

VOLUME 3



The

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

## PROGRESSION

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*by Jamey Aebersold*



# E♭ INSTRUMENT CHORD PROGRESSIONS

II/V7/I (All Major Keys)

E♭

The image displays 12 musical staves, each representing a different major key. Each staff contains three measures of music, with chord symbols written above the notes. The keys and their corresponding chord progressions are:

- B-flat major (B-):** B- E7 AΔ
- A-flat major (A-):** A- D7 GΔ
- G-flat major (G-):** G- C7 FΔ
- F-flat major (F-):** F- B♭7 E♭Δ
- E-flat major (E♭):** E♭ A♭7 D♭Δ
- C-sharp major (C#):** C# F#7 BΔ
- C major (C-):** C- F7 B♭Δ
- B-flat major (B♭):** B♭ E♭7 A♭Δ
- A-flat major (A♭):** A♭ D♭7 G♭Δ
- F-sharp major (F#):** F# B7 EΔ
- E major (E-):** E- A7 DΔ
- D major (D-):** D- G7 CΔ

RANDOM II/V7 PROGRESSIONS



A- D7 A- D7  
G- C7 G- C7  
C#- F#7 C#- F#7  
B- E7 B- E7  
F- Bb7 F- Bb7  
Ab Db7 Ab Db7  
F# B7 F# B7  
E- A7 E- A7  
C- F7 C- F7  
Eb Ab7 Eb Ab7  
D- G7 D- G7  
Bb Eb7 Bb Eb7

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

E♭ CHORD PROGRESSIONS

(DIM. WHOLE TONE RESOLVING TO TONIC)

E♭

Handwritten musical notation for V7<sup>+9</sup> / I chord progressions in all keys. The page contains 12 staves, each representing a different key. Each staff shows a sequence of four chords: a V7<sup>+9</sup> chord, a diminished whole tone chord, the V7<sup>+9</sup> chord again, and the tonic chord. The chords are written in a shorthand notation above the notes. The keys and their corresponding chords are:

- Staff 1: C<sup>+</sup>7<sup>+9</sup>, F#<sup>o</sup>, C<sup>+</sup>7<sup>+9</sup>, F#<sup>o</sup>
- Staff 2: A<sup>+</sup>7<sup>+9</sup>, D<sup>o</sup>, A<sup>+</sup>7<sup>+9</sup>, D<sup>o</sup>
- Staff 3: C<sup>+</sup>7<sup>+9</sup>, F<sup>o</sup>, C<sup>+</sup>7<sup>+9</sup>, F<sup>o</sup>
- Staff 4: B<sup>+</sup>7<sup>+9</sup>, E<sup>o</sup>, B<sup>+</sup>7<sup>+9</sup>, E<sup>o</sup>
- Staff 5: D<sup>+</sup>7<sup>+9</sup>, G<sup>o</sup>, D<sup>+</sup>7<sup>+9</sup>, G<sup>o</sup>
- Staff 6: A<sup>b</sup>7<sup>+9</sup>, C<sup>#o</sup>, A<sup>b</sup>7<sup>+9</sup>, C<sup>#o</sup>
- Staff 7: B<sup>b</sup>7<sup>+9</sup>, E<sup>b</sup><sup>o</sup>, B<sup>b</sup>7<sup>+9</sup>, E<sup>b</sup><sup>o</sup>
- Staff 8: E<sup>+</sup>7<sup>+9</sup>, A<sup>o</sup>, E<sup>+</sup>7<sup>+9</sup>, A<sup>o</sup>
- Staff 9: E<sup>b</sup>7<sup>+9</sup>, A<sup>b</sup><sup>o</sup>, E<sup>b</sup>7<sup>+9</sup>, A<sup>b</sup><sup>o</sup>
- Staff 10: F<sup>+</sup>7<sup>+9</sup>, B<sup>o</sup>, F<sup>+</sup>7<sup>+9</sup>, B<sup>o</sup>
- Staff 11: F<sup>#</sup>7<sup>+9</sup>, B<sup>o</sup>, F<sup>#</sup>7<sup>+9</sup>, B<sup>o</sup>
- Staff 12: G<sup>+</sup>7<sup>+9</sup>, C<sup>o</sup>, G<sup>+</sup>7<sup>+9</sup>, C<sup>o</sup>



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

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



**G MINOR BLUES**

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 B<sub>b</sub> (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 a bebop tune, featuring ten staves of music with various chord progressions and rhythmic notations. The chords are written above the notes, and the notes are represented by circles on a five-line staff. The score includes a key signature change to E-flat major and a section labeled 'AFTER LAST CHORUS, VAMP ON LATIN'.

Chord progressions include: D-, G7, D-, G7, CΔ, A7+9, D-, G7, D-, G7, E-1, A7, AΔ, G7+9, C-, C-, F7, C#, F#7, D-, G7, E-, A7, Eb-, Ab7, Eb2, Eb, A7+9, FΔ, FΔ, F#7, B7+9, Eb, A7+9, A7+9, D-, D-, G7, CΔ, CΔ, Eb, Ab7, AFTER LAST CHORUS, VAMP ON LATIN, CΔ, D-G.

# II/V7/I IN THREE KEYS

## E<sub>b</sub> CHORD PROGRESSIONS

The page contains six systems of musical notation, each consisting of a treble clef staff and a bass clef staff. The notation is handwritten and includes chord symbols and fingering numbers (I, II, I<sup>7</sup>) above the notes. The systems are organized as follows:

- System 1 (Eb major):** Treble clef: I (Ab), II (F#), I<sup>7</sup> (B7), I (E). Bass clef: II (D-), I<sup>7</sup> (G7), I (C), I (C).
- System 2 (Bb major):** Treble clef: I (Ab), I<sup>7</sup> (Eb), I (C). Bass clef: II (D-), I<sup>7</sup> (G7), I (C), I (C).
- System 3 (F major):** Treble clef: I (Ab), I<sup>7</sup> (Eb), I (C). Bass clef: II (D-), I<sup>7</sup> (G7), I (C), I (C).
- System 4 (Eb major):** Treble clef: I (Ab), I<sup>7</sup> (Eb), I (C). Bass clef: II (D-), I<sup>7</sup> (G7), I (C), I (C).
- System 5 (Bb major):** Treble clef: I (Ab), I<sup>7</sup> (Eb), I (C). Bass clef: II (D-), I<sup>7</sup> (G7), I (C), I (C).
- System 6 (F major):** Treble clef: I (Ab), I<sup>7</sup> (Eb), I (C). Bass clef: II (D-), I<sup>7</sup> (G7), I (C), I (C).



F BLUES WITH AN 8 MEASURE BRIDGE



Handwritten musical score for F Blues with an 8-measure bridge. The score is written on ten systems of two staves each, using a treble clef and a 12/8 time signature. The notation includes various chords and melodic lines.

**System 1:** Labeled "BLUES". Chords: D7, G7, D7, D7.

**System 2:** Chords: G7, G7, D7, F#-, B7+9.

**System 3:** Chords: E-, A7, F#-, B7+9.

**System 4:** Chords: E7, A7+9, D7 (labeled "BLUES"), G7.

**System 5:** Chords: D7, D7, G7, G7, D7.

**System 6:** Chords: F#-, B7+9, E-, A7, D7.

**System 7:** Labeled "BRIDGE" in a box. Chords: D7, F#-, F#-, F#-, B7.

**System 8:** Chords: B, E7, E-, A7, D7 (labeled "BLUES").

**System 9:** Chords: G7, D7, D7, G7, G7, D7.

**System 10:** Chords: F#-, B7+9, E-, A7.

**System 11:** Chords: F#-, B7+9, E-, A7+9, D7.