

the jazz dictionary

The shapes of improvisation



Tony DiPasquale

Jazz Improvisation Method Book with CD

The Jazz Lictionary

Revised Edition (2012)

By

Tony DiPasquale

Visit the website for more information and “extras”:

www.TheJazzLictionary.com

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www.jerrykelley.bizland.com**

Thank you to.....Jim Butts for designing the cover of the book and his work with the website. To see more of his work go to: www.jameswbutts.com

Thank you to.....all my "combo kids" that have worked through these ideas over the years and for proving that these concepts do work.

Thank you..... to my Creator from whom all great "Licks" flow.

Introduction

This book is intended as a starting point to melodic jazz improvisation. What you will see on each page are what I call *Lick Shapes*. I spent many years learning scales. I could play every scale ever created at blazing speeds. But when it came to my solos, it was an endless string of scales with no real melodic material.....awful stuff to listen to. Through transcribing solos of the masters, I realized that improvisation is not about playing scales, but about learning how to incorporate different intervals into your melodies. *I picture these melodic intervals as shapes*. You can apply these shapes to any scale that you would like to use in your improvisations. The chord tones I use in this book are merely suggestions.

The Jazz Lictionary is a compilation of *Lick Shapes*. These licks will help you create melodies from scales. This book and play-along will help you learn how to apply intervals to create some great melodies in your improvisations. All the licks are from classic jazz recordings. The most important aspect of your journey will be **actively** listening to as much jazz, funk, pop, gospel, R&B, etc. as you possibly can. As you listen try to find these same melodic shapes in the solos of the masters. Then find some new *shapes* of your own from the recordings. Through consistent practice, listening, transcription, and an insatiable curiosity, you **can** become a great improviser.

Each *Lick Shape* teaches you several truths about improvisation. As you are playing with the play-along, try to discover what the lick is teaching you about creating your own melodies. The play-along recordings demonstrate each lick several times in a **Latin/ Straight** feel and then a **Swing** feel. The names of the licks originate from how they sound, a description of the lick, or the first scale degree of the lick. The lick names occasionally include the name of the musician that I've heard play that particular lick.

Follow these steps in your practice. ***Imitate everything about the lick.*** After you've mastered the articulation, rhythm, inflection, etc., then try adding your own spin on the lick. ***Try extending the lick by a few notes using chord tones or chromatic movement to chord tones.*** When you're confident with the lick ***try answering the lick in "double-time", or twice the performed tempo.*** From here you can answer the lick ***up a half step/down a half step.*** ***Next try up a minor third....the choices and possibilities are endless.*** ***To work on your ear training, try playing some tracks without writing down the licks.*** Start the play-along in a random spot, and try to play the lick perfectly the first time. You could learn a lick shape first by ***singing it several times and then try to play it on your instrument just from your vocalizations.*** Don't look at the numbers or the notation.

Drummers can even use this book.....play "time" along with the recording while the lick is playing then, answer the lick on the set like a short solo. You can pick up some great rhythmic and melodic motives by doing this. *The Jazz Lictionary* will work for **Vocalists** as well. Pick a syllable and sing these licks. It will bring chromaticism into your scat solos.

Musical notation is limited in this book. I don't want your ideas linked to a certain rhythm or notation so I have only included the one small musical example of the lick to give you a starting point. The names of the *Lick Shapes* are there to help you remember the rhythm or, in some instances, the first scale degree of the lick. **One last note, the CD is a data CD, and the tracks are MP3's.**

Good luck and most importantly have fun. I would love to hear about your discoveries as you progress through the **The Jazz Lictionary**. - www.TheJazzLictionary.com

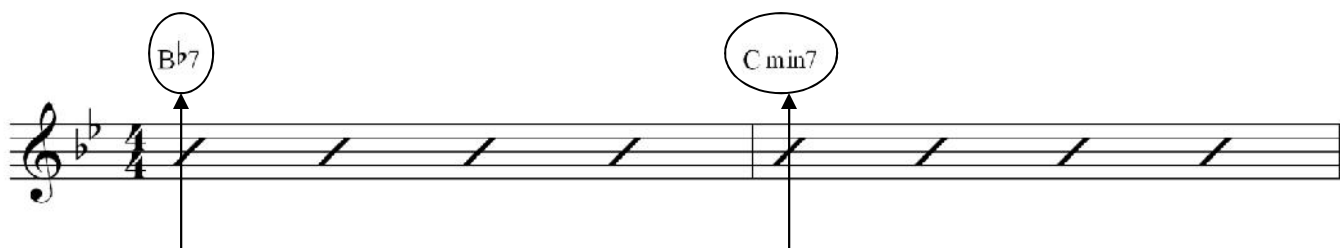
How to Use the Lictionary

1. Look at the chord that you are wanting to solo over.
2. Determine what type of chord it is, and choose a lick from the appropriate section of the Lictionary.

a. X Maj7, X6	Major 7th	Section I/II
b. X7, X9, X13	Dominant 7th	Section III
c. Xmin7, Xm7, X-7	Minor 7th	Section IV
d. X7(b9), X7(#11), etc.	Altered Dominant	Section V
e. ii7 -V7	Two -Five chords	Section VI

3. Find the Root of the chord. (i.e. **Bb** is the **root** of **Bb7**, **A** is the **root** of **Amin7**)
4. Write out the **MAJOR** scale in the key of the chord's root using *Appendix IV*.
5. Plug in the notes from the **MAJOR** scale into the lick, alter the notes as indicated, and you are ready to improvise!

Examples



1. Chord I need to solo over is **Bb7**.

2. Determine the chord type:

*It's a dominant 7th so I'll look in Section I or II
for a lick I like- I'll choose Buddha - Buddha*

3. **Bb** is the root so that means the Bb Major Scale is the scale we use for this Lick.

4. Here's the scale using the scale index in the back

Bb C D Eb F G A Bb (C)
1 2 3 4 5 6 7 8 (9)

5. Plug in the notes from the scale above, alter the notes as indicated, and you are ready to go.

Buddha:

4 5 3 b3 1 1

Buddha:

Eb F bD D Bb Bb

1. Chord I need to solo over is **Cmin7**

2. Determine the chord type:

*It's a minor 7th so I'll look in Section IV
for a lick I like- I'll choose "2" Minor Lick*

3. **C** is the root so that means the C Major Scale is the scale we use for this Lick.

4. Here's the scale using the scale index in the back

C D E F G A B C (D)
1 2 3 4 5 6 7 8 (9)

5. Plug in the notes from the scale above, alter the notes as indicated, and you are ready to go.

"2" Minor Lick:

2 b3 7 2 1

"2" Minor Lick:

D Eb B D C

THE JAZZ LICKTIONARY

Section I:

Major 7th – Dominant 7th Licks

X Maj7, x7

Try these licks over chords like

Bb7

EMaj7

X Maj7, x7



**Track 1 – Latin
Concert Bb, Eb, F, C**



**Track 2 – Swing
Concert Bb, Eb, F, C**

Buddha :

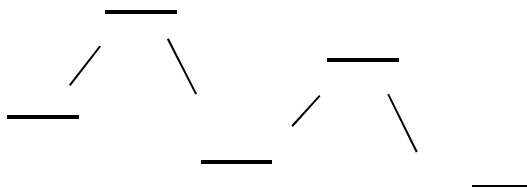
4 — 5 —
b3 — 3 —
1 — 1
Bu-ddha, Bu-ddha, Bu-ddha

BbMaj7 / Bb7

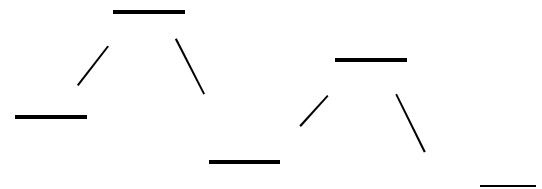
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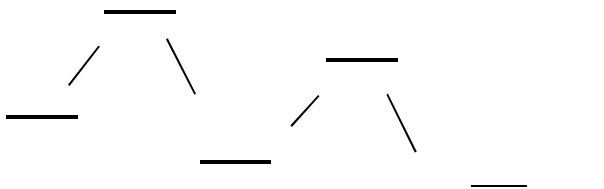
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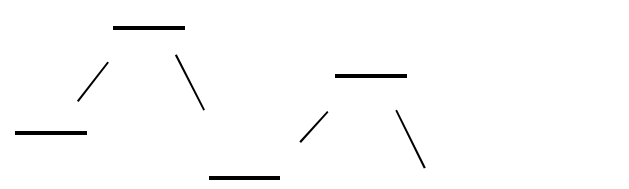
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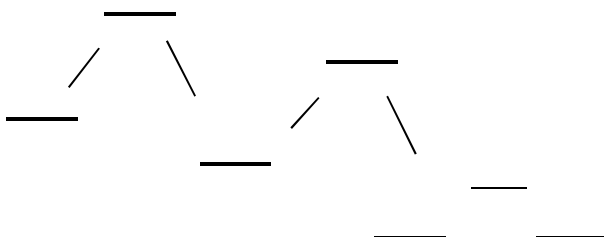
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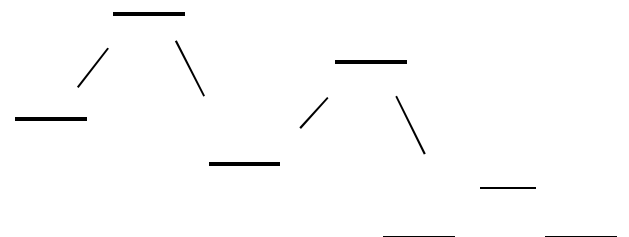
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Key:_____



X Maj7, x7

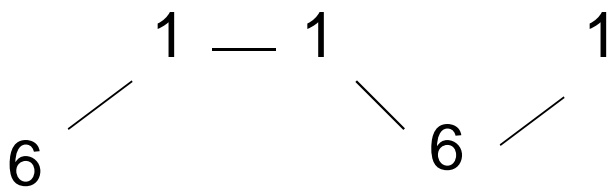


Track 3 – Latin
Concert Bb, Eb, F, C



Track 4 – Swing
Concert Bb, Eb, F, C

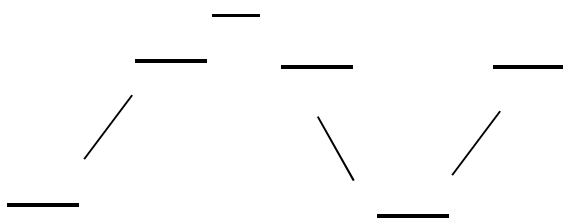
“6” to “1”:



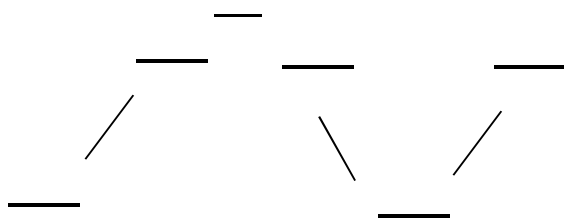
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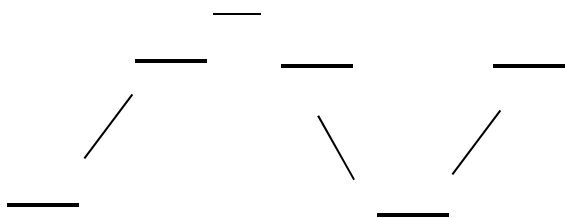
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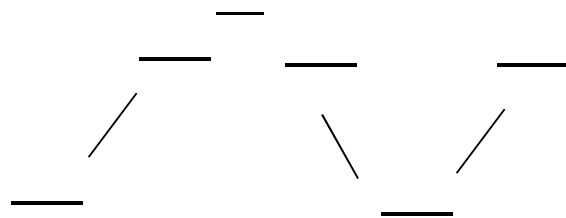
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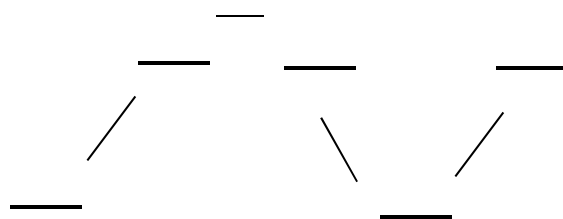
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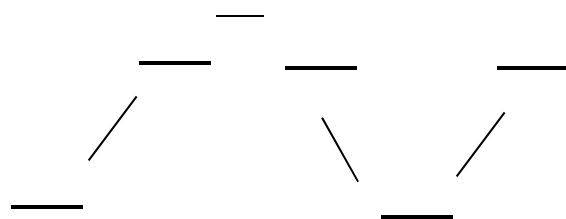
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Key:_____



X Maj7, x7

Please note: Some of the Latin or Funk “Dadoodla” rhythms in the book are played with 8th notes instead of triplets. There’s also a “5” before the “6” on the Latin track of “Dadoodla”. Other licks have been adjusted slightly from Latin to Swing. Use your ears!



Track 5 – Latin
Concert Bb, Eb, F, C



Track 6 – Swing
Concert Bb, Eb, F, C

Da- Doo-Da-La :

Diagram illustrating the fingering for the “Da- Doo-Da-La” lick. The notes are numbered 1 through 6, with a flat 3 (b3) indicated. The sequence is: b3, 3, 5, 6, 1. The notes are grouped with a slur and a triplet bracket over the first three notes (b3, 3, 5).

Da - Doo- Da - La - Daht

BbMaj7Bb7

Example :



Key: _____

Diagram illustrating the fingering for the “Da- Doo-Da-La” lick. The notes are numbered 1 through 6, with a flat 3 (b3) indicated. The sequence is: b3, 3, 5, 6, 1. The notes are grouped with a slur and a triplet bracket over the first three notes (b3, 3, 5).

Key: _____

Diagram illustrating the fingering for the “Da- Doo-Da-La” lick. The notes are numbered 1 through 6, with a flat 3 (b3) indicated. The sequence is: b3, 3, 5, 6, 1. The notes are grouped with a slur and a triplet bracket over the first three notes (b3, 3, 5).

Key: _____

Diagram illustrating the fingering for the “Da- Doo-Da-La” lick. The notes are numbered 1 through 6, with a flat 3 (b3) indicated. The sequence is: b3, 3, 5, 6, 1. The notes are grouped with a slur and a triplet bracket over the first three notes (b3, 3, 5).

Key: _____

Diagram illustrating the fingering for the “Da- Doo-Da-La” lick. The notes are numbered 1 through 6, with a flat 3 (b3) indicated. The sequence is: b3, 3, 5, 6, 1. The notes are grouped with a slur and a triplet bracket over the first three notes (b3, 3, 5).

Key: _____

Diagram illustrating the fingering for the “Da- Doo-Da-La” lick. The notes are numbered 1 through 6, with a flat 3 (b3) indicated. The sequence is: b3, 3, 5, 6, 1. The notes are grouped with a slur and a triplet bracket over the first three notes (b3, 3, 5).

Key: _____

Diagram illustrating the fingering for the “Da- Doo-Da-La” lick. The notes are numbered 1 through 6, with a flat 3 (b3) indicated. The sequence is: b3, 3, 5, 6, 1. The notes are grouped with a slur and a triplet bracket over the first three notes (b3, 3, 5).

X Maj7, x7



Track 7 – Latin
Concert Bb, Eb, F, C

Oodla, Oodla :



Track 8 – Swing
Concert Bb, Eb, F, C

3 3 5 3 5 3 5

b3 3 5 b3 3 5

Oo- da - la, Oo- da - la

BbMai7 / Bb7

Example :

Key:___

3

Key:___

3

Key:___

3

Key:___

3

Key:___

3

Key:___

3

X Maj7, x7

“This is one of many great licks from Ray Brown!”
- TD



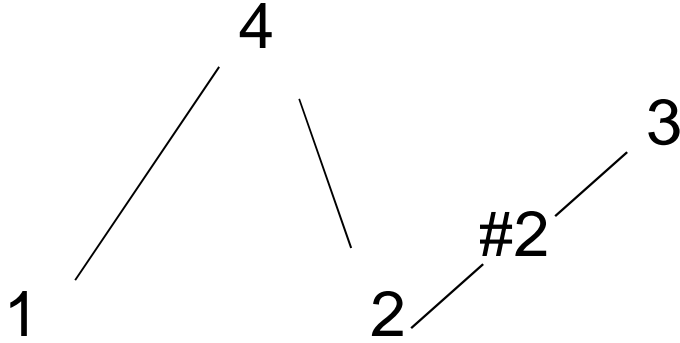
Track 9 – Latin Concert Bb, Eb, F, C

“1” Lick :

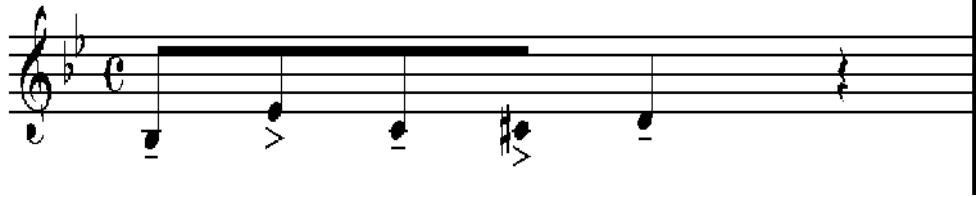


Track 10 – Swing

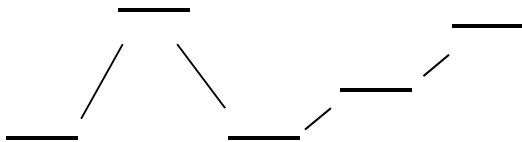
Concert Bb, Eb, F, C



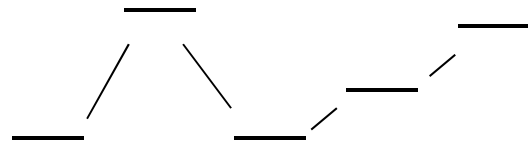
Example :



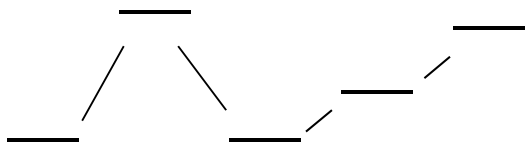
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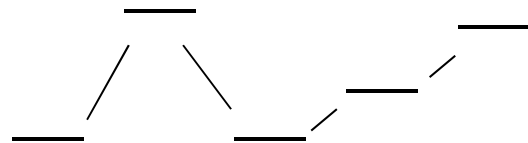
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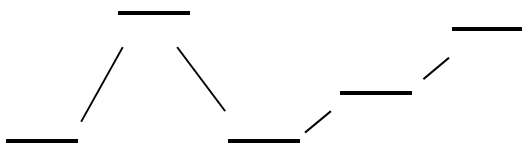
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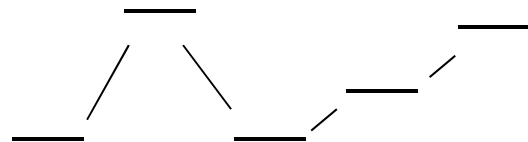
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Key:_____



Key:_____



X Maj7, x7

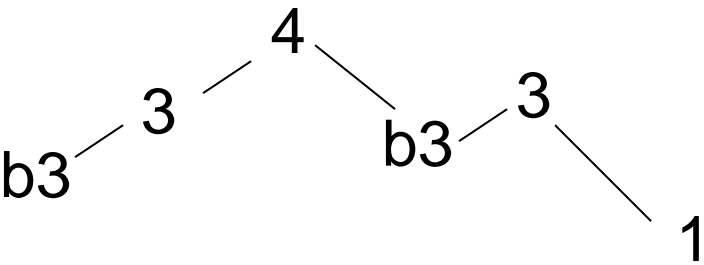


Track 11 – Latin
Concert Bb, Eb, F, C

“b3” Lick :



Track 12 – Swing
Concert Bb, Eb, F, C

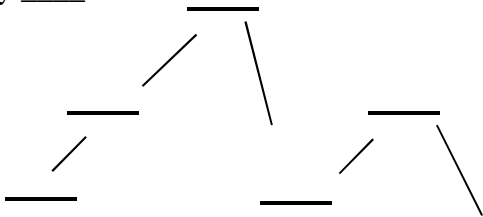


BbMaj7 / Bb7

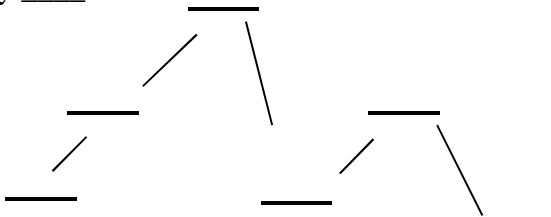
Example :



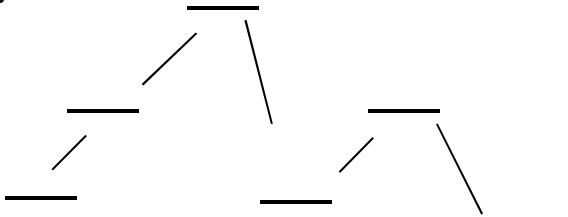
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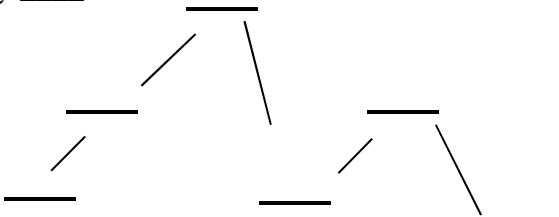
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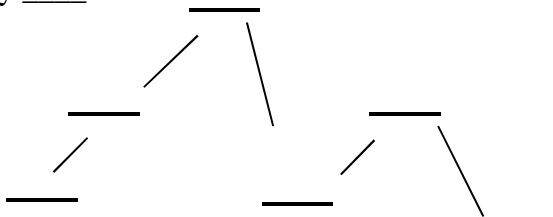
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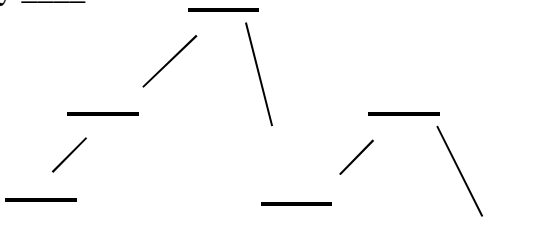
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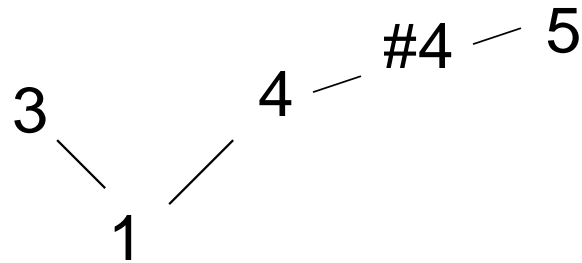


X Maj7, x7



Track 13 – Latin
Concert Bb, Eb, F, C

“3” Lick :



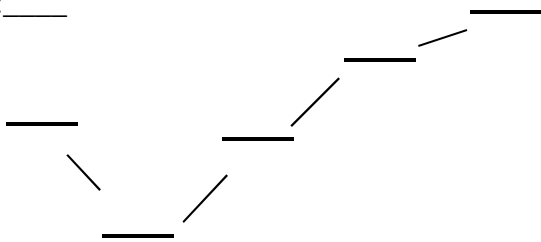
Track 14 – Swing
Concert Bb, Eb, F, C

Example :

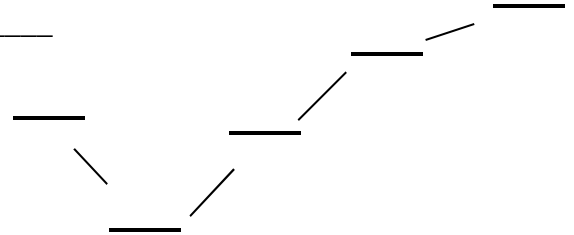
BbMaj7 / Bb7



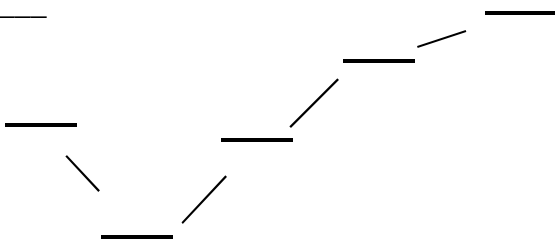
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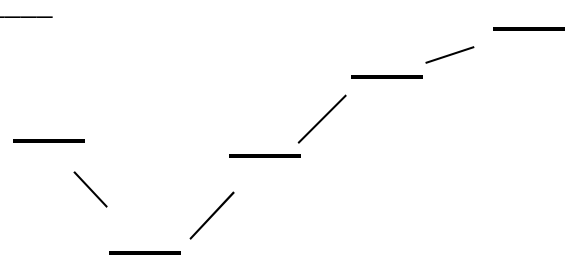
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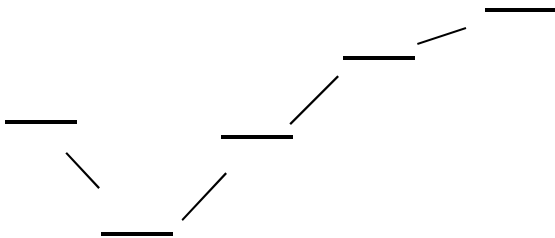
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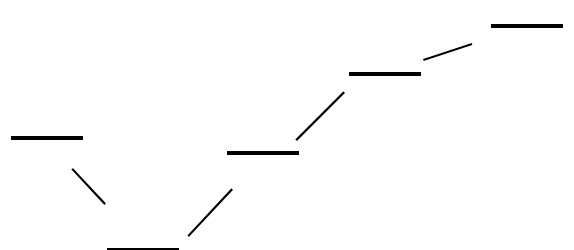
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X Maj7, x7

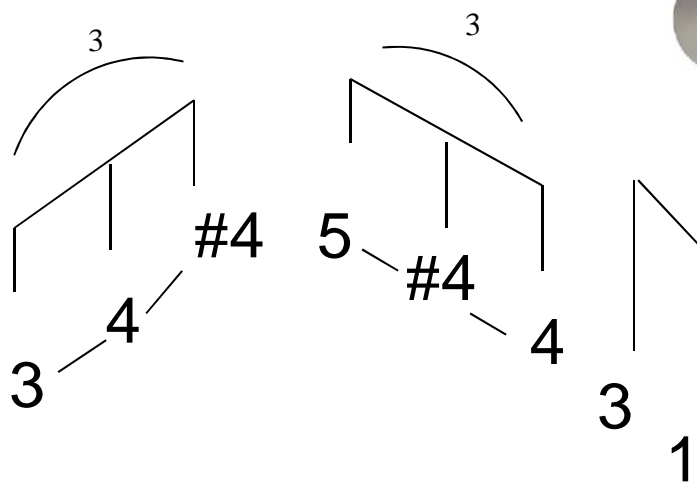


Track 15 – Latin
Concert Bb, Eb, F, C



Track 16 – Swing
Concert Bb, Eb, F, C

“3-5” Chromatic :

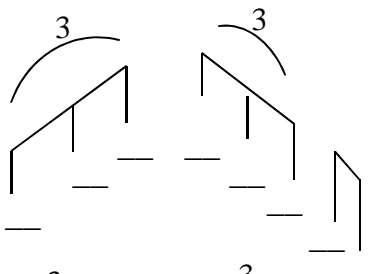


BbMaj7/ Bb7

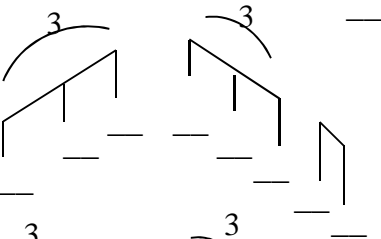
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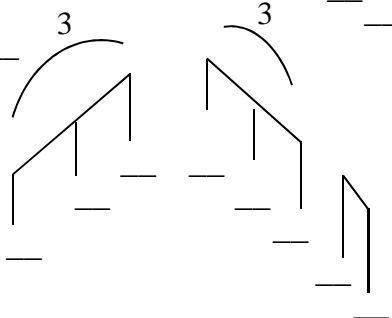
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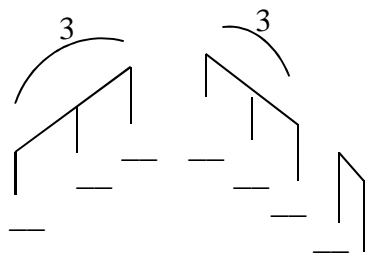
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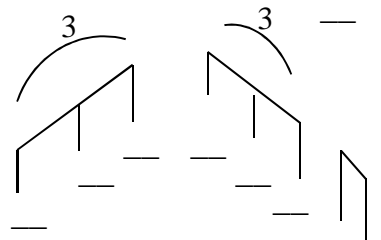
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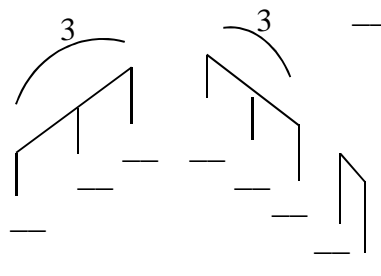
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Key:_____



Key:_____



X Maj7, x7



Track 17 – Latin
Concert Bb, Eb, F, C

“5-4-5” Lick :



Track 18 – Swing
Concert Bb, Eb, F, C

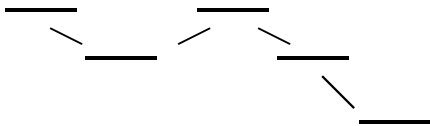
5 — 4 — 5 — ^{b3}3 — 1

BbMai7/Bb 7

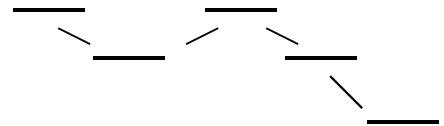
Example :



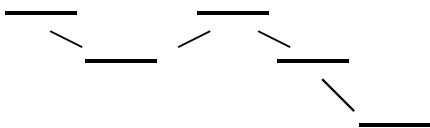
Key:_____



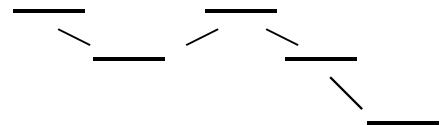
Key:_____



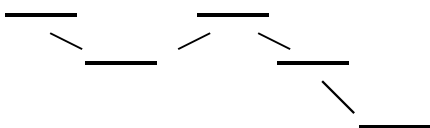
Key:_____



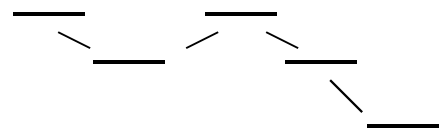
Key:_____



Key:_____



Key:_____



X Maj7, x7

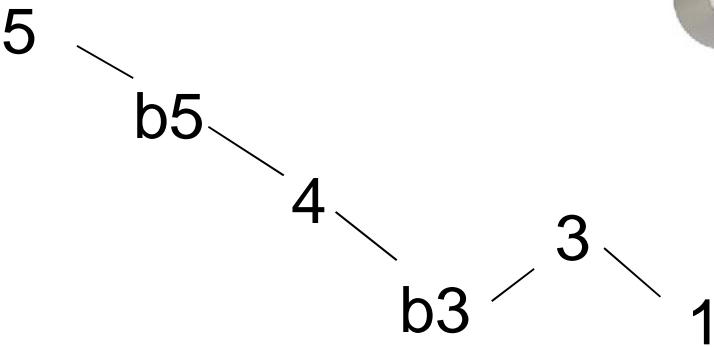


Track 19 – Latin
Concert Bb, Eb, F, C



Track 20 – Swing
Concert Bb, Eb, F, C

“5” Chromatic :

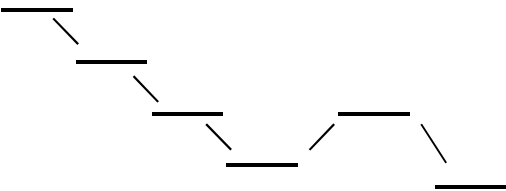


BbMaj7 / Bb7

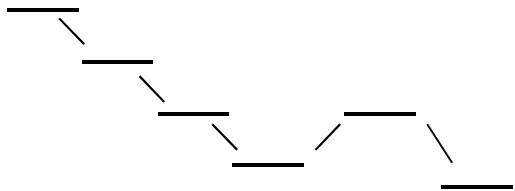
Example :



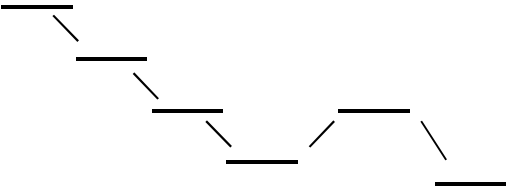
Key:_____



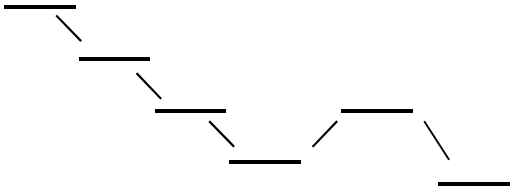
Key:_____



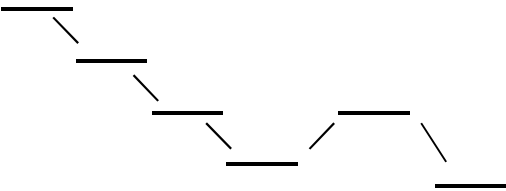
Key:_____



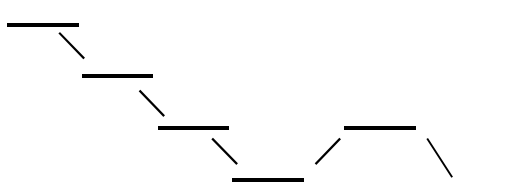
Key:_____



Key:_____



Key:_____



X Maj7, x7

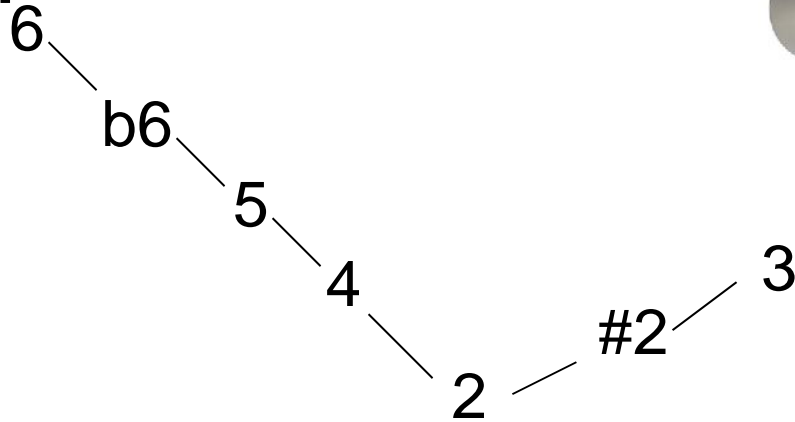


Track 21 – Latin
Concert Bb, Eb, F, C



Track 22 – Swing
Concert Bb, Eb, F, C

“6” Lick :



Example :



Key:_____

Key:_____

Key:_____

Key:_____

Key:_____

Key:_____

X Maj7, x7

“One of the classics from Charlie Parker!”
 - TD

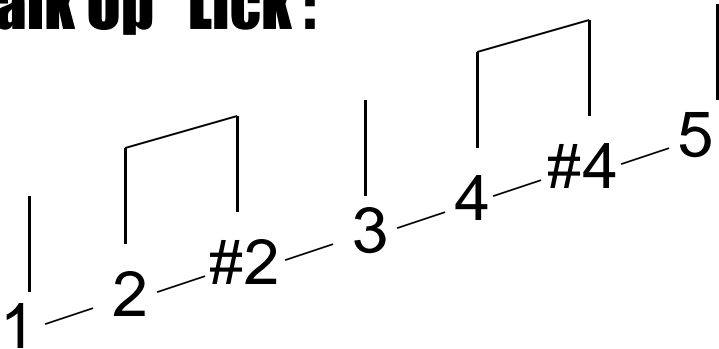


Track 23 – Latin
Concert Bb, Eb, F, C

“Bird Walk Up” Lick :



Track 24 – Swing
Concert Bb, Eb, F, C



Example :

Key:_____

Key:_____

Key:_____

Key:_____

Key:_____

Key:_____

X Maj7, x7

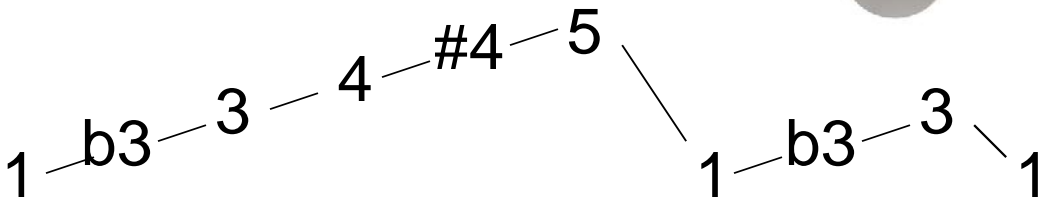


**Track 25 – Latin
Concert Bb, Eb, F, C**

“Major Blues” Lick :



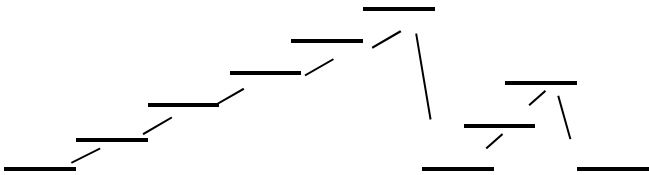
**Track 26 – Swing
Concert Bb, Eb, F, C**



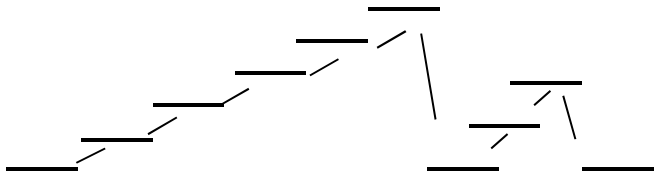
Example :

Bb7

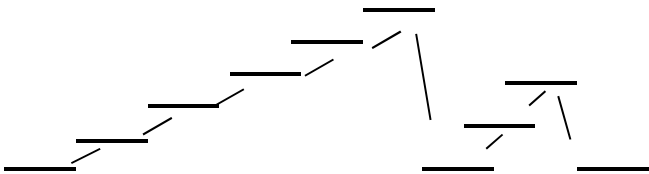
Key:_____



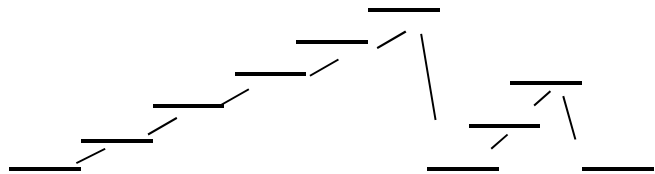
Key:_____



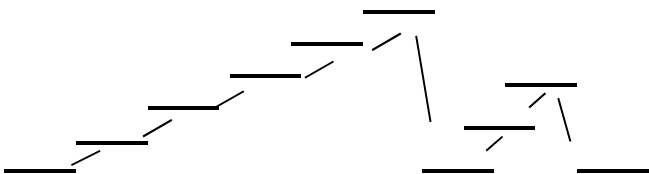
Key:_____



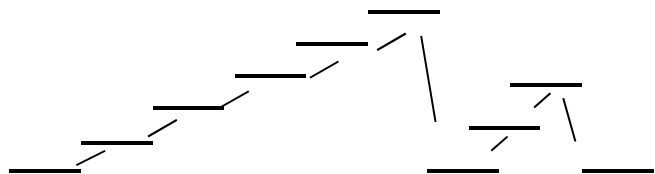
Key:_____



Key:_____



Key:_____



Reminder INDEX to Section I

Write the Lick in Your Key Here ↓

Buddha :	4-5 b3-3 1-1	
"6" to "1" :	6-1-1-6-1	
"Da- Doo -Da-La" :	3 b3 3 5 6 1	
Oodla, Oodla :	3 b3-3-5 b3-3-5	
"1" Lick :	4 1-2-#2-3	
"b3" Lick :	4 b3-3 b3-3-1	
"3" Lick :	3-4-#4-5 1	
"3-5" Chromatic :	3 4 #4 5 #4 4 3 1	
"5-4-5" Lick :	5-4-5-b3-3-1	
"5" Chromatic :	5-b5-4-b3-3-1	
"6" Lick :	6-b6-5-4-2-#2-3	
"Bird Walk Up" Lick :	1-2-#2-3-4-#4-5	
"Major Blues" Lick :	22 1-b3-3-4-#4-5-1-b3-3-1	

THE JAZZ LICKTIONARY

Section II:

Major 7th Licks

X Maj7

Try these licks over chords like:

CMaj7

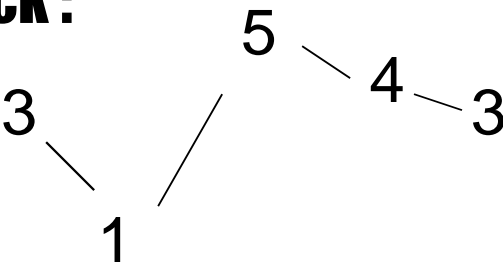
AbMaj7

X Maj7, x7



Track 27 – Latin
Concert Bb, Eb, F, C

“3” Major Lick :

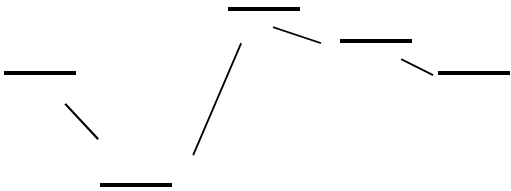


Track 28 – Swing
Concert Bb, Eb, F, C

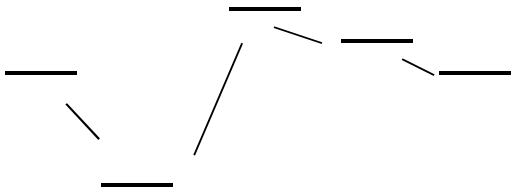
Example :

BbMai7 / Bb7

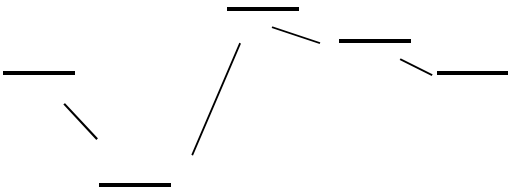
Key:_____



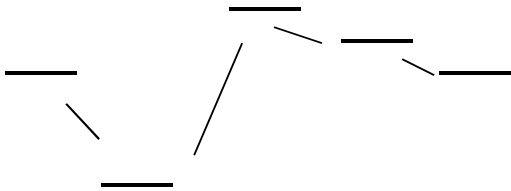
Key:_____



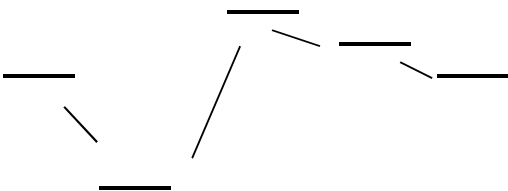
Key:_____



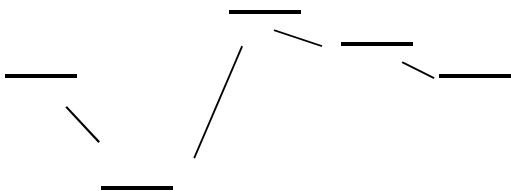
Key:_____



Key:_____



Key:_____



X Maj7

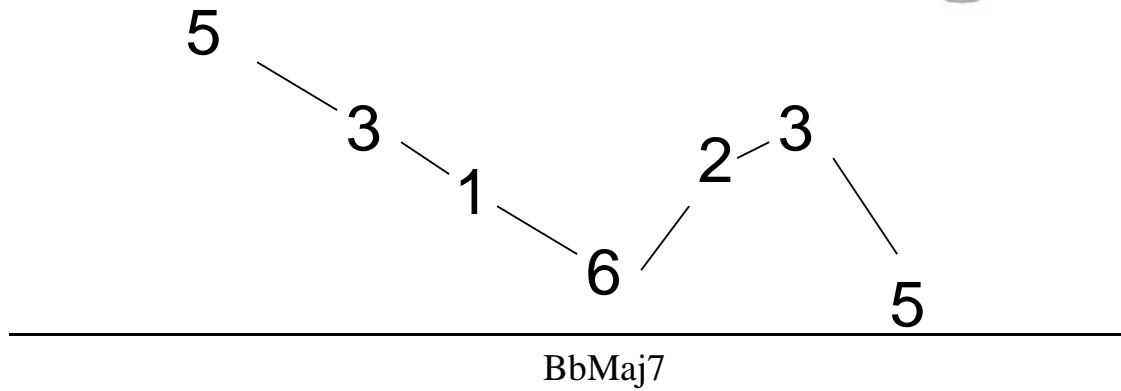


Track 29 – Latin
Concert Bb, Eb, F, C

“5” Major Lick :



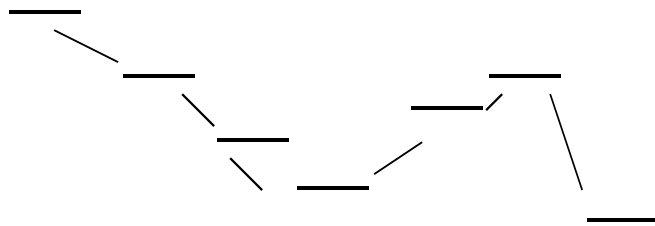
Track 30 – Swing
Concert Bb, Eb, F, C



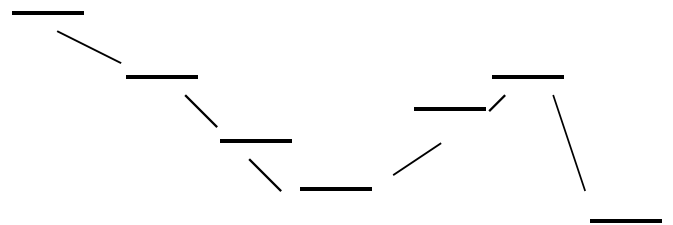
Example :



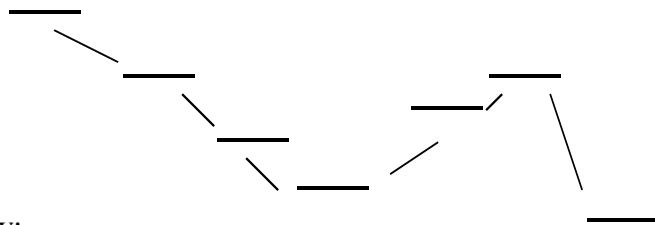
Key:____



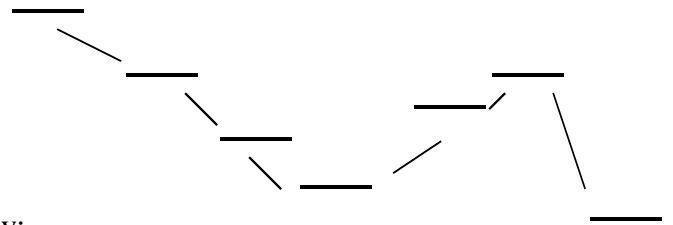
Key:____



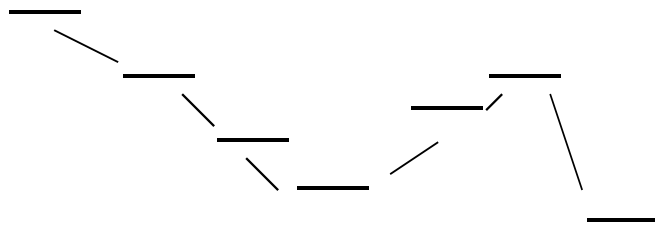
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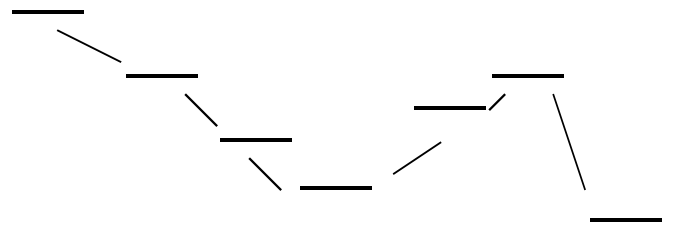
Key:____



Key:____



Key:____



X Maj7

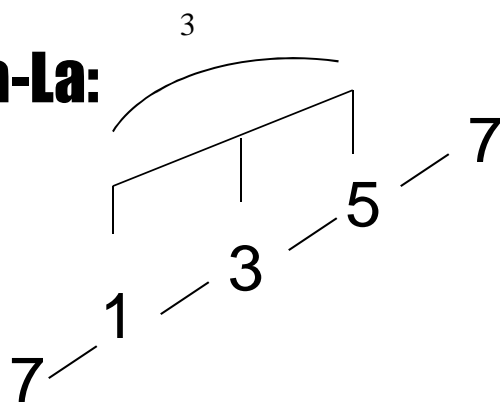


Track 31 – Latin
Concert Bb, Eb, F, C



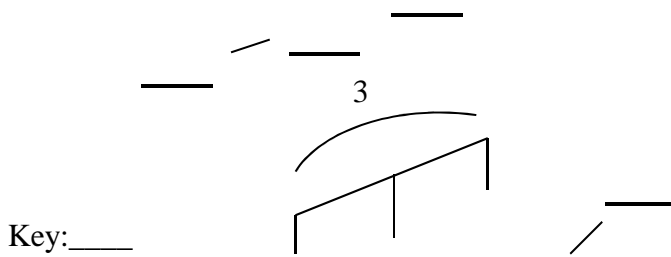
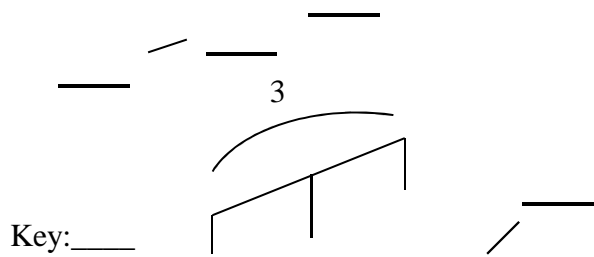
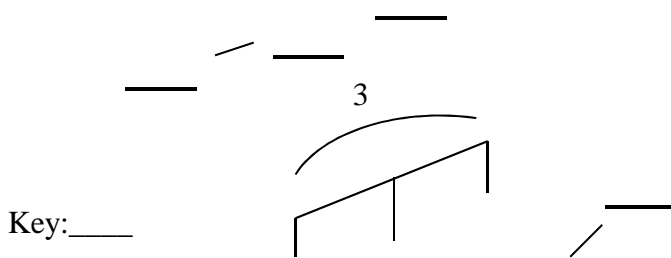
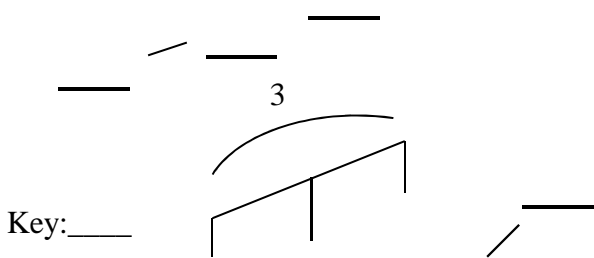
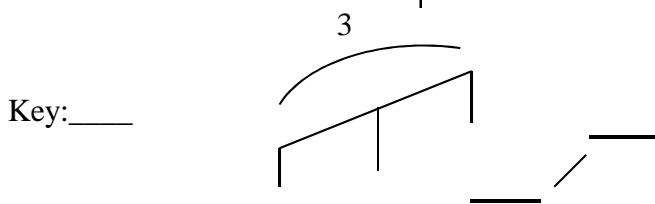
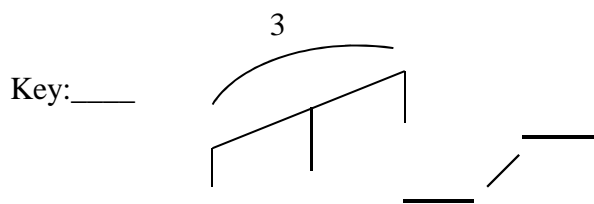
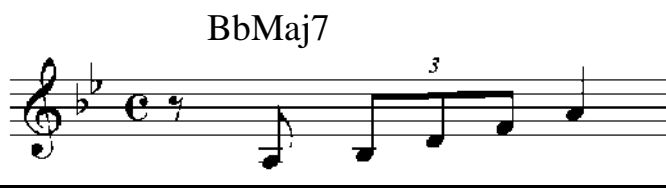
Track 32 – Swing
Concert Bb, Eb, F, C

“Major” Da-Doo-Da-La:



Da -Doo-Da -La -Daht

Example :



X Maj7

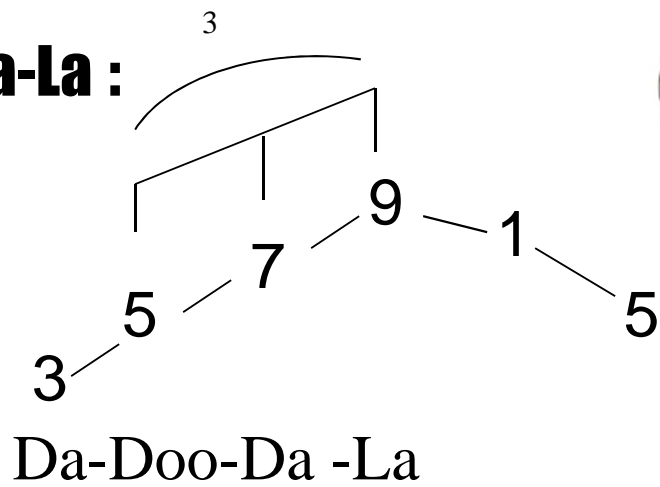


Track 33 – Latin
Concert Bb, Eb, F, C

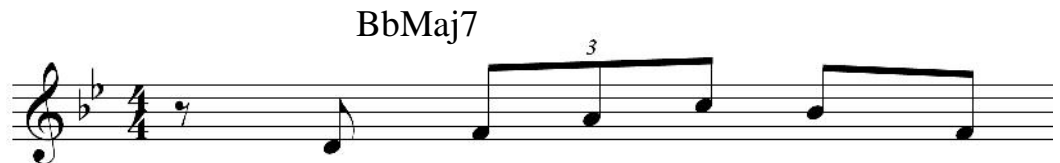


Track 34 – Swing
Concert Bb, Eb, F, C

“3” Da-Doo-Da-La :



Example :



Key:___		Key:___	
Key:___		Key:___	
Key:___		Key:___	

X Maj7

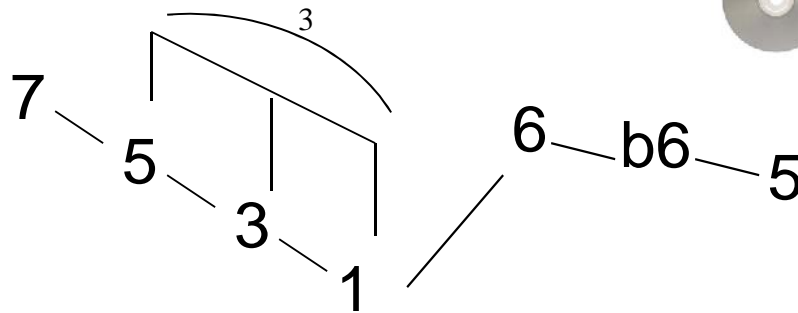


Track 35 – Latin
Concert Bb, Eb, F, C

“Reverse Major” Da-Doo-Da-La :



Track 36 – Swing
Concert Bb, Eb, F, C

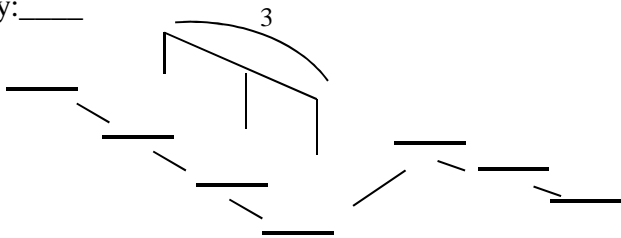


Da -Doo-Da -La

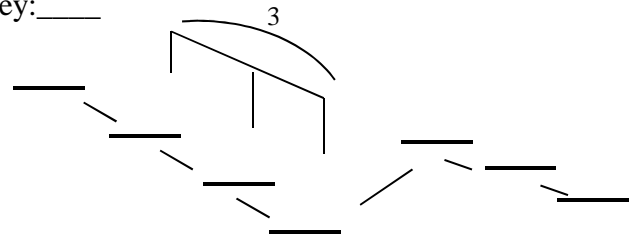
Example :



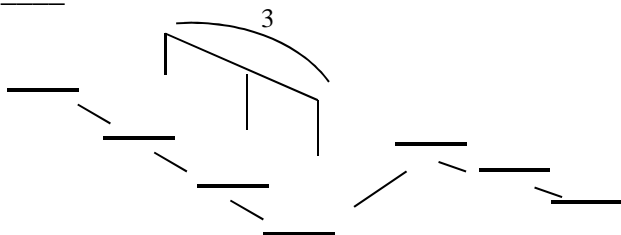
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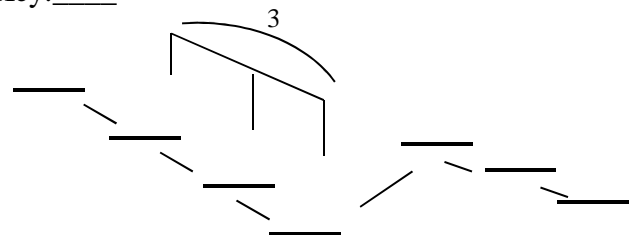
Key: _____



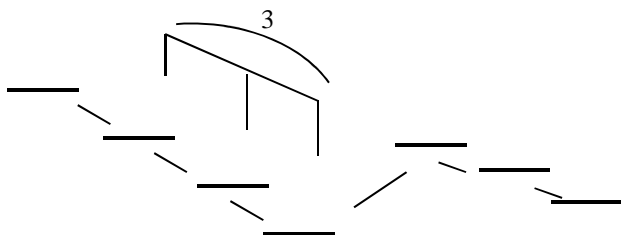
Key: _____



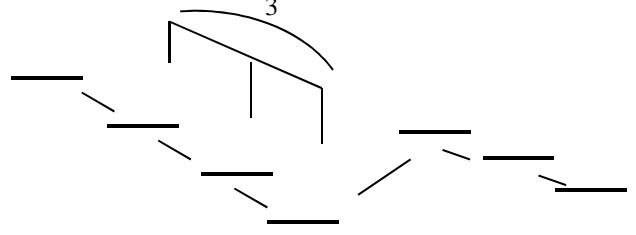
Key: _____



Key: _____



Key: _____



X Maj7

“Great one from Clifford Brown’s solo on the tune *Cherokee.*”
- TD

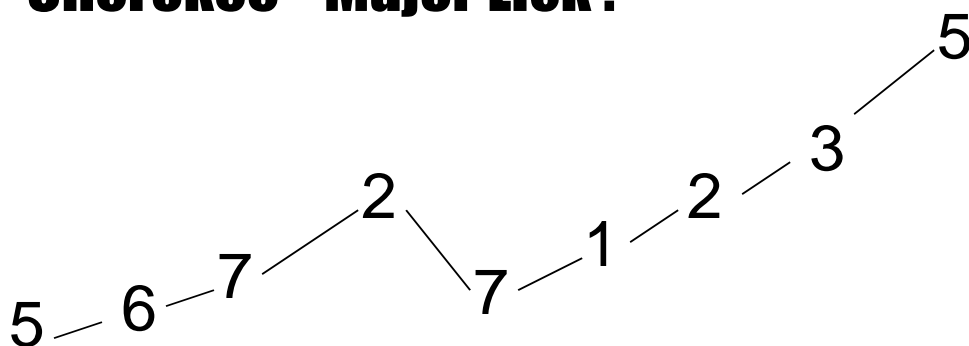


Track 37 – Latin
Concert Bb, Eb, F, C

“Cherokee” Major Lick :



Track 38 – Swing
Concert Bb, Eb, F, C

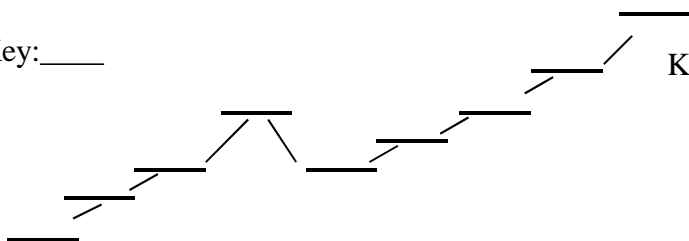


Bbmaj7

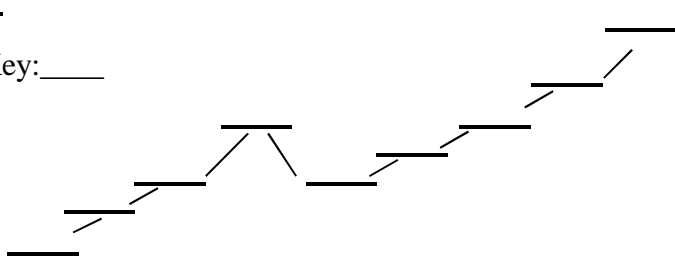
Example :



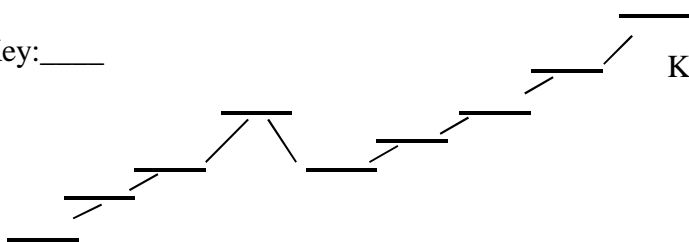
Key: _____



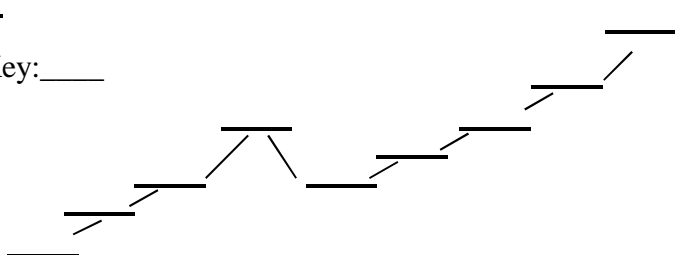
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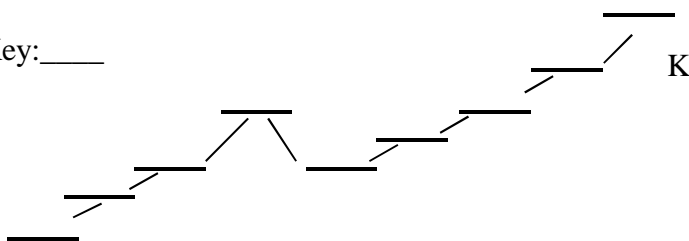
Key: _____



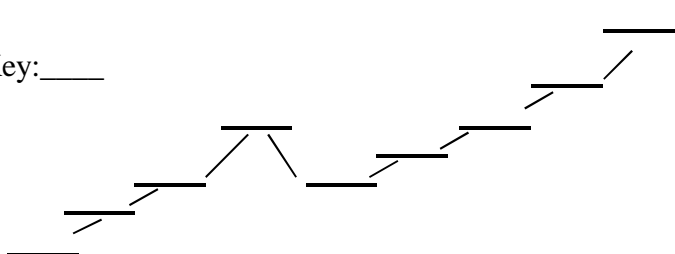
Key: _____



Key: _____



Key: _____



X Maj7

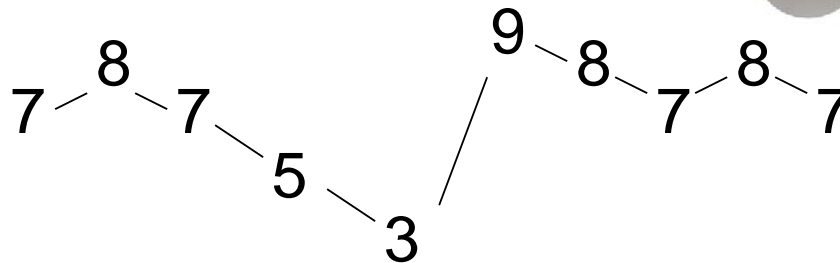


Track 39 – Latin
Concert Bb, Eb, F, C

Major “7-8-7” Lick :



Track 40 – Swing
Concert Bb, Eb, F, C



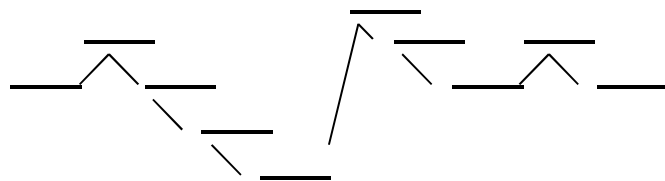
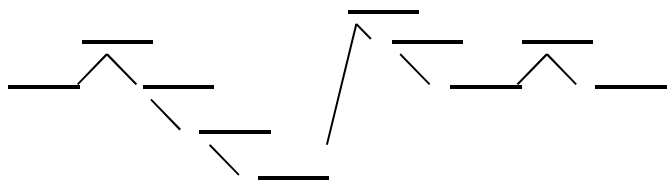
Example :



BbMaj7

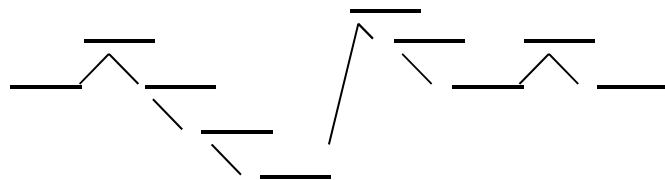
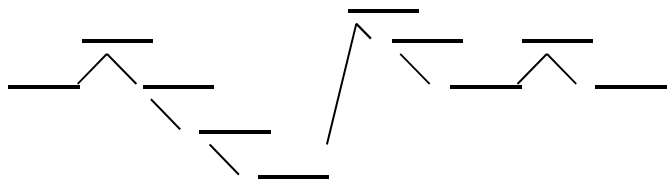
Key:_____

Key:_____



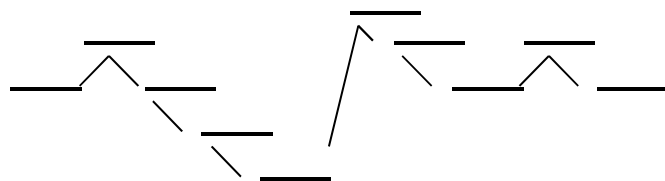
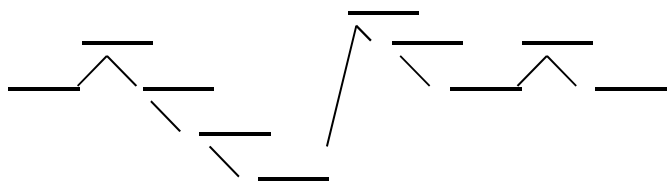
Key:_____

Key:_____

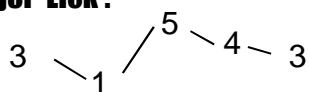


Key:_____

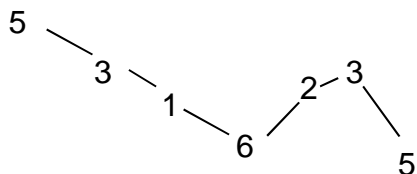
Key:_____



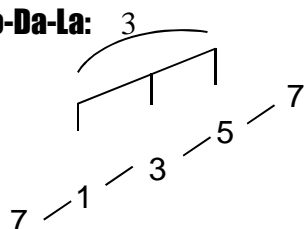
"3" Major Lick :



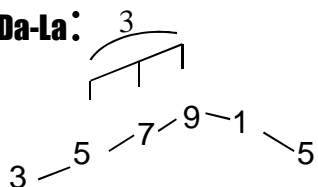
"5" Major Lick :



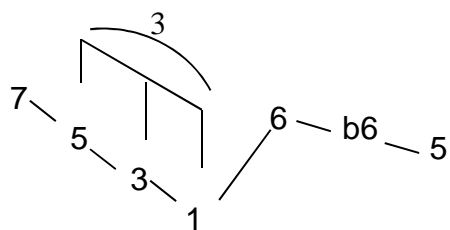
"Major" Da-Doo-Da-La:



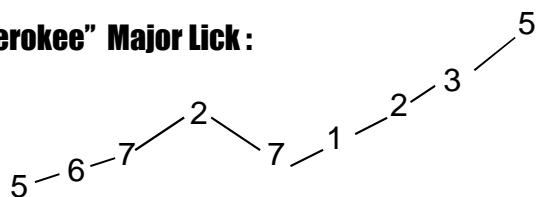
"3" Da-Doo-Da-La:



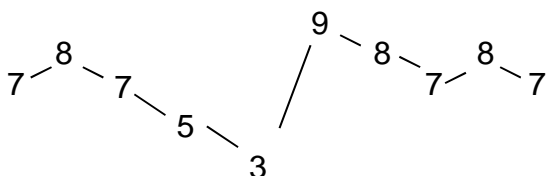
"Reverse Major" Da-Doo-Da-La :



"Cherokee" Major Lick :



Major 7-8-7 Lick :



THE JAZZ LICKTIONARY

Section III:

Dominant 7th Licks

x7

Try these licks over chords like:

F7

Db7

x7

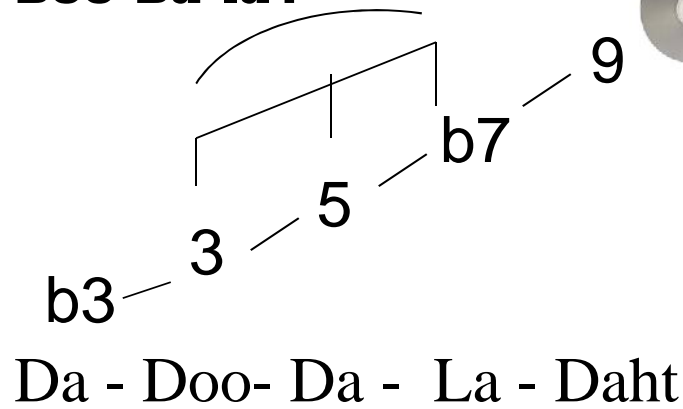


**Track 41 – Funk
Concert F, Bb, C, G**



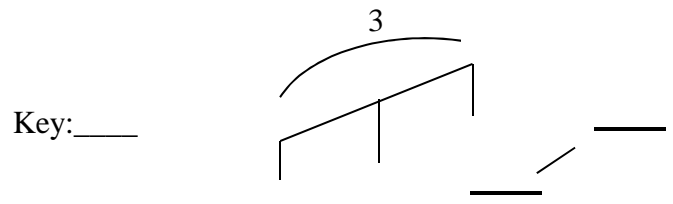
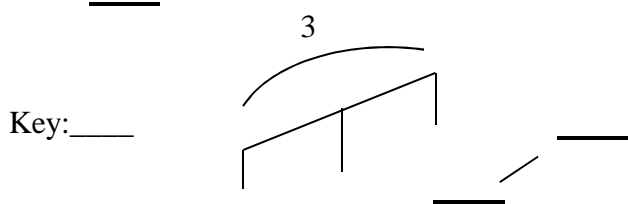
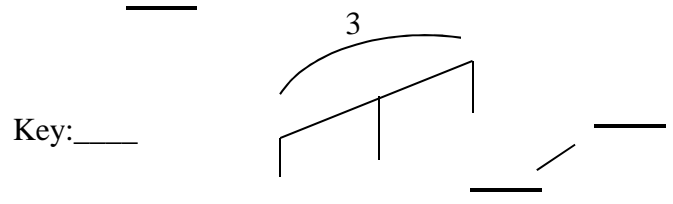
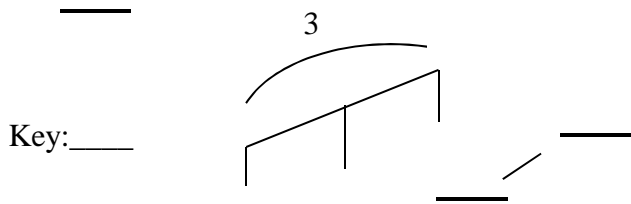
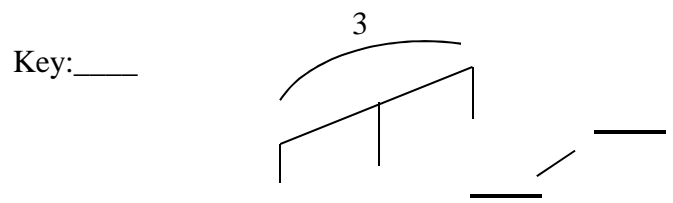
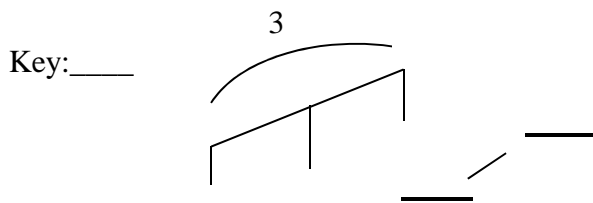
**Track 42 – Swing
Concert Bb, Eb, F, C**

“Dominant” Da-Doo-Da-la : ³



Bb7

Example :

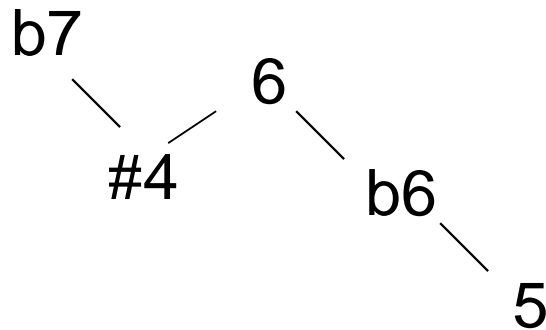


x7



**Track 43 – Funk
Concert F, Bb, C, G**

“b7” Lick :

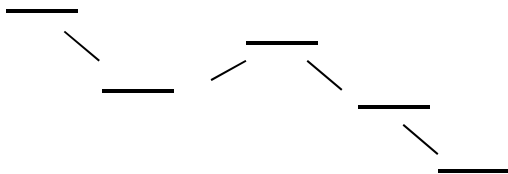


**Track 44 – Swing
Concert Bb, Eb, F, C**

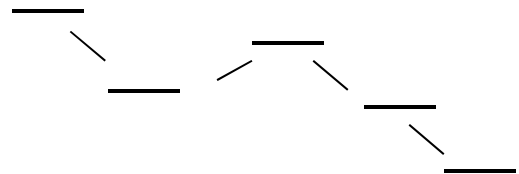
Example :



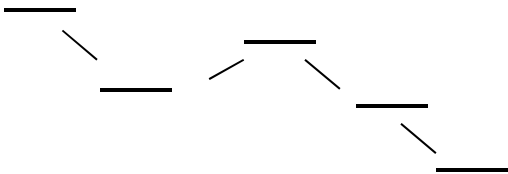
Key:_____



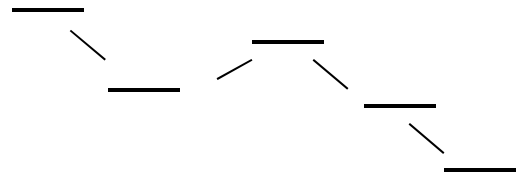
Key:_____



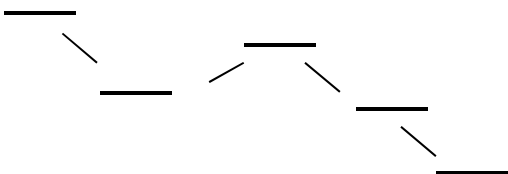
Key:_____



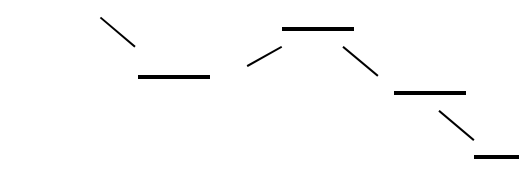
Key:_____



Key:_____



Key:_____



x7

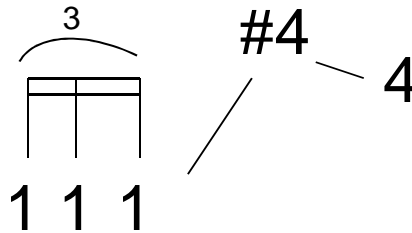


**Track 45 – Funk
Concert F, Bb, C, G**

“Bird” Blues Lick :



**Track 46 – Swing
Concert Bb, Eb, F, C**

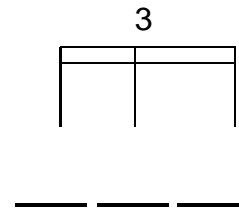
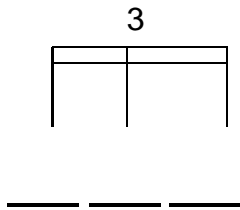


Example :



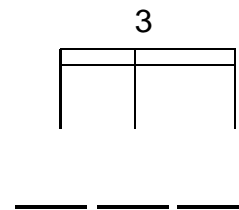
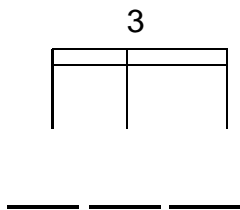
Key:_____

Key:_____



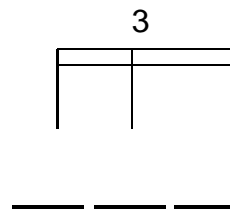
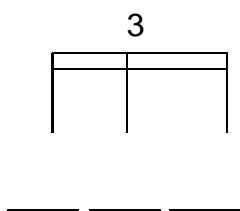
Key:_____

Key:_____



Key:_____

Key:_____

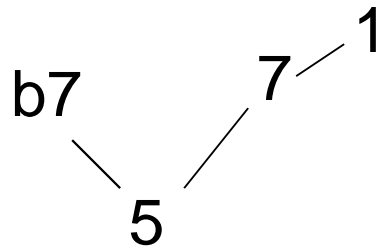


x7



**Track 47 – Funk
Concert F, Bb, C, G**

“Blues By Five” Lick:



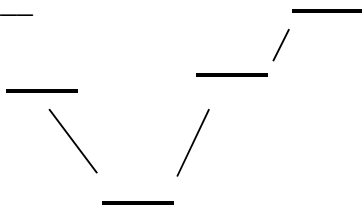
**Track 48 – Swing
Concert Bb, Eb, F, C**

Example :

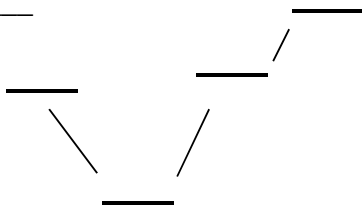
Bb7



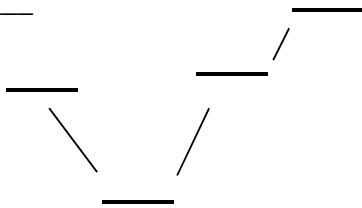
Key: ____



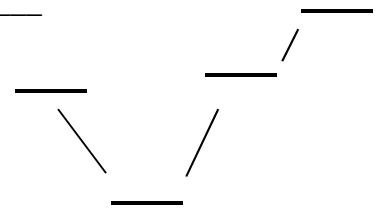
Key: ____



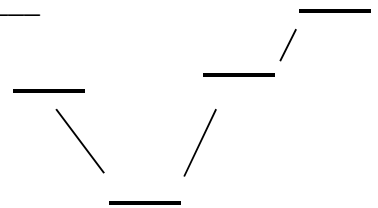
Key: ____



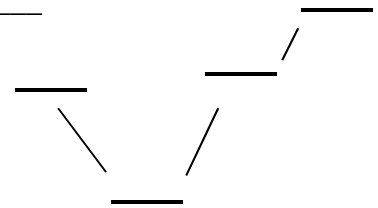
Key: ____



Key: ____



Key: ____



x7

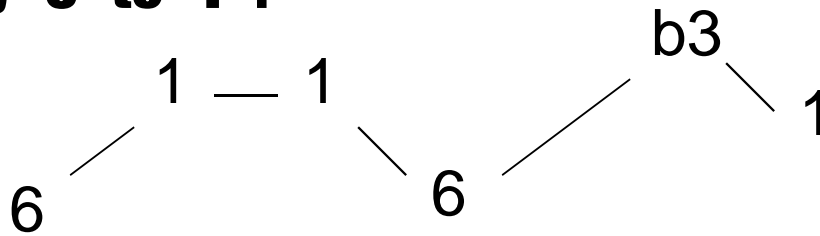


Track 49 – Funk
Concert F, Bb, C, G

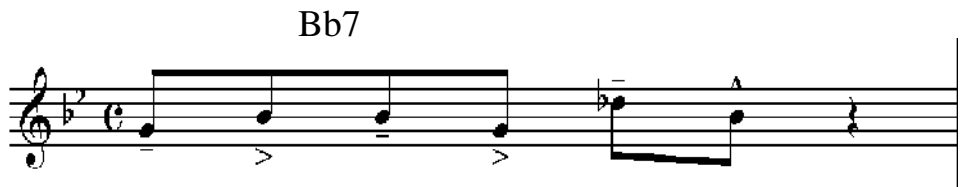
Bluesy “6” to “1”:



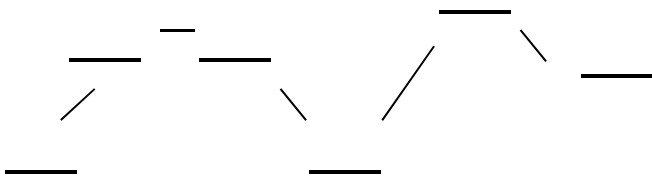
Track 50 – Swing
Concert Bb, Eb, F, C



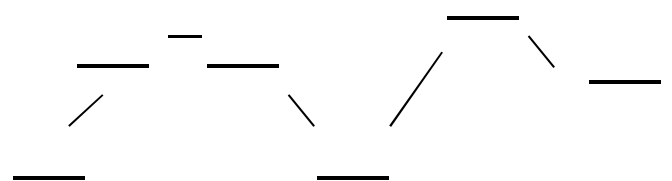
Example :



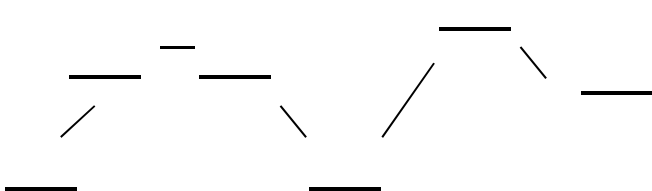
Key: _____



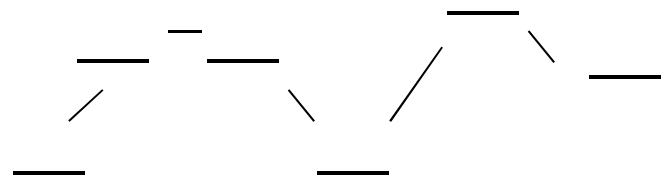
Key: _____



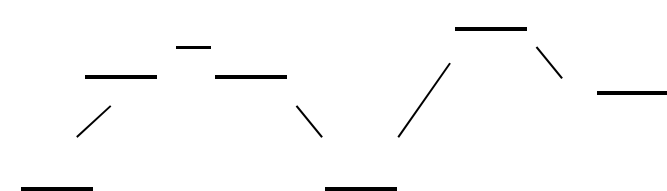
Key: _____



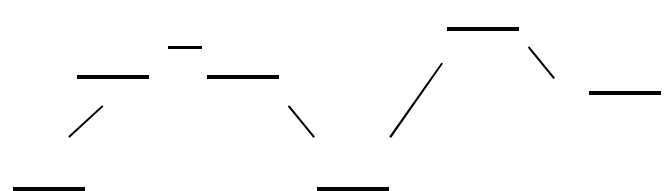
Key: _____



Key: _____



Key: _____



x7

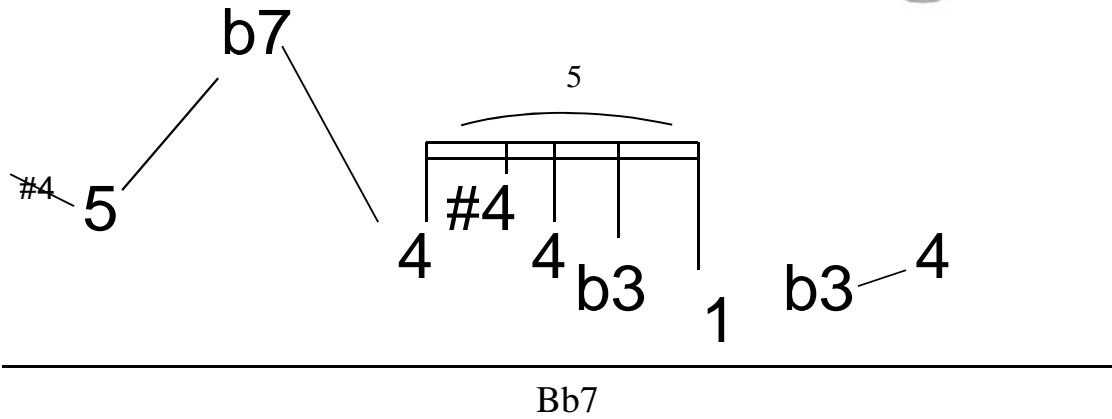


**Track 51 – Funk
Concert F, Bb, C, G**

“#4” Blues Lick :



**Track 52 – Swing
Concert Bb, Eb, F, C**



Key: _____

Key: _____

Key: _____

Key: _____

Key: _____

Key: _____

38

x7

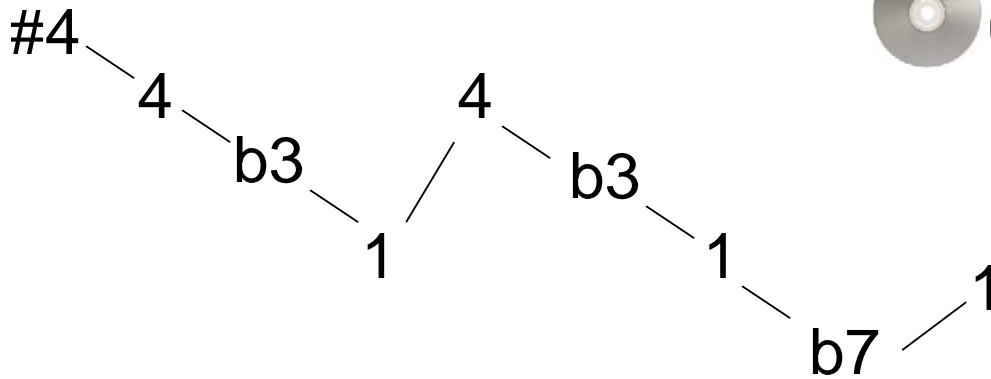


Track 53 – Funk
Concert F, Bb, C, G



Track 54 – Swing
Concert Bb, Eb, F, C

“Bluesy” lick :



Bb7

Example :



Key: _____

Key: _____

Key: _____

Key: _____

Key: _____

Key: _____

x7



“Bluesy” Oodla :



3

#4 5 b7

Oo- da - la,

3

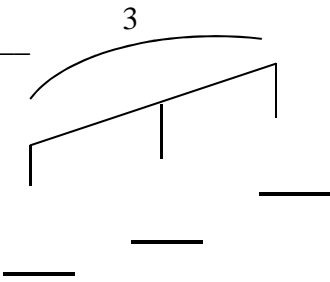
#4 5 b7

Oo- da - la

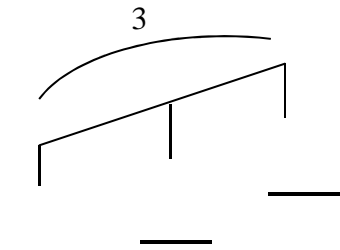
Example :



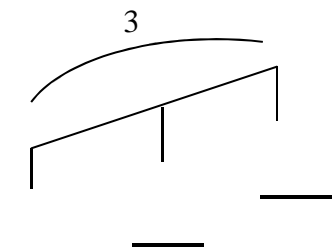
Key:_____



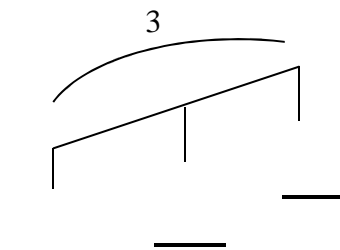
Key:_____



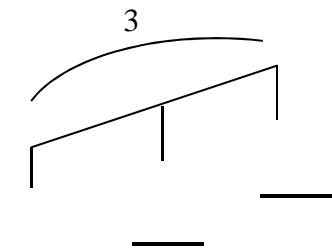
Key:_____



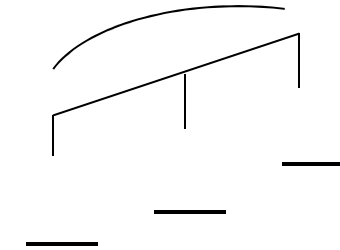
Key:_____



Key:_____



Key:_____





“Gospel music and jazz have always been intertwined!”
- TD



**Track 57 – Funk
Concert F, Bb, C, G**



**Track 58 – Swing
Concert Bb, Eb, F, C**

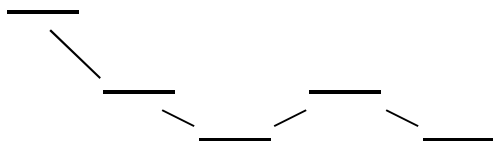
Gospel Lick :

6 — $\flat 3$ 2 — 1 — 2 — 1

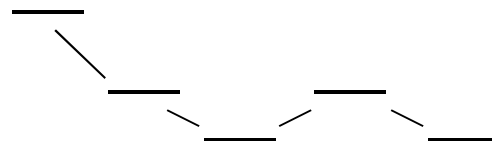
Example :



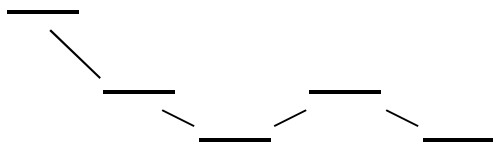
Key: _____



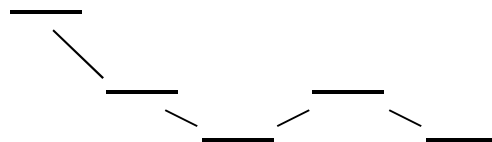
Key: _____



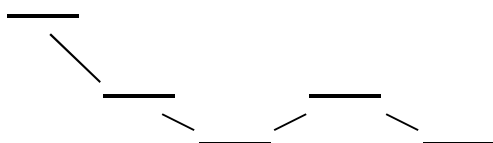
Key: _____



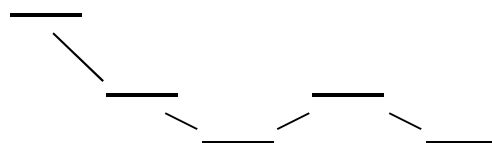
Key: _____



Key: _____



Key: _____



x7



**Track 59 – Funk
Concert F, Bb, C, G**



**Track 60 – Swing
Concert Bb, Eb, F, C**

Gospel Lick #2 :

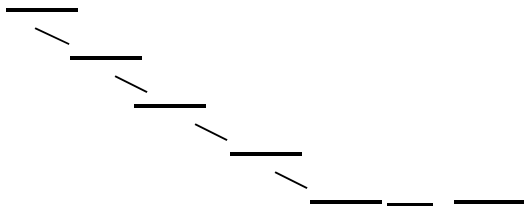
#5 6 — 5 — $\flat 3$ 3 — 2 — 1 _ 1

Bb 7

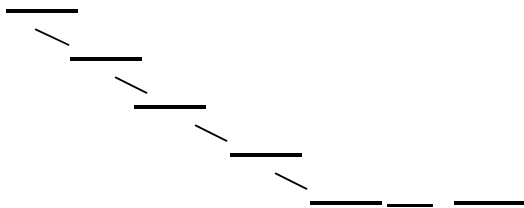
Example :



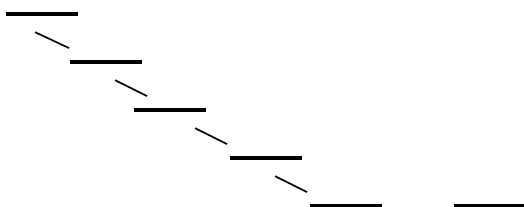
Key: _____



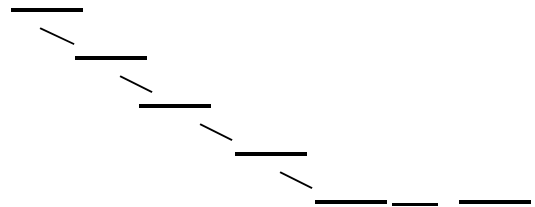
Key: _____



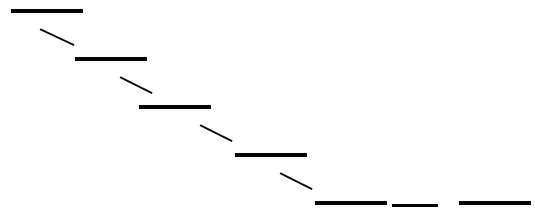
Key: _____



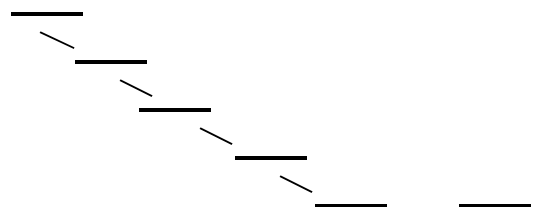
Key: _____



Key: _____



Key: _____



x7

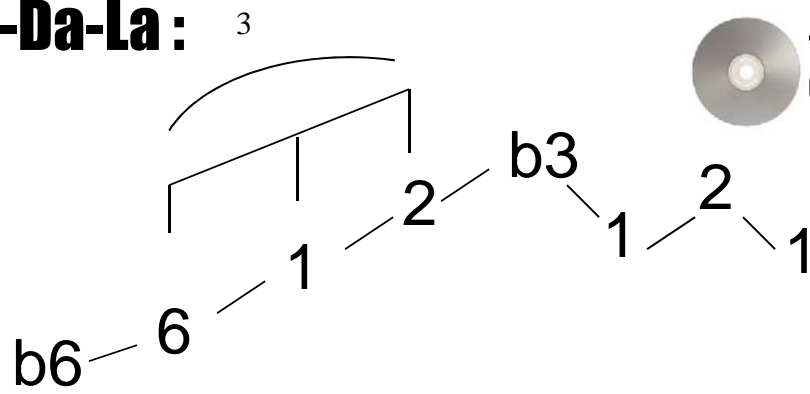


**Track 61 – Funk
Concert F, Bb, C, G**

“IV” Da-Doo-Da-La :



**Track 62 – Swing
Concert Bb, Eb, F, C**



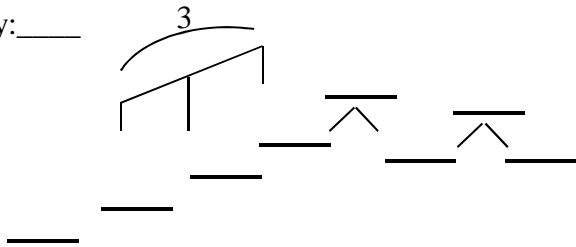
Da - Doo- Da - La

Bb7

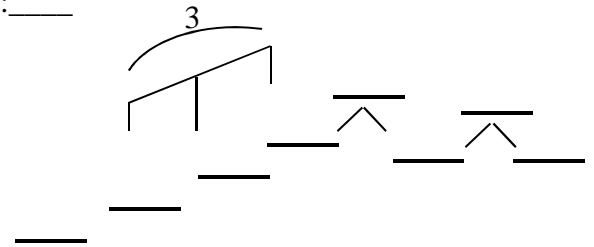
Example :



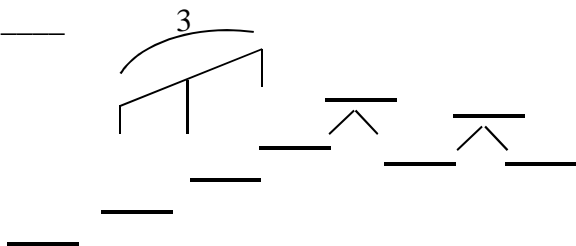
Key:___



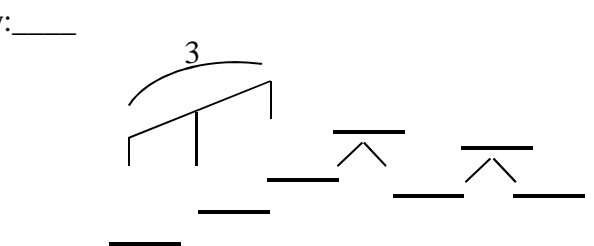
Key:___



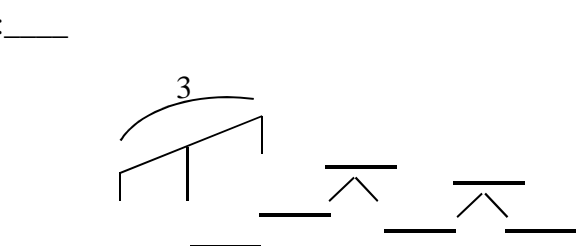
Key:___



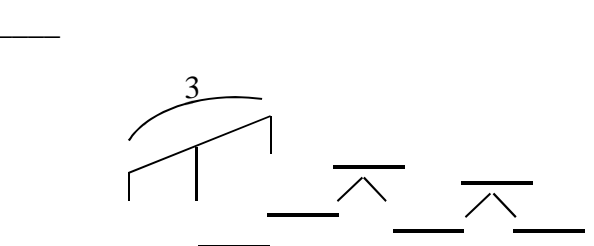
Key:___



Key:___



Key:___





“Got this one from a J.J. Johnson trombone solo!!”
- TD

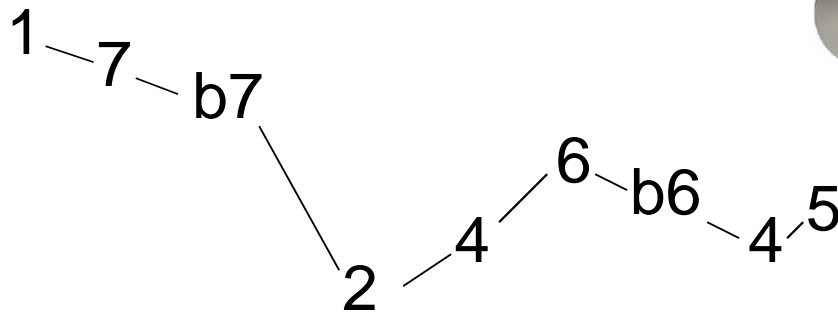


Track 63 – Funk
Concert F, Bb, C, G



Track 64 – Swing
Concert Bb, Eb, F, C

J.J.'s 2-4-6 Lick :



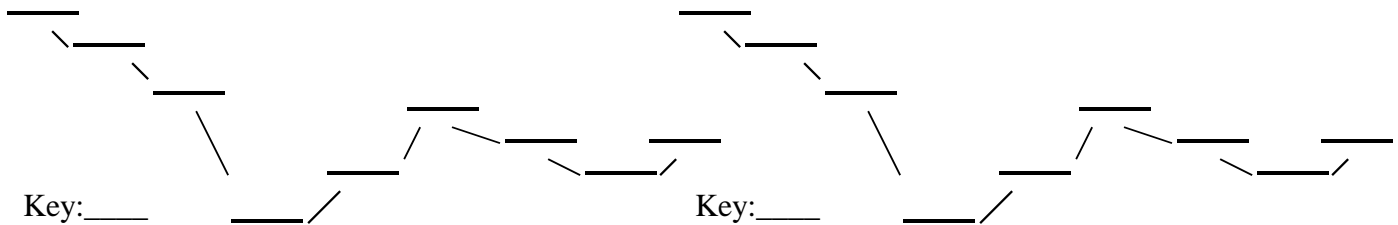
Bb 7

Example :



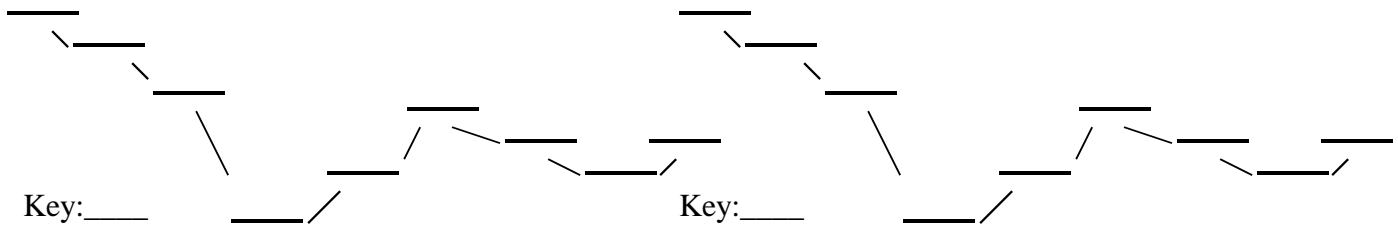
Key: _____

Key: _____



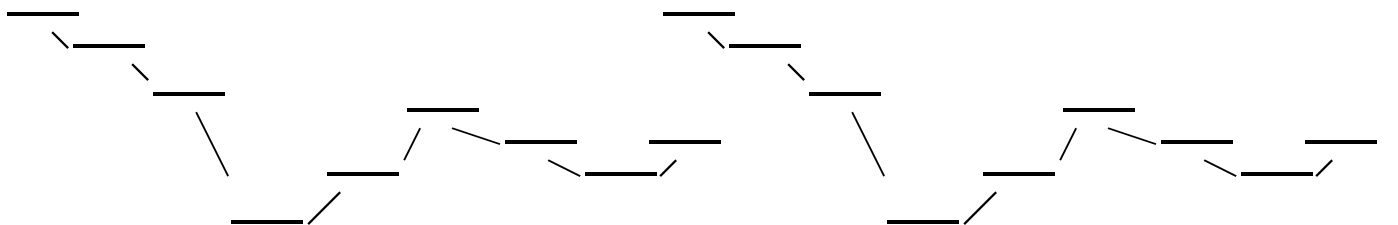
Key: _____

Key: _____



Key: _____

Key: _____



x7, xmin7

“Don’t be afraid to say these lick titles out loud!
Take a scat solo with a little *Scoobie, Doobie* in it.”
- TD



Track 65 – Funk

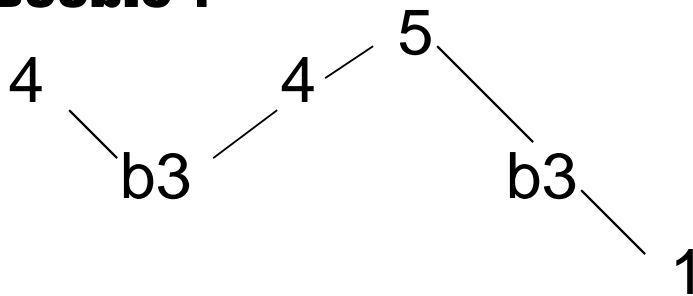
Concert F, Bb, C, G

“Scoobie, Doobie”:



Track 66 – Swing

Concert Bb, Eb, F, C

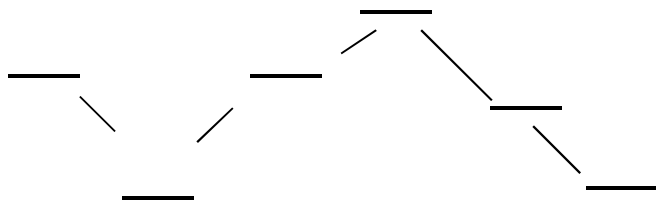


Bb7 / Bbmin7

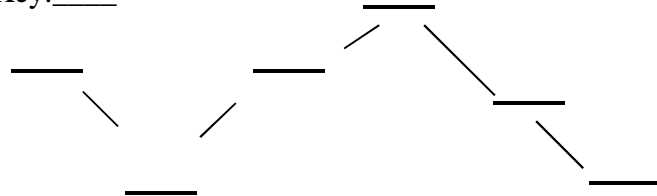
Example :



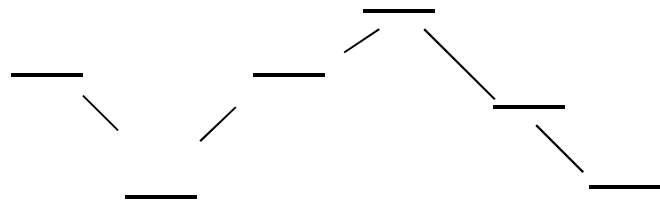
Key:_____



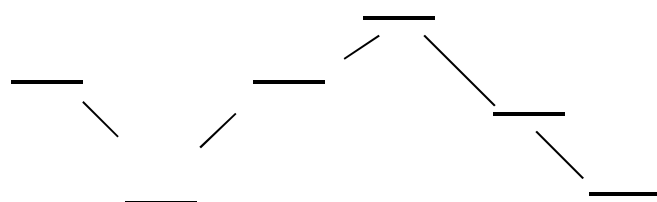
Key:_____



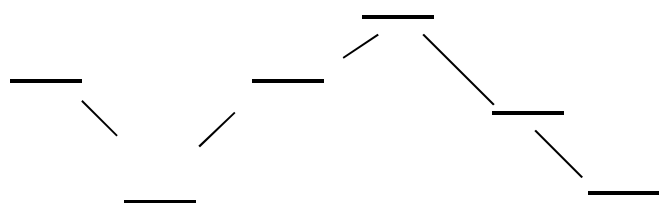
Key:_____



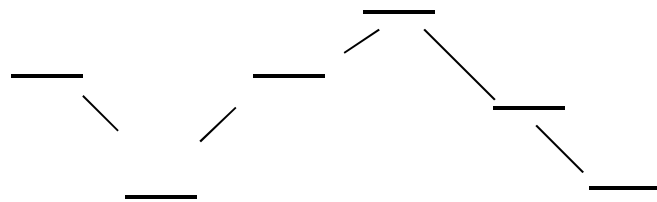
Key:_____



Key:_____



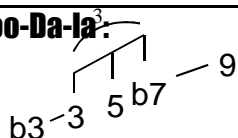
Key:_____



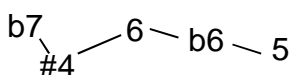
Reminder INDEX to Section III

Write the Lick in Your Key Here ↓

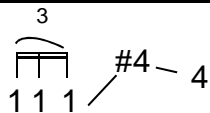
Dominant Da-Doo-Da-La:



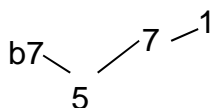
"b7" Lick:



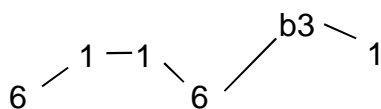
Bird Blues Lick:



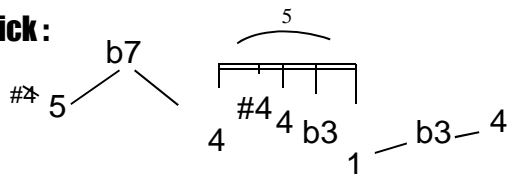
"Blues By Five" Lick:



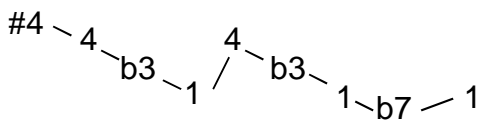
Bluesy "6" to "1":



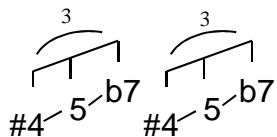
"#4" Blues Lick:



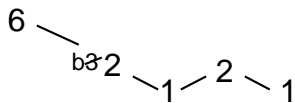
"Bluesy" lick:



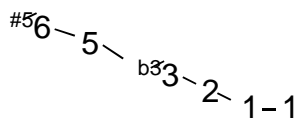
Bluesy Oodla:



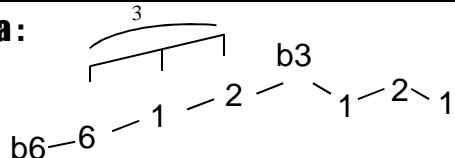
Gospel Lick:



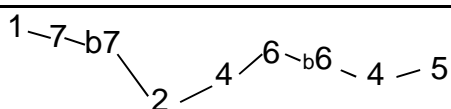
Gospel Lick #2:



"IV" Da-Doo-Da-La:

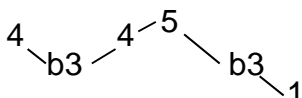


J.J.'s 2-4-6 Lick:



Scoobie Doobie:

46



THE JAZZ LICKTIONARY

Section IV:

Minor Licks

Xmin7, x-7

Try these licks over chords like:

Bmin6

Gmin7

Xmin7, x-7

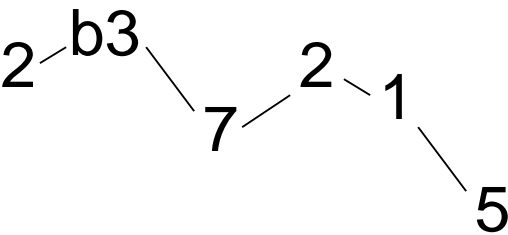


**Track 67 – Funk
Concert C, F, D, G**



**Track 68 – Swing
Concert C, F, D, G**

“2” Minor Lick :



Cmin7

Example :

Key:_____

Key:_____

Key:_____

Key:_____

Key:_____

Key:_____

Xmin7, x-7

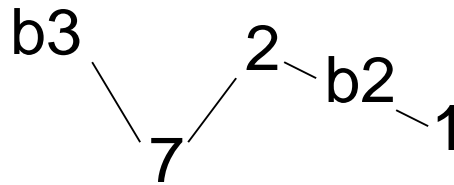


Track 69 – Funk
Concert C, F, D, G



Track 70 – Swing
Concert C, F, D, G

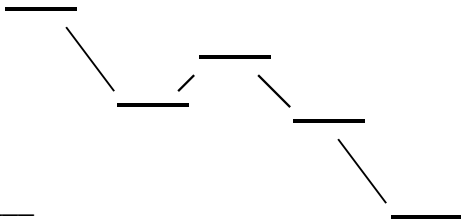
“b3” Minor Lick :



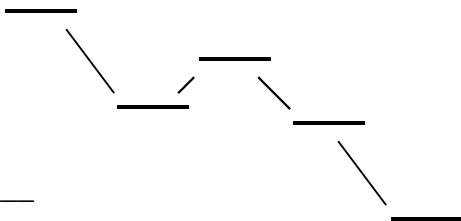
Example :



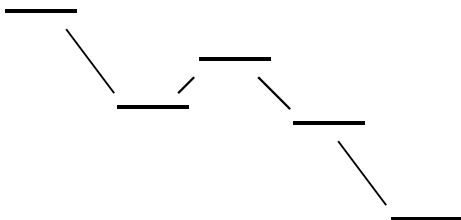
Key:_____



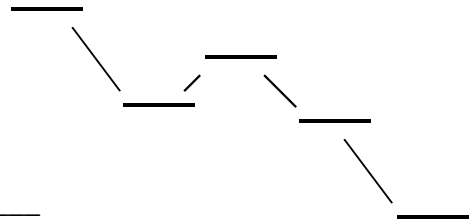
Key:_____



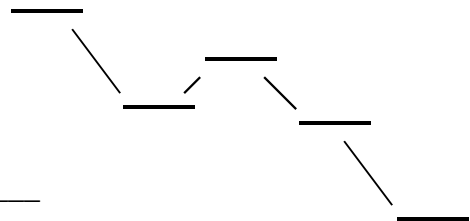
Key:_____



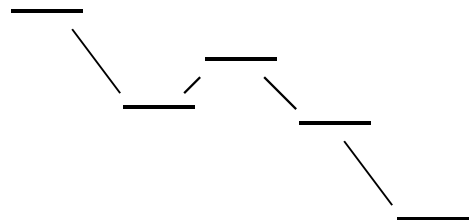
Key:_____



Key:_____



Key:_____



Xmin7, x-7

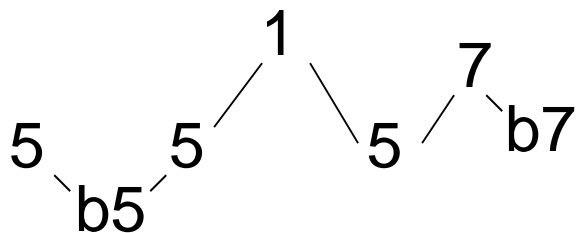


Track 71 – Funk
Concert C, F, D, G



Track 72 – Swing
Concert C, F, D, G

“5” Minor Lick :

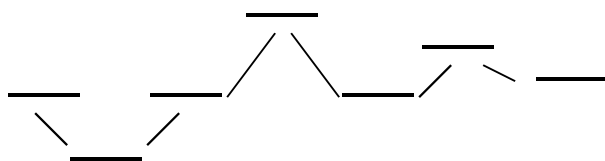
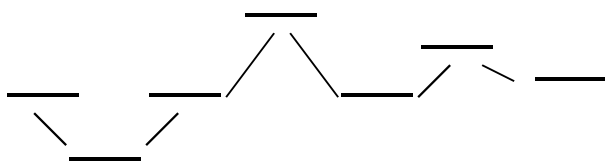


Example :



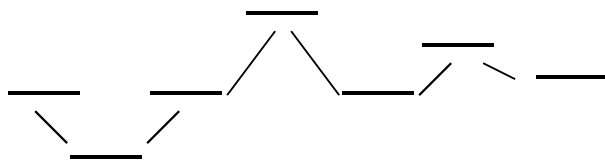
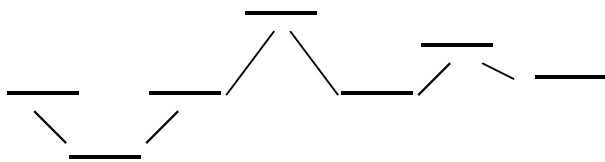
Key:_____

Key:_____



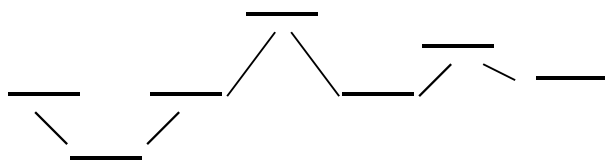
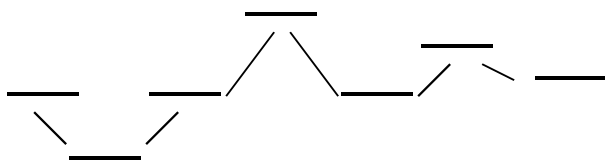
Key:_____

Key:_____



Key:_____

Key:_____



Xmin7, x-7

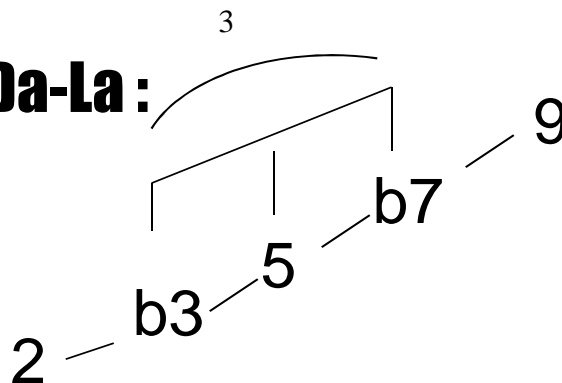


Track 73 – Funk
Concert C, F, D, G



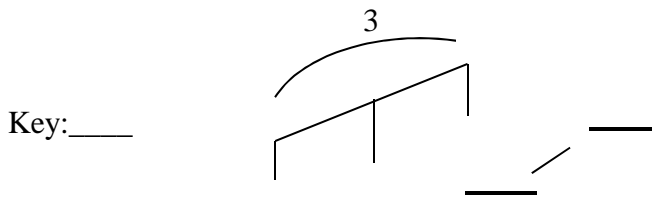
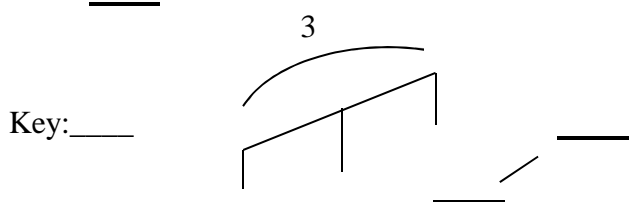
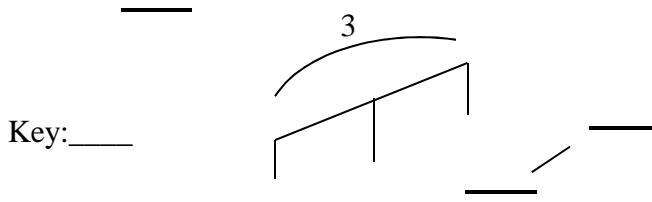
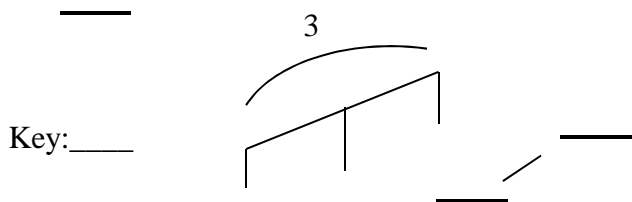
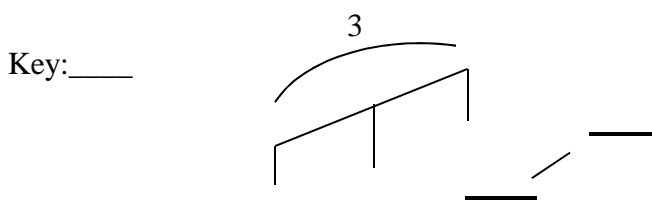
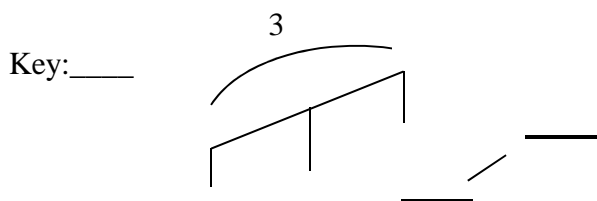
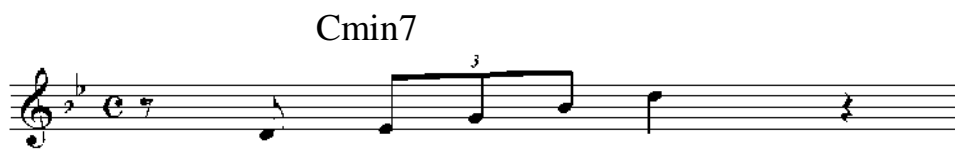
Track 74 – Swing
Concert C, F, D, G

“Minor” Da-Doo-Da-La :



Da - Doo- Da - La - Daht

Example :



Xmin7, x-7

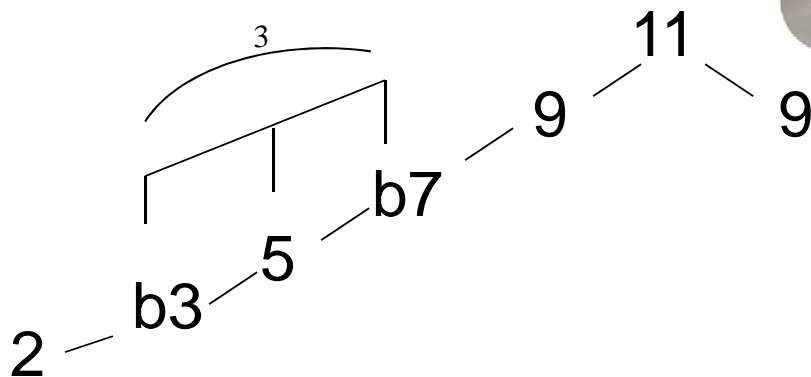


Track 75 – Funk
Concert C, F, D, G



Track 76 – Swing
Concert C, F, D, G

“Extended Minor” Da-Doo-Da-La :



Example :



Key: _____

Key: _____

Key: _____

Xmin7, x-7

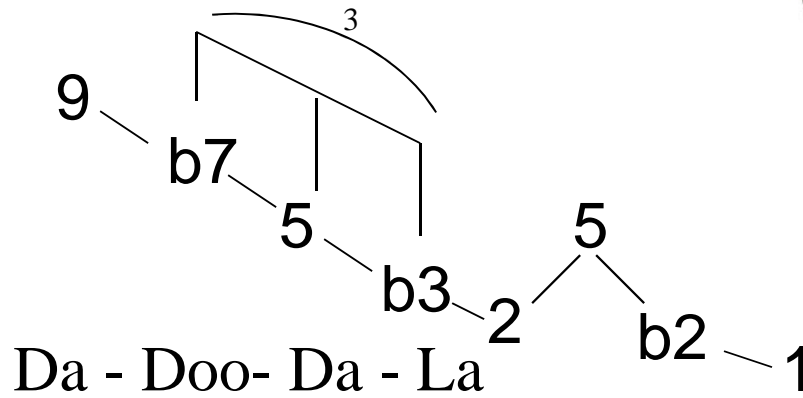


Track 77 – Funk
Concert C, F, D, G



Track 78 – Swing
Concert C, F, D, G

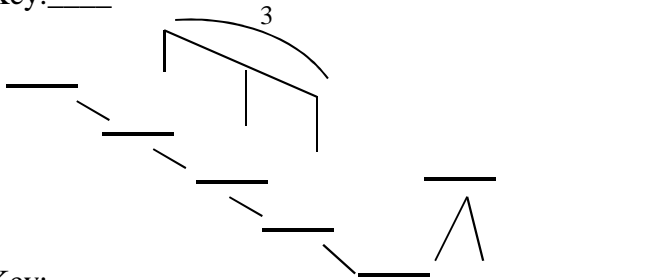
“Reverse Minor” Da-Doo-Da-La :



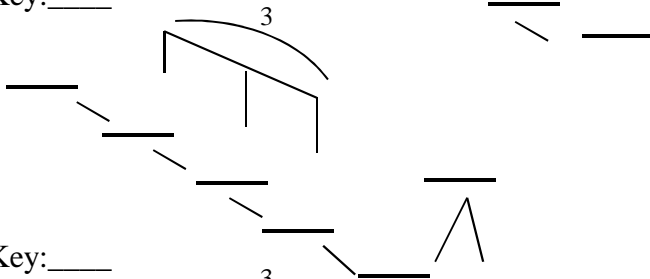
Example :



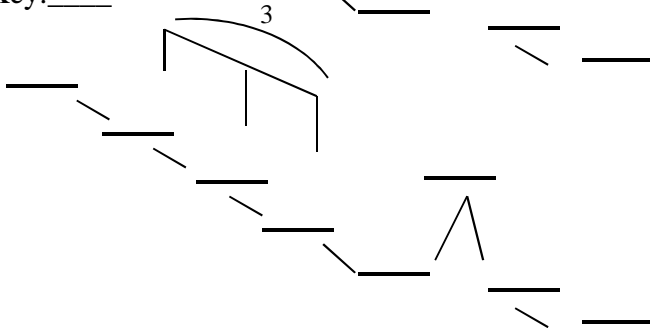
Key: _____



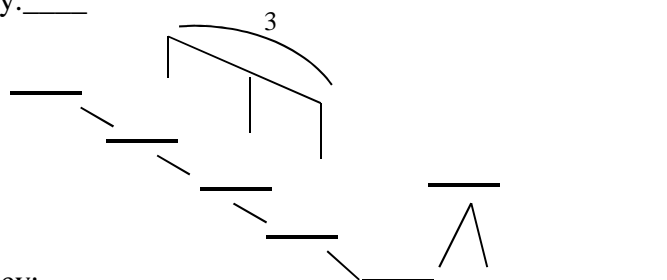
Key: _____



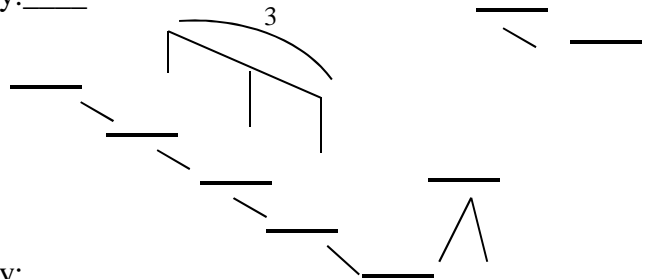
Key: _____



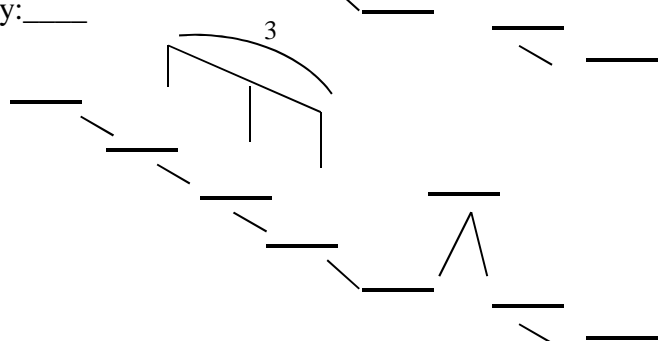
Key: _____



Key: _____



Key: _____



Xmin7, x-7

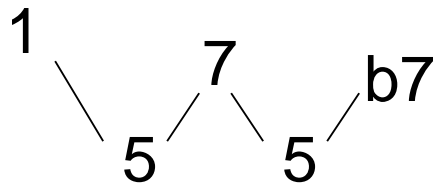


Track 79 – Funk
Concert C, F, D, G

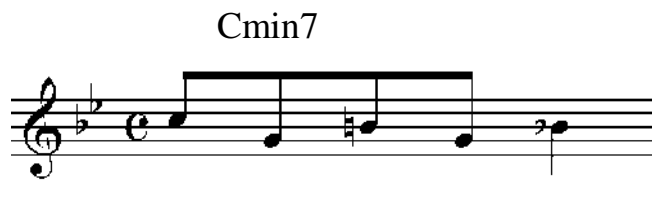


Track 80 – Swing
Concert C, F, D, G

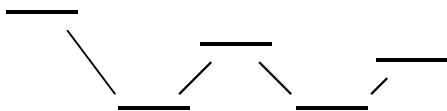
Tonic Minor Lick :



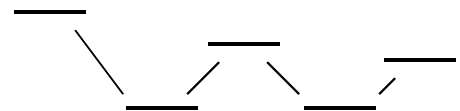
Example :



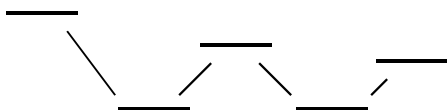
Key:_____



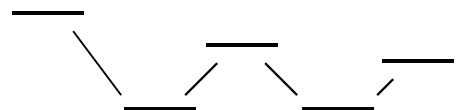
Key:_____



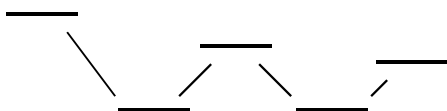
Key:_____



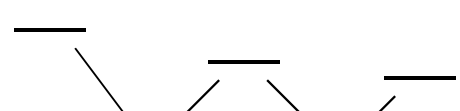
Key:_____



Key:_____



Key:_____



Xmin7, x-7

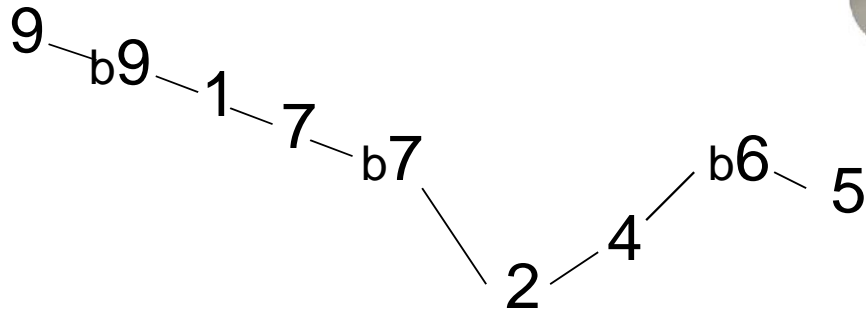


Track 81 – Funk
Concert C, F, D, G



Track 82 – Swing
Concert C, F, D, G

“Minor” 2-4-6 Lick :

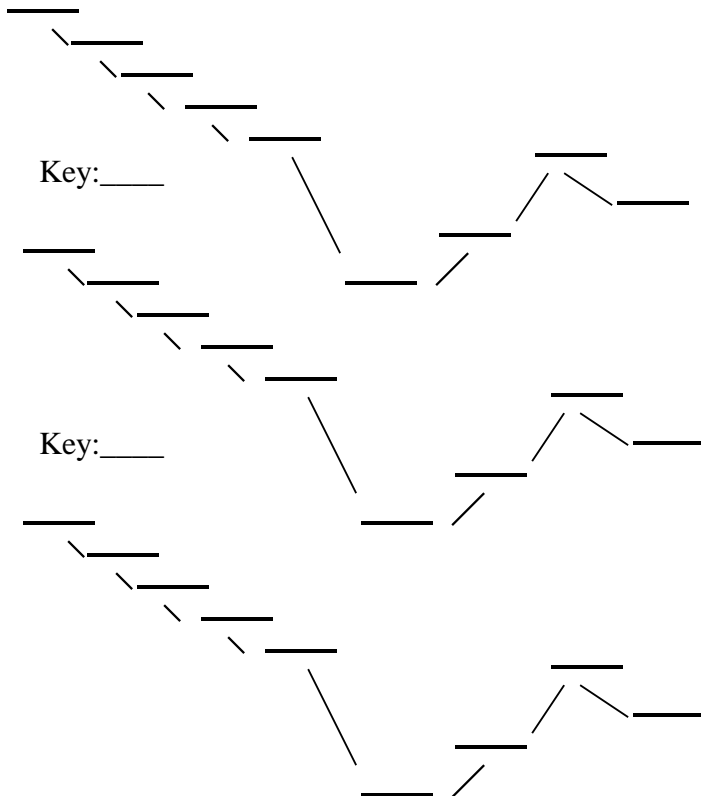


Cmin7

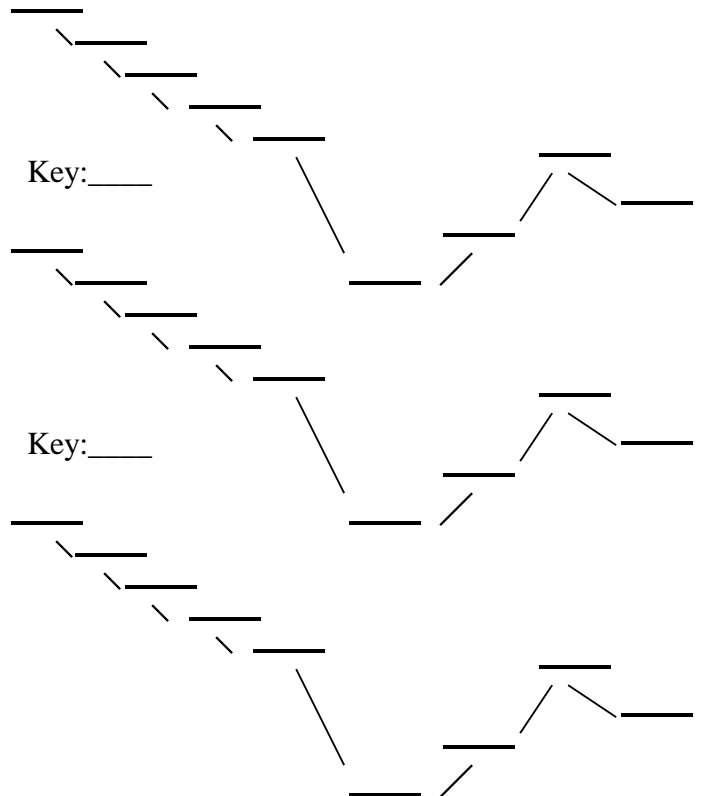
Example :



Key:_____



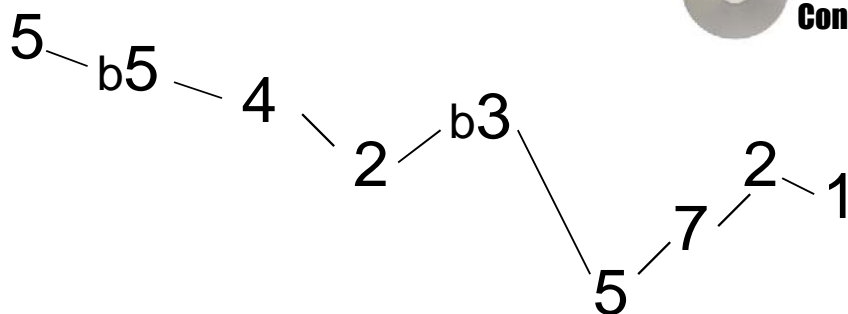
Key:_____



Xmin7, x-7



Minor 5 Chromatic :

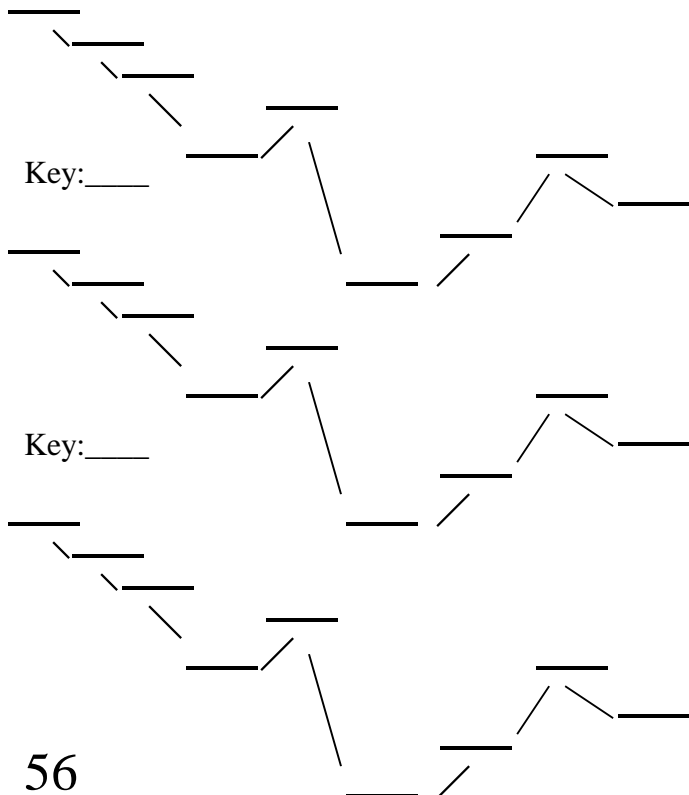


Cmin7

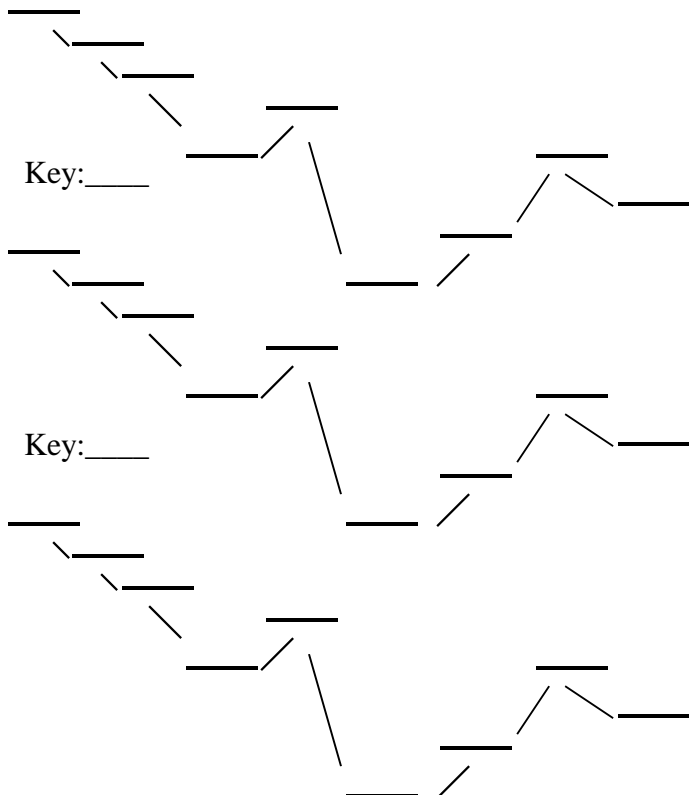
Example :



Key:_____



Key:_____



Reminder INDEX to Section IV

Write the Lick in Your Key Here ↓

"2" Minor Lick : 2-^{b3}-7-2-1-5

"b3" Minor Lick : ^{b3}-7-2-^{b2}-1

"5" Minor Lick : 5-^{b5}-5-1-5-7-^{b7}

"Minor" Da-Doo-Da-La : 2-^{b3}-5-^{b7}-9

"Extended Minor" Da-Doo-Da-La : 2-^{b3}-5-^{b7}-9-11-9

"Reverse Minor" Da-Doo-Da-La : 9-^{b7}-5-^{b3}-2-5-^{b2}-1

Tonic Minor Lick : 1-5-7-^{b7}

Minor "2-4-6" Lick : 9-^{b9}-1-7-^{b7}-2-4-^{b6}-5

Minor "5 Chromatic" : 5-^{b5}-4-2-^{b3}-5-7-2-1

SPECIAL LICK

Minor7(b5) Lick : ^{b7}-^{b5}-^{b3}-^{b7}-^{b6}-^{b7}^{*}-^{b5}-4

THE JAZZ LICKTIONARY

**SPECIAL SECTION :
Minor 7th with Flatted 5th**

Xmin7(b5), x-7(b5)

**Try these licks/scales over
chords like:
Gmin7(b5)
Db ø7**

You can conceptualize the Minor 7th with a flatted 5th in two ways:

1. In *MOST* cases, the minor7(b5) chord is a part of a minor ii7- V7 and doesn't stand alone. You can then use ideas from the harmonic minor scale based off of the "1" of the minor ii7 – V7.

For example:

Dmin7(b5) – G7(b9) = C Harmonic Minor

2. Minor7(b5) chords can be derived from the Melodic Minor scale a minor 3rd above the root of the minor7(b5) chord. We could also say use the Locrian #2 scale.

For example:

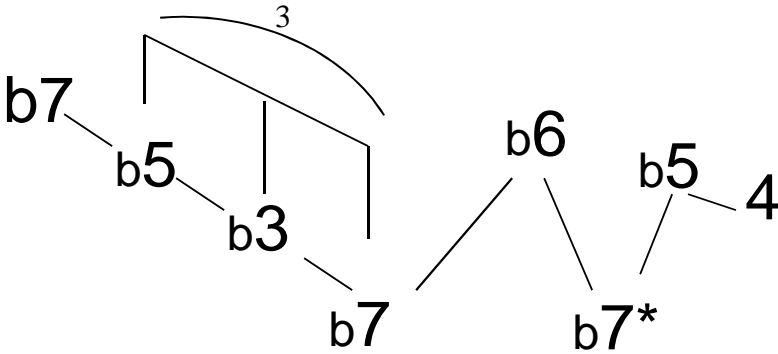
Dmin7(b5)= F Melodic minor or the D Locrian #2 Scale

Try these ideas:

- **Flatting the 5th on some Minor Licks from Section IV and the ii7-V7 Licks from Section VI**
- **Try the lick on the next page as a starting point to playing over a *Minor7(b5)*.**

Xmin7(b5), x-7(b5)

No Example on CD



***Ghost Note Option:**

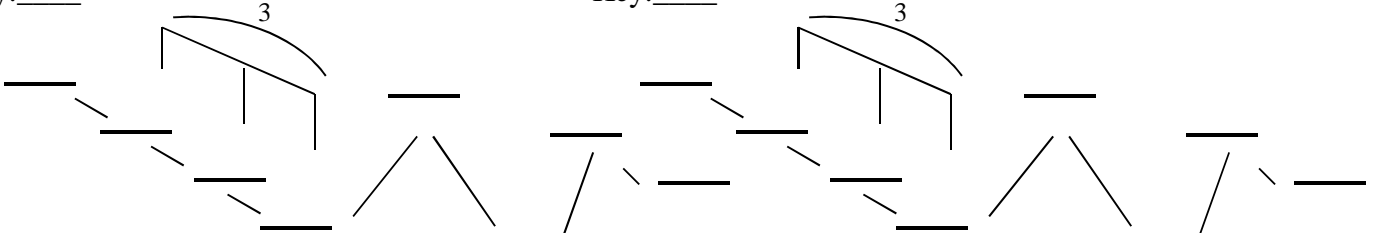
You can play any note here or just leave a space

Dmin7(b5)

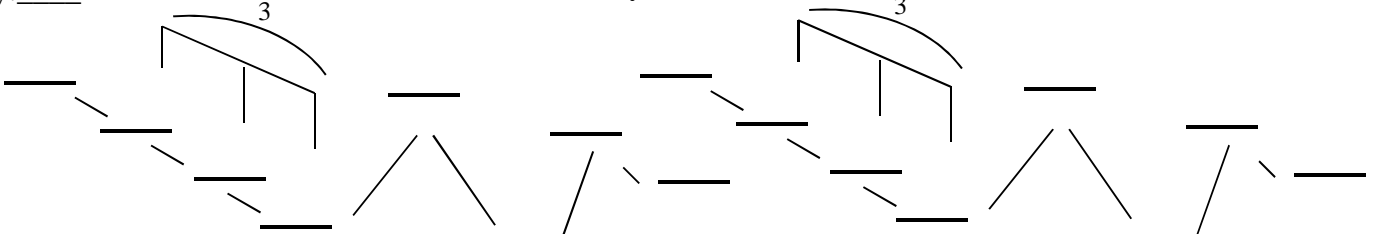
Example :



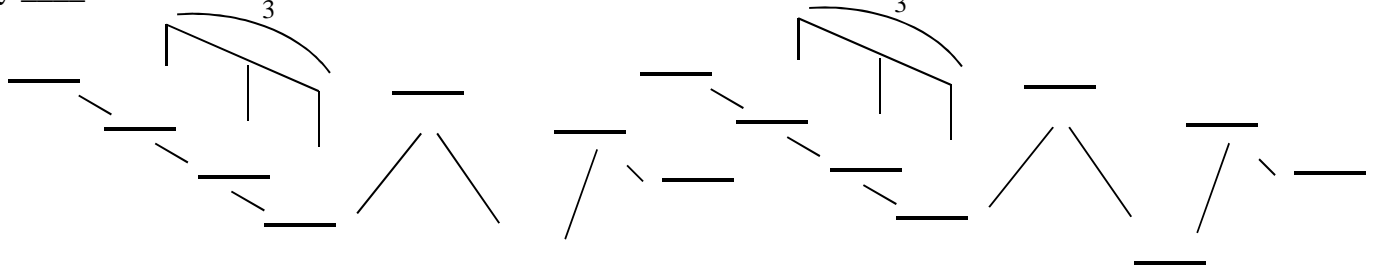
Key:_____



Key:_____



Key:_____



THE JAZZ LICKTIONARY

Section V: Advanced Altered Dominant Licks

X7 (b9, #9, b13, ALT)

**Try these licks over chords like:
A7(b9)
Eb Alt.**

X7 (b9, #9, b13, ALT)

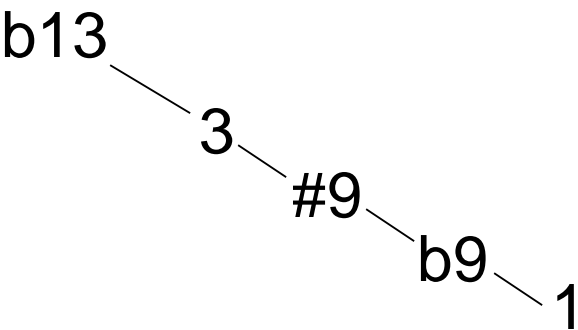


Track 85 – Funk
Concert G, C, A, D



Track 86 – Swing
Concert G, C, A, D

“b13” Lick :

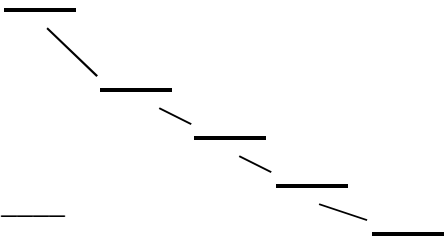


Example :

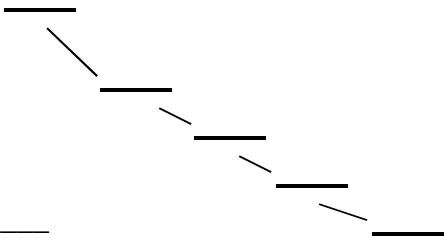
Bb 7 ALT

A musical staff in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The notation shows a descending eighth-note scale: Bb4, Ab4, Gb4, Fb4, Eb4, D4, and a final quarter rest on C3. The staff is enclosed in a box with a double bar line at the end.

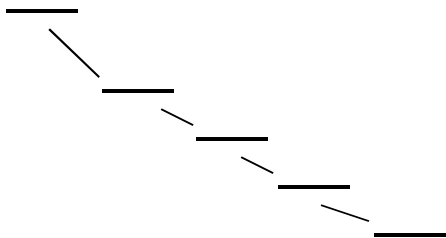
Key:_____



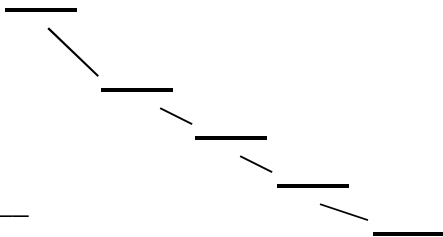
Key:_____



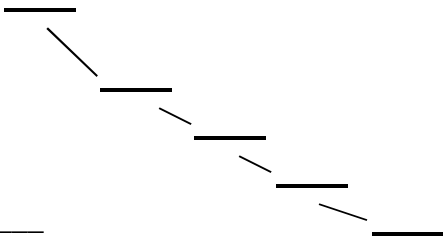
Key:_____



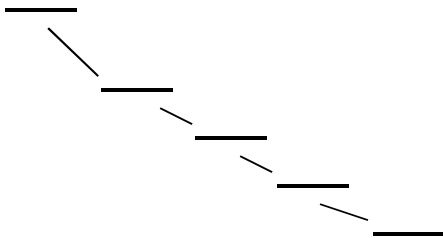
Key:_____



Key:_____



Key:_____



X7 (b9)

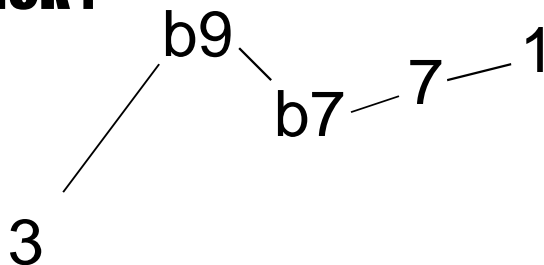


Track 87 – Funk
Concert G, C, A, D



Track 88 – Swing
Concert G, C, A, D

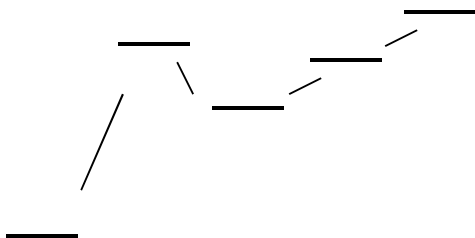
“3 – b9” Lick :



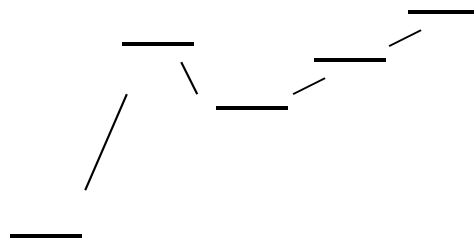
Example :

Bb7(b9)

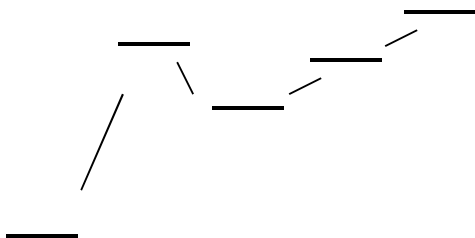
Key:_____



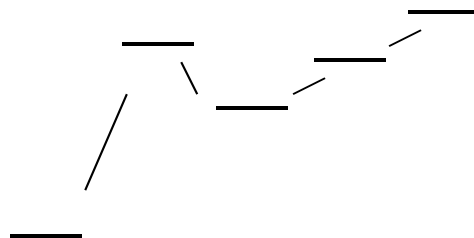
Key:_____



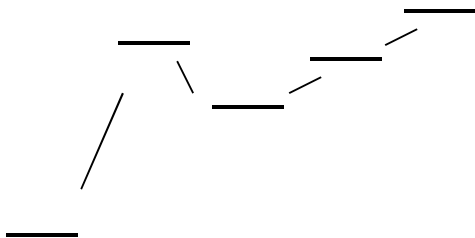
Key:_____



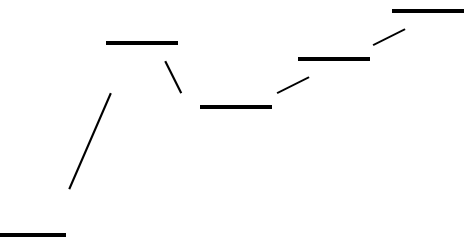
Key:_____



Key:_____



Key:_____



X7 (b9)

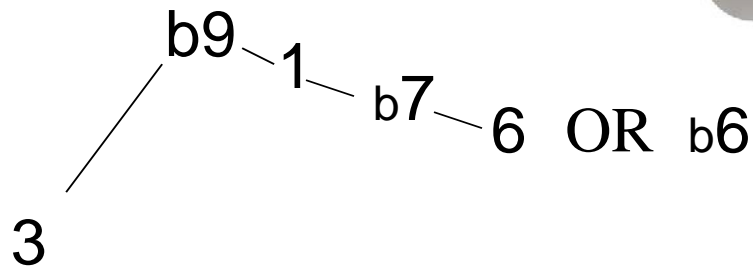


Track 89 – Funk
Concert G, C, A, D



Track 90 – Swing
Concert G, C, A, D

“3 – b9” Lick #2:



Example : Bb7(b9)

Key:_____	Or	Key:_____	Or
Key:_____	Or	Key:_____	Or
Key:_____	Or	Key:_____	Or

X7 (b9, #9, b13, ALT)

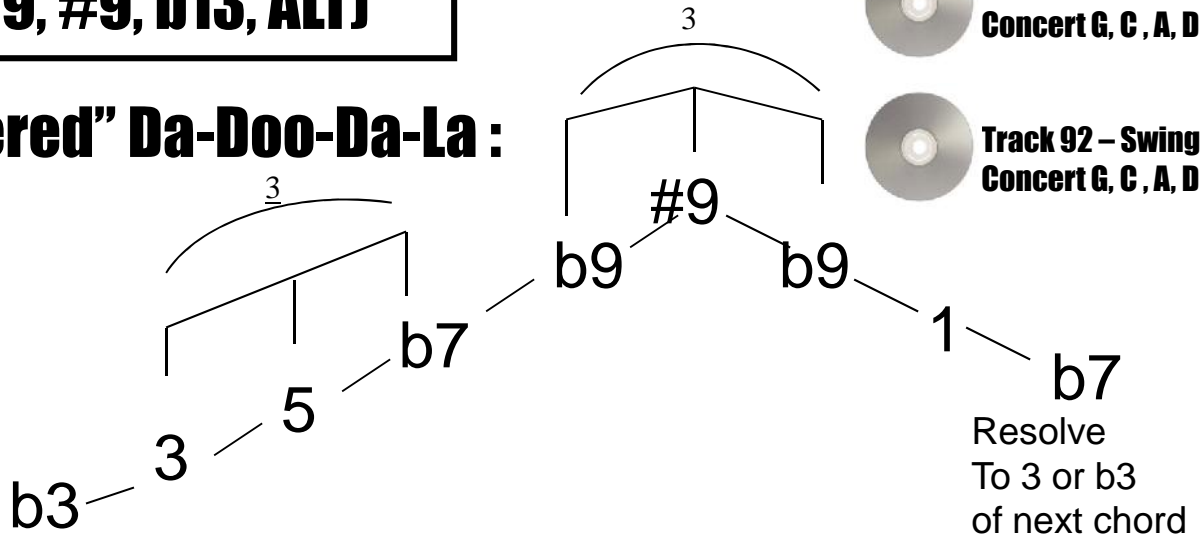


Track 91 – Funk
Concert G, C, A, D

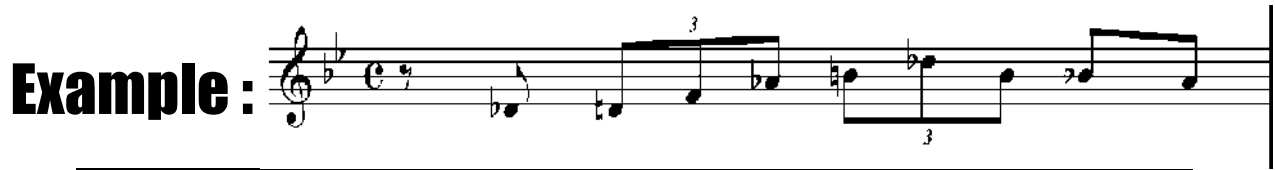


Track 92 – Swing
Concert G, C, A, D

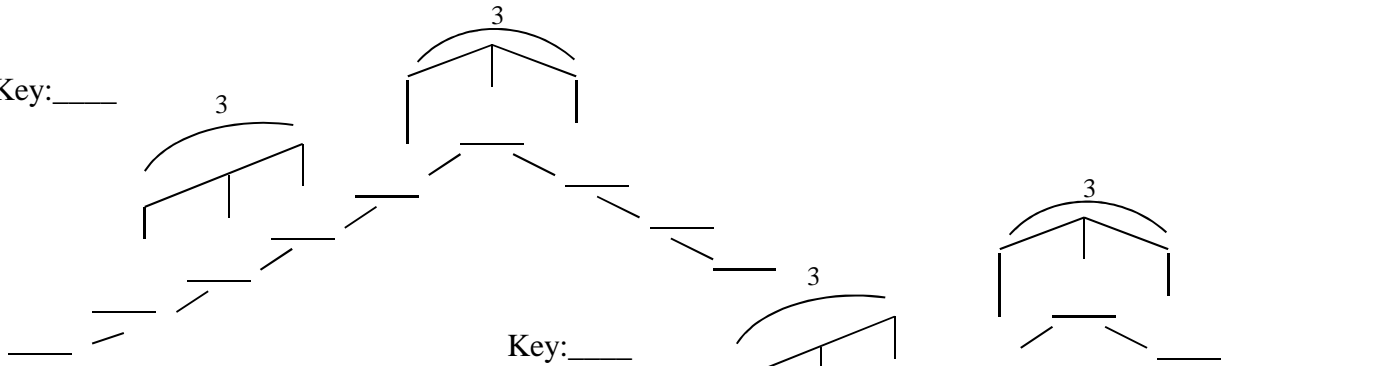
“Altered” Da-Doo-Da-La :



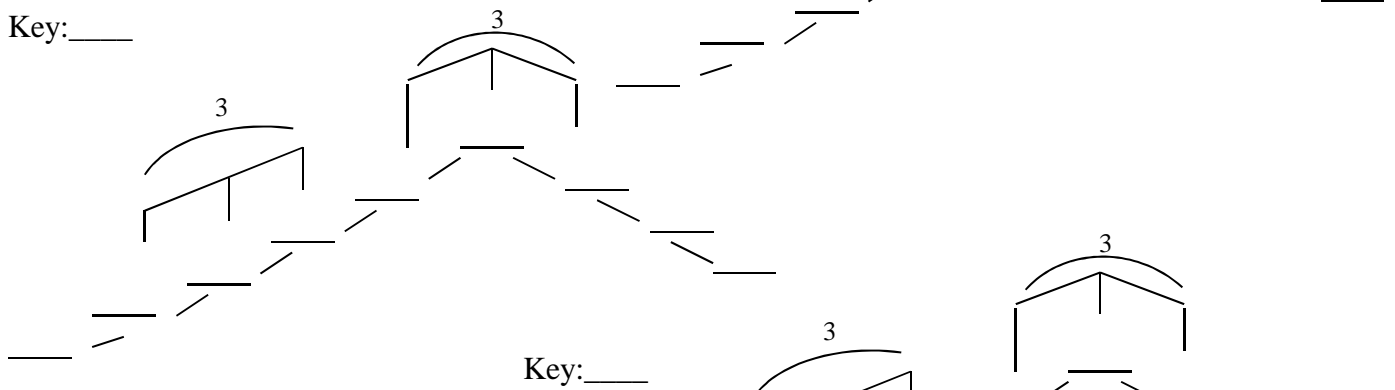
Bb7 Alt.



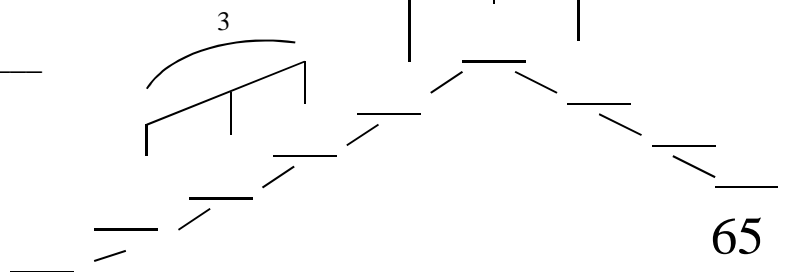
Key: _____



Key: _____



Key: _____



"b13" Lick :

b13 — 3 — #9 — b9 — 1

"3 – b9" Lick :

3 — b9 — b7 — 7 — 1

"3 – b9" Lick #2 :

3 — b9 — 1 — b7 — 6 OR b6

"Altered" Da-Doo-Da-La :

b3 — 3 — 5 — b7 — b9 — #9 — b9 — 1 — b7

3

3

THE JAZZ LICKTIONARY

Section VI: Advanced ii7 – V7 Licks

Xmi7-X7

**Try these licks over chords like:
Cmin7 – F7
Ab-7 – Db7**

1 measure

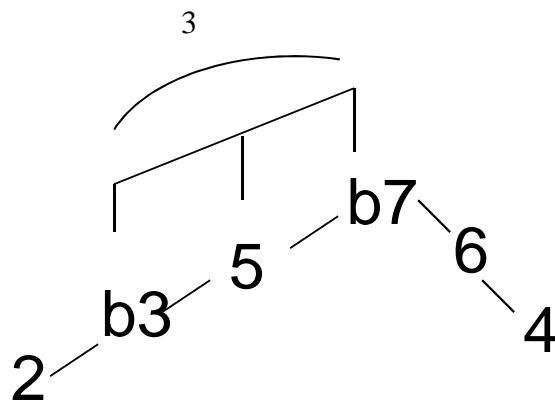
ii- V7 Lick #1:



Track 93 – Funk
Concert C, F, G, D



Track 94 – Swing
Concert C, F, G, D



Da -Doo- Da - La

Use the root of the “ii7” as your Major Scale

Example :

Key:___		Key:___	
Key:___		Key:___	
Key:___		Key:___	

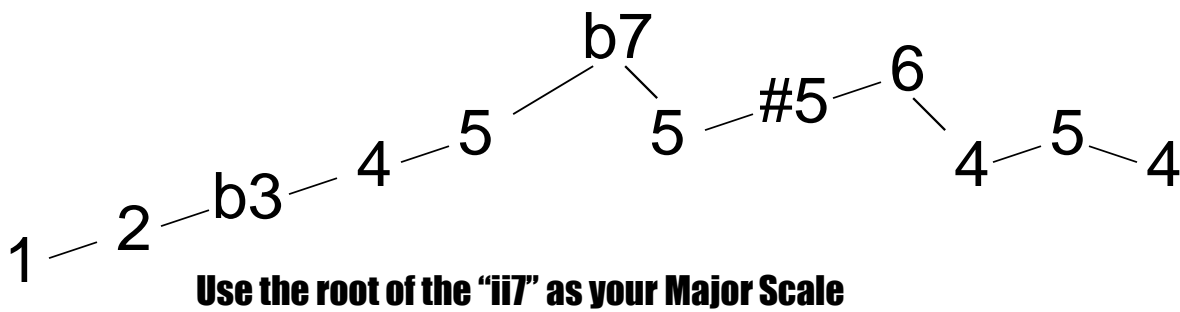
2 measure ii- V7 Lick #1:



Track 95 – Funk
Concert C, F, G, D



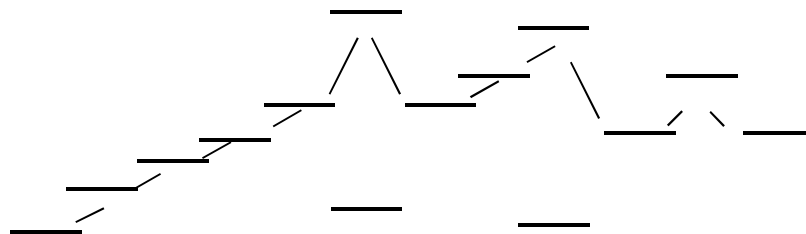
Track 96 – Swing
Concert C, F, G, D



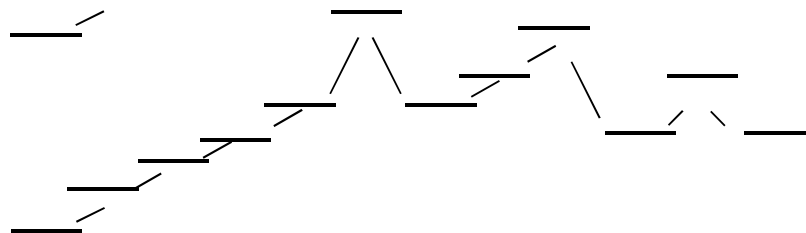
Example :

Cmin7 *F7*

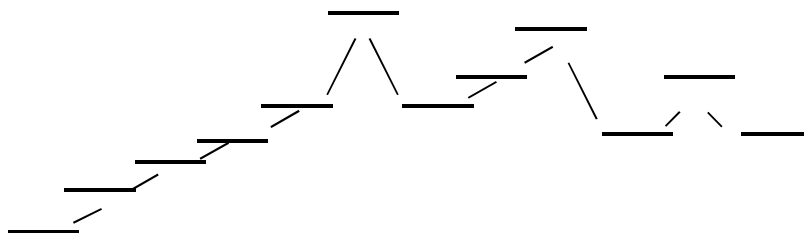
Key: _____



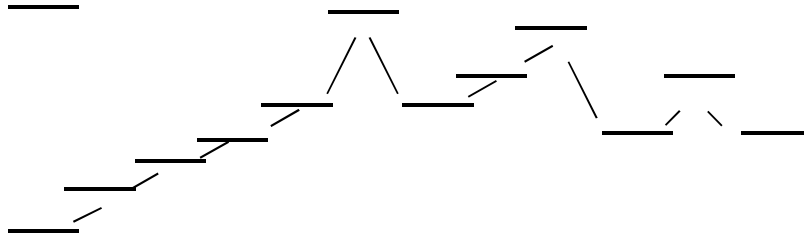
Key: _____



Key: _____

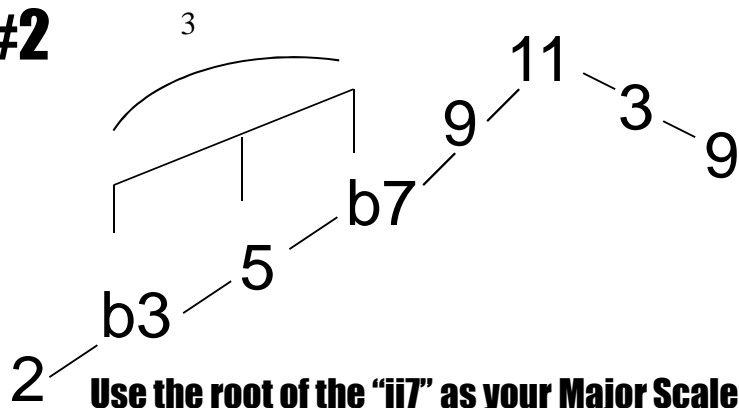


Key: _____



2 measure ii- V7 Lick

#2



Use the root of the "ii7" as your Major Scale

Use the root of the "V7" here. 6

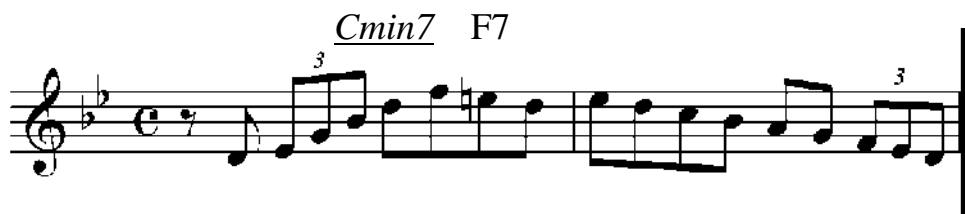


Track 97 – Funk
Concert C, F, G, D



Track 98 – Swing
Concert C, F, G, D

Example :



Key: _____

Key: _____

Key: _____

Key: _____

70

2 measure ii- V7 Lick

#3

ii7 scale

V7 Scale

5
b3
1
5
7
5
b7
b6

3
5
b7
1
b9
#9
b9
1
b7
6



Track 99– Funk
Concert C, F, G, D



Track 100 – Swing
Concert C, F, G, D

Example :

Key:_____

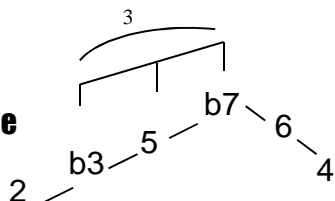
Key:_____

Key:_____

1 measure

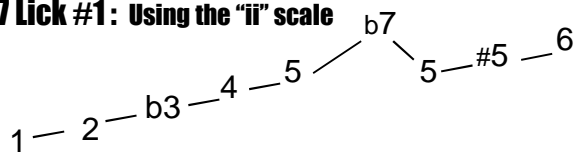
ii- V7 Lick #1:

Using the "ii" scale



2 measure

ii- V7 Lick #1: Using the "ii" scale

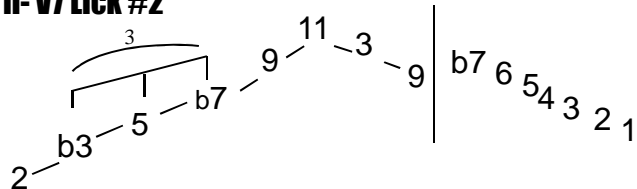


2 measure

ii- V7 Lick #2

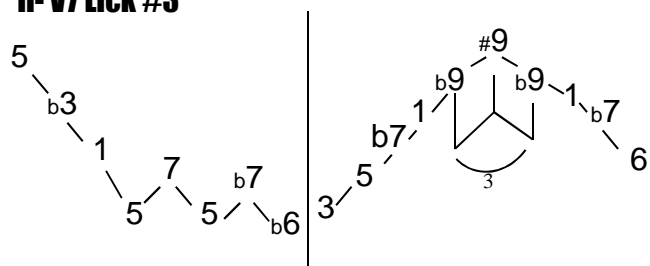
ii7 scale

V7 Scale



2 measure

ii- V7 Lick #3



THE JAZZ LICKTIONARY

APPENDIX

I – XV

- I. Circle of Fourths**
- II. Basic Chord Symbol Explanation**
- III. Important Scales and their
Chords**
- IV. Major Scales**
- V. Melodic Minor Scales**
- VI. Natural Minor Scales**
- VII. Dorian Scales**
- VIII. Minor Blues Scales**
- IX. Major Blues Scales**
- X. Harmonic Minor Scales**
- XI. Solo Plan Worksheet**
- XII. 3 Common Chord Progressions
and their Shortcuts**
- XIII. Blank Lick Sheet**
- XIV. Getting the Most From the Jazz
Licktionary**
- XV. Using Transcription in the Jazz
Rehearsal/Lesson**

Appendix I

Circle of Fourths

Concert /

C/

1# G/

1b F/

2# D/

2b Bb/

3# A/

3b Eb/

4# E/

4b Ab/

5# B/

5b Db/

6# F#

6b Gb/

Tritone Sub across the Circle

Order of Flats

Key has two flats, use Bb and Eb in the Bb major scale

Bb Eb Ab Db Gb Cb Fb

Key has three flats, use Bb, Eb, & Ab in the Eb major scale

Order of Sharps

F# C# G# D# A# E# B#

Works the same with sharps – i.e. 4 #’s use F, C, G, and D
In your E major scale

Appendix II

Basic Chord Symbol Explanation

Symbol	Name	Chord Tones
X ^{MA7} X ^{Δ7}	Major 7 th	1 3 5 7
X7	Dominant 7 th	1 3 5 b7
X ^{-(Δ7)} or X ^{MIN(Δ7)} or X ⁻⁶ or X ^{mi6}	Tonic Minor	1 b3 5 7 1 b3 5 6
X ^{mi7} or X ^{MIN7}	Minor 7 th	1 b3 5 b7
X ^{ø7} or X ^{-7(b5)} or X ^{mi7(b5)}	Half Diminished or Minor 7 th w/ a flat 5	1 b3 b5 b7
X ^{dim7} or X ^{o7}	Fully Diminished 7 th chord	1 b3 b5 bb7

Appendix III

Important Scales and their Chords

X^{MA7} $X^{\Delta 7}$	Major	1 2 3 4 5 6 7 8
$X7$	Bebop Mixolydian	8 7b7 6 5 4 3 2 1 1 2 3 4 5 6 b7 8
$X^{-(\Delta 7)}$ or $X^{MIN(\Delta 7)}$ or X^{-6} or X^{Mi6}	Melodic	1 2 b3 4 5 6 7 8
X^{Mi7} or X^{MIN7}	Dorian (ii7) Natural Minor	1 2 b3 4 5 6 b7 8 1 2 b3 4 5 b6 b7 8
$X^{\phi 7}$ or $X^{-7(b5)}$ or $X^{Mi7(b5)}$	Half Diminished or Minor 7 th w/ a flat 5	6 th Mode of Melodic Minor 1 2 b3 4 5 6 7 8 i.e. G – 7(b5) = Bb Melodic Minor
X^{dim7} or $X^{\phi 7}$	Fully Diminished 7 th chord	1 2 b3 4 #4 #5 6 7 8

Appendix IV

Major Scales

- 1. All scales follow the alphabet. Every letter has to be in every scale.**
- 2. Figure out the key Signature using the Circle of Fourths.**
- 3. Plug the sharps or flats in the scale you just wrote;
You're done.**

<div style="border: 1px solid black; width: 50px; height: 70px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> </div> <div style="display: flex; align-items: center;"><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">1</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">2</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">3</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">4</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">5</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">6</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">7</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">8</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">()</div><div style="text-align: center; margin: 0 5px;">(9)</div></div>	<div style="border: 1px solid black; width: 50px; height: 70px; display: flex; align-items: center; justify-content: center; margin-bottom: 5px;"> </div> <div style="display: flex; align-items: center;"><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">1</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">2</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">3</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">4</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">5</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">6</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">7</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">8</div><div style="flex: 1; border-bottom: 1px solid black; margin: 0 5px;"></div><div style="text-align: center; margin: 0 5px;">()</div><div style="text-align: center; margin: 0 5px;">(9)</div></div>
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Appendix V

Melodic Minor Scales

1. All scales follow the alphabet. Every letter has to be in every scale.

2. Use this Formula in reference to the major scale of the same key:

1 2 b3 4 5 6 7 8

<div><div></div><div>1 2 3 4 5 6 7 8 () (9)</div></div>	<div><div></div><div>1 2 3 4 5 6 7 8 () (9)</div></div>
<div><div></div><div>1 2 3 4 5 6 7 8 () (9)</div></div>	<div><div></div><div>1 2 3 4 5 6 7 8 () (9)</div></div>
<div><div></div><div>1 2 3 4 5 6 7 8 () (9)</div></div>	<div><div></div><div>1 2 3 4 5 6 7 8 () (9)</div></div>
<div><div></div><div>1 2 3 4 5 6 7 8 () (9)</div></div>	<div><div></div><div>1 2 3 4 5 6 7 8 () (9)</div></div>
<div><div></div><div>1 2 3 4 5 6 7 8 () (9)</div></div>	<div><div></div><div>1 2 3 4 5 6 7 8 () (9)</div></div>
<div><div></div><div>1 2 3 4 5 6 7 8 () (9)</div></div>	<div><div></div><div>1 2 3 4 5 6 7 8 () (9)</div></div>

Appendix VI

Natural Minor Scales

1. All scales follow the alphabet. Every letter has to be in every scale.

2. Use this Formula in reference to the major scale of the same key:

1 2 b3 4 5 b6 b 7 8

<div></div> <div>1 2 3 4 5 6 7 8 (9)</div>	<div></div> <div>1 2 3 4 5 6 7 8 (9)</div>
<div></div> <div>1 2 3 4 5 6 7 8 (9)</div>	<div></div> <div>1 2 3 4 5 6 7 8 (9)</div>
<div></div> <div>1 2 3 4 5 6 7 8 (9)</div>	<div></div> <div>1 2 3 4 5 6 7 8 (9)</div>
<div></div> <div>1 2 3 4 5 6 7 8 (9)</div>	<div></div> <div>1 2 3 4 5 6 7 8 (9)</div>
<div></div> <div>1 2 3 4 5 6 7 8 (9)</div>	<div></div> <div>1 2 3 4 5 6 7 8 (9)</div>
<div></div> <div>1 2 3 4 5 6 7 8 (9)</div>	<div></div> <div>1 2 3 4 5 6 7 8 (9)</div>

Appendix VII

Dorian Scales

1. All scales follow the alphabet. Every letter has to be in every scale.

2. Use this Formula in reference to the major scale of the same key:

1 2 b3 4 5 6 b 7 8

<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>	<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>
<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>	<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>
<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>	<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>
<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>	<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>
<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>	<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>
<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>	<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>

Appendix VIII

Minor Blues Scales

1. All scales follow the alphabet. Every letter has to be in every scale.

2. Use this Formula in reference to the major scale of the same key:

1 b3 4 #4 5 b7 8

	1	b3	4	#4	5	b7	8
	1	b3	4	#4	5	b7	8
	1	b3	4	#4	5	b7	8
	1	b3	4	#4	5	b7	8
	1	b3	4	#4	5	b7	8
	1	b3	4	#4	5	b7	8

	1	b3	4	#4	5	b7	8
	1	b3	4	#4	5	b7	8
	1	b3	4	#4	5	b7	8
	1	b3	4	#4	5	b7	8
	1	b3	4	#4	5	b7	8
	1	b3	4	#4	5	b7	8

Appendix IX

Major Blues Scales

1. All scales follow the alphabet. Every letter has to be in every scale.

2. Use this Formula in reference to the major scale of the same key:

1 2 #2 3 5 6 8

	1	2	#2	3	5	6	8
--	---	---	----	---	---	---	---

	1	2	#2	3	5	6	8
--	---	---	----	---	---	---	---

	1	2	#2	3	5	6	8
--	---	---	----	---	---	---	---

	1	2	#2	3	5	6	8
--	---	---	----	---	---	---	---

	1	2	#2	3	5	6	8
--	---	---	----	---	---	---	---

	1	2	#2	3	5	6	8
--	---	---	----	---	---	---	---

	1	2	#2	3	5	6	8
--	---	---	----	---	---	---	---

	1	2	#2	3	5	6	8
--	---	---	----	---	---	---	---

	1	2	#2	3	5	6	8
--	---	---	----	---	---	---	---

	1	2	#2	3	5	6	8
--	---	---	----	---	---	---	---

	1	2	#2	3	5	6	8
--	---	---	----	---	---	---	---

	1	2	#2	3	5	6	8
--	---	---	----	---	---	---	---

Appendix X

Harmonic Minor Scales

1. All scales follow the alphabet. Every letter has to be in every scale.

2. Use this Formula in reference to the major scale of the same key:

1 2 b3 4 5 b 6 7 8

<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>	<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>
<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>	<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>
<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>	<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>
<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>	<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>
<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>	<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>
<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>	<div></div>	<div>1</div> <div>2</div> <div>3</div> <div>4</div> <div>5</div> <div>6</div> <div>7</div> <div>8</div> <div>()</div>

Appendix XI

Solo Plan Worksheet

Song Title: _____

Song Key? Concert _____ My key _____

Major Scale to use as Reference for Licks

Licks:

____ _ (____)
1 2 3 4 5 6 7 8 (9)

_____:

Key:____

_____:

Key:____

_____:

Key:____

_____:

Key:____

_____:

Key:____

_____:

Key:____

_____:

Key:____

_____:

Key:____

Appendix XII

3 Common Chord Progressions And their Shortcuts

ii7 – V7	Bebop Scale of the V7	8 7b7 6 5 4 3 2 1 i.e. Dmin7 – G7 = G Bebop G F#F E D C B A G
I Maj7 – vi7 – ii7-V7	Major Blues with added ½ step between 5-6	1 2 #2 3 5 (b6) 6 8 i.e. BbMaj7 –Gmin7 Cmin7 – F7 Bb C C# D F(bG) G Bb
ii7(b5) – V7 (b9 etc.)	Harmonic minor off the “1” of the key	1 2 b3 4 5 b6 7 8 i.e. Gmin7(b5) –C7 (b9)= F Harmonic Minor F G Ab Bb C Db E F

Appendix XIII

↓ Licks that you've discovered

Write the Lick in Your Key Here ↓

[illegible]

Getting the Most from
The Jazz Lictionary

Step #1: What's the Form of the Solo Section??

- Is it a 12 bar blues?
- Is it a 16 bar blues?
- Is it primarily in a major key?
- Is it primarily in a minor key?
- Is it a “rhythm changes”?
- Is it based on a jazz standard?

If it's not a standard form and the key center moves and jumps around, can I simplify the solo section??

Here's how we can substitute chord changes:

- If the tune is in a **major** key you can use Examples 1-5,9, and 11-13 in the **Simplified Solo Section** on **The Jazz Lictionary** website
- If the tune is in a **minor** key you can use Examples 6-8, and 10 in the **Simplified Solo Section** on **The Jazz Lictionary** website.

Getting the Most from The Jazz Lictionary

Step #2: Once you have the new solo section ready.....

- Choose the appropriate licks from the Jazz Lictionary:



Over 12 or 16 Bar Blues:

- Section 1 and Section 3 Licks in the key of the blues. (***Bb Blues=Bb Licks***)



Over Major key solo sections like Examples 1 – 5 in the **Simplified Solo Section Packet:**

- Section 2 Licks in the major key and experiment with Section 1 and Section 3 Licks to see which work and which don't over the chord changes.



Over Minor key solo sections like Examples 6-8 in the Simplified Solo Sections Packet:

- Section 4 Licks in the key and Section 5 Licks in the “V” of the Key.

For example: Tune is in C minor than use Section Licks in G

Getting the Most from The Jazz Lictionary

*Step #3: You've got licks and solo section ready
now.....*

1. Start the rhythm section on the chord changes to the solo or throw in the **Lictionary Play-along** or an Abersold.

2. Start with one lick: *Call and Response* with the students **** EVERYONE** DRUMMERS/ BASS PLAYERS, ETC.**
Play the lick and have them repeat several times...trying to get them to **memorize** the lick.

3. From there, use your creativity:
 - Add some chord tones to the end of the lick
 - Add some chord tones to the beginning of the lick
 - Approach the lick chromatically from the nearest chord tone
 - Play the lick over several beats/measures
 - Repeat certain licks “double time” or twice the tempo.
 - Stretch the notes of the lick
 - Give the students a scale (**example:** minor scale in the same key as the licks in section IV) and use ideas from the scale between licks.

4. Gradually add licks with the techniques above!!

Getting the Most from The Jazz Licktionary

Step #4: Try putting some licks together. Try to use the last note of the first lick as the beginning of the second . Here are some examples from Section I.

1. “6-1” followed by the “1” Lick
2. “3” Lick followed by a “5 Chromatic”.
3. “1” lick into an 8th note “Da-Doo-Da-La”. (no triplet)
4. “3-5 Chromatic” end on the first note of the “3” Lick.
5. “Major Blues” Lick end on the “5”, play the “5-4-5”
6. Lick. (You will play the “5” again to start the “5-4-5” Lick)

Now you can add notes between licks to make them transition smoothly.

Using Transcription in the Jazz Rehearsal/Lesson:

10 Solos from the Masters

Using Transcriptions in the Jazz
Rehearsal/Lesson

1. Find 1 Chorus of a solo from one of the Jazz Masters either from the same tune, same chord progression, or same key as the solo section your group is performing.
2. Use *Audacity* or a program like that to record the chorus: Loop small sections of the chorus for playback and allow the students, with your help, to figure out the solo. Slow down the recording while keeping pitch same if need be.
3. Have the students write down the scale degrees of the solo....**no standard musical notation or rhythmic notation**....numbers (adjust height for pitch)and simple lines to indicate note length only. **Have the kids keep a notebook with all their solos.**
4. Once you have transcribed the solo and all students can play the solo perfectly.....change the key☺ Use the scale sheets from the **Lictionary** to help.
5. Have the students choose some licks from the solo that they really like and write those down in the notebook. Start the transcribed solo...maybe play half and then have the student finish the chorus with their own ideas

10 Transcriptions

1.Album: *Cookin' with the Miles Davis Quintet*

Song: "Blues By Five"

Miles Davis Solo

00' 55" – 01' 12"

2.Album: *Groovy*

Song: "C Jam Blues"

2nd time through the head and chorus #1

Red Garland Solo

00' 17" – 00' 50"

3.Album: *The Essential Charlie Parker*

Song: "Now's the Time"

Charlie Parker Solo (decrease tempo)

00' 35" – 00' 49"

4.Album: *Song For My Father*

Song: "Song For My Father"

Horace Silver Solo

01' 40" – 2' 25"

5.Album: *Bags Meets Wes*

Song: "Blues Roz"

Wes Montgomery Solo

01' 46" – 2' 05"

6.Album: *Kind of Blue*

Song: So What

Miles Davis Solo

01' 30" – 02' 29"

7.Album: *The Essence of Louis Armstrong*

Song: Back'O'Town Blues

Louis Armstrong Solo

2' 59" – 3' 38"

8.Album: *The Curtis Fuller Jazztet*

Song: Wheatleigh Hall

Curtis Fuller Solo

06' 01" – 06' 14"

9.Album: *Quiet Kenny*

Song: Blue Spring Shuffle

Paul Chamber Walking Bass Line Solo

00' 00" – 00' 25"

10.Album: *Walkin'*

Song: Walkin'

Miles Davis Solo

02' 51" – 03' 13"

BONUS

11.Album: *Walkin'*

Song: Walkin'

J.J. Johnson Solo

03' 38" – 03' 57"

Miles Davis Solo

•**Title:** Blues By Five

•**Form:** Bb Blues

**Sample student
Transcription worksheet**

Phrase 1:

 3 3
 b3 b3
1 1 1-- 1 1---

Phrase 2:

Phrase3:

About the Author

Tony DiPasquale received his bachelor's degree from Millikin University in music education. He completed his master's degree in jazz piano performance from Southern Illinois University, Edwardsville. He currently is completing his 15th year in public education as director of bands for Belleville District #118 in Belleville, Illinois and has also served as an adjunct faculty member at McKendree University in the jazz department. Tony continues to perform in and around the metro St. Louis area playing piano and Hammond organ in a variety of venues. In 1999 he founded the ***Sunday Night Jazz Workshop***, a school for advanced junior and senior high school students to study and perform jazz improvisation and performance practices.