



Section Intro - You are All the II-V-I's #2.0

Drop 2 is the New Black

Welcome to Section Two. And this is perhaps the most interesting section in this course because we get to see the materials we've covered in the previous two sections come to life. How? Because from now on, we'll be focusing exclusively on the most important and relevant, timeless progression in jazz music which is the infamous, everybody together, I should get a choir singing this. II-V-I. You need to study the II-V-I and that's what we'll be doing.

So in this section, we'll first find the II-V-I's that are, more or less, hidden in the cycles. I mean, they're not really hidden. They cycles we've studied previously basically we have to look at the last three chords of every cycle. And bingo, we look at all the inversions and now we have very playable with II-V-I voicings and the entire fret board only in the key of C Major. If you take the four inversions and then you do that on two string sets, now you have a total of eight possibilities total to comp on the II-V-I in the key of C. That's pretty good, that's a lot of stuff. So why are we doing this instead of memorizing chord shapes, chord shapes that would work, you know, show me how to play the II-V-I and that's it. Well, first, we'll never have enough ways to play creatively on the II-V-I, that's why we like to go through all inversions and see what sounds good and what's possible. And by working on inversions, we can be sure that wherever we decide to lay our hand on the fret board there will be a II-V-I. A good set of voicing sort of II-V-I underneath, right.

That's reassuring if you want to comp like a pro on standards. That's really how they do it. The other reason why we work like this is to finally start adding extensions such as the 9th. So it would be too cumbersome to look at the entire cycle for now, and to add 9th extensions if we are everywhere with some of the exceptions and voice leading. So we're focused just on those three chords, Dm7, G7, CM7, that's a II-V on the key of C right? Infamous II-V-I is found virtually everywhere in jazz music, right? So it's a very good idea to brace yourself and to learn to comp on the II-V-I even without the 9ths and it's plain vanilla, which is exactly what we'll be doing now. The materials in the current section will also help you use b9 on the G7 and that comes in pretty handy in real plain situations and real life when you wanna comp. Notice that we call a II-V-I progression a Cadence.

So it's a nomenclature thing, we call this a cadence and you can refer to something on jazzguitarlessons.net. It's called a No-Nonsense Guide to Jazz Harmony, of No-Nonsense Guide to something, it's a PDF, it's free. Go and download it, there's no BS explanations and in plain english where I just run through what is a cadence, what is a II-V-I, why do we do tag endings and etc. alright? Have fun learning these and I'll see you in the next video.