

PIANO VOICINGS

II – V7 – I ALL MAJOR KEYS

The image shows four staves of piano voicings for the harmonic progression II – V7 – I across all major keys. Each staff consists of two treble clef staves (one above the other) and a bass clef staff below them. The top staff is labeled 'II' and the middle staff is labeled 'V7'. The bottom staff is labeled 'I'. The progression is indicated by vertical bar lines and Roman numerals (II, V7, I). The chords are represented by various piano voicings, often including octaves and bass notes. The first staff covers keys D, G, C, F, B♭, E♭, A♭, and D. The second staff covers keys A♭, D♭, G♭, C♭, F♯, B, E, A, and D. The third staff covers keys E♭, A♭, D♭, B♭, C♯, F♯, B, A, and D. The fourth staff covers keys A, D, G, C, G, C, F, B, E, A, and D.

II – V7 – I ALL MAJOR KEYS (inversions)

The image shows four staves of piano voicings for the harmonic progression II – V7 – I across all major keys, using inversions. The staff layout is identical to the previous section, with two treble staves above a bass staff. The top staff is labeled 'II' and the middle staff is labeled 'V7'. The bottom staff is labeled 'I'. The progression is indicated by vertical bar lines and Roman numerals (II, V7, I). The chords are shown in various inversions, such as G7 in first inversion (G, B, D, G) or C7 in first inversion (C, E, G, C). The first staff covers keys D, G, C, F, B♭, E♭, A♭, and D. The second staff covers keys A♭, D♭, G♭, C♭, F♯, B, E, A, and D. The third staff covers keys E♭, A♭, D♭, B♭, C♯, F♯, B, A, and D. The fourth staff covers keys A, D, G, C, G, C, F, B, E, A, and D.

Most standards and Blues use the harmonic progression called II/V7 or II/V7/I. This page and the next list the most common keyboard voicings and they are played by professionals everywhere. Memorize these and you'll quickly find they are the meat and potatoes of popular American music. (*Voicings taken from the Vol. 3 "II/V7/I" Aebersold Play-a-long book.*)

For additional study on Piano Voicings, check out *Stylistic ii/V7/I Voicings For Keyboardists* by Luke Gillespie (Order Code: LUKE)

II/V7/I PROGRESSION with emphasis on 7th resolving to 3rd

G

1. D-7 G7 C
2. D-7 G7 C
3. D-7 G7 C
4. D-7 G7 C
5. D-7 G7 C
6. D-7 G7 C
Anticipated

B♭

1. E-7 A7 D
2. E-7 A7 D
3. E-7 A7 D
4. E-7 A7 D
5. E-7 A7 D
6. E-7 A7 D

E♭

1. B-7 E7 A
2. B-7 E7 A
3. B-7 E7 A
4. B-7 E7 A
5. B-7 E7 A
6. B-7 E7 A

Bass

1. D-7 G7 C
2. D-7 G7 C
3. D-7 G7 C
4. D-7 G7 C
5. D-7 G7 C
6. D-7 G7 C

USE PENCIL

ii V7 I

ii - V7 - I sequences in major keys / ii - V7 - I sequences in minor keys

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.

MAJOR KEYS

	ii	V7	I
1		A7	
2	D-		
3		Bb7	
4			Ab
5		G7	
6	Bb-7		
7			Gb
8	Ab-		
9		Db7	
10		E7	
11			CΔ
12		B7	
13	F-7		
14			G
15	C-		
16		F7	
17	B-7		
18			AΔ
19	Eb-		
20		D7	

MINOR KEYS

	ii	V7	I
1	DØ		
2		A7+9	
3		D7+9	
4	EØ		
5			Ab-
6		C7b9	
7	FØ		
8	CØ		
9			Bb-7
10		G7b9	
11	C#Ø		
12			G-7
13		F7+9	
14			A-7
15		C#7+9	
16	AØ		
17			Eb-7
18		B7b9	
19	BØ		
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.

EXAMPLE: ii V7 I
D- G7 C all contain no sharps and no flats.