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Acknowledgements

Thanks to my dear friend, Bob Brown, for his help with the tedium of copying and proofreading. A special thanks to my wife, Edith, whose patience and understanding made this book possible.

-- BUNKY GREEN

Preface

The purpose of this book is to put into capsulized form the learning process involved in jazz improvisation. In essence, to create a realistic SHORT-CUT without disregarding traditional techniques. The main ideas are economy with sophistication, theory following practice, and imitation through memorization. The anatomy of a solo reveals that it is constructed from phrase and motif-like material colored by dynamics (which we call feeling, soul, etc.). However, phrases must be first in order of importance, because without them there would be no basis for feeling. Fixed responses in the form of phrases are to be memorized in order to create a foundation for subsequent variation and one day, hopefully, free hybridization.

The inspiration for writing this book came from tracing my own jazz learning experience. I discovered that I learned how to play through the imitative (or practical) method described above, as opposed to the theoretical (or speculative) method. For example, at the age of 16 I could play every recorded Charlie Parker solo note-for-note and I performed professionally with his recordings as my main resource area, knowing hardly any theory. What I discovered later was his consistent use of certain phrases and scales on specific chord changes. This discovery created an insatiable desire to know more about the WHY of what he was doing and became the natural progression of theory following practice. However, the fact remains that I became a recognized professional within a short span of time with only a minimal amount of theoretical knowledge ... the following pages will illustrate how it can work for you.

Important points to remember are: this system can and should be applied to all other method books where quality examples are found; and, this is not the only way, but a way that has worked extremely well for me.

Testing

Can you answer the following questions: **Do you know your major scales?**

Can you build a four-note chord over each note of a major scale ... LIKE THIS?



Can you go through the other eleven keys and do the same ... LIKE THIS?



Can you number every chord ... LIKE THIS?



The most important chords in these keys are the ii (two), the V (five), and the I (one)? Can you find them ... LIKE THIS?



NOTE - The symbols ii, ii7, and ii-7 all have the same meaning. They refer to a Dorian minor chord/scale.

If you know all of the above, you are ready to begin. If not, read the following material carefully until you are able to answer these questions. Simply remember as you proceed, that the object of this book is not to dispense with theory, but to let it follow practice in an effort to formulate a realistic approach to a SHORT-CUT.

About The Examples

The examples have been arranged in random order. That is, the ii/V7/I's (D-/G7/C), ii/bII7/I's (D-/Db7/C) and the ii/Vii^ϕ/I's (D-/B^ϕ7/C) have not been categorized and separated. To stress the interchangeability between ii/bII7/I and ii/Vii^ϕ/I and the absolute necessity to constantly exercise their use as substitutes for the ii/V7/I, they have been mixed and should not be perceived as separate entities but multi-colored ii/V7/I's essential for real musical zest (the term **multi-colored** refers to the extended possibilities obtained by altering the V7 part of the II/V7/I's, i.e., multi-colored = tonal colors). During the creative process, great players use the substitutes freely wherever they see ii/V7/I's because the accidentals that occur help to create tension and release which gives music its vitality. To constantly play ii/V7/I in the key of C with a C key signature would produce extremely bland musical lines, i.e., no alterations to the V7 chord sound.

As a substitute for I^Δ, the examples quite often utilize I^Δ (#4). To the beginner, this might sound rather strange, even incorrect, but they've all been tried and proven. I have even gone so far as to label all of the examples' multi-colored ii/V7/I's in order to emphasize their derivation and to leave individual chord changes unlabeled to keep the student's focus on what is being played as opposed

Chord/Scale Method

Sometimes chord progressions do not present themselves in neat little packages of ii/V7/I's. That is, ii doesn't always go to V and V doesn't always go to I. Quite often, in our present jazz age, chords tend to move deceptively in patterns showing little regard for conventional tonality, even movement itself becomes static. In this case, the ii/V7/I method alone will not suffice and we must turn to our option, the CHORD/SCALE method, which we will use to fill in the chordal areas that fail to fit the ii/V7/I method. These areas will be called the "Questionable Areas."

The CHORD/SCALE METHOD adheres to the idea that there is a scale to fit every chord. MINOR SEVENTH chords call for the Dorian mode, a scale found on the second degree of a major scale.

Musical notation for a D-7 chord and its corresponding Dorian mode scale. The chord is shown as a triad of D, F, and A on a piano roll. The scale is written as a sequence of notes: D, E, F, G, A, B, C, D. Handwritten text above the scale reads "DORIAN MODE" and "D- (D DORIAN MINOR)".

DOMINANT SEVENTH CHORDS call for the Mixolydian mode, a scale found on the fifth degree of a major scale.

Musical notation for a G7 chord and its corresponding Mixolydian mode scale. The chord is shown as a triad of G, B, and D on a piano roll. The scale is written as a sequence of notes: G, A, B, C, D, E, F, G. Handwritten text above the scale reads "MIXOLYDIAN MODE" and "G7 = DOM. 7th SCALE".

AUGMENTED CHORDS call for the whole-tone scale, a scale formed from a series of whole steps or major seconds.

Musical notation for a C7+ chord and its corresponding whole-tone scale. The chord is shown as a triad of C, E, and G# on a piano roll. The scale is written as a sequence of notes: C, D, E, F#, G#, A. Handwritten text above the scale reads "WHOLE TONE SCALE".

DIMINISHED CHORDS call for the diminished scale, a scale formed from a series of alternating whole steps and half steps. NOTE: This forms an eight-note scale.

Musical notation for a C° chord and its corresponding diminished scale. The chord is shown as a triad of C, Eb, and Gb on a piano roll. The scale is written as a sequence of notes: C, C#, D, D#, Eb, E, F, F#. Handwritten text above the scale reads "C°".

Just about every harmonic situation can fit into the above categories. CAUTION: When filling in the QUESTIONABLE AREAS, the utmost consideration must be given to a logical relationship between the material used to fill in these areas and the ideas immediately preceding them.



FOR CONCERT KEY INSTRUMENTS



Bunky Green's Solo On The Chord Progression To

"TUNE-UP"

E-7 A7 DΔ DΔ
 D-7 G7 CΔ CΔ
 C-7 F7 BbΔ EbΔ
 E-7 F7 BbΔ E-7 A7
 E-7 A7 DΔ DΔ
 D-7 G7 CΔ CΔ
 C-7 F7 BbΔ EbΔ
 * E-7 F7 BbΔ E-7 A7

* Standard chord changes for the last four measures are: E-7, A7, DΔ, DΔ. However, to create other interesting possibilities, Bunky has altered these. The use of the BbΔ is an example of deceptive cadence.

Bunky Green's Solo On The Chord Progression To

"GROOVIN' HIGH" or "WHISPERING"

The musical score consists of ten staves of music in 4/4 time. The chords and melodic lines are as follows:

- Staff 1: **FΔ** (4 measures), **FΔ** (4 measures), **B-7** (4 measures)
- Staff 2: **E7** (4 measures), **FΔ** (4 measures), **FΔ** (4 measures)
- Staff 3: **A-7** (4 measures), **D7** (4 measures), **D-7** (4 measures)
- Staff 4: **G7** (4 measures), **G-7** (4 measures), **C7 b9+9** (4 measures)
- Staff 5: **FΔ** (4 measures), **A-7** (4 measures), **D7** (4 measures), **G-7** (4 measures), **C7** (4 measures)
- Staff 6: **FΔ** (4 measures), **FΔ** (4 measures), **B-7** (4 measures), **E7** (4 measures)
- Staff 7: **FΔ** (4 measures), **FΔ** (4 measures), **A-7** (4 measures), **D7** (4 measures)
- Staff 8: **D-7** (4 measures), **G7** (4 measures), **C#7** (4 measures), **G-7** (4 measures), **C7** (4 measures)
- Staff 9: **G-7** (4 measures), **C7** (4 measures), **Bb-7** (4 measures), **Eb7** (4 measures), **FΔ** (4 measures), **FΔ** (4 measures)

A section labeled **CHROMATICISM** is indicated by a dashed line between the 7th and 8th staves, corresponding to the chromatic movement in the 8th staff.

Multi-Colored ii/V7/I Examples

KEY OF C

10 staves of musical notation in treble clef, illustrating various ii/V7/I chord progressions in the key of C. The notation includes notes, rests, and dynamic markings such as *mp*, *f*, and *mf*. Chord symbols *D-*, *G7*, *CΔ*, and *CΔ* are placed above the first staff. A large, semi-transparent watermark is visible in the center of the page.

Multi-Colored ii/V7/I Examples

KEY OF B

The image displays ten staves of musical notation, numbered 1 through 10, illustrating multi-colored ii/V7/I examples in the key of B. The notation includes various chords, dynamics, and articulations. Above the first staff, the chords C#-, F#7, BA, and BA are indicated. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mp*, *f*, and *mf* are used throughout. The notation is written in a standard staff format with a treble clef and a key signature of two sharps (F# and C#).

KEY OF A \flat - cont.

Musical score for Key of A \flat , measures 31-40. The score is written in treble clef with a key signature of two flats (B \flat and E \flat). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *f* (forte) to *mp* (mezzo-piano). Chord symbols are indicated above the staff: B \flat -, E \flat 7, A \flat Δ , and A \flat Δ . A large watermark is visible in the center of the page.

31 *B \flat -* *E \flat 7* *A \flat Δ* *A \flat Δ*

32 *f* *mp* *f* *mp*

33 *f* *p*

34 *mp* *f* *mp*

35 *f* *mp* *f* *mp* *f* *mp* *f*

36 *f* *mp* *f* *mp* *f* *mp* *f* *mp*

37 *f* *mp*

38 *mp* *f* *mp* *f* *mp*

39 *mp* *f* *mp*

40 *mp* *mp* *f*

Multi-Colored ii/V7/I Examples

KEY OF F

10 staves of musical notation in the key of F major. The notation includes various chords and dynamics. The first staff is marked with *mp* and features a *G-* chord. The second staff is marked with *mp* and features a *C7* chord. The third staff is marked with *f* and features an *FΔ* chord. The fourth staff is marked with *mp* and features a *FΔ* chord. The fifth staff is marked with *f* and features a *FΔ* chord. The sixth staff is marked with *mp* and features a *FΔ* chord. The seventh staff is marked with *f* and features a *FΔ* chord. The eighth staff is marked with *f* and features a *FΔ* chord. The ninth staff is marked with *f* and features a *FΔ* chord. The tenth staff is marked with *mp* and features a *FΔ* chord.