

# Chapter 4

## THE II V<sub>7</sub> PROGRESSION IN MINOR

Although the regular II V<sub>7</sub> progression is often used in a minor key, players such as Dizzy, Bird, J.J., and Bud Powell will more often use a half diminished chord (ϕ) followed by some sort of altered dominant (b9, #9, etc.). The examples in this chapter are taken from the recorded literature and should be practiced in the same ways as the major II V<sub>7</sub>s.

Very often, even when not specified, bebop players will use a minor II V<sub>7</sub> on the III of the key if it is followed by the II V<sub>7</sub>, as in the following example:

$D\phi \mid G_7^{\#9} \mid C- \mid F_7 \mid Bb \Delta \mid Bb \Delta$

Some tunes on which this is commonly done are:

1. "Stella By Starlight" (6 measures from the end)
2. "The Nearness of You" (6 measures from the end)
3. "I Love You" (6 measures from the end)
4. "Speak Low" (6 measures from the end)
5. "Soul Eyes" (6 measures from the end)
6. "Valse Hot" (6 measures from the end)
7. "Along Came Betty" (6 measures from the end)
8. "Stablemates" (6 measures from the end)
9. "Are You Real" (6 measures from the end)
10. "I'll Remember April" (6 measures from the end)

### Some II V<sub>7</sub> Patterns in Minor

The image displays five musical staves, numbered 1 through 5, illustrating II V<sub>7</sub> patterns in a minor key. Each staff begins with a half-diminished chord (Dϕ) and an altered dominant chord (G<sub>7</sub><sup>b9</sup>). The patterns show various melodic lines and phrasings, including eighth and sixteenth notes, and rests. The first two staves are labeled with their respective chords: Dϕ (D-) and G<sub>7</sub><sup>b9</sup> (G<sub>7</sub>). The patterns are written in a single system, with each staff on a separate line.

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