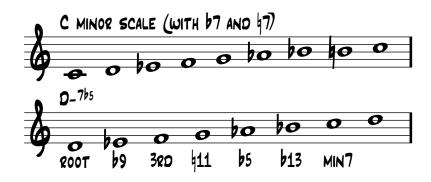
Learn Music Theory. net Volume 4, Chapter 2: Voicing II-V-I Changes

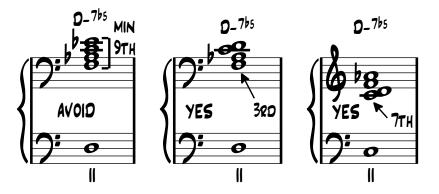
Section 4.2.4 II-V-I IN MINOR KEYS

The II chord in minor keys

Minor key signatures change the quality and notes available for the II chord and V chord. For example, the II chord in c minor (D minor seventh, flat 5) uses three flats.



Voicing the II chord in minor keys The voicing for II in minor keys uses the root, not the ninth, because the ninth forms a "handle-with-care" dissonant minor ninth against the root. The bottom of the stack will still be the third or the seventh.

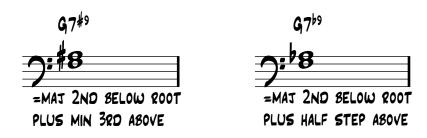


The V chord in minor keys

The V chord in minor keys follows the natural minor scale plus the leading tone (for c minor: B flat, E flat, A flat, plus B natural). The eleventh is sharped to avoid the minor ninth interval above the third of the chord (C above B becomes C sharp above B). The fifth of the chord is left out.

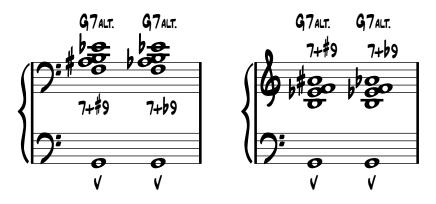


7 + sharp 9 7 + flat 9 Voicing the altered dominant (V) chord in minor requires two new 7/9 surrounding patterns: 7 + sharp 9 and 7 + flat 9.



Voicing altered dominant chords

To voice altered dominant chords, start with 7 + sharp 9 OR 7 + flat nine and add 3 + flat 13 above or below. The sharp eleven is usually left out of the four-note voicing, though other voicings are possible.



II-V-I in minor keys Except for the new voicings of the II and V chords, II-V-I in minor keys resembles II-V-I in major keys. Voicings with thirds on the bottom alternate with voicings with sevenths on the bottom ("stack-of-thirds" versus "pair-of-thirds"). The examples below show the flat nine (A flat), but the sharp nine (A sharp) could be used instead. As always, the roots should be played underneath. To form a minor-major seventh chord, the I chord sometimes uses the leading tone (B natural) instead of B flat.

