

# Major ii-Vs/ii-V-Is

## Part II: Basic Piano Voicings and Common Progressions

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### Major ii-V-I Three-Note Voicings

D-7      G7      CΔ7                      D-7      G7      CΔ7

*Root, 7th, 3rd*  
*Note the highlighted voice leading*

*Same, but with 7th on top*

### Major ii-V-I Three-Note Voicings on longer functional progressions

*iii-vi-ii-V-I in Bb major*

D-7      G-7      C-7      F7      BbΔ7

*"Around the Circle"*

D-7   G7      G-7   C7      C-7   F7      F-7   Bb7      Bb-7   Eb7      etc...

*ii-V in C      ii-V in F      and continued around the Circle of Fourths/Fifths...*

*Unresolved chain - secondary dominant / descending in whole steps*

*Note: each key is the secondary dominant of the next key, and this is set up by the V tonicizing the ii of the next key.*

D-7      G7      C-7      F7      Bb-7      Eb7      etc...

*ii-V in C      ii-V in Bb      ii-V in Ab*  
*V of V of Bb      V of V of Ab*

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Descending in half steps (tritone sub ii-Vs)

D-7      G7      C#-7      F#7      C-7      F7      etc...

*ii-V in C*      *ii-V in B*      *ii-V in Bb*

*B is a tritone away from F, which is the next key in the Circle...*      *...and Bb is a tritone away from E, which would be the next key in the Circle from B*

All of the examples above are in a functional context. You will also find ii-Vs in non-functional contexts, such as ascending by half step or whole step or moving in thirds. They still feel directional, but they don't point to a specific destination.

Here are a few examples from jazz standards:

Ascending half steps,  
from Coltrane's *Moment's Notice*

E-7      A7      F-7      Bb7

*ii-V in D*      *ii-V in Eb*

Ascending whole steps,  
from Ellington's *Satin Doll*

D-7      G7      E-7      A7

*ii-V in C*      *ii-V in D*

Descending major thirds,  
from *Alone Together*

B-7      E7      G-7      C7

*ii-V in A*      *ii-V in F*

Ascending major thirds,  
from Coltrane's *26-2*

C-7      F7      E-7      A7

*ii-V in Bb*      *ii-V in D*