



## Section Intro - More Modern II-V-I #3.0

Drop 2 is the New Black

Welcome to the modern voicings for II-V-I section of this course. So, if you've made it this far, and you covered a lot of territories which I'll summarize in a few words here. So first, you've learned all the drop two inversions from C root on the top strings of the most important chord qualities, so we did C major seven, C seven, C minor seven etc. Right? Then you practice all these voicings, reviewing them, the shapes at least in the diatomic cycle, and it gives C major in four inversions with perfect voice leading, of course. And then we extracted, and I I look to say you did that, because we basically just showed you the path. You did all this work. You extracted the II-V-I's from the basic II-V-I's from your cycles, in all four inversions through the cycles, still.

And finally, you mastered the art of the ninth by taking your II-V-I and adding ninth, thus getting D minor ninth, the G seven flat ninth, the C major nine. In all inversions. And just add. The icing on the cake is that you did all of the above on the top strings. On the top four strings. And then on the next string set two, three, four, and five. So congratulations, and to cite the old standard, the best is yet to come. As the current section gets even more interesting with more modern ways to address how to play on the II-V-I with basic seventh and ninth's and two more modern harmonic ideas. Those enhancement of the II-V-I that we'll cover now, make your progressions sound drastically different, and way more modern into your copying.

So the results in your playing is that your copying will be more attuned to the Jazz sound of say, the 1960's and beyond. So without further ado, here are the two tools we'll use to perk up all the II-V-I's. You might add, are we going to add other extensions. 13's, Eleventh's, is that what's, sharp ninth. Is that what it's all about? It's like, no, not exactly. We'll just focus on two different tools that really help make the II-V-I better, but still, we have a foundation. We keep our roots into the inversions we first looked at in the other sections. So first, we'll be adding harmonic variety by using fourths. Voicing in fourth, sometime, people call it quartal harmony. As you may know, those chords are not built in thirds. Usually, chords are built in thirds, so C major sevenths, C, E, G, and B. And on the guitar, building chords from fourths instead of thirds is very intuitive, very easy because the guitar is tuned in fourths, right. And they sound good immediately. The style of playing was pioneered by a jazz piano great, piano player, McCoy Tyner, who comped behind John Coltrane, and the likes.

So this is really a modern sound. I'll give you a little example here, just orally, verbally. In the next few videos, Greg will help you figure it out. How do you get your basic inversion into a fourth voicing. And, we'll do that for the two and the one chord in the II-V-I progression. Let's use a quick example. All fourth voicing for D minor seventh. Alright so, let's take the D minor seven that you cannot bar for at five, so it's X, five, seven, five, six. You know this one, it's kind of bar. Transform into all fourths and it becomes five, five, five, six. And we'll do this same with the C major chord, and so on and all different inversions you'll see the results are really, really cool. Really interesting. Secondly, we'll perk up the five chord, or G seven flat nine with more interesting alterations, and the process is simply to take a note, and to move it up by a whole step. Essentially, it's mechanical, but the result will be G seven flat nine inversions that had, start to have different nines, so we have G seven sharp nine, and then we'll have another name such as G seven flat nine flat five. You'll see those five chords will remain symmetrical, so the fingerings remain the same as you go through inversions. But their naming shift will change.

This is a keeper if you wanna comp out nice dominant chords at jam sessions, for instance. Of course, by the end of this section, we'll put it all together for you. You'll work through putting it all together, yourself too. So you'll master several more practical and nice ways to play on the II-V-I. Not just the one that are playing vanilla seven. Not just the one with ninths. But one or more, two ways that add interest in all inversions. Of course, using the two tools I just described for you. So it's a special treat to hear Greg comp for real and mix and match all of those chords together, right? So you all ready? Let's get going.