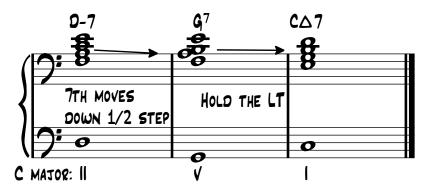
## Section 4.2.2 II-V-I IN MAJOR KEYS

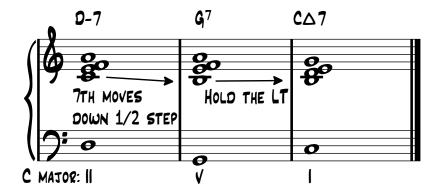
II-V-I progression

A II-V-I progression (say "2, 5, 1") uses the second (II), fifth (V), and first (I) notes of the key as chord roots, creating a circle-of-fifths root motion (see **4.1.4 Circle-of-fifths progressions**). In major keys, the II chord is a minor seventh chord, the V chord is a dominant seventh chord, and the I chord is a major seventh chord.

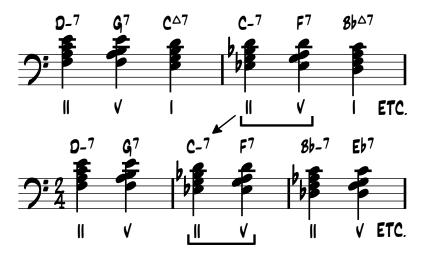
II-V-I voicings starting with stack-of-thirds Guide tones Below is a II-V-I in C major, starting with a stack-of-thirds voicing. The seventh of each chord moves down a half step and the leading tone (the seventh step of the scale, here B) holds over. The seventh of the chord and the leading tone are called **guide tones** because of the way they connect the chords. Also notice that stack-of-thirds voicing alternates with pair-of-thirds voicing.



II-V-I voicings starting with pair-of-thirds The II-V-I can also start with a pair-of-thirds voicing. In this case, the V chord uses a "stack-of-thirds" that actually includes a fourth, because the dominant uses the thirteenth (here E), not the fifth.



II-V chains around the circleof-fifths II-V chords can be chained together around the circle of fifths. The first line below shows two II-V-I progressions where the last chord of the first II-V-I (=C) changes to a minor seventh chord to become the first chord of the next II-V-I. The second line shows the same two progressions, but skips over the I chord to "chain" the II-V progressions together. The roots of the chords are not shown, but should be played underneath.



V chords around the circle-offifths It is even possible to chain together only dominant chords around the circle-of-fifths. Again, the roots should be played underneath.

