

# JAZZ LICK OF THE WEEK!

## #2

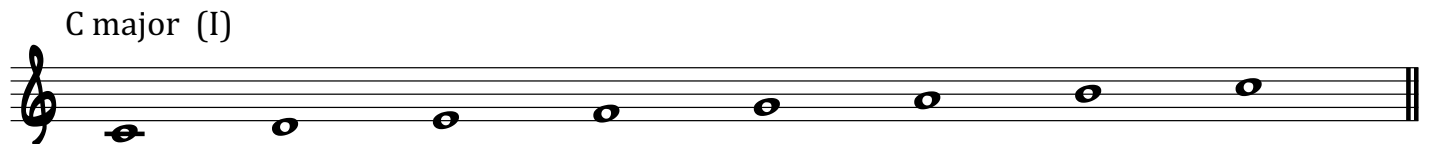
*F Hn.*

### "The major II - V"

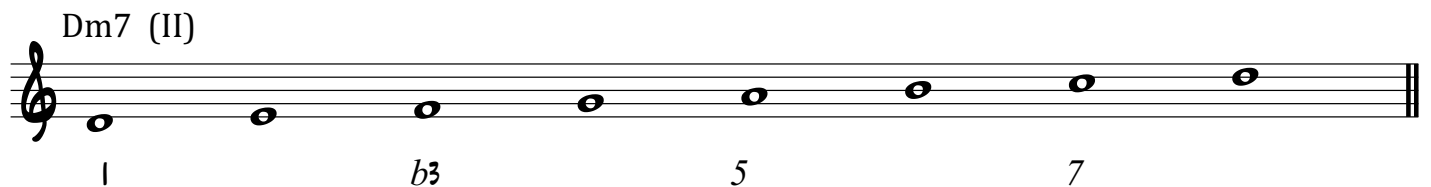
I don't think that anyone would disagree that this is THE most important chord sequence to get familiar with. It's important as it's basically an embellishment of the good old "V - I" cadence. For harmonic reasons (that I won't bog us down with here) the II- has important similarities to the V. It also adds to the V-I motion as it is a 5th above the V chord. (Cycle of 5ths). (If you're interested some more theory behind this check out "Jazz Harmony - From The Ground up" at Piglet Music.)

Here's the background:

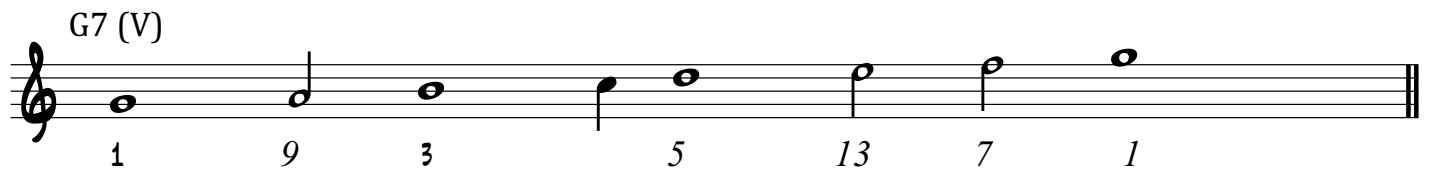
Take the C major scale.



If we write the scale starting on the second degree (the "II" of the progression) we get this.



If we write the scale starting on the fifth degree we get this:

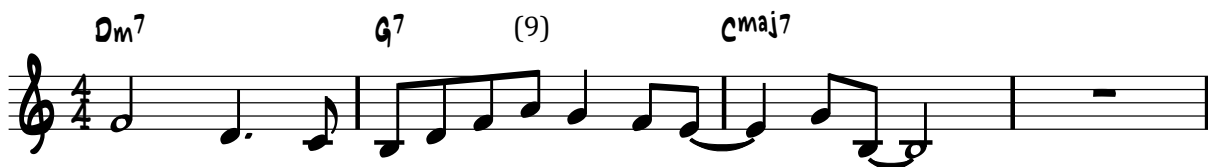


\*The numbering of notes is a "chord scale" method, highlighting the chord notes, and available tensions. (not a discussion for here, but hopefully displays the tensions that are created.)

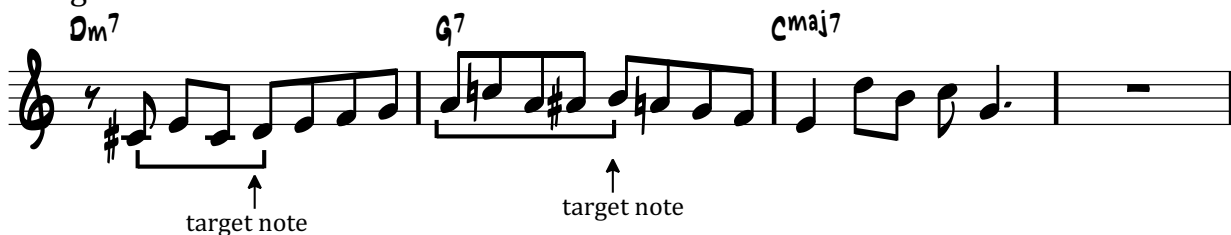
So, as with the min II V in the previous week, this gives a brief description about the connection between the chords.

PTO for some lines.

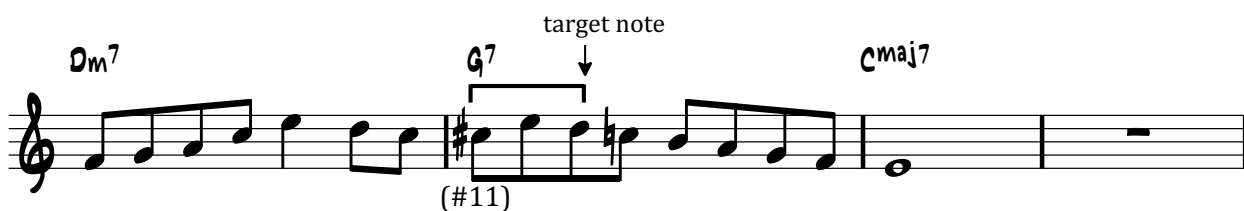
Starting simple, here's a line using very basic chord tones - but still quite effective.  
\* I'll put an audio of the lines back at the page.



A bit trickier. Pretty much just scalewise, but approached by that "circling the target note" as mentioned in week #1.



A nice neat II- line, but the V7 is "hit with flavor" by the use of the #11 note. As you can see, other than that note, it's a very basic line. It also contains another example of circling the target note.



So these lines will give you something to try out over the remaining chords in "Autumn Leaves". (Week 1 covered the min II V's).

Use the backing track of Autumn Leaves provided on the page to try them out. There are three occurrences of this sequence each chorus, so as they come up try one or all of these licks. When you're comfortable with that, try an add the min licks from Week#1, and then you've (almost) got the whole tune down! Bar 27 and 28 you can pretty much just play the root notes for now).

This gives you a chance to learn a line in this one key. Further development is achieved by practicing them over other keys. If you want to learn a few more lines, and with a LOT more keys to learn them over, grab "Jazz Improv - The Fundamentals" (medium level) at Piglet Music. The backing tracks alone are well worth the low price of this book!

Keep an eye out for the next edition of "Jazz Lick Of The Week". I'll be looking at a great solo from the Bill Chase band, and the use of the be bop scale.

PTO for Autumn Leaves chords.

"AUTUMN LEAVES"

1

Dm7 G7 Cmaj7 Fmaj7

Musical staff 1: Treble clef, 4 measures of rhythmic notation (slanted lines). Chords: Dm7, G7, Cmaj7, Fmaj7.

5

Bm7(b9) E7 Am

Musical staff 2: Treble clef, 4 measures of rhythmic notation (slanted lines). Chords: Bm7(b9), E7, Am.

17

Bm7(b9) E7(b9) Am

Musical staff 3: Treble clef, 4 measures of rhythmic notation (slanted lines). Chords: Bm7(b9), E7(b9), Am.

21

Dm7 G7 Cmaj7

Musical staff 4: Treble clef, 4 measures of rhythmic notation (slanted lines). Chords: Dm7, G7, Cmaj7.

25

Bm7(b9) E7(b9) Am7 Ab7 Gm7 Gb7

Musical staff 5: Treble clef, 4 measures of rhythmic notation (slanted lines). Chords: Bm7(b9), E7(b9), Am7, Ab7, Gm7, Gb7.

29

Fmaj7 E7(b9) Am

Musical staff 6: Treble clef, 4 measures of rhythmic notation (slanted lines). Chords: Fmaj7, E7(b9), Am.