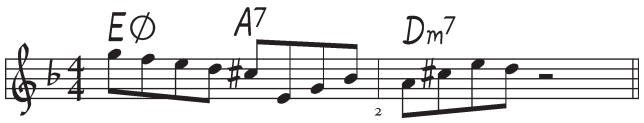
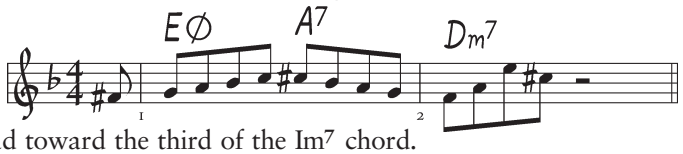
Page 108—Minor Two-Bar II-V-I #30



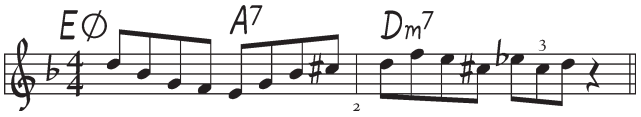
Another diatonic walk down the locrian scale over the IIØ chord. Upon arrival at the V7 chord, we jump from the third down to the fifth, a standard bebop-style melodic movement. The last note of bar 1 is the ♭9 of the V7 chord resolving to the fifth of the Im7 chord.

Page 109—Minor Two-Bar II-V-I #31



This example begins with a locrian ♯2 as a pick-up note and walks diatonically up the scale to the third of the V7 chord. We immediately come back down via the ♭9 (there's that minor third again) and head toward the third of the Im7 chord.

Page 109—Minor Two-Bar II-V-I #32



This could have come earlier as it begins similar to #4, but when we get to the V7 chord we ascend using that diminished arpeggio we talked about in #'s 24 and 26. The final Im7 chord lick uses a chromatic enclosure around the last note, the tonic or root of the chord.