

Major ii-Vs/ii-V-Is

Part I

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Review: Major Scale Harmony

Chord progression: CΔ7, D-7, E-7, FΔ7, G7, A-7, Bø7, CΔ7

Fingerings: 1, 2, 3, 4, 5, 6, 7, 1

One of the most common chord progressions in western music:
IV - V7 - I

Chord progression: F, G7, C

What does ii7 - V7 - I look like?
The ii7 chord contains the IV!

Chord progression: D-7, G7, CΔ7

Q. Why do we want to make this swap?

A. Because, the IV chord is contained entirely in the ii7 chord, and the added note adds color.

Q. What about the D? That's not in the F major chord!

A. A general rule of jazz harmony is tonic major chords (like F, F6, F6/9, and FΔ7) are interchangeable.

This means you could rewrite the IV - V7 - I as:

Chord progression: F6, G7, CΔ7

...and if you invert the F6, you get this chord:

Does this look familiar?

ii-V vs. ii-V-I

Chord progression: E-7, A7, D

ii-V in D major

^-----ii-V-I in D major-----^

Chord progression: E-7, A7, A-7, D7, G

ii-V in D major ii-V in G major

^-----ii-V-I in G major-----^

^-----ii-V chain-----^

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ii-Vs can be long...

D-7 G7 C C-7 F7 Bb

This is a long ii-V-I in C followed by a long ii-V in Bb. Note: ii-Vs that complete to I are called "resolved."

...or quick/short.

G-7 C7 F#-7 B7 EΔ7

Quick ii-V in F unresolved (because it goes somewhere other than F after the V) *Quick ii-V in E resolved (it goes to E after the V)*

Bracketing ii-Vs on Ellington's *Satin Doll*

A

D-7 G7 D-7 G7 E-7 A7 E-7 A7

C major *D major*

G major *Gb major* *C major* *D major*

B

G-7 C7 G-7 C7 FΔ7

F major

G major *C major*

A

D-7 G7 D-7 G7 E-7 A7 E-7 A7

C major *D major*

G major *Gb major* *C major*

This entire tune can be summarized down to five major scales, simply by recognizing the major ii-Vs!

Voice leading in Major ii-Vs

In jazz harmony, voice leading is the connecting of two chords with the smallest movement possible. For example look at this ii-V-I in D major written with all chords in root position.

Look at each note as melody moving through the progression. Here is the top note:

Here is the same progression with the V7 chord written in 2nd inversion to keep all of the notes as close to the notes in the ii chord as possible.

Here is the top note melody implied by the new voicing. The 7th of the ii (D) moves a half step down to the 3rd of the V (C#).

This is called "7-3" voice leading. Using strong voice leading means voicing chords such that all notes either stay the same between chords (not shifting octaves) or move in half steps or whole steps. 7-3 voice leading is the most commonly used because it has a very strong directional sound.

Voice leading is used in single note (i.e., melodic) lines as well as chords. Here is an example of a line over two quick ii-Vs commonly seen in bebop chord progressions/solos.

Note: this 7-3 resolution is delayed by an eighth note, a common practice.