

## Soloing over Major II V I's #5: Putting It All Together

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In this final article we will consolidate what we have covered so far by studying a progression, which includes major II V I's in different keys.

### 1. Modulation

In reality, jazz standards tend to contain a series of II V I's or II V's in different keys (modulation); sometimes major and minor II V's are contained within the same progression: -

*Satin Doll* – series of II V's and II V I's in different keys

A Section

4/4 | Dm7 / G7 // | Dm7 / G7 // | Em7 / A7 // | Em7 / A7 // | etc., which consists of :-

| ---- C Major II V ---- | ---- D Major II V ---- |

B Section

|| Gm7 / C7 // | Gm7 / C7 // | Fmaj7 // // | Fmaj7 // // | etc., which consists of :-

| ----- F Major II V I ----- |

Leading to

| Am7 / D7 // | Am7 / D7 // | Dm7 / G7 // | etc. which consists of :-

| ---- G Major II V ---- | --- C Major II V ----- |

*Blue Bossa* – this contains a mixture of minor and major II V I's

4/4 || Cm9 // // | Cm9 // // | Fm7 // // | Fm7 // // |

| ----- C (natural) minor I IV ----- |

| Dm7b5 // // | G7 alt | Cm7 // // | Cm7 // // |

| ----- C minor II V II ----- |

| Ebm // // | Ab7 // // | Db Maj 7 // // | Db Maj 7 // // |

| ----- Db Major II V I ----- |

| Dm7b5 // // | G7 alt | Cm7 // // | G7 alt // // ||

| ----- C minor II V I ----- |

*Autumn Leaves* is probably the best example of how major and minor II V I's are mixed in a chord progression. Check it out!

### 2. Building A Lick Library

To be a competent jazz improviser, you must be able to recognise key centres and play through these changes confidently and competently. Blowing away in one key using one scale will not work. You are aiming to compose a strong melody 'spontaneously' with *prepared* ideas! This is not easy, and much more difficult at fast tempos. Knowledge of what scales and arpeggios work with what chords or chord sequences is vital in this respect, as is a library of licks and ideas which are carried in your memory bank.

As Jim Mullen said, when he last visited us, think of the chord sequence as a map, which you need to negotiate to get you to your destination and back. The licks in this and previous articles are designed to get you started on building your own lick library. To get as many different styles and approaches under your belt, it's best to look to pianists, trumpet players, sax players etc for inspiration as well as guitar players.

(EDITOR – with regard to this point, why is it that I see so few of you at The Southampton Jazz Club, or at jazz concerts at The Turner Simms hall, nearby? This is where you will find jazz of the kind Simon refers to, and where you can educate your inner mind and musical soul

with the licks, ideas, and feel vital to playing meaningful jazz.)

### 3. Consolidation

The progression we are going to use to consolidate is from the standard *Laura*, which has Major and Minor II V I 's in more than one key. Appendix 1 contains a sample solo, which includes many of the ideas discussed in this series of articles. (If anyone would like an audio version, please let me know and I will send a power tab file via email). The scales, arpeggios and ideas on which the lines are based are as follows: -

- Bar 1 A dorian
- Bar 2 Eb melodic minor
- Bars 3 - 4 Target 5<sup>th</sup> of G Major.  
Notice long note held into bar 4 and anticipated quaver for following line.
- Bar 5 G melodic minor (or G Dorian with chromatic note)
- Bar 6 Gb mixolydian b5 (Gb7 substitutes for C7b9)
- Bars 7-8 F lydian, F major arpeggio. Note space in bar 8
- Bar 9 Fm7 arpeggio, chromaticism to b9 of Bb7.
- Bar 10 B diminished arpeggio, chromatic approach to 5<sup>th</sup> of Eb Major. 7
- Bar 11 EbMaj7 arpeggio, target b5 (Eb lydian). Finish line with 4ths.
- Bar 12 Anticipated quaver note for next line
- Bar 13 C melodic minor (melodic minor scale a minor 3<sup>rd</sup> above root of m7b5)
- Bar 14 Eb melodic minor, motif repeated a minor 3<sup>rd</sup> higher than bar 13.
- Bar 15 B Pentatonic minor, Bm7 arpeggio
- Bar 16 E pentatonic minor. Chromatic approach to #9 of E.

Work your way through this slowly, making a note of why the various ideas work so that you can incorporate them into your own solos. Good luck.

- Simon Newton

# APPENDIX 1

## Sample 11 V I Solo

♩ = 120 (♩-♩-♩)

Am7 D7<sup>9</sup> Gmaj7

Gtr I

T	6 7 8 5 7	8 7 6	6 4 3 5 3	4 3 6	5	5	1
A							
B							

Gm7 C7<sup>9</sup> Fmaj7 Fmaj7

T	2 5 3 2	5 2 4 5 2 4 2 3	1 4 3 1	2 3			
A	5 4 2 3						
B							

Fm7 B7<sup>9</sup> E<sup>b</sup>maj7 E<sup>b</sup>maj7

T	9 8 11 10 9 8	7 9 10 9 8 7	6 8 7 8 7 5 5	5			
A	10 10	10					
B							

Am7<sup>9</sup> D7<sup>9</sup> Bm7 E7<sup>9</sup>

T	4 5 4 7 5 6 5	7 8 7 10 8 9 8 6	5 7 5 7 9 7 7	10 9 8 9 7 8			
A							
B							

