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Chapter 1

THE USE OF THE II V₇ PROGRESSION IN BEBOP

Although there are an infinite number of ways of combining different quality chords, there are relatively few combinations in widespread use. These combinations we will call formulae. The kinds of formulae enjoying longevity are directly related to style, era, type of tune, tempo, and many other factors.

Just as we have been able to deduce certain seemingly logical chord movements in non-jazz music (for example, V₇ usually resolves to I or VI, IV usually goes to II or V, etc.) we can, through the analysis of standards, jazz tunes, etc., extract certain formulae which will greatly aid the jazz player.

One of the most important progressions in music is that of a minor seventh chord resolving up a fourth or down a fifth to a dominant seventh chord. This progression is commonly known as the II V₇ progression. An overwhelming portion of the success of the improviser rests on his ability to handle this progression successfully. Virtually every composition written in the jazz and pop idioms consists of combinations of this most important progression.

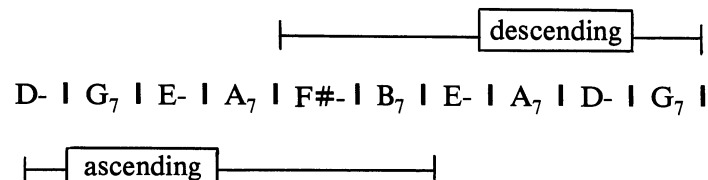
The 101 patterns in this chapter are among the favorites in bebop and are a part of the language, in some modification or another, of all good players. All of the patterns were actually taken from recorded solos. One could speak of these materials as virtually public domain.

These patterns should be practiced in all keys, at all tempos, and varying all factors (rhythm, articulation, meter, volume, root movements like those exemplified in examples A through F, etc.). Some suggestions for combining II V₇ patterns are exemplified in the following:

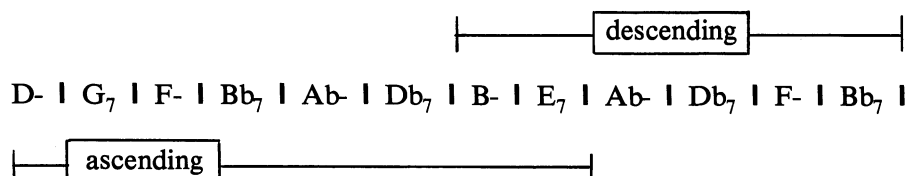
A. Half steps ascending and descending.



B. Whole steps ascending and descending.



C. Minor thirds ascending and descending.



100 III VI | II V Patterns

① *E-* *A7* *D-* *G7*

②

③

④

⑤

⑥

⑦

⑧

⑨ *E ϕ*

⑩

⑪

⑫