

Here are some more advanced lines over ii-V-I chord progressions which contain a lot of chromaticism and upper structure color. The V chord alternates between a regular 13 chord and an altered chord (b9 or #9 and b13). Notice that the altered dominant scale is used on the altered V chords. Also, the tonic chord is a no longer a major chord, but is now a dominant chord.

Treble register
(Soprano, Alto)

ii-V-I Patterns in Circle of 5ths –

Sing using scat syllables (I suggest Da-Ba).
Use the audio track for reference.

Swing the 8th note (don't perform with straight-8th rhythm). Tempo of your choosing.

1 Bm^9 E^{13} A^{13}

5 Em^9 $A^{7(b9)(b13)}$ D^{13}

9 Am^9 D^{13} G^{13}

13 Dm^9 $G^{7(b9)(b13)}$ C^{13}

17 Gm^9 C^{13} F^{13}

21 Cm^9 $F^{7(\#9)(b13)}$ Bb^{13}

25 Fm^9 Bb^{13} Eb^{13}

29 Bbm^9 $Eb^{7(\#9)(b13)}$ Ab^{13} $Ab^{13(\#11)}$

Following is a matching etude for a male voice. The vocabulary is similar, but the two etudes are not the same.