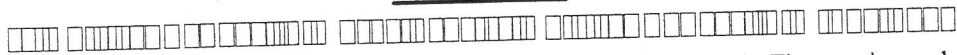


# Jamey Aebersold Theory — Summer Jazz Workshops

USE PENCIL



I have listed one of the three chord symbols and you are to fill in the other two chord symbols. The exercise reads from left to right. When in a minor key the II chord becomes half-diminished, and the V7 chord is usually altered with b9 and +9 and/or +5 or +4.

## MAJOR KEYS

	II	V7	I
1		A7	
2	D-		
3		Bb7	
4			Ab
5		G7	
6	C-		
7			Gb
8	Ab-		
9		Db7	
10		E7	
11			C <sup>Δ</sup>
12		B7	
13	F-7		
14			G
15	C-		
16		F7	
17	B-		
18			A <sup>Δ</sup>
19	Eb-		
20		D7	

## MINOR KEYS

	(half-dim.) II	V7 (altered dom.)	I (minor)
1	D <sup>Ø</sup>		
2		A7+9	
3		D7+9	
4	E <sup>Ø</sup>		
5			Ab-
6		C7b9	
7	F <sup>Ø</sup>		
8	C <sup>Ø</sup>		
9			Bb-7
10		G7b9	
11	C# <sup>Ø</sup>		
12			G-7
13		F7+9	
14			A-7
15		C#7+9	
16	A <sup>Ø</sup>		
17			Eb-7
18		B7b9	
19	B <sup>Ø</sup>		
20			Db-

The distance from the root of the II chord to the root of the V7 chord is a Perfect 4th. A Perfect 4th interval is equal to 5 half-steps. The distance from the root of the V7 chord to the root of the I chord is a Perfect 4th, also. Try to memorize the sequences intact: II V7 I. Think of each chord as being related to the chord on either side of it. Remember, the scales which comprise II V7 I in major keys contain the same key signature.

II V7 I

Example: D- G7 C all contain no sharps and no flats

