

# Chapter 1

## THE USE OF THE II V<sub>7</sub> 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, V, 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-V 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.

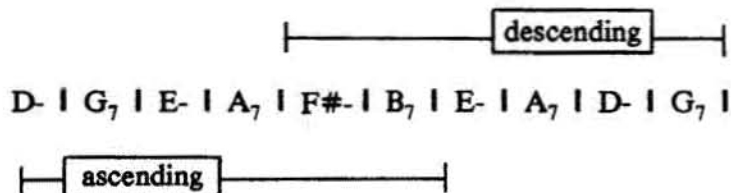
The 101 patterns in this chapter are among the favorites in bebop and are a part of the language, in some modification or another, of all good players. All of the patterns were actually taken from recorded solos. One could speak of these materials as virtually public domain.

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-V<sub>7</sub> patterns are exemplified in the following:

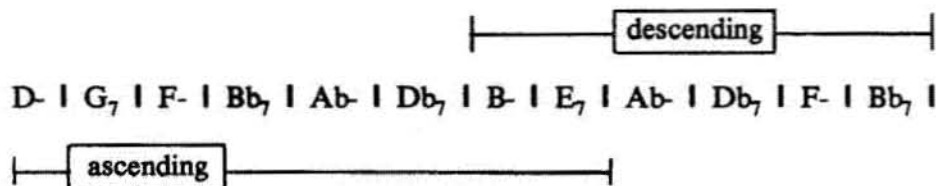
### A. Half steps ascending and descending



### B. Whole steps ascending and descending



### C. Minor thirds ascending and descending



D. Major thirds ascending and descending.

|-----| descending |-----|

D- | G<sub>7</sub> | F#- | B<sub>7</sub> | Bb- | Eb<sub>7</sub> | F#- | B<sub>7</sub> | D- | G<sub>7</sub> |

|-----| ascending |-----|

E. Perfect fourths ascending and descending.

|-----| descending |-----|

D- | G<sub>7</sub> | G- | C<sub>7</sub> | C- | F<sub>7</sub> | F- | Bb<sub>7</sub> | C- | F<sub>7</sub> | G- | C<sub>7</sub> | D- | G<sub>7</sub> |

|-----| ascending |-----|

F. Irregular root movement.

D- | G<sub>7</sub> | Eb- | Ab<sub>7</sub> | Gb- | B<sub>7</sub> | F- | Bb<sub>7</sub> | A- | D<sub>7</sub> | etc.

Since the vast majority of tunes use the II V<sub>7</sub> progression at a rate of change of one measure apiece, the 101 patterns which follow reflect this.

### 101 Favorite Bebop Era II V<sub>7</sub> Patterns

1 

2 

3 

x 4 

5 

6 

X 7 

8 

9 

10 

11 

12 

13 

X 14 

X 15 

X 16 

X 17 

X 18 

19 

20 Musical staff 20: Treble clef, quarter notes, eighth notes, and a pair of eighth notes with "OR" above them.

21 Musical staff 21: Treble clef, quarter notes, eighth notes, and a pair of eighth notes with a sharp sign above them.

22 Musical staff 22: Treble clef, quarter notes, eighth notes, and a pair of eighth notes with a flat sign above them.

23 Musical staff 23: Treble clef, quarter notes, eighth notes, and a pair of eighth notes with a flat sign above them.

24 Musical staff 24: Treble clef, quarter notes, eighth notes, and a pair of eighth notes with a flat sign above them.

25 Musical staff 25: Treble clef, quarter notes, eighth notes, and a pair of eighth notes with a flat sign above them.

26 Musical staff 26: Treble clef, quarter notes, eighth notes, and a pair of eighth notes with a flat sign above them.

27 Musical staff 27: Treble clef, quarter notes, eighth notes, and a pair of eighth notes with a flat sign above them.

28 Musical staff 28: Treble clef, quarter notes, eighth notes, and a pair of eighth notes with a flat sign above them.

29 Musical staff 29: Treble clef, quarter notes, eighth notes, and a pair of eighth notes with a sharp sign above them.

30 Musical staff 30: Treble clef, quarter notes, eighth notes, and a pair of eighth notes with a flat sign above them.

31 Musical staff 31: Treble clef, quarter notes, eighth notes, and a pair of eighth notes with a sharp sign above them.

32 Musical staff 32: Treble clef, quarter notes, eighth notes, and a pair of eighth notes with a flat sign above them.

33  Musical staff 33: Treble clef, starting with a quarter rest. The melody consists of eighth and quarter notes with various accidentals (flats and naturals). A triplet of eighth notes is marked with a '3' above it. The staff ends with a measure in parentheses containing two eighth notes.

34  Musical staff 34: Treble clef, starting with a quarter rest. The melody continues with eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The staff ends with a measure in parentheses containing two eighth notes.

35  Musical staff 35: Treble clef, starting with a quarter rest. The melody continues with eighth and quarter notes. The staff ends with a measure in parentheses containing two eighth notes.

36  Musical staff 36: Treble clef, starting with a quarter rest. The melody continues with eighth and quarter notes. The staff ends with a measure in parentheses containing two eighth notes.

37  Musical staff 37: Treble clef, starting with a quarter rest. The melody continues with eighth and quarter notes. The staff ends with a measure in parentheses containing two eighth notes.

38  Musical staff 38: Treble clef, starting with a quarter rest. The melody continues with eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The staff ends with a measure in parentheses containing two eighth notes.

39  Musical staff 39: Treble clef, starting with a quarter rest. The melody continues with eighth and quarter notes. The staff ends with a measure in parentheses containing two eighth notes.

40  Musical staff 40: Treble clef, starting with a quarter rest. The melody continues with eighth and quarter notes. The staff ends with a measure in parentheses containing two eighth notes.

41  Musical staff 41: Treble clef, starting with a quarter rest. The melody continues with eighth and quarter notes. The staff ends with a measure in parentheses containing two eighth notes.

42  Musical staff 42: Treble clef, starting with a quarter rest. The melody continues with eighth and quarter notes. The staff ends with a measure in parentheses containing two eighth notes.

43  Musical staff 43: Treble clef, starting with a quarter rest. The melody continues with eighth and quarter notes. The staff ends with a measure in parentheses containing two eighth notes.

44  Musical staff 44: Treble clef, starting with a quarter rest. The melody continues with eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. The staff ends with a measure in parentheses containing two eighth notes.

45  Musical staff 45: Treble clef, starting with a quarter rest. The melody continues with eighth and quarter notes. The staff ends with a measure in parentheses containing two eighth notes.