

**TG** On the CD

# 10 SMOOTH JAZZ LICKS

All the licks are played a little slower than performance speed with a simple chord accompaniment to help you hear them in context.

**TRACK 18** Demo track *Farewell Cornish Pastie*, a 12-bar using a typical chord sequence featuring various jazz licks and improvisations in the given style

**TRACK 19**  
**BYTE 1** Standard opening lick using chromatics and double stops.  
**BYTE 2** Typical lick used to move from the C chord to the F chord

**BYTE 3** This example features a bluesy lick to avoid complications when faced with weird chords!  
**BYTE 4** Two options are given here, demonstrating how to sound like a 'real' jazzier when faced with a C7 to A7 change  
**BYTE 5** The II-V-I (Dm7-G7-C) chord sequence is of great importance in a jazz setting; this lick is essential and can be transposed to all keys

**TRACK 20**  
**BYTES 1-3** Three examples to get you through the 'turnaround' chord sequence which brings you back to the beginning of the 12 bar. The chords come at you pretty fast so it's best to have a few pre-learned licks to avoid a panic situation  
**BYTE 4** George Benson-style octave run, with the addition of 3rds or 5ths between the octaves  
**BYTE 5** Sax-style repetitive lick to add tension to a solo

**TRACK 21**  
 Four rhythm 'comping' examples - see page 68 for more information  
**TRACK 22**  
 Four more comping examples  
**TRACK 23**  
 A complete 12-bar backing track for *Farewell Cornish Pastie*, over which the lead and comping licks can be played at various points  
*Guitars: Kit Morgan*

**LICK 1 - Chromatic opening lick**

CD TRACK 19 BYTE 1

A fine example of 'if in doubt, go for the chromatic approach' to begin our perilous journey through this jazz 12 bar sequence. Note the double

stopped phrase in bar 2, which works over either of the two chords, both at the 5th fret or at the 8th fret for a more bluesy sound.

**LICK 2 - Chord change lick (C7-F9)**

CD TRACK 19 BYTE 2

Continuing on through the 12 bar sequence, this lick uses a diminished arpeggio to lead into the chord which follows (F9).

**LICK 3 - Bluesy jazz lick**

CD TRACK 19 BYTE 3

Here, we land on the 3rd of the F9 chord (a note of A), completely ignore the 9th (it's jazz, man, you can do what you want!), then use a blues lick

over the F#dim. Notice again here that we end up on the 3rd of the C7 chord (a note of E); 3rds always sound strong over any new chord.





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LICK 8 - Turnaround example 3

CD TRACK 20 BYTE 3

I stole this one from Birelli Lagrene, who played it at an outrageous tempo, hence the pick direction marks in the tabulature.

LICK 9 - Benson-style lick

CD TRACK 20 BYTE 4

This one's a bit of a mishmash of various George Benson octaves and other single-note runs. It'll sound good over any C major chord, (Cmaj7,

C7, C9 etc) and also works over the first couple of chords in any typical jazz 12 bar chord sequence (eg C7 to F7).

LICK 10 - Sax lick

CD TRACK 20 BYTE 5

Many a saxophonist can be heard using and abusing this one! It's great if you can't think of anything better to play, since the ear is tricked into believing that the phrase is far more interesting than it really is.

This is because of the five-note melody, which is played in rhythmic groups of four against the beat. It also works three frets higher (still against a C chord), for a more bluesy sound.

# COMPING

Just what is comping anyway? And why do I need to be able to do it if I'm going to bluff my way in Jazz? Read on...

No, it's nothing to do with competitions, nor indeed the amount of compression you use! Comping is an abbreviation (how come abbreviation is such a long word?) of 'accompanying' and refers to the boring bits in between guitar solos. Unlike rhythm guitar work in most other forms of music, in jazz there are usually no set rhythmic patterns to adhere to. Generally speaking, you should try to imagine what a big band horn section might do underneath someone's solo. The rhythmic

content is left to the integrity of the player, although ideally you should have your ears wide open and respond both to the soloist and the rest of the rhythm section.

Another important point is that there's no need to play all five or six notes of each chord shape. By only playing three- or four-note chords, you leave enough room for the improviser to fly around freely, without feeling cluttered by the backing. This is even more important when there's a pianist in the band. **TG**



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**LICK 4a - C to A7 with altered notes**

**4b - C to A7 with arpeggios**

**CD TRACK 19 BYTE 4**

C7 Dm7 D#m7 Em7 A7#5 Dm7 C7 Dm7 D#m7 Em7 A7#5 Dm7

Jazz 12 bars tend to go 'around the houses' a lot more than the blues version, with this change from C7 down to A7 being the most noticeable difference. The first example here goes for all the weird altered notes on

the A7 chord, while the second uses major7 arpeggios over the C7 chord... I have absolutely no idea why this works, but it always sounds okay to me, so let that be an end to it!

**LICK 5 - One Of The Most Important Jazz Licks Ever**

**CD TRACK 19 BYTE 5**

Dm7 G7#5#9 C

A very jazzy yet pleasingly guitar-friendly lick occurs over the Dm7, followed by One Of The Most Important Jazz Licks Ever on the G7 thingy chord, which should be thought of purely as a vehicle for getting you

back to the C. Use this lick anytime you're changing from an 'F shape' 7th barre chord to a 'Bb shape' barre chord at the same neck position or whenever you're not sure how to get back to the key chord!

**LICK 6 - Turnaround example 1**

**CD TRACK 20 BYTE 1**

C A7 Dm7 G7 C

Here's one of my own tricks for coping with this turnaround chord sequence. It uses straight arpeggios, up until the G7 chord, where I'm

quite fond of throwing in this C# arpeggio just because it kind of bends the ear of your audience. You need a straight face for this one.

**LICK 7 - Turnaround example 2**

**CD TRACK 20 BYTE 2**

C A7 Dm7 G7 C

Once again we have a lick which starts on the 3rd (of C), does a little chromatic run to end on the 3rd of the A7, then dives down to the (minor)

3rd of Dm7, followed by a little bit of weirdness over the G7, finally hitting the C major chord on... you guessed it, the 3rd!



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**COMPING LICK 1 – Wot no root notes?** CD TRACK 21 BYTE 1

C13 F13 C13 Gm7sus4 C7alt F9

Right from the start, you'll see that the root notes are often omitted completely to avoid clashing with other instruments or 'over flattening' the sound. Bars 3 and 4 look worse than they really are - the basic

chord sequence is C and then C7 (a bar of each); the chords with names like sentences aren't too hard to play, so just think of them as ornaments for a C7 going to F7 chord change.

**COMPING LICK 2 – Leading note melody** CD TRACK 21 BYTE 2

C6/9 F7 F#dim C6 Gm9 C7b9#11 F13

This one covers the same first four bars as the previous example. I'm using leading note melody ideas here, which means creating musical

lines out of the top notes of the chords. In bar 3, the sliding shapes are just passing chords into the Gm - they could be almost anything.

**COMPING LICK 3 – More complex movement** CD TRACK 21 BYTE 3

F9 F#dim Bbmaj7 Bmaj7 Cmaj7 Dm7 D#m7 Em7 A7 C#m7 Dm7

Continuing on from the last two examples, we're at the F7 chord in a normal 12 bar. In jazz this section is a little more complex with an F#dim

at bar 2 adding to the general movement in the harmony. note that the A7 is approached from one fret either side (Bb7 and Ab7).

**COMPING LICK 4 – Altered V chord with turnaround** CD TRACK 21 BYTE 4

Dm7 G7#5#9 G7#5b9 A7#5#9 Dm9 G7#5b9 C6add9

This Dm7 is in context the same bar as the last bar of lick 3, so when you're familiar with them both, you can join them up. Bars 1 and 2 have Dm and G7 as their basic chords, with that weird G7 (the V chord) being

the most 'altered' of all in the jazz world. Bars 3 and 4 are known as the 'turnaround' and have many variations, but the basic idea is (two beats each) C7 A7 Dm7 G7, which takes you back to the beginning.



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COMPING LICK 5 - Altered Taylor-isms

CD TRACK 22 BYTE 1

Covering the same part (the last 4 bars) of the 12 bar sequence as lick 4, this is the one I, er, borrowed from the great British virtuoso, Martin Taylor. This really makes use of different inversions of the chords, as

well as passing chords, to create a flowing melodic line. I love those crazy chords in the turnaround - they sound absolutely ridiculous until you play them in context, when they work perfectly. Thanks, Martin!

COMPING LICK 6 - Turnaround lick 1

CD TRACK 22 BYTE 2

Since the turnaround is so important, the next three examples show some common variations to play over the last 4 bars of the sequence. In the

first bar, the two A7 type chords should be familiar. After the Dm7 in bar 2, the same occurs two frets lower over a G7 chord.

COMPING LICK 7 - Turnaround lick 2

CD TRACK 22 BYTE 3

Check out that curious first chord - it's a logical one to use as a passing chord, leading into the A7, but in this case it completely replaces the C

chord. Exactly the same thing happens in bar 2, but 2 frets lower. I got this one from a Nat King Cole tune.

COMPING LICK 8 - Turnaround lick 3

CD TRACK 22 BYTE 4

Instead of A7, why not throw in an Eb9#11! If, like me, you're a 'visual' player, you may have noticed that this chord is remarkably similar to the A7#5 in the previous example - the main difference is a change of root

note, but they both perform the same function. Next comes a Dm9, a useful and truly jazzy sounding chord, before the Db9#11 to C6/9. Note the lovely chromatic bass line created by these chords.