



## Lesson 12 - Matchmaking with II-V

- Hello. So here's some theory mixed in with some practice here. We need to match the newfound C minor seven and G minor shells that we discussed in the previous video, to existing dominant seven chords. So it's really not rocket science, you will see. Refer to the PDF. You have the C minor seven, like this. Then you have the F seven that comes immediately after. So I'll repeat, C minor seven to F seven. That's a two five in the key of the B flat major, even if B flat major is not there yet. That's coming up in future sections. And we have G minor seven shell, like this. Of course, see the PDF. And then we have the C seven after. Once again. So here's a quick theory tip: Any dominant seven chord can be paired to a minor seven chord, and vice versa. Virtually all comping situations in jazz require you to play two five and two five one progressions and we'll do just that from now on. So I highly recommend you use the following play-along videos to ingrain the two five movement in your fingers and ears. It's more about-- I'm sure you already hear it, but it's more about getting you to do the mechanics of moving your fingers from one to another. Alright so, let's do this.