VOLUME 3

CD ENCLOSED

The II-V7-I PROGRESSION

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The Most Important Musical Sequence in Jazz!

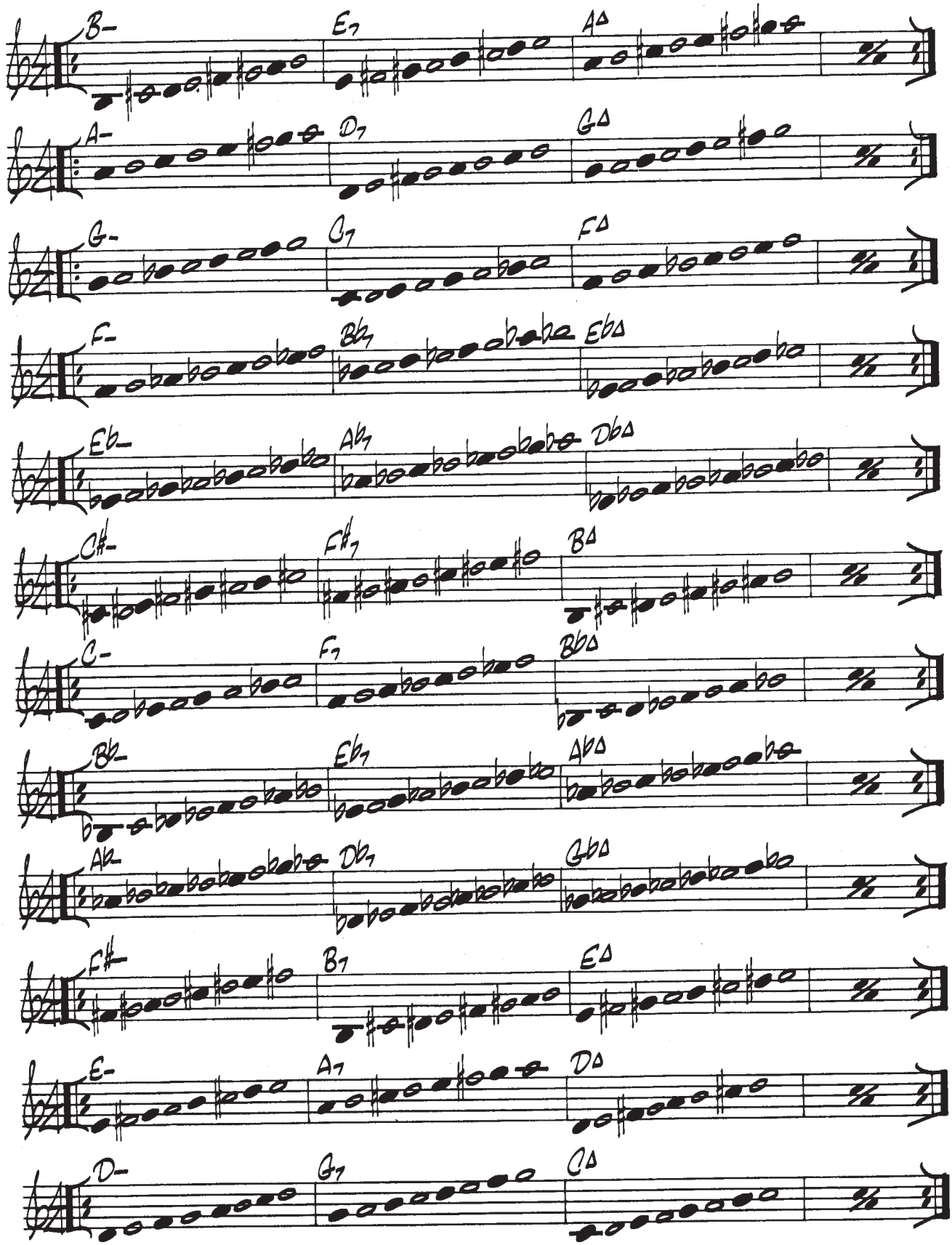
PLAY-A-LONG
Book and Recording Set

by Jamey Aebersold

Eb INSTRUMENT CHORD PROGRESSIONS

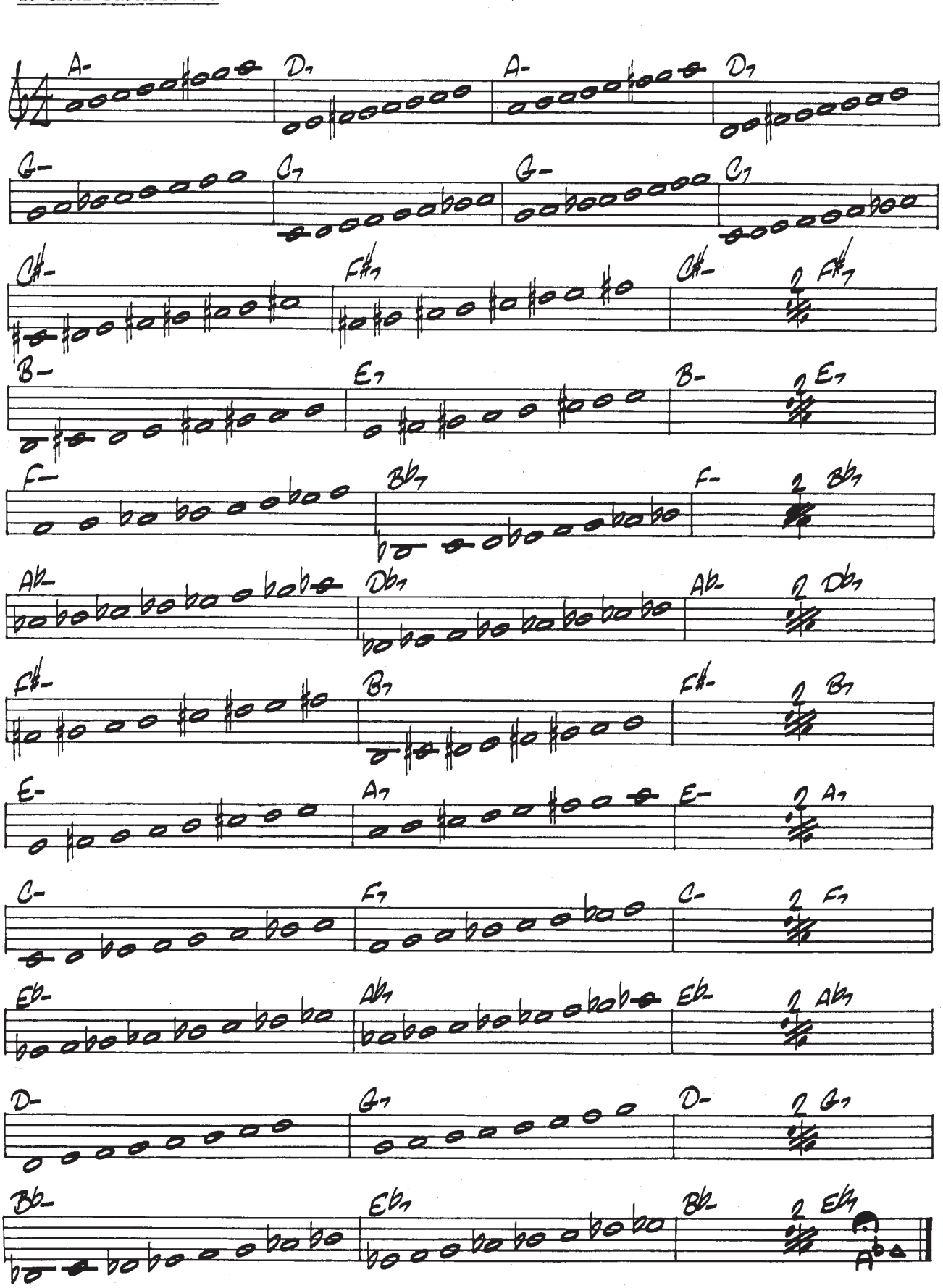
Eb

II/V7/I (All Major Keys)



Eb CHORD PROGRESSIONS

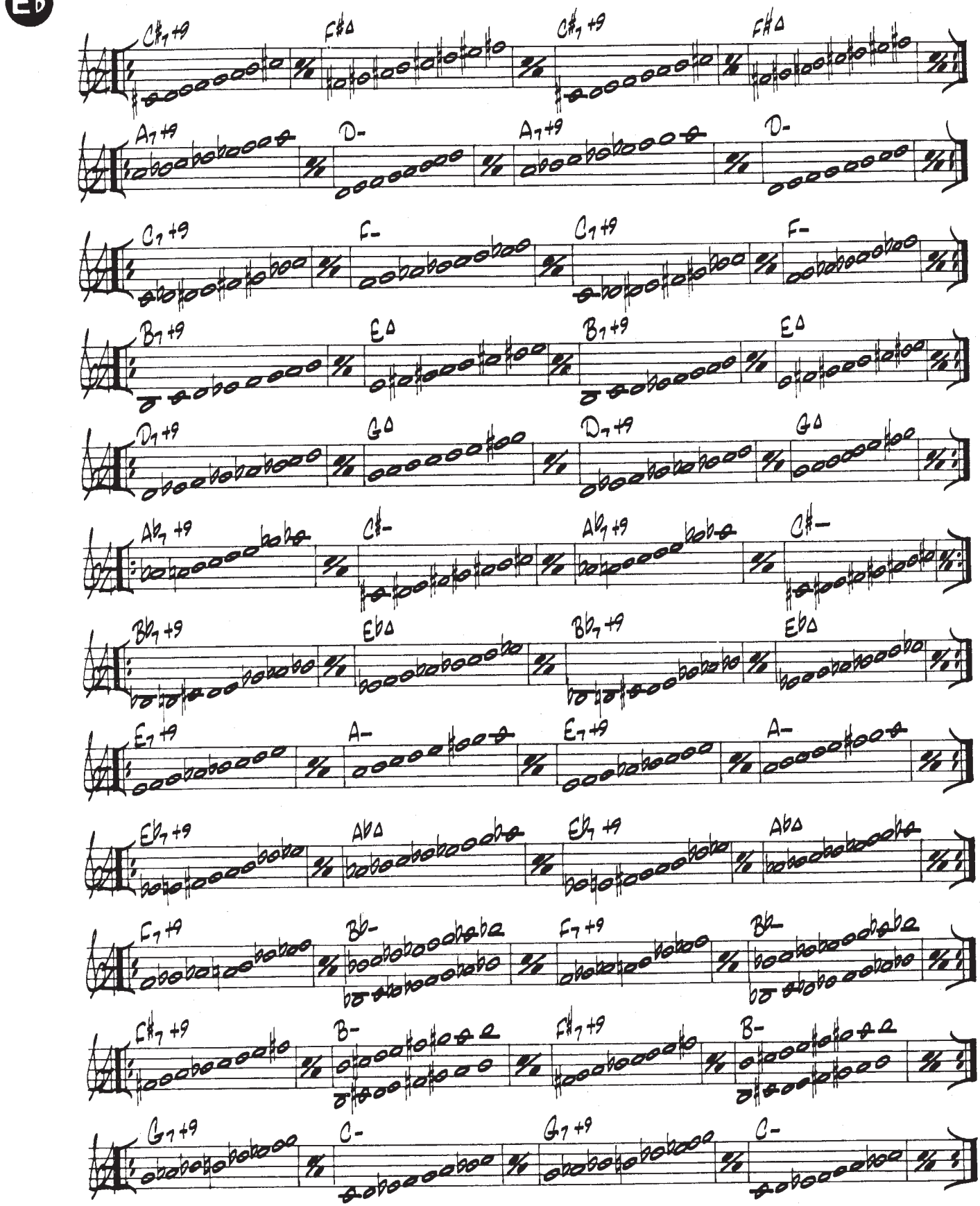
RANDOM II/V7 PROGRESSIONS



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

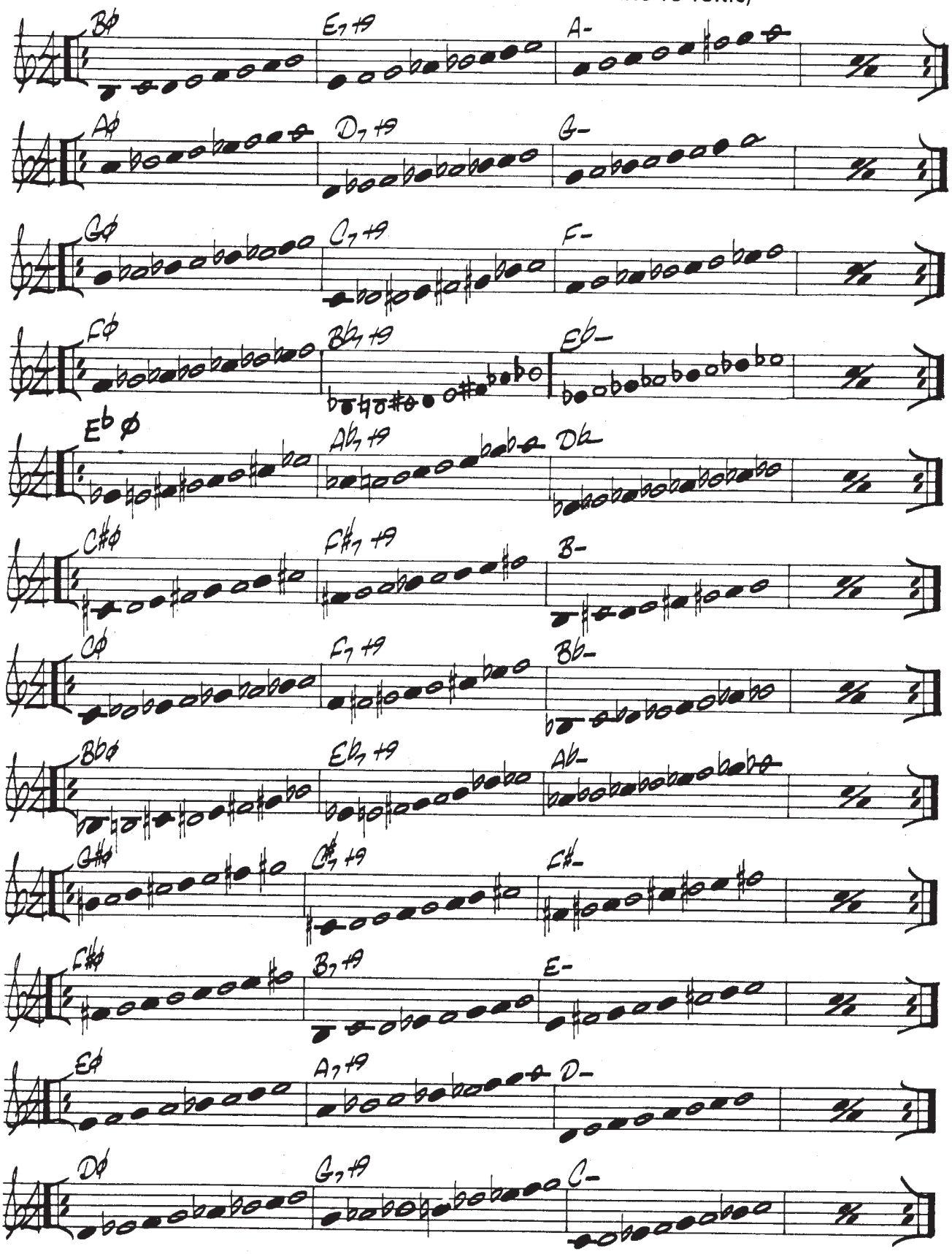
Eb CHORD PROGRESSIONS

(DIM. WHOLE TONE RESOLVING TO TONIC)

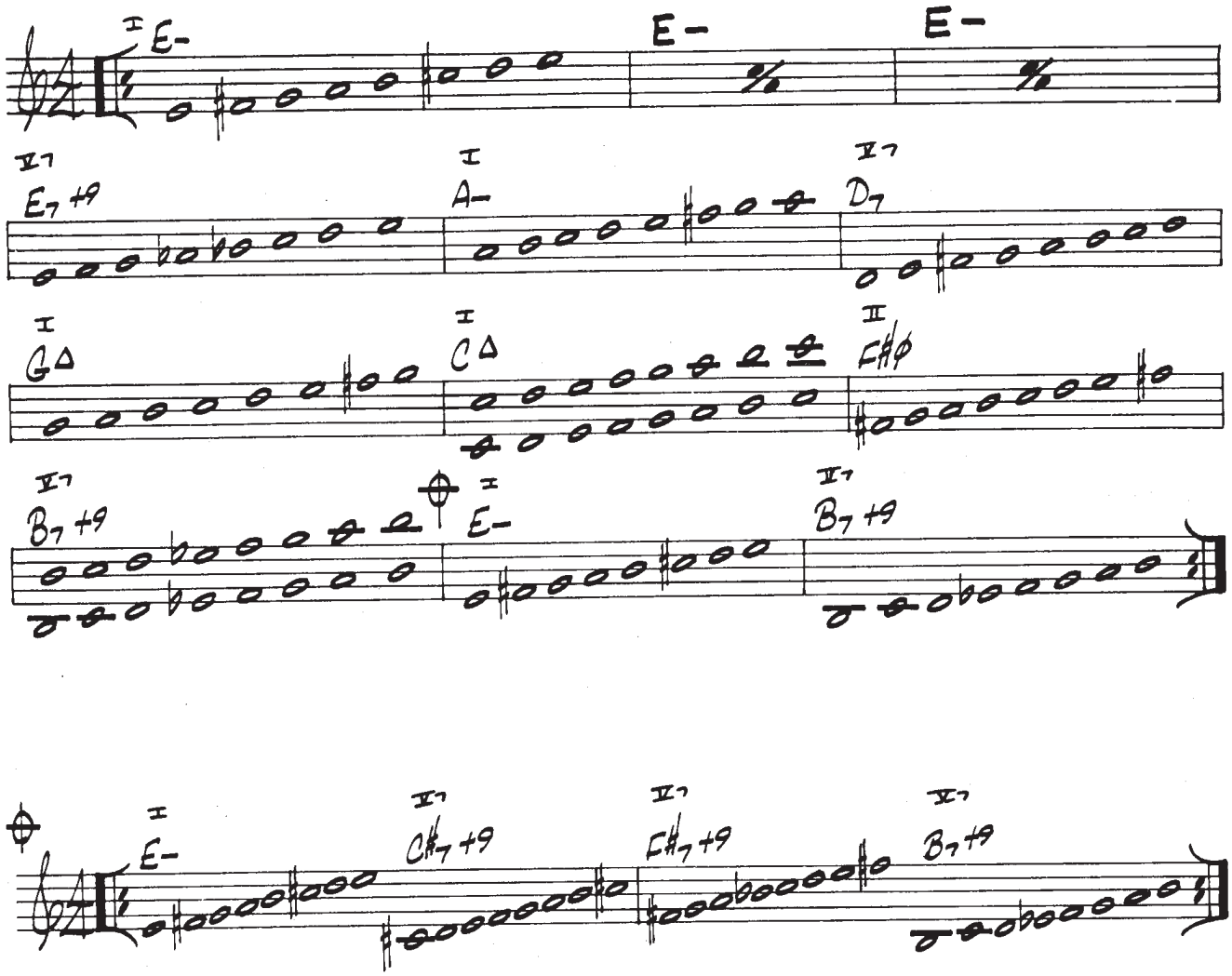


Ø/V7+9/ I (All Minor Keys)

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



G MINOR BLUES



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 the track on "V7+9-I All Keys" 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.

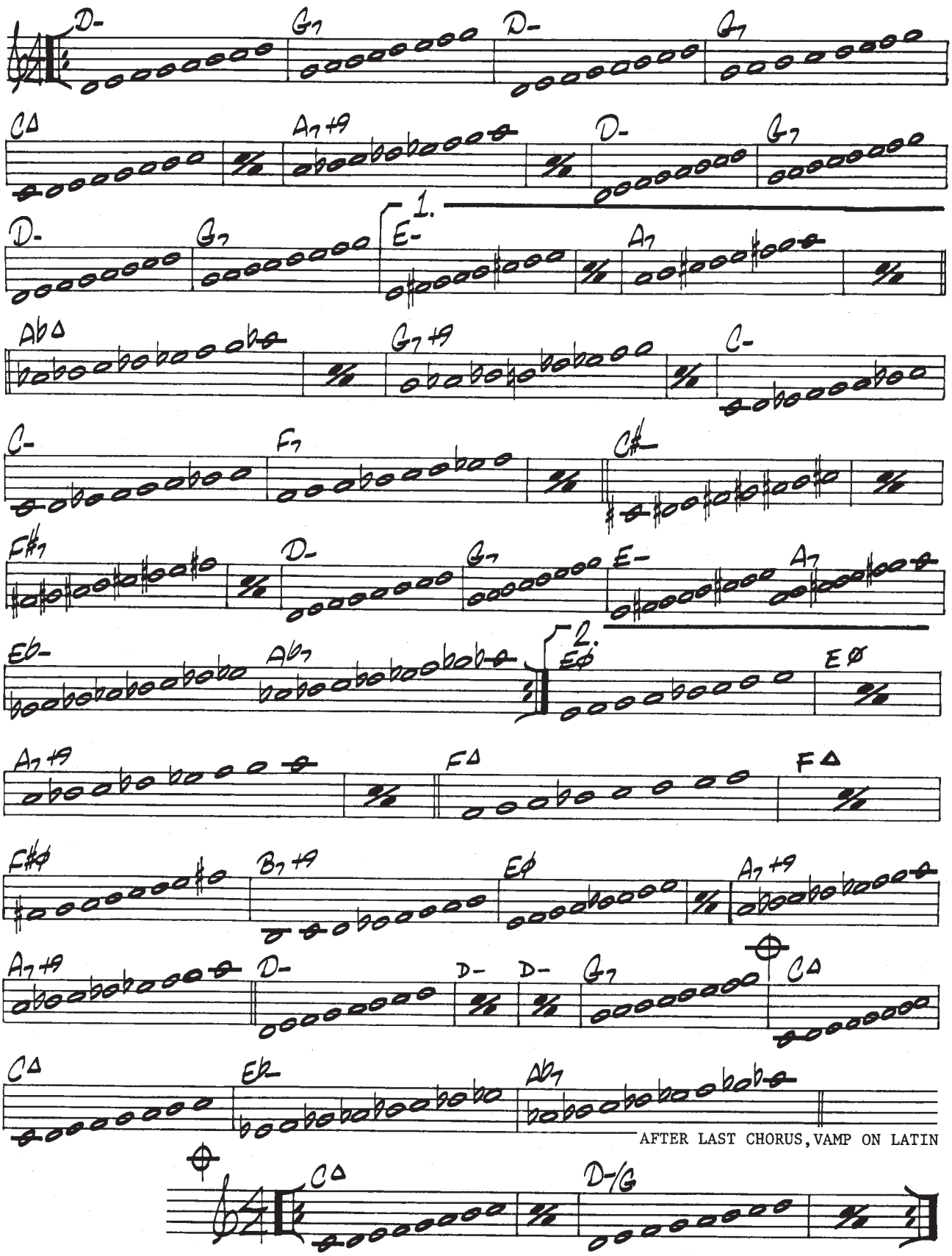
4) In measure 9 you may play the Locrian #2 scale which contains a raised second. This would be a B natural instead of Bb (Concert).

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 the track titled "Ø-V7+9-I All Minor Keys." Just transpose the desired pattern to your particular key.

BEBOP TUNE

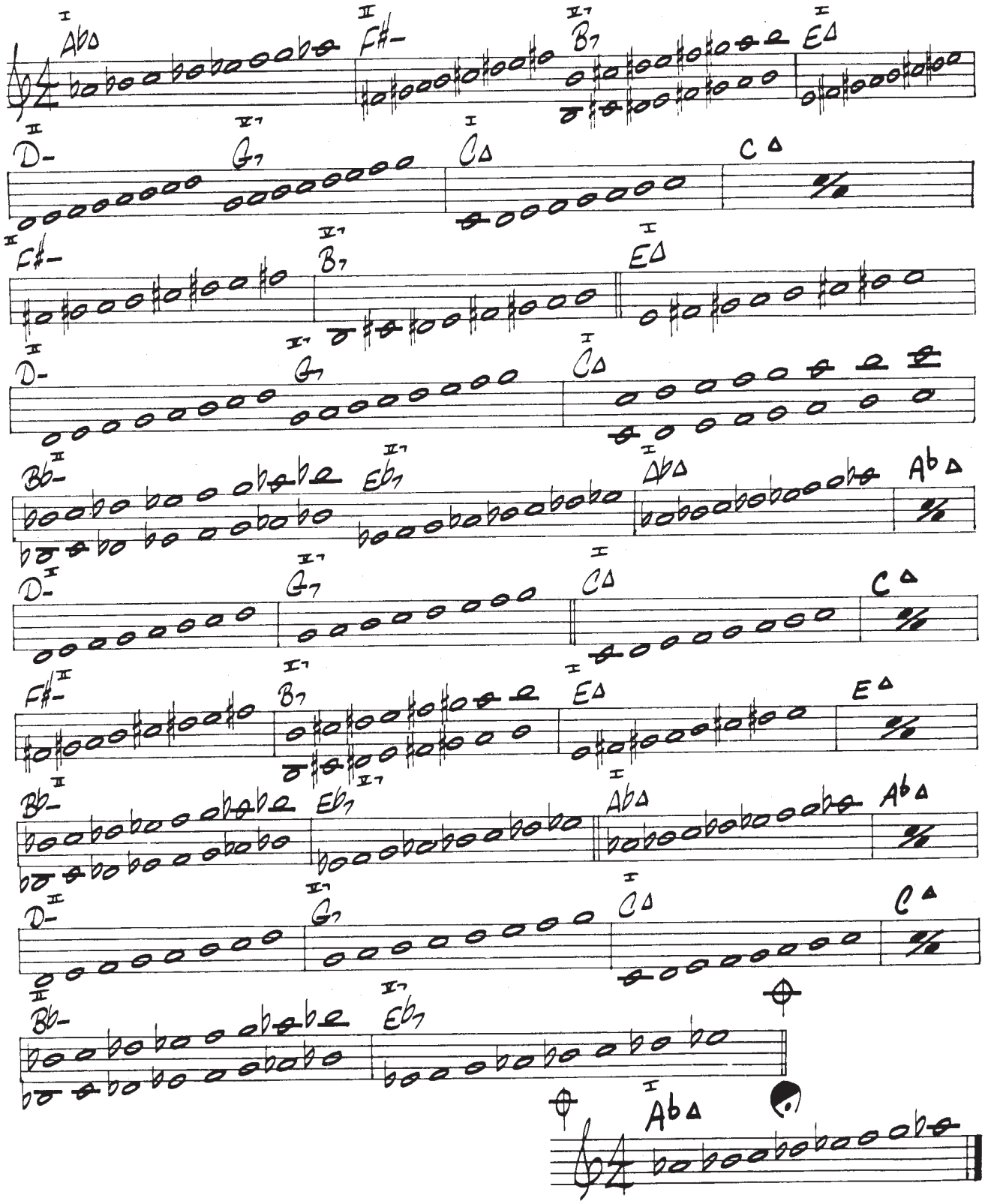
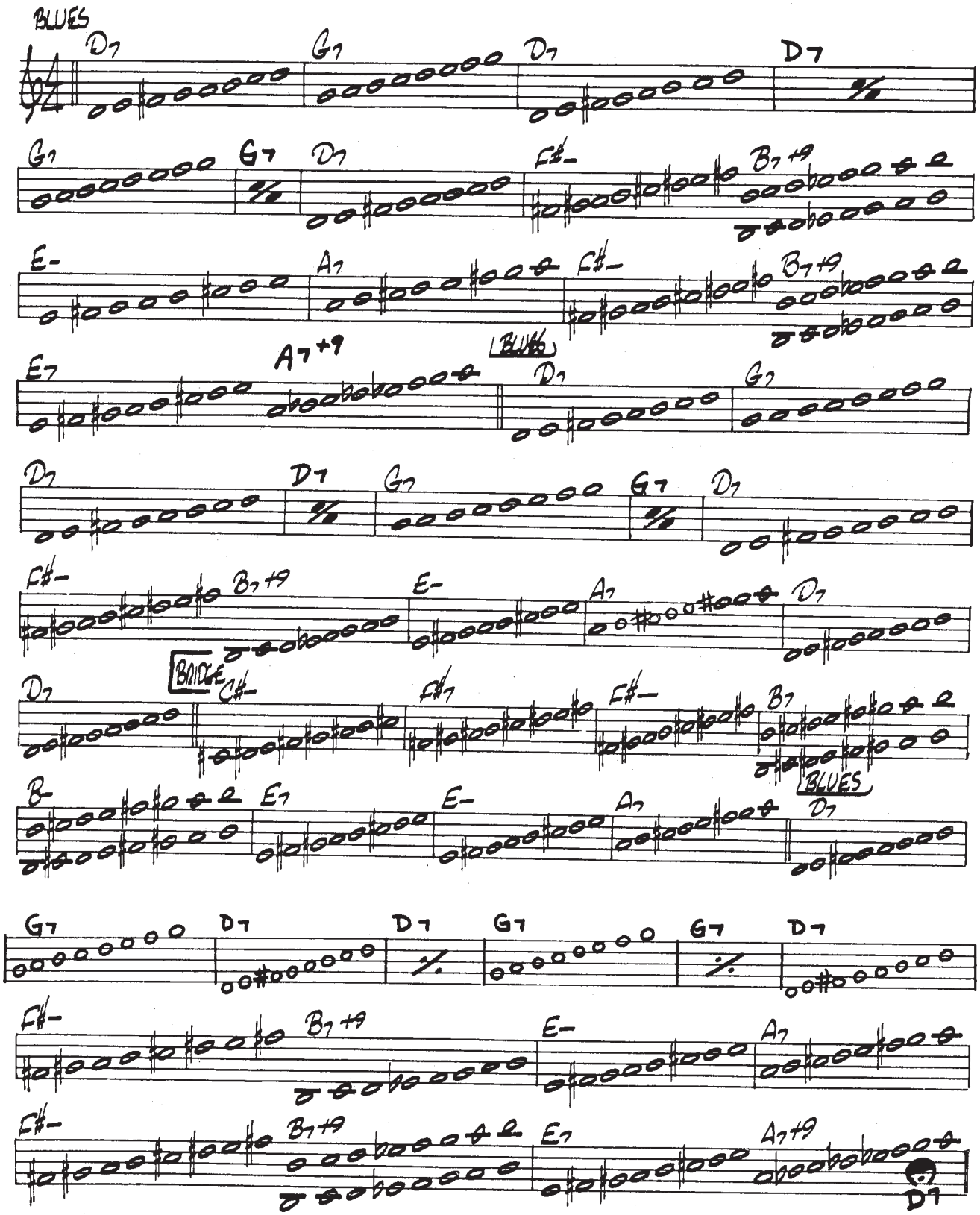
Eb



II/V7/I IN THREE KEYS

Eb

Eb CHORD PROGRESSIONS



F BLUES WITH AN 8 MEASURE BRIDGE