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The ii-V-I progression is probably the most popular chord progression in jazz. This adaptation for guitar of Jamey Aebersold's Vol. 3 will shed light on the subject with scale knowledge, melodic and harmonic ideas. Logical fingerings for scales and chord shapes and tablature for melodic and harmonic material are included and offer some logical solutions for navigating these ideas on the fretboard. Although these fingerings have been well thought out, don't be afraid to explore your own way of playing this material on the guitar. This material will help any guitarist have a better understanding of the ii-V-I. Have fun and practice smart.

-- Corey Christiansen



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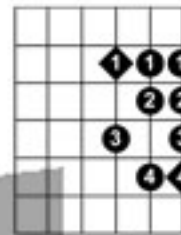
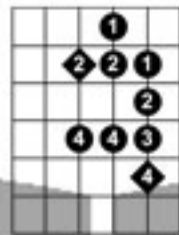
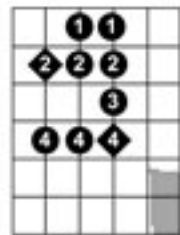
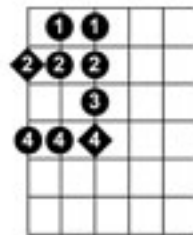
# THE BEBOP SCALE

The bebop scale contains one added tone to each of the four most used scales.

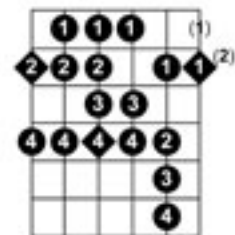
Dominant 7th, C7 = C D E F G A  $B\flat$  B C (The underlined tone is the added tone.)

This scale is often played descending and would look like this: C7 = C B  $B\flat$  A G F E D C

## One-Octave Patterns



## Two-Octave Pattern



Don't allow the B natural (added tone) to fall on a downbeat. The added tone must always come on the **upbeat** in order to give it the jazz sound we are used to hearing.

Good notes to begin/start a phrase with are the chord tones: 1, 3, 5 and  $b7$ . When you begin a phrase with the 2nd, 4th, or 6th notes of the scale on a downbeat, you must use additional chromaticism somewhere in the phrase in order to make the B natural fall in the upbeat. 3rd's and 7th's like to fall on beats 1 and 3. This makes your phrases sound more natural.

There are also BEBOP scales to be used over major, minor and half-diminished as well as the dominant 7th listed above.

## BEBOP SCALE CONSTRUCTION

The circled notes are the extra, added tones. Play these notes on *up-beats*.

**Major** = 1 2 3 4 5 (#5) 6 7 1

C D E F G (G#) A B C

**D- = G7 = B $\flat$**

**Dominant 7th** = 1 2 3 4 5 6  $b7$  (7) 1

C D E F G A  $B\flat$  (B) C

These 3 scales share the same bebop scale:

**Minor** = 1 2  $b3$  (3) 4 5 6  $b7$  1

C D  $E\flat$  (E) F G A  $B\flat$  C

D- = D E F F# G A B C D

G7 = G A B C D E F F# G

B $\flat$  = B C D E F F# G A B

**Half-Diminished** = 1  $b2$   $b3$  4  $b5$  (5)  $\#5$   $b6$   $b7$  1

C  $D\flat$   $E\flat$  F  $G\flat$  (G)  $A\flat$   $B\flat$  C

Using the simple half-step chromaticism (which we are referring to as the bebop scale) allows your lines to have shape and contour which more closely resembles those of the jazz masters. Since the scale has eight tones, it helps to naturally place the **chord tones** ON the beat rather than have them scattered all around. Most people notice an immediate uplift to their melodic lines when they begin using the bebop scale; especially if they are used to listening to jazz music. They can tell the similarities.

CD 2

# CD2 Rhodo-Motion

by Jamey Aebersold

Track 16 (Slow Tempo ♩ = 110)

Track 17 (Faster Tempo ♩ = 200)

C $\Delta$  Eb-7

T 4  
A 4  
B 4

4 5 7 | 4 7 5 4 7 5 4 7 | 5 4 7 4 5 5 5 8 | 9 6 | 10 6

D-7 G7 C $\Delta$  G-7 C7

T 5  
A 6  
B 7

5 6 | 6 7 | 7 8 | 8 9 | 9 9 |

F $\Delta$  Ab-7

T 8  
A 5  
B 7

8 5 7 | 5 8 7 | 5 8 7 | 5 8 | 8 7 5 | 6 8 | 8 7

A-7 D7 D-7 G7

T 9  
A 9  
B 10

9 9 | 10 9 | 5 5 | 7 7

C $\Delta$  Eb-7

T 5  
A 7  
B 4

5 7 | 4 7 5 4 | 7 5 4 7 5 5 5 8 | 9 6 | 10 6

D-7 G7 C $\Delta$  A7 D-7 G7

T 5  
A 6  
B 7

5 6 | 6 7 | 7 8 | 8 9 | 10 12 |

*Fine*

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18 **D-7** **G7** **CΔ** **CΔ** **19** **D-7** **G7** **CΔ** **CΔ**

TAB: 1 3 2 1 4 2 3 5 7 | 6 1 7 6 #5 3 b9 7 | 3 #4 5 #4 #4 3 | 3 2 5 2 3 2 5 | 5 3 6 5 4 4 | 6 3 2 4 5 4 4 2 | 5 3 2 5 2 3 4 5 | 6 2 3 4 5 2 5 3 2

20 **D-7** **G7** **CΔ** **CΔ** **21** **D-7** **G7** **CΔ** **CΔ**

TAB: 1 2 3 4 5 3 2 1 | 1 6 7 1 b9 3 5 b9 5 | 5 4 3 #5 7 #9 b9 M7 5 | 5 2 3 5 2 3 2 5 | 5 2 3 5 6 4 3 4 3 | 5 5 7 8 5 7 5 | 8 6 8 6 6 8 5

22 **D-7** **G7** **CΔ** **CΔ** **23** **D-7** **G7** **CΔ** **CΔ**

TAB: 5 6 8 5 8 6 5 | 7 5 4 7 4 | 5 4 3 #5 7 #9 b9 M7 5 | 7 5 6 8 5 8 6 5 | 7 5 4 4 6 6 4 7 8

24 **D-7** **G7** **CΔ** **CΔ** **25** **D-7** **G7** **CΔ** **CΔ**

TAB: 5 6 5 6 8 | 5 4 5 8 7 5 | 8 6 8 | 5 5 4 4 4 6 3 2 5 2 3 2 5 | 5 5 4 4 4 6 3 2 4 5 4

Patterns beginning on the 3rd of the minor chord/scale.

26 **D-7** **G7** **CΔ** **27** **D-7** **G7** **CΔ**

TAB: 7 9 10 | 9 10 | 9 10 | 8 10 7 | 7 9 10 | 7 9 | 9 10 | 7 9 10 | 8 10 | 7 9 10 7 | 8 10 | 7 8 10 | 7 9 10 7

28 **D-7** **G7** **CΔ** **29** **D-7** **G7** **CΔ**

TAB: 7 10 | 10 7 10 | 9 | 7 10 | 10 7 10 | 9 | 7 10 | 7 7 | 7 10 | 8 7 | 7 10 | 8 7 | 8 | 7 10 | 8 7 | 8

30 **D-7** **G7** **CΔ** **CΔ** **31** **D-7** **G7** **CΔ** **CΔ**

TAB: 7 10 | 9 8 6 | 9 | 7 10 | 10 8 7 | 10 9 8 | 5 7 5 9 7 5 | 8 7 5 5 7 5

# GOOD II-V7-I VOICE LEADING

The following II-V7-I voicings demonstrate good voice leading. Learn these in twelve keys and on other string groups where possible.

**1** D-7 G7 C $\Delta$  1,2,3. A7 4. C $\Delta$

1,2,3. A7 4. C $\Delta$

**2** D-7 G7 C $\Delta$  1,2,3. A7 4. C $\Delta$

1,2,3. A7 4. C $\Delta$

**3** D-7 G7 $\flat$ 5 C $\Delta$  1,2,3. A7 $\sharp$ 9 4. C $\Delta$

1,2,3. A7 $\sharp$ 9 4. C $\Delta$

**4** D-7 G7 $\flat$ 5 C $\Delta$  1,2,3. A7 $\flat$ 9 4. C $\Delta$

1,2,3. A7 $\flat$ 9 4. C $\Delta$

**5** D-7 G7 C $\Delta$  1,2,3. A7 4. C $\Delta$

1,2,3. A7 4. C $\Delta$

**6** D-7 G7 C $\Delta$ 9 1,2,3. A7 4. C $\Delta$ 9

1,2,3. A7 4. C $\Delta$ 9

**7** D-7 G7 C $\Delta$ 9 1,2,3. A7 4. C $\Delta$ 9

1,2,3. A7 4. C $\Delta$ 9

**8** D-7 G11 C6 1,2,3. A7 4. C6

1,2,3. A7 4. C6

**9** D-9 G13 C $\Delta$  1,2,3. A7 4. C $\Delta$

1,2,3. A7 4. C $\Delta$

**10** D-9 G7 $\sharp$ 5 C $\Delta$ 9 1,2,3. A7 $\sharp$ 5 4. C $\Delta$ 9

1,2,3. A7 $\sharp$ 5 4. C $\Delta$ 9