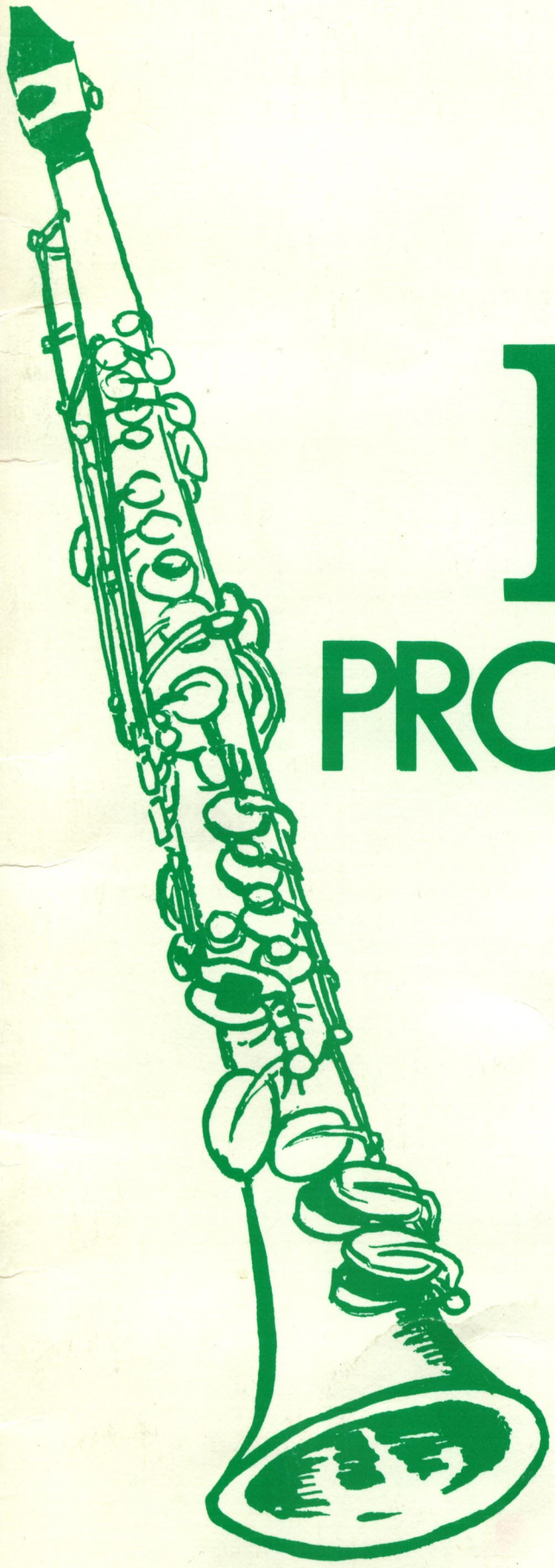
VOLUME 3



The II-V7-I PROGRESSION

A New Approach to Jazz Improvisation

by JAMEY AEBERSOLD

CONTENTS

INTRODUCTION TO VOLUME 3

CONCERT KEY CHORD/SCALE PROGRESSIONS ..... 1 - 8

Bb INSTRUMENT CHORD/SCALE PROGRESSIONS ..... 9 - 16

Eb INSTRUMENT CHORD/SCALE PROGRESSIONS ..... 17 - 24

BASS CLEF INSTRUMENT CHORD/SCALE PROGRESSIONS ..... 25 - 32

SUPPLEMENT

INTRODUCTION TO PATTERNS AND EXERCISES I
PATTERNS FOR SIDE 1, TRACK 1 (II/V7/I MAJOR KEYS) ..... II - VI
DIMINISHED AND WHOLE TONE PATTERNS VII
PATTERNS FOR SIDE 1, TRACK 2 (II/V7) VII
PATTERNS FOR SIDE 1, TRACK 3 (V7+9/I) ..... VIII - X
PATTERNS FOR SIDE 1, TRACK 4 (Ø/V7+9/I) MINOR KEYS ..... XI - XII
INTRODUCTION TO PIANO VOICINGS XIII
PIANO VOICINGS ..... XIV - XVI
SCALE SYLLABUS ..... BACK COVER

CHORD SYMBOL GUIDE FOR VOLUME 3

H = Half step, W = Whole step
V7 means a Dominant 7th scale **or** chord
-3 = three half steps (minor third)

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 ½ 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
Ø = Half diminished scale/chord (Locrian scale or Locrian #2) = H W W H W W W
(#2) W H W H W W W

EXAMPLES: C = C D E F G A B C (don't emphasize the 4th tone)
C +4 = C D E F# G A B C (Lydian scale)
C7 = C D E F G A Bb C (Dom.7th scale)
C- = C D Eb F G A Bb C (C minor - dorian minor)
C7+4 = C D E F# G A Bb C (Lydian dominant scale)
C7+ = C D E F# G# Bb C (Whole tone scale)
C7b9 = C Db Eb E F# G A Bb C (Diminished scale beginning with half step)
C7+9 = C Db Eb E F# G# Bb C (Diminished whole tone scale)
CØ = C Db Eb F Gb Ab Bb C (Half diminished scale/Locrian scale)
CØ#2 = C D Eb F Gb Ab Bb C (Locrian sharp two(#2) scale)

Published by JAMEY AEBERSOLD
1211 AEBERSOLD DR.
NEW ALBANY, IND.
47150

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 cadences have been an important unifying factor of all 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 and 2 of "A New Approach to Jazz Improvisation".

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 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 record (Volume 3) hopes to present you an opportunity to sharpen your harmonic awareness by improvising and practicing various patterns with the recorded accompaniment.

Side one contains four recorded tracks: (1) II-V7-I, all keys, (2) II-V7, random progression all keys, (3) V7+9-I, all keys, (4) Ø-V7+9-I, all keys. Side two contains four recorded tracks: (1) G Minor Blues, (2) Bebop Tune, (3) II-V7-I in three keys, (4) F Blues with an eight measure bridge.

The chord progressions on the first side of the record 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.

Side two presents four standard type chord progressions which utilize V7-I, II-V7, and II-V7-I in major and in 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 supplement 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 record until you have them pretty well under your fingers. Practice slowly at first then gradually increase the tempo. Strive for smoothness and clean articulation on everything you play no matter what the pattern or 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 even. It is called "even eighths" (as opposed to the normal swing eighth notes, sometimes written as an eighth note triplet with the first two eighths tied together - 

).

Since this record 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.

Transposed chord/scale progressions are provided for all instruments (see contents).

The chord symbols that I use in this book are: Δ = Major (emphasize the major 7th and 9th), C7 = dominant 7th (Mixolydian), - = minor (Dorian), C7+9 = diminished/whole tone scale, Ø = half-diminished (Locrian or Locrian with a raised second degree). When in a minor key, the II chord is usually Ø (half-diminished). Instead of using II(Ø)-V7+9-I I simply use Ø-V7+9-I. Chord tones on some pages are blackened in to facilitate learning 7th chords.

Be sure to read the various pages in the supplement which give suggestions for improvising with the recorded tracks. These pages are extremely important! Consult the scale syllabus too!

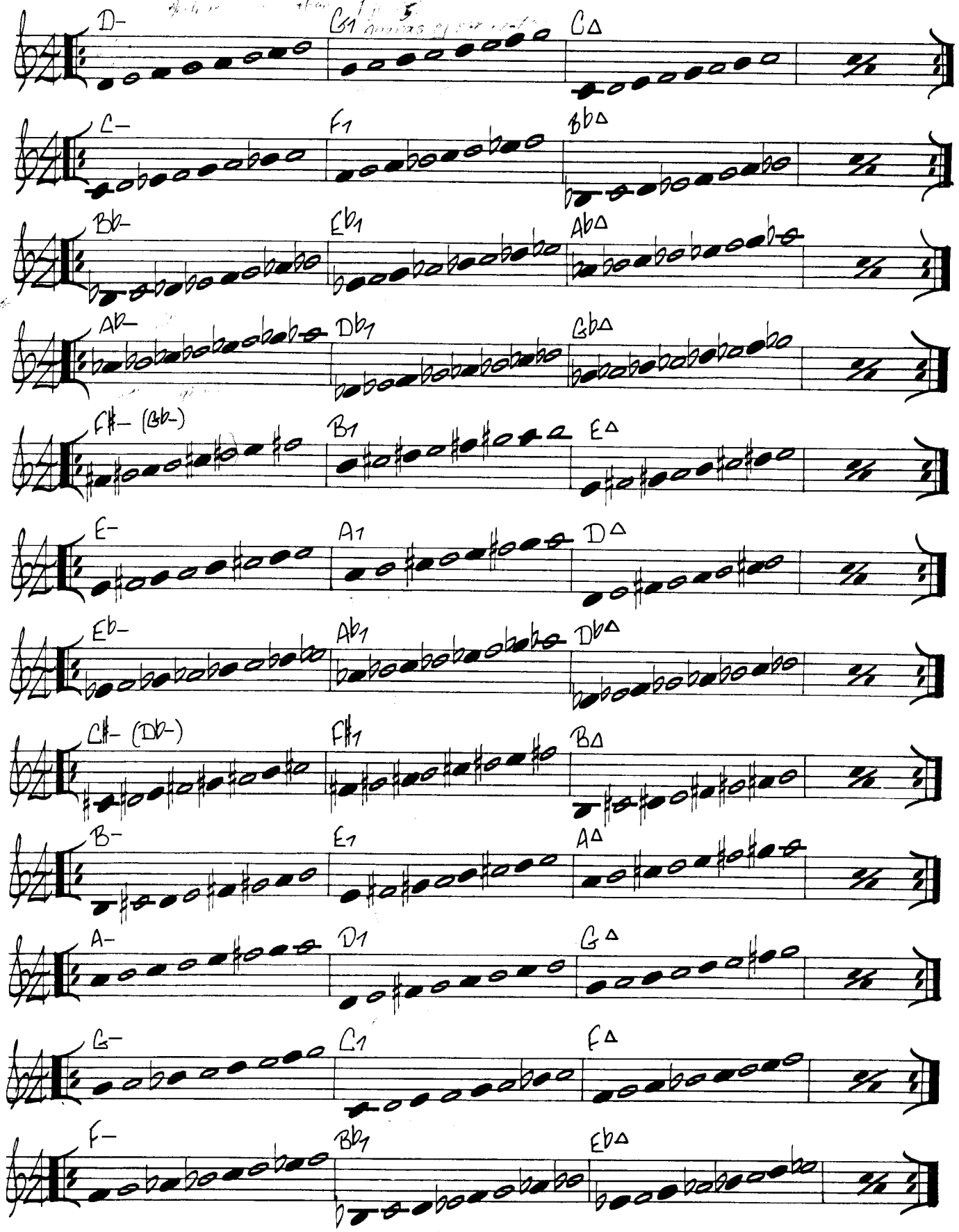
The piano voicings listed in the supplement can be extremely important. Please take the time to work with them and master the sound and feel of each voicing. They are to be played with the record. Begin by practicing without the record and work towards the tempo on the record. You can turn off the piano track (right channel) and practice with just the bass and drums on the left channel.

If your turntable has a pitch control you may want to alter the speed of the platter 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.

CONCERT KEY CHORD PROGRESSIONS

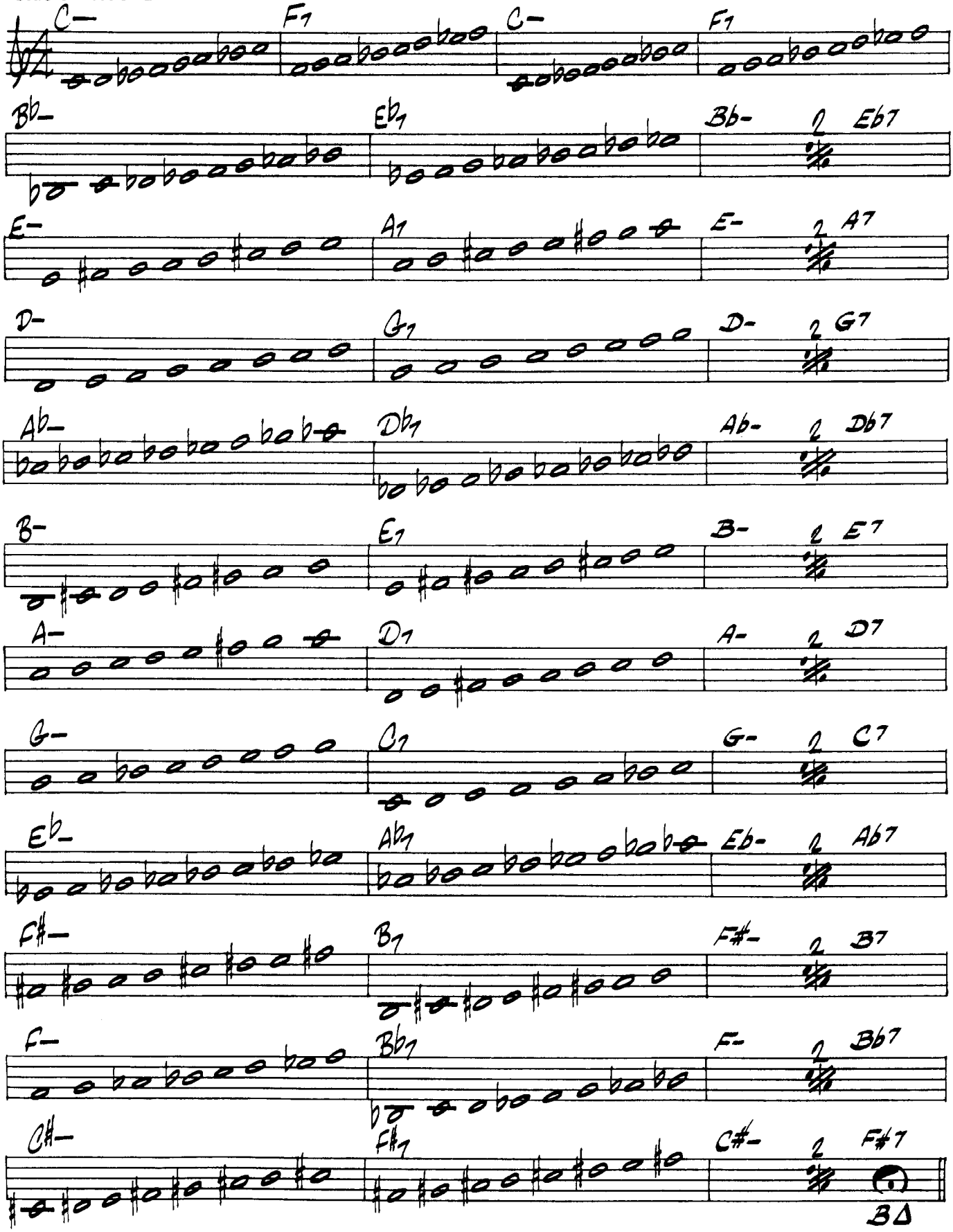
II/V7/I (All Major Keys)

Side 1—Track 1



RANDOM II/V7 PROGRESSIONS

Side 1—Track 2

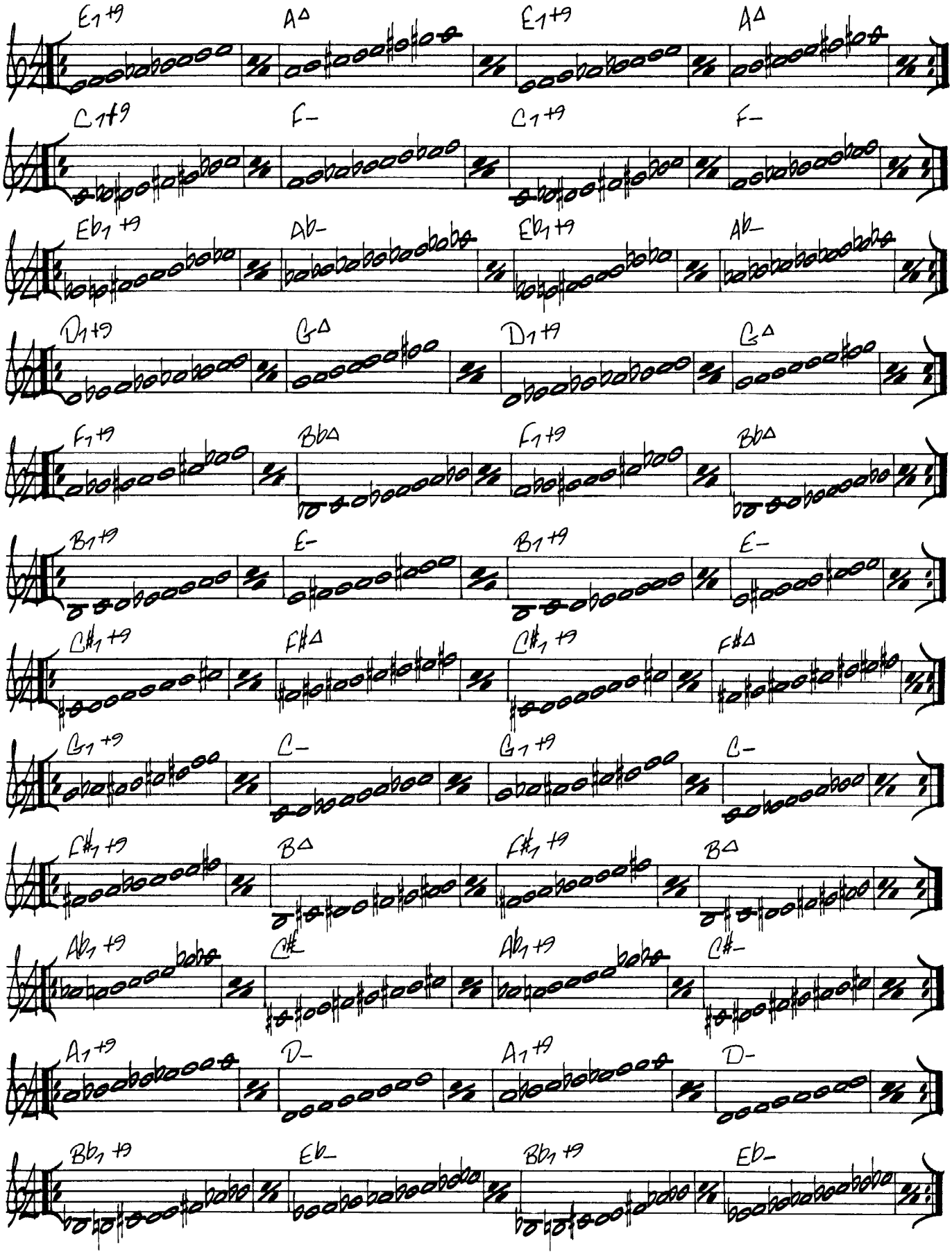


CONCERT PROGRESSIONS

Side 1—Track 3

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

(DIM. WHOLE TONE RESOLVING TO TONIC)

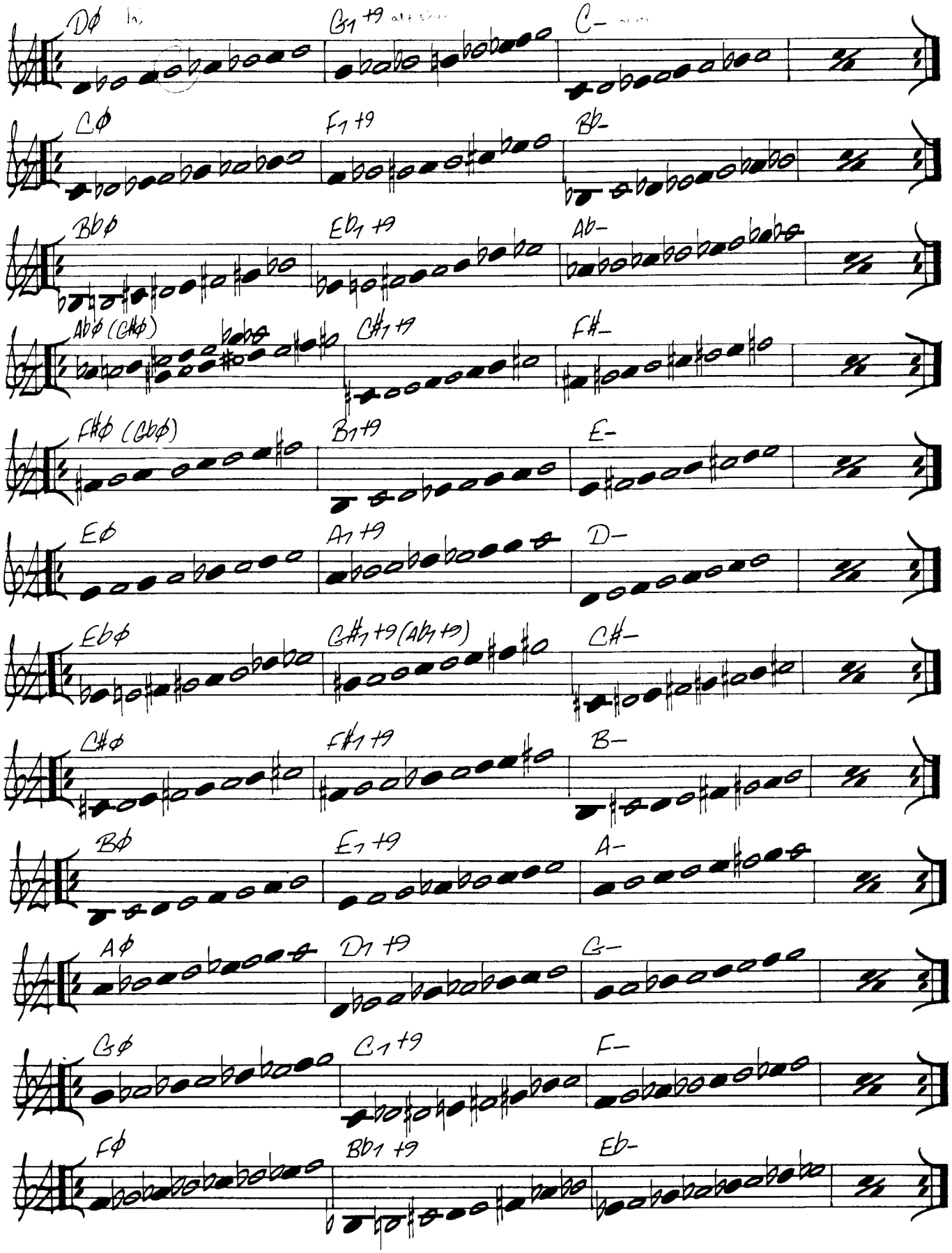


Ø/V7^{+9}/ I (All Minor Keys)

CONCERT PROGRESSIONS

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

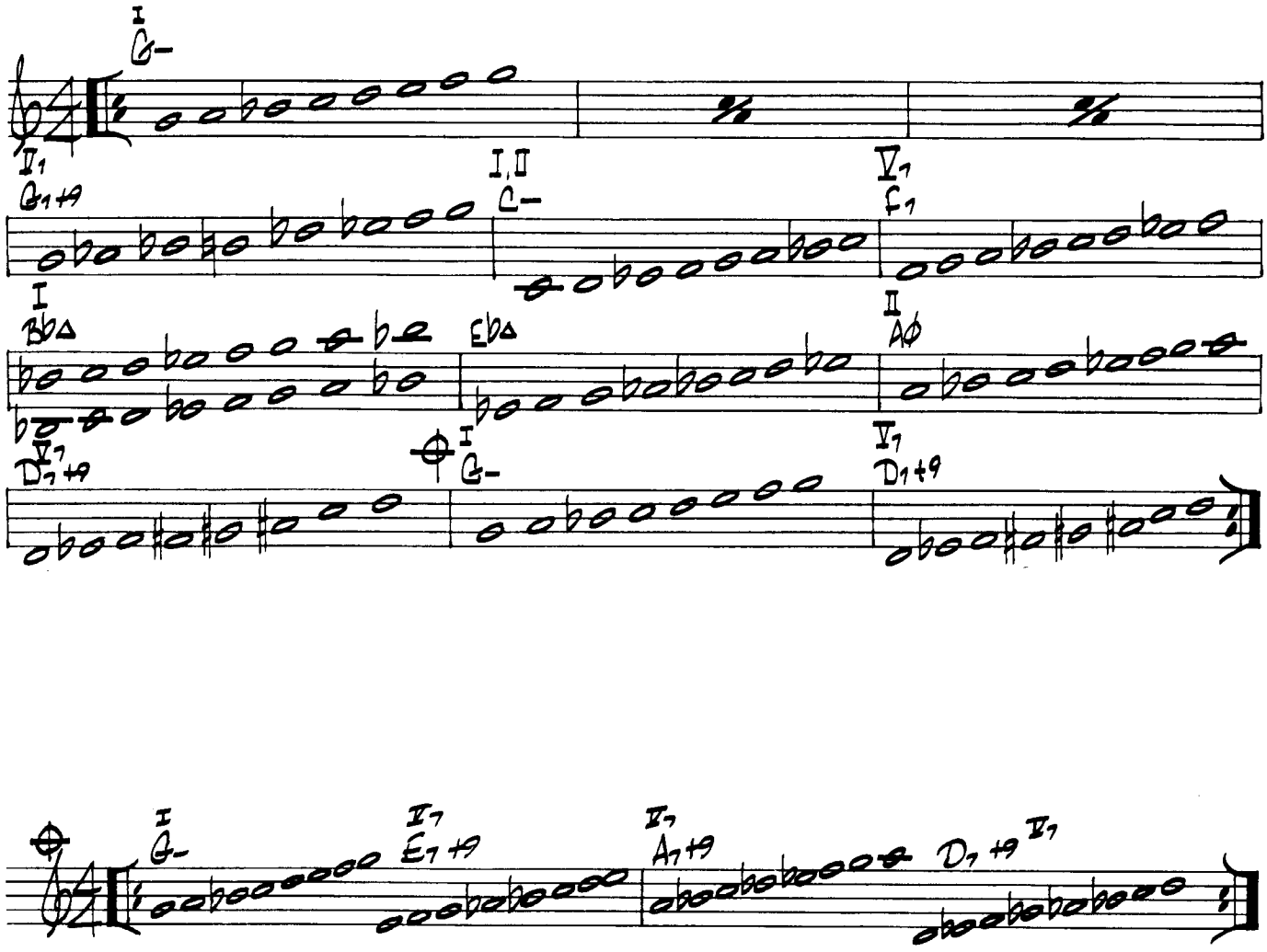
Side 1—Track 4



CONCERT PROGRESSIONS

G MINOR BLUES

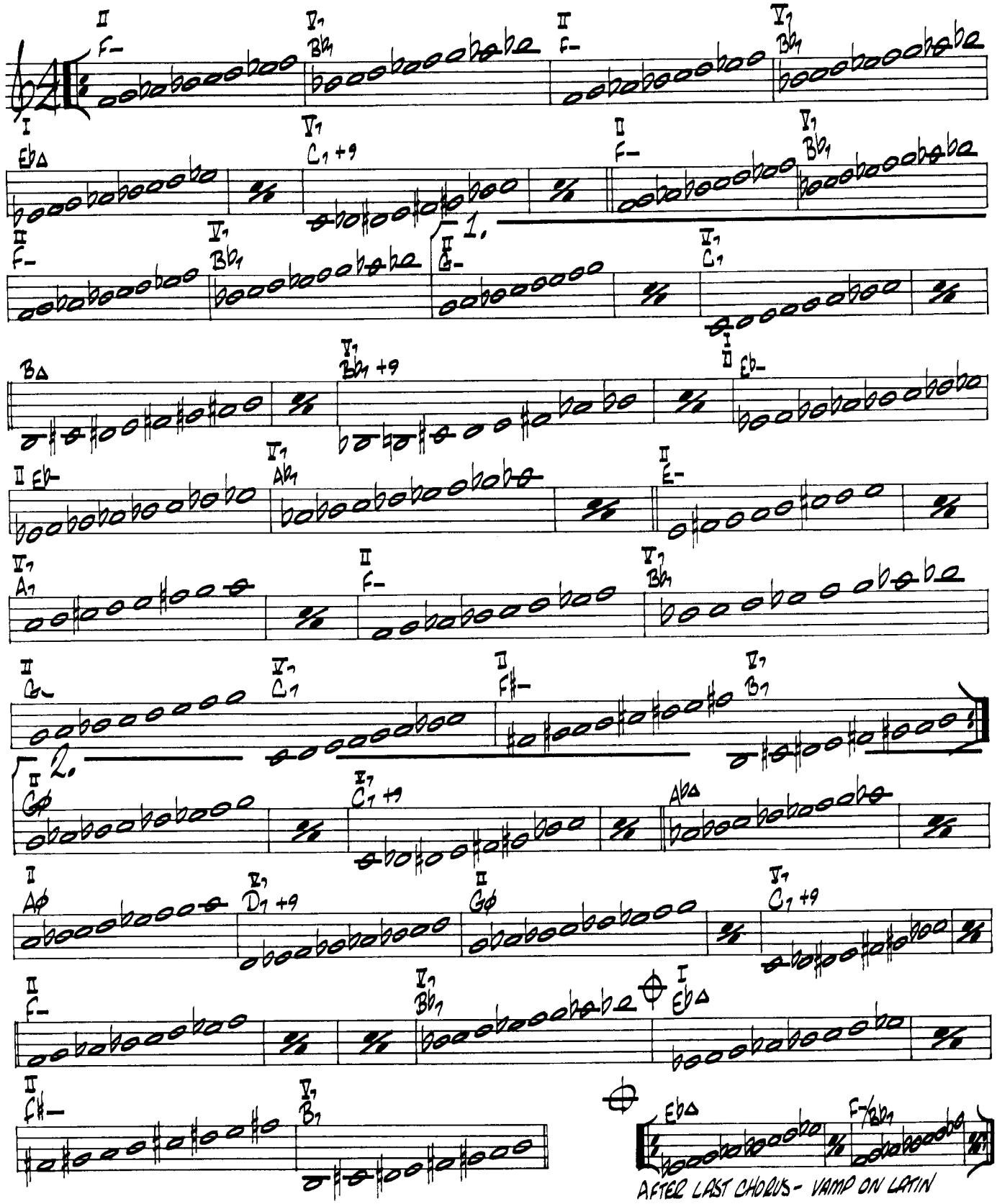
Side 2—Track 1



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 SIDE 1,TRACK 3 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 SIDE 1, TRACK 4. JUST TRANSPOSE THE DESIRED PATTERN TO YOUR PARTICULAR KEY.

BEBOP TUNE

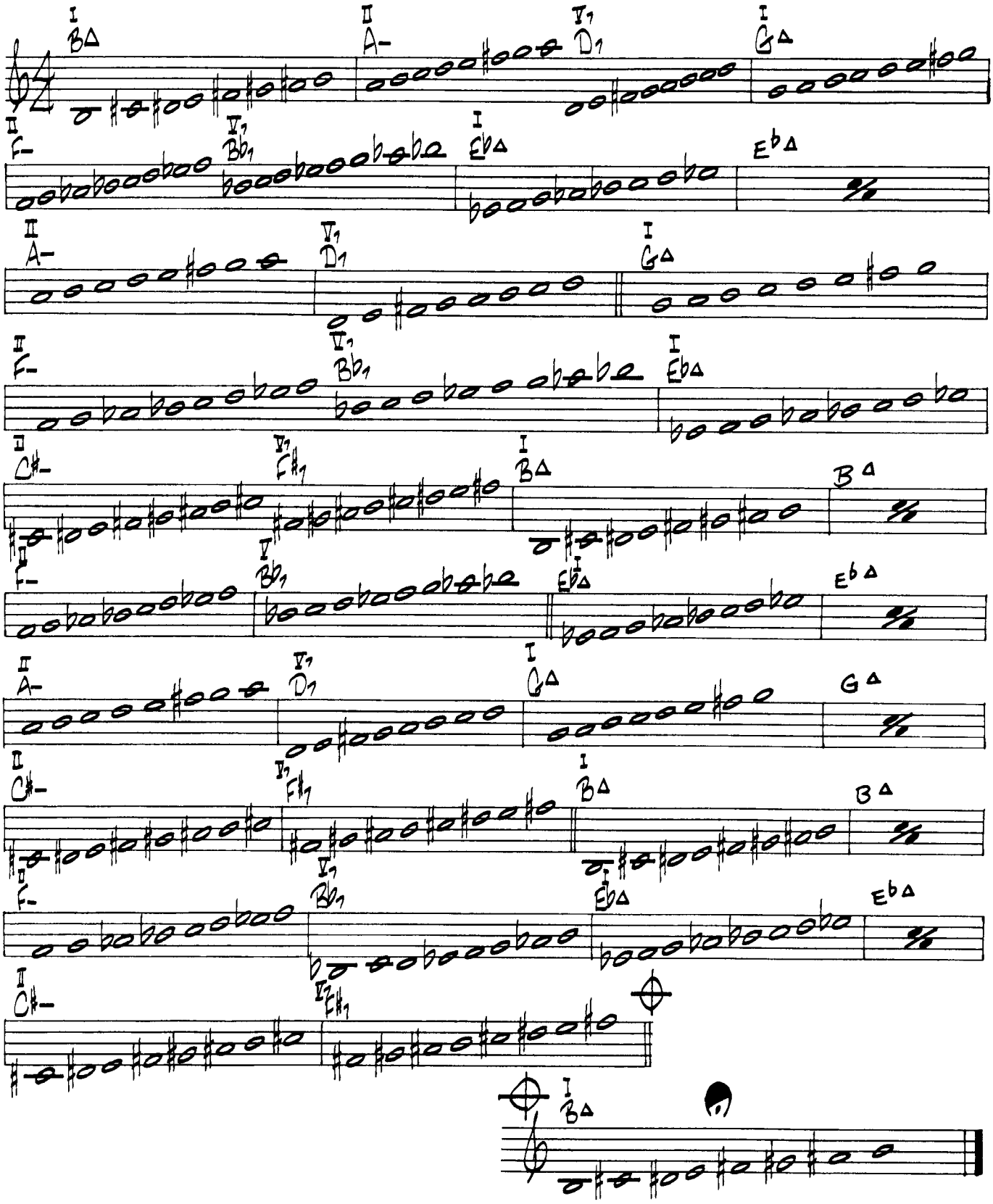
Side 2—Track 2



CONCERT PROGRESSIONS

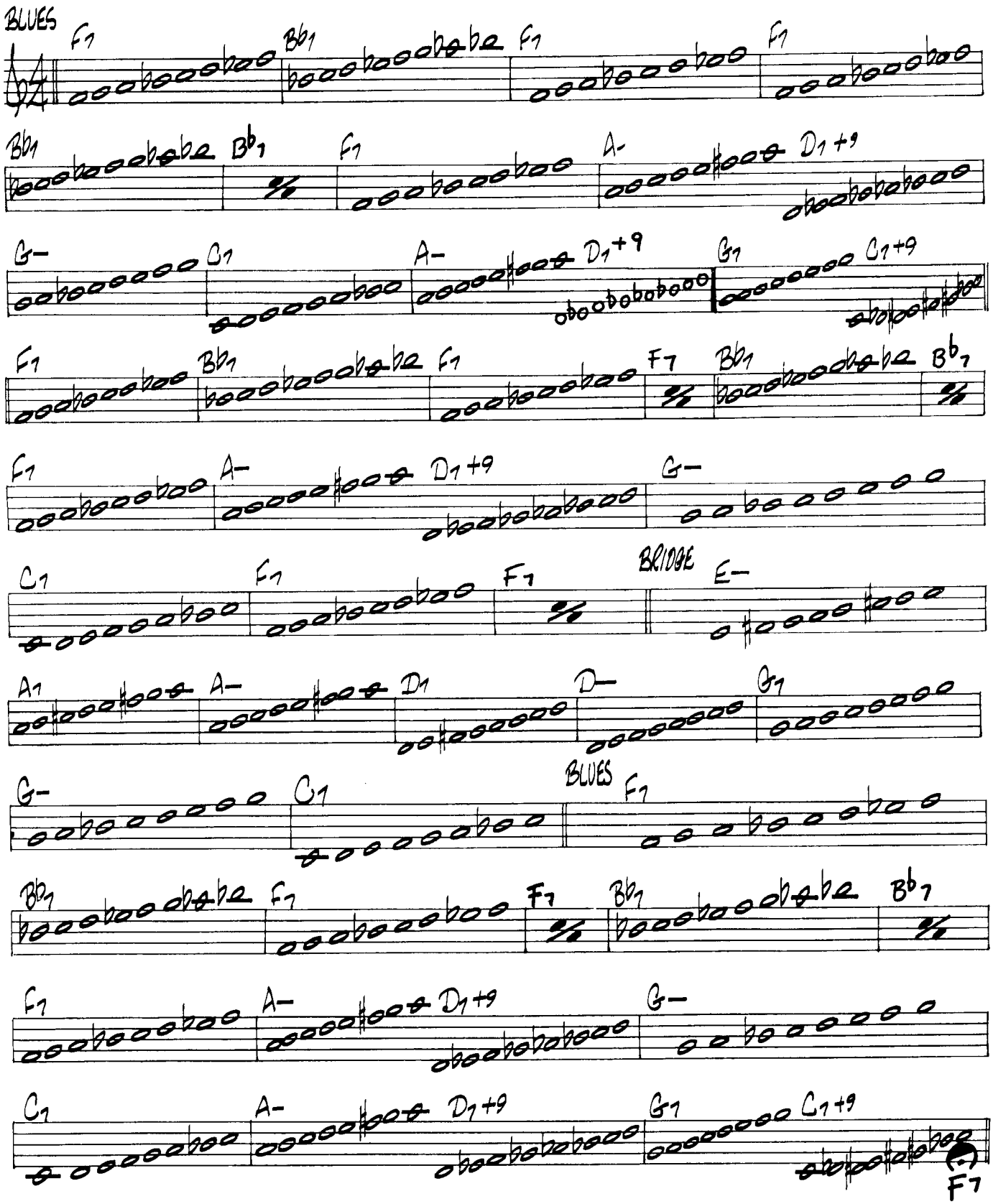
II/V7/I IN THREE KEYS

Side 2—Track 3



F BLUES WITH AN 8 MEASURE BRIDGE

Side 2—Track 4



SUPPLEMENT TO VOLUME 3

INTRODUCTION TO PATTERNS AND EXERCISES

One of the most important harmonic progressions in jazz and pop is the II-V7-I progression. It is present in most standard and 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.

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, improvisers at times resort to playing ideas or patterns that have been practiced and mentally logged before hand. This is taking nothing away from the improviser because it is often just as hard to play an idea several times in a row, each time with the same conviction, as it is to create completely new ideas.

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

Feel free to add to or subtract notes from any of the given patterns. Make up your own patterns. At first, write the pattern down on paper and transpose it to several keys. Later, take a pattern you have thought up and try playing it without writing it down first. Most jazz musicians can HEAR what other players are playing the instant they play it. They can hear the general range and whether or not scales are being used and if so what scales (major, minor, dominant 7th, diminished, etc.) are being played. He will hear certain patterns 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 published by Studio P/R, Inc., "The II V7 Progression" by David Baker published by Down Beat Magazine, and "Patterns for Jazz" by Jerry Coker, J. Greene, J. Casale, G. Campbell published by Studio P/R, Inc. Several of these books are advertised on the back cover of Volume 3.

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.

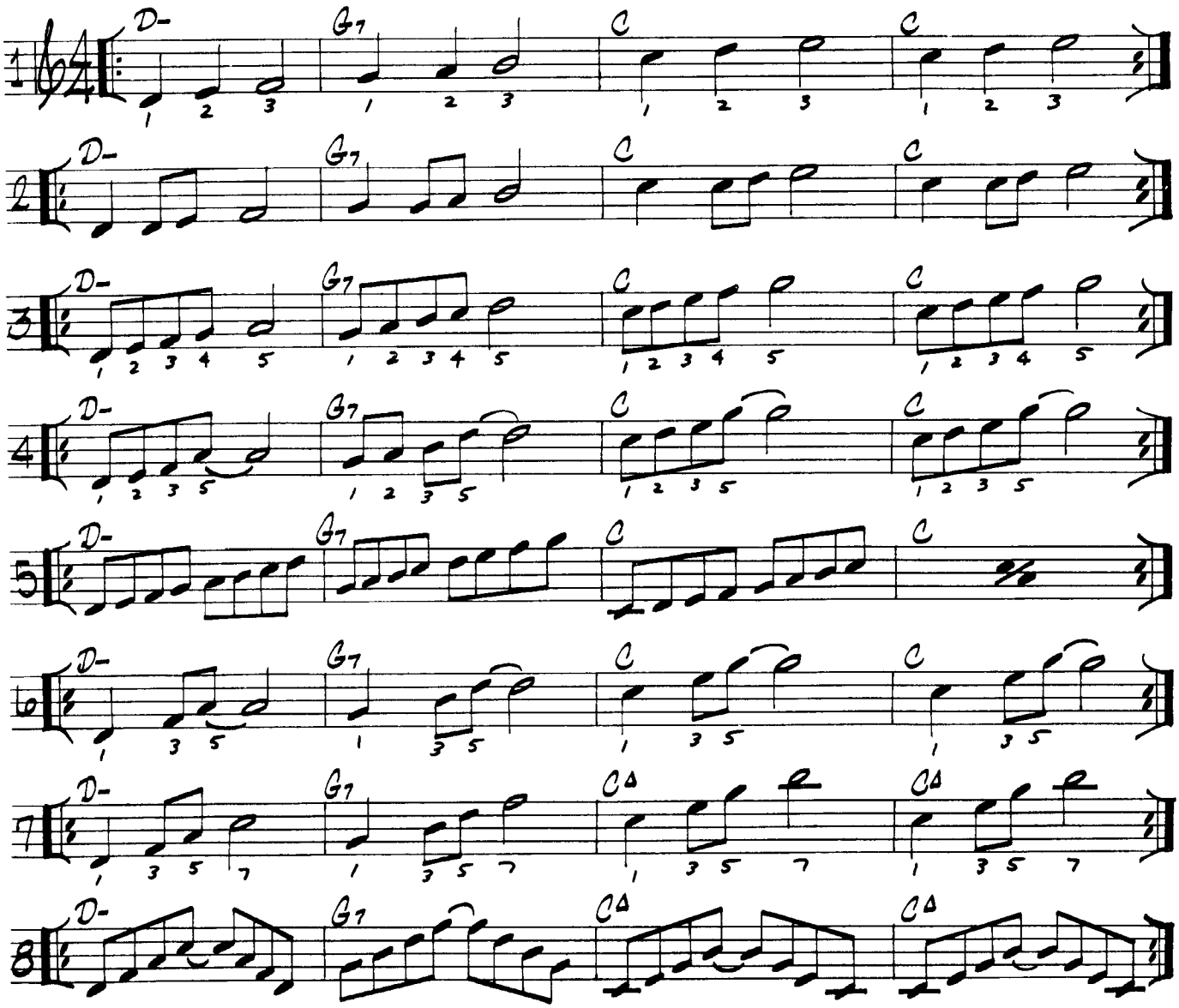
Almost any pattern will work over any chord/scale IF you convincingly RESOLVE the idea to the next chord scale.

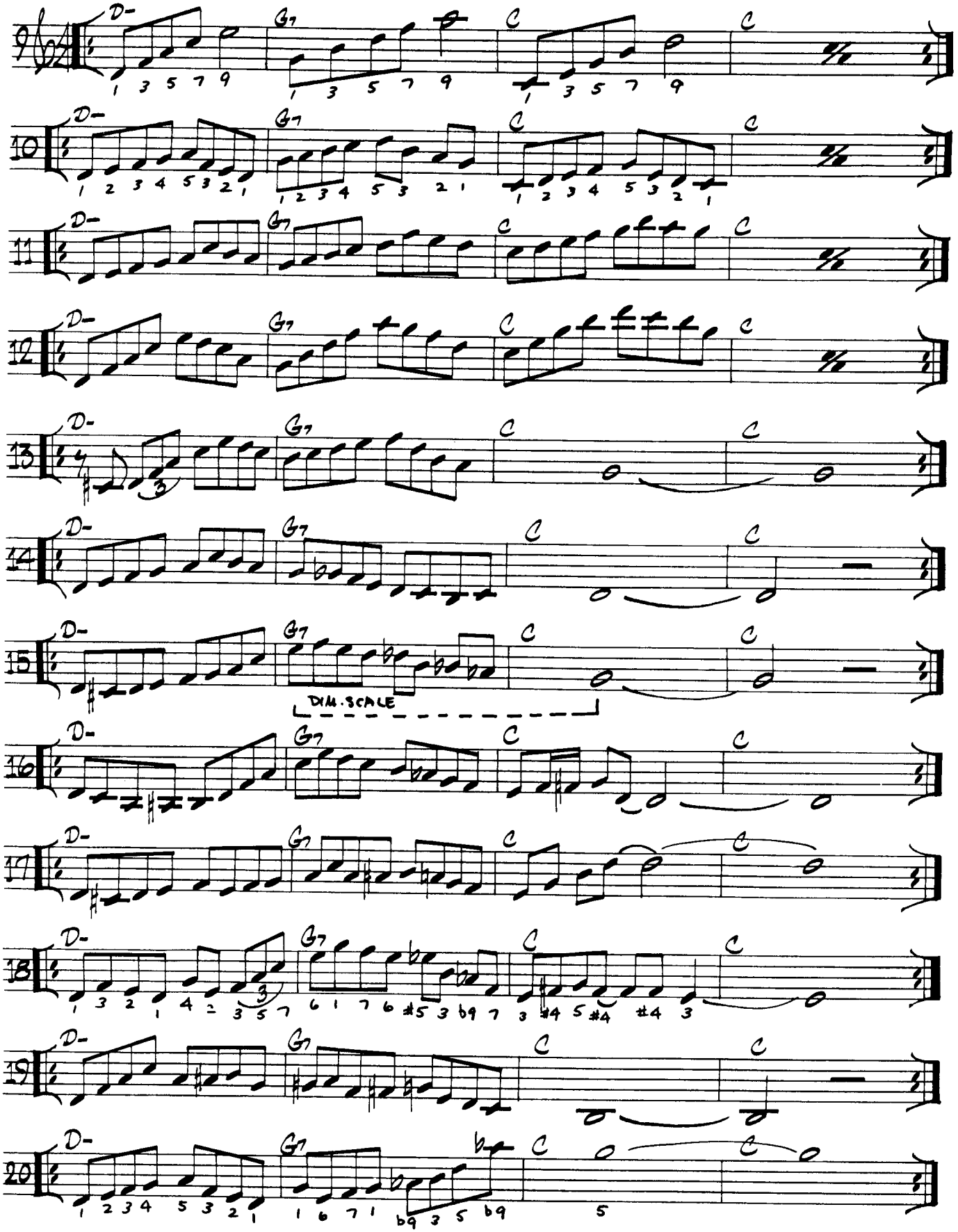
The patterns listed here range from simple to complex. The beginning examples use only notes found in the scales. Later examples contain notes outside the scale - (chromaticism). All jazz players incorporate chromaticism in their melodic lines. Think of tones outside the scale as ones which produce more 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 occuring over the V7 chord. As stated on page VIII, 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.

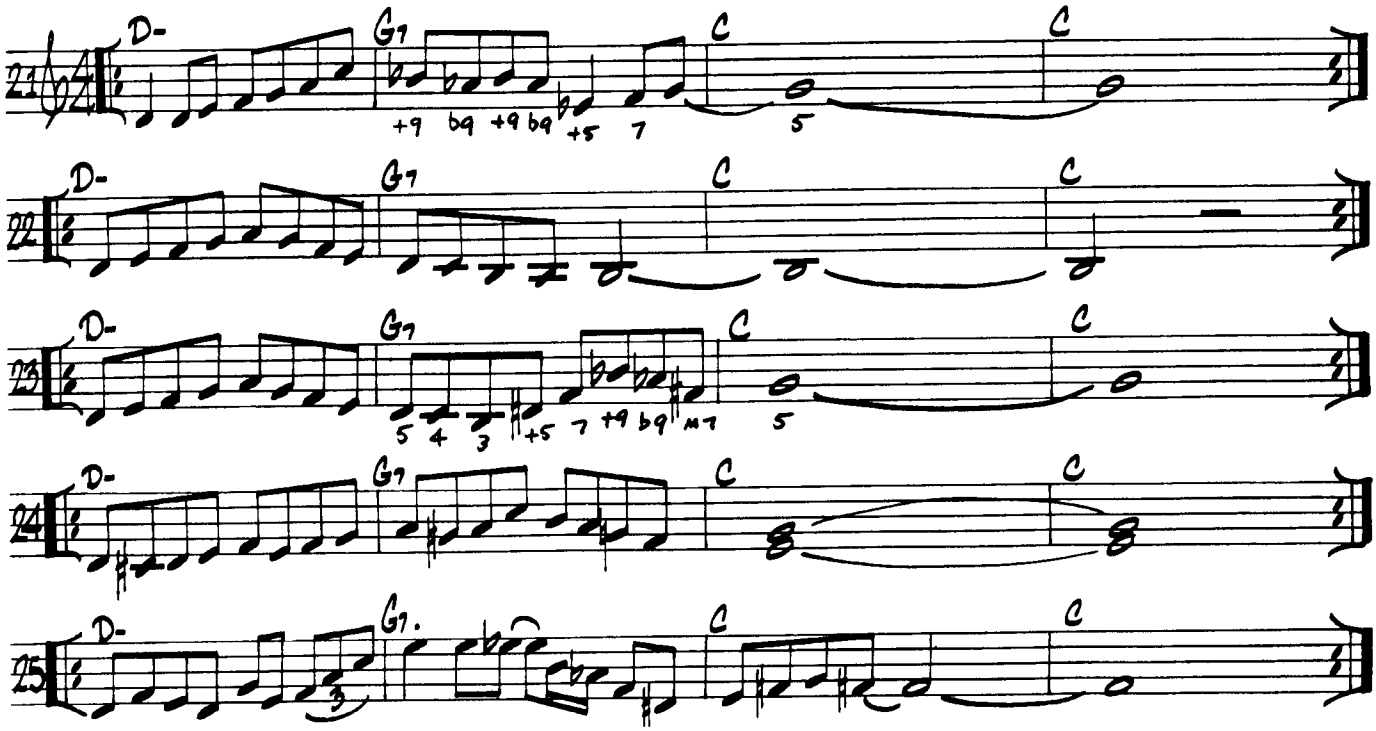
Learn to outline the sound of any scale/chord on your instrument. Many jazz musicians like to play without piano or guitar accompaniment because they can successfully outline harmony themselves on their instrument. Sonny Rollins is a case in point. A firm understanding mentally and technically of the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

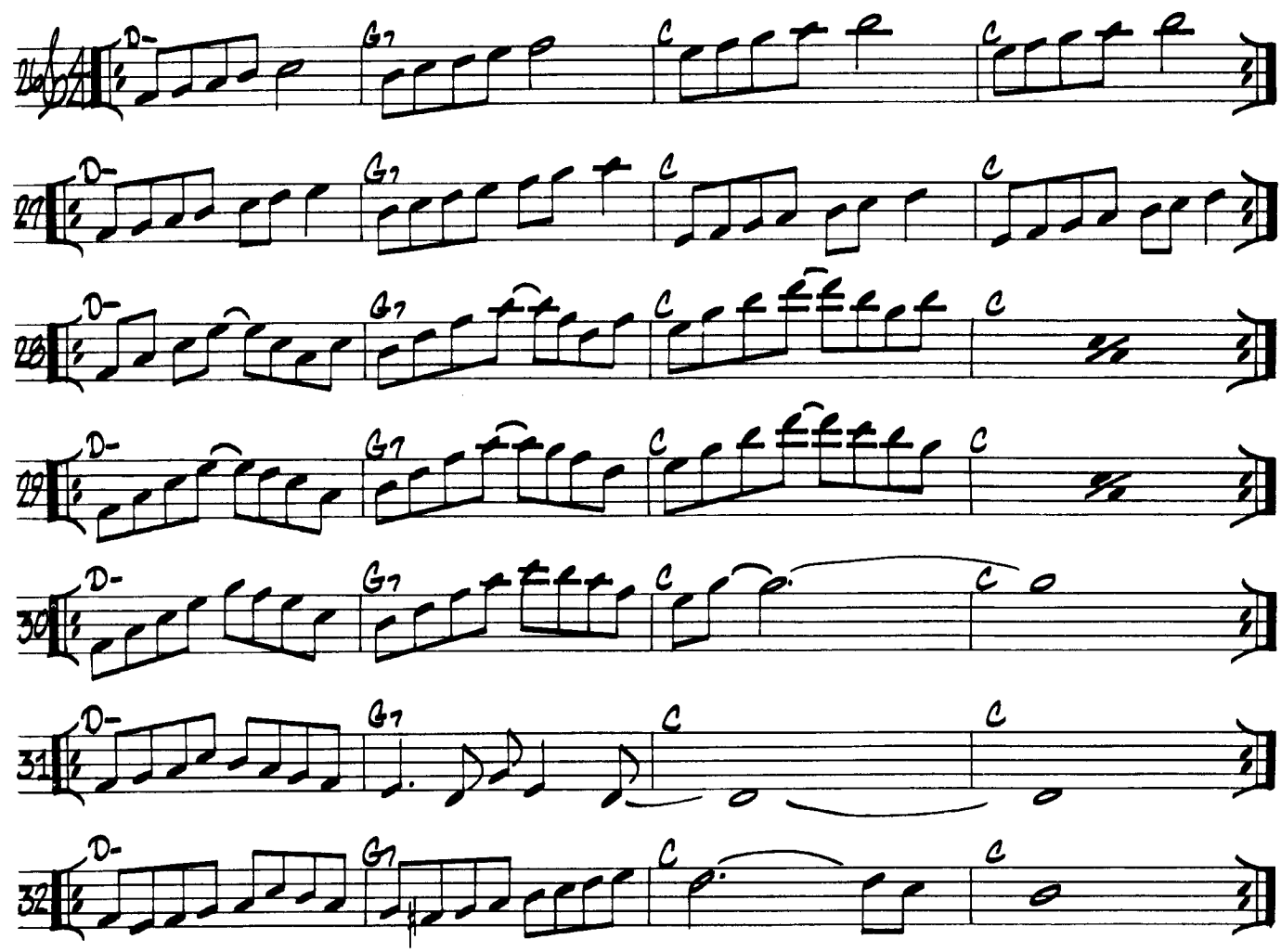
PATTERNS BEGINNING ON THE ROOT OF THE MINOR CHORD/SCALE.

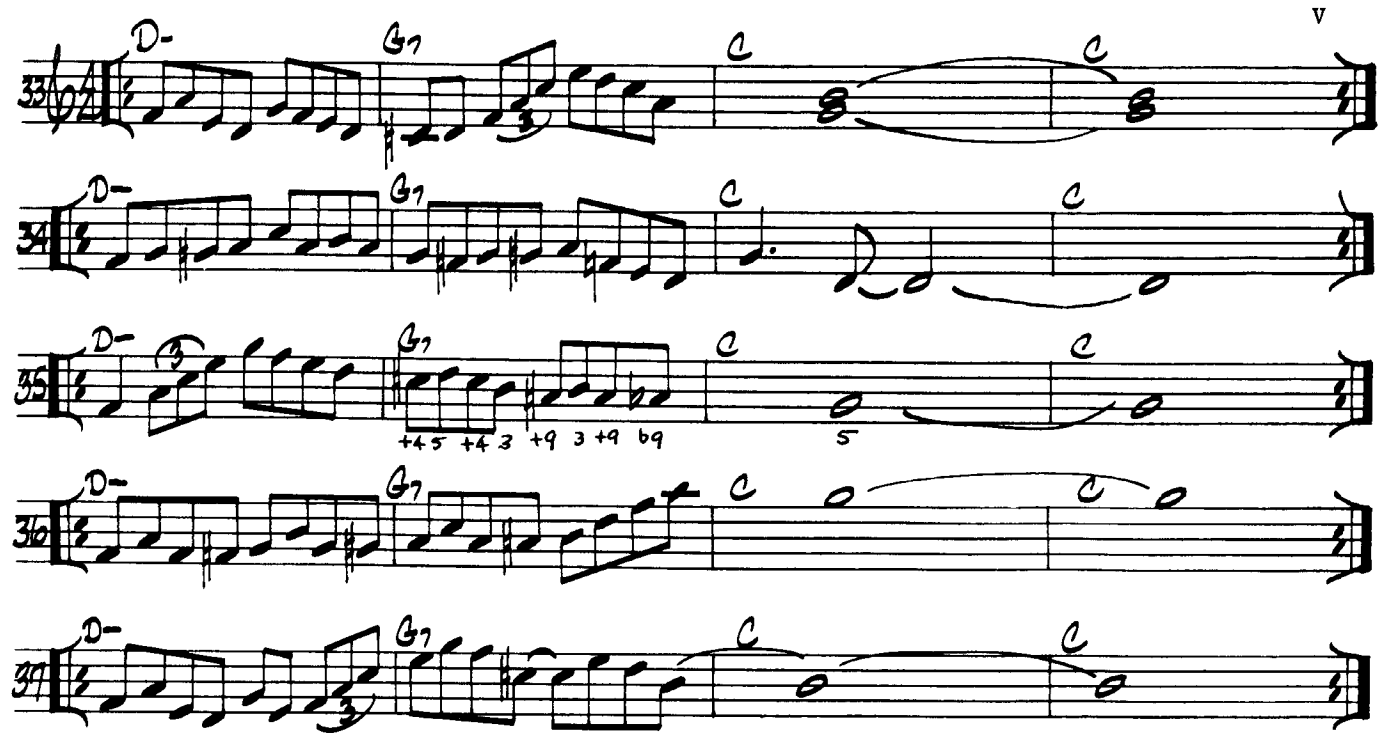



9
10
11
12
13
14
15
16
17
18
19
20
D-
G7
C
DIM. SCALE

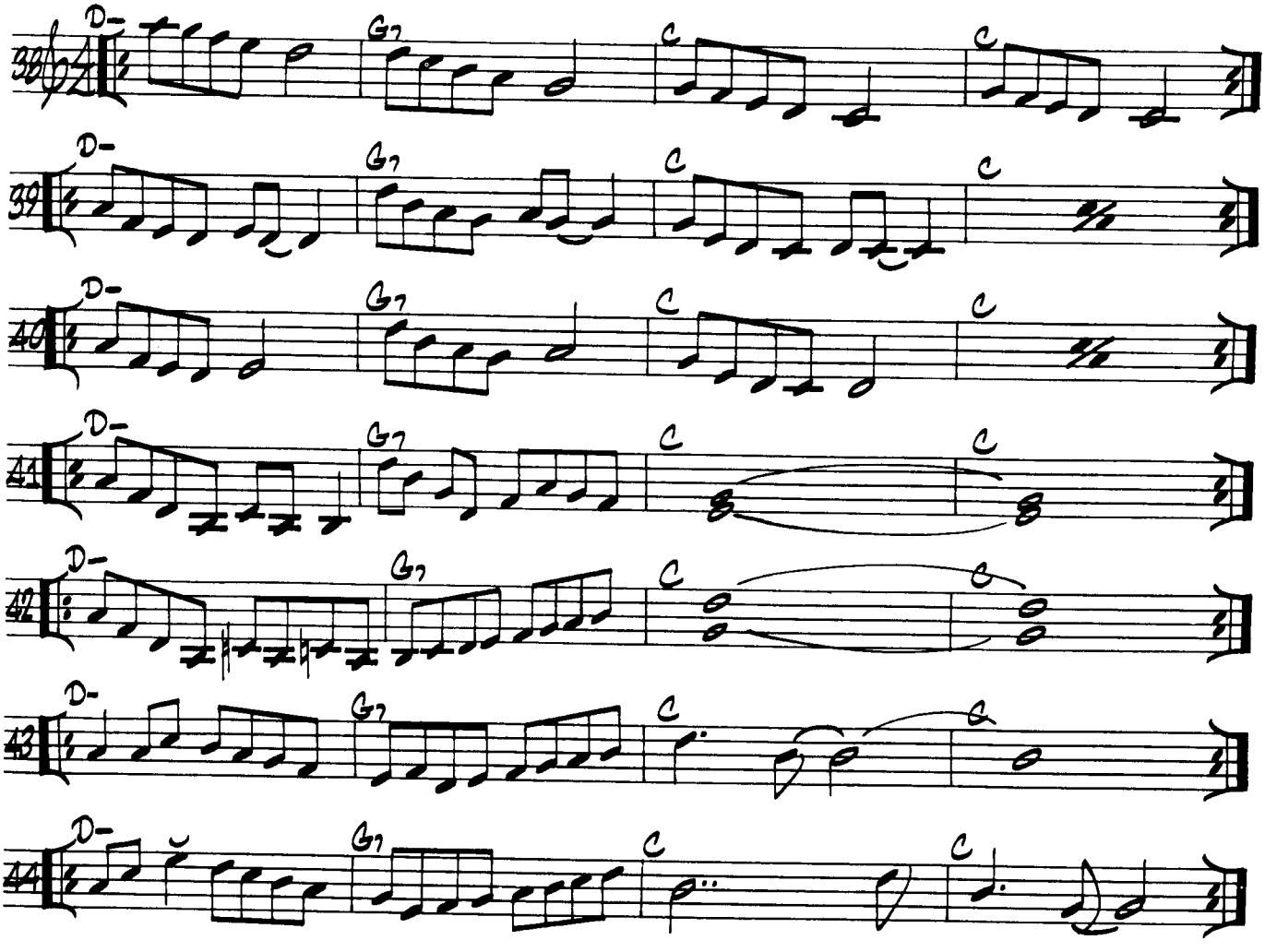


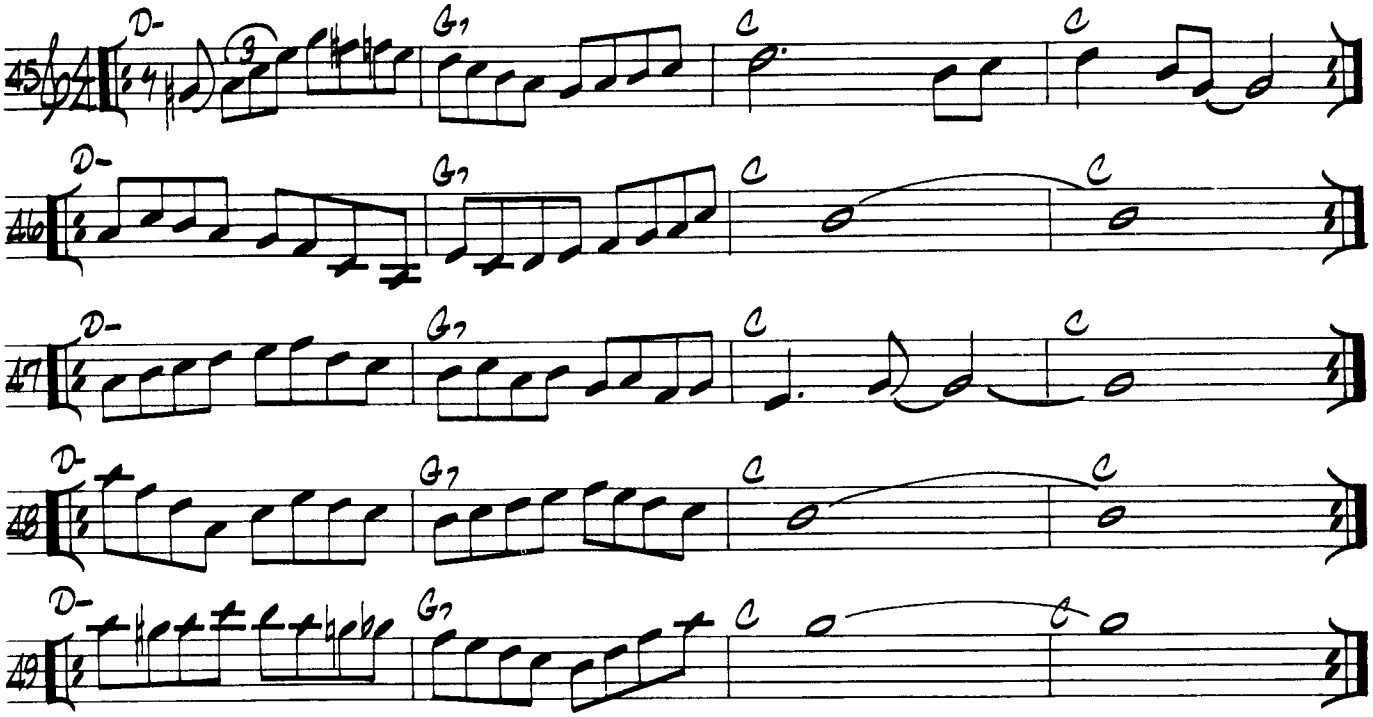
PATTERNS BEGINNING ON THE 3rd OF THE MINOR CHORD/SCALE.



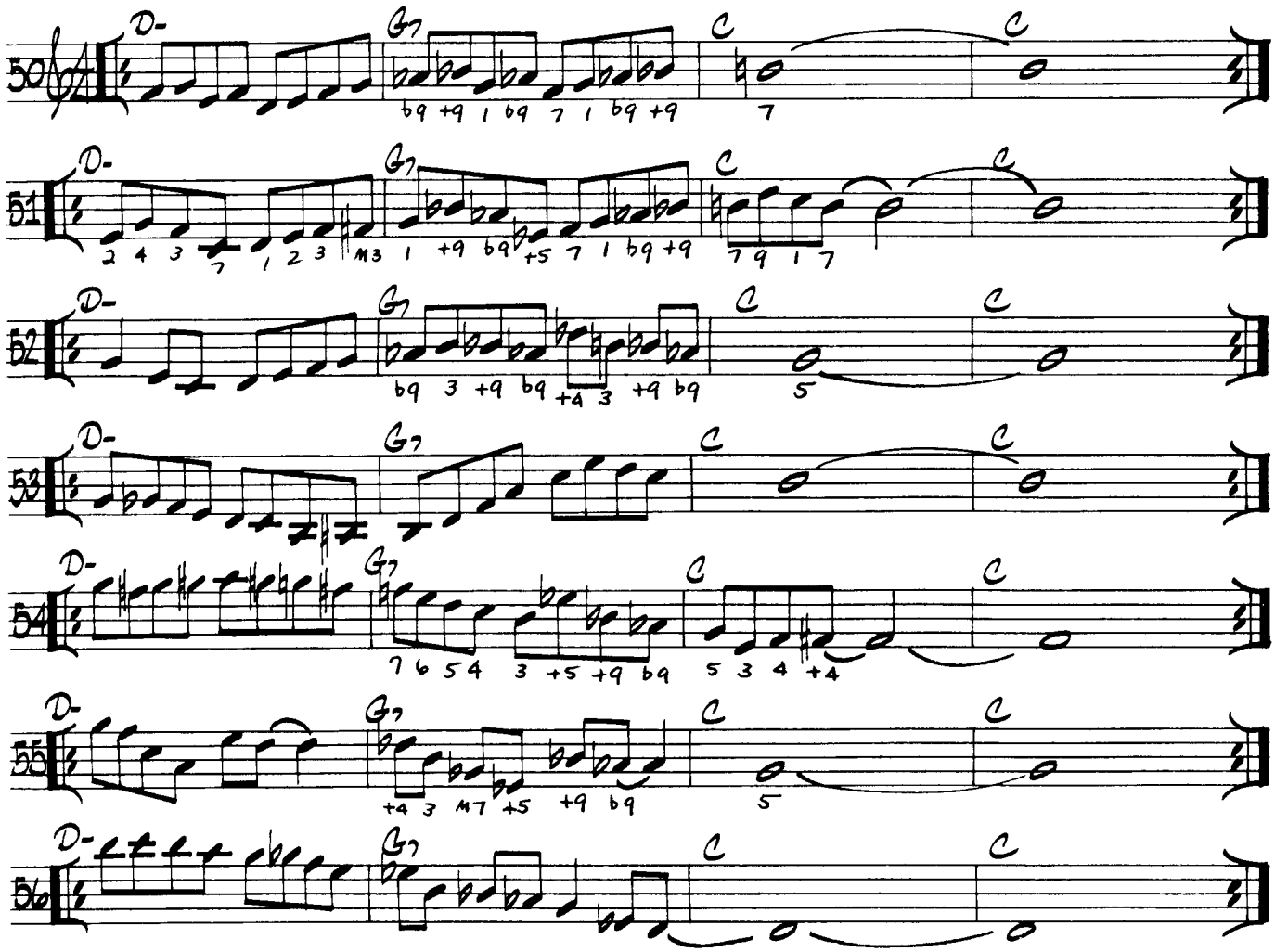


PATTERNS BEGINNING ON THE 5th OF THE MINOR CHORD/SCALE.

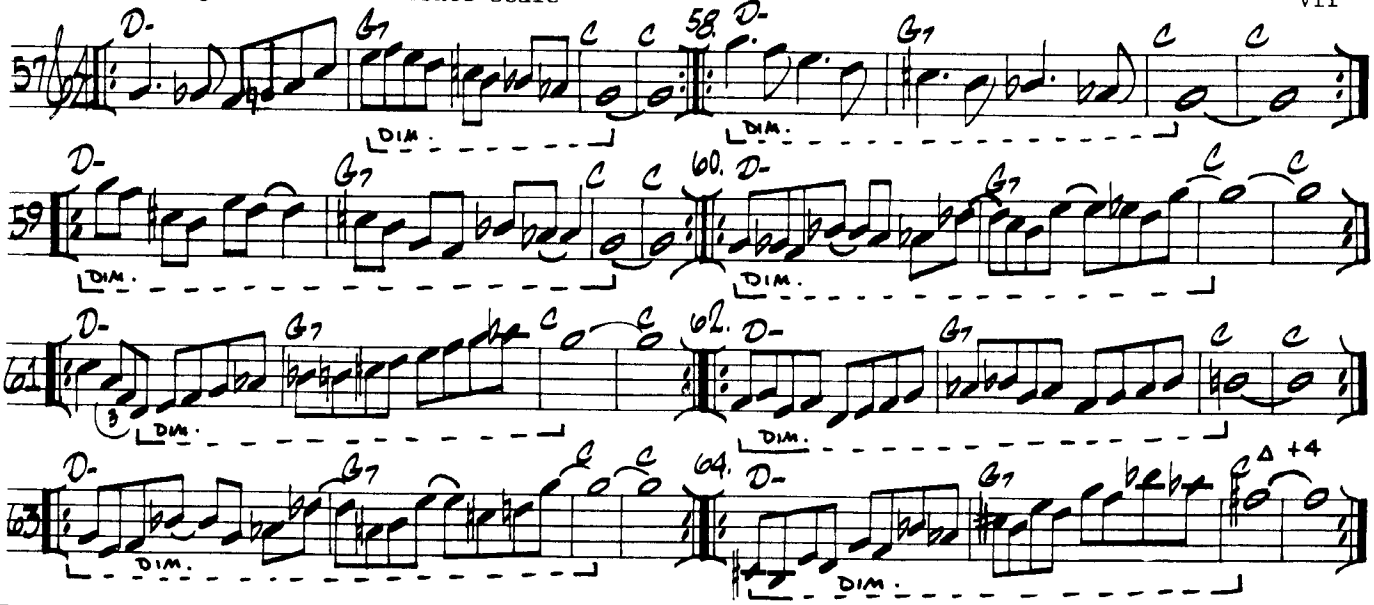




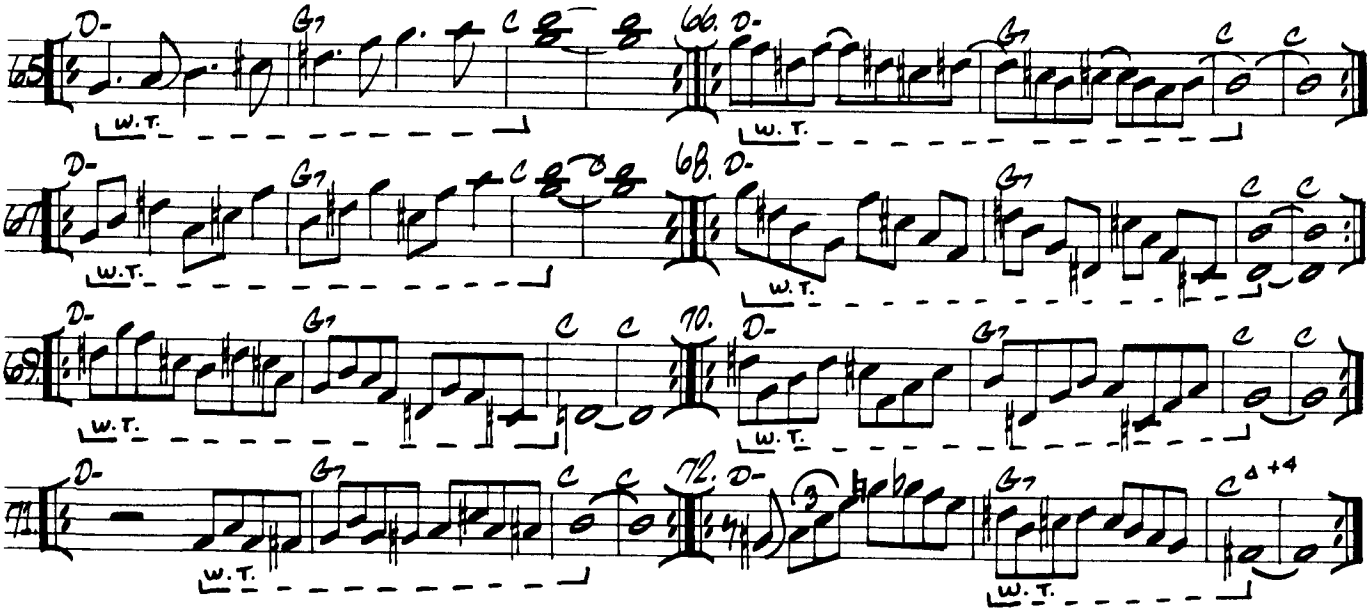
PATTERNS BEGINNING ON RANDOM TONES OF THE MINOR CHORD/SCALE.



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 Dominant/Lydian 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 Dominant/Lydian 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 Dominant/Lydian scale.

PATTERNS FOR SIDE 1, TRACK 3 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 scale 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 step 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).

Example:

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

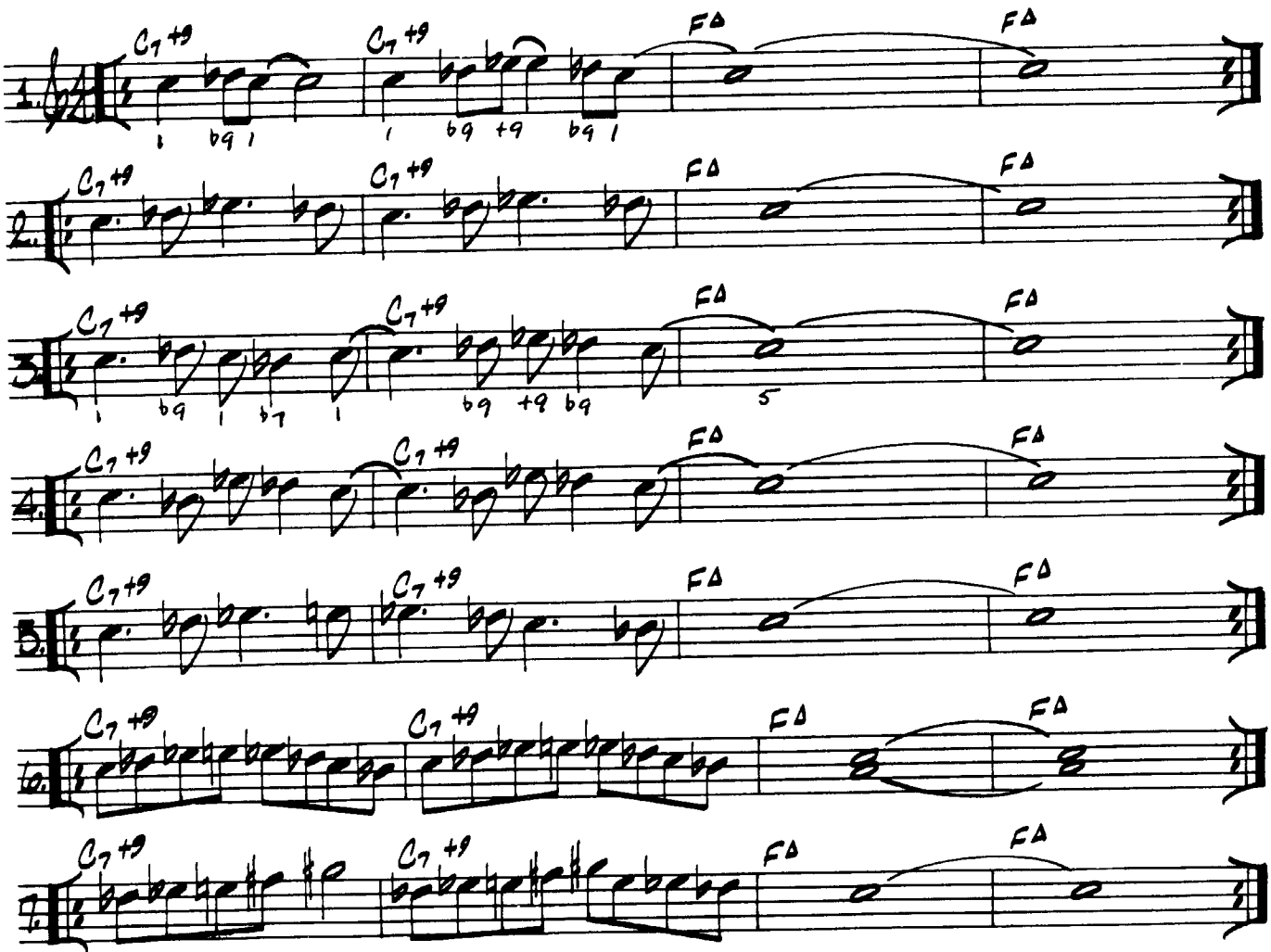
Experiment with substituting Dim./W.T. scales for plain V7 scales on Side 1, Track 1. If several bars of V7 are present eventually resolving up a perfect 4th, it is best to substitute the V7+9 (Dim./W.T.scale) sound on the last bar or last few beats so you achieve the feeling of tension (V7+9) and release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

Example:

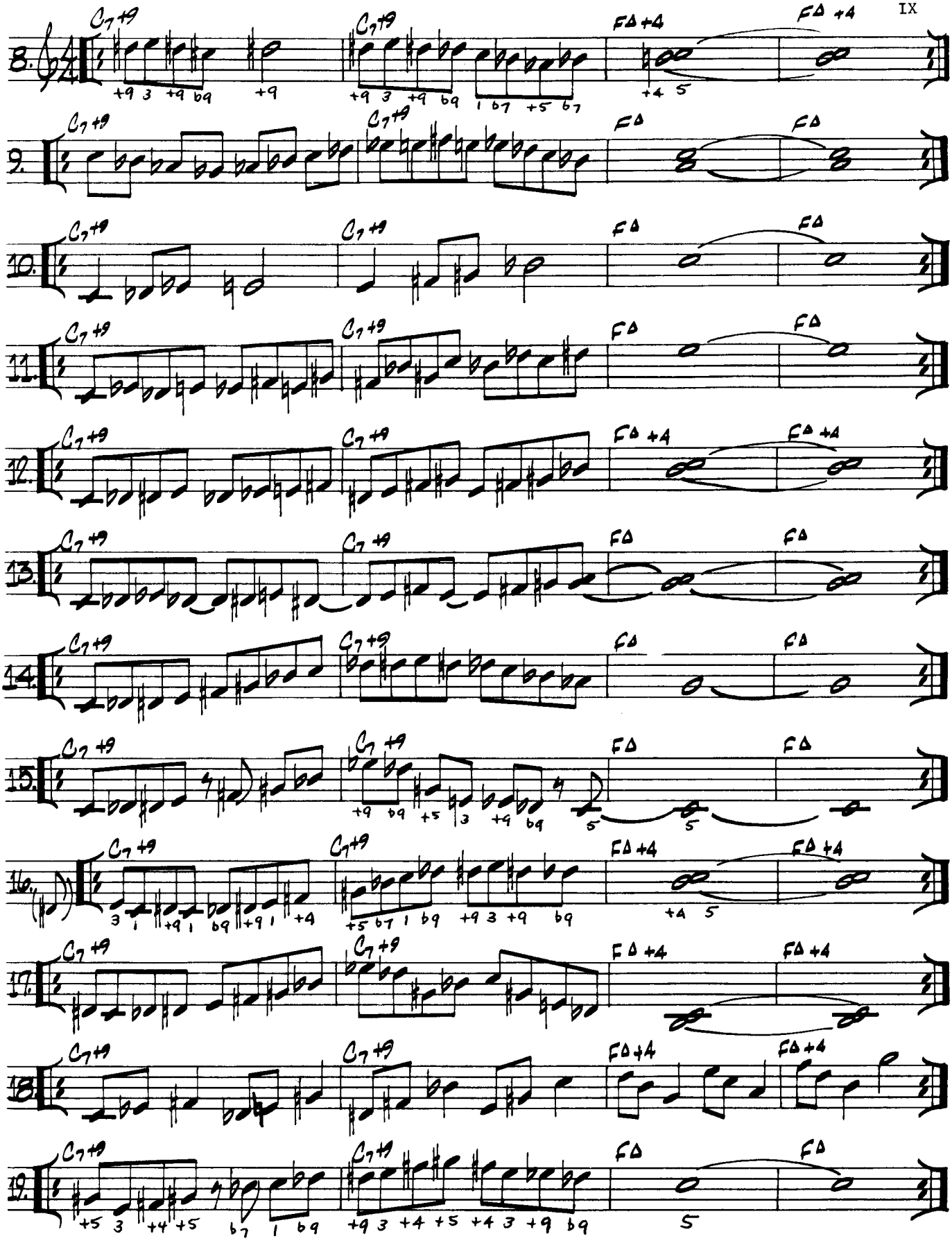
| C7 | C7 | C7 | C7
C7+9 | F
F | Put the Dim./W.T. scale in the fourth bar only.

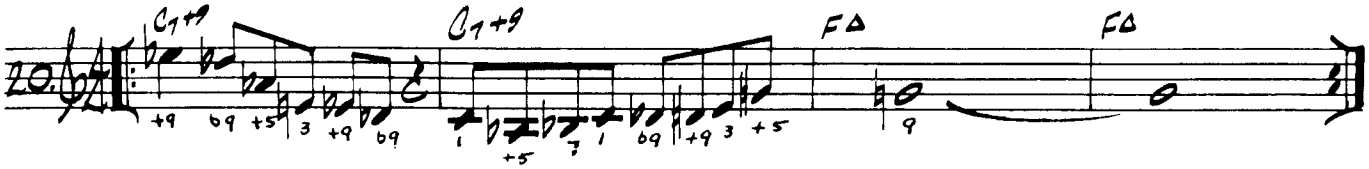
Substitute

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

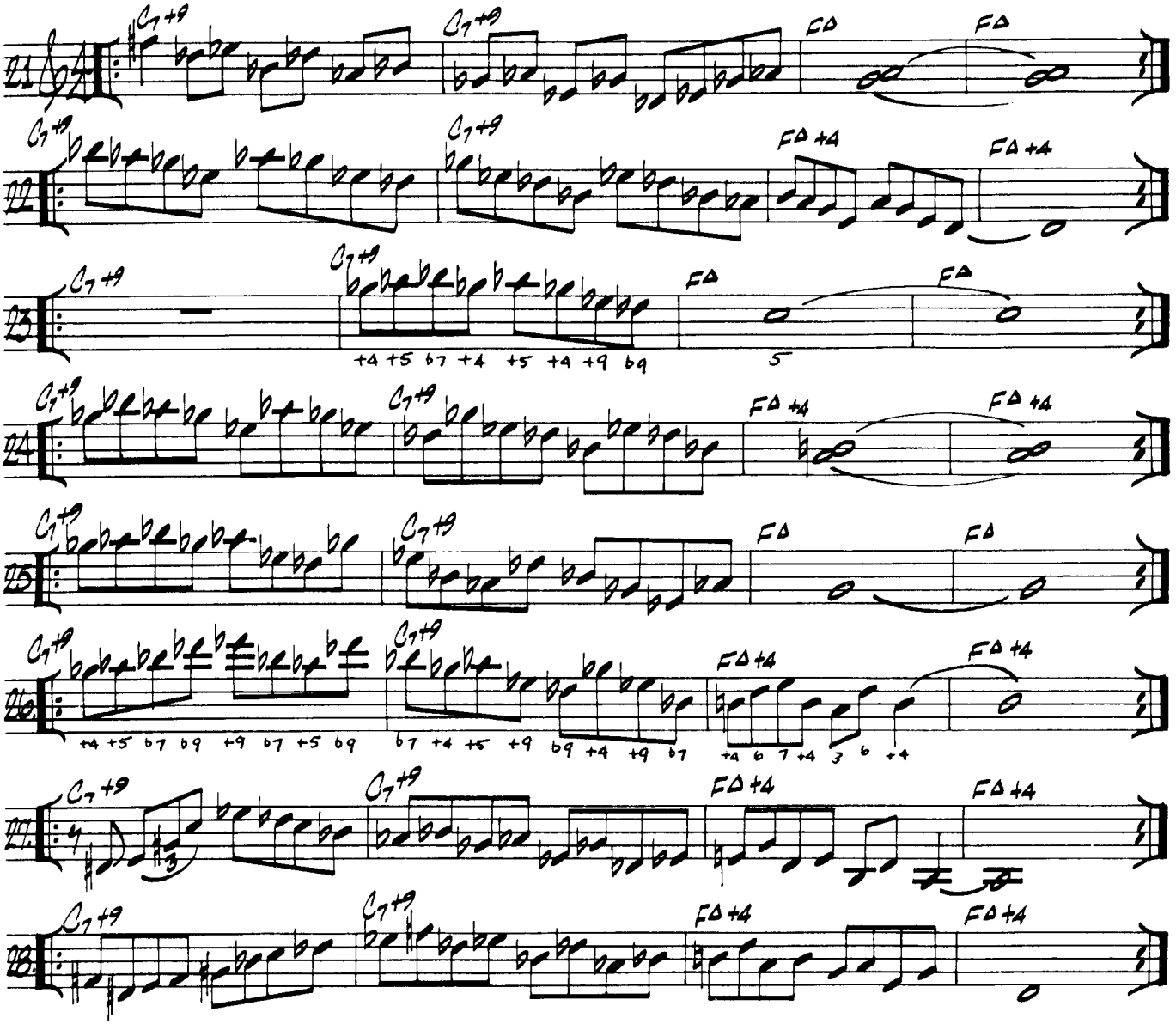


First 5 notes of Db- scale

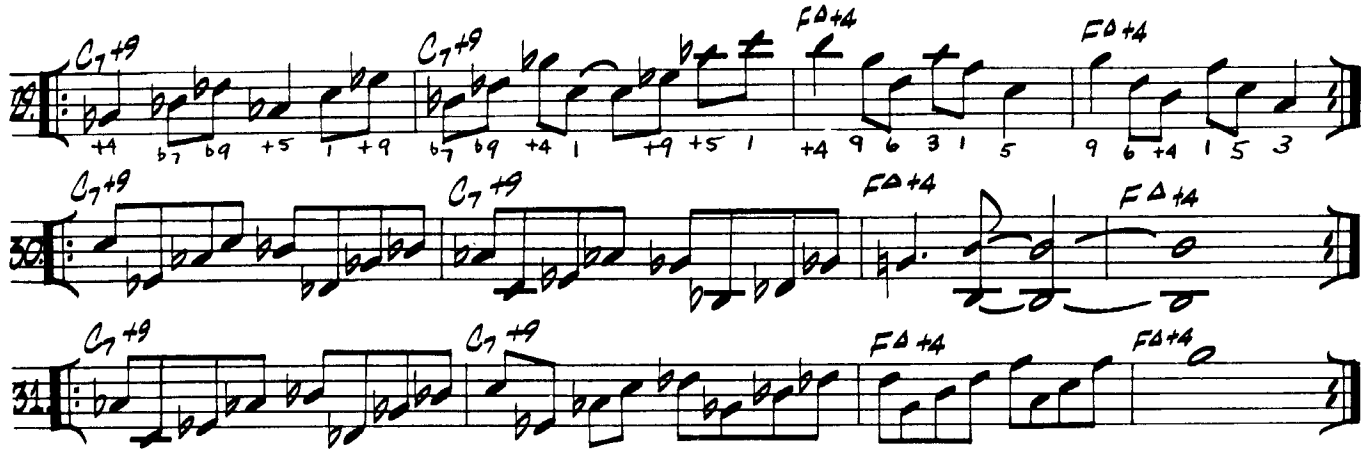

8.
C7 +9
FΔ +4
9.
C7 +9
FΔ
10.
C7 +9
FΔ
11.
C7 +9
FΔ
12.
C7 +9
FΔ +4
13.
C7 +9
FΔ
14.
C7 +9
FΔ
15.
C7 +9
FΔ
16.
C7 +9
FΔ +4
17.
C7 +9
FΔ +4
18.
C7 +9
FΔ +4
19.
C7 +9
FΔ



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.



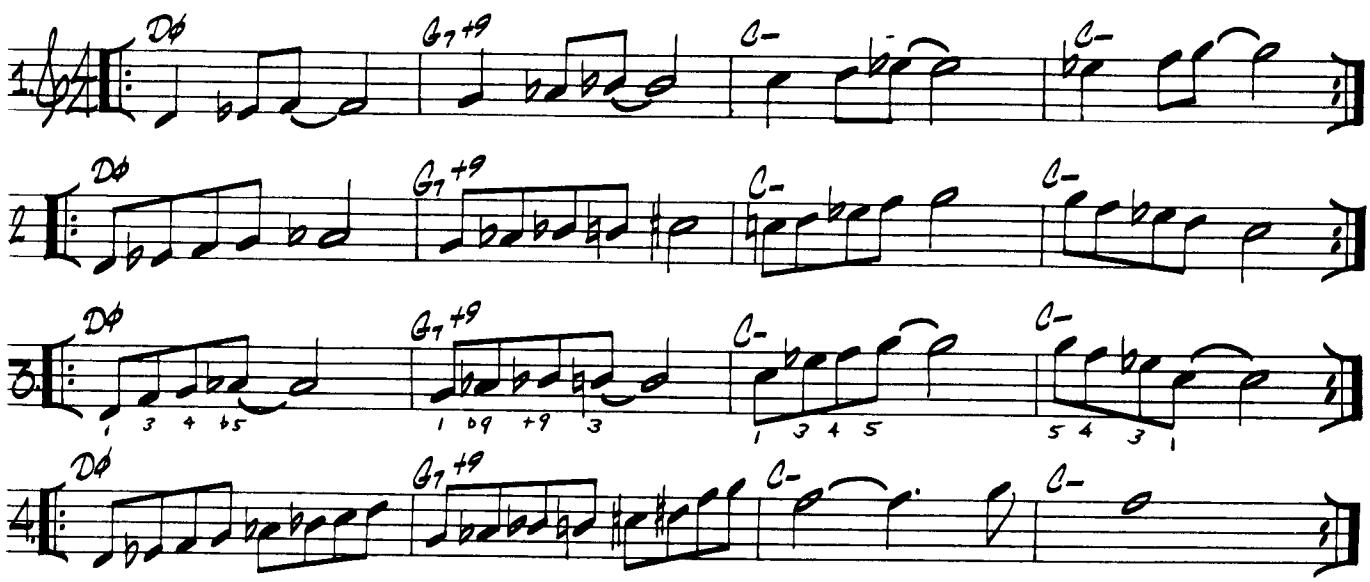
PATTERNS FOR SIDE 1, TRACK 4 Ø-V7+9-I (ALL MINOR KEYS)

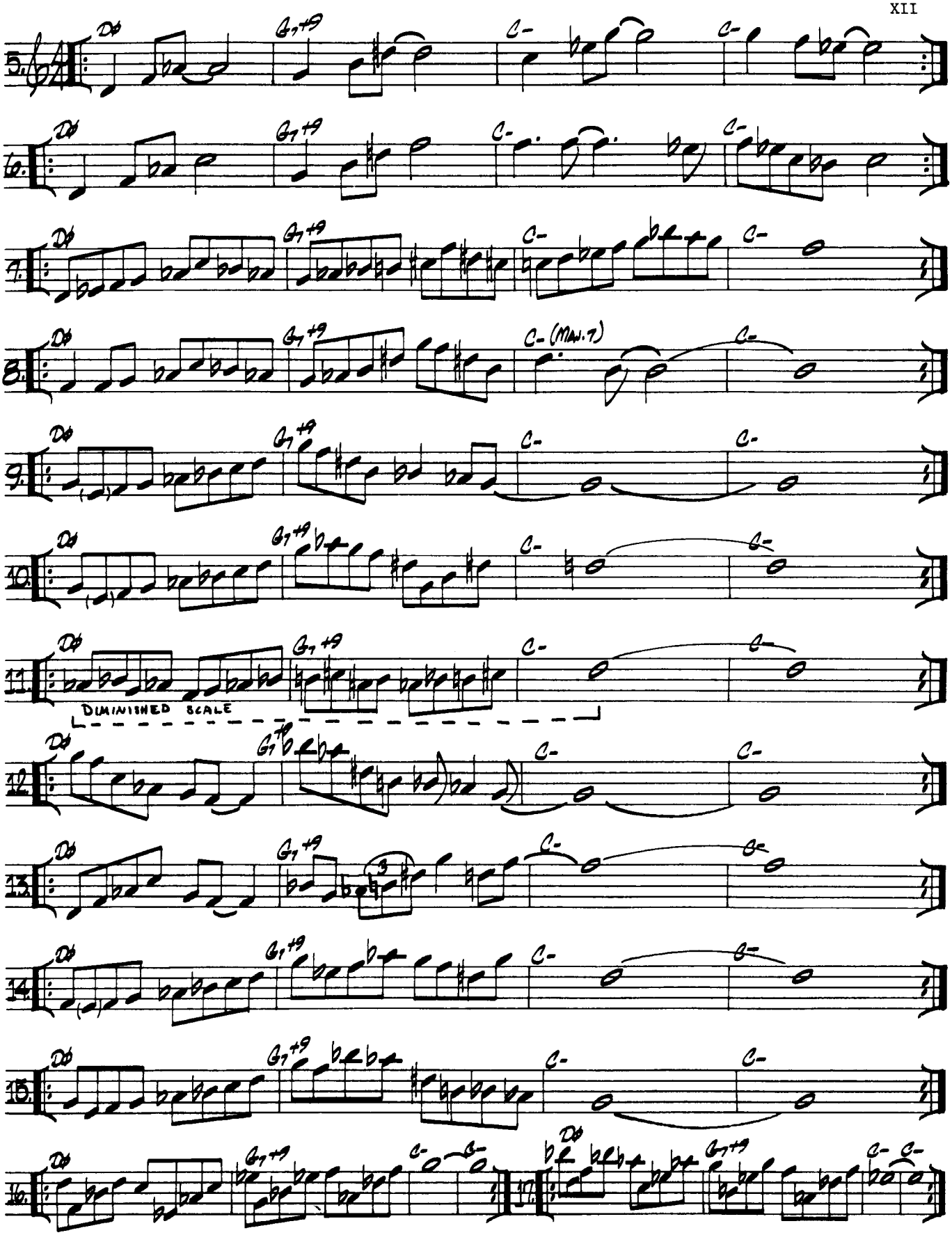
Almost any II-V7-I patterns used for major keys can be altered to conform to the II-V7-I in Minor keys which becomes Ø-V7+9-I. The II chord in a minor key is usually a Ø(half-diminished)chord/scale. The Ø scale is used in place of the minor scale when in a minor tonality. There are two half-diminished scales: Locrian and Locrian #2 (major 2nd). The Locrian #2 is the same as 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 <u>anytime</u> 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 dominant/Lydian (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 dominant/Lydian.

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, Track 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, Track 1, 3, and 4; Side 2, Track 1,2,3, and 4.

When a V7 chord does not resolve up a perfect fourth (or down a fifth), you probably 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 like this, 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.
D♯
G7+9
C-
C-
6.
D♯
G7+9
C-
C-
7.
D♯
G7+9
C-
C-
8.
D♯
G7+9
C- (MAJ.7)
C-
9.
D♯
G7+9
C-
C-
10.
D♯
G7+9
C-
C-
11.
D♯
G7+9
C-
C-
DIMINISHED SCALE
12.
D♯
G7+9
C-
C-
13.
D♯
G7+9
C-
C-
14.
D♯
G7+9
C-
C-
15.
D♯
G7+9
C-
C-
16.
D♯
G7+9
C-
C-
17.
D♯
G7+9
C-
C-

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.

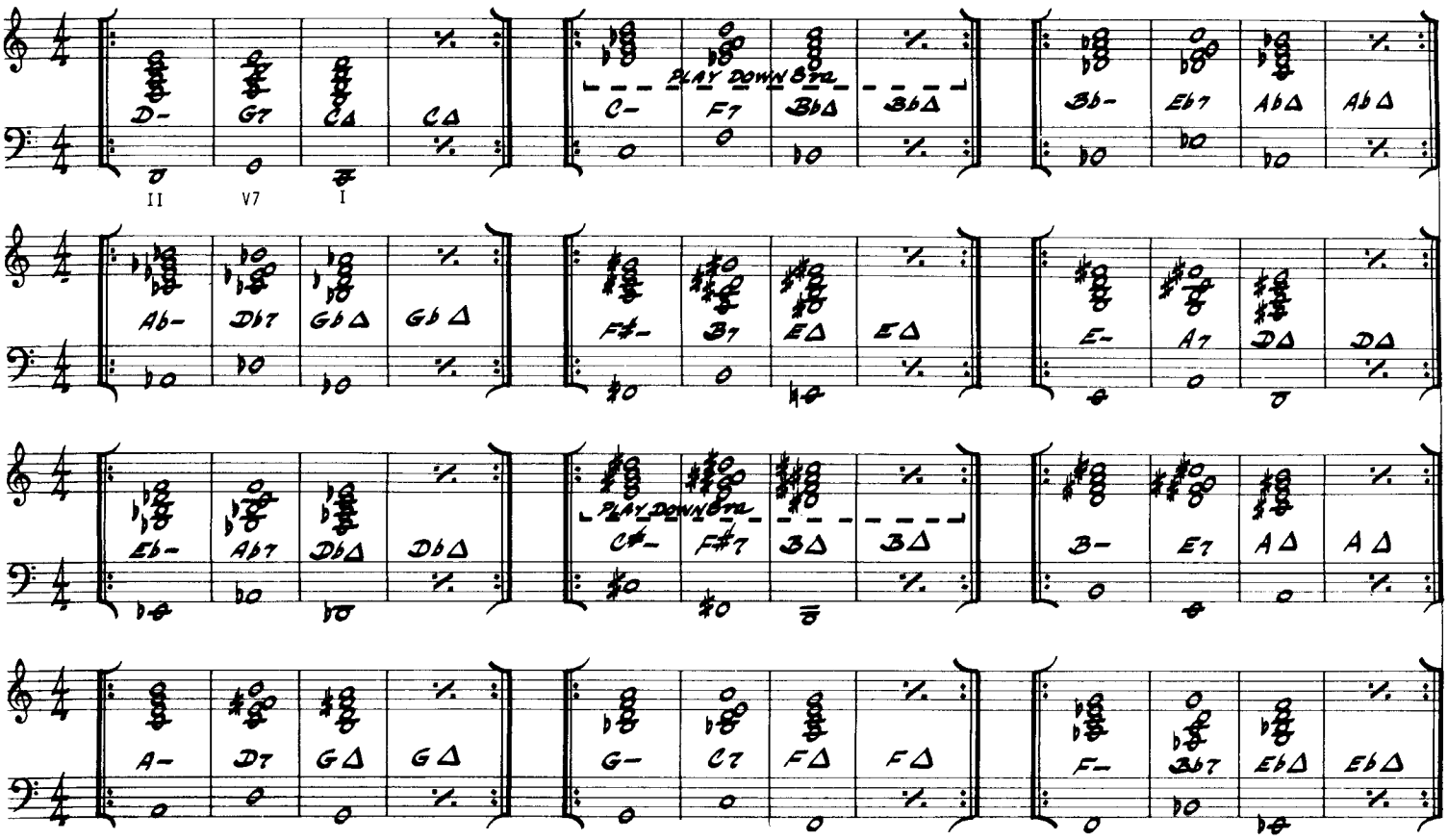
I have listed three different voicings for the II/V7/I in major keys (Side 1, Track 1). These three voicings should be memorized first. After achieving some success with the first three sets of voicings move on to the ones using half-diminished and V7+9. The three pages of voicings are fairly standard and are played by many professional jazz pianist's 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 as 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.

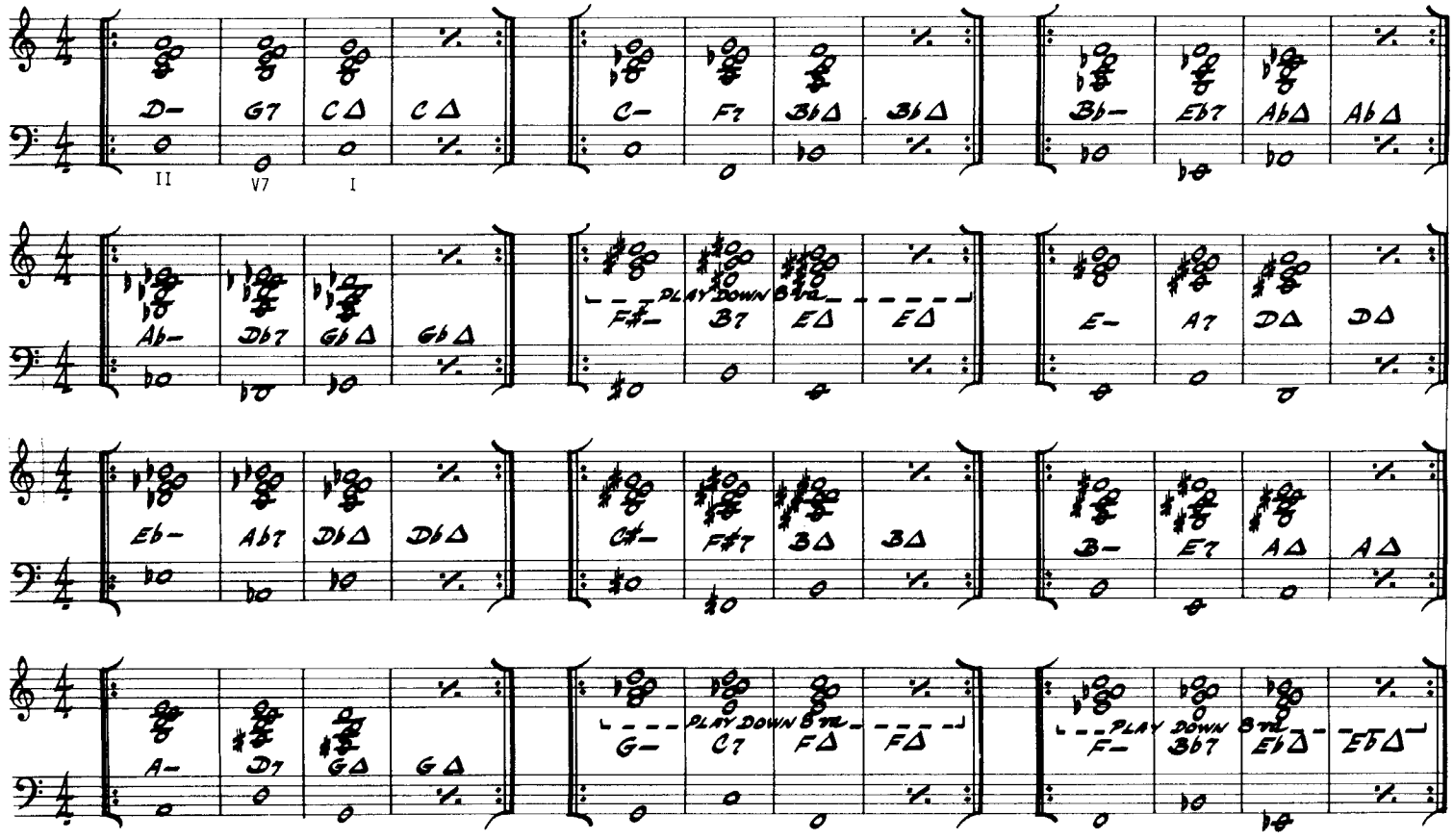
I advise practicing the voicings in all keys. Get so you can play them from memory. You have to eventually do away with the written notes and play by desired sound. The voicings on these pages are just a beginning. For further study I highly recommend Dan Haerle's Jazz/Rock Voicings for the Contemporary Keyboard Player. I also recommend listening carefully to every piano player available to you on record or tape or in live performance.

Above all else, BE PATIENT!

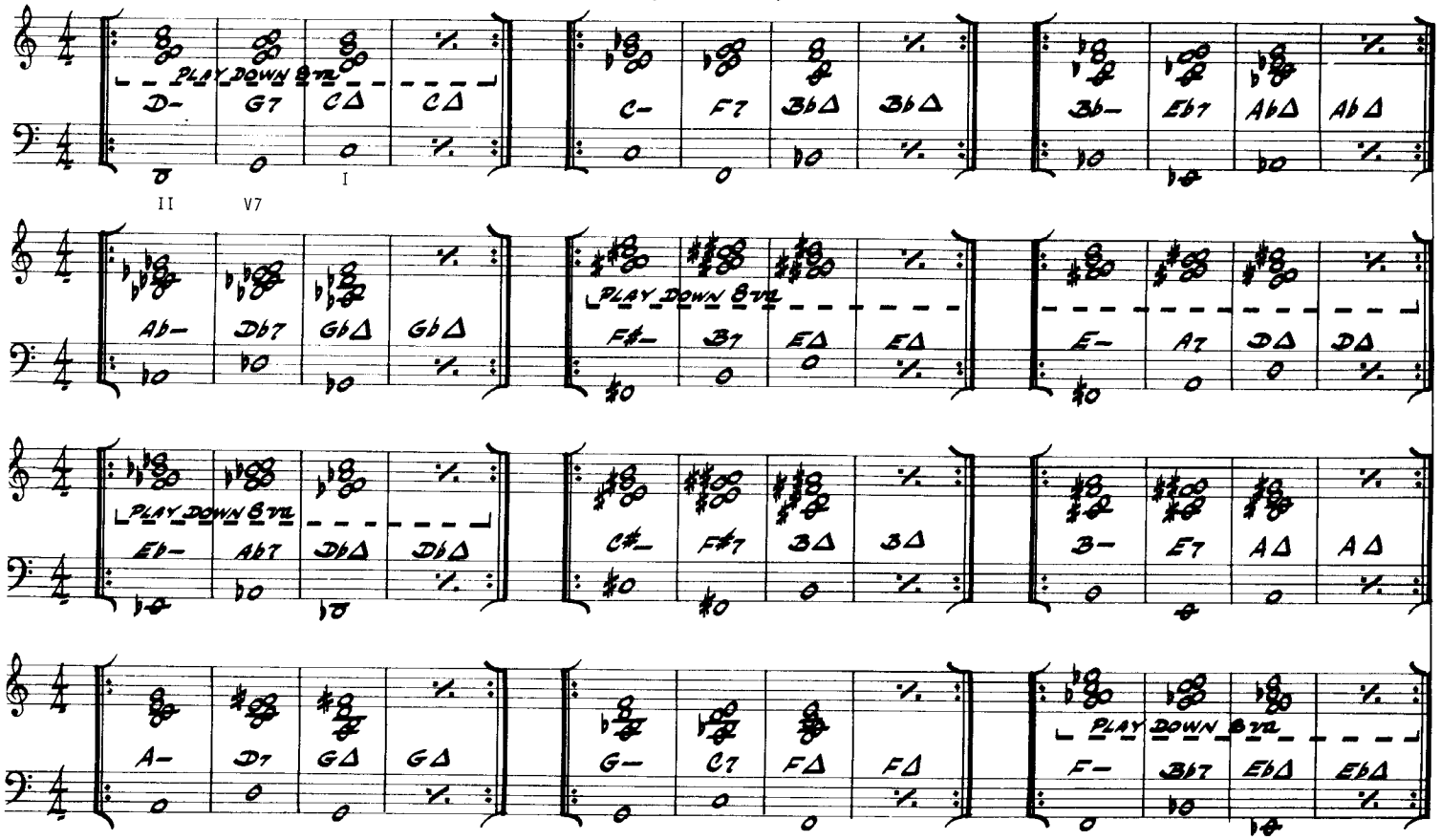
VOLUME 3, SIDE 1, TRACK 1



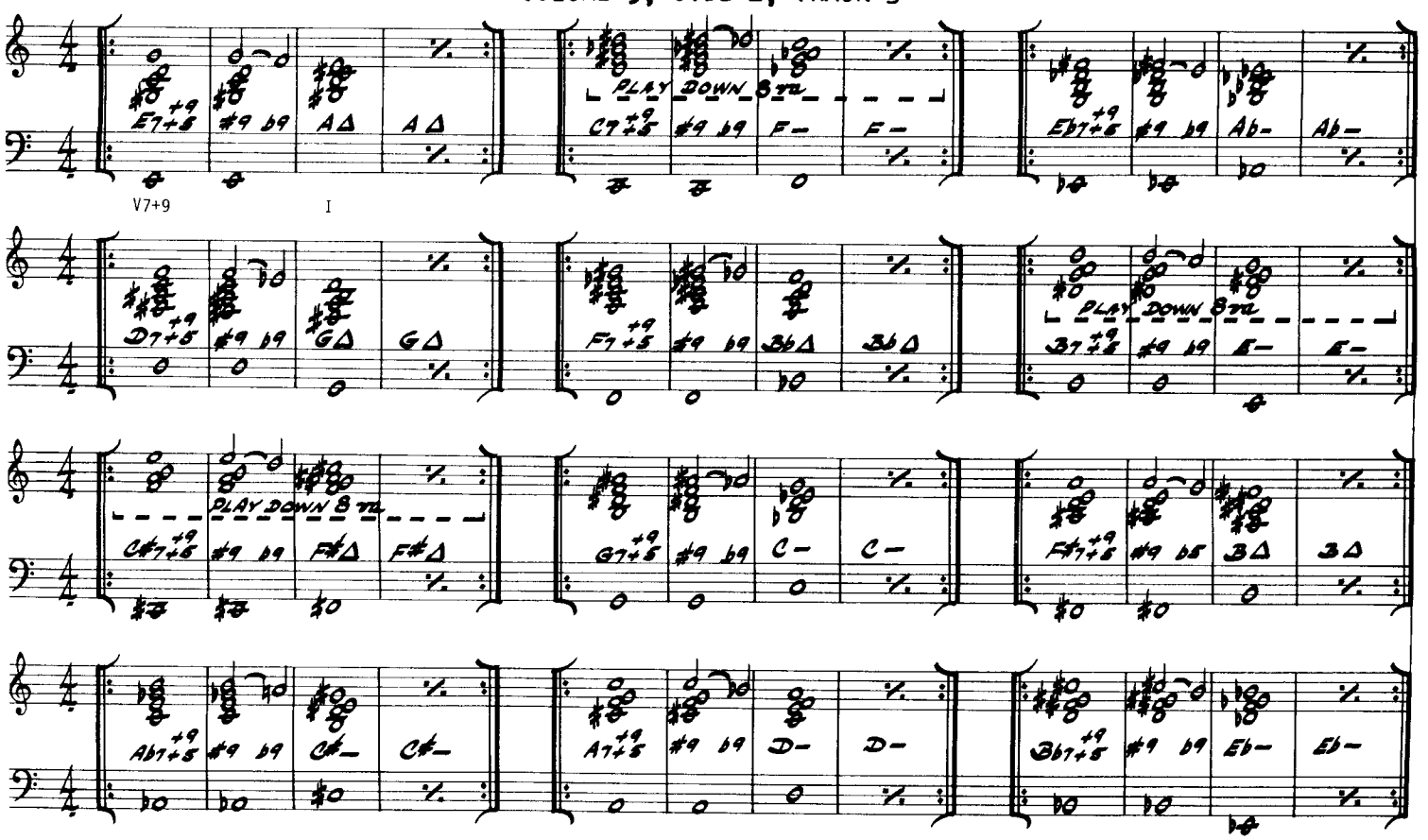
VOLUME 3, SIDE 1, TRACK 1



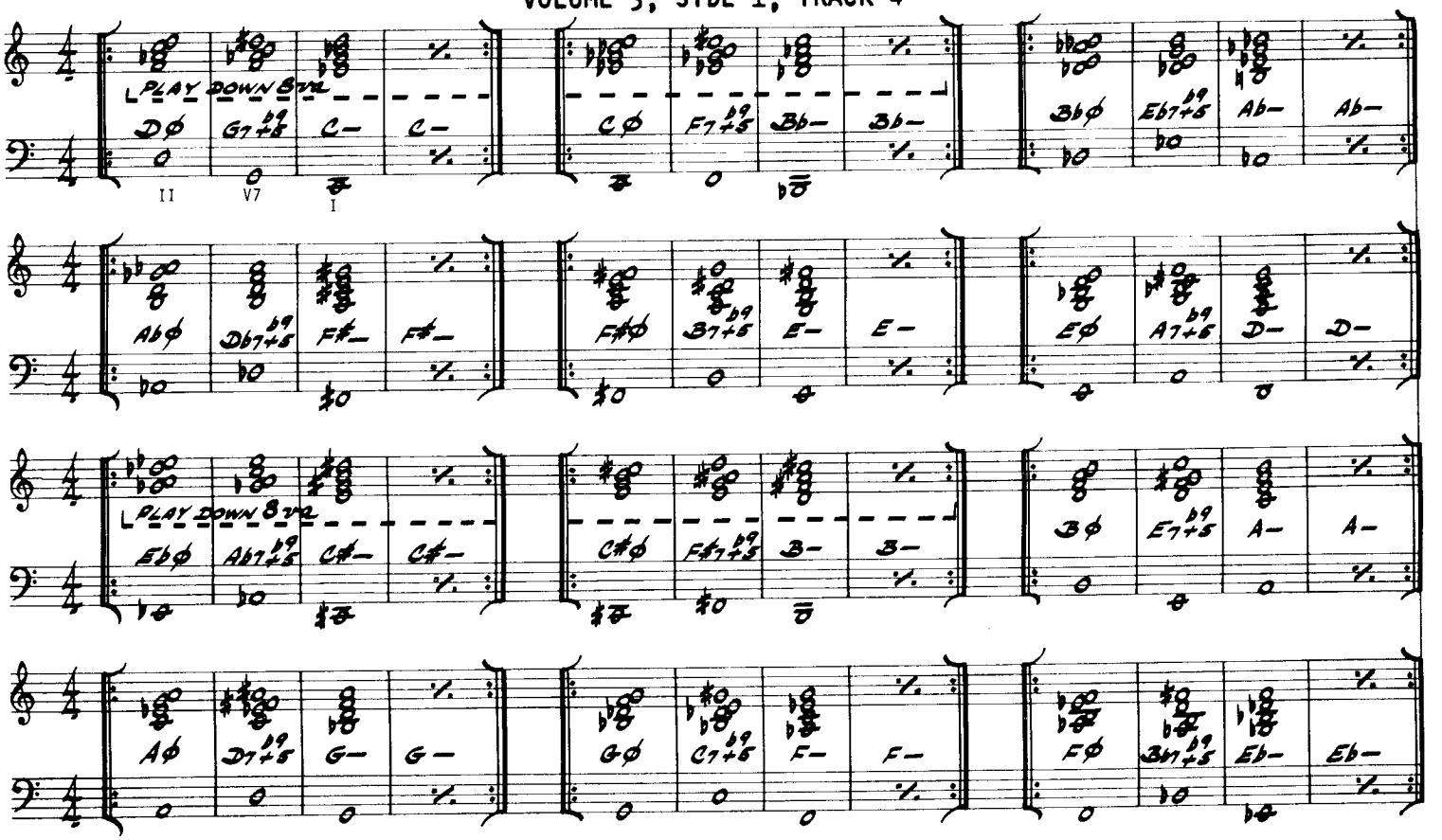
VOLUME 3, SIDE 1, TRACK 1



VOLUME 3, SIDE 1, TRACK 3



VOLUME 3, SIDE 1, TRACK 4



VOLUME 3, SIDE 1, TRACK 4