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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 (this scale has a +4 & +5)
- V7b9 = Diminished scale because of the b9 = W H W H W H W
- V7+9 = Diminished whole tone scale because of the #9 = H W H W W W W
- ø = Half diminished scale = H W W H W W W

- EXAMPLES:
- C = C D E F G
 - C +4 = C D E F#
 - C7 = C D E F
 - C- = C D E F
 - C7+4 = C D E F#
 - C7+ = C D E F
 - C7b9 = C D b E b
 - C7+9 = C D E b
 - Cø = C D b E b
 - Cø#2 = C D E F

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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 "swing eighths" (as opposed to the normal swing eighth notes, sometimes written as a triplet with the first two eighths tied together - ).

Since this record is in stereo you can practice with the bass and drums by simply turning off the bass and drums channel (left channel) and practicing with the piano and bass channel (right channel). You may also practice with full rhythm section.

Transposed chord/scale patterns

The chord symbols are: V7 (dominant 7th), C7 = dominant 7th (Mixolydian), \emptyset = half-diminished (Locrian), the II chord is usually \emptyset -V7+9-I. Chord tones are so

Be sure to read the variations with the recorded tracks.

The piano voicings listed are for you to work with the piano and drums with the record. Begin by practicing with the record. You can turn off the drums on the left channel.

If your turntable has a pitch control you can move the recorded tracks to other keys. For example, Ab minor blues or lowered down to F# minor blues. You can change a chord progression to the new key. Most good jazz players can change a chord progression to any key. You should make this one of your



Side 1—Track 2

The image displays a guitar tablature score for 'Side 1—Track 2'. It consists of 12 horizontal staves, each representing a different chord progression. Above each staff, the chord name is written in a stylized font. The tablature uses numbers 0-9 to indicate fret positions on the strings. A large, diagonal watermark reading 'Mini Score' is overlaid across the bottom half of the page. In the top right corner, there is a treble clef symbol.

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

V7⁺⁹ / I (All Keys)

CONCERT PROGRESSIONS

(DIM. WHOLE TONE RESOLVING TO TONIC)

Side 1—Track 3

The image displays a musical score for guitar, consisting of 12 staves. Each staff contains a sequence of chords and rhythmic notation. The chords are: E7⁺⁹, AΔ, E7⁺⁹, AΔ (Staff 1); C7⁺⁹, F-, C7⁺⁹, F- (Staff 2); Eb7⁺⁹, Ab-, Eb7⁺⁹, Ab- (Staff 3); D7⁺⁹, GΔ, D7⁺⁹, GΔ (Staff 4); F7⁺⁹, BbΔ, F7⁺⁹, BbΔ (Staff 5); B7⁺⁹, E-, B7⁺⁹, E- (Staff 6); C#7⁺⁹, F#Δ, C#7⁺⁹, F#Δ (Staff 7); G7⁺⁹, C-, G7⁺⁹, C- (Staff 8); E#7⁺⁹, F#- (Staff 9); Ab7⁺⁹, Ab- (Staff 10); A7⁺⁹, AΔ (Staff 11); Bb7⁺⁹, Eb- (Staff 12).

A large, diagonal watermark reading "Mini Score" is overlaid across the center of the page, partially obscuring the musical notation.

Side 1—Track 4

The image displays a musical score for Side 1—Track 4, consisting of 12 staves of music. Each staff contains a melodic line with handwritten chord symbols above it. The chords are: D^ø, B₇⁺⁹, C⁻, C^ø, F₇⁺⁹, B⁻, B^b, E₇⁺⁹, A^b-, A^bø (C[#]ø), C[#]₇⁺⁹, F[#]-, F[#]ø (G^bø), B₇⁺⁹, E⁻, E^ø, A₇⁺⁹, E⁻, E^bø, G₇⁺⁹ (A^b₇⁺⁹), C[#]-, C[#]ø, F₇⁺⁹, B⁻, B^b, A^ø, G^ø, and F^ø. The music is written in a treble clef with a key signature of one flat (B-flat). A large, diagonal watermark reading 'Mini Score' is overlaid across the bottom half of the page.



BEBOP TUNE



Side 2—Track 2

Handwritten musical score for 'Bebop Tune' on Side 2, Track 2. The score consists of ten staves of music, each with a key signature of one flat (Bb) and a 2/4 time signature. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, and rests. Chord symbols are written above the staves, including: F-, Bb7, F-, Bb7, Eb7, C7+9, F-, Bb7, Bb7, C7, Bb7, Bb7+9, Eb7, Eb7, Ab7, F-, F-, Bb7, Bb7, C7, Ab7, C7, Ab7, and Ab7. The score is overlaid with a large, diagonal watermark that reads 'Mini Score'.

Mini Score
Mini Score

The musical score consists of ten staves, each with a treble clef and a key signature of one sharp (F#). The notation includes rhythmic patterns of eighth and sixteenth notes. Above each staff, chord diagrams are provided, along with their corresponding chord names: I BΔ, II A-, V7 D7, I GΔ, II Bb7, I EbΔ, II A-, V7 D7, I GΔ, II Bb7, I EbΔ, II C#, V7 F#7, I BΔ, BΔ, II Bb7, I EbΔ, II A-, V7 D7, I GΔ, GΔ, II C#, V7 F#7, BΔ, II C#, V7 F#7, BΔ, II C#, V7 F#7, BΔ.

Mini Score
 Mini Score
 Mini Score



Side 2—Track 4

BLUES

Musical score for guitar with 12 staves. The notation includes various chords and melodic lines. Chords are labeled as follows:

- Staff 1: F7, Bb7, F7
- Staff 2: Bb7, Bb7, F7, A-, D1+9
- Staff 3: G-, C7, A-, D1+9, G7, C7+9
- Staff 4: F7, Bb7, F7, F7, Bb7, Bb7
- Staff 5: F7, A-, D1+9, G-
- Staff 6: C7, F7, F7, E-
- Staff 7: A7, A-, D-, G7
- Staff 8: G-, B7, BLUES F7
- Staff 9: F7, A-
- Staff 10: C7, A-

Mini Score
 Mini Score
 Mini Score