

# ii7 - V7 - IMaj7 Fundamentals

- ii7 - a capital letter with a dash and a 7 (ex: D-7) is a minor 7th chord
  - V7 - a capital letter with just a 7 (ex: G7) is a dominant 7th chord
  - IMaj7 - a capital letter + Maj + 7 (ex: CMaj7) is a major 7th chord
- or  
Maj can be represented with a triangle (see below)

The first staff shows a sequence in C Major: ii7 (D-7), V7 (G7), and IMaj7 (CΔ7). The second staff shows a sequence in F Major: ii7 (G-7), V7 (C7), and IMaj7 (FΔ7). Both sequences are written in 4/4 time and consist of three measures, each with a chord symbol above it. The notes are written in a simple, ascending and descending pattern.

Both of the above patterns are ii7 - V7 - IMaj7 sequences: the first is in the key of C Major and the second is in the key of F Major. They both begin on the root of each chord and ascend/descend each chord tone 1-3-5-7-5-3-1.

The staff shows a sequence in C Major: ii7 (D-7), V7 (G7), and IMaj7 (CΔ7). The notes are written in a simple, ascending and descending pattern. A passing tone (A) is added in the last measure. The text "A = passing tone" is written above the staff.

The pattern above is a ii7 - V7 - IMaj7 sequence in the key of C Major with all of the chords starting on the 7th (and a passing tone embellishment in the last measure).

The staff shows a sequence in C Major: ii7 (D-7), V7 (G7), and IMaj7 (CΔ7). The notes are written in a simple, ascending and descending pattern. A triplet (3) is added in the first measure. A passing tone (A) is added in the last measure.

This is a ii7 - V7 - IMaj7 sequence in the key of C Major but with chord tones mixed up and with some added passing tones.

Notice how this last sequence sounds more like actual music than just an exercise? If we vary the note order, change up the rhythm, and maybe add some passing tones, things suddenly sound way more interesting!