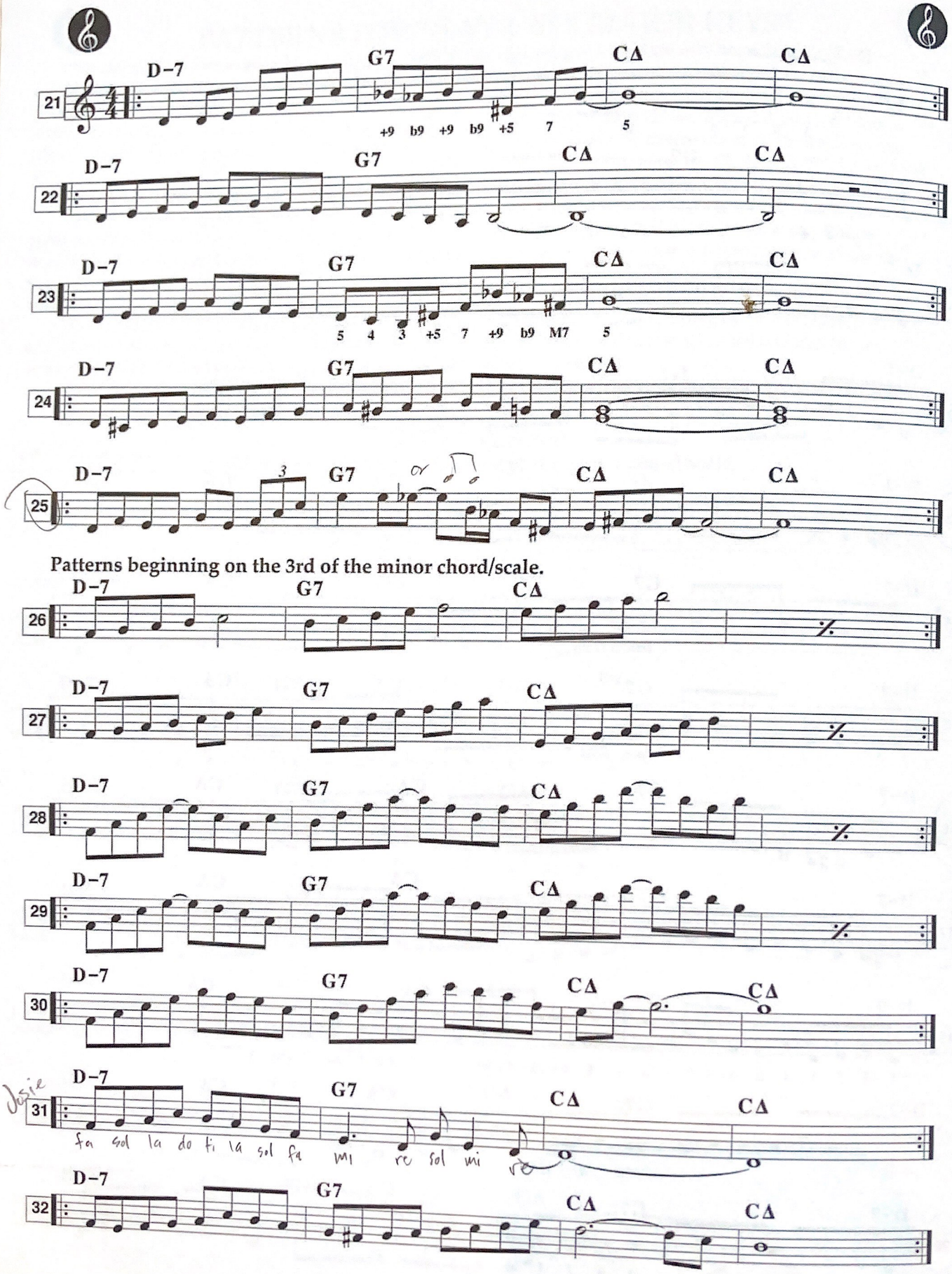

21
D-7
G7
CΔ
CΔ
+9 b9 +9 b9 +5 7 5
22
D-7
G7
CΔ
CΔ
23
D-7
G7
CΔ
CΔ
5 4 3 +5 7 +9 b9 M7 5
24
D-7
G7
CΔ
CΔ
25
D-7
3
G7
CΔ
CΔ
Patterns beginning on the 3rd of the minor chord/scale.
26
D-7
G7
CΔ
27
D-7
G7
CΔ
28
D-7
G7
CΔ
29
D-7
G7
CΔ
30
D-7
G7
CΔ
CΔ
Josie
31
D-7
G7
CΔ
CΔ
fa sol la do fi la sol fa mi re sol mi
32
D-7
G7
CΔ
CΔ

PATTERNS FOR "V7+9-I ALL KEYS"

The V7+9 is called by several names: Super Locrian, Diminished/Whole Tone, Pomeroy, and Altered Scale. I prefer to call it Dim./Whole Tone because the first five tones of the scales are the same as the first five tones of a diminished scale and the top four or five tones form part of a whole tone scale. This scale contains these tones: Root, b9 (b2nd), #9 (#2nd), Maj. 3rd, #4 (#11), #5, and b7. Every dominant 7th scale/chord needs a root, major 3rd and b7 and the Dim./W.T. scale has these tones. The other four tones are tension tones and tend to resolve by half step up or down. The V7+9 scale can be substituted for a regular V7 if the V7 chord resolves to a chord whose root lies up a perfect 4th (up 5 half steps). It doesn't matter if the chord of resolution is major or minor.

Example: C7 to F- could be played C7+9 (scale) to F- and sound perfectly alright.

Experiment with substituting Dim./W.T. scales for plain V7 scales on the first track. If several bars of V7 are present, eventually resolving up a perfect 4th, it is best to substitute the V7+9 (Dim./W.T. scale) sound on the last bar or last few beats so you can achieve the feeling of tension (V7+9) and release (I).

Example: | C7 | C7 | C7 | C7 | F |

| C7+9 | F | Put the Dim./W.T. scale in the fourth bar only.

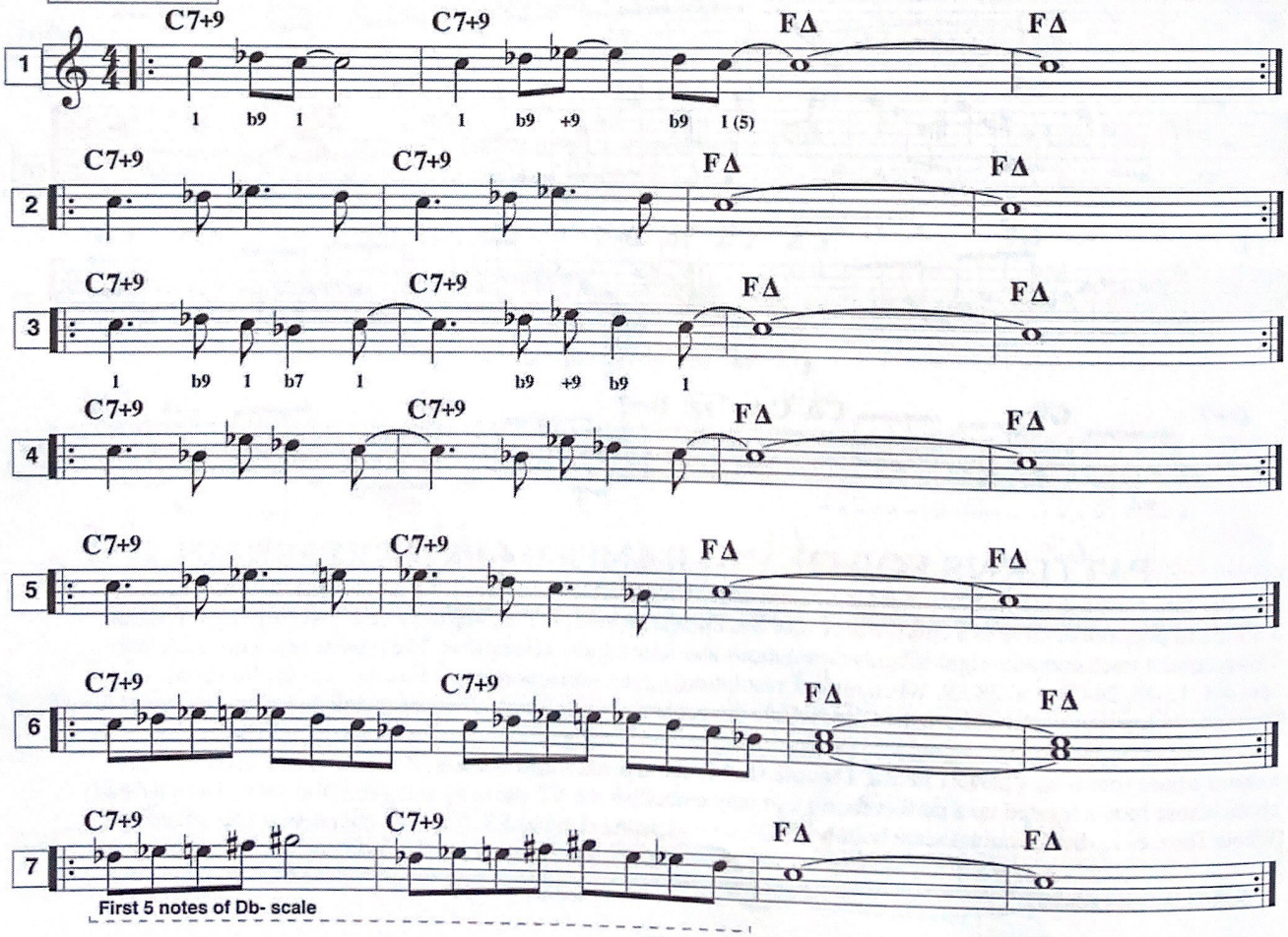
Substitute (with practice, you can lengthen the C7+9)

The Dim./W.T. scale may on first encounter seem strange sounding or even wrong. I suggest gaining familiarity with the sound (scale) by practicing the listed examples in the order presented. Remember, any pattern you play on major, minor, or dom. 7th scales or chords should also be played over V7+9 (Dim./W.T.) and I (Half Dim.) scales. All jazz and blues players use the Dim./W.T. sound. Some players wouldn't think of playing a straight dominant 7th scale- they always embellish the V7 chord with the Dim./W.T. scale, Diminished scale, or the Whole Tone scale. With practice you will start hearing the tones that make this scale so beautiful. They are tension notes b9, #9, #4, and #5. Keep in mind these tones are only as good as their resolution and the resolution should usually be by half step up or down to a note in the next scale (the strongest resolution is to a chord tone: 1, 3, 5 or 7).

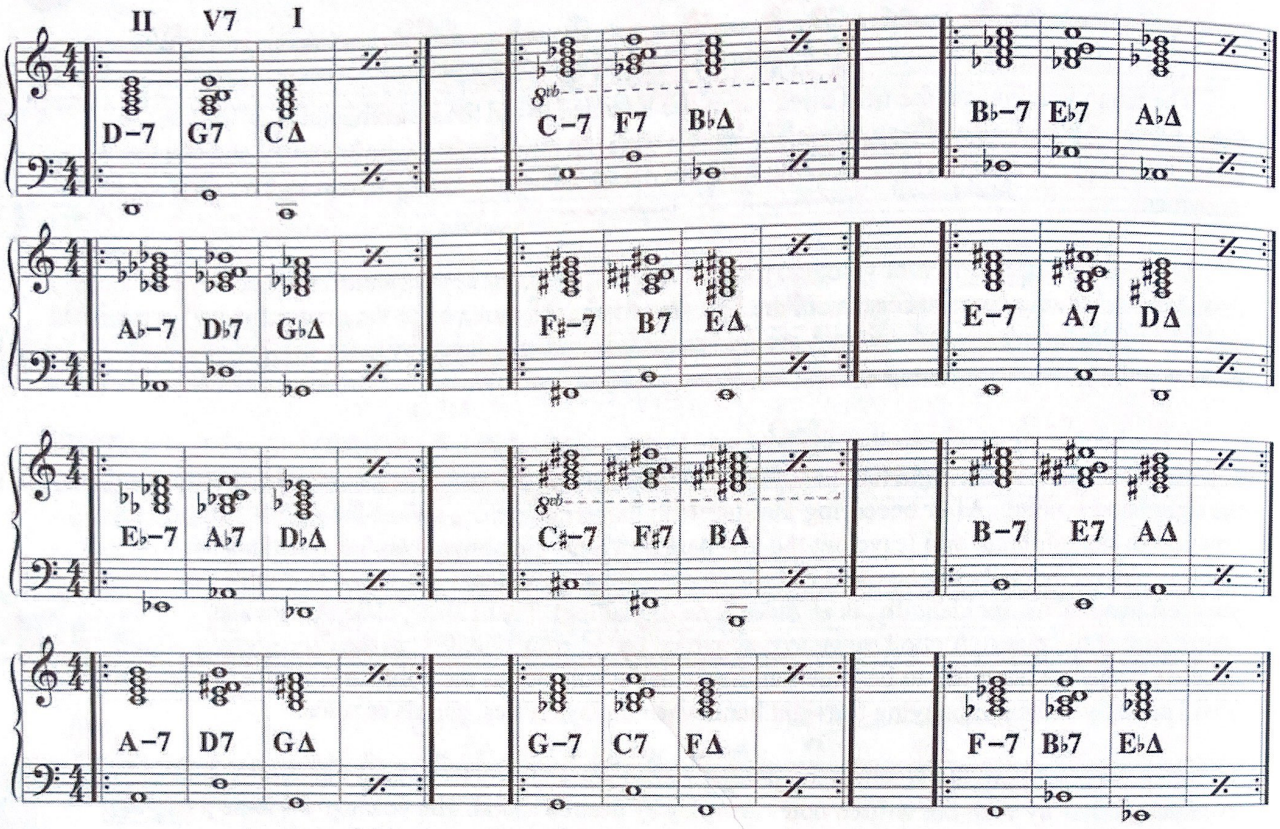
NOTE: The Dim/W.T. scale has the same notes as a melodic minor scale whose root is a half-step above.

Example: C7+9 = Db–Δ (melodic minor)

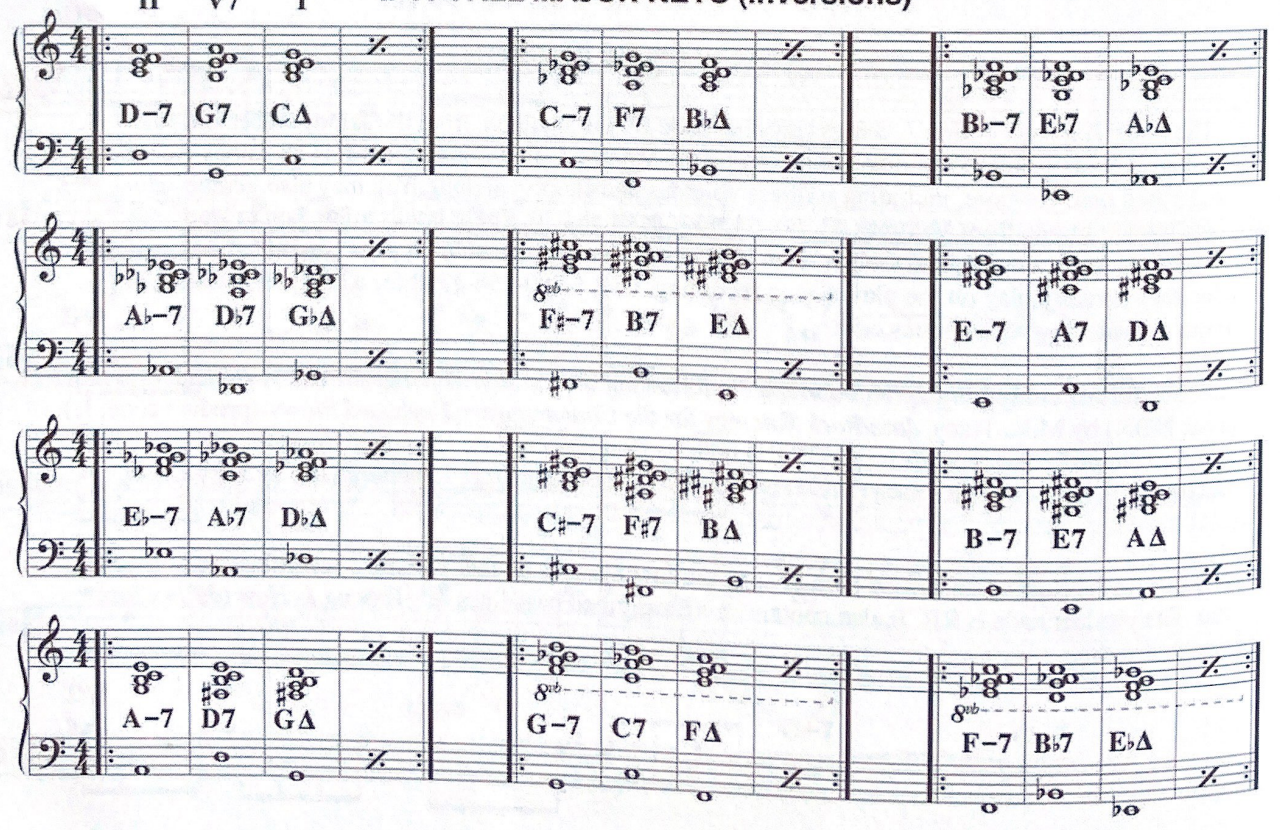
CD 1, Track 10



II-V7-I ALL MAJOR KEYS

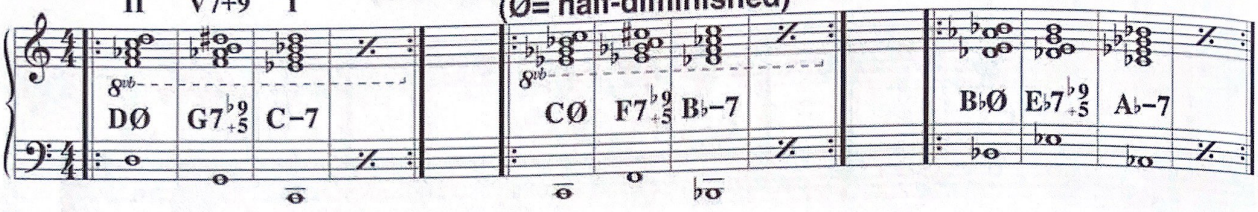


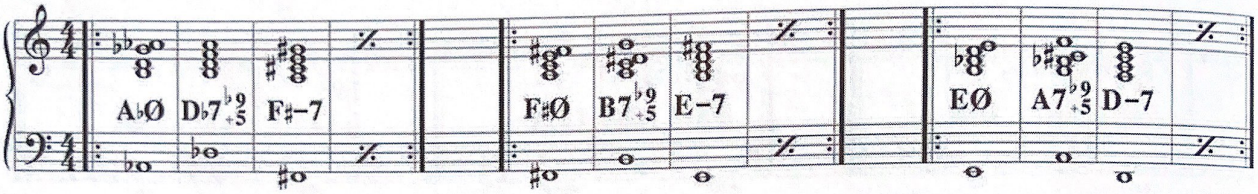
II-V7-I ALL MAJOR KEYS (inversions)

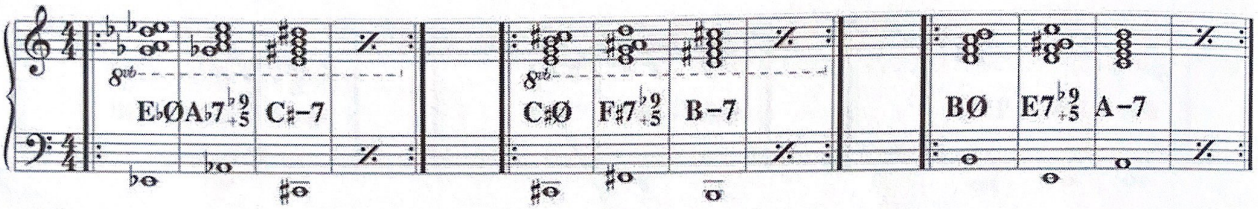


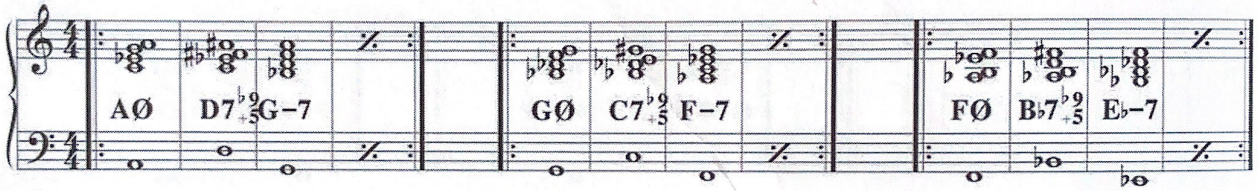
ii-V7+9-I ALL MINOR KEYS
(Ø= half-diminished)

II V7+9 I

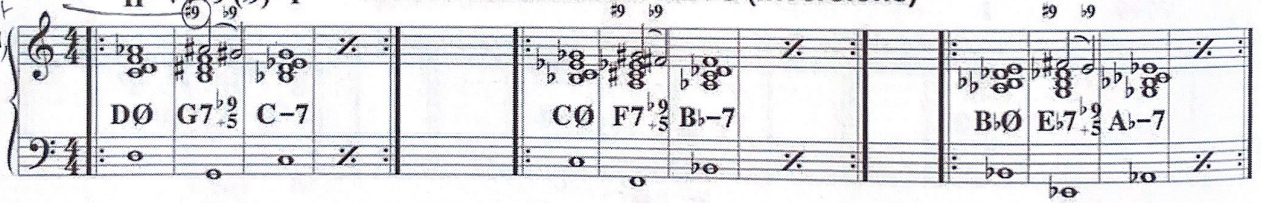
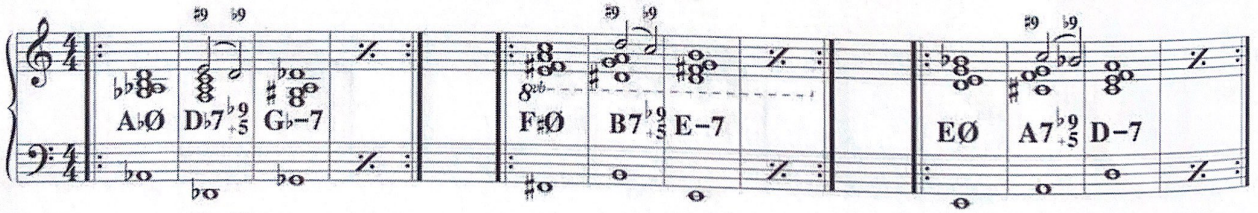
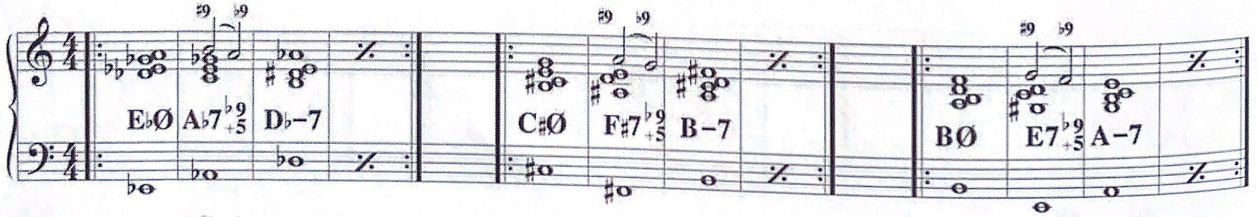
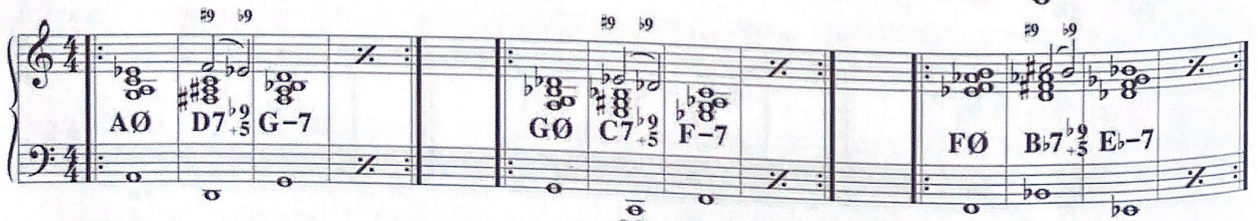








learn first without the #9 then add

Ø-V7+9-I ALL MINOR KEYS (inversions)

II V7+9 (♭9) I