Dedication:
To my primary teachers of single line improvisation, Jim Hall and Jimmy Raney.
To the memory of Charlie Christian and Charlie Parker.
To my brother Lloyd, whose practicing of piano sonatas and concerti gave my young ears a sense of form, so many years ago.

Acknowledgment to:
Mark Lonergan and Christine Sotmary for help in preparation of the manuscript.
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Bill Bay, encouraging, fair, and patient.

Raves and huzzahs to:
Dewey Dellay, who knows a lot about bass playing and can be heard as my partner on the accompanying recording.
Kent Armstrong, who made the pick-ups for the guitar used on the recording.

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About the author

Alan de Mause lives in New York City, where he teaches at Columbia University Teacher's College and in his own studio. He is a free lance guitarist active in many projects, and also does voice over narration work.

When not writing, teaching, or playing music, Alan is involved with the Hunger Project, World Runners, and the New York Road Runners Club.

This is the third in a series of books by Alan for Mel Bay Publications Inc.

"Your relationship with your guitar is the same as it is with the rest of your life. Every time you pick up your instrument you meet yourself, and every time you play a note the rest of your life comes with it."

—Alan de Mause
Introduction

Licks can launch a lifetime

"Listen to that lick! How is it done? Can I learn to do it?"

Musicians playing the right licks at the right moments in our lives have probably been the catalyst for more musical careers than any other precipitating event.

All jazz artists in their formative stages study musical models. These models are the licks, phrases, sections, choruses, and the total recorded output of their favorite players. When learning, not only is it alright to copy other players. It is impossible to begin in any other way. To eventually create your own jazz licks you first need to hear, play through, and imitate a lot of existing jazz.

Licks in context of phrases

For our purposes a lick will be considered a short melodic fragment. Most often it is only a measure or two in length, with even the longer ones being built up of two or more shorter fragments.

Phrases are the next larger unit, made up of licks. Standard song form is made up of a series of four measure phrases. The harmonic structure of these phrases is used to improvise upon.

Since these four measure phrases are so important. It is better to study a shorter lick in the context of a longer four measure phrase than by itself. Licks always end up in phrases anyway. Also, it is nearly impossible to create a phrase by butting and gluing together several short licks. Think of it this way: in learning to speak a foreign language, it is easier to hear how individual words are used in the context of phrases and sentences than it is to learn only individual words and string them together in hopes of forming a sentence. Each lick in this book, then, will actually be a four measure phrase, usually comprised of shorter licks. Sometimes these phrases, or longer licks, will be followed by additional four measure units built on the continuing chord progression of the standard tune from which the first has been taken.

And further...!

I also stress studying licks set in longer phrases for another reason. This is to help the player in seeing, hearing, and playing jazz lines woven through chord progressions. The beginning jazz guitarist, often having a background in blues or rock, can usually handle pentatonic blues scales in simple harmonic situations by "playing in a key," but has a hard time playing through a more complex, quickly changing set of chords. The problem with "playing in a key" without giving respect to the pattern of resolutions is that the discrete harmonic distinction between chords gets fuzzed over.

So, if an improvised chorus is a stage, the four measure unit is an ideal place to start getting your act together. It's my intention that working with these licks will help you distinguish the differences between chords, anticipate the sound of one chord following another, and eventually play a line of your own through a series of chord progressions. By studying these examples you will see how a line can delineate or spell out the harmonic underpinnings even without accompaniment.

When you are really into it—

When you find licks that become your favorites, they become part of your language. It's hard not to use them. And, let's face it, at moments of indecision, they are the musical lifesavers which give a sense of security.

Since you will know them so well, you will be able to use them as beginning statements to be developed. You can avoid using them like a boring comic with a memorized list of one liners by listening to that little voice inside you that says, "If I play this lick one more time, I'll—". Let your licks help your creativity rather than hinder it. Invention is still the name of the game.
The Lick Layout

Accompanying each lick is this information:

a) Roman numerals indicating harmonic analysis (see below).

b) Informal analysis of lick illustrating a particular aspect (see below).

c) Indication of suggested tempo.

d) Name of standard tune whose chord changes have supplied the harmony for the lick. Licks are based on the first four measures of the tune, unless indicated otherwise, as in the musical example below.

e) Standard chord symbols.

f) Position in which lick is played and/or full barres, indicated, e.g., IV, and BIV. Partial barres are indicated by the number of strings to be barred from a possible six, plus the position at which they occur, i.e., 4/6III.

g) Fingering. The symbols “+” and “−” indicate a temporary finger shift out of position. A shift to a higher fret is noted with “+” and a shift to a lower position with “−”.

h) Tablature.

a) This is the harmonized scale in C, extended to the seventh degree

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<th>V</th>
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<th>VII</th>
<th>I°</th>
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<tr>
<td>CM7</td>
<td>Dm7</td>
<td>Em7</td>
<td>FM7</td>
<td>G7</td>
<td>Am7</td>
<td>B♭7</td>
<td>CM7</td>
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Roman numerals above the licks indicate the basic function of the chords (symbols written directly above each measure in lick) as they relate to the key of the lick. Extended and altered chords are not noted in the Roman numerals just the basic chord.

Chromatic chords not within the key of the lick are named according to their spelling in relation to their lower or upper neighbors. In the lick above, the E♭7 chord, analyzed as #IV°, is named in relation to the position of the preceding E♭M7, which is the IV chord in the key of the lick, B♭.
If you need background information on the building of harmonized scales and the usefulness of the Roman numeral system of analysis, see the books listed in the background information section on page six.

b) Lick descriptions

The licks in this book can be analyzed in a number of ways. For each lick I have chosen one or two non-technical, general descriptions, explained below.

*scalar:* The lick goes up and down hill in a scale-like manner using smaller half step, whole step, and step and a half intervals.

*arpeggiated:* The lick consists primarily of chord tones, separately articulated.

*sustained arpeggiation:* The lick consists primarily of chord tones played with the left hand fingers kept in place in the shape of a chord.

*sequential:* The four measure phrase consists of several shorter licks, similar in shape, intervallic distance, and rhythm.

*larger intervals:* The distance between many of the notes in this lick is that of a fourth or more.

*internal line:* The lick follows pivotal notes of an ascending or descending line found within and suggested by the chord progression.

*musica in two parts:* The lick is self-accompanied by a note or notes below the primary line.

c) *Tempo* is indicated by a general description in English. These descriptions along with the traditional Italian counterparts and metronome markings are indicated below.

<table>
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<th>Metronome Marks</th>
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<td>Very slow (Largo and Larghetto)</td>
<td>m.m. = 40–63</td>
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<td>Slow (Adagio)</td>
<td>66–72</td>
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<td>Slow/medium (Andante)</td>
<td>76–104</td>
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<tr>
<td>Medium (Moderato)</td>
<td>108–116</td>
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<tr>
<td>Med/fast (Allegro)</td>
<td>120–162</td>
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<tr>
<td>Fast (Presto)</td>
<td>168–192</td>
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<tr>
<td>Very fast (Prestissimo)</td>
<td>200 and above</td>
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Getting more mileage from licks

These are suggestions on how to expand on any particular lick in this book.

a) Play the lick using the one fingering illustrated in several keys in different areas of the fingerboard.

b) Play the lick in one key using a variety of fingerings in different areas of the fingerboard.

c) Play the lick in the several keys available in a single position, along with the different fingerings appropriate to the scales of those keys.

d) Play the lick in even or straight time feel, and in swing feel.

e) Play the lick in tempi other than the one indicated.

f) Half time and double time the lick. Be aware of what this does to the frequency of chord changes.

g) If the lick is in 3/4 time, play it 4/4, and vice versa. Add or remove notes as you see fit.

h) Displace the rhythmics of the lick, using the basic intervals as they are.
Alter crucial notes to turn major sounds into minor, minor into dominant, etc.

Play the lick backward, upside down, upside down and backward.

If you are a fingerstyle solo guitarist, accompany the lick with bass notes, chords or any other device you like. In many cases you will need to move the line up an octave, or change keys. Refinger as necessary.

In general, allow your imagination to roam freely. Sit down formally with pencil and paper, or jam on a lick, or free associate, or do whatever works best for you.

Why these licks?
One of my goals in writing these 101 licks has been variety. I've used a diversity of chord progressions, for instance, without overemphasizing the ubiquitous II-V-I cadence. Even so, there is much chance that sequence internally within the ones I have chosen.
In case you would like to read through sections of this book as daily exercises, I've made a point of mixing keys and tempi.
Another goal has been accessibility, so I've kept most of these examples within the first seven positions of the guitar, kept the fingering position-oriented, the tempi reasonable, the music tablature accompanied, the food and drink affordable.
There are some licks which must be played finger style, identified as such, for the growing ranks of jazz finger style players. However, don't let that stop you flat pick players from adapting them to your style.

Background information on licks
If you would like to expand your knowledge of the underpinnings of licks, harmony, scales, modes, arpeggios, etc., here are some excellent books:

Theory
Theory and Harmony for Everyone, by L. Dean Bye

Reading
Guitar Positions Studies, by Roger Filiberto
Developing Melodic Sight Reading Technique, by Tom Bruner

Technique
Building Right Hand Technique, by Bill Bay
The Deluxe Guitar Scale Book, by Mel Bay
Deluxe Guitar Arpeggio Studies, by Al Hendrickson and Art Onzeck

Chords
Rhythm Chord System, by Mel Bay
Jazz Guitar Vol. II, by Ronny Lee
Deluxe Guitar Chord Progressions, by Johnny Rector
Guitar Fingerboard Harmony, by Edward McGuire
**Improvisation**

How to Play Jazz Guitar, by Alan de Mause (Acorn Music Press)
Guitar Power, by Alan de Mause (Amsco Music Publishing Company)
Guitar Improvising, Vols. I and II, by Vincent Bredice
Jazz Guitar Scales, by Vincent Bredice
Jazz Guitar Lines, by Vincent Bredice

**Fingerstyle Jazz Guitar**

The Art of Solo Jazz Guitar, by Alan de Mause
Jazz Guitar Etudes, by Alan de Mause

**Also very valuable**

The Complete Johnny Smith Approach to Guitar, by Johnny Smith
Mel Bay's Jam Book/Tape Series

All of the above books are published by Mel Bay Publications, unless otherwise noted.
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1. I / I / I / I. scalar, arpeggiated, med/fast
   Can be used with...  
   I'll Remember April

2. I / I / I / bIM / I. scalar, very fast
   Can be used with...  
   You Stepped Out of a Dream

3. I / bIIIIM / bVIM / bIM sequential, slow
   Can be used with...  
   Here's That Rainy Day
4. $I^{\bVII} / I^{\bVII} / I V / II V / III V/dom$
sequential, arpeggiated, slow

Can be used with...

**Spring Can Really Hang**
You Up the Most

II Dominant Seventh Sounds

5. $V / \ldots / V / \ldots / V /
scalar, fast

Can be used with...

**Sweet Georgia Brown**
measures 17-20

6. $I/dom / \ldots / V / \ldots / arpeggiated and scalar, fast

Can be used with...

**Up a Lazy River**
measures 5-8
III Minor Seventh Sounds

9. I / V / I / V / I / V / temporary key: G minor arpeggiated, larger intervals, med/fast

Can be used with...
I'll Remember April
measures 8-12
10. I / V / I / Idom
   scalar, med/fast
   (Gm7 D7 Gm7 G7)

11. IV / IV V / I / / .
    scalar, arpeggiated, med/fast
   (Cm7 D7 Gm7)

    music in two parts, scalar, med/fast
   (Eb7 D7 Gm7)

Can be used with...

G minor Blues

G minor Blues, cont.
IV Diminished Seventh Sounds

13. VII° / / . / / / . key: D minor
   scalar, larger intervals, med/fast

Can be used with...
Exercise

   scalar, fast

Can be used with...
'S Wonderful

15. I° / I / I° / I
    scalar, arpeggiated, medium

Can be used with...
Spring Is Here
Can be used with...

I Got Rhythm (orig: Bb)
alternate chord changes

V Augmented Sounds

17. V♯5 / / / / /,
scalar, arpeggiated, med/fast

Can be used with...

Exercise

Take the A Train

18. I / / / / V♯5 / /
scalar, sequential, fast
Four measures' worth of music and beyond

The best solos sound both spontaneous and eternal, as though they had sprung out of Zeus's forehead in one seamless complete creation. When I try to teach a lick for study from one of these solos, I think "I'll just remove the best part right here..." and find it loses its luster and doesn't make as much sense out of the larger context.

The players of these solos learned the way you and I did and now they have reached a point where they can hold in their mind's ear larger and larger units—even the whole solo. By "hold" I don't mean pre-planning in detail every note along the way. I mean "hold" the same way you do when you drive a 20 mile trip to work. You don't know exactly what you will be doing ten miles into the trip but you have no concern about it and have full confidence that you will arrive with it having turned out the way you thought it would. It may not seem very magical to you but it would to a non-driver who has never gone that route.

With practice you can "drive" through an improvised solo the way you would a car trip. You probably can hold a number of components in your mind already, such as the harmony, scales, arpeggios, physical basics of the fretboard and the feel of the length of a measure or two of improvised music. You already use this knowledge in your craft automatically and without struggling with it. Being able to do this allows you to spend your time working on holding in your mind the components of four measures' worth of improvisation and aim for larger units. When you have mastered larger sections, the four measures will then flash by, causing little worry and be created easily as one measure is now.
27. I / I° / II / V
   sequential, fast

   Can be used with...
   *The Song Is You*

---

28. I / I° / II / V
   scalar, fast

   Can be used with...
   *The Song Is You, cont.*

---

29. IV I° / Idom V / Idom V / I
    sequential, scalar, med/fast

   Can be used with...
   *Saint Thomas*  
   measures 9-12
Can be used with...

S'Wonderful
measures 5-8

30. II / V / I VI / II V
scalar, fast

Can be used with...

Lady Be Good

31. I / IVdom / I / I 7
arpeggiated, larger intervals, med/fast

Can be used with...

A Day in the Life of a Fool

32. I / V / I / V
scalar, med/fast
33. II / II #Iidom / I II / III #IIIm
arpeggiated, slow

34. II / VII III#dom / VI II V / I #IIIm #Vdom
arpeggiated, scalar, slow

35. II / III IVm #Vidom / III Vdom II V / I
scalar, arpeggiated, slow

Can be used with...

Body and Soul
measures 9-12

Can be used with...

Body and Soul, cont.

Can be used with...

Body and Soul, cont.

20
36. II\#7 / Im7 / Im6
internal line, medium

Can be used with...
My Funny Valentine
(orig: C minor)

37. I / IIm7dom / IV #IVo / I IIm7dom
scalar, sequential, med/fast

Can be used with...
You're a Sweetheart

38. I / III bVIm7dom / II / Vdom
scalar, arpeggiated, fast

Can be used with...
Four
measures 13-16
39. **II / V / I / F**
internal line, sequential

Can be used with...

*I've Got You Under My Skin*

40. **VI / II / V / I**
music in two parts, sequential, medium

Can be used with...

*Fly Me to the Moon*

41. **VI / II / V / I / temporary key: A minor**
music in two parts, sequential, medium

*Fly Me to the Moon, cont.*
42. I / / V/II/ / V/II/ 
scalar, fast

Can be used with ...
Whispering

43. I / / vi/ / bIII/ / bVI/ 
scalar, fast

Can be used with ...
Out of Nowhere

44. I / / III/ / V/II/ 
scalar, fast

Out of Nowhere, cont.

---

23
45. Idom / IVdom / Idom / ... sequential, slow/medium

Blues in C Major

46. VI and II-V in quickly shifting keyssequential, scalar, fast

Giant Steps

47. see abovesequential, scalar, fast

Giant Steps, cont.
48. III Vdom / II V / III Vdom / II V
music in two parts, med / fast (fingerstyle)

Can be used with...
I Got Rhythm
(orig: Bb)

49. I IIdom / IV bVIIdom / III Vdom / II V
music in two parts, med / fast (fingerstyle)

I Got Rhythm, cont.

50. IV / #IV° / I / IIdom
scalar

Can be used with...
Stormy Weather
measures 17-20
51.  [IV⁰ / Volicitud / III⁰ / Volicitud scalar, very fast]

```
G₇ → C₇ → F₇ → B₇#₉
```

52.  [II⁰ / V / I / .].  sequential, slow/medium

```
Eb₇ → Ab₇#₅ → DbM₇
```

53.  [I / bVıldom / II / V]

 sequential, slow/medium

```
C₇ → Ab₇ → Dm₇ → G₇#₉
```

---

Can be used with...

Wouldn't You?

Wouldn't You? cont.

Everything I Have Is Yours

---

26
54. II° / V / VI / IIIdom
arpeggiated, scalar, med/fast

Can be used with...
That Old Feeling
measures 7-10

55. I VI / VII IIIdom / VI IIIdom / Vm IIdom
music in two parts, sequential, med/fast

Can be used with...
Confirmation

56. IVdom / IIIm VIIdom / II V / I
music in two parts, arpeggiated, med/fast

Confirmation, cont.
57. II / IIIdom / VI / IIIdom
   sequential, scalar, fast
   Can be used with...
   Suddenly It's Spring

```
Cm7    D7    Gm7
\|--\    \|--\    \|--\
   \     \     \     \\
   1 4 4 3 3 -1 +3 1 4 1 3 -1 4 1 +3 4 1 3 +2
```

58. II / V / I / IIIº Vldom
   arpeggiated, scalar, fast
   Suddenly It's Spring, cont.

```
Cm7    F7    Bbm7    D#7    G7
\|--\  \|--\  \|--\  \|--\  \|--\
   \    \    \    \    \    \\
   -2 1 4 3 2 2 4 4 1 2 4 2 3 4 3 2 1 4 3 4 2 3
```

59. Iº Vdom / II V / III VI / II V
    sequential, scalar, slow/medium
    Can be used with...
    Girl Talk

```
FM7    B7    Gm7(G7)C7(Eb7)    Am7    D7b9    Gm7(Am7Bbm7)C7
\|--\    \|--\    \|--\    \|--\    \|--\    \|--\
   \     \     \     \     \     \     \\
   2 1 4 3 3 1 3 1 4 3 2 4 1 3 4 2 1 3 2 4 1 3 1 3
```


60. **II / V / I / I I** key: C minor  
arpeggiated, scalar, med/fast  

Can be used with...  
**Blue Bossa**  
measures 5-8

Can be used with...  
**I Got Rhythm**  
measures 17-24

61. **VI / IIdom / II / V** temporary key: C  
scalar, fast

62. **VI / IIdom / II / V**  
larger intervals, scalar, fast  

**I Got Rhythm, cont.**
63. I / Im / Vm / Vldom
sustained arpeggiation, med/fast (fingerstyle)

Can be used with...

The Man I Love

64. IVm6 / V / I IV / III V
sustained arpeggiation, med/fast

The Man I love, cont.

65. bIIdom / I / bIIdom / I / key: D minor
arpeggiated, scalar, med/fast

Can be used with...

A Night in Tunisia
69. I / IIIdom / II / V
music in two parts, scalar, med/fast

Can be used with...
A Foggy Day

70. I/VII / VIIdom / II / V
sequential, med/fast

Can be used with...
Just You, Just Me

71. IIdom / IV / V / I
sequential, med/fast

Just Me, Just You, cont.
72. I / IV / V / I Key: F minor sequential, slow/medium

Can be used with... Django

73. II IIIdom / VI bVIIIdom / I bIIIdom / II bIIIdom arpeggiated, slow

Can be used with... But Beautiful measures 27-30

74. I / VI / II / V sequential, med/fast

Can be used with... The Way You Look Tonight
VII Introductions

Introductions to tunes can be as long as eight measures (or more) or as short as a partial measure, so I have varied the length of the examples here. They can be stretched or compressed to fit your needs, just as any of the previous licks can.

Since introductions played by a guitarist in a band are most often expected to be fuller, even unaccompanied, these are denser than single line solo licks.

The harmonies of these introductions are not as standard as the previous licks, and are not meant to match any particular tune. If you like, you can derive a chord function analysis from the standard chord symbols above the music.

Since string players favor sharp keys and wind players favor flat keys, I've included introductions and endings in all major keys. Minor keys occur much less frequently in jazz, and are represented by one example. However, I encourage you to extrapolate more from the major key examples.
79. medium (fingerstyle)

80. slow, rubato (fingerstyle)

81. very fast
82. med/fast (fingerstyle)

83. slow/medium

84. slow/medium
88. slow (D minor)

VIII Endings

Endings of a tune commonly start in the last or next to the last measure, or are tagged on to the last measure of a song. My examples of endings are meant to enter songs at different points, and so are not all the same length. Like the Introductions, they can be condensed, padded, or otherwise altered to fit a particular situation. Also, like the Introductions, they are faster than the single line licks, since it is common for a guitarist to end a song in a full-blown solo style.

All major keys are represented here, plus one minor.

Note:
On the accompanying (optional) cassette I have played all of the Introductions and Endings fingerstyle, but in the text only those which cannot be played with a pick are marked fingerstyle.

89. medium
99. medium

100. slow

101. slow (C minor)
Epilogue

Since there is no end to information, and I imagine that being licked to death is a horrible way to die, I will stop now. Take what you have learned from this book and merge it with what you already play now. Then do some music craft out there in the world!

Glan de Mause