

II-V Procedure:

- 1) Find target chord you want to use (every chord except VII)
- 2) Place IIm7-V7 or IIm7b5-V7b9 before the target chord
- 3) Is the melody working with the II-V chords, are the melody notes chordtones or available tensions?
What are the available tensions on the different chords?
- 4) Which tensions do I use in the II-V (see Frans Elsen)
- 5) Add a Dom. chord after the II chord and replace the V chord with a sub V chords
(For Instance: Cm7-F7-Bbmaj7 becomes Cm7/C7-F7/B7-Bbmaj7)
- 6) Try to change 7ths and 5ths in the II and I chords
- 7) Check if the harmonic rhythm is logical
- 8) 3rd in the bass of dom. chords will conclude in half dim. or dim. chords.
- 8) Try to put a new II-V before the existing one
- 8) Make pianovoicings

Example 1)

Piano

Target chord

Target chord

Fm7 Bb7 Eb6 Dm7(b5) Dm7 G7 Cm

Example 2, different harmonic rhythm

Pno.

Target chord

Target chord

5 Fm7 Bb7 Eb6 Dm7(b5) Dm7 G7 Cm

Example 3, IIm7 becomes dom., V7 becomes SubV

Pno.

Target chord

Target chord

9 Fm7 B7 F7 Bb7 E7 Eb6 Dm7 Ab7 D7 G7 Db7 Cm

Example 4, Different target chord

13

Bbm⁶
A¹³(b⁹)

Bbm⁷ Eb⁷ A^bmaj⁷

Target chord

Pno.

Example 5, Different Harmonic rhythm, same target chord

17

Bbm⁷ Eb⁷ A^bmaj⁷

Target chord

Pno.

Example 6, The use of maj. 7 in a min. 7 chord.

21

Fm(maj⁷) Fm⁷ E7(#⁹) E7(b⁹) Eb⁶ Dm⁷(b⁵) Cm⁷

Target chord

Pno.

Example 7, Changing the bass of the dom. 7 chord.

25

Fm⁷ Bb⁷ D^{o7} Eb⁶

Target chord

Pno.

Example 8, Put another II-V before the existing one.(ex. 2)

Example 8 shows a piano accompaniment starting at measure 29. The chords are: Gm⁷, C⁷, Fm⁷, Bb⁷, Eb⁶ (Target chord), Em⁷(b5), A⁷(b9), Dm⁷(b5), G⁷(b9), and Cm⁷ (Target chord). Brackets group Gm⁷ C⁷ and Fm⁷ Bb⁷ as one II-V, and Em⁷(b5) A⁷(b9) and Dm⁷(b5) G⁷(b9) as another. Red arrows point from the labels 'Target chord' to Eb⁶ and Cm⁷.

Example 9, Put another II-V before the existing one but now with *interpolated II*(ex. 2)

Example 9 shows a piano accompaniment starting at measure 33. The chords are: Cm⁷, F⁷, Fm⁷, Bb⁷, Eb⁶ (Target chord), Am⁷, D⁷(b13), Dm⁷(b5), G⁷(b9), and Cm⁷ (Target chord). Brackets group Cm⁷ F⁷ and Fm⁷ Bb⁷ as one II-V, and Am⁷ D⁷(b13) and Dm⁷(b5) G⁷(b9) as another. Red arrows point from 'Target chord' to Eb⁶ and Cm⁷. Two arrows labeled 'Interpolated II' point to the Fm⁷ and Dm⁷(b5) chords.

Example 10, The use of dominants with upperstructure chords

Example 10 shows a piano accompaniment starting at measure 37. The chords are: B⁷, Bb⁷, Eb⁶ (Target chord), G⁷, Ab^{maj7}Bb⁶(sus4), Cm⁹, Bb⁹/D, Eb^{maj7}(#5), Eb^{maj7}, and Eb⁶. Below the bass staff, the labels 'US bVI', 'US II', and 'US bVI' are placed under the B⁷, Bb⁷, and G⁷ chords respectively. A red arrow points from 'Target chord' to Eb⁶.

Example 11, Deceptive resolutions of the V chord

Deceptive resolution (truksclub)

↑

41 Fm⁷ Bb⁷ C^bmaj⁷ E7(b⁵)

Pno.

Example 12, Gospel with a pedal

45 Eb/Bb G/Bb Cm⁷/Bb Gm/Bb Ab/Bb Eb/Bb Bb Ab/Bb Eb/Bb

Pno.

Bb pedal