

JAZZ LICK OF THE WEEK!

Bb Treble inst.

#4

THE II V I

*nb. If you're not too sure on the theory behind this I'd encourage you to read the accompanying pdf

I'd been playing jazz for quite a few years (but in my defense, I was only about 17 years old), when we got a new bass player in our band who blurted out at some point "you've got to learn your II V's man!". If I had a progression that went Dm7 G7 C, well I solo'd over the Dm7, then the G7, and then the C. Well that's what the chords are yeah?

So when I did embrace this concept (not straight away) my lines became more fluid, and it was easier to memorise (and hear) chord progressions.

So here's a few II V I patterns to have a look at. I'm going include some good starting out patterns to get acquainted with the sound, and move slightly more advanced, and the last line is a tougher Sonny Stitt lick for the more advanced.

Learn any or all of the following four lines. Learn them without the backing track first, and memorize them. When comfortable play with the track.

When you are happy with that, learn the same line/s up a tone over the page, and then to really challenge yourself try them over the additional changes that are accompanied by tracks 5&6.

TRACK 1

Dm7 G7 C 4x

TRACK 2

Dm7 G7 C 4x

TRACK 3

Dm7 G7 C 4x

TRACK 4 And for the more advanced here's a Sonny Stitt lick. (Track contains 2 x actual Stitt plus backing tracks to play to.)

Dm7 G7 C 4x

TRACK 5

Em⁷ A⁷ D

TRACK 6 (BACKING TRACKS ONLY)

Em⁷ A⁷ D

TRACK 6 (BACKING TRACKS ONLY)

Em⁷ A⁷ D

TRACK 7 (BACKING TRACKS ONLY)

Em⁷ A⁷ D

Now try any of those lines over the following chord progressions.

TRACK 8

Em⁷ A⁷ D Em⁷ A⁷ D

Dm⁷ G⁷ C Dm⁷ G⁷ C

TRACK 9

Fm⁷ B^{b7} E^b Fm⁷ B^{b7} E^b

F#m⁷ B⁷ E F#m⁷ B⁷ E