

VOLUME 3

The
II-V⁷-I
PROGRESSION

A New Approach
to
Jazz Improvisation



by **JAMEY AEBERSOLD**



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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)

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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 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) \emptyset -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, \emptyset = half-diminished (Locrian or Locrian with a raised second degree). When in a minor key, the II chord is usually \emptyset (half-diminished). Instead of using II(\emptyset)-V7+9-I I simply use \emptyset -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

Handwritten musical score for Side 1—Track 1, featuring 12 staves of music. Each staff shows a sequence of three chords: a minor chord, a dominant 7th chord, and a major triad. The keys progress through the circle of fifths: D minor, C major, Bb minor, Ab major, Gb minor, F major, Eb minor, Db major, C# minor, B major, A minor, G major, F minor, Eb major.

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

Side 1—Track 2



Handwritten musical notation for Side 1—Track 2, showing 12 rows of random II/V7 progressions. Each row consists of three staves. The first staff contains a sequence of notes, and the second staff contains a sequence of notes. The third staff contains a sequence of notes. The notes are written in a shorthand style, often using letters and accidentals to represent chords and notes. The progressions are as follows:

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

At the bottom right of the page, there is a handwritten "BD" and a circled "A".

Side 1—Track 3

Handwritten musical score for Side 1—Track 3, featuring 12 staves of music. Each staff contains a sequence of notes and rests, with handwritten chord symbols above them. The chords are:

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

Side 1—Track 4



Handwritten chord symbols for each staff:

- Staff 1: $D\phi$, $G_7 + 9$, $C-$
- Staff 2: $C\phi$, $F_7 + 9$, $Bb-$
- Staff 3: $Bb\phi$, $Eb_7 + 9$, $Ab-$
- Staff 4: $Ab\phi (C\#\phi)$, $C\#_7 + 9$, $F\#-$
- Staff 5: $F\#\phi (Gb\phi)$, $B_7 + 9$, $E-$
- Staff 6: $E\phi$, $A_7 + 9$, $D-$
- Staff 7: $Eb\phi$, $C\#_7 + 9 (Ab_7 + 9)$, $C\#-$
- Staff 8: $C\#\phi$, $F\#_7 + 9$, $B-$
- Staff 9: $B\phi$, $E_7 + 9$, $A-$
- Staff 10: $A\phi$, $D_7 + 9$, $G-$
- Staff 11: $G\phi$, $C_7 + 9$, $F-$
- Staff 12: $F\phi$, $Bb_7 + 9$, $Eb-$

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 $\sharp 2$ 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.



Side 2—Track 2

Handwritten musical score for Side 2—Track 2, featuring Bebop Tunes. The score is written on ten staves, each containing a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals, along with handwritten annotations for chords and dynamics.

Chord annotations include: F^- , Bb_7 , F^- , Bb_7 , $Eb\Delta$, $C_7 + 9$, F^- , Bb_7 , Bb_7 , E^- , C_7 , $B\Delta$, $Bb_7 + 9$, Eb^- , Eb^- , A_7 , F^- , Bb_7 , G^- , C_7 , F^- , B_7 , G_7 , $C_7 + 9$, A_7 , A_7 , $D_7 + 9$, G_7 , $C_7 + 9$, F^- , Bb_7 , $Eb\Delta$, $Eb\Delta$, F^- , B_7 , $Eb\Delta$, F^-/Bb_7 .

Dynamic markings include: $1.$, $2.$, $1.$, $2.$, $1.$, $2.$, $1.$, $2.$, $1.$, $2.$.

After the last chorus, there is a section labeled "AFTER LAST CHORUS - VAMP ON LATIN" with a treble clef, a key signature of one flat, and a 4/4 time signature, containing the notation for the vamp.

Side 2—Track 3

This musical score is for a piano exercise titled "II/V7/I IN THREE KEYS". It is arranged for Side 2, Track 3. The score is written for two staves, with the right hand in treble clef and the left hand in bass clef. The key signature is B major (two sharps: F# and C#). The time signature is 4/4. The score consists of 16 measures, grouped into four systems of four measures each. Each system represents a key change. The first system is in B major, the second in E-flat major, and the third and fourth in C major. The progression is II/V7/I, which translates to: B major (I), E major (II), B major (V7), B major (I) for the first system; E-flat major (I), A-flat major (II), E-flat major (V7), E-flat major (I) for the second system; and C major (I), F major (II), C major (V7), C major (I) for the third and fourth systems. The notation includes whole notes, half notes, and quarter notes, with accidentals indicating the key changes. The score ends with a double bar line and a repeat sign.

Key signatures and progressions shown:

- System 1 (B major): I B Δ , II A Δ , V Δ D Δ , I G Δ
- System 2 (E \flat major): I A Δ , II D Δ , I G Δ
- System 3 (C major): I B Δ , II F Δ , I B Δ , B Δ
- System 4 (C major): I B Δ , II F Δ , I B Δ , B Δ

F BLUES WITH AN 8 MEASURE BRIDGE



Side 2—Track 4

BLUES

Handwritten musical notation for Side 2—Track 4, featuring F Blues with an 8 Measure Bridge. The notation is written on ten staves, showing various chords and melodic lines. The key signature is one flat (Bb).

Staff 1: F7, Bb7, F7, F7

Staff 2: Bb7, Bb7, F7, A-, D7+9

Staff 3: G-, C7, A-, D7+9, G7, C7+9

Staff 4: F7, Bb7, F7, F7, Bb7, Bb7

Staff 5: F7, A-, D7+9, G-

Staff 6: C7, F7, F7, BRIDGE E-

Staff 7: A7, A-, D7, D-, G7

Staff 8: G-, C7, BLUES F7

Staff 9: Bb7, F7, F7, Bb7, Bb7

Staff 10: F7, A-, D7+9, G-

Staff 11: C7, A-, D7+9, G7, C7+9, F7