

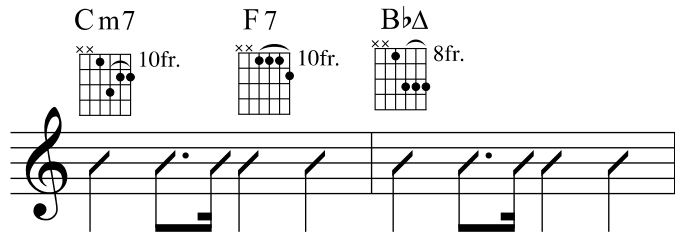
SIX SCENARIOS of ii-V7 & ii-V7 CHORDS

These shapes show each ii-V in major and minor, rooted from the 4th, 5th, and 6th strings. It is imperative to internalize these for access and maneuverability of the fretboard.

ii-V7 in Major

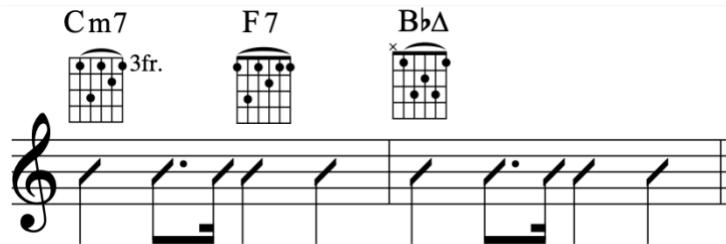
Rooted from the 4th String.

Cm7 F7 B \flat Δ



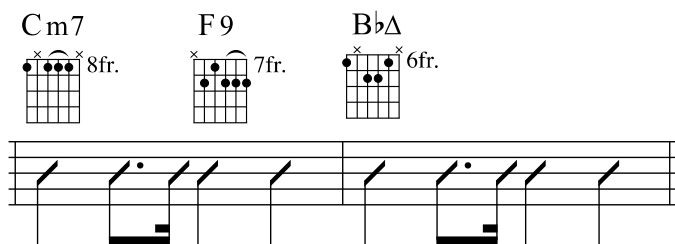
Rooted from the 5th String.

Cm7 F7 B \flat Δ



Rooted from the 6th String.

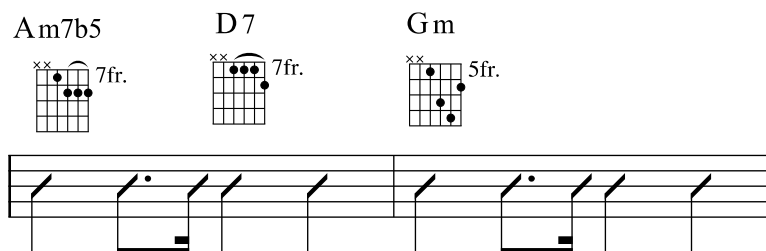
Cm7 F9 B \flat Δ



ii-V7 in Minor

Rooted from the 4th String.

A $m7b5$ D7 G m



It is rooted from the 5th String.

Am7b5 D7b9 Gm

It is rooted in the 6th String.

Am7b5 D7 Gm

Minor nine chords can typically substitute for natural minor seven, whereas the dominant 13th chord is an incredibly extended harmony for a standard dominant 7th chord. Common ii-V7 progressions often end in a major chord; for example, Dm7 - G7 = C maj7. The m7b5 chord is typically indicative of ending in a minor chord tonality. Examples of this would be Dm7b5 - G7#5 = Cm. The m7b5 chord, also known as a *1/2 diminished*, preceding a dominant chord, usually tonicizes a minor key. Another example would be Em7b5 - A7b9 = Dm. The following ii-V7 shapes are essential to have in any guitarist's fingers.

ii - V7		iim7b5 - V7#5		iim7b5 - V7b9		iim7b5 - V7b9		ii - V7	
Dm9	G13	Dm7b5	G7#5	Gm7b5	C7b9	Em7b5	A7b9	Gm9	C9