

VOLUME 3



The

# II-V<sup>7</sup>-I

## PROGRESSION

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*by Jamey Aebersold*



Bb

# Bb INSTRUMENT CHORD PROGRESSIONS

II/V7/I (All Major Keys)

10 musical staves, each showing a three-chord progression in a different major key. The chords are labeled above the notes. The keys are: 1. E-flat major (E-, A7, D9), 2. D-flat major (D-, G7, C9), 3. C major (C-, F7, Bb9), 4. B-flat major (Bb-, Eb7, Ab9), 5. A-flat major (Ab-, Db7, Gb9), 6. F# major (F#, B7, E9), 7. F major (F-, Bb7, Eb9), 8. E-flat major (Eb-, Ab7, Db9), 9. C# major (C#, F#7, B9), 10. B major (B-, E7, A9). Each staff contains a sequence of notes for each chord, with a double bar line and repeat sign at the end of each progression.



Musical notation for 12 rows of random II/V7 chord progressions. Each row consists of three measures of music with chord symbols written above the notes. The chords are: D-, G7, D-, G7; C-, F7, C-, F7; F#-, B7, F#-, B7; E-, A7, E-, A7; Bb-, Eb7, Bb-, Eb7; C#-, F#7, C#-, F#7; B-, E7, B-, E7; A-, D7, A-, D7; F-, Bb7, F-, Bb7; Ab-, Db7, Ab-, Db7; G-, C7, G-, C7; Eb-, Ab7, Eb-, Ab7. The final measure of the last row includes a double bar line and the chord symbol DbΔ.

# V7<sup>+9</sup> / I (All Keys)

Bb CHORD PROGRESSIONS

(DIM. WHOLE TONE RESOLVING TO TONIC)

Bb

Handwritten musical notation for 12 different V7<sup>+9</sup> / I chord progressions in various keys. Each progression is shown on a single staff with four measures. The chords are:

- F#7+9 Bb F#7+9 Bb
- D7+9 G- D7+9 G-
- F7+9 Bb- F7+9 Bb-
- E7+9 A# E7+9 A#
- G7+9 C# G7+9 C#
- C#7+9 F# C#7+9 F#
- Eb7+9 Ab# Eb7+9 Ab#
- A7+9 D- A7+9 D-
- Ab7+9 Db# Ab7+9 Db#
- Bb7+9 Eb- Bb7+9 Eb-
- B7+9 E- B7+9 E-
- C7+9 F- C7+9 F-

$\emptyset/V7^{+9} / I$  (All Minor Keys)

(HALF-DIMINISHED TO DIM. WHOLE TONE RESOLVING TO TONIC)

Bb

The image displays 12 staves of handwritten musical notation, each representing a chord progression in a different minor key. Each staff consists of three measures. The first measure contains a half-diminished triad (ø), the second measure contains a dominant 7th chord with a 9th (7+9), and the third measure contains a diminished tonic (dim.). The keys and their corresponding chords are as follows:

- Staff 1: E $\flat$ ø, A $\flat$ 7+9, D $\flat$ -
- Staff 2: D $\flat$ ø, G $\flat$ 7+9, C $\flat$ -
- Staff 3: C $\flat$ ø, F $\flat$ 7+9, B $\flat$ -
- Staff 4: B $\flat$ ø, E $\flat$ 7+9, A $\flat$ -
- Staff 5: A $\flat$ ø, C $\flat$ 7+9, F $\flat$ -
- Staff 6: F $\sharp$  $\flat$ ø, B $\flat$ 7+9, E $\flat$ -
- Staff 7: F $\flat$ ø, B $\flat$ 7+9, E $\flat$ -
- Staff 8: E $\flat$ ø, A $\flat$ 7+9, C $\flat$ -
- Staff 9: C $\sharp$ ø, F $\sharp$ 7+9, B-
- Staff 10: B $\flat$ ø, E $\flat$ 7+9, A-
- Staff 11: A $\flat$ ø, D $\flat$ 7+9, G-
- Staff 12: G $\flat$ ø, C $\flat$ 7+9, F-

Bb

The musical score consists of five staves. The first staff is the treble clef with a key signature of one flat and a 4/4 time signature. It contains a melody of eighth notes. The second staff is the bass clef with a bass line of eighth notes. The third, fourth, and fifth staves show various chord voicings and scales. Handwritten annotations include Roman numerals (I, II, V7) and chord symbols (A7+9, D-, G7, CA, FΔ, Bb, E7+9, A-, F#7+9, B7+9, E7+9).

Here are a few suggestions for adding variety to the playing of this minor blues.

1) The Dominant 7+9 chord/scales in bars 4, 10 and 12 imply the sound of the diminished/whole tone scale. Try emphasizing the b9 and +9 when those measures occur. Look at the patterns for the track on "V7+9-I All Keys" and condense the ideas to fit this blues.

2) When the major 7th chord/scales are sounded in bars 7 and 8 try emphasizing the major 7th and the 9th. You might also experiment with playing the raised 4th on the major 7th scales. This would produce a Lydian scale.

3) In measures 1, 2, 3, 5 and 11 you should try raising the 7th note of the minor scales. This forms a melodic minor scale (ascending). Even though the piano is sounding the lowered 7th you can play the raised 7th (major 7th) as a color tone or passing tone.

4) In measure 9 you may play the Locrian #2 scale which contains a raised second. This would be a B natural instead of Bb (Concert).

5) I suggest experimenting with the blues scale (sound) on this piece. The way to get the blues sound is to play the concert G blues scale throughout the entire twelve bar progression. There will be points of tension but that is what makes the blues scale sound the way it does. Only use the blues scale/sound when your mind tells you to get that type sound. I definitely encourage the use of the blues scale during the coda section.

6) On measures 9, 10 and 11 you can use any of the patterns listed for the track titled "Ø-V7+9-I All Minor Keys." Just transpose the desired pattern to your particular key.

BEBOP TUNE



Handwritten musical score for Bebop Tune, featuring chord progressions and rhythmic notation. The score is organized into systems of staves with various chord symbols and performance instructions.

**System 1:** Chords: I G-, V<sub>7</sub> C<sub>7</sub>, II G-, V<sub>7</sub> C<sub>7</sub>. Includes a first ending bracket.

**System 2:** Chords: II G-, V<sub>7</sub> D<sub>7</sub>+9, II G-, V<sub>7</sub> C<sub>7</sub>. Includes a first ending bracket.

**System 3:** Chords: I<sub>b</sub> G-, V<sub>7</sub> C<sub>7</sub>, II A-, V<sub>7</sub> D<sub>7</sub>. Includes a first ending bracket.

**System 4:** Chords: I<sub>b</sub> G-, V<sub>7</sub> C<sub>7</sub>, II A-, V<sub>7</sub> D<sub>7</sub>. Includes a first ending bracket.

**System 5:** Chords: II A<sub>b</sub>, V<sub>7</sub> D<sub>7</sub>, II A<sub>b</sub>, V<sub>7</sub> D<sub>7</sub>. Includes a first ending bracket.

**System 6:** Chords: V<sub>7</sub> D<sub>7</sub>+9, D<sub>7</sub>+9 B<sub>b</sub>, II B<sub>b</sub>, V<sub>7</sub> E<sub>7</sub>+9. Includes a first ending bracket.

**System 7:** Chords: II A<sub>b</sub>, V<sub>7</sub> D<sub>7</sub>+9, II G-, G-, G-. Includes a first ending bracket.

**System 8:** Chords: V<sub>7</sub> C<sub>7</sub>, I F, II A<sub>b</sub>, V<sub>7</sub> D<sub>7</sub>. Includes a first ending bracket.

**System 9:** Chords: I F, II, V<sub>7</sub> G-/C<sub>7</sub>. Includes a first ending bracket.

**Final Instruction:** AFTER LAST CHORUS - VAMP ON LATIN

II/V7/I IN THREE KEYS

Bb

The image displays handwritten musical notation for the II/V7/I progression in three keys: Bb, Eb, and Gb. Each key is represented by a pair of staves (treble and bass clef). The notation includes guitar chord diagrams and chord symbols. The progression is shown in four-measure segments, each ending with a double bar line and repeat dots. The keys and their corresponding chord symbols are as follows:

- Bb Major:** II (Bb), V7 (Eb7), I (Bb), IΔ (BbΔ)
- Eb Major:** II (Eb), V7 (Ab7), I (Eb), IΔ (EbΔ)
- Gb Major:** II (Gb), V7 (Cb7), I (Gb), IΔ (GbΔ)

Each segment consists of four measures. The first measure contains the II chord, the second the V7 chord, the third the I chord, and the fourth the IΔ chord. The notation is written in a clear, legible hand, with chord diagrams showing fingerings on the guitar strings.



F BLUES WITH AN 8 MEASURE BRIDGE



Handwritten musical score for F Blues with an 8-measure bridge. The score is written on ten staves, each with a treble clef and a key signature of one flat (Bb). The music consists of eighth-note patterns with various chords indicated above the notes. The chords used include G7, C7, B-, E7+9, A-, D7, and B7. The score is divided into sections: a main blues section, an 8-measure bridge, and a final blues section. The word "BRIDGE" is written above the bridge section, and "BLUES" is written above the first and last blues sections. The notation includes stems, beams, and accidentals (sharps and flats) for the notes.