

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 |

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

Handwritten musical score for guitar in B \flat major, measures 11-20. The score includes guitar-specific notation such as fret numbers, string numbers, and chord diagrams. Chords are labeled as E-, A7, and D Δ . A "DIM. SCALE" section is marked in measure 16. Fingering numbers are provided for many notes.

Measures 11-12: E- (1 3 5 7 9), A7 (1 3 5 7 9), D Δ (1 3 5 7 9)

Measures 13-14: E- (3), A7, D Δ , D Δ

Measures 15-16: E-, A7, D Δ , D Δ . Measure 16 includes a "DIM. SCALE" section.

Measures 17-18: E-, A7, D Δ , D Δ . Measure 18 includes a triplet (3) and fingering: 1 3 2 1 4 2 3 5 7, 6 1 7 6 * 5 3 b 9 7, 3 * 4 5 # 4 3.

Measures 19-20: E-, A7, D Δ , D Δ . Measure 20 includes a flat sign (b) and fingering: 1 2 3 4 5 3 2 1, 1 6 7 1 b 9 3 5 b 9, 5.

21 E- A7 DΔ DΔ
+9 b9 +9 b9 +5 7

22 E- A7 DΔ DΔ

23 E- A7 DΔ DΔ
5 4 #3 +5 7 +9 b9 Δ7

24 E- A7 DΔ DΔ

25 E- A7 DΔ DΔ

26 E- A7 DΔ

27 E- A7 DΔ

28 E- A7 DΔ

29 E- A7 DΔ

30 E- A7 DΔ DΔ

31 E- A7 DΔ DΔ

32 E- A7 DΔ DΔ

Bb

This musical score consists of 12 staves, numbered 33 through 44. Each staff begins with a measure of rest for the chord E-, followed by a measure for the chord A7, and then two measures for the chord DΔ. The notation includes various rhythmic patterns such as eighth and sixteenth notes, triplets, and rests. Some measures contain a circled '8' or a circled '9', possibly indicating a specific fingering or a measure repeat. The key signature is Bb, as indicated by the section header at the top of the page.

B \flat

45: E- A7 D Δ D Δ

46: E- A7 D Δ D Δ

47: E- A7 D Δ D Δ

48: E- A7 D Δ D Δ

49: E- A7 D Δ D Δ

50: E- A7 D Δ D Δ

51: E- A7 D Δ D Δ
2 4 3 7 1 2 3 A3 1 +9 b9 +5 7 1 b9 +9 7 9 1 7

52: E- A7 D Δ D Δ
b9 3 +9 b9 +4 3 +9 b9 5

53: E- A7 D Δ D Δ

54: E- A7 D Δ D Δ
7 6 5 4 3 +5 +9 b9 5 3 4 +4

55: E- A7 D Δ D Δ
+4 3 +5 +9 b9 5

56: E- A7 D Δ D Δ

B \flat

Handwritten musical score for guitar, measures 57-68. The score is written on ten staves, each with a treble clef and a key signature of one flat (B \flat). The music consists of a melodic line and a bass line. Chords are indicated above the staff, and melodic lines are written with various ornaments and dynamics. The chords are primarily E \flat and A7, with some variations like D Δ , D Δ +4, and D Δ with a sharp sign. The melodic lines include slurs, ties, and various ornaments such as 'DIM.', 'L DIM.', 'W.T.', '+4', '+9', and 'b9'. The bass line is mostly composed of whole notes and half notes, often with ties. The measures are numbered 57 through 68. The notation is dense and includes many accidentals and ornaments.

B_b

The image shows four staves of music, numbered 69, 70, 71, and 72. Each staff begins with a treble clef and a key signature of one flat (B_b). The chords are E- (minor), A7 (dominant seventh), and D Δ (major). The notation includes notes, rests, and a 'L.W.T.' (Lydian/Whole Tone) scale indicated by a bracket under the A7 chord in each staff.

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).

Handwritten musical score for guitar in B \flat major, consisting of 13 numbered staves. Each staff shows a sequence of chords and melodic lines. Chords include D7(+9), G Δ , D7(+9), and G Δ (+4). Fingerings and scale runs are indicated with numbers and accidentals.

Staff 1: D7(+9) G Δ D7(+9) G Δ
 Staff 2: D7(+9) D7(+9) G Δ G Δ
 Staff 3: D7(+9) D7(+9) G Δ G Δ
 Staff 4: D7(+9) D7(+9) G Δ G Δ
 Staff 5: D7(+9) D7(+9) G Δ G Δ
 Staff 6: D7(+9) D7(+9) G Δ G Δ
 Staff 7: D7(+9) D7(+9) G Δ G Δ
 Staff 8: D7(+9) D7(+9) G Δ (+4) G Δ (+4)
 Staff 9: D7(+9) D7(+9) G Δ G Δ
 Staff 10: D7(+9) D7(+9) G Δ G Δ
 Staff 11: D7(+9) D7(+9) G Δ (+4) G Δ (+4)
 Staff 12: D7(+9) D7(+9) G Δ G Δ
 Staff 13: D7(+9) D7(+9) G Δ G Δ

(1st 5 NOTES OF E \flat -SCALE)

Handwritten musical score for guitar, measures 14-25. The score includes a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. It features a melodic line with various chords and a bass line with fret numbers. Chords are labeled as D7(+9), GΔ, and GΔ(+4). Fret numbers are written below the notes in the bass line.

Measures 14-15: D7(+9) GΔ GΔ

Measures 16-17: D7(+9) D7(+9) GΔ(+4) GΔ(+4)

Measures 18-19: D7(+9) D7(+9) GΔ(+4) GΔ(+4)

Measures 20-21: D7(+9) D7(+9) GΔ GΔ

Measures 22-23: D7(+9) D7(+9) GΔ(+4) GΔ(+4)

Measures 24-25: D7(+9) D7(+9) GΔ GΔ

26 $D_7(+9)$ $D_7(+9)$ $G\Delta(+4)$ $G\Delta(+4)$
+4 +5 b7 b9 +9 b7 +5 b9 b7 +4 +5 +9 b9 +4 +9 b7 +4 6 7 +4 3 6 +4

27 $D_7(+9)$ $D_7(+9)$ $G\Delta(+4)$ $G\Delta(+4)$

28 $D_7(+9)$ $D_7(+9)$ $G\Delta(+4)$ $G\Delta(+4)$

29 $D_7(+9)$ $D_7(+9)$ $G\Delta(+4)$ $G\Delta(+4)$

30 $D_7(+9)$ $D_7(+9)$ $G\Delta(+4)$ $G\Delta(+4)$

31 $D_7(+9)$ $D_7(+9)$ $G\Delta(+4)$ $G\Delta(+4)$

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.



CD Track #11

1. EØ A₇(+9) D- D-

2. EØ A₇(+9) D- D-

3. EØ A₇(+9) D- D-

4. EØ A₇(+9) D- D-

5 Eø A₇(+9) D- D-

6 Eø A₇(+9) D- D-

7 Eø A₇(+9) D- D-

8 Eø A₇(+9) D- D-

9 Eø A₇(+9) D- (NAS. 7) D-

10 Eø A₇(+9) D- D-

11 Eø A₇(+9) D- D-
DIM. SCALE

12 Eø A₇(+9) D- D-

13 Eø A₇(+9) D- D-

14 Eø A₇(+9)³ D- D-

15 Eø A₇(+9) D- D-

16 Eø A₇(+9) D- D-

17 Eø A₇(+9) D- D-