

Crossed Lines: Minor ii-V-I Lines Everywhere.

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Alongside the Major ii-V-I lines studied previously, the ability to negotiate 'minor ii-V-i s' - for example Dm7(b5) G7(usually with altered intervals) to Cm7. These lines are extremely useful in improvisation as long passages, crossed in various hybrid forms, or broken up in bars or approach figures. Although their initial learning may feel mechanical, a deep absorption will manifest in an intuitive and creative manner in the flight of improvisation.

Dm7(b5) G7alt. Cm7
b5 b9 5
7th 3rd 7th
3rd 7th 3rd

Notice how all the phrases follow the basic skeleton above. Taking the 'guide-tones' the 3rd and 7th of each chord, we find the C on the Dm7b5 moving to the non-diatonic B on the G7, and the F on the G7 moving to Eb on Cm7. Another line Ab-Ab-G (b5-b9-5) is also included as a useful tool. This is not the only strategy though the harmony, but it's a really effective one that is best to learn before subverting.

Position II-III

C Shape E Shape A Shape
Dm7(b5) G7alt. Cm7
pick either bar pick either bar pick either bar

A Shape D Shape G Shape
Dm7(b5) G7alt. Cm7
pick either bar pick either bar pick either bar

Position VII-VIII

G Shape
C Shape
E Shape

↑ pick either bar ↑ pick either bar ↑ pick either bar

↓ ↓ ↓

Position IX

E Shape
A Shape
D Shape

↑ pick either bar ↑ pick either bar ↑ pick either bar

↓ ↓ ↓

Position XII

D Shape
G Shape
C Shape

↑ pick either bar ↑ pick either bar ↑ pick either bar

↓ ↓ ↓

Practise these carefully at a variety of tempi, feels and keys. Practising a iiø-V-i in a cycle of IVs (e.g. the keys of Cm - Fm - Bbm - Ebm etc.) in position, is a great and helpful challenge.

Together with the major ii-V-I's - and by writing your own patterns- you will now have a useful vocabulary to negotiate a large range of repertoire. The material presented here is fairly 'straight-ahead' of the jazz idiom but a similar approach can be used in any genre, sub-genre or personal style.