

Creative Hand: Aebersold Exercises (C Major) (2)

(ii-V Progressions, Book 2. Standard and "Altered" forms.)

1. "Standard" Major key ii-V7 with 7ths and 9/13th on Dominant chords. Simple R.H..

Dm7 G9 C C

Musical notation for exercise 1, measures 1-4. Treble clef, 4/4 time. Chords: Dm7, G9, C, C. Simple right-hand melody.

2. Continue same chord changes and start varying R.H. pattern.
Begin experimenting with L.H. rhythms. Try quarter-note pulse.

5

Musical notation for exercise 2, measures 5-8. Treble clef, 4/4 time. Chords: Dm7, G9, C, C. Varying right-hand patterns and left-hand rhythms.

3. Add some "swing" eighth-notes

9

Musical notation for exercise 3, measures 9-12. Treble clef, 4/4 time. Chords: Dm7, G9, C, C. Swing eighth-note patterns in the right hand.

4. "Anticipation" to beats 3 and 4.

13

Musical notation for exercise 4, measures 13-16. Treble clef, 4/4 time. Chords: Dm7, G9, C, C. Anticipation notes on beats 3 and 4.

5. Standard minor key iim7b5-V7 (Altered)

17 Dm7b5 G7Altered Cm7 Cm7

Musical notation for exercise 5, measures 17-20. Treble clef, 4/4 time. Chords: Dm7b5, G7Altered, Cm7, Cm7. Minor key progression.

(Continue)

21

Musical notation for exercise 5, measures 21-24. Treble clef, 4/4 time. Chords: Dm7b5, G7Altered, Cm7, Cm7. Continuation of the previous exercise.

25

6. This is the full "Altered dominant scale." Sometimes called "Super Locrian"

29

7. Altered #9 Blues voicing. The voicing can resolve to a major or a minor "target chord."

33

C7#9 C7#9 Fmaj7

(Continue)

37

8. Now try scale fragments. Notice how many altered notes fit this voicing

41

9. The scale used here is the "Altered Dominant" scale.

45