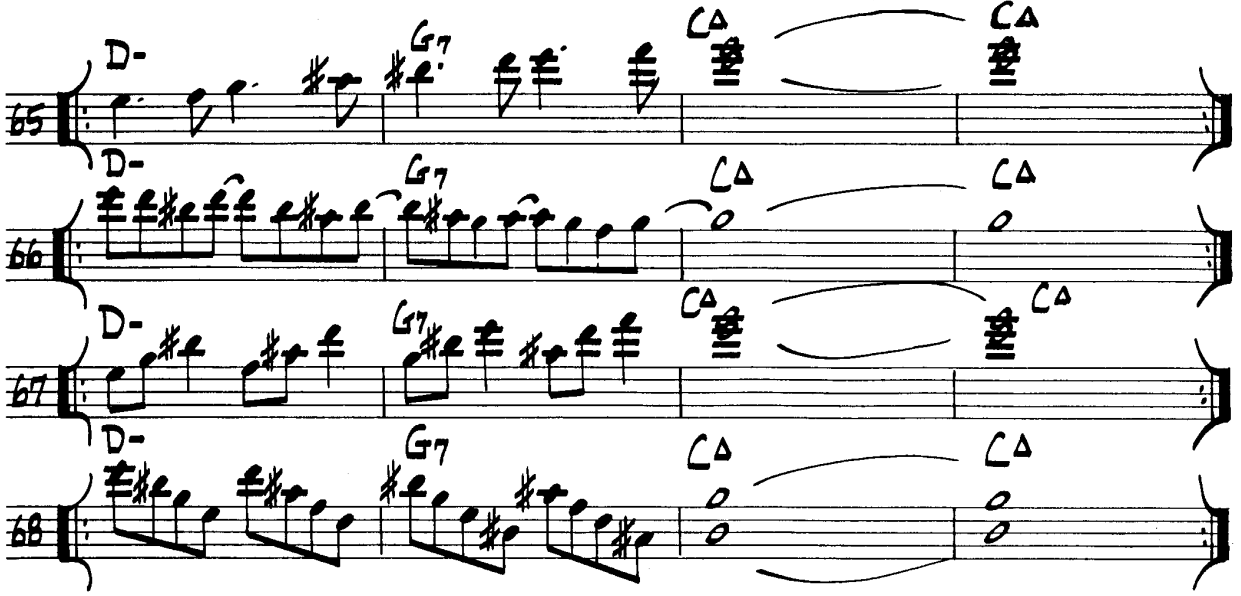
PATTERNS BEGINNING ON RANDOM TONES OF THE MINOR CHORD/SCALE.

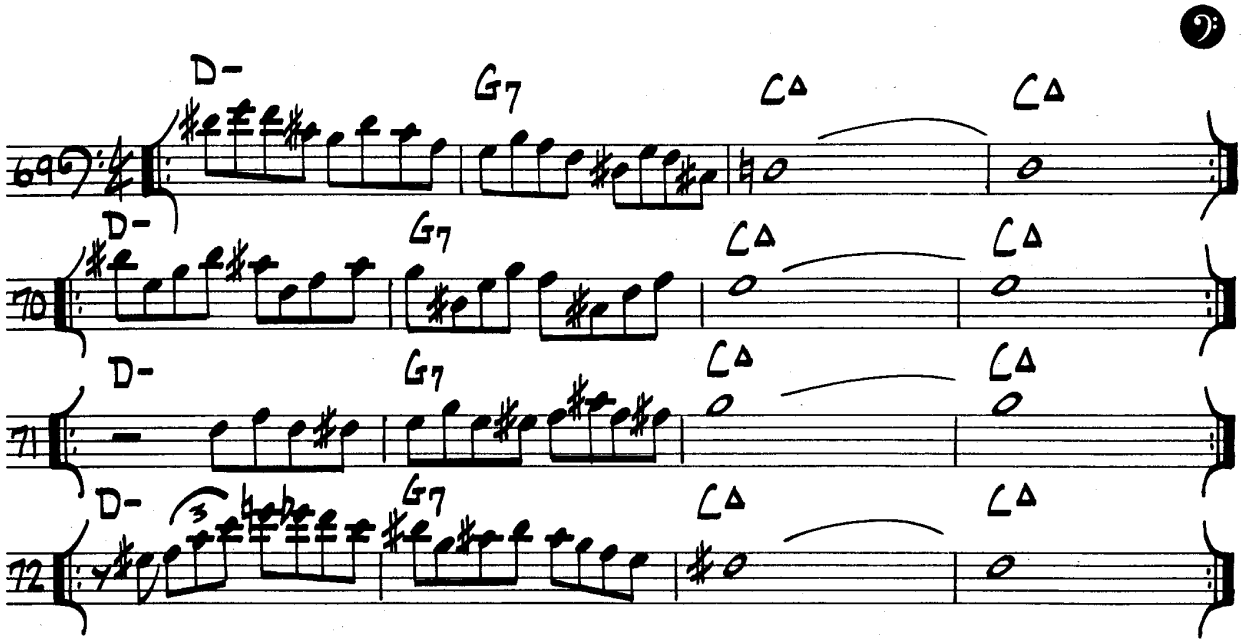


PATTERNS USING THE "G" DIMINISHED SCALE.



PATTERNS USING THE "G" WHOLE-TONE SCALE.





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.

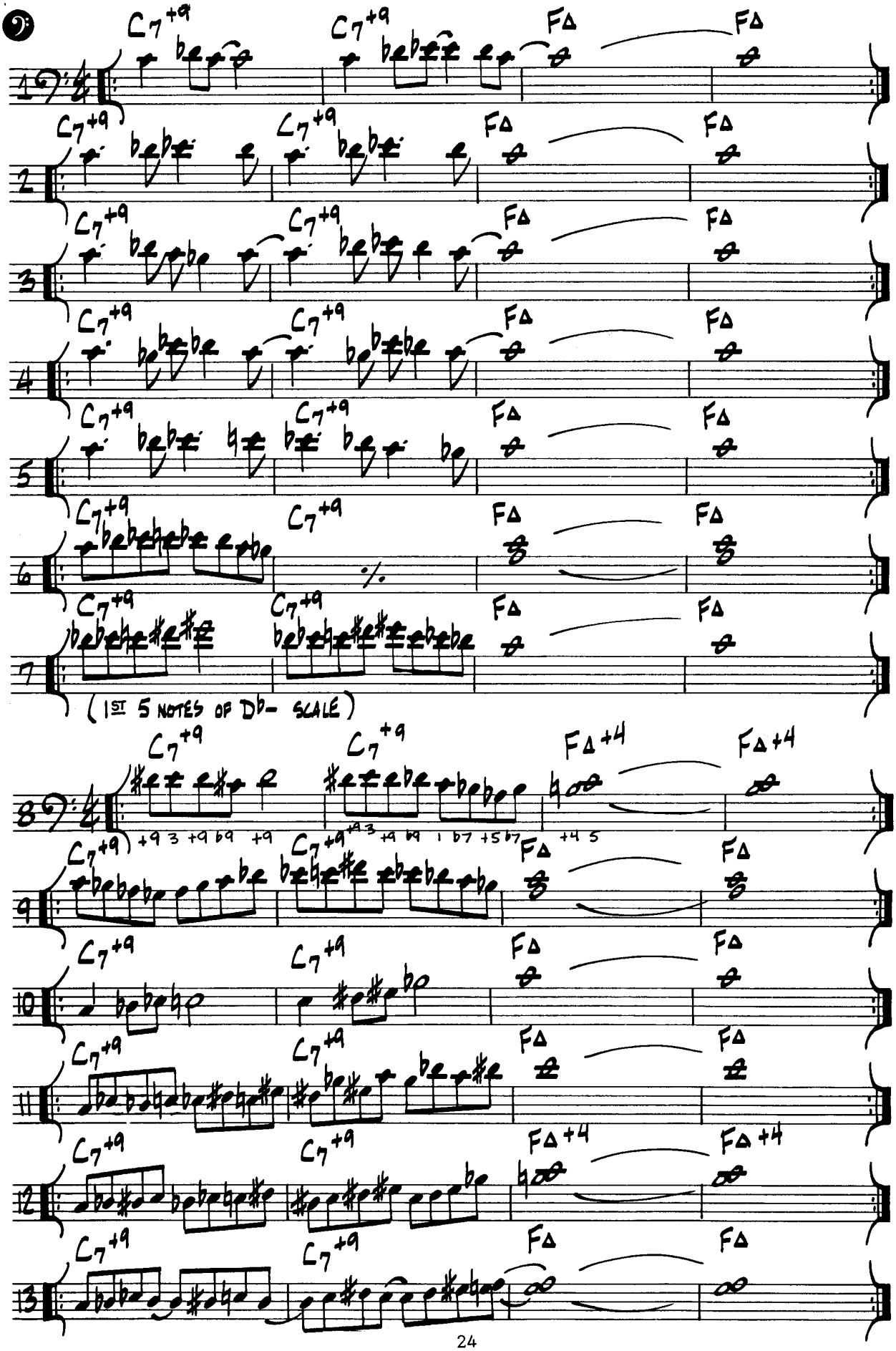
PATTERNS FOR SIDE 1, TRACK 3 V7+9–1 (ALL KEYS)

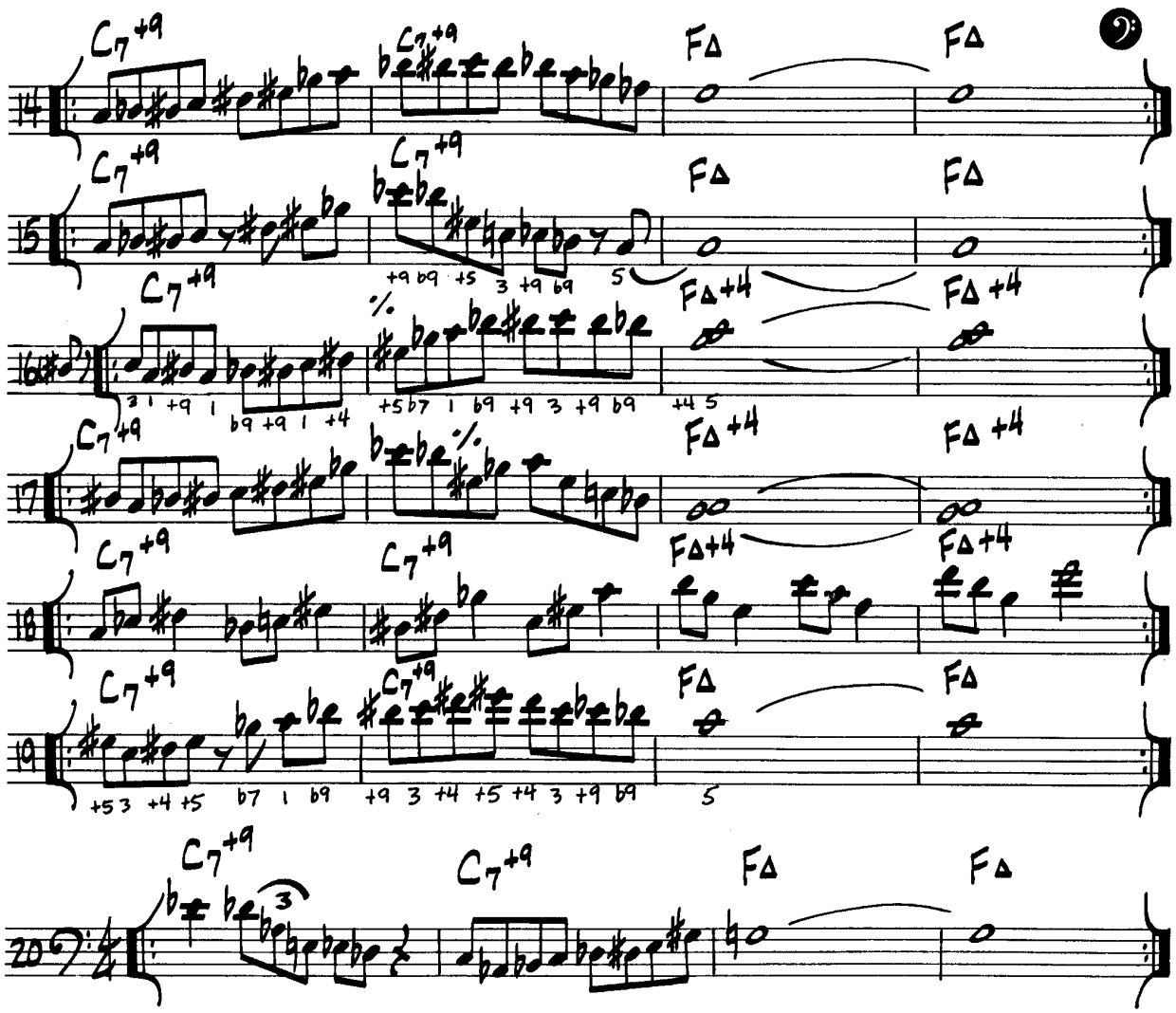
The V7+9 scale is called by several names: Super Locrian, Diminished/Whole Tone, Pomeroy, and Altered Scale. I prefer to call it Dim./Whole Tone because the first five tones of the scales are the same as the first five tones of a diminished scale and the top four or five tones form part of a whole tone 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).

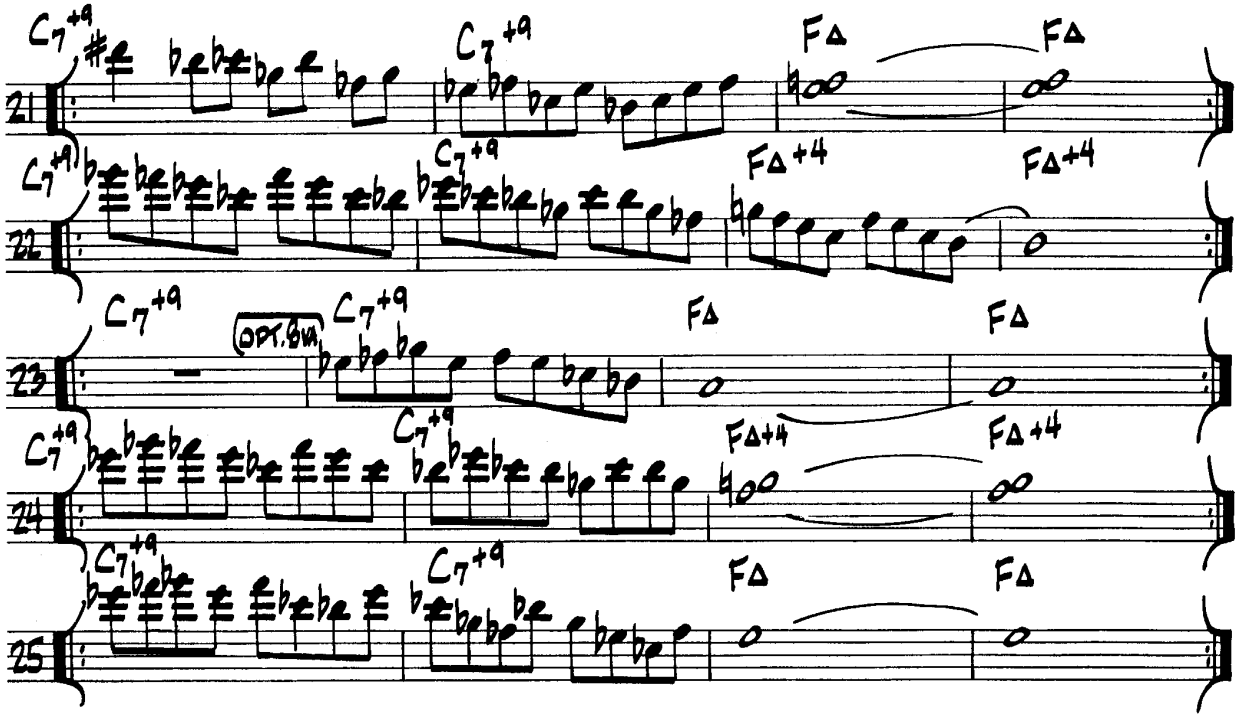
Example: | C7 | C7 | C7 | C7 | F |
| | C7+9 | F | Put the Dim./W.T. Scale in the fourth bar only.
Substitute

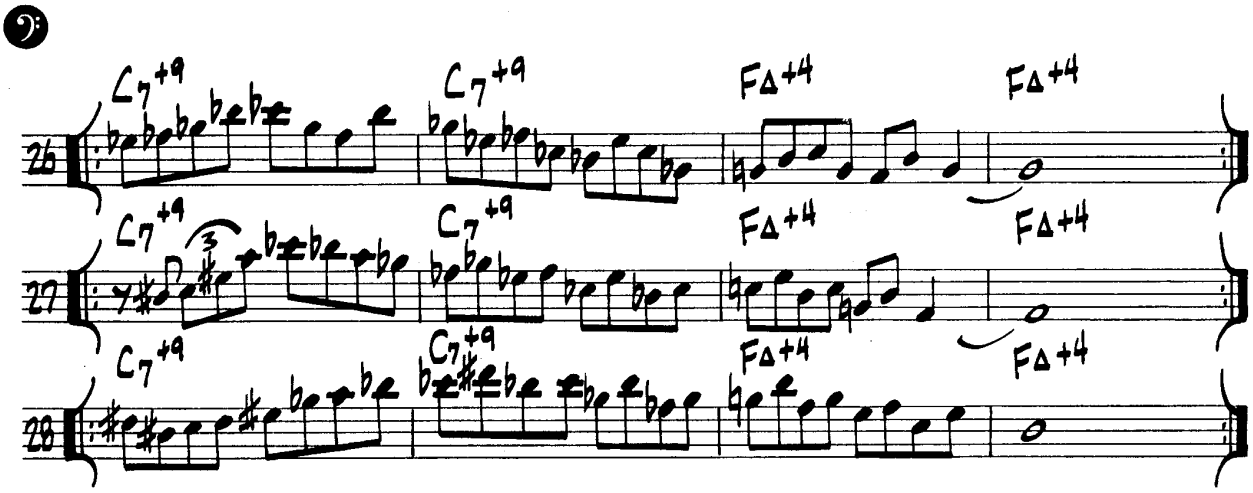
The Dim./W.T. scale may on first encounter seem strange sounding or even wrong. I suggest gaining familiarity with the sound (scale) by practicing the listed examples in the order presented. Remember, any pattern you play on major, minor, or dom. 7th scales or chords should also be played over V7+9 (Dim./W.T.) 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).


C7+9
FΔ
FΔ+4
(1ST 5 NOTES OF Db- SCALE)
+9 3 +9 b9 +9
+9 3 +9 b9 1 b7 +5 b7
+4 5

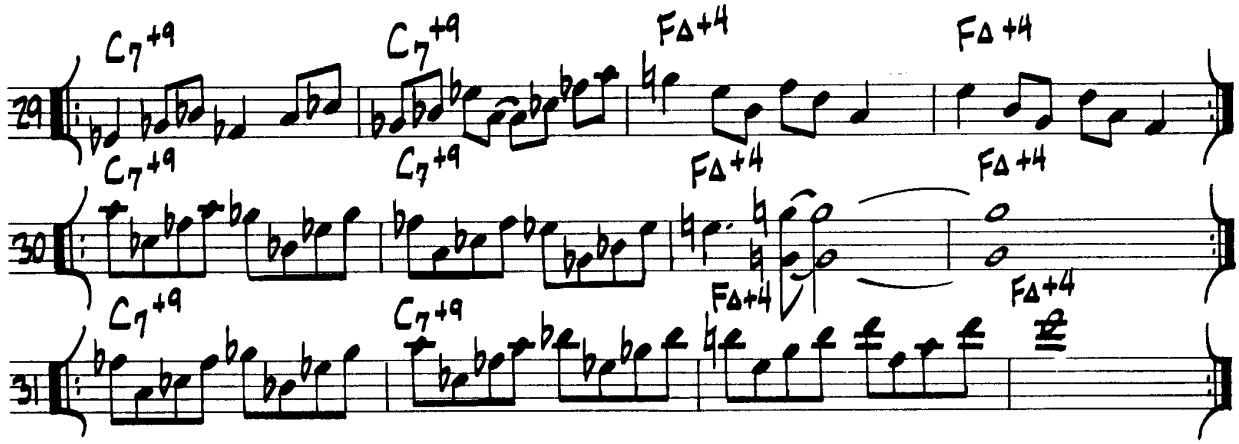


PATTERNS USING THE Gb PENTATONIC SCALE OVER THE C7+9.





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



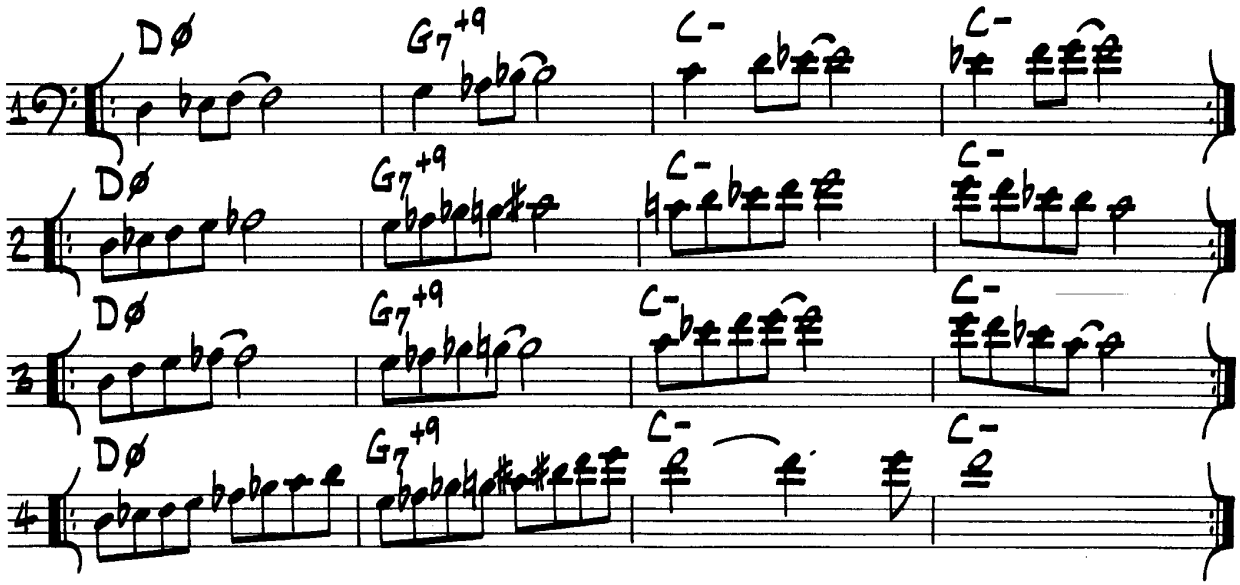
PATTERNS FOR SIDE 1, TRACK 4 Ø–V7+9–I (ALL MINOR KEYS)

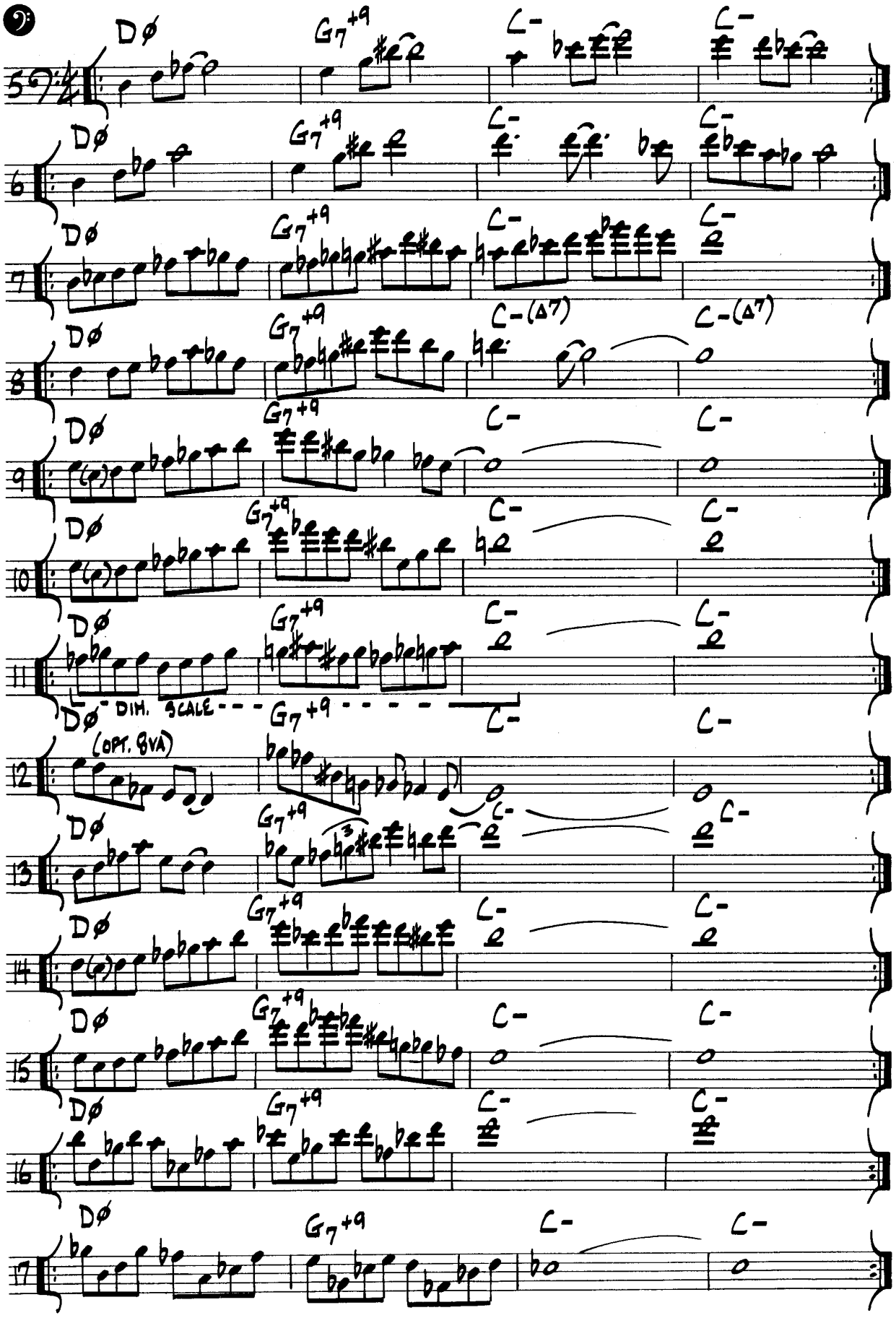
Almost any II–V7–I patterns used for major keys can be altered to conform to the II–V7–I in minor keys which becomes Ø–V7+9–I. The II chord in a minor key is usually a Ø (half-diminished) chord/scale. The Ø scale is used in place of the minor scale when in a minor tonality. There are two half-diminished 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.




5
Dø
G7+9
C-
6
7
C-(Δ7)
8
9
10
11
Dø - DIM. SCALE
G7+9
12
(OPT. 8VA)
13
14
15
16
17