

1001 Jazz Licks

A Complete Jazz Vocabulary for the Improvising Musician
by Jack Shneidman



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INTRODUCTION

The jazz lick is one of the most important tools of improvisation. In addition to a thorough knowledge of chords and scales, all the great jazz players have a large vocabulary of these short melodic phrases, which they incorporate in their improvised solos. The jazz player uses licks the same way we use simple or common phrases in speech. In short, licks are basic musical statements an improviser calls upon to meet the musical demands of the moment.

With this huge book in your hand, you might be asking yourself, "Where do I start?" Well, it's helpful to notice that this book is divided into three main sections: *Essential Licks*, *Stylistic Licks*, and *Licks over Standard-Type Progressions*.

Essential Licks (licks 1-560) is comprised of licks that are played over either a single chord, a standard harmonic progression, or a particular mode. All the licks are written in the key of C. In the case of licks that are based on modes, the key signature of the parent scale is given. For example, all C Dorian licks have the key signature of B♭ major, because C Dorian is the mode built on the second scale degree of the B♭ major scale. C Lydian, to name another example, is built on the fourth degree of the G major scale therefore it will bear the key signature of G major.

Stylistic Licks (licks 561-800) is based on the idiomatic traits of different eras in jazz history. For example, the licks from the swing era resemble the work of master tenor saxophonists Lester Young, Coleman Hawkins, as well as the great guitarist Charlie Christian. The licks from the bebop era are based on the styles of saxophonists Charlie Parker, Sonny Stitt, and Sonny Rollins, the pianist Bud Powell, and trumpeters Dizzy Gillespie and Clifford Brown. Some of the players representative of the hard bop era include pianists Horace Silver and Bobby Timmons, tenor saxophonists Hank Mobley and Dexter Gordon, and trumpeters Kenny Dorham and Blue Mitchell. The licks in the post bop section pay homage to the harmonically advanced sounds of tenor saxophonists John Coltrane and Joe Henderson, pianists McCoy Tyner and Herbie Hancock, and trumpeters Freddie Hubbard and Woody Shaw. All of the harmonic progressions that are utilized in this section are standard progressions. The remainder of this section (non-harmonic, and fusion/funk licks) demonstrates some of the intervalic and harmonic concepts of today's greatest contemporary jazz musicians. These include saxophonists Dave Liebman, Michael Brecker, and Kenny Garrett, guitarist John Scofield, and pianist Chick Corea.

Licks over Standard-Type Progressions (licks 801-1001) is comprised of licks played over the opening four bars of twenty standard-type tunes. These phrases feature a wide variety of harmonic progressions, some different time signatures ($\frac{2}{4}$ and $\frac{3}{4}$), and some material that has a Brazilian or Afro-Cuban flavor ("New Bossa," and "Night under Anesthesia," respectively).

All the licks in this book have chord symbols above them given in their most basic form (only the root and the chord quality are named). Some of these licks are very advanced and include a liberal usage of chromaticism, substitute scales and modes, implied passing chords, and entire cycles of substitute harmonies. Don't let this intimidate you; the logic and expressive options they offer will become clearer with time and a little patient study.

HOW TO USE THIS BOOK

This book is not meant to be read through from cover to cover. It is recommended that you devote a concentrated amount of time and study to mastering major and minor ii-V-I's. These progressions are the basic building blocks for numerous jazz standards. Do not feel the need to master each individual lick, find the ones that you like and focus your attention on them, concentrate on what is immediately valuable to you. Once you have comfortably learned one of the licks, transpose it to all of the remaining eleven keys. Try to find different ways for the lick to begin or end and experiment with different phrasings and articulations.

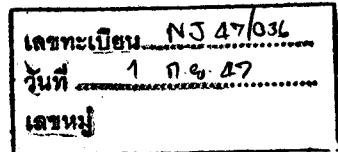
1001 Jazz Licks is written with the idea of giving you some insight into the melodic vocabulary of jazz and broaden your awareness of the harmonic possibilities available. All of this is in hope of helping you to cultivate your own, unique sense of melody and harmony. Have fun!

Acknowledgments

I would like to thank my editors, Arthur Rotfeld and Toby Wine, for their vision, profound knowledge, and patience. Additional thanks go out to Nick Trautwein and Cherry Lane author Joe Chaurpakorn. Finally, a very special thanks go to my friends and family for their unyielding support.

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C O N T

ESSENTIAL LICKS

Major 7 th	6
Minor 7 th	10
Dominant 7 th	14
ii-V-I.....	18
ii-V-i	28
ii-V-I-VI	36
ii-V-i-VI	40
I-VI-ii-V	44
i-VI-ii-V	48
Dorian	52
Lydian	54
Phrygian	56
Aeolian.....	58
ii-V-I with Coltrane Substitutions.....	60

STYLISTIC LICKS

Swing Progression #1	62
Swing Progression #2	64
Bebop Progression #1	66
Bebop Progression #2	68
Hard Bop Progression #1.....	70
Hard Bop Progression #2.....	73
Post Bop Progression #1	75
Post Bop Progression #2.....	77
Non-Harmonic	79
Fusion/Funk Progression #1	83
Fusion/Funk Progression #2	86

T E N T S

LICKS OVER STANDARD-TYPE PROGRESSIONS

"I Hear Polyphony"	90
"Two Weeks Notice"	91
"Autumn Left"	92
"You are all the Things"	93
"Loudly, as in the Morning Alarm Clock"	94
"Bobby and Joel"	95
"How Inflexible"	96
"Lunar"	97
"Some Days I Mince a Plum"	98
"Blues in F"	99
"New Bossa"	100
"Purple Porpoise Path"	101
"Take the Third Plane"	102
"Skip Steps"	103
"Is there Greater Love?"	104
"Shaman"	105
"Dickenson"	106
"Bootprints"	107
"Night under Anesthesia"	109
"You Stepped on a Dream"	110

ESSENTIAL LICKS

1 Cmaj7

2 Cmaj7

3 Cmaj7

4 Cmaj7

5 Cmaj7

6 Cmaj7

7 Cmaj7

8 Cmaj7

9 Cmaj7

10 Cmaj7

ESSENTIALS

11 Cmaj7

12 Cmaj7

13 Cmaj7

14 Cmaj7

15 Cmaj7

16 Cmaj7

17 Cmaj7

18 Cmaj7

19 Cmaj7

20 Cmaj7

ESSENTIAL LICKS

21 Cmaj7

22 Cmaj7

23 Cmaj7

24 Cmaj7

25 Cmaj7

26 Cmaj7

27 Cmaj7

28 Cmaj7

29 Cmaj7

30 Cmaj7

31 Cmaj7

32 Cmaj7

33 Cmaj7

34 Cmaj7

35 Cmaj7

36 Cmaj7

37 Cmaj7

38 Cmaj7

39 Cmaj7

40 Cmaj7

This is a handwritten musical score consisting of ten staves of music, numbered 31 through 40. Each staff begins with a C major seventh chord (Cmaj7). The music is written for a single instrument, likely a brass or woodwind instrument, using a treble clef. The notation includes various note values such as eighth and sixteenth notes, along with grace notes and slurs. The score is organized into ten measures, each starting with a Cmaj7 chord.

ESSENTIAL LICKS

41 Cm7

42 Cm7

43 Cm7

44 Cm7

45 Cm7

46 Cm7

47 Cm7

48 Cm7

49 Cm7

50 Cm7

51 Cm7

52 Cm7

53 Cm7

54 Cm7

55 Cm7

56 Cm7

57 Cm7

58 Cm7

59 Cm7

60 Cm7

The image shows a handwritten musical score for piano, consisting of ten staves of music numbered 51 through 60. Each staff begins with a treble clef, a key signature of one flat, and a 'Cm7' chord symbol. The music is composed of eighth-note patterns, primarily quarter note triplets. Measure 55 includes a measure repeat sign and measure 60 includes a measure number '3' below the staff.

61 Cm7

62 Cm7

63 Cm7

64 Cm7

65 Cm7

66 Cm7

67 Cm7

68 Cm7

69 Cm7

70 Cm7

71 Cm7

72 Cm7

73 Cm7

74 Cm7

75 Cm7

76 Cm7

77 Cm7

78 Cm7

79 Cm7

80 Cm7

This block contains ten musical examples, each labeled with a number from 71 to 80. Each example consists of a single staff of music in G minor (Cm7), indicated by a key signature of one flat and a treble clef. The music is written in eighth and sixteenth note patterns. Some examples include slurs and grace notes. The first two examples end with a fermata. Examples 73 and 74 include a '3' above the staff, likely indicating a three-measure repeat sign.

ESSENTIAL LICKS

81 C7

82 C7

83 C7

84 C7

85 C7

86 C7

87 C7

88 C7

89 C7

90 C7

The image shows ten musical examples, each labeled with a number from 81 to 90 and a 'C7' chord symbol above the staff. Each example consists of a single staff of sixteenth-note patterns. The patterns are as follows:

- Lick 81: Starts with a quarter rest, followed by a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, and a sixteenth-note eighth-note pair.
- Lick 82: Starts with a sixteenth note, followed by a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, and a sixteenth-note eighth-note pair.
- Lick 83: Starts with a sixteenth note, followed by a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, and a sixteenth-note eighth-note pair.
- Lick 84: Starts with a sixteenth note, followed by a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, and a sixteenth-note eighth-note pair.
- Lick 85: Starts with a sixteenth note, followed by a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, and a sixteenth-note eighth-note pair.
- Lick 86: Starts with a sixteenth note, followed by a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, and a sixteenth-note eighth-note pair.
- Lick 87: Starts with a sixteenth note, followed by a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, and a sixteenth-note eighth-note pair.
- Lick 88: Starts with a sixteenth note, followed by a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, and a sixteenth-note eighth-note pair.
- Lick 89: Starts with a sixteenth note, followed by a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, and a sixteenth-note eighth-note pair.
- Lick 90: Starts with a sixteenth note, followed by a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, a sixteenth-note eighth-note pair, and a sixteenth-note eighth-note pair.

SIXTY EIGHT LICKS

91 C7

92 C7

93 C7

94 C7

95 C7

96 C7

97 C7

98 C7

99 C7

100 C7

This image shows a handwritten musical score for sixteenth-note licks, likely for a jazz or blues solo. The score consists of ten staves, each labeled with a number from 91 to 100. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first nine staves are in C7 chord, while the last staff is in G7 chord. The notation uses sixteenth-note patterns, with some eighth-note chords and rests. Measures are separated by vertical bar lines, and measure numbers are placed above the staves. The manuscript is written in black ink on white paper.

101 C7

102 C7

103 C7

104 C7

105 C7

106 C7

107 C7

108 C7

109 C7

110 C7

111 C7

112 C7

113 C7

114 C7

115 C7

116 C7

117 C7

118 C7

119 C7

120 C7

121 Dm7 G7 Cmaj7

122 Dm7 G7 Cmaj7

123 Dm7 G7 Cmaj7

124 Dm7 G7 Cmaj7

125 Dm7 G7 Cmaj7

126 Dm7 G7 Cmaj7

127 Dm7 G7 Cmaj7

128 Dm7 G7 Cmaj7

129 Dm7 G7 Cmaj7

130 Dm7 G7 Cmaj7

131 Dm7 G7 Cmaj7

132 Dm7 G7 Cmaj7

133 Dm7 G7 Cmaj7

134 Dm7 G7 Cmaj7

135 Dm7 G7 Cmaj7

136 Dm7 G7 Cmaj7

137 Dm7 G7 Cmaj7

138 Dm7 G7 Cmaj7

139 Dm7 G7 Cmaj7

140 Dm7 G7 Cmaj7

ESSENTIAL LICKS

- 141 Dm7 G7 Cmaj7
-
- 142 Dm7 G7 Cmaj7
-
- 143 Dm7 G7 Cmaj7
-
- 144 Dm7 G7 Cmaj7
-
- 145 Dm7 G7 Cmaj7
-
- 146 Dm7 G7 Cmaj7
-
- 147 Dm7 G7 Cmaj7
-
- 148 Dm7 G7 Cmaj7
-
- 149 Dm7 G7 Cmaj7
-
- 150 Dm7 G7 Cmaj7
-

151 Dm7 G7 Cmaj7

152 Dm7 G7 Cmaj7

153 Dm7 G7 Cmaj7

154 Dm7 G7 Cmaj7

155 Dm7 G7 Cmaj7

156 Dm7 G7 Cmaj7

157 Dm7 G7 Cmaj7

158 Dm7 G7 Cmaj7

159 Dm7 G7 Cmaj7

160 Dm7 G7 Cmaj7

161 Dm7 G7 Cmaj7

162 Dm7 G7 Cmaj7

163 Dm7 G7 Cmaj7

164 Dm7 G7 Cmaj7

165 Dm7 G7 Cmaj7

166 Dm7 G7 Cmaj7

167 Dm7 G7 Cmaj7

168 Dm7 G7 Cmaj7

169 Dm7 G7 Cmaj7

170 Dm7 G7 Cmaj7

SOLO TRINITY

171 Dm7 G7 Cmaj7

172 Dm7 G7 Cmaj7

173 Dm7 G7 Cmaj7

174 Dm7 G7 Cmaj7

175 Dm7 G7 Cmaj7

176 Dm7 G7 Cmaj7

177 Dm7 G7 Cmaj7

178 Dm7 G7 Cmaj7

179 Dm7 G7 Cmaj7

180 Dm7 G7 Cmaj7

181 Dm7 G7 Cmaj7

182 Dm7 G7 Cmaj7

183 Dm7 G7 Cmaj7

184 Dm7 G7 Cmaj7

185 Dm7 G7 Cmaj7

186 Dm7 G7 Cmaj7

187 Dm7 G7 Cmaj7

188 Dm7 G7 Cmaj7

189 Dm7 G7 Cmaj7

190 Dm7 G7 Cmaj7

191 Dm7 G7 Cmaj7

192 Dm7 G7 Cmaj7

193 Dm7 G7 Cmaj7

194 Dm7 G7 Cmaj7

195 Dm7 G7 Cmaj7

196 Dm7 G7 Cmaj7

197 Dm7 G7 Cmaj7

198 Dm7 G7 Cmaj7

199 Dm7 G7 Cmaj7

200 Dm7 G7 Cmaj7

201 Dm7 G7 Cmaj7

202 Dm7 G7 Cmaj7

203 Dm7 G7 Cmaj7

204 Dm7 G7 Cmaj7

205 Dm7 G7 Cmaj7

206 Dm7 G7 Cmaj7

207 Dm7 G7 Cmaj7

208 Dm7 G7 Cmaj7

209 Dm7 G7 Cmaj7

210 Dm7 G7 Cmaj7

211 Dm7 G7 Cmaj7

212 Dm7 G7 Cmaj7

213 Dm7 G7 Cmaj7

214 Dm7 G7 Cmaj7

215 Dm7 G7 Cmaj7

216 Dm7 G7 Cmaj7

217 Dm7 G7 Cmaj7

218 Dm7 G7 Cmaj7

219 Dm7 G7 Cmaj7

220 Dm7 G7 Cmaj7

ESSENTIAL LICKS

221 Dm7**b**5 G7 Cm7

222 Dm7**b**5 G7 Cm7

223 Dm7**b**5 G7 Cm7

224 Dm7**b**5 G7 Cm7

225 Dm7**b**5 G7 Cm7

226 Dm7**b**5 G7 Cm7

227 Dm7**b**5 G7 Cm7

228 Dm7**b**5 G7 Cm7

229 Dm7**b**5 G7 Cm7

230 Dm7**b**5 G7 Cm7

231 Dm7**5** G7 Cm

232 Dm7**5** G7 Cm

233 Dm7**5** G7 Cm

234 Dm7**5** G7 Cm

235 Dm7**5** G7 Cm

236 Dm7**5** G7 Cm

237 Dm7**5** G7 Cm

238 Dm7**5** G7 Cm

239 Dm7**5** G7 Cm

240 Dm7**5** G7 Cm

241 Dm7**b**5 G7 Cm

242 Dm7**b**5 G7 Cm

243 Dm7**b**5 G7 Cm

244 Dm7**b**5 G7 Cm

245 Dm7**b**5 G7 Cm

246 Dm7**b**5 G7 Cm

247 Dm7**b**5 G7 Cm

248 Dm7**b**5 G7 Cm

249 Dm7**b**5 G7 Cm

250 Dm7**b**5 G7 Cm

SIGHT SONGS

251 Dm7b5 G7 Cm

252 Dm7b5 G7 Cm

253 Dm7b5 G7 Cm

254 Dm7b5 G7 Cm

255 Dm7b5 G7 Cm

256 Dm7b5 G7 Cm

257 Dm7b5 G7 Cm

258 Dm7b5 G7 Cm

259 Dm7b5 G7 Cm

260 Dm7b5 G7 Cm

261 Dm7b5 G7 Cm

262 Dm7b5 G7 Cm

263 Dm7b5 G7 Cm

264 Dm7b5 G7 Cm

265 Dm7b5 G7 Cm

266 Dm7b5 G7 Cm

267 Dm7b5 G7 Cm

268 Dm7b5 G7 Cm

269 Dm7b5 G7 Cm

270 Dm7b5 G7 Cm

271 Dm7**5** G7 Cm

272 Dm7**5** G7 Cm

273 Dm7**5** G7 Cm

274 Dm7**5** G7 Cm

275 Dm7**5** G7 Cm

276 Dm7**5** G7 Cm

277 Dm7**5** G7 Cm

278 Dm7**5** G7 Cm

279 Dm7**5** G7 Cm

280 Dm7**5** G7 Cm

281 Dm7**5** G7 Cm

282 Dm7**5** G7 Cm

283 Dm7**5** G7 Cm

284 Dm7**5** G7 Cm

285 Dm7**5** G7 Cm

286 Dm7**5** G7 Cm

287 Dm7**5** G7 Cm

288 Dm7**5** G7 Cm

289 Dm7**5** G7 Cm

290 Dm7**5** G7 Cm

Detailed description: The page contains ten musical examples, each consisting of a number followed by three chords: Dm7b5, G7, and Cm. The music is written on a single staff with a treble clef. The first six examples (281-286) feature eighth-note patterns. The last four examples (287-290) feature sixteenth-note patterns. The notation includes various slurs, grace notes, and dynamic markings like '3' and 'b'. The overall style is blues-influenced.

291 Dm7b5 G7 Cm

292 Dm7b5 G7 Cm

293 Dm7b5 G7 Cm

294 Dm7b5 G7 Cm

295 Dm7b5 G7 Cm

296 Dm7b5 G7 Cm

297 Dm7b5 G7 Cm

298 Dm7b5 G7 Cm

299 Dm7b5 G7 Cm

300 Dm7b5 G7 Cm

THE FINGER TACKS

ESSENTIAL LICKS

301 Dm7 G7 Cmaj7 A7

302 Dm7 G7 Cmaj7 A7 Dm7

303 Dm7 G7 Cmaj7 A7

304 Dm7 G7 Cmaj7 A7 Dm7

305 Dm7 G7 Cmaj7 A7

306 Dm7 G7 Cmaj7 A7

307 Dm7 G7 Cmaj7 A7

308 Dm7 G7 Cmaj7 A7

309 Dm7 G7 Cmaj7 A7

310 Dm7 G7 Cmaj7 A7

SND DLT INSTRUMENTS

311 Dm7 G7 Cmaj7 A7 Dm7

312 Dm7 G7 Cmaj7 A7

313 Dm7 G7 Cmaj7 A7

314 Dm7 G7 Cmaj7 A7

315 Dm7 G7 Cmaj7 A7 Dm7

316 Dm7 G7 Cmaj7 A7

317 Dm7 G7 Cmaj7 A7 Dm7

318 Dm7 G7 Cmaj7 A7

319 Dm7 G7 Cmaj7 A7

320 Dm7 G7 Cmaj7 A7

321 Dm7 G7 Cmaj7 A7

322 Dm7 G7 Cmaj7 A7 Dm7

323 Dm7 G7 Cmaj7 A7

324 Dm7 G7 Cmaj7 A7

325 Dm7 G7 Cmaj7 A7

326 Dm7 G7 Cmaj7 A7 Dm7

327 Dm7 G7 Cmaj7 A7 Dm7

328 Dm7 G7 Cmaj7 A7

329 Dm7 G7 Cmaj7 A7

330 Dm7 G7 Cmaj7 A7 Dm7

331 Dm7 G7 Cmaj7 A7 Dm7

332 Dm7 G7 Cmaj7 A7

333 Dm7 G7 Cmaj7 A7

334 Dm7 G7 Cmaj7 A7 Dm7

335 Dm7 G7 Cmaj7 A7

336 Dm7 G7 Cmaj7 A7

337 Dm7 G7 Cmaj7 A7

338 Dm7 G7 Cmaj7 A7

339 Dm7 G7 Cmaj7 A7

340 Dm7 G7

Cmaj7 A7

341 Dm7b5 G7 Cm7 A7 Dm7b5

342 Dm7b5 G7 Cm7 A7

343 Dm7b5 G7 Cm7 A7

344 Dm7b5 G7 Cm7 A7 Dm7b5

345 Dm7b5 G7 Cm7 A7 Dm7b5

346 Dm7b5 G7 Cm7 A7 Dm7b5

347 Dm7b5 G7 Cm7 A7 Dm7b5

348 Dm7b5 G7 Cm7 A7

349 Dm7b5 G7 Cm7 A7

350 Dm7b5 G7 Cm7 A7

7b5

351 Dm7b5 G7 Cm7 A7

352 Dm7b5 G7 Cm7 A7

353 Dm7b5 G7 Cm7 A7

7b5

354 Dm7b5 G7 Cm7 A7 Dm7b5

a7b5

355 Dm7b5 G7 Cm7 A7

n5

356 Dm7b5 G7 Cm7 A7 Dm7b5

m5

357 Dm7b5 G7 Cm7 A7

7b5

358 Dm7b5 G7 Cm7 A7 Dm7b5

359 Dm7b5 G7 Cm7 A7

360 Dm7b5 G7 Cm7 A7

361 Dm7**5** G7 Cm7 A7

362 Dm7**5** G7 Cm7 A7

363 Dm7**5** G7 Cm7 A7 Dm7**5**

364 Dm7**5** G7 Cm7 A7

365 Dm7**5** G7 Cm7 A7 Dm7**5**

366 Dm7**5** G7 Cm7 A7

367 Dm7**5** G7 Cm7 A7

368 Dm7**5** G7 Cm7 A7

369 Dm7**5** G7 Cm7 A7

370 Dm7**5** G7 Cm7 A7

SIGHTREADING

371 Dm7**5** G7 Cm7 A7

372 Dm7**5** G7 Cm7 A7

373 Dm7**5** G7 Cm7 A7

374 Dm7**5** G7 Cm7 A7

m7**5**

375 Dm7**5** G7 Cm7 A7

376 Dm7**5** G7 Cm7 A7

377 Dm7**5** G7 Cm7 A7

378 Dm7**5** G7 Cm7 A7

379 Dm7**5** G7 Cm7 A7

380 Dm7**5** G7 Cm7 A7

381 Cmaj7 A7 Dm7 G7

382 Cmaj7 A7 Dm7 G7

383 Cmaj7 A7 Dm7 G7

384 Cmaj7 A7 Dm7 G7

385 Cmaj7 A7 Dm7 G7

386 Cmaj7 A7 Dm7 G7

387 Cmaj7 A7 Dm7 G7

388 Cmaj7 A7 Dm7 G7

389 Cmaj7 A7 Dm7 G7

390 Cmaj7 A7 Dm7 G7

391 Cmaj7 A7 Dm7 G7 3

392 Cmaj7 A7 Dm7 G7

393 Cmaj7 A7 Dm7 G7 Cmaj7

394 Cmaj7 A7 Dm7 G7

395 Cmaj7 A7 Dm7 G7 Cmaj7

396 Cmaj7 A7 Dm7 G7 Cmaj7

397 Cmaj7 A7 Dm7 G7 Cmaj7

398 Cmaj7 A7 Dm7 G7 Cmaj7

399 Cmaj7 A7 Dm7 G7 3

400 Cmaj7 A7 Dm7 G7 Cmaj7

401 Cmaj7 A7 Dm7 G7 Cmaj7

402 Cmaj7 A7 Dm7 G7

403 Cmaj7 A7 Dm7 G7 Cmaj7

404 Cmaj7 A7 Dm7 G7 Cmaj7

405 Cmaj7 A7 Dm7 G7

406 Cmaj7 A7 Dm7 G7

407 Cmaj7 A7 Dm7 G7 Cmaj7

408 Cmaj7 A7 Dm7 G7 Cmaj7

409 Cmaj7 A7 Dm7 G7 Cmaj7

410 Cmaj7 A7 Dm7 G7

411 Cmaj7 A7 Dm7 G7 Cmaj7

412 Cmaj7 A7 Dm7 G7 Cmaj7

413 Cmaj7 A7 Dm7 G7 Cmaj7

414 Cmaj7 A7 Dm7 G7

415 Cmaj7 A7 Dm7 G7

416 Cmaj7 A7 Dm7 G7

417 Cmaj7 A7 Dm7 G7 Cmaj7

418 Cmaj7 A7 Dm7 G7

419 Cmaj7 A7 Dm7 G7 Cmaj7

420 Cmaj7 A7 Dm7 G7

421 Cm A7 Dm7b5 G7 Cm

422 Cm A7 Dm7b5 G7 Cm

423 Cm A7 Dm7b5 G7 Cm

424 Cm A7 Dm7b5 G7

425 Cm A7 Dm7b5 G7 Cm

426 Cm A7

Dm7b5 G7 Cm

427 Cm A7 Dm7b5 G7 Cm

428 Cm A7 Dm7b5 G7 Cm

429 Cm A7 Dm7b5 G7 Cm

430 Cm A7 Dm7b5 G7 Cm

Cm A7 Dm7b5 G7 Cm

2 Cm A7 Dm7b5 G7 Cm

33 Cm A7 Dm7b5 G7 Cm

34 Cm A7 Dm7b5 G7 Cm

435 Cm A7 Dm7b5 G7 Cm

436 Cm A7 Dm7b5 G7 Cm

437 Cm A7 Dm7b5 G7 Cm

438 Cm A7 Dm7b5 G7 Cm

439 Cm A7 Dm7b5 G7 Cm

440 Cm A7 Dm7b5 G7 Cm

441 Cm A7 Dm7b5 G7 Cm

442 Cm A7 Dm7b5 G7 Cm

443 Cm A7 Dm7b5 G7 Cm

444 Cm A7 Dm7b5 G7

445 Cm A7 Dm7b5 G7 Cm

446 Cm A7 Dm7b5 G7 Cm

447 Cm A7 Dm7b5 G7 Cm

448 Cm A7 Dm7b5 G7 Cm

449 Cm A7 Dm7b5 G7 Cm

450 Cm A7 Dm7b5 G7 Cm

The sheet music consists of ten staves, each representing a different blues guitar lick. The first nine staves are numbered 441 through 449, and the tenth is numbered 450. Each staff begins with a treble clef and a key signature of one flat (F#), indicating the key of C minor. Above each staff, the four chords of the progression are listed: C minor (Cm), A7, Dm7b5, and G7. The licks themselves are single measures of sixteenth-note patterns. Lick 441 starts with a descending eighth-note line. Licks 442 and 443 feature eighth-note pairs. Licks 444 and 445 show eighth-note patterns with grace notes. Licks 446 and 447 use eighth-note pairs with slurs. Licks 448 and 449 include eighth-note pairs with grace notes. Lick 450 concludes with a simple eighth-note line.

51 Cm A7 Dm7b5 G7

52 Cm A7 Dm7b5 G7 Cm

53 Cm A7 Dm7b5 G7 Cm

54 Cm A7 Dm7b5 G7 Cm

55 Cm A7 Dm7b5 G7 Cm

56 Cm A7 Dm7b5 G7 Cm

57 Cm A7 Dm7b5 G7 Cm

58 Cm A7 Dm7b5 G7 Cm

59 Cm A7 Dm7b5 G7 Cm

60 Cm A7 Dm7b5 G7 Cm

461 Cm7

462 Cm7

463 Cm7

464 Cm7

465 Cm7

466 Cm7

467 Cm7

468 Cm7

469 Cm7

470 Cm7

1 Cm7

72 Cm7

73 Cm7

74 Cm7

475 Cm7

476 Cm7

477 Cm7

478 Cm7

479 Cm7

480 Cm7

- 481 Cmaj7#11
-
- 482 Cmaj7#11
-
- 483 Cmaj7#11
-
- 484 Cmaj7#11
-
- 485 Cmaj7#11
-
- 486 Cmaj7#11
-
- 487 Cmaj7#11
-
- 488 Cmaj7#11
-
- 489 Cmaj7#11
-
- 490 Cmaj7#11
-

491 Cmaj7#11

492 Cmaj7#11

493 Cmaj7#11

494 Cmaj7#11

495 Cmaj7#11

496 Cmaj7#11

497 Cmaj7#11

498 Cmaj7#11

499 Cmaj7#11

500 Cmaj7#11

The image shows a vertical stack of ten musical staves, each consisting of five horizontal lines. The first staff begins with a treble clef, followed by a sharp sign indicating one sharp key signature. Above each staff is a number from 491 to 500, and above each number is a label 'Cmaj7#11'. The music is primarily in common time. Staff 491 features eighth-note patterns. Staff 492 includes sixteenth-note patterns. Staff 493 contains eighth-note patterns with some grace notes. Staff 494 has eighth-note patterns with a measure ending in 3. Staff 495 consists of sixteenth-note patterns. Staff 496 features eighth-note patterns. Staff 497 includes sixteenth-note patterns. Staff 498 contains eighth-note patterns. Staff 499 consists of sixteenth-note patterns. Staff 500 features eighth-note patterns.

501 Cm7

502 Cm7

503 Cm7

504 Cm7

505 Cm7

506 Cm7

507 Cm7

508 Cm7

509 Cm7

510 Cm7

The image shows a page from a music book titled "ESSENTIAL LICKS". It features ten musical examples, each with a number and a key signature of Cm7 (one flat). The examples are arranged vertically, each on a single staff with a treble clef. The first nine examples start with a 'y' followed by 'nc', and the tenth starts with a 'y' followed by a short vertical line. Each staff contains a different melodic pattern of eighth and sixteenth notes.

1 Cm7

2 Cm7

3 Cm7

4 Cm7

5 Cm7

6 Cm7

7 Cm7

8 Cm7

9 Cm7

10 Cm7

521 Cm7

522 Cm7

523 Cm7

524 Cm7

525 Cm7

526 Cm7

527 Cm7

528 Cm7

529 Cm7

530 Cm7

531 Cm7

532 Cm7

533 Cm7

534 Cm7

535 Cm7

536 Cm7

537 Cm7

538 Cm7

539 Cm7

540 Cm7

This image shows a sequence of ten musical staves, each beginning with a Cm7 chord symbol. The staves are arranged vertically, corresponding to the numbers 531 through 540. Each staff is in common time and features a treble clef. The musical notation consists of eighth and sixteenth note patterns, with some notes having accidentals like flats and sharps. The staves are separated by vertical bar lines, and there are no measures or rests indicated.

541 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

542 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

543 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

544 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

545 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

546 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

547 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

548 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

549 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

550 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

551 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

552 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

553 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

554 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

555 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

556 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

557 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

558 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

559 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

560 Dm7 E♭7 A♭maj7 B7 Emaj7 G7 Cmaj7

STYLISTIC LICKS

561 C6 E \flat °7 Dm7 G7 C6

562 C6 E \flat °7 Dm7 G7

563 C6 E \flat °7 Dm7 G7

564 C6 E \flat °7 Dm7 G7

565 C6 E \flat °7 Dm7 G7 C6

566 C6 E \flat °7 Dm7 G7

567 C6 E \flat °7 Dm7 G7

568 C6 E \flat °7 Dm7 G7

569 C6 E \flat °7 Dm7 G7

570 C6 E \flat °7 Dm7 G7 C6

571 C6 E \flat °7 Dm7 G7

572 C6 E \flat °7 Dm7 G7

573 C6 E \flat °7 Dm7 G7

574 C6 E \flat °7 Dm7 G7

575 C6 E \flat °7 Dm7 G7

576 C6 E \flat °7 Dm7 G7

577 C6 E \flat °7 Dm7 G7 C6

578 C6 E \flat °7 Dm7 G7

579 C6 E \flat °7 Dm7 G7

580 C6 E \flat °7 Dm7 G7

SYNTHETIC TICKS

581 G6 C6 G6 Bm7 E7

582 G6 C6 G6 Bm7 E7 Am7

583 G6 C6 G6 Bm7 E7 Am7

584 G6 C6 G6 Bm7 E7

585 G6 C6 G6 Bm7 E7 Am7

586 G6 C6 G6 Bm7 E7 Am7

587 G6 C6 G6 Bm7 E7

588 G6 C6 G6 Bm7 E7 Am7

589 G6 C6 G6 Bm7 E7

590 G6 C6 G6 Bm7 E7 Am7

591 G6 C6 G6 Bm7 E7 Am7

592 G6 C6 G6 Bm7 E7 Am7

593 G6 C6 G6 Bm7 E7 Am7

594 G6 C6 G6 Bm7 E7 Am7

595 G6 C6 G6 Bm7 E7 Am7

596 G6 C6 G6 Bm7 E7 Am7

597 G6 C6 G6 Bm7 E7 Am7

598 G6 C6 G6 Bm7 E7 Am7

599 G6 C6 G6 Bm7 E7 Am7

600 G6 C6 G6 Bm7 E7 Am7

STYLISTIC LICKS

601 Gmaj7 Gm7 C7 Fmaj7

602 Gmaj7 Gm7 C7 Fmaj7

603 Gmaj7 Gm7 C7 Fmaj7

604 Gmaj7 Gm7 C7

605 Gmaj7 Gm7 C7 Fmaj7

606 Gmaj7 Gm7 C7 Fmaj7

607 Gmaj7 Gm7 C7

608 Gmaj7 Gm7 C7 Fmaj7

609 Gmaj7 Gm7 C7

610 Gmaj7 Gm7 C7 Fmaj7

The page features a vertical decorative element on the left side consisting of several black brushstrokes.

Fmaj7 Gmaj7 Gm7 C7 Fmaj7

611

Fmaj7 Gmaj7 Gm7 C7

612

Gmaj7 Gm7 C7 Fmaj7

613

Gmaj7 Gm7 C7 Fmaj7

614

Gmaj7 Gm7 C7

615

Gmaj7 Gm7 C7 Fmaj7

616

Gmaj7 Gm7 C7 Fmaj7

617

Gmaj7 Gm7 C7 Fmaj7

618

Gmaj7 Gm7 C7 Fmaj7

619

Gmaj7 Gm7 C7 Fmaj7

620

STYLISTIC LICKS

621 Fmaj7 Dm7 Gm7 C7 Am7 D7 Gm7 C7

622 Fmaj7 Dm7 Gm7 C7 Am7 D7 Gm7 C7 Fmaj7

623 Fmaj7 Dm7 Gm7 C7 Am7 D7 Gm7 C7

624 Fmaj7 Dm7 Gm7 C7 Am7 D7 Gm7 C7

625 Fmaj7 Dm7 Gm7 C7 Am7 D7 Gm7 C7

626 Fmaj7 Dm7 Gm7 C7 Am7 D7 Gm7 C7

627 Fmaj7 Dm7 Gm7 C7 Am7 D7 Gm7 C7 Fmaj7

628 Fmaj7 Dm7 Gm7 C7 Am7 D7 Gm7 C7 Fmaj7

629 Fmaj7 Dm7 Gm7 C7 Am7 D7 Gm7 C7 Fmaj7

630 Fmaj7 Dm7 Gm7 C7 Am7 D7 Gm7 C7 Fmaj7

Fmaj7 D7 Gm7 C7 Am7 D7 Gm7 C7 Fmaj7

631

Fmaj7 D7 Gm7 C7 Am7 D7 Gm7 C7 Fmaj7

632

Fmaj7 D7 Gm7 C7 Am7 D7 Gm7 C7 Fmaj7

633

Fmaj7 D7 Gm7 C7 Am7 D7 Gm7 C7 Fmaj7

634

Fmaj7 D7 Gm7 C7 Am7 D7 Gm7 C7 Fmaj7

635

Fmaj7 D7 Gm7 C7 Am7 D7 Gm7 C7

636

Fmaj7 D7 Gm7 C7 Am7 D7 Gm7 C7 Fmaj7

637

Fmaj7 D7 Gm7 C7 Am7 D7 Gm7 C7

638

Fmaj7 D7 Gm7 C7 Am7 D7 Gm7 C7 Fmaj7

639

Fmaj7 D7 Gm7 C7 Am7 D7 Gm7 C7 Fmaj7

640

STYLISTIC LICKS

641 E♭maj7 G7 A♭7 G7 Cm Cm/B♭ Am7♭5 D7 Gm7

642 E♭maj7 G7 A♭7 G7 Cm Cm/B♭ Am7♭5 D7 Gm7

643 E♭maj7 G7 A♭7 G7 Cm Cm/B♭ Am7♭5 D7 Gm7

644 E♭maj7 G7 A♭7 G7 Cm Cm/B♭ Am7♭5 D7 Gm7

645 E♭maj7 G7 A♭7 G7 Cm Cm/B♭ Am7♭5 D7 Gm7

646 E♭maj7 G7 A♭7 G7 Cm Cm/B♭ Am7♭5 D7 Gm7

647 E♭maj7 G7 A♭7 G7 Cm Cm/B♭ Am7♭5 D7 Gm7

648 E♭maj7 G7 A♭7 G7 Cm Cm/B♭ Am7♭5 D7 Gm7

649 E♭maj7 G7 A♭7 G7 Cm Cm/B♭ Am7♭5 D7 Gm7

650 E♭maj7 G7 A♭7 G7 Cm Cm/B♭ Am7♭5 D7 Gm7

E♭maj7

G7

A♭7

G7

Cm

Cm/B♭

Am7♭5

D7

Gm7

E♭maj7

G7

A♭7

G7

Cm

Cm/B♭

Am7♭5

D7

Gm7

E♭maj7

G7

A♭7

G7

Cm

Cm/B♭

Am7♭5

D7

Gm7

E♭maj7

G7

A♭7

G7

Cm

Cm/B♭

Am7♭5

D7

Gm7

E♭maj7

G7

A♭7

G7

Cm

Cm/B♭

Am7♭5

D7

Gm7

CHARACTERISTIC LICKS

656

E♭ maj7 G7 A♭7 G7

Cm Cm/B♭ Am7♭5 D7 Gm7

657

E♭ maj7 G7 A♭7 G7 Cm Cm/B♭ Am7♭5 D7 Gm7

658

E♭ maj7 G7 A♭7 G7

Cm Cm/B♭ Am7♭5 D7 Gm7

659

E♭ maj7 G7 A♭7 G7

Cm Cm/B♭ Am7♭5 D7

660

E♭ maj7 G7 A♭7 G7

Cm Cm/B♭ Am7♭5 D7 Gm7

661 Cm D_b7 Cm

662 Cm D_b7 Cm

663 Cm D_b7 Cm

664 Cm D_b7 Cm

665 Cm D_b7 Cm

666 Cm D_b7 Cm

667 Cm D_b7 Cm

668 Cm D_b7 Cm

669 Cm D_b7 Cm

670 Cm D_b7 Cm

SIMPLISTIC LICKS

671 Cm D \flat 7 Cm

672 Cm

673 D \flat 7 Cm

674 D \flat 7 Cm

675 Cm

676 D \flat 7 Cm

677 D \flat 7 Cm

Cm



677

D♭7 3 Cm 3 3 3 3 3

Cm



678

D♭7

Cm



Cm



679

D♭7

Cm



Cm

D♭7

Cm



680

Dm7



681

Dm7



682

Dm7



683

Dm7



684

685 Dm7

686 Dm7

687 Dm7

688 Dm7

689 Dm7

690 Dm7

691 Dm7

692 Dm7

693 Dm7

694 Dm7

695 Dm7

The image shows a page from a music book titled "Stylistic Licks". It contains eleven musical examples, each consisting of a number (685-695), a chord name (Dm7), and a musical staff. The staffs feature various blues-style licks, primarily eighth-note patterns with slurs and grace notes. Measure numbers (3, 4, 5) and dynamics (f, p) are also present. The music is in G major (Dm7).

7 Dm7

8 Dm7

9 Dm7

10 Dm7

11 B♭maj7#11 Am7

12 B♭maj7#11 Am7

13 B♭maj7#11 Am7

14 B♭maj7#11 Am7

15 B♭maj7#11 Am7

16 B♭maj7#11 Am7

STYLISTIC LICKS

707 B♭maj7#11 Am7

708 B♭maj7#11 Am7

709 B♭maj7#11 Am7

710 B♭maj7#11 Am7

711 B♭maj7#11 Am7

712 B♭maj7#11 Am7

713 B♭maj7#11 Am7

714 B♭maj7#11 Am7

715 B♭maj7#11 Am7

716 B♭maj7#11 Am7

717 B♭maj7#11 Am7

SIGHTREADING

718 B♭maj7#11 Am7

719 B♭maj7#11 Am7

720 B♭maj7#11 Am7

721

722

723

724

725

726

727

728

STYLISTIC LICKS

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

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748

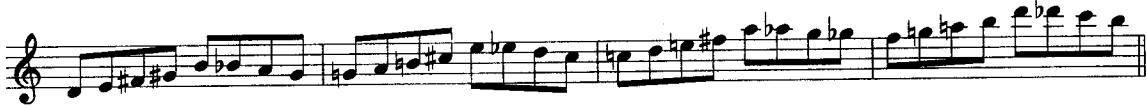
749

STATISTIC LICKS

750 

751 

752 

753 

754 

755 

756 

757 
8va ----- loco

758 

759 

760 

761 D7

762 D7

763 D7

764 D7

765 D7

766 D7

767 D7

The page contains seven staves of musical notation, each starting with a dynamic marking 'D7'. The music is written in common time with a treble clef. The notation includes various note heads (eighth and sixteenth notes), rests, and grace notes indicated by 'y' symbols. Some staves feature slurs and dynamic changes. The page is numbered 761 at the top left.

STYLISTIC LICKS

768 D7

769 D7

770 D7

771 D7

772 D7

773 D7



STYLISTIC LICKS

780 D7

781 F7

782 F7

783 F7

784 F7

F7

785

F7

786

F7

787

F7

788

F7

789

F7

790

791



792



793



794



795





LICKS OVER
STANDARD-TYPE PROGRESSIONS

801 Cm7 Fm7 B♭7 Ebmaj7 C7 Fm7b5

802 Cm7 Fm7 B♭7 Ebmaj7 C7

803 Cm7 Fm7 B♭7 Ebmaj7 C7 Fm7b5

804 Cm7 Fm7 B♭7 Ebmaj7 C7

805 Cm7 Fm7 B♭7 Ebmaj7 C7 Fm7b5

806 Cm7 Fm7 B♭7 Ebmaj7 C7 Fm7b5

807 Cm7 Fm7 B♭7 Ebmaj7 C7 Fm7b5

808 Cm7 Fm7 B♭7 Ebmaj7 C7 Fm7b5

809 Cm7 Fm7 B♭7 Ebmaj7 C7 Fm7b5

810 Cm7 Fm7 B♭7 Ebmaj7 C7 Fm7b5

m7b5

811 Em7 A7 Fm7 B♭7 E♭maj7 Abm7 Db7

812 Em7 A7 Fm7 B♭7 E♭maj7 Abm7 Db7

813 Em7 A7 Fm7 B♭7 E♭maj7 Abm7 Db7

814 Em7 A7 Fm7 B♭7 E♭maj7 Abm7 Db7

815 Em7 A7 Fm7 B♭7 E♭maj7 Abm7 Db7

816 Em7 A7 Fm7 B♭7 E♭maj7 Abm7 Db7

817 Em7 A7 Fm7 B♭7 E♭maj7 Abm7 Db7

818 Em7 A7 Fm7 B♭7 E♭maj7 Abm7 Db7

819 Em7 A7 Fm7 B♭7 E♭maj7 Abm7 Db7 Dm7

820 Em7 A7 Fm7 B♭7 E♭maj7 Abm7 Db7 Dm7

821 Cm7 F7 B♭ maj7 E♭ maj7

822 Cm7 F7 B♭ maj7 E♭ maj7 Am7♭5

823 Cm7 F7 B♭ maj7 E♭ maj7 Am7♭5

824 Cm7 F7 B♭ maj7 E♭ maj7 Am7♭5

825 Cm7 F7 B♭ maj7 E♭ maj7 Am7♭5

826 Cm7 F7 B♭ maj7 E♭ maj7 Am7♭5

827 Cm7 F7 B♭ maj7 E♭ maj7 Am7♭5

828 Cm7 F7 B♭ maj7 E♭ maj7

829 Cm7 F7 B♭ maj7 E♭ maj7 Am7♭5

830 Cm7 F7 B♭ maj7 E♭ maj7

STANDARD, TYPE PROGRESSIONS

831 Fm7 B♭m7 E♭7 A♭maj7

832 Fm7 B♭m7 E♭7 A♭maj7

833 Fm7 B♭m7 E♭7 A♭maj7 D♭maj7

834 Fm7 B♭m7 E♭7 A♭maj7

835 Fm7 B♭m7 E♭7 A♭maj7

836 Fm7 B♭m7 E♭7 A♭maj7 D♭maj7

837 Fm7 B♭m7 E♭7 A♭maj7 D♭maj7

838 Fm7 B♭m7 E♭7 A♭maj7 D♭maj7

839 Fm7 B♭m7 E♭7 A♭maj7 D♭maj7

840 Fm7 B♭m7 E♭7 A♭maj7 D♭maj7

LICKS OVER
STANDARD-TYPE PROGRESSIONS

841 Cm Dm7**b5** G7 Cm Dm7**b5** G7 Cm

842 Cm Dm7**b5** G7 Cm Dm7**b5** G7 Cm

843 Cm Dm7**b5** G7 Cm Dm7**b5** G7

844 Cm Dm7**b5** G7 Cm Dm7**b5** G7 Cm

845 Cm Dm7**b5** G7 Cm Dm7**b5** G7 Cm

846 Cm Dm7**b5** G7

847 Cm Dm7**b5** G7 Cm Dm7**b5** G7 Cm

848 Cm Dm7**b5** G7 Cm Dm7**b5** G7 Cm

849 Cm Dm7**b5** G7 Cm Dm7**b5** G7

850 Cm Dm7**b5** G7 Cm Dm7**b5** G7 Cm

E♭m B♭7 E♭m7 A♭7 D♭maj7 G♭7 Fm7 E°7 E♭m7

Cm E♭m B♭7 E♭m7 A♭7 D♭maj7 G♭7 Fm7 E°7

E♭m B♭7 E♭m7 A♭7 D♭maj7 G♭7 Fm7 E°7

Cm E♭m B♭7 E♭m7 A♭7 D♭maj7 G♭7 Fm7 E°7

E♭m B♭7 E♭m7 A♭7 D♭maj7 G♭7 Fm7 E°7

5 E♭m B♭7 E♭m7 A♭7 D♭maj7 G♭7 Fm7 E°7

56 E♭m B♭7 E♭m7 A♭7 D♭maj7 G♭7 Fm7 E°7 E♭m7

857 E♭m B♭7 E♭m7 A♭7 D♭maj7 G♭7 Fm7 E°7

858 E♭m B♭7 E♭m7 A♭7 D♭maj7 G♭7 Fm7 E°7

859 E♭m B♭7 E♭m7 A♭7 D♭maj7 G♭7 Fm7 E°7

860 E♭m B♭7 E♭m7 A♭7 D♭maj7 G♭7 Fm7 E°7 E♭m7

861 Dm C \sharp °7 Cm7

862 Dm C \sharp °7 Cm7

863 Dm C \sharp °7 Cm7

864 Dm C \sharp °7 Cm7

865 Dm C \sharp °7 Cm7

866 Dm C \sharp °7 Cm7

867 Dm C \sharp °7 Cm7

868 Dm C \sharp °7 Cm7

869 Dm C \sharp °7 Cm7

870 Dm C \sharp °7 Cm7

7

871 Cm6/9 Gm7 C7 Fmaj7

872 Cm6/9 Gm7 C7 Fmaj7

873 Cm6/9 Gm7 C7

874 Cm6/9 Gm7 C7

875 Cm6/9 Gm7 C7

876 Cm6/9 Gm7 C7 Fmaj7

877 Cm6/9 Gm7 C7

878 Cm6/9 Gm7 C7

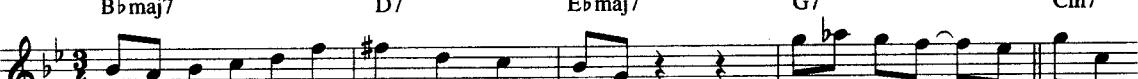
879 Cm6/9 Gm7 C7

880 Cm6/9 Gm7 C7

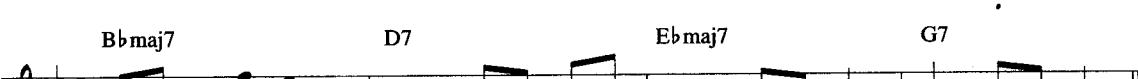
B♭ maj7 D7 E♭ maj7 G7 Cm7

881 

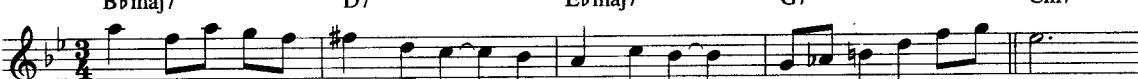
B♭ maj7 D7 E♭ maj7 G7 Cm7

882 

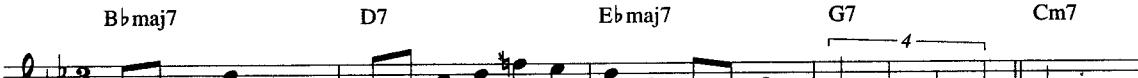
B♭ maj7 D7 E♭ maj7 G7 Cm7

883 

B♭ maj7 D7 E♭ maj7 G7 Cm7

884 

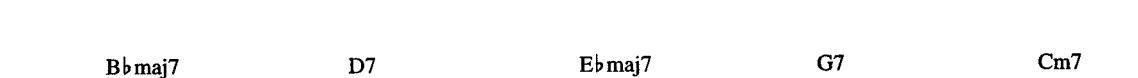
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885 

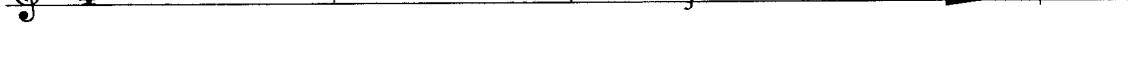
B♭ maj7 D7 E♭ inaj7 G7 Cm7

886 

B♭ maj7 D7 E♭ maj7 G7 Cm7

887 

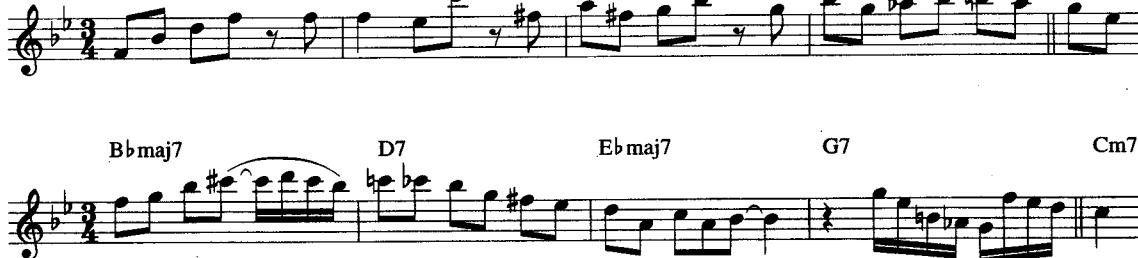
B♭ maj7 D7 E♭ maj7 G7 Cm7

888 

B♭ maj7 D7 E♭ maj7 G7 Cm7

889 

B♭ maj7 D7 E♭ maj7 G7 Cm7

890 

891 F7 B♭7 F7

892 F7 B♭7 F7

893 F7 B♭7 3 F7 3 B♭7

894 F7 B♭7 F7 B♭7

895 F7 B♭7 F7

896 F7 B♭7 F7 B♭7

897 F7 B♭7 F7 B♭7

898 F7 B♭7 F7

899 F7 B♭7 F7 3

900 F7 B♭7 F7

901 Cm7 Fm7 Dm7**b5**

902 Cm7 Fm7 Dm7**b5**

903 Cm7 Fm7 Dm7**b5**

904 Cm7 Fm7 Dm7**b5**

905 Cm7 Fm7 Dm7**b5**

906 Cm7 Fm7 Dm7**b5**

907 Cm7 Fm7 Dm7**b5**

908 Cm7 Fm7 Dm7**b5**

909 Cm7 Fm7 Dm7**b5**

910 Cm7 Fm7 Dm7**b5**

STANDARD-TIME PROGRESSIONS

911 Cmaj7 Cm7 D/C

912 Cmaj7 Cm7 D/C

913 Cmaj7 Cm7 D/C

914 Cmaj7 Cm7 D/C

915 Cmaj7 Cm7 D/C

916 Cmaj7 Cm7 D/C

917 Cmaj7 Cm7 D/C

918 Cmaj7 Cm7

919 Cmaj7 Cm7

920 Cmaj7 Cm7 D/C

921 Cmaj7 D7

922 Cmaj7 D7 Dm7

923 Cmaj7 D7 Dm7

924 Cmaj7 D7 Dm7

925 Cmaj7 D7

926 Cmaj7 D7 Dm7

927 Cmaj7 D7 Dm7

928 Cmaj7 D7

929 Cmaj7 D7 Dm7

930 Cmaj7 D7

931 Bmaj7 D7 Gmaj7 B♭7 E♭maj7 Am7 D7 Gmaj7

932 Bmaj7 D7 Gmaj7 B♭7 E♭maj7 Am7 D7

933 Bmaj7 D7 Gmaj7 B♭7 E♭maj7 Am7 D7 Gmaj7

934 Bmaj7 D7 Gmaj7 B♭7 E♭maj7 Am7 D7 Gmaj7

935 Bmaj7 D7 Gmaj7 B♭7 E♭maj7 Am7 D7 Gmaj7

936 Bmaj7 D7 Gmaj7 B♭7 E♭maj7 Am7 D7 Gmaj7

937 Bmaj7 D7 Gmaj7 B♭7 E♭maj7 Am7 D7 Gmaj7

938 Bmaj7 D7 Gmaj7 B♭7 E♭maj7 Am7 D7

939 Bmaj7 D7 Gmaj7 B♭7 E♭maj7 Am7 D7 Gmaj7

940 Bmaj7 D7 Gmaj7 B♭7 E♭maj7 Am7 D7

LICKS OVER
STANDARD-TYPE PROGRESSIONS

941 B_b maj7 E_b 7 A_b 7 G7 C7

942 B_b maj7 E_b 7 A_b 7 G7 C7

943 B_b maj7 E_b 7 A_b 7 G7 C7

944 B_b maj7 E_b 7 A_b 7 G7 C7

945 B_b maj7 E_b 7 A_b 7 G7 C7

946 B_b maj7 E_b 7 A_b 7 G7 C7

947 B_b maj7 E_b 7 A_b 7 G7 C7

948 B_b maj7 E_b 7 A_b 7 G7 C7

949 B_b maj7 E_b 7 A_b 7 G7 C7

950 B_b maj7 E_b 7 A_b 7 G7 C7

951 B♭maj7 Fm7 B♭7 E♭maj7

952 B♭maj7 Fm7 B♭7 E♭maj7

953 B♭maj7 Fm7 B♭7 E♭maj7

954 B♭maj7 Fm7 B♭7 E♭maj7

955 B♭maj7 Fm7 B♭7

956 B♭maj7 Fm7 B♭7 E♭maj7

957 B♭maj7 Fm7 B♭7 E♭maj7

958 B♭maj7 Fm7 B♭7 E♭maj7

959 B♭maj7 Fm7 B♭7 E♭maj7

960 B♭maj7 Fm7 B♭7 E♭maj7

961 Cmaj7 Am7 Dm7 G7 Gm7

962 Cmaj7 Am7 Dm7 G7 Gm7

963 Cmaj7 Am7 Dm7 G7 Gm7

964 Cmaj7 Am7 Dm7 G7 Gm7

965 Cmaj7 Am7 Dm7 G7 Gm7

966 Cmaj7 Am7 Dm7 G7 Gm7

967 Cmaj7 Am7 Dm7 G7 Gm7

968 Cmaj7 Am7 Dm7 G7 Gm7

969 Cmaj7 Am7 Dm7 G7 Gm7

970 Cmaj7 Am7 Dm7 G7 Gm7

The sheet music contains ten numbered examples (961-970) of blues licks. Each example consists of a treble clef staff with a 3/4 time signature. Above each staff, the five chords of the progression are listed: Cmaj7, Am7, Dm7, G7, and Gm7. The licks themselves are composed of eighth-note patterns. Some licks include slurs or grace notes. Measure lines are indicated by vertical bar lines. Measures 1-4 are grouped by a bracket under measure 4, and measures 5-8 are grouped by a bracket under measure 8.

STANDARD JAZZ SOLO PROGRESSIONS

971 Cm7

971

C7 Fm7

972 Cm7

972

C7 Fm7

973 Cm7

973

C7 Fm7

974 Cm7

974

C7 Fm7

975 Cm7

975

C7 Fm7

976 Cm7

977 C7 Fm7

978 Cm7

979 C7 Fm7

980 Cm7

C7 Fm7

STANDARD INPI PROGRESSION

981 E♭7 Dm E♭7 Dm

982 E♭7 Dm E♭7 Dm

983 E♭7 Dm E♭7 Dm

984 E♭7 Dm E♭7 Dm

985 E♭7 Dm E♭7 Dm

986 E♭7 Dm E♭7 Dm

987 E♭7 Dm E♭7 Dm

988 E♭7 Dm E♭7 Dm

989 E♭7 Dm E♭7 Dm

990 E♭7 Dm E♭7 Dm

991 Cmaj7 D♭ maj7 B♭ m7

992 Cmaj7 D♭ maj7

993 Cmaj7 D♭ maj7

994 Cmaj7 D♭ maj7

995 Cmaj7 D♭ maj7 B♭ m7

996 Cmaj7 D♭ maj7

997 Cmaj7 D♭ maj7

998 Cmaj7 D♭ maj7

999 Cmaj7 D♭ maj7

1000 Cmaj7 D♭ maj7

1001 Cmaj7 D♭ maj7

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