

# 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<sup>ø</sup>7 - 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

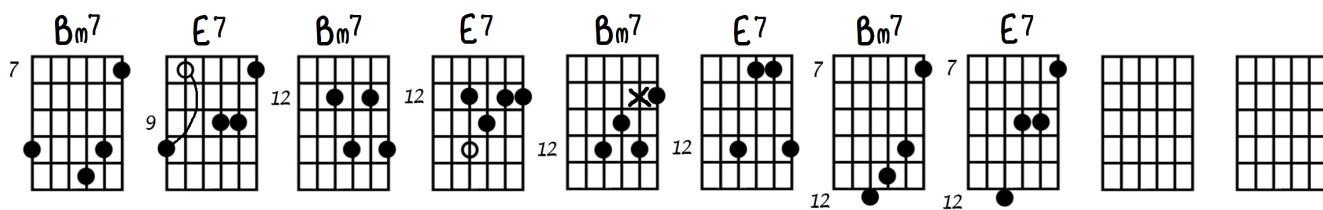
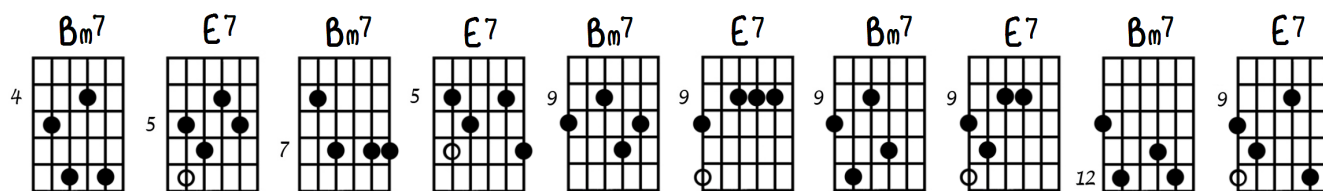
Bm7 E7 Bm7 E7 Bm7 E7 Bm7 E7 or E7

Key of D

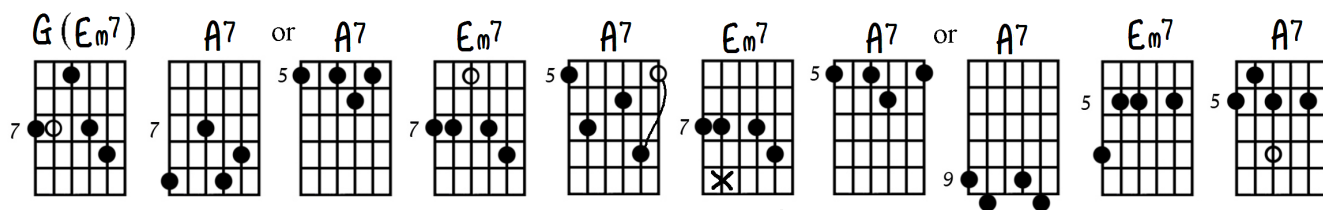
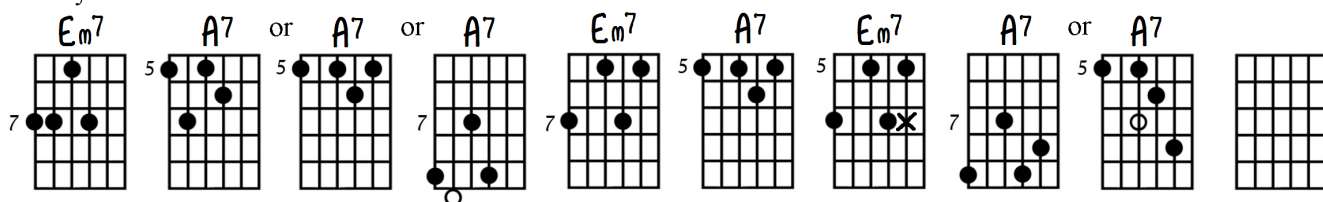
Bm7 E7 Em7 A7 Em7 A7 Em7 A7 Em7 A7

Key of A

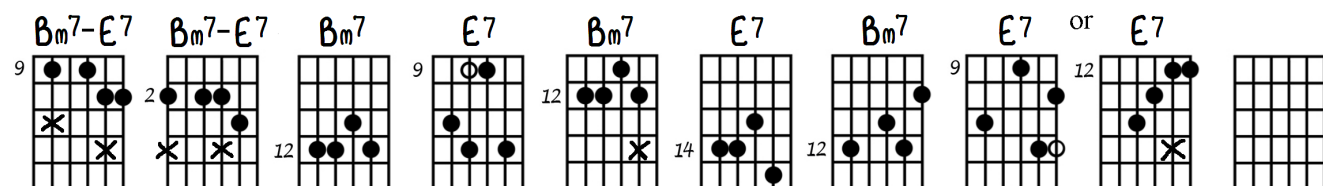
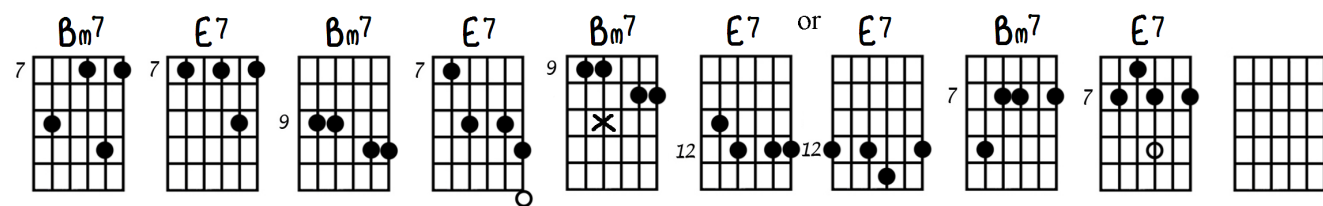
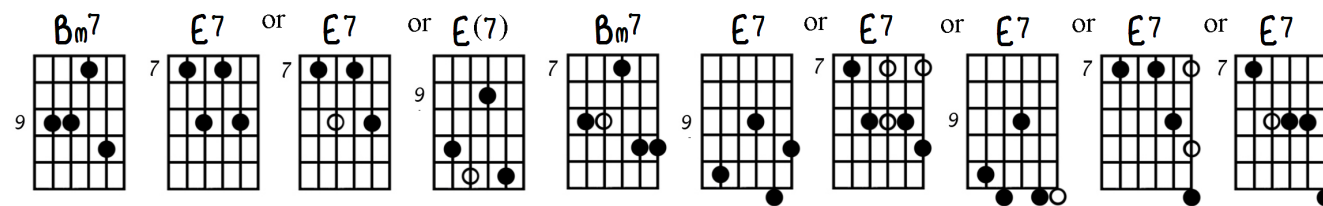
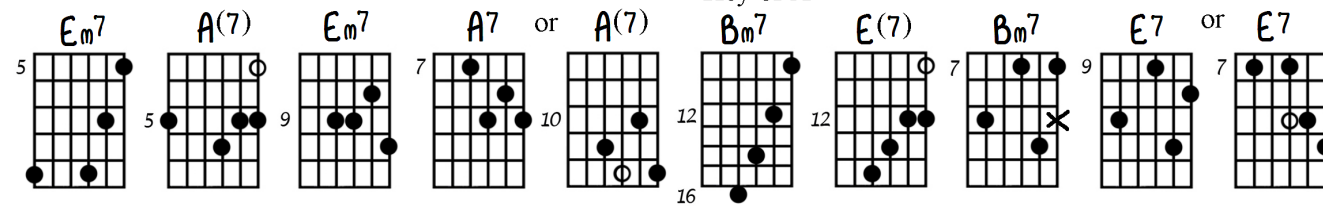
Em7 A7 or A7 Em7 A7 Em7 A7 Em7 A7 Em7 A7 Bm7 E7

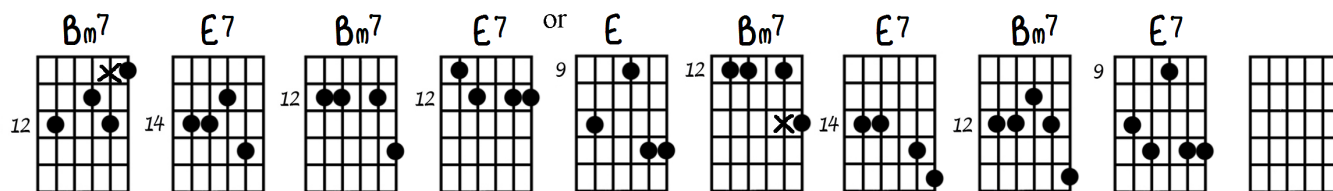


Key of D

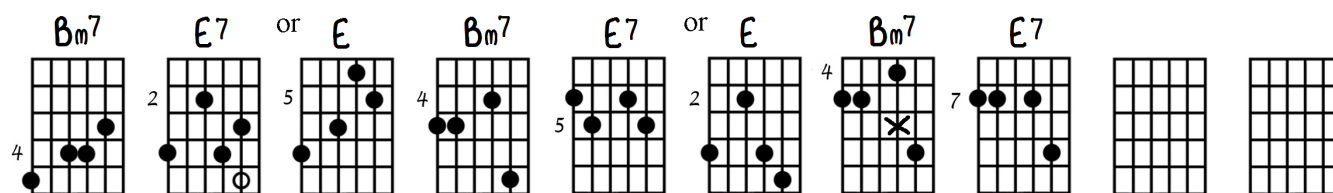
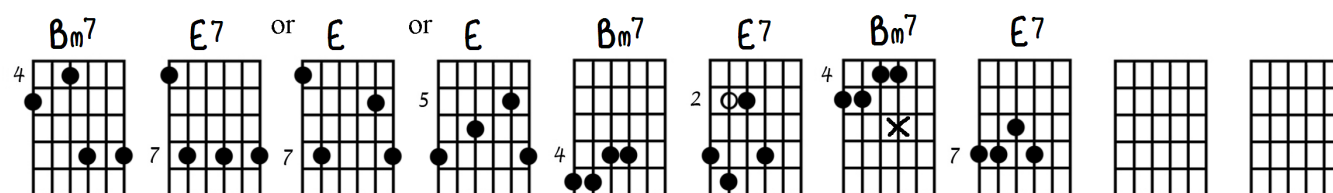
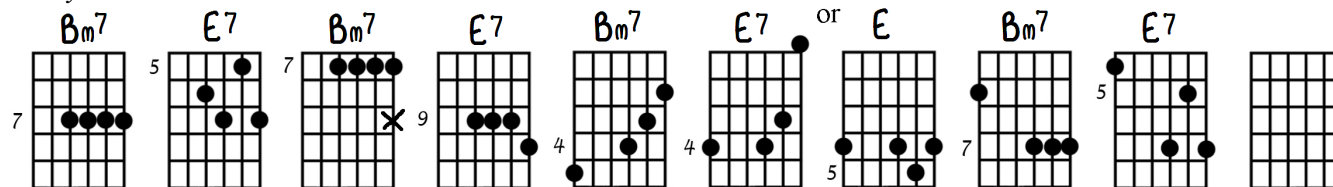


Key of A

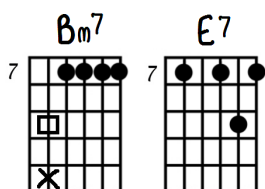




Key of A



Also try  
connections like  
the following:



Very often,  $ii7_5^6$  or  $ii7_3^4$  progress to  $I_4^6$  before going to V7 or V;  
likewise  $ii\emptyset 7_5^6$ ,  $ii\emptyset 7_3^4$  in minor keys to  $i_4^6$ .







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# ii, V<sub>7</sub> I (PAGE 2)

Handwritten guitar chord diagrams for the progression ii, V<sub>7</sub> I. The diagrams are arranged in four rows, each showing a sequence of chords with fingerings and fret numbers. The first row starts with Bm7 and E7, followed by various voicings. The second row continues with Bm7 and E7, including a 12-fret voicing. The third row shows Bm7 and E7, with a 5-fret voicing. The fourth row shows Bm7 and E7, with a 4-fret voicing. The diagrams are connected by lines, indicating a sequence of chords.

Also try connections like the following:

Handwritten guitar chord diagrams showing two specific connections between chords, likely illustrating the progression from ii to V or V to I.

Very often, ii<sub>7</sub><sup>5</sup> or ii<sub>7</sub><sup>4</sup> progress to I<sub>6</sub> before going to V<sub>7</sub> or V; likewise ii<sub>7</sub><sup>6</sup><sub>3</sub>, ii<sub>7</sub><sup>4</sup><sub>3</sub> in minor keys to i<sub>4</sub>.