

CREATING II-V-I LINES (MAJOR)

Major and minor ii-V-I chord progressions are the most essential harmonic unit to be found in both standard tunes and mainstream jazz compositions. It is therefore essential to build up a repertoire of lines and approaches that can be played over this progression.

One useful method when tackling the ii-V-I is to break it down into separate components: ii-V, V-I, I. As a general rule, the ii-V sets up the phrase, the V-I provides tension and the I chord provides release.

Let's deal firstly with the major version of the progression and concentrate on the ii-V component. The three outlines listed below have been identified by jazz educator, Bert Ligon as fundamental ii-V patterns:

Outline 1: Descending scale from the 3rd to the 7th of the ii chord connecting to the 3rd of the V chord.

Outline 2: Ascending arpeggio from the root to the 7th of the ii chord connecting to the 3rd of the V chord.

Outline 3: Descending arpeggio from the 5th to the 7th of the ii chord connecting to the 3rd of the V chord.

I have taken each of these 'archetypal' outlines and extended them into two-bar phrases in the key of C major. The pitches and general profiles have been retained although certain notes in the examples are displaced by an octave for the sake of variety (examples 1f and 2c).

Outline 1:

Dm7 G7

Extended Variations:

1a Dm7 G7 1b Dm7 G7
1c Dm7 G7 1d Dm7 G7
1e Dm7 G7 1f Dm7 G7
1g Dm7 G7 1h Dm7 G7

Outline 2:

Dm⁷ G⁷



Extended Variations:

2a Dm⁷ G⁷ 2b Dm⁷ G⁷

2c Dm⁷ G⁷ 2d Dm⁷ G⁷

2e Dm⁷ G⁷ 2f Dm⁷ G⁷

2g Dm⁷ G⁷ 2h Dm⁷ G⁷



Outline 3:

Dm⁷ G⁷



Extended Variations:

3a Dm⁷ G⁷ 3b Dm⁷ G⁷

3c Dm⁷ G⁷ 3d Dm⁷ G⁷

3e Dm⁷ G⁷ 3f Dm⁷ G⁷

3g Dm⁷ G⁷ 3h Dm⁷ G⁷



Connector 1: Connector 2: Connector 3:

The image displays musical notation for three connectors and two variations of a melodic line. The connectors are labeled "Connector 1:", "Connector 2:", and "Connector 3:". Each connector consists of a single measure of music with a treble clef and a common time signature. The notes are: Connector 1: G4, A4, B4, C5; Connector 2: G4, A4, B4, C5; Connector 3: G4, A4, B4, C5. The variations are labeled "1a", "1b", "2a", and "2b". Each variation consists of two measures of music with a treble clef and a common time signature. The notes are: 1a: G4, A4, B4, C5, D5, E5, F5, G5; 1b: G4, A4, B4, C5, D5, E5, F5, G5; 2a: G4, A4, B4, C5, D5, E5, F5, G5; 2b: G4, A4, B4, C5, D5, E5, F5, G5. The notes are written on a five-line staff. The connectors are written on a five-line staff. The variations are written on a five-line staff. The notes are written on a five-line staff. The notes are written on a five-line staff.

1a 1b 2a 2b