

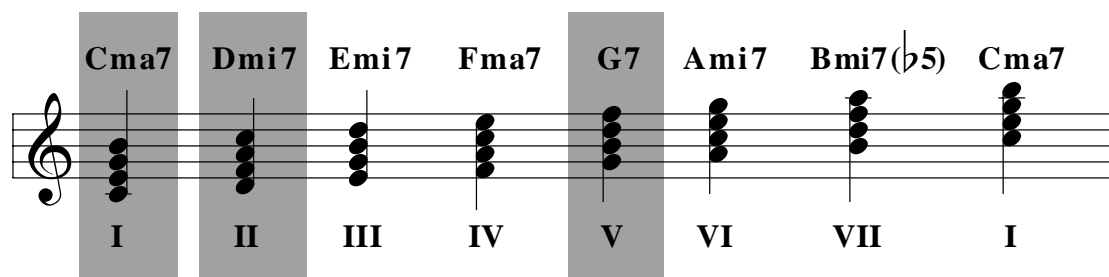
# Five-part chords and the II-V-I progression in major keys

## The II - V - I (two-five-one) progression in major

Now we will expand on the dominant-to-tonic progression already derived, by putting a **II<sup>mi</sup>7** chord (i.e. a minor 7th chord built from the 2nd degree of the major scale) in front of it to create a **II - V - I** progression. Again an analysis of the active/resting qualities and resolutions (together with the root movement) will enable us to understand why this progression is so widely used in jazz and 'standard' styles.

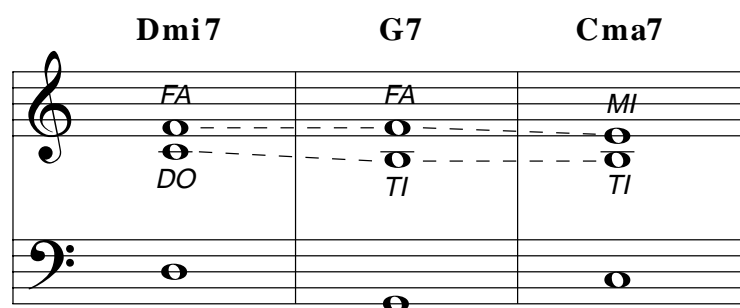
First we will review where the **II - V - I** occurs within the overall four-part chord options available from a **C major scale**, as follows:-

**Figure 2.7. Diatonic four-part chords within a C major scale (including the II, V and I)**



In a similar manner to the previous progression examples, we will now isolate the definitive '7-3' voices within the four-part **II - V - I** progression in **C major**, as follows:-

**Figure 2.8. Dmi7 - G7 - Cma7 progression (showing movement between FA-MI and TI-DO)**



All of these chords are now shown with a definitive '7-3' voicing:-

- the **Dmi7** chord has the root (D) in the bass clef, and the 7th (C) & 3rd (F) in the treble clef
- the **G7** chord has the root (G) in the bass clef, and the 7th (F) & 3rd (B) in the treble clef (as in **Fig. 2.6.**)
- the **Cma7** chord has the root (C) in the bass clef, and the 7th (B) & 3rd (E) in the treble clef (as in **Fig. 2.6.**)

Here we have effectively added a '7-3' voicing for a **Dmi7** chord on to the front of the **G7 - Cma7** progression shown in **Fig. 2.6.** At this time we should note the 'voiceleading' used - in the above example, the **3rd** is the top treble clef note of the **Dmi7** voicing, which then becomes the **7th** on top of the **G7**, finally moving to the **3rd** on top of the **Cma7**. This can therefore be referred to as a **3 - 7 - 3** line, and from a solfeg standpoint this line contains the scale degrees **FA - FA - MI**.