

Improvisation
II—V clichés and "licks"

Practise these examples *without any accidentals* (in parentheses), that is, think of a natural sign instead of a sharp or flat. Then add to the line *one accidental at a time*, starting with the notes in the V chord area, then with the tonic area notes, and finally with the notes in the subdominant area. Add the accidentals from the end to the beginning within a chord area, if there is more than one accidental within a chord. Use the given chord alterations and/or additions (in parentheses), if the line requires so. Try tritone subs with the dominant chords as well. **Learn these lines by heart! Feel free to combine and elaborate these lines! Write some lines of your own!**

1) II—V / I

The image displays 16 numbered musical exercises for II-V/I in 4/4 time, arranged in two columns. Each exercise consists of a single staff of music with a treble clef and a key signature of one flat (Bb). The exercises are numbered 1 through 16. Above each exercise, the chord progression is indicated: Dm7(b5) G7 CΔ for exercises 1, 2, 3, 5, 7, 9, 11, 13, and 15; Dm7(b5) G7 CΔ for exercise 10; Dm7 G7 CΔ for exercises 4, 6, 12, and 14; and Dm7(b5) G7(#5) CΔ for exercise 16. The exercises show various melodic lines with accidentals (sharps and flats) and parentheses indicating where to start practicing without them. A large diagonal watermark reading 'SAMPLE PAGE not for distribution!' is overlaid across the center of the page.

17 $Dm7(b5)$ $G7$ C^Δ 18 $Dm7(b5)$ $G7$ C^Δ

19 $Dm7(b5)$ $G7$ C^Δ 20 $Dm7(b5)$ $G7$ C^Δ

21 $Dm7(b5)$ $G7$ C^Δ 22 $Dm7(b5)$ $G7$ C^Δ

23 $Dm7(b5)$ $G7$ C^Δ 24 $Dm7$ D^b9 C^Δ

25 $Dm7$ D^b7 C^Δ 26 $Dm7$ $D7$ C^Δ

27 $Dm7$ D^b7 C^Δ 28 $Dm7$ D^b7 C^Δ

2) II—V / IV

29 $Gm7$ $C7$ F^Δ 30 $Gm7$ $C7$ F^Δ

31 $Gm7$ $C7$ F^Δ 32 $Gm7$ $C7$ F^Δ

33 $Gm7$ $C7$ F^Δ 34 $Gm7$ $C7$ F^Δ

35 Gm^7 $C^7(\text{alt})$ F^Δ 36 Gm^7 C^7 F^Δ

37 Gm^7 G^b7 F^Δ 38 Gm^7 G^b7 F^Δ

3) II—V / II

39 $Em^7(b5)$ A^7 Dm^7 40 $Em^7(b5)$ A^7 Dm^7

41 $Em^7(b5)$ A^7 Dm^7 42 $Em^7(b5)$ A^7 Dm^7

43 Em^7b5 E^b7 Dm^7 44 Em^7b5 E^b7 Dm^7

4) II—V / VI

45 Bm^7b5 E^7 Am^7 46 Bm^7b5 E^7 Am^7

47 Bm^7b5 E^7 Am^7 48 Bm^7b5 E^7 Am^7

49 Bm^7b5 E^7 Am^7 50 Bm^7b5 E^7 Am^7

51 Bm^7b5 E^7 Am^7 52 Bm^7b5 E^7 Am^7

53 Bm^{7b5} Bb^7 Am^7 54 Bm^{7b5} Bb^7 Am^7

55 Bm^{7b5} Bb^7 Am^7 56 Bm^{7b5} Bb^7 Am^7

5) II—V / III

57 $F\#m^{7b5}$ B^7 Em^7 58 $F\#m^{7b5}$ B^7b13 Em^7

59 $F\#m^{7b5}$ B^7 Em^7 60 $F\#m^{7b5}$ B^7b Em^7

61 $F\#m^{7b5}$ F^7 Em^7 62 $F\#m^{7b5}$ F^7 Em^7

6) The so-called "relative" II—V cadences

63 Fm^7 Bb^7 C^{Δ} 64 Fm^7 Bb^7 C^{Δ}

65 Fm^7 Bb^7 C^{Δ} 66 Fm^7 Bb^7 C^{Δ}

67 Fm^7 B^7 C^{Δ} 68 $F\#m^{7b5}$ B^7 C^{Δ}

69 $F\#m^{7b5}$ B^7 C^{Δ} 70 $F\#m^{7b5}$ F^7 C^{Δ}