

ii-V-I Chord Progressions

The ii-V-I chord progression is a common feature found in most standard jazz repertoire. So what does ii-V-I mean? It is just 3 diatonic chords, played in that order, to form a cadence. This cadence suggests a key centre at a particular moment in the music. In jazz repertoire the music often moves through various key centres within one tune. In jazz, we are not tied to the key signature of the whole piece, so we can make side steps and diversions away from the key signature by using ii-V-I progressions from other keys at various points in the music. Therefore it is essential you are fluent in the ii-V-I progressions in all 12 keys and you must be able to recognise them when they occur in the music. Seeing all 12 together can help to understand their relationship.

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C MAJOR SCALE

CMA⁷ DMI⁷ EMI⁷ FMA⁷ G⁷ AMI⁷ BMI^{7(b5)} DMI⁷ G⁷ CMA⁷

F MAJOR SCALE

FMA⁷ GMI⁷ AMI⁷ B^bMA⁷ C⁷ DMI⁷ EMI^{7(b5)} GMI⁷ C⁷ FMA⁷

Bb MAJOR SCALE

B^bMA⁷ CMI⁷ DMI⁷ E^bMA⁷ F⁷ GMI⁷ AMI^{7(b5)} CMI⁷ F⁷ B^bMA⁷

Eb MAJOR SCALE

E^bMA⁷ FMI⁷ GMI⁷ A^bMA⁷ B^{b7} CMI⁷ DMI^{7(b5)} FMI⁷ B^{b7} E^bMA⁷

Ab MAJOR SCALE

A^bMA⁷ B^bMI⁷ CMI⁷ D^bMA⁷ E^{b7} FMI⁷ GMI^{7(b5)} B^bMI⁷ E^{b7} A^bMA⁷

Db MAJOR SCALE

D^bMA⁷ E^bMI⁷ FMI⁷ G^bMA⁷ A^{b7} B^bMI⁷ CMI^{7(b5)} E^bMI⁷ A^{b7} D^bMA⁷

F# MAJOR SCALE

F[#]MA⁷ G[#]MI⁷ A[#]MI⁷ BMA⁷ C^{#7} D[#]MI⁷ FMI^{7(b5)} G[#]MI⁷ C^{#7} F[#]MA⁷

B MAJOR SCALE

BMA⁷ C[#]MI⁷ D[#]MI⁷ EMA⁷ F^{#7} G[#]MI⁷ A[#]MI^{7(b5)} C[#]MI⁷ F^{#7} BMA⁷

E MAJOR SCALE

EMA⁷ F[#]MI⁷ G[#]MI⁷ AMA⁷ B⁷ C[#]MI⁷ D[#]MI^{7(b5)} F[#]MI⁷ B⁷ EMA⁷

A MAJOR SCALE

AMA⁷ BMI⁷ C[#]MI⁷ DMA⁷ E⁷ F[#]MI⁷ G[#]MI^{7(b5)} BMI⁷ E⁷ AMA⁷

D MAJOR SCALE

DMA⁷ EMI⁷ F[#]MI⁷ GMA⁷ A⁷ BMI⁷ C[#]MI^{7(b5)} EMI⁷ A⁷ DMA⁷

G MAJOR SCALE

GMA⁷ AMI⁷ BMI⁷ CMA⁷ D⁷ EMI⁷ F[#]MI^{7(b5)} AMI⁷ D⁷ GMA⁷