



**The “A” Lessons  
Chords and Harmony**

**The “B” Lessons  
Improvisation**

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# LESSON 18: IMPROVISING OVER DIATONIC ii-V7-I PROGRESSIONS

The rule for improvising over diatonic ii-V7-I progressions is quite simple, at least at this stage of the game: use the major scale of the I chord. If the progression is Gmi7-C7-FMa7, improvise using the F Major scale; for Cmi7-F7-B<sup>b</sup>Ma7, use the B<sup>b</sup> major scale, etc. Be sure the chords in the ii-V7-I are not altered. In other words, all chords with a raised or lowered 5th (#5, b5), 9th (#9, b9) or 11th (#11, b11) would make this rule inapplicable, because these altered tones are not diatonic (not in the major scale). After we get a handle on using the major scale, we will learn how to handle non-diatonic situations.

Example 3 will help you get used to the ii-V7-I sound, and train you to get around from key to key. Use the CD that accompanies this book, or record the chord progressions, and play along. Simply practice improvising over the entire progression without stopping. Each ii-V7-I progression is repeated twice and then moves on to the next key. Use all the major scale fingerings that you know in all areas of the fingerboard. For some general tips on how to get started improvising, check out the CODA section of *Beginning Jazz Guitar* (page 85).

3  
Track 3

Dmi7                      G7                      CMA7  
 ii                              V7                      I

Gmi7                      C7                      FMA7  
 ii                              V7                      I

Cmi7                      F7                      B<sup>b</sup>MA7  
 ii                              V7                      I

Fmi7                      B<sup>b</sup>7                      E<sup>b</sup>MA7  
 ii                              V7                      I

B<sup>b</sup>mi7                      E<sup>b</sup>7                      A<sup>b</sup>MA7  
 ii                              V7                      I

E<sup>b</sup>mi7                      A<sup>b</sup>7                      D<sup>b</sup>MA7  
 ii                              V7                      I

# LESSON 6B: CREATING LINES NO. 4

## NEIGHBOR TONES APPROACHING THE 5TH

The following are examples of neighbor tones approaching the 5th. Memorize some or all of them, transpose them to all the other keys and use them in your improvisations.

### One Half Step Below the 5th

 = Neighbor tones

42  Track 22.1



### One Half Step Above the 5th

43  Track 22.2



### Multiple Neighbor Tones: Half Step Above the 5th, Half Step Below the 5th

44  Track 22.3



### Multiple Neighbor Tones: Whole Step Above the 5th, Half Step Below the 5th

45  Track 22.4



# SAMPLE BLUES SOLOS

B

There is a big difference between learning improvisational tools, such as scales, and actually putting them to use. At first, we tend to organize them into patterns in different areas of the fingerboard. In actual practice, we usually combine the various tools and utilize the entire fingerboard. This is because the ideas we hear in our heads don't always conform to organized fingering patterns. In the sample blues solos that follow, you will find that the scales being used jump around to various parts of the fingerboard. Study these solos and memorize the parts that you enjoy so you can use them in your own solos.

## BLUES SOLO NO. 1

Track 43

G MINOR PENTATONIC THROUGHOUT

Chords: G, C<sup>9</sup>, G, Dmi7 (A0011), G+7, C<sup>9</sup>, G, E7(#9), D<sup>9</sup>, C<sup>9</sup>, G, D7(#9)

⊙ = Target chord tones

## BLUES SOLO NO. 2

Track 44

A BLUES SCALE

(A BLUES SCALE)

E MA ARP. -- A BLUES SCALE

Chords: A, D<sup>9</sup>, A, E mi7 (A0011), A+7(#9), D<sup>9</sup>, D#o7, A, B mi7, C# mi7, F#7(b9), E<sup>9</sup>, D<sup>9</sup>, A, E7

Annotations: B mi7 ARP., C# mi7 ARP.