

# II-V-I PROGRESSIONS

	DORIAN	MIXOLYDIAN	IONIAN - MAJOR	IONIAN - MAJOR
CONCERT	G <sup>M7</sup>	C <sup>7</sup>	F <sup>MAJ7</sup>	F <sup>MAJ7</sup>
B FLAT	A <sup>M7</sup>	D <sup>7</sup>	G <sup>MAJ7</sup>	G <sup>MAJ7</sup>
E FLAT	E <sup>M7</sup>	A <sup>7</sup>	D <sup>MAJ7</sup>	D <sup>MAJ7</sup>
	G <sup>M7</sup>	C <sup>7</sup>	F <sup>MAJ7</sup>	F <sup>MAJ7</sup>

Written out above is a II-V-I progression in the Concert key of F major. Notice that the 3 modes used, Dorian, Mixolydian and Ionian all use the same set of notes, namely those of F major. You might sensibly ask, why bother with modes when we could think merely of the major Tonic (home) key? Thinking modally enables us to concentrate on what chord tones are available to us during improvisation, and also helps us to steer clear of the 'avoid' notes. The most dissonant example is the 4th degree of the Ionian Mode over the major 7th chord (Chord I). Ways to work around this problem will be discussed later on in the programme.

Here's the same progression written out in the Concert key of Bb major.

	DORIAN	MIXOLYDIAN	IONIAN - MAJOR	IONIAN - MAJOR
FL.	C <sup>M7</sup>	F <sup>7</sup>	B <sup>b</sup> MAJ <sup>7</sup>	B <sup>b</sup> MAJ <sup>7</sup>
TPT.	D <sup>M7</sup>	G <sup>7</sup>	C <sup>MAJ7</sup>	C <sup>MAJ7</sup>
A. SAX.	A <sup>M7</sup>	D <sup>7</sup>	G <sup>MAJ7</sup>	G <sup>MAJ7</sup>
	C <sup>M7</sup>	F <sup>7</sup>	B <sup>b</sup> MAJ <sup>7</sup>	B <sup>b</sup> MAJ <sup>7</sup>