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ABOUT THE AUTHOR

Jody Fisher has worked professionally in virtually all styles of music during his career, from straight-ahead and contemporary jazz, to rock 'n' roll, country, pop and show tunes. He taught Guitar and Jazz Studies at the University of Redlands in Southern California and at the Idyllwild School of Music and the Arts (ISOMATA). An active performer in the Southern California area, he still maintains a private teaching practice, serves on the faculty of the University of La Verne, and as an associate director of the National Guitar Summer Workshop's California and Nashville campuses. Jody Fisher is the author of the *Guitar Mode Encyclopedia*, also published by Alfred Music.



1
Track 2.1

D ii Emin7 V7 A7 I DMaj7
 C ii Dmin7 V7 G7 I CMaj7
 B^b ii Cmin7 V7 F7 I B^bMaj7 IV E^bMaj7
 D ii Emin7 V7 A7 I B^bMaj7 D ii Emin7 V7 A7

Any and all chords in a ii-V7-I progression can be altered or extended. It will still be considered a ii-V7-I. For instance, Dmin9-G | I-CMaj | 3 would still be considered a ii-V7-I in C. As long as the roots are a perfect 4th apart and the qualities appear as minor, dominant and major respectively, a ii-V7-I exists.

2
Track 2.2

E^b ii Fmin11 V7 B^b13 I E^bMaj9
 G ii Amin6 V7 D11 I G6

Since so many songs consist of traveling ii-V7-I progressions, you can see that memorizing a lot of songs isn't such a big deal. You simply remember the key centers that appear in the overall progression. In almost every song you'll learn there will be sections that do not fall into this ii-V7-I pattern. These sections are generally the parts that add interest to the song and make it distinctive. Obviously, you must know what the ii-V7-I progressions are in every key so that you can pick them out easily. Here they are—memorize them!

Key	ii	V7	I	Key	ii	V7	I
C	Dmin7	G7	CMaj7	G ^b	A ^b min7	D ^b 7	G ^b Maj7
F	Gmin7	C7	FMaj7	B	C [#] min7	F [#] 7	BMaj7
B ^b	Cmin7	F7	B ^b Maj7	E	F [#] min7	B7	EMaj7
E ^b	Fmin7	B ^b 7	E ^b Maj7	A	Bmin7	E7	AMaj7
A ^b	B ^b min7	E ^b 7	A ^b Maj7	D	Emin7	A7	DMaj7
D ^b	E ^b min7	A ^b 7	D ^b Maj7	G	Amin7	D7	GMaj7

For more information concerning the ii-V7-I progression check out *Mastering Chord Melody*, also from this series.

ii **V7** **I**
 A^bmin7 D^b7 G^bMaj7

ii **V7** **I**
 C[#]min7 F[#]7 B Maj7

ii **V7** **I**
 F[#]min7 B7 E Maj7

ii **V7** **I**
 Bmin7 E7 A7

ii **V7** **I**
 Emin7 A7 D Maj7

ii **V7** **I**
 Amin7 D7 G Maj7

The following progressions will give you some practice dealing with traveling ii-V7-I progressions. To do this effectively, you must be able to pick out the individual ii-V7-I patterns and improvise using the major scale of the current I chord. Practice these until you can improvise freely using several different major scale fingerings up and down the fingerboard. After that, make up your own exercises that follow the same idea.

E^b **I** **A^b** **V7** **I** **G^b** **ii** **V7**
 E^bMaj7 B^bmin7 E^b7 A^bMaj7 A^bmin7 D^b7

E^b Major Scale A^b Major Scale G^b Major Scale

E^b **I** **vi** **ii** **V7** **F** **ii** **V7** **E^b** **ii** **V7**
 E^bMaj7 Cmin7 Fmin7 B^b7 F Gmin7 C7 Fmin7 B^b7

E^b Major Scale F Major Scale E^b Major Scale