

II-V-I page 1

A simple powerful chord progression with 7th chords

7th chords are the basis of jazz

In the following simple progression using the 3rd and 7th notes of the chord, **one** note stays the **same** from the previous bar and the **other** note descends one ½-tone.

First the **top note** descends a ½-tone followed by the **bottom note** descending a ½-tone

If we treat these three chords as 7th chords then we can **add in a root** for each chord in the bass clef. (Note: this is not the only root available for each chord. See **tritones** further in this section.)

Adding the chord names we now have the chord progression

The chords progress to the third bar. If we set the chord in the third bar as the base chord we can number the other chords

This is the II-V-I progression which is a common and useful progression.

The tension of the first two chords is resolved in the third bar.

Repeating pattern II-V of the 1st two bars increases the tension before resolving to the Imaj7 chord.

This same progression is easily transposable to other keys. Taking any chord with a **distance of 5** between the notes and then descending a half-tone with the top note and then descending a half-note with the bottom note creates the progression