

Find the chord progression ii7-V7-I from the lead sheet of My Romance.

Musical notation for the ii7-V7-I progression from 'My Romance'. The key signature is one flat (Bb) and the time signature is 4/4. The notation shows a sequence of chords: Bb<sup>maj7</sup>, Cm7, Dm7, D<sup>dim7</sup>, Cm7, F7, and Bb<sup>dim7</sup>. Below the staff, the corresponding Roman numerals are indicated: I<sup>maj7</sup>, ii7, iii7, ii7, V7, and I<sup>dim7</sup>. The ii7 and V7 chords are highlighted in red in the original image.

Let's take a closer look at the ii7-V7-I<sup>maj7</sup> progression. If you extend a major chord by adding a 7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup> - the ii7 becomes a subset of the V7. In the example, the ii7 and V7 **are** the same chord, both chords have the same function, both resolve to the same place. The ii7 chord can almost always be substituted for a V7.

Musical notation showing the relationship between G7 and Dm7. The G7 chord is shown in the treble clef, and the Dm7 chord is shown in the bass clef. The ii7 chord is also indicated in the bass clef. The G7 chord is extended with 9, 11, and 13 notes, making it a superset of the Dm7 chord.

V7 added 9, 11, 13

So there are two things to think about.

- Substituting a single ii7 chord for the V7 chord.
- Substituting ii7-V7-I cadence for V7-I.

In reharmonizing a song, changing a I-V-I progression to a I-ii7-I progression is not necessarily desirable so it may not be a good idea to change every V to a ii7- but you could change the progression to I-ii7-V7-I or ...

- If the V is one full measure, you can change the first two beats in the measure to a ii7 and leave the last 2 beats a V7.
- If you are playing a V7 for three or four measures you can change the first measure to a ii7.
- You can change the last beat or two of a I chord to a ii7 then V7-I.
- The last cadence I-V-I can be changed of course to I-ii7-V7-I.

In this example, I've changed the closing cadence in *Honeysuckle Rose* from I-IV-I to I<sup>7</sup>-IV<sup>7</sup>-ii<sup>7</sup>-V<sup>7</sup>-I. Study the mapping tool and chord map and then the closing cadences in *Honeysuckle Rose*.

I - IV - ii - V

C Dm Em F G Am Bbm  
I ii iii IV V vi vi<sup>o</sup>

6

C F C

I IV I

C<sup>7</sup> F<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C

I<sup>7</sup> IV<sup>7</sup> ii<sup>7</sup> V<sup>7</sup> I

Another example of a ii-V-I progression is found in the second line of *My Romance*. vi<sup>add9</sup>-I-VI<sup>7</sup>-ii<sup>7</sup>-V<sup>7</sup>-I<sup>maj7</sup> Study the mapping tool and chord map to reinforce the I-vi-ii-V-I progression, and then find it in *My Romance*.

I - vi - ii - V

Bb<sup>7</sup> Cm<sup>7</sup> Dm<sup>7</sup> E<sup>7</sup> F<sup>7</sup> Gm<sup>7</sup> Adim'  
I ii iii IV V vi vi<sup>o</sup>

Gm added 9 Bb<sup>m7</sup> G<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup> Bbmaj<sup>7</sup>

vi added 9 I<sup>m7</sup> VI<sup>7</sup> ii<sup>7</sup> V<sup>7</sup> I<sup>m7</sup>

Chord progression for the first four measures of "My Romance":

- Measure 1: Cm added 9 (vi added 9)
- Measure 2: Bb7 (I7)
- Measure 3: G7 (VI7)
- Measure 4: Cm7 (ii7)
- Measure 5: F7 (V7)
- Measure 6: Bbmaj7 (I7)

You can see that the VI7 chord in the second measure of My Romance is not diatonic. It does not fall under the diatonic scale because it is a major chord (VI7) instead of minor (vi7). If a progression moves down a fifth, you can change the minor chords ii, iii, or vi, to II, III, or VI. This is chord substitution.

When you change one of the normal minor chords to major it is called a *secondary dominant*. A secondary dominant gives you a different sound but does not affect the progression. A dominant chord usually resolves down a fifth, likewise a secondary dominant will also resolve down a fifth. Therefore it works in the progression for a VI7 chord to resolve to the ii in the ii-V-I cadence.

Chord progression for the first four measures of "My Romance" (highlighting substitution):

- Measure 1: Cm added 9 (vi added 9)
- Measure 2: Bb7 (I7)
- Measure 3: G7 (VI7)
- Measure 4: Cm7 (ii7)
- Measure 5: F7 (V7)
- Measure 6: Bbmaj7 (I7)

Notice the first measure begins with a vi chord. Remember from lesson two that a Secondary vi chord is related to the Primary I chord through two common tones, therefore vi can substitute for I, as shown.

Diagram illustrating chord substitution:

- Secondary chords: vi, ii, iii, vii<sup>0</sup>
- Primary chords: I, IV, V

The diagram shows that the Secondary vi chord is related to the Primary I chord through two common tones.

Find the ii - V - I progression in Bach's Prelude in D Major – the root of the scale degrees ii - V - I are found in the bass clef. The key is D Major.

1

2

3

The progression ii-V-I is encountered in both Classical and Jazz. In the next lesson we begin a study of improvisation with a method of practicing the ii7-V7-i7 progressions.

By the way, I've included my version of My Romance in the Playbook of Lesson Arrangements.