

ii7 - V(7) - I

Ted Greene – 1974-11-28 & 29

In the beginnings of harmony, the *Tonic Subdominant*, and *Dominant* triads were the pillars that established a sense of *Tonality* or *Key*. Gradually, the other diatonic triads were used more frequently, and finally the diatonic 7th chords were discovered. The *Dominant* 7th became a favorite of composers, used more frequently than all the other 7th chords put together; still later, the *Supertonic* 7th (ii7) came to be used in place of the Subdominant triad, especially in the cadence formula IV - V - I, (which became ii7 - V(7) - I).

You might wonder why IVmaj7, rather than ii7 wasn't used for IV. It is because of the strongly dissonant interval of a major 7th (between root and 7th) in the IVmaj7 — this was apparently harsher to the ears of our forefathers than the mild dissonance of a minor 7th in the ii7. To modern ears the IVmaj7 is just as nice as a ii7, but through tradition and for other reasons not to be discussed here, the ii7 has remained the favorite chord to precede V(7) with, so a thorough understanding and familiarity with it are necessary for the student of music.

The following are some common examples of ii7 - V(7) given in the key of A or D. Practice them in various keys, and decoration, and resolve them to I. Then do them in minor keys, but use ii^ø7 - V(7) - i instead of ii7 - V(7) - I.

Key of A

Bm7 E7 Bm7 E7 or E7 Bm7 E7 or E7 Bm7 E7

Key of D

Key of A

Bm7 E7 Bm7 E7 Bm7 E7 Bm7 E7 Bm7 E7

Bm7 E7 Bm7 E7 Bm7 E7 Bm7 E7

Key of D

Em7 A7 or A7 or A7 Em7 A7 Em7 A7 or A7

G (Em7) A7 or A7 Em7 A7 Em7 A7 or A7 Em7 A7

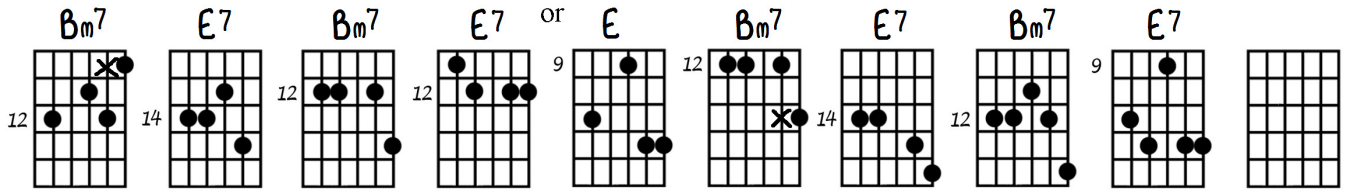
Key of A

Em7 A(7) Em7 A7 or A(7) Bm7 E(7) Bm7 E7 or E7

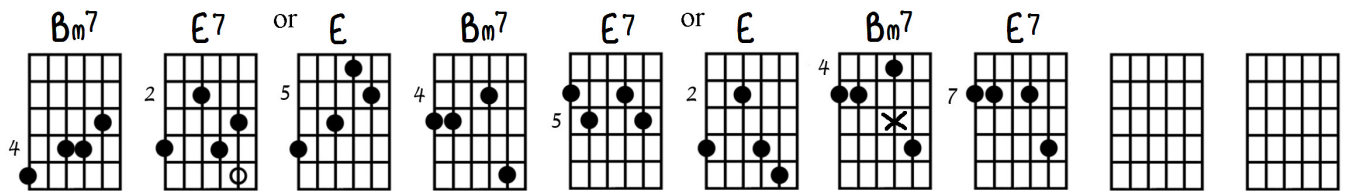
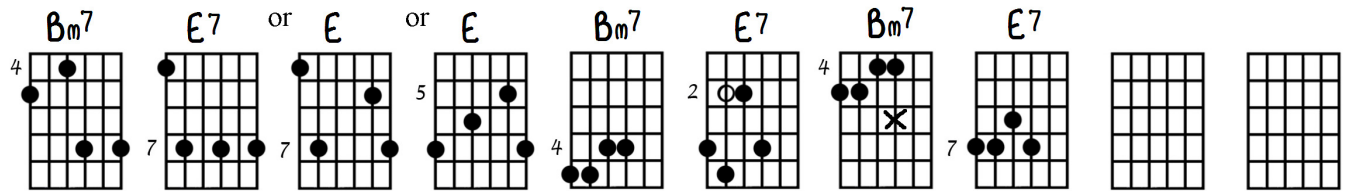
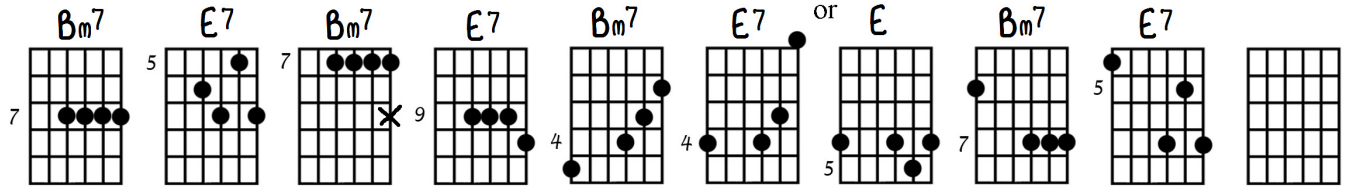
Bm7 E7 or E7 or E(7) Bm7 E7 or E7 or E7 or E7 or E7 or E7

Bm7 E7 Bm7 E7 Bm7 E7 or E7 Bm7 E7

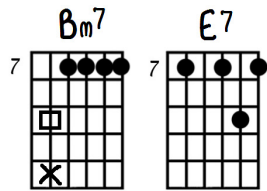
Bm7-E7 Bm7-E7 Bm7 E7 Bm7 E7 Bm7 E7 or E7



Key of A



Also try connections like the following:



Very often, $ii7_3^6$ or $ii7_3^4$ progress to I_4^6 before going to V7 or V;
likewise $ii\emptyset 7_3^6$, $ii\emptyset 7_3^4$ in minor keys to i_4^6 .

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ii, V(I) I (PAGE 2)

Handwritten guitar chord diagrams for the progression ii, V(I) I. The diagrams are arranged in four rows, each showing a sequence of chords with their respective fret numbers and voicings.

Row 1: $Bm7$ (9), $E7$ (7), $Bm7$ (9), $E7$ (11), $Bm7$ (9), $E7$ (12), $Bm7$ (7), $E7$ (6), $Bm7$ (9), $E7$ (2), $Bm7$ (X), $E7$ (X), $Bm7$ (X), $E7$ (X), $Bm7$ (11), $E7$ (9).

Row 2: $Bm7$ (11), $E7$ (3), $Bm7$ (X), $E7$ (0), $Bm7$ (9), $E7$ (12), $Bm7$ (10), $E7$ (13), $Bm7$ (12), $E7$ (11), $Bm7$ (9), $E7$ (12), $Bm7$ (12), $E7$ (4), $Bm7$ (12), $E7$ (4).

Row 3: $Bm7$ (11), $E7$ (9), $Bm7$ (X), $E7$ (7), $Bm7$ (7), $E7$ (5), $Bm7$ (7), $E7$ (9), $Bm7$ (2), $E7$ (1), $Bm7$ (0), $E7$ (4), $Bm7$ (5), $E7$ (1), $Bm7$ (4), $E7$ (1).

Row 4: $Bm7$ (4), $E7$ (1), $Bm7$ (4), $E7$ (5), $Bm7$ (4), $E7$ (2), $Bm7$ (4), $E7$ (6), $Bm7$ (3), $E7$ (2), $Bm7$ (4), $E7$ (0), $Bm7$ (4), $E7$ (1), $Bm7$ (4), $E7$ (2).

Handwritten guitar chord diagrams for $Bm7$ (4) and $E7$ (7).

Also try connections like the following:

Handwritten guitar chord diagrams showing a connection between $Bm7$ (7) and $E7$ (7).

Very often, ii_7^6 or ii_7^4 progress to I_4^6 before going to V_7 or V ; likewise ii_7^6 , ii_7^4 in minor keys to i_4^6 .