

Everything you've ever wanted to know about...

ii V7 I
"2 5 1"

*In other words, these chords come from the
SECOND, FIFTH, AND ROOT of the progression.*

<u>In Bb:</u>	<u>ii</u>	<u>V7</u>	<u>I</u>
concert:	c-7	F7	Bb Maj
Bb inst:	d-7	G7	C Maj
Eb inst:	a-7	D7	G Maj

ii V7 I is the most common "turn-around" in jazz and popular music. A "turn-around" is a short progression that takes us to a key center, often back to the home key.

The ii and the V7 are chords of MOTION because they imply a strong sense of wanting to move and resolve. The I chord is the chord of REST because it IS the resolution.

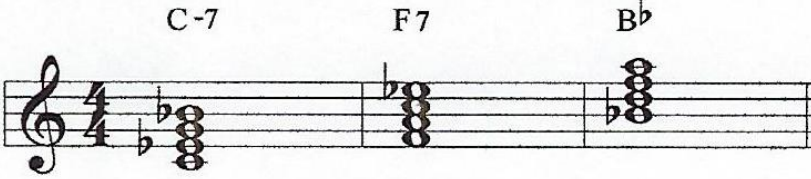
Why is this important, and How can we play over them?

As improvisers, we always want to play MELODICALLY. This means playing melodies that have direction. Since ii V7 I is a chord progression that takes us somewhere, we have an excellent opportunity to use GUIDE TONES to develop melodic phrases over this simple progression.

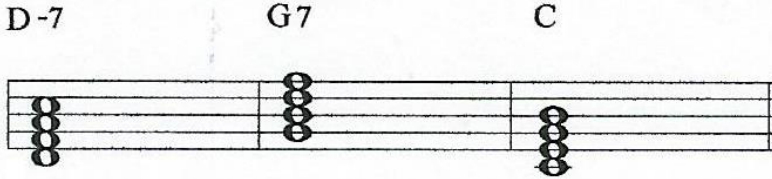
Here's how that works...

These are the chords of a ii V7 I in Bb for all the instruments:

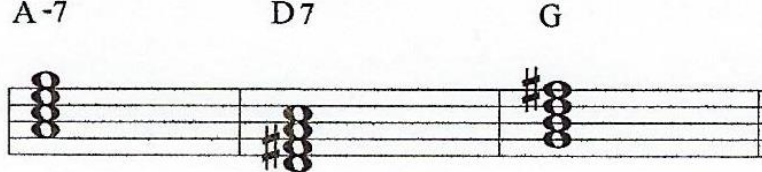
Concert Key:



Bb Instr:



Eb Instr:



The image displays three staves of musical notation. The first staff, labeled 'Concert Key', shows a 4/4 time signature with a key signature of one flat (Bb). It contains three chords: C-7 (C2, Eb3, G3, Bb3), F7 (Ab2, C3, Eb3, F3), and Bb (Bb2, D3, F3, Ab3). The second staff, labeled 'Bb Instr', shows three chords: D-7 (D2, F2, Ab2, Bb2), G7 (Bb2, D3, F3, Ab3), and C (C2, E2, G2, Bb2). The third staff, labeled 'Eb Instr', shows three chords: A-7 (A2, C3, Eb3, G3), D7 (F#2, A2, C3, Eb3), and G (G2, B2, D3, F#3).

But all WE need to worry about are the GUIDE TONES. Those are the THIRDS and SEVENTHS of each chord.

When we simplify these chords and only look at those scale degrees, we see that the SEVENTH of the ii chord moves by a half-step down to the THIRD of the V7 chord! Then, the SEVENTH of the V7 chord moves by a half-step down to the THIRD of the I chord!

Concert:

C-7 F7 B^b

Bb Instr:

D-7 G7 C

Eb Instr:

A-7 D7 G

This is really important to our improvisations because the half-step motion creates a really strong sense of motion and resolution. In other words, IF WE DO THIS IN OUR SOLOS, WE SOUND LIKE WE KNOW WHAT WE'RE DOING! 😊

Let's practice this in steps!

1. *Rest for beats 1, 2, 3. Play the 7th of the ii chord on beat 4 as a quarter-note, then play the 3rd of the V7 chord on beat 1. Rest beats 2, 3, then play the 7th of the V7 chord on beat 4, then play the 3rd of the I chord on beat 1, rest all other beats.*
 2. *Do the same thing you did in Step 1, but now fill in the blanks with improvised quarter-notes.*
 3. *Do the same thing you did in Step 2, but now improvise all eighth notes. Remember to use your jazz articulations!*
 4. *Go around the room. Take turns improvising over the "blanks" with combinations of quarter and eighth-notes. The ensemble always plays Step 1 behind each soloist.*
- *Remember to always RESOLVE YOUR GUIDE-TONES when the chord changes in a ii V7 I progression.**

Any QUESTIONS??

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