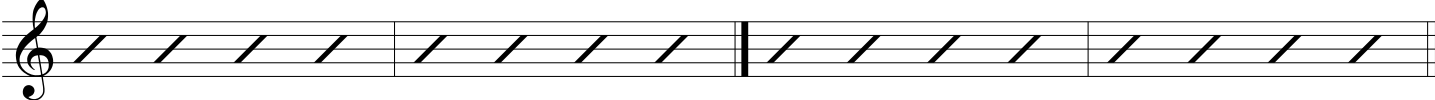


Jazz Theory 101

Common ii-V Patterns

① 2 bar ii-V-I (Major) 2 bar ii-V-i (minor)

Dm7 G7 Cmaj7 Dm7(b5) G7(b9) Cm7



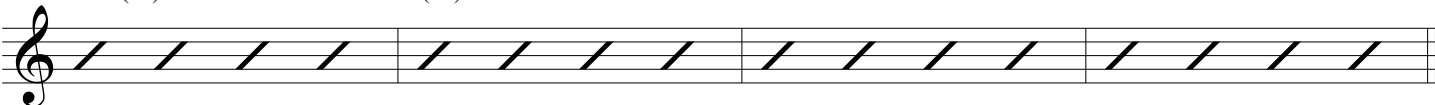
② 4 bar ii-V-I (Major)

Dm7 G7 Cmaj7



4 bar ii-V-i (minor)

Dm7(b5) G7(b9) Cm7



③ (iii-Vi-ii-V) (iii-Vi-ii-V) (End of Stella By Starlight)


ii-V down by whole step (major) ii-V down by whole step (minor)

Dm7 G7 Cm7 F7 Dm7(b5) G7(b9) Cm7(b5) F7(b9)



④ ii-V down by 1/2 step


Dm7 G7 Dbm7 Gb7 Cm7 F7 Bm7 E7



⑤ (Bridge to Rhythm Changes variation)

ii-V where V turns into minor ii (major) ii-V where V turns into half dim. ii (minor)

Dm7 G7 Gm7 C7 Dm7(b5) G7(b9) Gm7(b5) C7(b9)



⑥ Rhythm Changes: I-VI-ii-V I-bii(dim)-ii-V (Oldschool)

B♭maj7 G7 Cm7 F7 B♭maj7 B°7 Cm7 F7

(G7b9)

⑦ ii-V-I Tritone Substitution (Major) ii-V-i Tritone Substitution (minor)

Dm7 D♭7 Cmaj7 Dm7(b5) D♭7 Cm7

⑧ Backdoor ii-V Resolves to VI (Major) Backdoor ii-V (minor)

Dm7 G7 Amaj7 Dm7(b5) G7(b9) Am7

Mastering these types of ii-V progressions will allow you to play and understand nearly any jazz standard that you will commonly come across. There are tunes out there that stray away from these ideas, however the bulk of them use these.

Also remember to learn these in every key!

ii	-	V	-	I
Dm7	-	G7	-	Cmaj7
Gm7	-	C7	-	Fmaj7
Cm7	-	F7	-	Bbmaj7
Fm7	-	B♭7	-	Ebmaj7
Bbm7	-	E♭7	-	Abmaj7
Ebm7	-	A♭7	-	Dbmaj7
Abm7	-	D♭7	-	Gbmaj7
C♯m7	-	F♯7	-	Bmaj7
F♯m7	-	B7	-	Emaj7
Bm7	-	E7	-	Amaj7
Em7	-	A7	-	Dmaj7
Am7	-	D7	-	Gmaj7

To turn into minor ii-V-i, remember to make the ii chord a half diminished chord (m7b5) and to alter the V chord (7(b9)(#9)(#11)(#5/b13) or any combination), and then resolve to a minor i chord rather than a major i chord.