



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:

| B-7 | E7 | AΔ | F#7+9 |



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

The image displays eight musical staves, each representing a different pattern for the II-V7-I progression starting on the root of the minor chord/scale. The patterns are numbered 1 through 8. Each staff includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The patterns are as follows:

- Pattern 1:** B- (1 2 3), E7 (1 2 3), AΔ (1 2 3), AΔ (1 2 3)
- Pattern 2:** B- (1 2 3), E7 (1 2 3), AΔ (1 2 3), AΔ (1 2 3)
- Pattern 3:** B- (1 2 3 4 5), E7 (1 2 3 4 5), AΔ (1 2 3 4 5), AΔ (1 2 3 4 5)
- Pattern 4:** B- (1 2 3 5), E7 (1 2 3 5), AΔ (1 2 3 5)
- Pattern 5:** B- (1 2 3 4 5), E7 (1 2 3 4 5), AΔ (1 2 3 4 5)
- Pattern 6:** B- (1 3 5), E7 (1 3 5), AΔ (1 3 5)
- Pattern 7:** B- (1 3 5 7), E7 (1 3 5 7), AΔ (1 3 5 7)
- Pattern 8:** B- (1 2 3 4 5), E7 (1 2 3 4 5), AΔ (1 2 3 4 5)

Handwritten musical score for guitar, measures 9-20. The score includes a key signature of one flat (E♭), a common time signature, and various guitar-specific notations such as bar lines, accidentals, and fingering numbers. Chords B-, E7, and AΔ are indicated above the staff. A "DIMINISHED SCALE" is explicitly labeled in measure 15. The notation includes eighth and sixteenth notes, rests, and slurs.

Measures 9-20:

- Measure 9: B-, E7, AΔ
- Measure 10: B-, E7, AΔ, AΔ
- Measure 11: B-, E7, AΔ, AΔ
- Measure 12: B-, E7, AΔ, AΔ
- Measure 13: B-, E7, AΔ, AΔ
- Measure 14: B-, E7, AΔ, AΔ
- Measure 15: B-, E7, AΔ, AΔ. Includes "DIMINISHED SCALE" label.
- Measure 16: B-, E7, AΔ, AΔ
- Measure 17: B-, E7, AΔ, AΔ
- Measure 18: B-, E7, AΔ, AΔ
- Measure 19: B-, E7, AΔ, AΔ
- Measure 20: B-, E7, AΔ, AΔ

Handwritten musical score for guitar, measures 21-32. The score is written on ten staves, each with a measure number in the left margin. The key signature is E-flat major, indicated by a circled E♭ at the top. The chords used are B- (B minor), E7 (E dominant seventh), and AΔ (A major triad). The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents. Measure 25 features a triplet of eighth notes. Measure 27 ends with a double bar line and a repeat sign. Measure 28 also ends with a double bar line and a repeat sign. Measure 32 ends with a double bar line and a repeat sign.

Handwritten musical score for guitar, measures 33-44. The score is written on ten staves, each with a measure number in the left margin. The key signature is E-flat major (E_b), indicated by a circle with 'E_b' at the top center. The chords used are B- (B minor), E7 (E dominant seventh), and AΔ (A major triad). The notation includes eighth notes, quarter notes, and rests, with some measures containing triplets. The piece concludes with a double bar line and repeat dots at the end of each staff.

Measures and Chords:

- 33: B-, E7, AΔ, AΔ
- 34: B-, E7, AΔ, AΔ
- 35: B-, E7, AΔ, AΔ
- 36: B-, E7, AΔ, AΔ
- 37: B-, E7, AΔ, AΔ
- 38: B-, E7, AΔ
- 39: B-, E7, AΔ
- 40: B-, E7, AΔ
- 41: B-, E7, AΔ, AΔ
- 42: B-, E7, AΔ, AΔ
- 43: B-, E7, AΔ, AΔ
- 44: B-, E7, AΔ, AΔ

Handwritten musical score for guitar, measures 45-56. The score is in E-flat major and 4/4 time. It features a repeating melodic line in the left hand and a harmonic accompaniment in the right hand. Chords are indicated as B-, E7, and AΔ. Fingering and technical markings are present throughout.

Measures 45-56 show a consistent melodic pattern in the left hand, often starting with a triplet of eighth notes. The right hand provides a steady accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4.

Chord progressions: B- (measures 45-56), E7 (measures 45-56), AΔ (measures 45-56).

Fingering and technical markings include: 3 (triplet), 2 4 3 7, 1 2 3 0 3, 1 +9 b9 +5 7 1 b9 +9, 7 9 1 7, b9 3 +9 b9 +4 3 +9 b9, 5, 7 6 5 4 3 +5 +9 b9, 5 3 4 +4, +4 3 +5 +9 b9, 5, and (b).

57 B- E7 AΔ AΔ
DIM. +4 +9 b9

58 B- E7 AΔ AΔ
DIM.

59 B- E7 AΔ AΔ
DIM.

60 B- E7 AΔ AΔ
DIM.

61 B- E7 AΔ AΔ
3 DIM. b9

62 B- E7 AΔ AΔ
DIM. b9 +9 b9 +9

63 B- E7 AΔ AΔ
DIM. AΔ+4 AΔ+4

64 B- E7 AΔ AΔ
DIM.

65 B- E7 AΔ AΔ
w.t.

66 B- E7 AΔ AΔ
w.t.

67 B- E7 AΔ AΔ
w.t.

68 B- E7 AΔ AΔ

E_b

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 13 staves. The score includes guitar chords and fretting diagrams. The chords are primarily A7(+9) and DΔ. The fretting diagrams show various fingerings, including a sequence of notes for the A7(+9) chord: +9 +3 +9 b9 +9. A note for the DΔ chord is marked +4 5. A handwritten note indicates "(1st 5 NOTES OF BB-SCALE)". The score is written in a single system with 13 staves.

Handwritten musical score for guitar, measures 14-25. The score is written on ten systems of two staves each. The left staff contains a melodic line with various accidentals and fingerings. The right staff contains a bass line with chords and accidentals. Chord symbols include $A_7(+9)$, $D\Delta$, and $D\Delta(+4)$. Measure 19 includes a complex fingering sequence: $+5\ 3\ +4\ +5\ 17\ 1\ 19\ +9\ 3\ +4\ +5\ +4\ 3\ +9\ 19$. Measure 21 includes a triplet marking "3" over the first three notes of the left staff.

Handwritten musical score for guitar, measures 26-31. The score is written on six staves, with two staves per measure. The key signature is E-flat major (one flat). The chords are A7(+9) and DΔ(+4). The notation includes various rhythmic values, accidentals, and articulation marks.

Measure 26: A7(+9) A7(+9) DΔ(+4) DΔ(+4)

Measure 27: A7(+9) A7(+9) DΔ(+4) DΔ(+4)

Measure 28: A7(+9) A7(+9) DΔ(+4) DΔ(+4)

Measure 29: A7(+9) A7(+9) DΔ(+4) DΔ(+4)

Measure 30: A7(+9) A7(+9) DΔ(+4) DΔ(+4)

Measure 31: A7(+9) A7(+9) DΔ(+4) DΔ(+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.



The image shows four staves of musical notation, each representing a different scale pattern over a sequence of chords: Bø, E7(+9), A-, and A-. The chords are written above the staves. The notes are written on the staves, with accidentals (sharps, flats, naturals) indicating the specific scale used. The first staff uses a Locrian scale (B, A, G, F, E, D, C). The second staff uses a Locrian #2 scale (B, Bb, A, G, F, E, D). The third staff uses a Locrian scale (B, A, G, F, E, D, C). The fourth staff uses a Locrian scale (B, A, G, F, E, D, C). The notation includes stems, beams, and slurs to indicate the flow of the scales.

5 Bø E7(+9) A- A-

6 Bø E7(+9) A- A-

7 Bø E7(+9) A- A-

8 Bø E7(+9) A- A-

9 Bø E7(+9) A- (MAS. 7) A-

10 Bø E7(+9) A- A-

11 Bø E7(+9) A- A-

12 Bø E7(+9) A- A-

13 Bø E7(+9) A- A-

14 Bø E7(+9) A- A-

15 Bø E7(+9) A- A-

16 Bø E7(+9) A- A-

17 Bø E7(+9) A- A-