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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)

Typesetting by SUSAN GEARHART

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

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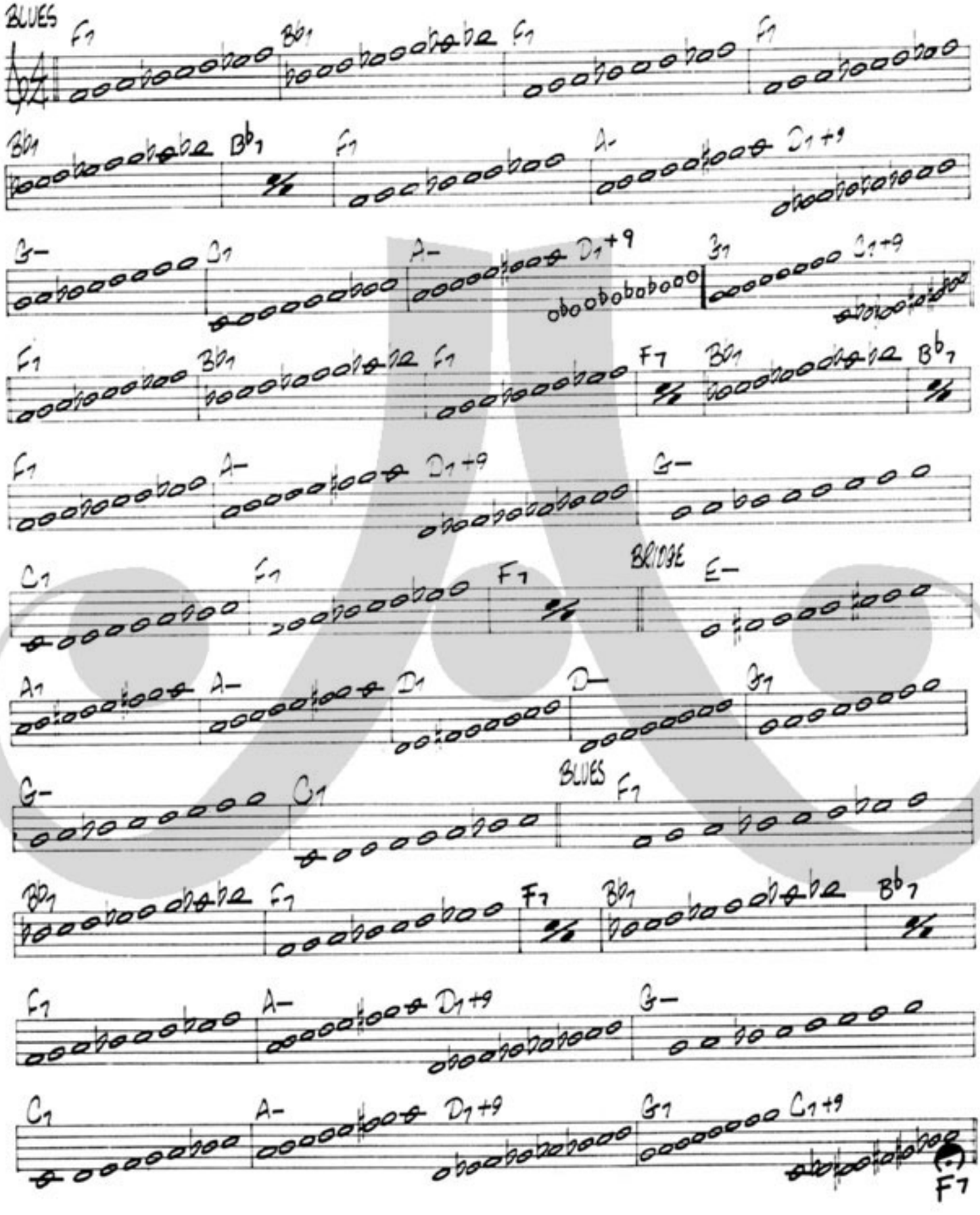
8. F Blues With 8-Bar Bridge



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

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

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

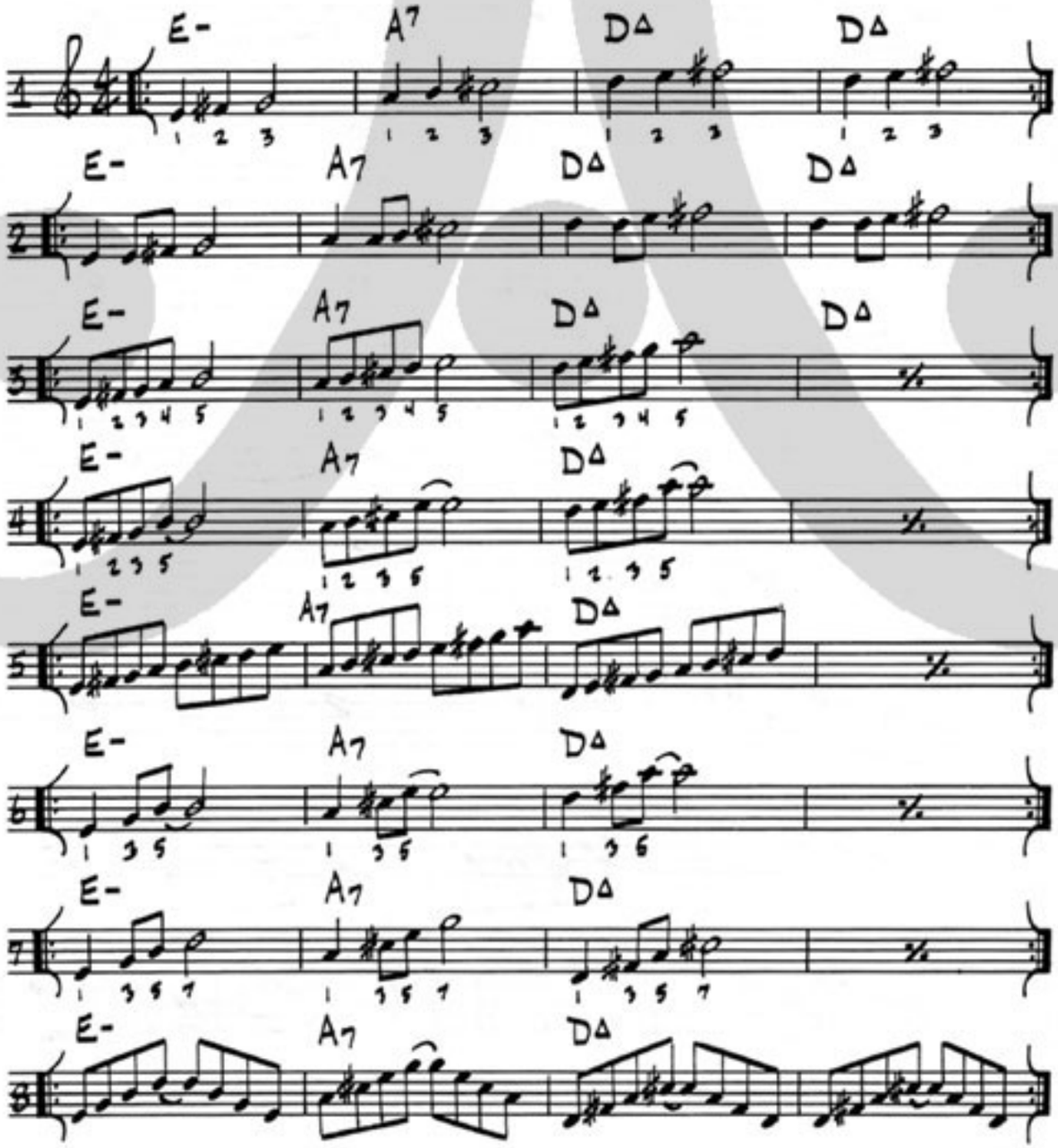
Many tones in the following pages of patterns are written enharmonically to make reading easier. For instance, a b9 on a C7 chord/scale may be Db or C#, a #9 may be written D# or Eb, a #4 may be written F# or Gb and a #5 may be written G# or Ab. Look over the scale syllabus page for listing of possible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

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

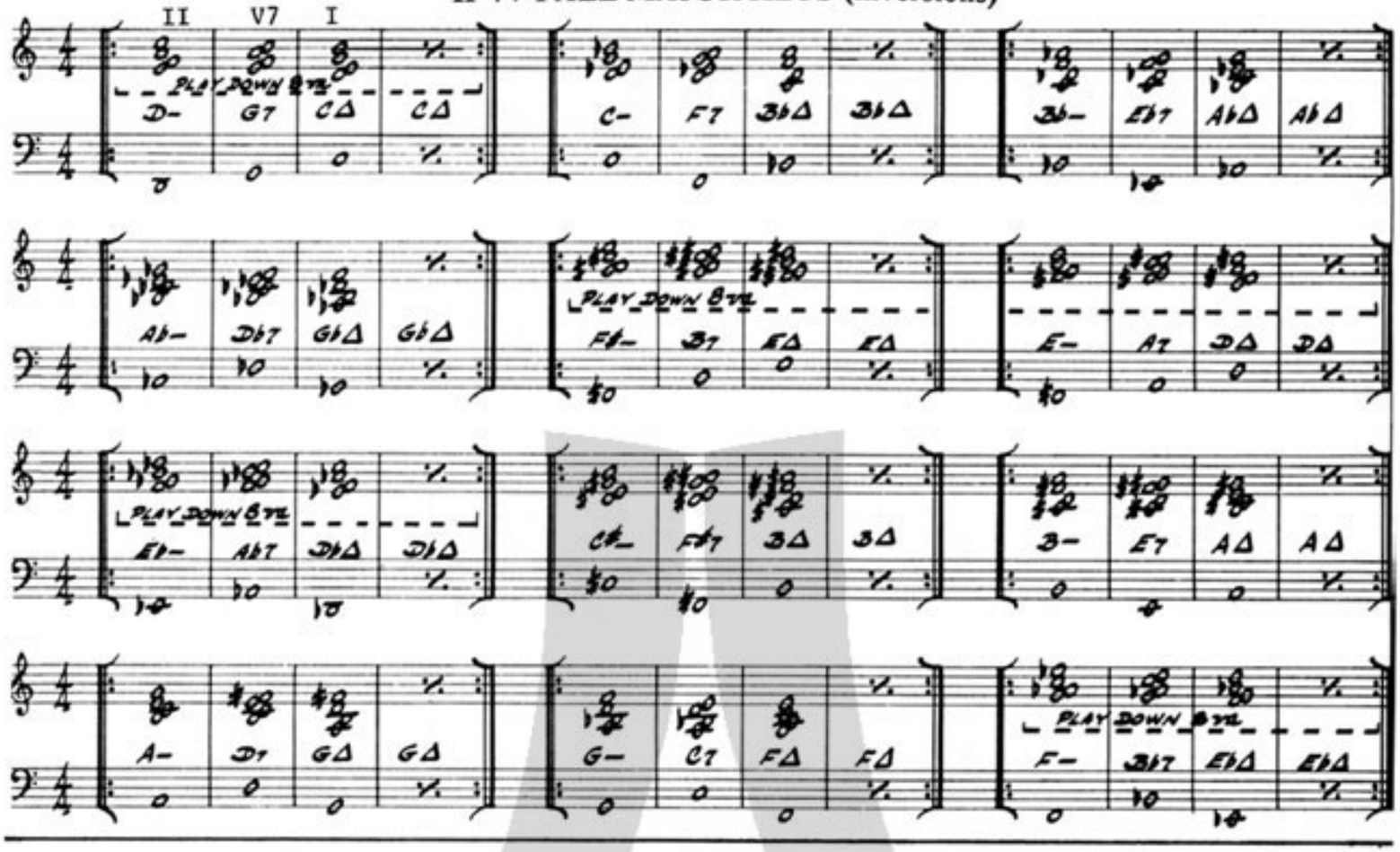
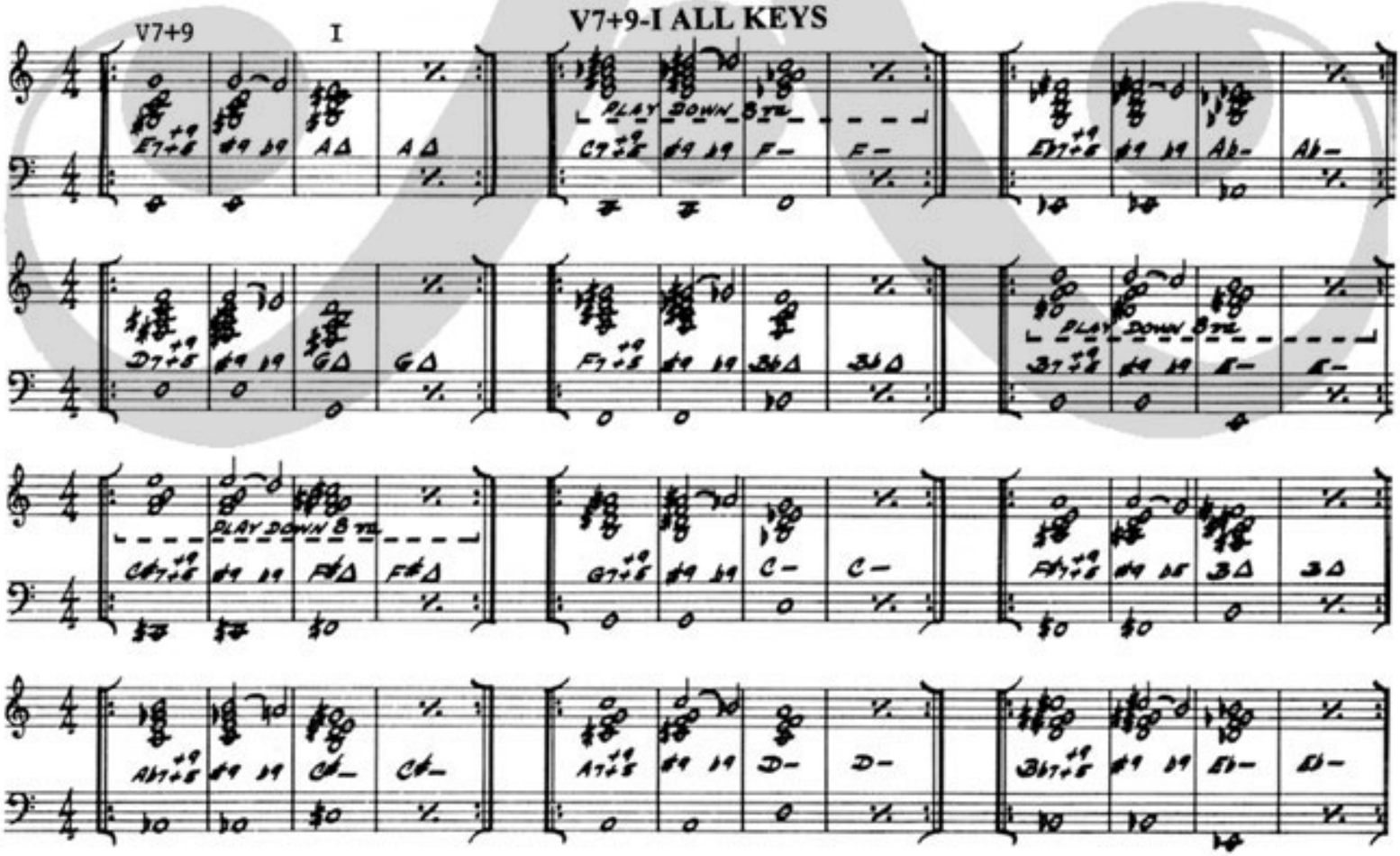
| E-7 | A7 | DΔ | B7+9 |

CD Track #9

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



II-V7-I ALL MAJOR KEYS (inversions)



V7+9-I ALL KEYS