

3 Charlie Parker Major ii V I Lines

To help you expand your soloing chops over the major ii V I that happens throughout FMTTM, here are 3 classic Bird licks.

Each of these lines outlines a major ii V I, and contains essential bebop devices and vocabulary to explore further in your studies.

Make sure to learn these phrases from memory, then add them to your solos over the tune when ready.

The first line uses octave displacement and a classic bebop ornament in the second bar of the progression.

Octave displacement is when you play down a scale, for example, and at some point you jump up an octave and continue the scale from there.

You see this in the second bar, as the line descends over G7, then jumps from the B to an Ab, then continues down the scale from there.

As well, that bar ends with Ab-G-F-F#-G, or b9-R-b7-7-R, over G7.

That little phrase is a common bebop device that's worth removing from this lick and adding to your solos over other 7th chords.

Have fun with this lick, and extract any device or piece of the line you like to apply to other areas of your playing over jazz standards.

Audio Example 9

The image shows a musical score for a guitar lick. The top staff is in treble clef with a common time signature. It is divided into three measures corresponding to the chords Dm7, G7, and Cmaj7. The first measure (Dm7) contains a triplet of eighth notes (F, A, C) followed by a quarter rest. The second measure (G7) contains a quarter note G, an eighth note A, a quarter note Bb, and an eighth note C# with a triplet bracket underneath. The third measure (Cmaj7) contains a quarter note C, an eighth note D, a quarter note E, and an eighth note F with a triplet bracket underneath. Below the staff is a fretboard diagram with three lines labeled T, A, and B. The fret numbers for each line are: T (12-10-12-10, 12 10, 13), A (10, 10, 12-10-9, 13 12 10-11, 12-10-9-12, 10), and B (12-10-9, 13 12 10-11, 12-10-9-12, 10).

This line uses a Bdim7 arpeggio over G7 to bring out a G7b9 sound in the second bar of the progression.

When soloing over 7th chords, you can play a dim7 arpeggio from the 3rd of that chord to create a rootless b9 sound in your solos.

This is because Bdim7, for example, has the notes B-D-F-Ab.

Those four notes are the 3-5-b7-b9 of the underlying chord, G7.

If you dig that sound, make sure to take it out of this lick and apply it to other 7th chords in your improvisations.

Audio Example 10

The next ii V I line uses passing notes over Dm7, Eb and Db, as well as diatonic and chromatic arpeggios over G7.

In the second bar, you play an Fmaj7 arpeggio over the first half of the bar, then a Db7 arpeggio in the second half.

Fmaj7 is diatonic to the underlying key of C major, so it fits well over G7 in a soloing situation.

The Db7 is a tritone sub, which you learn about in more detail later in this eBook.

If you dig the sound of that second bar, make sure to explore the tritone sub chapter in this eBook to expand on that sound in your playing.

Audio Example 11