

29 SWEET JAZZ PIANO LICKS

MAJOR ii-V-I LICKS

Composed by Julian Bradley

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

Chord tone soloing
1 3 5 7 of each chord

C major scale works over all 3 chords in this major ii-V-I

#1 Dm^7 G^7 $Cmaj^7$ #2 Dm^7 G^7 $Cmaj^7$

#3 Dm^7 G^7 $Cmaj^7$

Add a triplet to your lines to vary rhythm

Half-step below approach ($Bb - B$)

G dominant bebop scale (chromatic note = Gb)

Aim to end your lines on 1 3 5 or 7 (C E G B)

#4 Dm^7 G^7 $Cmaj^7$

Half-step below approach ($Bb - B$)

Half-step below approach ($Eb - E$)

The half-step below approach is most effective at the chord changes.
I like to aim for the chord's major 3rd - if it has one:

#5 Dm^7 G^7 $Cmaj^7$

$Bb - B$ $Eb - E$

It's most common to approach the chord tones (1 3 5 7) with the half-step below approach.
However you can even precede all 7 notes in the scale with the half-step below approach (in this case, notes from C major scale):

#6 Dm^7 G^7 $Cmaj^7$

Half-step below approach $F\# - G$

$D\# - E$

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:

#7 **Dm7** C major scale (D dorian): **G7** **G diminished scale** (half-step / whole-step). Let's you play the flat 9, sharp 9 & sharp 11: **Cmaj7** C major scale:

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).

#8 **Dm7** **G7** **G diminished scale:** **Cmaj7**

Stride style left hand texture

#9 **Dm7** **G7 ALT.** **G altered scale** (think 'Ab melodic minor') **Cmaj7**

Rootless voicing for G7 altered

#10 **Dm7** **G7 ALT.** **G altered scale** (think 'Ab melodic minor') **Cmaj7**

Inject 8th note rests into your lines to create interesting rhythms

Rootless voicing for G7 altered

#11 A 'sequence' is a repeating melodic shape that moves upwards or downwards:

Rootless voicing for G7 altered

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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).

#12

Chords: Dm7, G7, Cmaj7, A7(b9), Dm7

PN0.

Start your lines from every possible note (root, 9th, 3rd, 4th, and so on)

#13

Chords: Dm7, G7, Cmaj7, A7

PN0.

D minor bebop scale (D dorian + Db)

Chromatic enclosure to precede A

#14

Chords: Dm7, G7 ALT., Cmaj7, A7(b9), Dm7

PN0.

Half-step below approach

G altered scale

Chord tone soloing 1 3 5 7 9

#15

Chords: Dm7, G7, Cmaj7, A7

PN0.

G diminished scale

Chromatic enclosure to precede A

#16

Chords: Dm7, G7(b9), Cmaj7, A7(b9)

PN0.

Stride style left hand texture

G diminished scale

PED.

#17

Chords: Dm7, G7(b9), Cmaj7, A7

PN0.

Half-step below approaches Bb - B and Eb - E

Chromatic enclosure to precede A

MINOR ii-V-i LICKS

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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)

#18 $Dm7(b5)$ $G7$ $Cm7$ #19 $Dm7(b5)$ $G7$ $Cm7$

Chord tone soloing
1 3 5 7 9 of each chord

PNO.

#20 $Dm7(b5)$ D locrian scale: $G7(\#9)$ G diminished scale: $Cm7$ C dorian scale:

Stride style
left hand texture

PED.

PNO.

#21 $Dm7(b5)$ D locrian scale: $G7(\#9)$ G diminished scale: $Cm7$ C dorian scale:

Half-step below approaches
C# - D and F# - G

PNO.

#22 $Dm7(b5)$ $G7(b9)$ $Cm7$

Inject 8th note rests into your lines
to create interesting rhythms

Chord tone soloing
(1 3 5 7 9 of each chord)

PNO.

#23 $Dm7(b5)$ D locrian scale $G7(ALT.)$ G altered scale (think 'Ab melodic minor') $Cm7$ C dorian / melodic minor scales

Rootless voicing for G7 altered

PNO.

#24 $Dm7(b5)$ D locrian scale $G7(ALT.)$ G altered scale (think 'Ab melodic minor') $Cm7$ C dorian scale

PNO.

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.

#25

Cm⁷

f

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

#26

Cm⁷ C dorian scale

B = half-step below approaching C

Fm⁷ F dorian scale

A Bossa Nova bass line plays the root and 5th of each chord

#27

Cm⁷

C minor blues scale: C Eb F Gb G Bb

ff

2 3 4 3

#28

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

Cm⁷

Paraddiddle texture: quarter note, eighth note, quarter note, eighth note

#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.

Cm⁷

f

Ascending C minor pentatonic scale: C Eb F G Bb