

(Book 5.) Lesson 48e.

"ii-V" Four Part Arpeggio Cycle Resolutions (cont'd)

3rd Inv.  
"Melodic"  
Resolution

Continue the cycle back to the starting point adjusting octaves when necessary.

Am7---D7---Gm7---C7---Fm7---Bb7---Ebm7---Ab7---C#m7---F#7---Bm7---E7---Am7---D7= complete.

Worth noting:

Not all Minor 7th chords are "ii" chords nor do all Minor 7th chords resolve in the same manner. The location and resolution of the other minor 7th chords will be further investigated and discussed in another chapter in Book 5, dealing with chord progression. What scale may be used to create melodic ideas on these chords will be discussed in a technique called Tonicization, which broadly, is a system of moving chords from one scale to another to best match the melodic possibilities to the harmonic content. Some of this may have already become evident to you in the first few lessons in this book, dealing with the subject of "tonality."

All this being said, with a bit of investigation of a few dozen standards, you may find that the overwhelming majority of Minor 7th chords, are indeed "ii" chords. It could nearly be said that the "ii-V" chord progression is "the" jazz progression, hence, the attention paid to this pair of chords seems to be well justified.