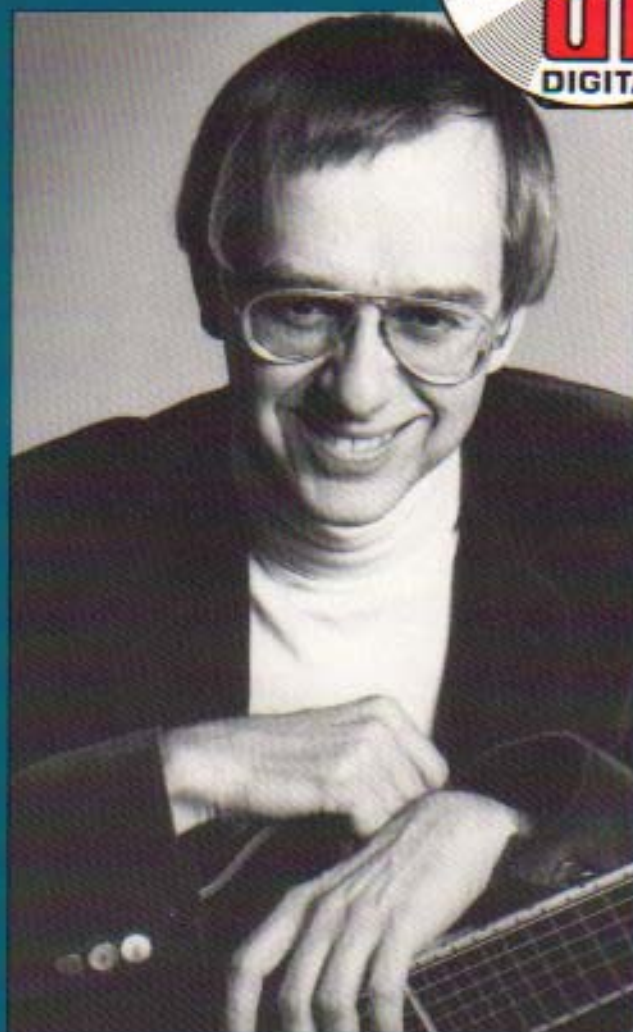


Mel Bay's **101
Jazz
Guitar
Licks**

By Alan deMause



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Mel Bay's **101** **Jazz** **Guitar** **Licks**



By Alan de Mause

Dedication

To my primary teachers of single line improvisation, Jim Hall and Jimmy Raney.

To the memory of Charlie Christian and Charlie Parker.

To my brother Lloyd, whose practicing of piano sonatas and concerti gave my young ears a sense of form, so many years ago.

Acknowledgment to:

Mark Lonergan and Christine Sotmary for help in preparation of the manuscript.

Marilyn Ries and Michael Lobel, knowledgeable recording engineers.

Bill Bay, encouraging, fair, and patient.

Raves and huzzahs to:

Dewey Dellay, who knows a lot about bass playing and can be heard as my partner on the accompanying recording.

Kent Armstrong, who made the pick-ups for the guitar used on the recording.

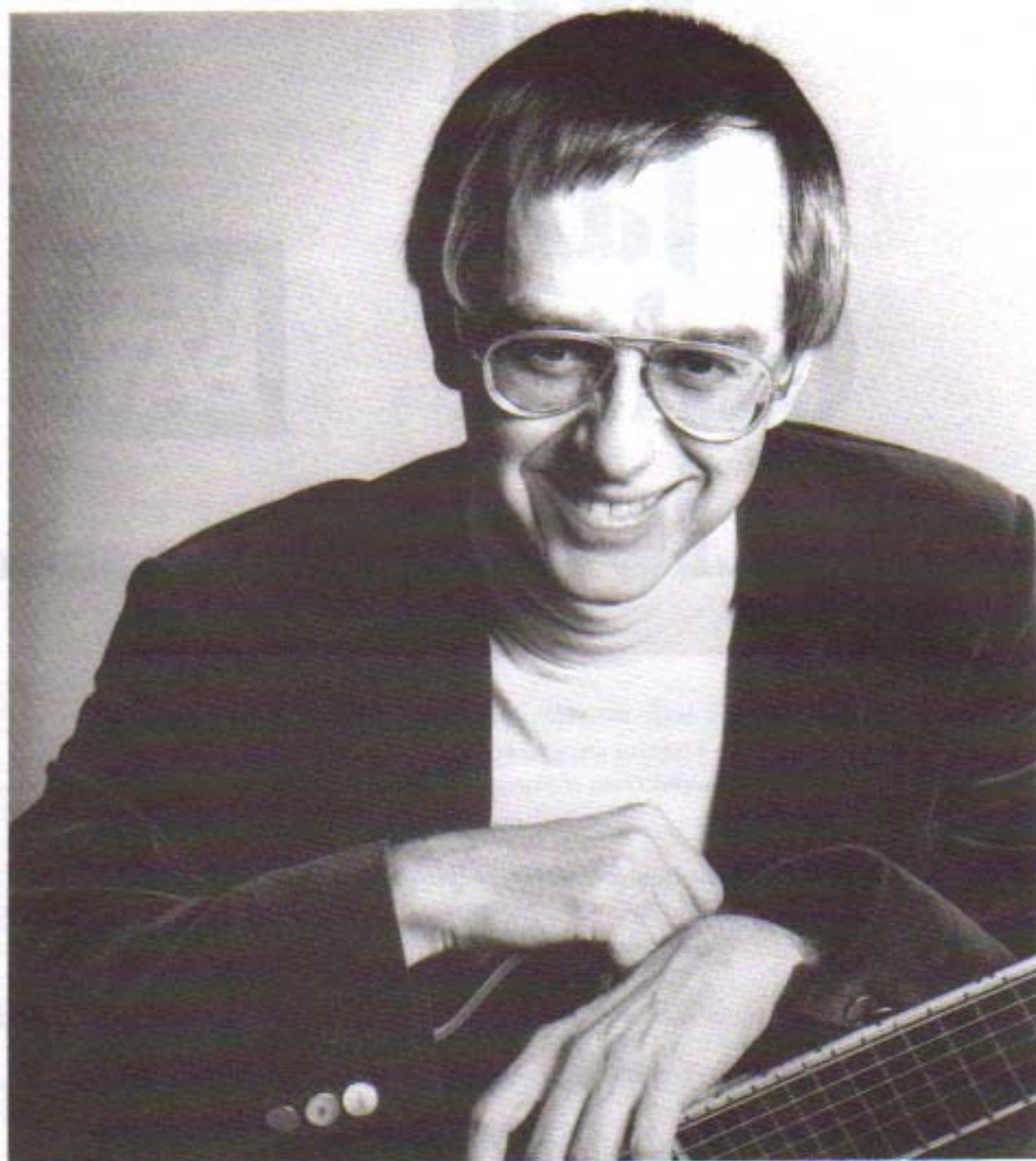
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About the author

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When not writing, teaching, or playing music, Alan is involved with the Hunger Project, World Runners, and the New York Road Runners Club.

This is the third in a series of books by Alan for Mel Bay Publications Inc.

"Your relationship with your guitar is the same as it is with the rest of your life. Every time you pick up your instrument you meet yourself, and every time you play a note the rest of your life comes with it."

—Alan de Mause

Introduction

Licks can launch a lifetime

"Listen to that lick! How is it done? Can I learn to do it?"

Musicians playing the right licks at the right moments in our lives have probably been the catalyst for more musical careers than any other precipitating event.

All jazz artists in their formative stages study musical models. These models are the licks, phrases, sections, choruses, and the total recorded output of their favorite players. When learning, not only is it alright to copy other players, it is impossible to begin in any other way. To eventually create your own jazz licks you first need to hear, play through, and imitate a lot of existing jazz.

Licks in context of phrases

For our purposes a *lick* will be considered a short melodic fragment. Most often it is only a measure or two in length, with even the longer ones being built up of two or more shorter fragments.

Phrases are the next larger unit, made up of licks. Standard song form is made up of a *series* of four measure phrases. The harmonic structure of these phrases is used to improvise upon.

Since these four measure phrases are so important, it is better to study a shorter lick in the context of a longer four measure phrase than by itself. Licks always end up in phrases anyway. Also, it is nearly impossible to create a phrase by butting and gluing together several short licks. Think of it this way: in learning to speak a foreign language, it is easier to hear how individual words are used in the context of phrases and sentences than it is to learn only individual words and string them together in hopes of forming a sentence. Each lick in this book, then, will actually be a four measure phrase, usually comprised of shorter licks. Sometimes these phrases, or longer licks, will be followed by additional four measure units built on the continuing chord progression of the standard tune from which the first has been taken.

And further . . .

I also stress studying licks set in longer phrases for another reason. This is to help the player in seeing, hearing, and playing jazz lines woven through chord progressions. The beginning jazz guitarist, often having a background in blues or rock, can usually handle pentatonic blues scales in simple harmonic situations by "playing in a key," but has a hard time playing through a more complex, quickly changing set of chords. The problem with "playing in a key" without giving respect to the pattern of resolutions is that the discrete harmonic distinction between chords gets fuzzed over.

So, if an improvised chorus is a stage, the four measure unit is an ideal place to start getting your act together. It's my intention that working with these licks will help you distinguish the differences between chords, anticipate the sound of one chord following another, and eventually play a line of your own through a series of chord progressions. By studying these examples you will see how a line can delineate or spell out the harmonic underpinnings even without accompaniment.

When you are really into it—

When you find licks that become your favorites, they become part of your language. It's hard *not* to use them. And, let's face it, at moments of indecision, they are the musical lifesavers which give a sense of security.

Since you will know them so well, you will be able to use them as beginning statements to be developed. You can avoid using them like a boring comic with a memorized list of one liners by listening to that little voice inside you that says, "If I play this lick one more time, I'll—". Let your licks help your creativity rather than hinder it. Invention is still the name of the game.

The Lick Layout

Accompanying each lick is this information:

- a Roman numerals indicating harmonic analysis (see below).
- b Informal analysis of lick illustrating a particular aspect (see below).
- c Indication of suggested tempo.
- d Name of standard tune whose chord changes have supplied the harmony for the lick. Licks are based on the first four measures of the tune, unless indicated otherwise, as in the musical example below.
- e Standard chord symbols.
- f Position in which lick is played and/or full barres, indicated, e.g., IV, and BIV. Partial barres are indicated by the number of strings to be barred from a possible six, plus the position at which they occur, i.e., 4/6III.
- g Fingering. The symbols "+" and "-" indicate a temporary finger shift out of position. A shift to a higher fret is noted with "+" and a shift to a lower position with "-".
- h Tablature.

29. (a) IV⁺ IV^o / Idom VI dom / Ildom V / I
 (b) sequential, scalar, med/fast (c)

(d) Saint Thomas measures 9-12

- a) This is the harmonized scale in C, extended to the seventh degree

I	II	III	IV	V	VI	VII	I ^o
CM7	Dm7	Em7	Fm7	G7	Am7	B ^o 7	CM7

Roman numerals above the licks indicate the basic function of the chords (symbols written directly above each measure in lick) as they relate to the key of the lick. Extended and altered chords are not noted in the Roman numerals just the basic chord.

Chromatic chords not within the key of the lick are named according to their spelling in relation to their lower or upper neighbors. In the lick above, the E^o7 chord, analyzed as #IV^o, is named in relation to the position of the preceding EbM7, which is the IV chord in the key of the lick, B^o.

If you need background information on the building of harmonized scales and the usefulness of the Roman numeral system of analysis, see the books listed in the background information section on page six.

b) **Lick descriptions**

The licks in this book can be analyzed in a number of ways. For each lick I have chosen one or two non-technical, general descriptions, explained below.

scalar: The lick goes up and down hill in a scale-like manner using smaller half step, whole step, and step and a half intervals.

arpeggiated: The lick consists primarily of chord tones, separately articulated.

sustained arpeggiation: The lick consists primarily of chord tones played with the left hand fingers kept in place in the shape of a chord.

sequential: The four measure phrase consists of several shorter licks, similar in shape, intervallic distance, and rhythm.

larger intervals: The distance between many of the notes in this lick is that of a fourth or more.

internal line: The lick follows pivotal notes of an ascending or descending line found within and suggested by the chord progression.

music in two parts: The lick is self-accompanied by a note or notes below the primary line.

c) **Tempo** is indicated by a general description in English. These descriptions along with the traditional Italian counterparts and metronome markings are indicated below.

Very slow (Largo and Larghetto)	m.m. = 40-63
Slow (Adagio)	66-72
Slow/medium (Andante)	76-104
Medium (Moderato)	108-116
Med/fast (Allegro)	120-162
Fast (Presto)	168-192
Very fast (Prestissimo)	200 and above

Getting more mileage from licks

These are suggestions on how to expand on any particular lick in this book.

a Play the lick using the one fingering illustrated in several keys in different areas of the fingerboard.

b Play the lick in one key using a variety of fingerings in different areas of the fingerboard.

c Play the lick in the several keys available in a single position, along with the different fingerings appropriate to the scales of those keys.

d Play the lick in even or straight time feel, and in swing feel.

e Play the lick in tempi other than the one indicated.

f Half time and double time the lick. Be aware of what this does to the frequency of chord changes.

g If the lick is in 3/4 time, play it 4/4, and vice versa. Add or remove notes as you see fit.

h Displace the rhythmic of the lick, using the basic intervals as they are.

- i Alter crucial notes to turn major sounds into minor, minor into dominant, etc.
- j Play the lick backward, upside down, upside down and backward.
- k If you are a fingerstyle solo guitarist, accompany the lick with bass notes, chords or any other device you like. In many cases you will need to move the line up an octave, or change keys. Re-finger as necessary.
- l In general, allow your imagination to roam freely. Sit down formally with pencil and paper, or jam on a lick, or free associate, or do whatever works best for you.

Why these licks?

One of my goals in writing these 101 licks has been *variety*. I've used a diversity of chord progressions, for instance, without overemphasizing the ubiquitous II-V-I cadence. Even so, there is much of that sequence internally within the ones I have chosen.

In case you would like to read through sections of this book as daily exercises, I've made a point of mixing keys and tempi.

Another goal has been *accessibility*, so I've kept most of these examples within the first seven positions of the guitar, kept the fingering position-oriented, the tempi reasonable, the music tablature accompanied, the food and drink affordable.

There are some licks which must be played finger style, identified as such, for the growing ranks of jazz finger style players. However, don't let that stop you flat pick players from adapting them to your style.

Background information on licks

If you would like to expand your knowledge of the underpinnings of licks, harmony, scales, modes, arpeggios, etc., here are some excellent books:

Theory

Theory and Harmony for Everyone, by L. Dean Bye

Reading

Guitar Positions Studies, by Roger Friberto

Developing Melodic Sight Reading Technique, by Tom Bruner

Technique

Building Right Hand Technique, by Bill Bay

The Deluxe Guitar Scale Book, by Mel Bay

Deluxe Guitar Arpeggio Studies, by Al Hendrickson and Art Onzeck

Chords

Rhythm Chord System, by Mel Bay

Jazz Guitar Vol. II, by Ronny Lee

Deluxe Guitar Chord Progressions, by Johnny Rector

Guitar Fingerboard Harmony, by Edward McGuire

Major Seventh Sounds

Improvisation

How to Play Jazz Guitar, by Alan de Mause (Acorn Music Press)
Guitar Power, by Alan de Mause (Amsco Music Publishing Company)
Guitar Improvising, Vols. I and II, by Vincent Bredice
Jazz Guitar Scales, by Vincent Bredice
Jazz Guitar Lines, by Vincent Bredice

Fingerstyle Jazz Guitar

The Art of Solo Jazz Guitar, by Alan de Mause
Jazz Guitar Etudes, by Alan de Mause
Harmonic Mechanisms, Vols. I, II, and III, by George Van Eps

Also very valuable

The Complete Johnny Smith Approach to Guitar, by Johnny Smith
Mel Bay's Jam Book/Tape Series

All of the above books are published by Mel Bay Publications, unless otherwise noted.

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Can be used with . . .

4. $I^{\flat}VIIM / I^{\flat}VIIM / I VI II V / III VI dom$
 sequential, arpeggiated, slow

**Spring Can Really Hang
 You Up the Most**

CM7 $B^{\flat}M7$ CM7 $B^{\flat}M7$ CM7 Am7 Dm7 G7 Em7 A7 $b9$

1 1 1 1 2 3 4 4 1 1 1 4 2 4 2 1 2 3 4 2 4 4 1 3 4 2 3 4 1 3 2 - 1 2 1

5 5 5 5 6 7 8 8 5 5 5 8 6 10 8 7 6 7 10 8 10 10 7 9 10 8 9 10 7 9 8 7 6

II Dominant Seventh Sounds

Can be used with . . .

5. $V / \cdot / \cdot / \cdot / \cdot /$
 scalar, fast

Sweet Georgia Brown
 measures 17-20

D7 VII

2 1 4 2 1 3 1 - 1 + 4 1 3 4 3 1 4 1 3 1 3 4 1 3 4 1

8 7 10 8 7 9 7 6 10 7 9 10 9 7 10 7 9 9 10 7 9 10 7 9 10 7

Can be used with . . .

6. $IIdom / \cdot / \cdot / V / \cdot / \cdot /$
 arpeggiated and scalar, fast

Up a Lazy River
 measures 5-8

F7 VI V $B^{\flat}7$

1 2 2 1 - 4 1 4 3 1 2 1 4 3 4 2 4 1 2 1 4 2 4 3 1 4 3 2 1 1 4 2 1

6 7 7 6 8 5 8 7 5 6 5 8 7 8 6 8 5 6 5 8 6 8 7 5 8 7 5 8 7 5 8 7 6 5 5 8 6 5

IV Diminished Seventh Sounds

7. *Idom / VIdom / IIdom / V*
 scalar, arpeggiated, med / fast

Can be used with...
Blues
 measures 7-10

C7 A7 D7 G7

1 2 1 -|+1 2 1 2 1 3 4 3 2 1 3 1 4 2 4 4 1 3 2 1 3 4 2 4 4

8. *IIIdom VIIdom / IIdom V / Idom IVIdom / VIIdom*
 sequential, medium

Can be used with...
Nice Work
If You Can Get It

B7 E7 A7 D7 G7 C7 A7

2 3 3 1 -| 1 1 +4 4 3 2 4 3 4 3 2 1 4 2 1 1 4 2

III Minor Seventh Sounds

9. *I / V / I / V / I / V / I / V / temporary key: G minor*
 arpeggiated, larger intervals, med / fast

Can be used with...
I'll Remember April
 measures 8-12

Gm

2 -1 +4 2 1 -1 2 +4 2 2 1 3 4 1 4 2 -1 +4 2 2 2 -1 +4 2 4 2 1 4 2 1 +

Can be used with...

G minor Blues

10. I / V / I / Idom
scalar, med/fast

Chords: **Gm7** || **D7** **Gm7** **G7** I III

Fingerings: 4 4 | 2 4 2 2 | 4 3 4 2 | 1 - | 1 + 4 | 2 4

Bass line: 5 5 2 3 5 3 2 5 4 4 3 2 5 2 3 5 5 2 3 4 5 0 1 2 3 6

11. IV / IV V / I / ' / .
scalar, arpeggiated, med/fast

G minor Blues, cont.

Chords: **Cm7** **D7** **Gm7**

Fingerings: 3 3 | 1 2 4 | 1 2 3 1 4 | 3 2 - | 2 1 3 4 | 2 1 3 4 | 4 | 3 1 3 4 2

Bass line: 5 5 3 4 7 3 4 5 3 6 5 4 2 3 2 4 5 3 2 4 5 5 2 4 2 4 5 3

12. ♭V / Idom / V / I / ' / .
music in two parts, scalar, med/fast

G minor Blues, cont.

Chords: **E♭7** **D7** **Gm**

Fingerings: 2 3 4 2 4 2 3 4 1 3 + 3 1 4 3 1 1 3 1 - | 1 4 2 3 2 - 1

Bass line: 4 6 4 0 2 3 4 5 3 6 5 2 3 5 3 2 5 3 4 3 1

16. I #I^o / II #II^o / III Vdom / II V
 arpeggiated, scalar, fast

Can be used with...
I Got Rhythm (orig: B^b)
 alternate chord changes

GM7 G#o7 Am7 A#o7 Bm7 E7 Am7 D7

2 2 3 4 3 1 - 1 + 3 1 3 4 4 2 1 1 4 2 4 3 1 - 1 + 2 1 4 2 2 4 - 1 + 1

3 3 4 5 4 2 1 4 2 4 5 5 3 2 2 4 3 5 4 2 1 3 2 5 3 3 5 1 2

V Augmented Sounds

17. V #5 / . / . / . / . / . / .
 scalar, arpeggiated, med / fast

Can be used with...
Exercise

A7#5

0 1 2 - 1 + 4 2 2 3 1 4 1 3 2 4 1 + 4 1 - 1 3 1 + 2 4 1 3 2 2 1 + 4

5 6 4 7 6 6 7 5 8 5 7 6 6 5 4 6 8 5 7 6 6 5 9

18. I / . / . / #V#5 / . / .
 scalar, sequential, fast

Can be used with...
Take the A Train

AbM6 III E7#5 (Bb7b5) 4^{iv} iv

4 1 1 2 4 3 2 1 1 2 4 1 3 4 1 3 1 3 1 4 + 1 1 3 2 1 2 4 2

6 3 3 4 6 6 3 4 6 3 5 6 3 5 3 5 5 6 4 4 1 2 1 5 7 5

Can be used with...

The Song Is You

27. I / I^o / II / V
sequential, fast

FM7 F^o7 Gm7 C7

1 2 1 -1 3 1 +4 3 4 1 4 3 1 2 3 2 -1

5 6 5 4 6 4 8 7 8 5 6 7 5 6 7 6 4

Can be used with...

The Song Is You, cont.

28. I / #I^o / II / V
scalar, fast

FM7 F#^o7 Gm7 C7

+4 1 3 4 1 1 3 1 4 3 1 4 3 4 3 1 3 4 3 4 -2 -1 +4 2 1 2

6 5 7 8 5 7 5 8 7 5 8 7 8 7 5 7 8 6 4 5 6 5 6

Can be used with...

Saint Thomas measures 9-12

29. IV #IV^o / Idom VI dom / Ildom V / I
sequential, scalar, med/fast

E^bM7 E^o7 B^b7 G7 C7 F7#5 B^bM7

2 4 2 4 3 4 1 3 1 +2 4 1 1 4 2 2 1 4 1 1 2 +4 3 4 2

3 5 3 5 4 5 1 3 1 3 5 2 2 5 3 3 2 5 2 2 5 6 5 3

Can be used with...

S'Wonderful
measures 5-8

30. **II / V / I VI / II V**
scalar, fast

Fm7 **Bb7** **Ebm7** **Cm7** **Fm7** **Bb7**

1 3 4 1 3 2 3 4 1 4 3 2 1 3 1 3 4 1 3 1 1 2 1 1 3 3 4 1 1 2 3

3 5 6 3 5 4 5 6 3 6 5 4 3 6 3 5 6 3 5 3 3 4 3 5 3 6 3 3 4 5

Can be used with...

Lady Be Good

31. **I / IVdom / I / I#P**
arpeggiated, larger intervals, med/fast

Gm7 **C7** **Gm7** **Gm7** **G#o7**

4 3 4 1 2 1 4 2 4 1 4 2-1+4 2 1+4 3 4 4 2 4 3 1 4 1 4 4 3 2 2 1 1

12 11 10 9 12 10 9 12 9 12 10 12 9 12 10 8 12 10 9 13 11 12 12 10 12 11 9 12 9 12 11 10 9 9 12 10

Can be used with...

A Day in the Life of a Fool

32. **I / V / I / V**
scalar, med/fast

Am7 **E7** **Am7** **E7**

1 3 4 3 1 +3 +3 2 1 2 +2 +2 1 4 2 1 2 3 4 3 2 1

2 4 5 4 2 4 7 5 4 5 9 7 7 7 6 9 8 7 6

Can be used with...

Body and Soul
measures 9-12

33. II / II #Idom / I II / III #II m
arpeggiated, slow

E^bm⁹ D7 D^bM7 E^bm7 Fm7 E^bm7

Can be used with...

Body and Soul, cont.

34. II / VII III dom / VI II V / I #II m #V dom
arpeggiated, scalar, slow

E^bm7 C ϕ 7 F7#5 B^bm7 E^bm A^b7 D^bM7 E^bm7 A7

Can be used with...

Body and Soul, cont.

35. I II / III IV m ^bVII dom / III VI dom II V / I
scalar, arpeggiated, slow

D^bM7 E^bm7 F[#]m7 G^bm7 C7 F[#]m7 B7 E^bm7 A7 D^bM7

36. $I^{1\#7} / Im7 / Im6$
internal line, medium

Can be used with...

My Funny Valentine
(orig: C minor)

Am_v Am^{#7} Am7 Am6_{IV}

3 1 3 3 2 2 1 2 3 1 +4-3 1 1 3 1 2 1 2

7 5 7 7 6 6 5 6 7 5 9 7 5 5 7 4 5 4 5

37. $I / III\text{dom} / IV \#IV^{\circ} / I\text{dom}$
scalar, sequential, med/fast

Can be used with...

You're a Sweetheart

Gm7_{II} B7 Cm7 C#o7 Gm7 G7

3 4 2 4 1 3 2 1 3 4-1 +3 3 1 4 1 3 4 2 -3 1 4 1 4 2 +3 4 2

4 5 3 5 2 4 3 2 4 5 4 4 2 4 2 4 4 2 5 2 3 3 5 5 3

38. $I / \flat III \flat V\text{dom} / II / V\text{dom}$
scalar, arpeggiated, fast

Can be used with...

Four measures 13-16

Fm7_v Abm7_{IV} Db7 Gm7_v C7_{bb9}

1 1 3 3 1 1-4 4 1 3 1 1 3 +1 1 4 4 3 3 2 2 1 4 3 1 2 3 2 4

5 5 7 7 5 5 7 7 4 6 4 4 6 5 5 8 8 7 7 6 6 5 8 7 5 6 7 6 8

39. II / V / I / I^o
internal line, sequential

Can be used with...

I've Got You Under My Skin

VI Fm7 Bb7^{#5} EbM7 Eb07

3 4 3 1 3 4 1 2 2 2 - 1 2 2 2 1 3 1 3 1 3 4 - 1 3 4 1

0 2 3 6 8 9 6 7 7 7 5 7 7 6 0 6 8 9 5 7 8 5

40. VI / II / V / I
music in two parts, sequential, medium

Can be used with...

Fly Me to the Moon

Am7 Dm7 G7 Cm7

3-1 2+4 -2 4 2 1 -4 0 -1+3 -2+1 3 1 3 -1+2 4 +1-4 2-1 4 2+1 3 0 -1

7 4 5 7 5 7 5 4 6 0 2 5 3 2 5 5 5 2 4 5 3 5 4 2 5 3 4 0 2

41. VI / II / V / I / temporary key: A minor
music in two parts, sequential, medium

Fly Me to the Moon, cont.

Fm7 Bb7 E7 Am6

1 3 1 4 3 1 3 -3 2 4 1 2 4 1 1 #0 1+2 -1 4 1 +1 3 1 4 0 3 2 1 4 3

3 5 3 6 5 3 5 4 3 5 2 3 5 2 2 2 5 2 2 3 4 3 5 0 4 3 2 5 4

Can be used with...
Whispering

42. I / $\dot{\cdot}$ / Vldom / $\dot{\cdot}$ /
scalar, fast

E \flat M7 **D7** **IV**

1 4 2 4 2 4 3 2 4 4 1 3 4 2 3 4 1 3 4 3 2 1 4 3 1 4 3 1 4 1 2

5 8 6 8 6 8 7 6 8 5 7 8 6 7 8 5 8 7 5 8 7 5 8 4 5

Can be used with...
Out of Nowhere

43. I / $\dot{\cdot}$ / \flat III \flat m / \flat VI \flat dom
scalar, fast

G \flat M7 **B \flat m7** **E \flat 7**

3 4 1 2 3 1 4 3 1 4 4 1 3 1 4 2 1-2 1 3 2 3 1+2 4 3 4 1

4 5 2 3 4 2 5 4 2 5 5 2 4 2 0 2 1 2 1 3 2 3 1 3 4 5 2

44. I / $\dot{\cdot}$ / III \flat / VI \flat dom
scalar, fast

Out of Nowhere, cont.

G \flat M7 **B \flat 7** **E7**

3 4 1 3 4 2 3 4 4 2 1 4 1 3 2 1-1+1 1+2 4 4 3 2 1 3

4 5 2 4 5 3 4 5 5 3 2 5 2 4 3 2 1 2 2 4 6 6 5 4 3 5

45. *Idom / IVdom / Idom / ' / sequential, slow / medium*

Can be used with . . .
Blues in C Major

Chords: C7 VII, F7 VI, C7 VII, C7 VIII, 5/6 VII V

Fretboard diagrams (top staff):
 2 3 3 3 3 4 | 2 4 4 4 1 3 | 2 3 1 4 3 1 3 | 2 1 - 1 3 1 3 4 3 2

Fretboard diagrams (bottom staff):
 5 5 5 5 8 11 | 5 5 5 5 6 8 | 5 10 11 10 8 | 10 8 9 10 | 8 7 5 7 5 7 8 7 6

46. *VI and II-V in quickly shifting keys sequential, scalar, fast*

Can be used with . . .
Giant Steps

Chords: Bm7 II, D7 III, Gm7, Bb7, Ebm7, Am7 II, D7 III

Fretboard diagrams (top staff):
 1 + 4 2 1 | 2 3 1 | 3 2 1 | 4 3 1 | 4 3 1 1 4 3 2 | - 2 1 4 4 2 3 1 4 4

Fretboard diagrams (bottom staff):
 2 4 3 | 4 5 3 | 5 4 3 | 6 5 3 | 3 6 5 4 | 3 2 5 3 4 2 5 5

47. *see above sequential, scalar, fast*

Giant Steps, cont.

Chords: Gm7, Bbm7, Ebm7, F#7 II, Bm7, Fm7 III, Bb7

Fretboard diagrams (top staff):
 2 3 1 4 2 2 | 3 - 1 3 + 1 3 | 1 3 1 1 3 + 1 | 4 2 1 3 1 4

Fretboard diagrams (bottom staff):
 3 4 2 5 | 3 3 | 4 1 3 2 | 4 2 2 2 4 3 | 6 4 3 5 3 6

48. III Vdom / II V / III Vdom / II V
 music in two parts, med / fast (fingerstyle)

Can be used with...
I Got Rhythm
 (orig: Bb)

49. I Idom / IV^bVIdom / III Vdom / II V
 music in two parts, med / fast (fingerstyle)

I Got Rhythm, cont.

50. IV / #IV^o / I / Idom
 scalar

Can be used with...
Stormy Weather
 measures 17-20

51. #IV^o / VII^{dom} / III^o / VI^{dom}
 scalar, very fast

Can be used with...
Wouldn't You?

Chords: G^o7, C7, F^o7, B^b7#9

IV, III

Fingerings: 4 1 2 4 | 1 4 3 2 1 | 4 2 4 2-1+3 | 1 2 1 4 | 1 2 1 4

Bass clef fingerings: 8 5 6 8 5 8 | 7 6 5 8 | 6 8 6 4 6 | 3 4 3 6 4 3 6

52. II^o / V / I / I^o.
 sequential, slow/medium

Wouldn't You? cont.

Chords: E^b7, A^b7#5, D^bM7

IV

Fingerings: 2 4+4 3 2 | 4 2 3 1 4 3 2 1-1 2 | +4 1 2 4 1 4 2 1 | 4 4

Bass clef fingerings: 4 6 7 6 | 2 4 5 3 6 5 4 3 2 3 | 6 3 4 6 3 6 | 6 6

53. I / ^bVI^{dom} / II / V
 sequential, slow/medium

Can be used with...
Everything I Have Is Yours

Chords: C^oM7, A^b7, D^om7, G7^b9

V, III

Fingerings: 1 4 1 3 1 3 | 1 1 3 1 | 1 3 1 4 1 4 2 1 4 2 | 1 3 1 3 1+4 2-1 4 | -4 1 4 3 4 3 1

Bass clef fingerings: 5 7 5 7 5 5 7 5 | 3 5 3 6 3 6 4 3 6 4 | 3 5 3 5 3 7 5 3 7 | 6 3 6 5 6 5 3

Can be used with...

54. II° / V / VI / III dom
arpeggiated, scalar, med/fast

That Old Feeling
measures 7-10

Chords: F ϕ 7^{III}, B \flat 7, (A \sharp 5), Cm7, G7

55. I VI / VII III dom / VI II dom / Vm Idom
music in two parts, sequential, med/fast

Can be used with...
Confirmation

Chords: FM7, Dm7, E ϕ 7^{VII}, A7, Dm7^{VI}, G7, Cm7, F7 \sharp 5

56. IV dom / III m VI dom / II V / I
music in two parts, arpeggiated, med/fast

Confirmation, cont.

Chords: B \flat 7^{III-IV}, Am7^{II}, D7, Gm7^I, C7, FM7

57. II / III^{dom} / VI / II^{dom}
sequential, scalar, fast

Can be used with...
Suddenly It's Spring

Cm7^v D7 Gm7^{iv} C7^v

1 4 4 3 3 -1 +3 1 4 1 3 -1 4 1 +1 3 4 1 3 +2

5 6 6 7 7 4 7 5 6 5 7 4 7 4 5 7 6 5 7 7

58. II / V / I / III^o VI^{dom}
arpeggiated, scalar, fast

Suddenly It's Spring, cont.

Cm7^v F7 BbM7 D7⁹ G7

-2 1 4 3 2 2 4 4 1 2 4 2 3 4 3 2 1 4 3 4 2 3 4 1 2 4 +4 2 3

6 5 6 7 6 6 8 8 5 6 7 7 8 7 6 5 8 7 6 5 6 7 6 5 6 7 8

59. I^bV^{dom} / II V / III VI / II V
sequential, scalar, slow/medium

Can be used with...
Girl Talk

Fm7^v B7 Gm7(G7) C7(Eb7) Am7 D7b9 Gm7 (Am7 BbM7) C7

2 1 4 3 3 1 3 1 4 3 2 4 1 3 1 4 2 1 3 2 1 4 3 1 -1 3 2 4 1 4 1 1 1 3 1 2 3 4 1 4

6 5 6 7 7 5 7 6 8 7 6 8 5 7 6 8 6 5 7 6 5 8 7 5 4 6 5 6 8 6 8 5 7 5 7 7 8

Can be used with...

Blue Bossa
measures 5-8

60. II / V / I / I' / . / key: C minor
arpeggiated, scalar, med/fast

Chords: D^b7, G7^{#5}, Cm7

Can be used with...

I Got Rhythm
measures 17-24

61. VI / IIdom / II / V / temporary key: C
scalar, fast

Chords: Am7, D7, Dm7, G7

62. VI / IIdom / II / V
larger intervals, scalar, fast

I Got Rhythm, cont.

Chords: Gm7, C7, Cm7, F7

Can be used with . . .

63. I / Im / Vm / VI dom
sustained arpeggiation, med / fast (fingerstyle)

The Man I Love

$E^b M7$ III $E^b m7$ IV $B^b m7$ $\frac{4}{6}$ III C7 I

Let notes sustain

1 3 1 4 2 1 4 3 1 2 3 1 4 1 3 2 1 1 2 1 3 1 4 3 2 1 3 2 0 2

3 5 3 6 4 3 6 4 5 6 4 6 4 5 4 3 3 4 3 5 2 4 3 2 1 3 2 0 2

64. IVm6 / V / I IV / III V
sustained arpeggiation, med / fast

The Man I love, cont.

$A^b m6$ I $B^b 7$ $\frac{5}{1}$ (E7) $E^b M7$ $\frac{4}{6}$ III $A^b M7$ Gm Bill $B^b 7$ BI

2 3 1 4 0 4 2 4 3 1 2 1 1 2 0 + 1 4 1 1 4 2 1 3 4 1 1 1 1 1 1 1 3

2 3 1 3 0 4 2 4 3 1 1 3 2 6 3 3 6 4 6 6 3 3 1 3

65. bII dom / I / bII dom / I / key: D minor
arpeggiated, scalar, med / fast

Can be used with . . .

A Night in Tunisia

$E^b 7$ V Dm7 $E^b 7$ Dm7

1 2 2 - 1 + 4 2 2 2 3 1 1 1 - 1 + 3 3 4 4 1 2 4 2 1 4 2 1 3 3 4 3 2

5 6 6 4 8 6 6 6 7 5 5 5 4 7 7 8 8 5 6 8 6 5 8 6 6 7 8 7 6

Can be used with...

66. VI / bV° IV $^{\circ}$ / VI b III $^{\circ}$ dom / II V
music in two parts, internal line

The Man I Love
measures 21-24

Handwritten musical notation for exercise 66. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef. Chords are written above the staff: Cm III, Cm7, A ϕ 7, A ϕ 0, Cm7, G b 7, Fm7, B b 7. Fingering numbers are written below the notes. The notation includes a b III-IV interval marking.

Can be used with...

67. Idom / \cdot / IVm / \cdot /
arpeggiated, scalar, fast

What Is This Thing Called Love?

Handwritten musical notation for exercise 67. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. Chords are written above the staff: C7, (b9), Fm7. Fingering numbers are written below the notes. The notation includes a \cdot marking.

68. II / V / I / \cdot /
scalar, fast

What Is This Thing Called Love?, cont.

Handwritten musical notation for exercise 68. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. Chords are written above the staff: Dm7, IV, G7, Cm7. Fingering numbers are written below the notes. The notation includes a \cdot marking.

69. I / \flat III dom / II / V
 music in two parts, scalar, med/fast

Can be used with...
A Foggy Day

$F M7$ $A\flat 7$ $G M7$ $C 7$
 III IV III II

3 1 4 1 2 1 4 2 - 2 4 1 4 3 1 3 - 1 3 1 2 4 2 3 2 4 2
 1 5 7 5 6 5 7 6 5 7 4 6 5 4 5 3 5 3 2 5 3 3 3 5 3

70. I \flat VII / VI dom / II / V
 sequential, med/fast

Can be used with...
Just You, Just Me

$E\flat M7$ $D\flat 7$ $C 7$ $F M7$ $B\flat 7$ (#5)
 III II III

2 3 4 2 3 - 1 2 4 + 4 1 1 4 3 1 4 2 1 2 3 4
 4 5 6 4 5 2 3 5 6 3 3 6 5 3 6 4 3 4 5 6

71. I dom / IV / V / I
 sequential, med/fast

Just Me, Just You, cont.

$E\flat M7$ $E\flat 7$ $A\flat M7$ $B\flat 7$ $E\flat M7$
 III

4 1 3 1 2 - 3 + 4 3 4 1 3 1 4 3 4 3 2 2 1 2 2 1 4 3 + 3 + 3 + 3
 6 3 5 3 4 4 6 5 3 5 3 6 5 6 5 4 4 3 4 5 6 7 8

72. I / IV / V / I Key: F minor
sequential, slow/medium

Can be used with...
Django

73. II III dom / VI^bVII dom / I^bIII dom / II^bIV dom
arpeggiated, slow

Can be used with...
But Beautiful
measures 27-30

74. I / VI / II / V
sequential, med/fast

Can be used with...
The Way You Look Tonight

75. IV / IVm / I / IIdom
music in two parts, sequential

The musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. Above the staff, chord symbols are written: C6 (with VII below it), Cm6 (with VI below it), G (with V below it), and A7 (with IV below it). Fingerings are indicated by numbers 1-4. The bottom staff is in bass clef and shows fret numbers for the bass line: 7, 7, 8, 10, 8, 7, 7, 8, 6, 8, 5, 7, 8, 7, 5, 8, 5, 4, 5, 5, 3, 5.

VII Introductions

Introductions to tunes can be as long as eight measures (or more) or as short as a partial measure, so I have varied the length of the examples here. They can be stretched or compressed to fit your needs, just as any of the previous licks can.

Since introductions played by a guitarist in a band are most often expected to be fuller, even unaccompanied, these are denser than single line solo licks.

The harmonies of these introductions are not as standard as the previous licks, and are not meant to match any particular tune. If you like, you can derive a chord function analysis from the standard chord symbols above the music.

Since string players favor sharp keys and wind players favor flat keys, I've included introductions and endings in all major keys. Minor keys occur much less frequently in jazz, and are represented by one example. However, I encourage you to extrapolate more from the major key examples.

76. slow

FM⁶ Em7 Dm11 G13^{b5}

77. slow/medium

G F⁶ E7^{b9} Am7 D9

Let notes ring

78. med/fast

G#^o7 Gm7 F#m7 Fm⁶ Em7 A13

79. medium (fingerstyle)

80. slow, rubato (fingerstyle)

81. very fast

82. med / fast (fingerstyle)

Chords: G^bM9 A9 DM7 D^b9 G^b GM7 A^b7 D^b11

Fingerings (Left Hand):
 Measure 1: 2, 4, 4, 2
 Measure 2: 2, 5, 4, 4
 Measure 3: 2, 3, 4, 2
 Measure 4: 2, 5, 4, 4

83. slow / medium

Chords: G^bM7 F^bM7 E^bM7 D^b G^bM7 D^bM9 E^bM7 F^bM7 A^b11

Fingerings (Left Hand):
 Measure 1: 4/3, 2, 4/3, 1, 4/3, 1
 Measure 2: +1, 2, 4, 4/3, 2, -4, 1
 Measure 3: 2, 3, 4, 1, 7, 4, 1, 3, 4
 Measure 4: 4, 2, 1, 4, 2, 4, -1, 1, 4

84. slow / medium

Chords: A^bM⁶9 E^b13[#]9 A^bM⁶9 E^b13[#]9

Fingerings (Left Hand):
 Measure 1: 4, 6, 3, 6
 Measure 2: 4, 3, 4, 6, 3

85. slow (fingerstyle)

Fm B^b7 Gm/Cm7 Fm B^b7/Cm7 F7 Fm B^b7 Fm B^b7 Fm7 b5 B^b7/b5

86. rubato

F F^b/F E^b/F F13b9 B^badd⁹ B^b13 E^b6 A^b9 Gm7 G7#5 Gm7/C C7b9 F11 F7^b5 F7

87. med/fast (fingerstyle)

F Gm7 G#0 F6 B^bM9 F7 C13b9

88. *slow (D minor)*

VIII Endings

Endings of a tune commonly start in the last or next to the last measure, or are tagged on to the last measure of a song. My examples of endings are meant to enter songs at different points, and so are not all the same length. Like the introductions, they can be condensed, padded, or otherwise altered to fit a particular situation. Also, like the introductions, they are fatter than the single line licks, since it is common for a guitarist to end a song in a full-blown solo style.

All major keys are represented here, plus one minor.

Note:

On the accompanying (optional) cassette I have played all of the Introductions and Endings fingerstyle, but in the text only those which cannot be played with a pick are marked *fingerstyle*.

89. *medium*

90. slow (fingerstyle)

Am7 D9 A7⁹ A13 Am7 D13 D413 D13 Em1 A13⁹ D13 D13⁹ G

BV ⁴/₆ VIII ³/₅ VI ²/₇ VII ³/₅ VI BX

Har. XII R.H.

91. slow (fingerstyle)

Em9 B111 Gm6 D97 DM7

arp. Ritard

92. slow/medium (fingerstyle)

Bm7 E9 A

93. *slow/medium*

Handwritten musical notation for exercise 93. The piece is in G major (one sharp) and 4/4 time. The key signature is G major. The tempo is *slow/medium*.

Chords: E7 IV, B7, E.

Staff 1 (Melody):

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 1+1 2, 4 2 4, 3 4 2, 1 4.
- Measure 2: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Fingering: 3 4 5, 7 5 7, 6 7 5, 4.
- Measure 3: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 5 4 2, 4, 3 1 2, 2.
- Measure 4: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Fingering: 2, 1.

Staff 2 (Bass):

- Measure 1: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). Fingering: 3 4 5, 7 5 7, 6 7 5, 4.
- Measure 2: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). Fingering: 7, 0.
- Measure 3: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). Fingering: 5 4 2, 4, 3 1 2, 2.
- Measure 4: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). Fingering: 7, 0.

94. *fast*

Handwritten musical notation for exercise 94. The piece is in G major (one sharp) and 4/4 time. The tempo is *fast*.

Chords: C#m9/F#, F#13, BM6.

Staff 1 (Melody):

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 5 IX, 4, 3, 2.
- Measure 2: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Fingering: 4, 3, 2, 1.
- Measure 3: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 5 VI, 4, 3, 2.
- Measure 4: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Fingering: 2, 1, 0, 0, 0, 0.

Staff 2 (Bass):

- Measure 1: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). Fingering: 1 2, 1 1, 1 1, 0.
- Measure 2: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). Fingering: 0, 6.
- Measure 3: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). Fingering: 1 0 0 0, 0 0 0 0.
- Measure 4: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). Fingering: 3 0, 7.

95. *slow*

Handwritten musical notation for exercise 95. The piece is in G minor (two flats) and 4/4 time. The tempo is *slow*.

Chords: Gbm7, CM7, Gbm6.

Staff 1 (Melody):

- Measure 1: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter). Fingering: 5 III, 1 1 2, 1 4 2, 1 3.
- Measure 2: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Fingering: 2 4 1 4 2, 4.
- Measure 3: G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter). Fingering: 5, 1 0 1 1.
- Measure 4: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Fingering: 4, 4, 4, 4.

Staff 2 (Bass):

- Measure 1: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). Fingering: 3 4, 3 6 4, 3 5.
- Measure 2: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). Fingering: 4 0 3 6 4, 0.
- Measure 3: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). Fingering: 0, 2.
- Measure 4: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter). Fingering: 5 6 6, 5 6 6.

96. slow (fingerstyle)

Handwritten musical notation for exercise 96. The piece is in a minor key (three flats) and 4/4 time. The melody is written on a treble clef staff with a guitar pick symbol. The bass line is on a bass clef staff. Chords are indicated above the staff: Ebm7, Eb7, Cb, Ab b5, Ab, A7, Eb7, Ab sus4, and DbM9. The melody includes triplets and a 'Ritard' marking. The bass line consists of single notes with fingerings.

97. med/fast

Handwritten musical notation for exercise 97. The piece is in a minor key (three flats) and 4/4 time. The melody is on a treble clef staff with a guitar pick symbol. The bass line is on a bass clef staff. Chords are Eb7, Ab, Ab6, Ab, G, Ab, G7, and Ab. The melody includes triplets and circled numbers 3 and 5. The bass line includes circled numbers 6, 7, 8, 9, 10, and 11.

98. slow/medium

Handwritten musical notation for exercise 98. The piece is in a minor key (three flats) and 4/4 time. The melody is on a treble clef staff with a guitar pick symbol. The bass line is on a bass clef staff. Chords are Eb, Fm D, Eb Bb, and EbM9. The melody includes a triplet and a box around a chord. The bass line includes a triplet and a box around a chord.

99. medium

Handwritten musical notation for exercise 99, medium tempo. The piece is in G major (one sharp). The first staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The second staff shows a bass line with notes G2, B2, D3, E3, F3, G3. Chords are indicated above the staff: F13 Bm9, Cbm7b5, Bbm7, Cbm7b5, Bbm7. Fingerings are circled: 4 for the first measure, 5 for the second, and 3 for the third. The bass line has fingerings 3, 1, 4, 3, 2, 2, 1.

100. slow

Handwritten musical notation for exercise 100, slow tempo. The piece is in G major. The first staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The second staff shows a bass line with notes G2, B2, D3, E3, F3, G3. Chords are indicated above the staff: Gm13, C13, Fm9#4. Fingerings are written below the staff: 4 1 3 1 4 1 3 1, 4 1 2 1 4 1 3 2. The bass line has fingerings 6, 3, 5, 3, 8, 5, 7, 5, 10, 8, 9, 8, 12, 4, 12, 10. A circled chord is shown at the end with the instruction "R.H.".

101. slow (C minor)

Handwritten musical notation for exercise 101, slow tempo, in C minor. The first staff shows a melodic line with notes C4, B3, A3, G3, F3, E3, D3, C4. The second staff shows a bass line with notes C3, E3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C4. Chords are indicated above the staff: Cm, Ab13, G7#9, Cm#9b7. Fingerings are written below the staff: 1 3 2 4 3, 1 4 3 1 2 3 2 4, 1 2 1 3 1 4, 2 1 3 1 4. The bass line has fingerings 3 4 5 5 3 6 5 3 4 6 4 3 2 3 3 6.

Epilogue

Since there is no end to information, and I imagine that being licked to death is a horrible way to die, I will stop now. Take what you have learned from this book and merge it with what you already play now. Then do some music craft out there in the world!

Alan de Mause

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