# 29 SWEET JAZZ PIANO LICKS

### **MAJOR ii-V-I LICKS**

Composed by Julian Bradley
@JazzTutorialOfficial

All ii-V-I and ii-V-I-VI licks can be played swing or straight

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It's common to change scale over the V7 chord of a ii-V-I (in this case, G7).

My favorite V7 scales are the diminished and altered scales, which have the most number of altered notes:

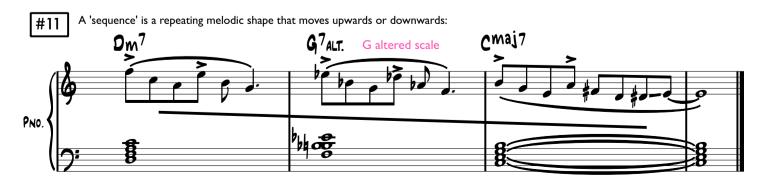


This ii-V-I starts 'IN' the scale (notes from C major)...

Then goes 'OUT' of scale (notes from G diminished)... Then ends back 'IN' the scale (C major).







# **MAJOR ii-V-I-VI LICKS**

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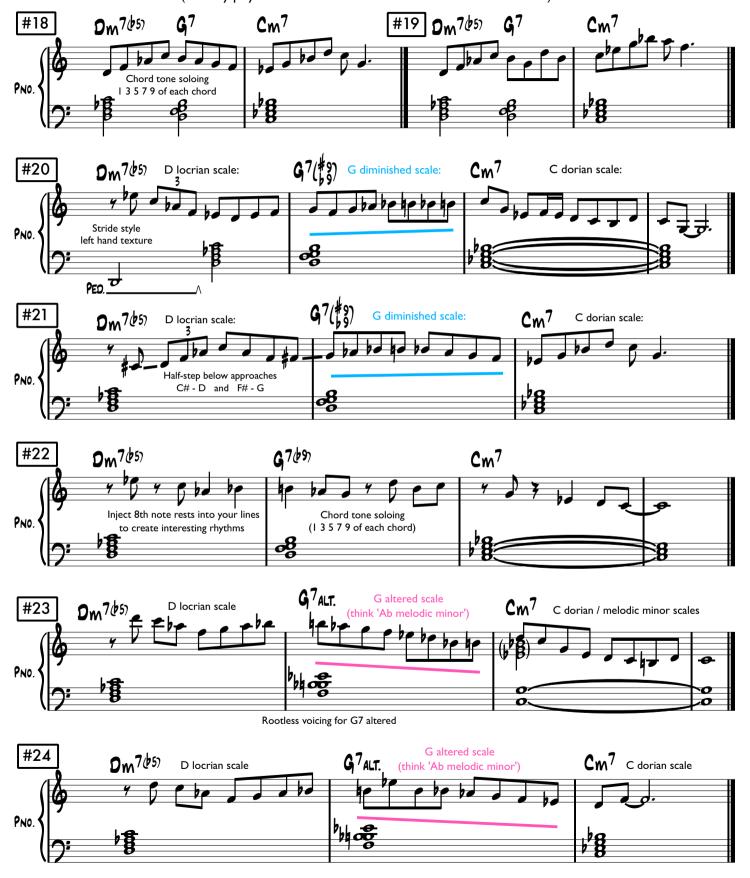
The ii-V-I-VI progression ends with an A7 chord after the ii-V-I chords (in C major). This 4-chord progression is great for practicing improvisation to, and can be repeated many times - as the A7 resolves back to the ii chord (D min 7).



### MINOR ii-V-i LICKS

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@JazzTutorialOfficial
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Over the minor ii-V-I we play a different scale over each of the 3 chords: (I usually play D locrian - G diminished or G altered - C dorian)



# MINOR CHORD LICKS

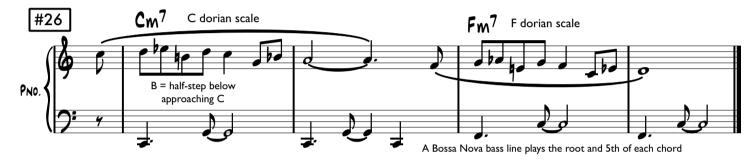
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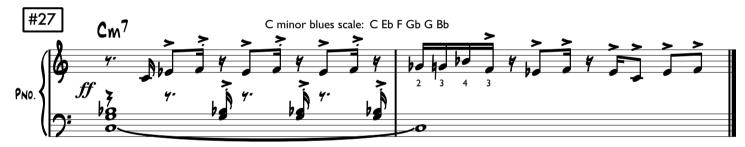
#### written for STRAIGHT TIME - not swing

Most of the following licks use the dorian scale (C dorian - the standard scale played over C minor 7 chords) or the minor blues scale (C minor blues scale over C minor 7 chords).

I also use the 'half-step below approach' which allows you to precede any note chromatically, e.g. B - C, or E - F.







#28 Paraddidle' texture - this left / right pattern works for any chord / set of notes:



#29 Ascending C minor pentatonic scale (C Eb F G Bb - similar to C blues scale).

Left hand plays the first note of each 4-note cell. This pattern could work for other chords and scales.

