



Scales to use for minor II-V-I #60

Jazz Guitar Improv 102

Hello, and welcome to lesson 60 on how to improvise, or how to find different scales to improvise on the minor II V I. So throughout Improv 102, we only touched on a few approaches, we said, okay, here is harmonic minor of destination, here is this, here is that. As a bonus for this course, I want to offer you an e-book that was written a few years back. It's called *Improvise on the Minor II V I Mini-Guide*. It's a e-book, you can download it in this lecture, please. And basically, the gist of the approach, it's a few dozen pages, and the theory, I go really at length to explain why it works, so I will summarize it, it's three points, it'll take about a minute, so bear with me. The first approach to to playing on D-minor seventh flat five to G-seventh flat nine to C-minor, which is a II V I in the key of C-minor, short, we say it's a minor II V, or a minor II V I.

The first approach is to use harmonic minor of destination, meaning that throughout D-minor seven, flat five G seven flat nine, C-minor, we only play in C-minor. Actually, we play C harmonic minor. This is the first approach called HMD, harmonic minor of destination. It doesn't fit all the chords, so it doesn't fit D-minor seven flat five perfectly, it doesn't fit really C-minor perfectly either, but it's an approach that gives you a very powerful G chord, the V chord is very powerful because you get a flat nine and a flat 13, it's all detailed in the e-book. Second approach, is to use melodic minor modes. So, this is a little trick of the trade where you can use a specific mode from the melodic minor on the II chord. Another specific mode, another one, specific for the V chord mode from melodic minor and lastly, you play C melodic minor on C. So, let me just go through that quickly, D-minor seven flat five play F melodic minor. I'll repeat that again. D-minor seven flat five

play F melodic minor. Why, because actually D-minor seven flat five is an inversion of F minor six. F-minor six is perfectly reflected by the scale of F melodic minor. F melodic minor is the same as F major, with the flat three. So, what you get F, G, A flat, B flat, C, D, E. That gives you a natural ninth on the D-minor seven flat five, beautiful.

Then, the scale to use on the G chord, the G seven altered, is using A flat melodic minor. It's just a half step up, this is a little trick, if you want to play an altered dominant, that's really, really tense, you just go up a half step and you play melodic minor from there. I won't spell A flat melodic minor here, but it's four flats, plus the C becomes flat, so, it's pretty ugly, but on the guitar, it's easy, of course, because it's just a fingering pattern. And then the third approach, described in the book, is using strictly the altered scale. That's A flat melodic minor throughout the minor II V. Not the best solution, but it does work. There are other ways you can do that with pentatonics, which I won't go into detail, but this is a bonus for improv on a II for you advanced players that wanna breathe fire, if you want, all right? So, have fun with this e-book. Please post your questions below this video, here, and I'll see you in the next video.