

## Major Key ii-V Cells: How to Use

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The ii-V combination is the most frequently occurring combination in jazz music. Accordingly, it is important to be able to play over this chord-change in every key.

The sheets of “cells” give some suggested lines for playing. Each cell consists of 4 beats. The bars do not indicate typical 4/4 bar lines; they are just there for separate purposes.

The set of possible lines is not exhausted here. It is, for practical purposes, limitless.

Here are some various ways to use these cells:

1. Each ii-V cell can be played by itself as a 1-bar ii-V line.
2. The ii part of one cell can be matched to the V part of another cell. A good match will usually consist of a whole or half-step between parts. Transitions of the minor 7<sup>th</sup> of the ii part to the major 3<sup>rd</sup> of the V part are especially desirable for the listener. For example, with 32 different cells represented, there could be as many as  $32 \times 32 = 1024$  combination, although not all sound equally usable.
3. A 2-bar ii-V can be composed from two ii parts and two V parts. Again the two parts should be selected for smooth transition.
4. Some of the lines have intentional alterations that go outside the key signature. These alterations include:
  - a. Use the leading tone (major 7) over a minor 7 chord.
  - b. Use b9, #9, #11, b13 over the dominant 7 chord. (Note that #11 for dominant is the leading tone for the corresponding minor 7 chord.)

The cells have been transposed to all keys for your convenience.

If you have suggestions or corrections, please email me: keller AT cs.hmc.edu.