

ii-V-I in All 12 Keys

jazzchords.app/learn/ii-v-i-all-keys

Shell

Root – 3rd – 7th. Start here.

KEY	<i>ii</i>	<i>V</i>	<i>I</i>
C	Dm7 D F C	G7 G B F	Cmaj7 C E B
F	Gm7 G B $\flat$ F	C7 C E B $\flat$	Fmaj7 F A E
B$\flat$	Cm7 C E $\flat$ B $\flat$	F7 F A E $\flat$	B$\flat$maj7 B $\flat$ D A
E$\flat$	Fm7 F A $\flat$ E $\flat$	B$\flat$7 B $\flat$ D A $\flat$	E$\flat$maj7 E $\flat$ G D
A$\flat$	B$\flat$m7 B $\flat$ D $\flat$ A $\flat$	E$\flat$7 E $\flat$ G D $\flat$	A$\flat$maj7 A $\flat$ C G
D$\flat$	E$\flat$m7 E $\flat$ G $\flat$ D $\flat$	A$\flat$7 A $\flat$ C G $\flat$	D$\flat$maj7 D $\flat$ F C
G$\flat$	A$\flat$m7 A $\flat$ C $\flat$ G $\flat$	D$\flat$7 D $\flat$ F C $\flat$	G$\flat$maj7 G $\flat$ B $\flat$ F
B	C$\sharp$m7 C $\sharp$ E B	F$\sharp$7 F $\sharp$ A $\sharp$ E	Bmaj7 B D $\sharp$ A $\sharp$
E	F$\sharp$m7 F $\sharp$ A E	B7 B D $\sharp$ A	Emaj7 E G $\sharp$ D $\sharp$
A	Bm7 B D A	E7 E G $\sharp$ D	Amaj7 A C $\sharp$ G $\sharp$
D	Em7 E G D	A7 A C $\sharp$ G	Dmaj7 D F $\sharp$ C $\sharp$
G	Am7 A C G	D7 D F $\sharp$ C	Gmaj7 G B F $\sharp$

Rootless A → B

ii (A) → V (B) → I (A). The classic left-hand ii-V-I.

KEY	<i>ii</i>	<i>V</i>	<i>I</i>
C	Dm7 F A C E	G7 F A B D	Cmaj7 E G B D
F	Gm7 B $\flat$ D F A	C7 B $\flat$ D E G	Fmaj7 A C E G
B$\flat$	Cm7 E $\flat$ G B $\flat$ D	F7 E $\flat$ G A C	B$\flat$maj7 D F A C
E$\flat$	Fm7 A $\flat$ C E $\flat$ G	B$\flat$7 A $\flat$ C D F	E$\flat$maj7 G B $\flat$ D F
A$\flat$	B$\flat$m7 D $\flat$ F A $\flat$ C	E$\flat$7 D $\flat$ F G B $\flat$	A$\flat$maj7 C E $\flat$ G B $\flat$
D$\flat$	E$\flat$m7 G $\flat$ B $\flat$ D $\flat$ F	A$\flat$7 G $\flat$ B $\flat$ C E $\flat$	D$\flat$maj7 F A $\flat$ C E $\flat$
G$\flat$	A$\flat$m7 C $\flat$ E $\flat$ G $\flat$ B $\flat$	D$\flat$7 C $\flat$ E $\flat$ F A $\flat$	G$\flat$maj7 B $\flat$ D $\flat$ F A $\flat$
B	C$\sharp$m7 E G $\sharp$ B D $\sharp$	F$\sharp$7 E G $\sharp$ A $\sharp$ C $\sharp$	Bmaj7 D $\sharp$ F $\sharp$ A $\sharp$ C $\sharp$
E	F$\sharp$m7 A C $\sharp$ E G $\sharp$	B7 A C $\sharp$ D $\sharp$ F $\sharp$	Emaj7 G $\sharp$ B D $\sharp$ F $\sharp$
A	Bm7 D F $\sharp$ A C $\sharp$	E7 D F $\sharp$ G $\sharp$ B	Amaj7 C $\sharp$ E G $\sharp$ B
D	Em7 G B D F $\sharp$	A7 G B C $\sharp$ E	Dmaj7 F $\sharp$ A C $\sharp$ E
G	Am7 C E G B	D7 C E F $\sharp$ A	Gmaj7 B D F $\sharp$ A

Rootless B → A

ii (B) → V (A) → I (B). Same idea, other register.

KEY	<i>ii</i>	<i>V</i>	<i>I</i>
C	Dm7 C E F A	G7 B D F A	Cmaj7 B D E G
F	Gm7 F A B $\flat$ D	C7 E G B $\flat$ D	Fmaj7 E G A C
B$\flat$	Cm7 B $\flat$ D E $\flat$ G	F7 A C E $\flat$ G	B$\flat$maj7 A C D F
E$\flat$	Fm7 E $\flat$ G A $\flat$ C	B$\flat$7 D F A $\flat$ C	E$\flat$maj7 D F G B $\flat$
A$\flat$	B$\flat$m7 A $\flat$ C D $\flat$ F	E$\flat$7 G B $\flat$ D $\flat$ F	A$\flat$maj7 G B $\flat$ C E $\flat$
D$\flat$	E$\flat$m7 D $\flat$ F G $\flat$ B $\flat$	A$\flat$7 C E $\flat$ G $\flat$ B $\flat$	D$\flat$maj7 C E $\flat$ F A $\flat$
G$\flat$	A$\flat$m7 G $\flat$ B $\flat$ C $\flat$ E $\flat$	D$\flat$7 F A $\flat$ C $\flat$ E $\flat$	G$\flat$maj7 F A $\flat$ B $\flat$ D $\flat$
B	C$\sharp$m7 B D $\sharp$ E G $\sharp$	F$\sharp$7 A $\sharp$ C $\sharp$ E G $\sharp$	Bmaj7 A $\sharp$ C $\sharp$ D $\sharp$ F $\sharp$
E	F$\sharp$m7 E G $\sharp$ A C $\sharp$	B7 D $\sharp$ F $\sharp$ A C $\sharp$	Emaj7 D $\sharp$ F $\sharp$ G $\sharp$ B
A	Bm7 A C $\sharp$ D F $\sharp$	E7 G $\sharp$ B D F $\sharp$	Amaj7 G $\sharp$ B C $\sharp$ E
D	Em7 D F $\sharp$ G B	A7 C $\sharp$ E G B	Dmaj7 C $\sharp$ E F $\sharp$ A
G	Am7 G B C E	D7 F $\sharp$ A C E	Gmaj7 F $\sharp$ A B D

II How to practice it in all 12 keys

Pick one key. Play ii-V-I with shell voicings until you don't have to think.

Add the next key around the circle of fourths (C → F → B $\flat$...). Review the old keys every day.

Once the shells are automatic, switch to rootless A → B. Listen for the seventh falling a half step into the next third.

Time yourself. The keys that feel slowest are the ones to drill tomorrow.

Playing through a chart works, but you can't tell whether you're getting faster. The [trainer](#) listens through your MIDI keyboard, times every chord and shows which keys still slow you down.

Shell voicings drop the fifth; rootless voicings drop the root and add the ninth, so a bass player or your right hand covers the root. On the V chord many players swap the fifth for the 13th; once the shapes above are solid, try it.