

II-V7-I IN ALL MAJOR KEYS

RANDY HUNTER

DORIAN, MIXOLYDIAN, AND MAJOR SCALES AND 1-3-5-7 ARPEGGIOS

A WORKING KNOWLEDGE OF ALL OF THE MINOR 7, DOMINANT, AND MAJOR 7 SCALES, CHORDS, AND ARPEGGIOS IS AN ESSENTIAL COMPONENT OF EVERY ASPIRING JAZZ MUSICIAN'S VOCABULARY. IN ADDITION TO KNOWING THE SCALES AND ARPEGGIOS, IT'S IMPORTANT TO UNDERSTAND HOW THESE CHORDS AND SCALES RELATE TO EACH OTHER.

I'VE ORGANIZED THE SCALES AND ARPEGGIOS IN II-V7-I TONAL GROUPINGS ON THIS PAGE, PROVIDING THE MINOR 7 (DORIAN), DOMINANT (MIXOLYDIAN), AND MAJOR SCALES AND ARPEGGIOS. NOTICE THAT ALL THREE SCALES IN EACH II-V-I HAVE THE SAME TONES.

IT'S IMPORTANT TO HAVE THEM MEMORIZED AND INTERNALIZED, SO I WOULD RECOMMEND THAT YOU ONLY USE THIS DOCUMENT AS A REFERENCE OR CHECK LIST IN YOUR PRACTICE.

TO LEARN MORE ABOUT THE CHORDS AND II-V-I PROGRESSIONS, BE SURE TO CHECK OUT MY SERIES OF JAZZ IMPROVISATION LESSONS AT WWW.BEGINNINGSAX.COM.

The image displays four rows of musical notation, each representing a different major key. Each row contains three measures of music, corresponding to the II, V, and I chords of that key. Above each measure, the chord name and its scale are indicated. The notes are written in treble clef on a five-line staff. The first row is for E major (E-7, A7, DΔ). The second row is for D major (D-7, G7, CΔ). The third row is for C major (C-7, F7, BbΔ). The fourth row is for Bb major (Bb-7, Eb7, AbΔ). The notes in each measure are: II (1-3-5-7), V (1-3-5-7), and I (1-3-5-7).

