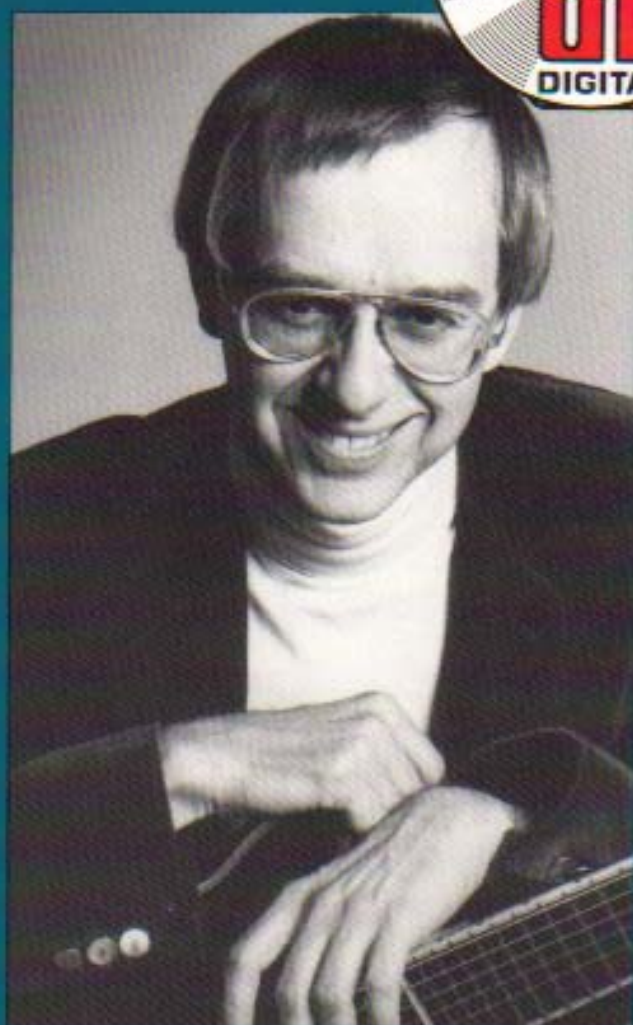


Mel Bay's

101 Jazz Guitar Licks



By Alan deMause



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Mel Bay's **101** **Jazz** **Guitar** **Licks**



By Alan de Mause

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.

Marilyn Ries and Michael Lobel, knowledgeable recording engineers.

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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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.

29. (a) IV [#]IV^o / I dom VI dom / II dom V / I
 (b) sequential, scalar, med/fast (c)

(d) Saint Thomas measures 9-12

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

I	II	III	IV	V	VI	VII	I ^{vc}
CM7	Dm7	Em7	Fm7	G7	Am7	B ^o 7	CM7

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^o7 chord, analyzed as #IV^o, is named in relation to the position of the preceding E^bM7, which is the IV chord in the key of the lick, B^o.

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.

music 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.

Very slow (Largo and Larghetto)	m.m. = 40-63
Slow (Adagio)	66-72
Slow/medium (Andante)	76-104
Medium (Moderato)	108-116
Med/fast (Allegro)	120-162
Fast (Presto)	168-192
Very fast (Prestissimo)	200 and above

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 rhythmic of the lick, using the basic intervals as they are.

- i Alter crucial notes to turn major sounds into minor, minor into dominant, etc.
- j Play the lick backward, upside down, upside down and backward.
- k 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. Re-finger as necessary.
- l 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 of 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 Fillberto

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

1 Major Seventh Sounds

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 Breidice
Jazz Guitar Scales, by Vincent Breidice
Jazz Guitar Lines, by Vincent Breidice

Fingerstyle Jazz Guitar

The Art of Solo Jazz Guitar, by Alan de Mause
Jazz Guitar Etudes, by Alan de Mause
Harmonic Mechanisms, Vols. I, II, and III, by George Van Eps

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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I Major Seventh Sounds

1. *I // $\dot{/}$. // $\dot{/}$. // $\dot{/}$.*
scalar, arpeggiated, med / fast

Can be used with...

I'll Remember April

GM7
 4 1 3 3 4 1 3 4 1 4 2 1 3 4 1+2 4-1 -3 4 1 4 1 1 4
 5 2 4 4 5 2 4 5 3 2 4 5 2 4 6 2 4 5 2 5 2 2 5

2. *I // $\dot{/}$. // \flat IIIM // $\dot{/}$.*
scalar, very fast

Can be used with...

You Stepped Out of a Dream

CM7 DbM7
 4 1 3 2 4 3 4 4 4 1 3 1 - 1 4 1 2 1 4 3
 5 2 4 3 5 4 5 5 2 4 2 1 4 1 2 1 4 3

3. *I // \flat IIIM // \flat VIM // \flat IIIM*
sequential, slow

Can be used with...

Here's That Rainy Day

GM7 BbM7 EbM7 AbM7
 1 3 2 3 1 3 2 3 1 4 1 3 1 4 1 3 1 1 4 1 3 1 3 3 4 1 3 1 1 4 3 1 2 3 1 4 3 1 4 3 1
 3 5 4 5 3 5 4 5 3 6 5 3 6 5 3 6 5 3 6 3 5 3 5 3 6 5 3 6 5 3 4 5 3 6 5 3 6 5 3 4 5 3 6 5 3 6 5 3

Can be used with . . .

- 4. $I^{\flat}VIIIM / I^{\flat}VIIIM / I VI II V / III VI dom$
sequential, arpeggiated, slow

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

Chords: $Cm7$, $Bm7$, $Cm7$, $Bm7$, $Cm7$, $Am7$, $Dm7$, $G7$, $Em7$, $A7b9$

Fingerings: 1 1 1 1 2 3 4 4 1 1 1 4 2 4 2 1 2 3 4 2 4 4 1 3 4 2 3 4 1 3 2 - 1 2 1

Bass clef fingerings: 5 5 5 5 5 6 7 8 8 5 5 5 6 6 10 8 7 6 7 10 8 10 10 7 9 10 8 9 10 7 9 8 7 6

II Dominant Seventh Sounds

Can be used with . . .

- 5. $V / \cdot / \cdot / \cdot / \cdot / \cdot / \cdot /$
scalar, fast

Sweet Georgia Brown
measures 17-20

Chord: $D7$

Fingerings: 2 1 4 2 1 3 1 - 1 + 4 1 3 4 3 1 4 1 3 1 3 4 1 3 4 1

Bass clef fingerings: 8 7 10 8 7 9 7 6 10 7 9 10 9 7 10 7 9 8 10 7 9 10 7 9 10 7

Can be used with . . .

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

Up a Lazy River
measures 5-8

Chords: $F7$, $Bb7$

Fingerings: 1 2 2 1 - 4 1 4 3 1 2 1 4 3 4 2 4 1 2 1 4 2 4 3 1 4 3 2 1 1 4 2 1

Bass clef fingerings: 6 7 7 6 8 5 8 7 5 6 5 8 7 8 6 8 5 6 5 8 6 8 7 5 8 7 6 5 5 8 6 5

IV Diminished Seventh Sounds

Can be used with...

7. *Idom / Vdom / Ildom / V*
scalar, arpeggiated, med/fast

Blues
 measures 7-10

C7 A7 D7 G7

8. *IIIldom Vldom / Ildom V / Idom IVdom / Vldom*
sequential, medium

Can be used with...

Nice Work

If You Can Get It

B7 E7 A7 D7 G7 C7 A7

III Minor Seventh Sounds

9. *I / V / 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

Gm

Can be used with . . .

G minor Blues

10. I / V / I / Idom
scalar, med/fast

Chords: **Gm7** || **D7** **Gm7** **G7** I III

Fingering: 4 4 | 2 4 2 2 | 4 3 4 2 | 1 - | 1 + 4 | 2 4 | 1 2 3 4 | 0 1 + 1 + 1 4

Bass line fingering: 5 | 5 2 3 5 3 2 5 | 4 4 3 2 5 2 | 3 5 5 | 2 3 4 5 | 0 1 2 3 6

11. IV / IVV / I / V.
scalar, arpeggiated, med/fast

G minor Blues, cont.

Chords: **Cm7** **D7** || **Gm7**

Fingering: 3 3 | 2 4 | 1 2 3 | 1 4 3 2 - | 2 1 3 | 4 2 1 3 | 4 4 | 3 1 | 3 4 2

Bass line fingering: 5 5 3 4 7 3 4 5 | 3 6 5 4 2 3 2 4 | 5 3 2 4 5 5 2 4 | 2 4 5 3

12. ^bVIdom / V / I / V.
music in two parts, scalar, med/fast

G minor Blues, cont.

Chords: **E^b7** **D7** **Gm**

Fingering: 2 4 2 4 | 2 3 4 1 3 + 3 | 1 4 3 | 1 1 3 1 - | 1 4 2 3 | 2 - 1

Bass line fingering: 4 6 4 6 | 2 3 5 2 4 5 | 3 6 5 2 3 5 3 | 2 5 3 4 3

IV Diminished Seventh Sounds

13. $VII^{\circ} / \cdot / \cdot / \cdot / \cdot / \cdot /$, key: D minor
 scalar, larger intervals, med/fast

Can be used with...
Exercise

C#07

3 4 3 1 1 2 1 3 4-1 + 3 4 1 2 4 1 4 4 2 1 2 1 4 3 4 2 1 2 3 2 3 1 4

4 5 4 2 2 3 2 4 5 1 2 4 5 2 3 5 2 5 5 3 2 3 2 5 3 2 3 4 2 5 3 4 2 5 3 4

14. $I / \cdot / \cdot / \cdot / \cdot / \cdot /$
 scalar, fast

Can be used with...
S'Wonderful

III $E^{\flat}M7$ IV $E^{\flat}07$ III

2 3 1 3 2 1 3 2 1 3 4 1 4 1 + 4 4 2 - 1 3 4 2 3 2 3 3 1 4 3

4 5 3 5 4 3 5 4 3 5 6 3 6 3 4 7 7 5 3 5 6 4 5 4 5 3 6 5 3 6 5

15. $I^{\circ} / I / I^{\circ} / I$
 scalar, arpeggiated, medium

Can be used with...
Spring Is Here

$A^{\flat}07$ $A^{\flat}M7$ $A^{\flat}07$ $A^{\flat}M7$

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

3 5 6 4 3 3 6 4 5 5 3 6 5 6 4 3 5 4 5 6 4 3 4 6 4 3 4 5

Can be used with . . .

I Got Rhythm (orig: B^b)
alternate chord changes

16. I^{#1} / II^{#11} / III Vdom / II V
arpeggiated, scalar, fast

GM7 G[#]7 Am7 A[#]7 Bm7 E7 Am7 D7

2 2 3 4 3 1 - 1 + 3 1 3 4 4 2 1 1 4 2 4 3 1 - 1 + 2 1 4 2 2 4 - 1 + 1

3 3 4 5 4 2 1 4 2 4 5 5 3 2 2 4 3 5 4 2 1 3 2 3 3 5 1 2

V Augmented Sounds

Can be used with . . .
Exercise

17. V^{#5} / ♭ / ♭ / ♭ / ♭ / ♭ / ♭
scalar, arpeggiated, med/fast

A7^{#5}

0 1 2 - 1 + 4 2 2 3 1 4 1 3 2 4 1 + 4 1 - 4 1 3 1 + 2 4 1 3 2 2 1 + 4

5 6 4 7 6 7 5 8 5 7 6 6 5 4 6 8 5 7 6 6 5 9

Can be used with . . .
Take the A Train

18. I / ♭ / ♭ / ♭ / ♭ / ♭ / ♭ / ♭ / ♭
scalar, sequential, fast

A^bM⁶ E7^{#5} (B[#]7^{b5}) 4^{IV} IV

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

6 3 3 4 6 6 3 3 3 3 4 6 3 5 6 3 5 3 5 6 4 4 4 5 7 5

Can be used with . . .

19. I / III^{dom}#5 / IV / VI^{dom}
music in two parts, sequential, med/fast

Some Day My Prince
Will Come

IV B^bM7 D7#5 III EbM7 G7b9

4 2 -1 3 1 +4-2 1 3 1 1 4' 2 1 3 3 1 -1

6 3 3 3 7 3 5 3 3 4 3 5 4 3

5 5 6

Can be used with . . .

20. I I^{#5} / IM6 I^{#5} / I VI / II VI
music in two parts, sequential, very slow

It Never Entered My Mind

C C#5 C6 C#5 CM7 Am7 Dm7 G7 CM7

2 5 1 3 1 4 1 3 1 3 1 3 1 4 1 4 2 3 4 3 1 1 4 1 3 1 3 2 3 1 1 1 3 1 4 2 1 2-3 4-1+1

5 3 3 3 6 3 5 3 5 3 3 5 7 8 5 8 7 6 5 5 8 6 5 7 8 4 5

7 7 5 7 6 5 7 5 7 7 5 8 7

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, cause little worry and be created easily as one measure is now.

Can be used with...

The Song Is You

27. I / I^o / II / V
sequential, fast

FM7 F^o7 Gm7 C7

1 2 1 - 3 1 +4 3 4 1 4 3 1 2 3 2 - 1

5 6 5 4 6 4 8 7 6 5 6 7 5 6 7 6 4

Can be used with...

The Song Is You, cont.

28. I / #I^o / II / V
scalar, fast

FM7 F#^o7 Gm7 C7

+4 1 3 4 1 1 3 1 4 3 1 4 3 4 3 4 3 4 -2 -1 +4 2 1 2

5 5 7 5 8 7 5 8 7 8 7 5 7 8 6 4 8 6 5 6

Can be used with...

Saint Thomas measures 9-12

29. IV #IV^o / I dom VI dom / I dom V / I
sequential, scalar, med/fast

E^bM7 E^o7 B^b7 G7 C7 F7#5 B^bM7

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

3 5 3 5 4 5 1 3 1 3 5 2 2 5 3 3 2 5 2 2 5 6 5 3

Can be used with...
S' Wonderful
 measures 5-8

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

Musical notation for exercise 30, top staff. Chords: Fm7 III, Bb7, EbM7, Cm7, Fm7, Bb7. Fingering: 1 3 4 1 3 2 3 4 | 1 4 3 2 1 3 1 3 | 4 1 3 1 1 2 1 1 3 | 3 4 1 1 2 3

Musical notation for exercise 30, bottom staff. Fingering: 3 5 6 3 5 4 5 6 | 3 6 5 4 3 6 3 5 | 6 3 5 3 3 4 3 5 | 3 6 3 3 4 5

Can be used with...
Lady Be Good

31. *I / IVdom / I / I #I^o*
 arpeggiated, larger intervals, med/fast

Musical notation for exercise 31, top staff. Chords: GM7 IX, C7, GM7, GM7, G#o7 VI. Fingering: 4 3 4 1 2 1 4 | 2 4 1 4 2 -1 +4 2 1 +4 | 3 4 4 2 4 3 1 4 1 | 4 4 3 2 2 1 1

Musical notation for exercise 31, bottom staff. Fingering: 12 11 12 9 | 12 10 12 9 | 12 10 8 12 10 9 13 11 | 12 12 10 12 11 9 12 9 | 12 11 10 9 9 | 12 10

Can be used with...
A Day in the Life of a Fool

32. *I / V / I / V*
 scalar, med/fast

Musical notation for exercise 32, top staff. Chords: Am7 II, E7 V, Am7 IV, Am7 VII, E7 VI. Fingering: 1 3 4 3 1 +3 +3 | 2 1 2 +2 | +2 1 4 2 | 1 2 3 4 3 2 1

Musical notation for exercise 32, bottom staff. Fingering: 2 4 5 4 2 | 4 7 5 4 | 3 9 | 7 7 6 7 8 9 8 7 6

Can be used with...

Body and Soul measures 9-12

33. II / II #Idom / I II / III #II m
arpeggiated, slow

$E^b m 9$ $D 7$ $D^b M 7$ $E^b m 7$ $F m 7$ $E m 7$

Can be used with...

Body and Soul, cont.

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

$E^b m 7$ $C 0 7$ $F 7 \# 5$ $B^b m 7$ $E^b m A^b 7$ $D^b M 7$ $E m 7$ $A 7$

Can be used with...

Body and Soul, cont.

35. I II / III IV m b VII dom / III VI dom II V / I
scalar, arpeggiated, slow

$D M 7$ $E m 7$ $F \# m 7$ $G m 7$ $C 7$ $F \# m 7 B 7$ $E m 7$ $A 7$ $D M 7$

36. $I I^{#7} / I m7 / I m6$
internal line, medium

Can be used with . . .

My Funny Valentine
(orig: C minor)

Am Am#7 Am7 Am6 IV

37. $I / III dom / IV \#IV^{\circ} / I dom$
scalar, sequential, med/fast

Can be used with . . .

You're a Sweetheart

Gm7 B7 Cm7 C#m7 Gm7 G7

38. $I / \flat III \flat V dom / II / V dom$
scalar, arpeggiated, fast

Can be used with . . .

Four
measures 13-16

Fm7 Abm7 Db7 Gm7 C7(b9)

39. II / V / I / I^o
internal line, sequential

Can be used with . . .

I've Got You Under My Skin

VI Fm7 Bb7 #5 EbM7 Eb°7

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

0 2 3 4 5 6 7 6 7 7 5 7 7 6 0 6 5 4 3 2 1 0 5 7 6 5

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

Can be used with . . .

Fly Me to the Moon

Am7 Dm7 G7 Cm7

3-1 2+4 -2 4 2 1 -4 0 -1 +3 -2 +1 3 1 3 -1 +2 4 +1 -4 2 -1 4 2 +1 3 0 -1

7 4 5 7 5 7 5 4 6 0 2 5 3 2 5 5 5 2 4 5 3 5 4 2 5 3 4 0 2

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

Fly Me to the Moon, cont.

Fm7 Bb7 E7 Am6

1 3 1 4 3 1 3 -3 2 4 1 2 4 1 1 #2 -1 4 1 +1 3 1 4 0 3 2 1 4 3

3 5 3 6 5 3 5 4 3 5 2 3 5 2 2 5 2 2 3 4 3 5 4 3 2 5 4

Can be used with...

Whispering

42. I / ♯ / / Vldom / ♯ / .
scalar, fast

E♭M7 **D7** **IV**

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

5 8 6 8 6 8 7 6 8 6 5 7 8 6 7 8 5 8 7 5 8 7 5 8 4 5

Can be used with...

Out of Nowhere

43. I / ♯ / / ♭III^m / ♭Vldom
scalar, fast

G^m7 **B^m7** **E^b7**

3 4 1 2 3 1 4 3 1 4 4 1 3 1 4 2 1-2 1 3 2 3 1+2 4 3 4 1

4 5 2 3 4 2 5 4 2 5 5 2 4 2 0 3 2 1 2 1 3 2 3 1 3 4 5 2

44. I / ♯ / / III^o / Vldom
scalar, fast

Out of Nowhere, cont.

G^m7 **B^o7** **E7**

3 4 1 3 4 2 3 4 4 2 1 4 1 3 2 1-1+1 1+2 4 4 3 2 1 3

4 5 2 4 5 3 4 5 5 3 2 5 2 4 3 2 1 2 2 4 6 6 5 4 3 5

45. *Idom / IVdom / Idom / ' / .*
sequential, slow / medium

Can be used with . . .
Blues in C Major

Chord symbols: C7 VII, F7 5 VI, C7 VII, 5 VI VII V

Fret numbers (Guitar): 2 3333 3 4, 4 444 1 3, 2 3 1/4 3 1 3 | 2 3, 2 1 - 1 3 1 3 4 3 2

Fret numbers (Bass): 8 8 8 8 8 II, 8 8 8 8 6 8, 8 10 11 10 8 10 8 9 10, 8 7 5 15 7 8 7 6

46. *V-I and II-V in quickly shifting keys*
sequential, scalar, fast

Can be used with . . .
Giant Steps

Chord symbols: Bm7 II, D7 III, Gm7, Bb7, Ebm7, Am7 II, D7 III

Fret numbers (Guitar): 1 + 4 2 1, 2 3 1, 3 2 1, 4 3 1, 4 3 1 1 4 3 2, - 2 1 4 4 2 3 1 4 4

Fret numbers (Bass): 2 4 3, 4 5 3, 5 4 3, 6 5 3, 3 6 5 4, 3 2 5 3 4 2 5 5

47. *see above*
sequential, scalar, fast

Giant Steps, cont.

Chord symbols: Gm7, Bbm7, Ebm7, F#7 II, Bm7, Fm7 II, Bb7

Fret numbers (Guitar): 2 3 1 4 2 2, 3 - 1 3 + 1 3, 1 3 1 1 3 + 1, 4 2 1 3 1 4

Fret numbers (Bass): 3 4 2 5, 4 1 3 2 4, 2 4 2 2 4 3, 6 4 3 5 3 6

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 Idom / IV bVII dom / III Vdom / II V
 music in two parts, med / fast (fingerstyle)

I Got Rhythm, cont.

50. IV / #IV° / I / Idom
 scalar

Can be used with . . .
Stormy Weather
 measures 17-20

51. $\#IV^{\circ} / VII^{\text{dom}} / III^{\circ} / VI^{\text{dom}}$
 scalar, very fast

Can be used with...
Wouldn't You?

$G\phi7$ $C7$ $F\phi7$ $Bb7\#9$
 \vee IV III

4 1 2 4 | 1 4 3 2 1 | 4 2 4 2-1+3 | 1 2 1 4 | 1 2 1 4
 8 5 6 8 5 8 | 7 6 5 8 | 6 8 6 4 6 | 3 4 3 6 | 3 4 3 6

52. $II^{\circ} / V / I / \cdot / \cdot$
 sequential, slow/medium

Wouldn't You? cont.

$Eb\phi7$ $A\flat7\#5$ $DbM7$
 IV

2 4+4 3 2 | 4 2 3 1 4 3 2 1-1 2 | +4 1 2 4 1 4 2 1 | 4 4
 4 6 7 6 | 2 4 5 3 6 5 4 3 2 | 3 6 3 4 6 3 6 | 6 6

53. $I / \flat VI^{\text{dom}} / II / V$
 sequential, slow/medium

Can be used with...
Everything I Have Is Yours

$C M7$ $A\flat7$ $Dm7$ $G7\flat9$
 \vee III

1 4 1 3 1 3 | 1 1 3 1 | 1 3 1 4 1 4 2 1 4 2 | 1 3 1 3 1+4 2-1 4 | -4 1 4 3 4 3 1
 5 7 5 7 5 7 5 | 3 5 3 6 6 4 3 6 4 | 3 5 3 5 3 7 5 3 7 | 6 3 6 5 6 5 3

Can be used with...

54. II° / V / VI / III^{dom}
arpeggiated, scalar, med/fast

That Old Feeling
measures 7-10

Handwritten musical notation for exercise 54. The top staff is in treble clef with a key signature of two flats. Chords are written above the staff: F ϕ 7 (with a 'III' below it), B \flat 7 (with a 'IV' below it), (F#)5, Cm7, and G7. The bottom staff is in bass clef. Fingerings are indicated by numbers 1-4 and signs like +, -, and 3.

55. I VI / VII III^{dom} / VI II^{dom} / Vm I^{dom}
music in two parts, sequential, med/fast

Can be used with...
Confirmation

Handwritten musical notation for exercise 55. The top staff is in treble clef with a key signature of two flats. Chords are written above the staff: FM7, Dm7, E ϕ 7 (with a 'VII' below it), A7, Dm7 (with a 'VI' below it), G7, Cm7, and F7#5. The bottom staff is in bass clef. Fingerings are indicated by numbers 1-4 and signs like +, -, and 3.

56. IV^{dom} / III^m VI^{dom} / II V / I
music in two parts, arpeggiated, med/fast

Confirmation, cont.

Handwritten musical notation for exercise 56. The top staff is in treble clef with a key signature of two flats. Chords are written above the staff: B \flat 7 (with 'III-IV' below it), Am7 (with a 'II' below it), D7, Gm7 (with a 'I' below it), C7, and FM7. The bottom staff is in bass clef. Fingerings are indicated by numbers 1-4 and signs like +, -, and 3.

57. II / III^{dom} / VI / II^{dom}
sequential, scalar, fast

Can be used with...

Suddenly It's Spring

Cm7^v D7 Gm7^{IV} C7^v

1 4 4 3 3 -1 +3 1 4 1 3 -1 4 1 +1 3 4 1 3 +2

5 8 8 7 7 4 7 5 8 5 7 4 7 4 5 7 8 5 7 1

58. II / V / I / III^o VI^{dom}
arpeggiated, scalar, fast

Suddenly It's Spring, cont.

Cm7^v F7 BbM7 D7 G7

-2 1 4 3 2 2 4 4 1 2 4 2 3 4 3 2 1 4 3 4 2 3 4 1 2 4 +4 2 3

6 5 8 7 6 8 8 5 6 7 5 7 6 5 8 7 6 5 8 7 6 5 6 8 7 8 6 8 7 8

59. I^bV^{dom} / II V / III VI / II V
sequential, scalar, slow/medium

Can be used with...

Girl Talk

Fm7^v B7 Gm7(G7) C7(Eb7) Am7 D7b9 Gm7 (Am7 BbM7) C7

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

6 5 8 7 7 5 7 8 8 5 7 6 8 5 7 6 8 5 8 7 5 4 6 5 8 6 8 5 8 5 7 5 7 8 5 8

Can be used with...

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

Blue Bossa
measures 5-8

Chords: D[♭]7, G7^{#5}, Cm7

Can be used with...

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

I Got Rhythm
measures 17-24

Chords: Am7, D7, Dm7, G7

62. VI / Ildom / II / V
larger intervals, scalar, fast

I Got Rhythm, cont.

Chords: Gm7, C7, Cm7, F7

Can be used with...

The Man I Love

63. I / Im / Vm / VIdom
sustained arpeggiation, med/fast (fingerstyle)

EbM7 III Ebm7 IV Bbm7 4/6 III C7 I

Let notes sustain

1 3 1 4 2 1 4 3 1 2 3 1 4 1 3 2 1 1 2 1 3 1 4 3 2 1 3 2 0 2

3 5 3 6 4 3 6 4 5 6 4 6 4 5 3 3 4 3 5 2 4 2 1 3 2 0 2

64. IVm6 / V / IIV / III V
sustained arpeggiation, med/fast

The Man I love, cont.

Abm6 I Bb7 5/1 (E7) EbM9 4/6 III AbM7 Gm Bill Bb7 B1

2 3 1 4 0 4 2 4 3 1 2 1 1 2 0 + 1 4 1 1 4 2 1 3 4 1 1 1 1 1 1 3

2 3 1 3 0 4 2 4 3 1 3 1 3 2 6 3 3 6 4 3 6 3 3 1 3

Can be used with...

A Night in Tunisia

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

Eb7 V Dm7 Eb7 Dm7

1 2 2 - 1 + 4 2 2 2 3 1 1 1 - 1 + 3 3 4 4 1 2 4 2 1 4 2 1 3 3 4 3 2

5 6 6 4 8 6 6 6 7 5 5 5 4 7 7 8 9 5 6 8 6 5 8 6 6 7 7 8 7 6

Can be used with...

66. VI / bV^o IV o / VI \flat III dom / II V
music in two parts, internal line

The Man I Love
measures 21-24

Chords: Cm III, Cm7, A \flat 7, A \flat o, Cm7, G \flat 7, Fm7, B \flat 7

67. Idom / \cdot / \cdot / IVm / \cdot / \cdot .
arpeggiated, scalar, fast

Can be used with...

What Is This Thing Called Love?

Chords: C7, (b9), Fm7

68. II / V / I / \cdot / \cdot .
scalar, fast

What Is This Thing Called Love?, cont.

Chords: Dm7, IV, G7, Cm7

69. I / \flat III dom / II / V
 music in two parts, scalar, med/fast

Can be used with...
A Foggy Day

Handwritten musical notation for exercise 69. The top staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef. The exercise is divided into four measures, each with a chord symbol above it: FM7 (V), Ab7 (IV), Gm7 (III), and C7 (II). Fingerings are indicated by numbers 1-5. The notation includes slurs and ties.

70. I \flat VII / VI dom / II / V
 sequential, med/fast

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

Handwritten musical notation for exercise 70. The top staff is in treble clef with a key signature of two flats (Bb, Eb). The bottom staff is in bass clef. The exercise is divided into four measures with chord symbols: EbM7 (III), Db7, C7 (II), Fm7 (III), Bb7, and (#5). Fingerings are indicated by numbers 1-5. The notation includes slurs and ties.

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

Just Me, Just You, cont.

Handwritten musical notation for exercise 71. The top staff is in treble clef with a key signature of two flats (Bb, Eb). The bottom staff is in bass clef. The exercise is divided into four measures with chord symbols: EbM7 (III), Eb7, AbM7, Bb7, and EbM7. Fingerings are indicated by numbers 1-5. The notation includes slurs and ties.

Can be used with...

72. I / IV / V / I Key: F minor
sequential, slow/medium

Django

Fm7 III Bbm7 C7 Fm7

3 2 1 4 3 2 1 4 3 4 2 1 0 1 + 1 4 2 1 -

5 4 3 6 5 4 3 6 5 5 4 3 0 1 2 5 3 2 1

Can be used with...

73. II III dom / VI bVII dom / I bIII dom / II bII dom
arpeggiated, slow

But Beautiful
measures 27-30

Am7 IV B7 Em7 F7 GM7 Bb7 VI Am7 Ab7

2 2 4 2 1 4 1 1 4 1 4 2 1 2 1 4 + 2 1 3 3 2 3 1 4 3 - 1 4 3 1 1 4 3 4 - 4 1 1 3 2 3 1 1 2 4 4 - 1 + 4 2

5 5 4 7 4 4 7 4 7 4 7 5 4 5 4 7 6 5 7 6 7 5 8 7 5 6 8 9 8 5 5 7 6 7 5 6 8 8 A Bb

Can be used with...

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

The Way You Look Tonight

Ebm7 III Cm7 (6) Fm7 Bb7 (b9)

4 2 3 4 2 1 4 1 3 1 2 3 4 + 2 6 4 3

6 5 5 4 3 5 3 5 3 5 6 5 0

75. IV / IVm / I / Ildom
music in two parts, sequential

The musical notation for exercise 75 is as follows:

- Treble Clef Staff:**
 - Measure 1: Chord C6 (VII), notes G4, A4, B4, C5. Fingering: 1, 1, 2, 1, 4, 3.
 - Measure 2: Chord Cm6 (VI), notes G4, A4, B4, C5. Fingering: 2, 2, 3, 4, 1, 3.
 - Measure 3: Chord G (V), notes G4, A4, B4, C5. Fingering: 1, 2, 4, 3, 1, 4.
 - Measure 4: Chord A7 (IV), notes G4, A4, B4, C5. Fingering: 2, 1, 3, 4, 1, 3.
- Bass Clef Staff:**
 - Measure 1: Fret numbers 7, 8, 10, 8. Fingering: 7, 7.
 - Measure 2: Fret numbers 7, 8, 6, 5. Fingering: 7, 6.
 - Measure 3: Fret numbers 7, 8, 7, 5. Fingering: 7, 5.
 - Measure 4: Fret numbers 5, 4, 5, 3, 5. Fingering: 5, 4, 5, 3, 5.

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.

76. slow

Handwritten musical notation for exercise 76. The piece is in 4/4 time and features a melody on the treble clef and a bass line on the bass clef. The melody is written in a key with one sharp (F#) and a common time signature (C). The bass line consists of whole notes. Chord symbols are written above the staff: FM6, Em7, Dm11, and G13b5. The melody includes a trill on the final note of the second measure.

77. slow/medium

Handwritten musical notation for exercise 77. The piece is in 4/4 time and features a melody on the treble clef and a bass line on the bass clef. The melody is written in a key with two sharps (F# and C#) and a common time signature (C). The bass line consists of whole notes. Chord symbols are written above the staff: G, F6, E7b9, Am7, and D9. The melody includes a trill on the final note of the second measure. Below the staff, there are rhythmic patterns for the melody and bass line.

Let notes ring

3 0 0 1 0 2 0 0 1 0 1 3 1 3 0 1 4 2 1 4 2 1 4 2 1 4 1 0 0

78. med/fast

Handwritten musical notation for exercise 78. The piece is in 4/4 time and features a melody on the treble clef and a bass line on the bass clef. The melody is written in a key with two sharps (F# and C#) and a common time signature (C). The bass line consists of whole notes. Chord symbols are written above the staff: G#07, Gm7, F#m7, Fm6, Em7, and A13. The melody includes a trill on the final note of the second measure.

79. medium (fingerstyle)

Handwritten musical score for exercise 79. The treble staff shows notes with fingerings: circled 3, 4, 5, 6, 6, 5, 4, 3, 3, 4, 3, 4. The bass staff shows fret numbers: 9, 10, 12, 10, 12, 10, 9, 12, 11, 14, 11, 13, 11, 12, 10, 9.

80. slow, rubato (fingerstyle)

Handwritten musical score for exercise 80. The treble staff shows notes with fingerings: circled 2, 4, 3. The bass staff shows fret numbers: 14, 0, 11, 12, 14, 12, 11, 12, 14, 10, 11, 12, 13, 9, 9, 7, 10.

81. very fast

Handwritten musical score for exercise 81. The treble staff shows notes with fingerings: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. The bass staff shows fret numbers: 6, 5, 4, 3, 2, 2, 3, 4, 4, 4.

82. med / fast (fingerstyle)

Chords: Gbm9 A9 DM7 Db9 Gb GM7 Ab7 Db11

Fingerings: 2, 4, 5, 3, 4, 5, 4

83. slow / medium

Chords: Gbm7 Fm7 Ebm7 Db Gbm7 Dbm9 Ebm7 Fm7 Ab11

Fingerings: 2, 4, 3, 5, 6, 8, 10, 9, 6, 8, 10, 7, 6, 9, 8, 9, 11, 8, 11

84. slow / medium

Chords: AbM6 Eb13#9 AbM6 Eb13#9

Fingerings: 4, 6, 3, 6, 4, 3, 4, 6, 3

85. slow (fingerstyle)

Fm Bb7 Gm7 Cm7 Fm Bb7 Cm7 F7 Fm9 Bb7 Fm Bb7 Fm7 b5 Bb7#5

86. rubato

F Fb/F Eb/F F13b9 Bbadd9 Bb13 Eb6 Ab9 Gm7 G7#5 Gm7/C C7b9 F11 F7b5 F7

87. med/fast (fingerstyle)

F Gm7 G#o F6 Bbm9 F7 C13b9

88. *slow (D minor)*

Handwritten musical notation for exercise 88, slow (D minor). The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written in eighth notes. Chords are indicated above the staff: Dm (5v), C#07, Bb7b5 (3v), and A7. Fingerings are shown with numbers 1-5. A bass staff below shows the bass line with fingerings 5, 7, 6, 5, 4, 3, 2, 1, 0, 6, 5, 4, 3, 2, 1, 0.

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 fatter 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*

Handwritten musical notation for exercise 89, medium. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written in quarter notes. Chords are indicated above the staff: C, Dm7, C7, DbM7, C, and DbM7 C. Fingerings are shown with numbers 1-4. A bass staff below shows the bass line with fingerings 8, 6, 8, 8, 6, 5, 5, 5, 5, 3, 4, 3.

90. slow (fingerstyle)

Am7 D9 A7b9 A13 Am7 D13 D#13 D13 Em11 A13b9 D13 D13b5 G

BV

Har. XII

R.H.

91. slow (fingerstyle)

Em9 B11 Gm6 D9 Dm7

arp.

Ritard

92. slow/medium (fingerstyle)

Bm7 E9 A

93. slow/medium

Chords: E7 IV, B7, E

Fingerings: 1+1 2 4 2 4 3 4 2 1 4

Bass Staff: 3 4 5 7 5 7 6 7 5 4

94. fast

Chords: C#m9/F#, F#13, Evi, BM6

Bass Staff: 12 11 9 6 7

95. slow

Chords: Gbm7, CM7, Gbm6

Fingerings: 1 2 1 4 2 1 2 3 2 4 1 4 2 4

Bass Staff: 3 3 3 4 4 0 4

96. slow (fingerstyle)

Handwritten musical notation for exercise 96. The piece is in 3/4 time and features a fingerstyle arrangement. The key signature has three flats (B-flat, E-flat, A-flat).

Chords: Ebm7, Eb7, Cb, Ab6b5, Ab, Ab7, Eb7, Ab6sus4, DbM9.

Handwritten notes: The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and techniques such as triplets and a "Ritard" (ritardando) marking.

Bass line: The bass line is written on a grand staff with a 3/4 time signature. It consists of a sequence of notes: 2, 1, 2, 3, 3, 4, 6, 4, 6, 4, 6, 4, 6, 5, 6, 4, 4.

97. med/fast

Handwritten musical notation for exercise 97. The piece is in 3/4 time and features a fingerstyle arrangement. The key signature has three flats (B-flat, E-flat, A-flat).

Chords: Eb7, Ab, Ab6, Ab, G, Ab, G7, Ab.

Handwritten notes: The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and techniques such as triplets and slurs.

Bass line: The bass line is written on a grand staff with a 3/4 time signature. It consists of a sequence of notes: 6, 3, 5, 6, 7, 8, 4, 6, 3, 4, 9, 11, 8, 6, 10, 11.

98. slow/medium

Handwritten musical notation for exercise 98. The piece is in 3/4 time and features a fingerstyle arrangement. The key signature has three flats (B-flat, E-flat, A-flat).

Chords: Eb, Fm D, Eb, Bb, EbM9.

Handwritten notes: The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and techniques such as triplets and slurs.

Bass line: The bass line is written on a grand staff with a 3/4 time signature. It consists of a sequence of notes: 4, 5, 4, 5, 3, 2, 3, 6, 5, 6, 5, 6.

99. medium

Handwritten musical notation for exercise 99. The piece is in 4/4 time and features a melody in the treble clef and a bass line in the bass clef. The key signature has one flat (B-flat).

Chords and fingerings are indicated above the staff:

- Measure 1: F13 (fingerings 1, 2, 3, 4), Bbm9 (fingerings 2, 1), G9 (fingerings 1, 2, 3, 4)
- Measure 2: Cbm7b5 (fingerings 1, 2, 3, 4), Bbm7 (fingerings 1, 2, 3, 4)
- Measure 3: Cbm7b5 (fingerings 1, 2, 3, 4), Bbm7 (fingerings 1, 2, 3, 4)

Circle numbers 4 and 5 are placed below the first two measures of the treble staff. The bass staff contains a sequence of notes with fingerings: 3, 2, 1, 0, 4, 3, 2, 1, 2, 1, 2.

100. slow

Handwritten musical notation for exercise 100. The piece is in 4/4 time and features a melody in the treble clef and a bass line in the bass clef. The key signature has one flat (B-flat).

Chords and fingerings are indicated above the staff:

- Measure 1: Gm13 (fingerings 4, 1, 3, 1)
- Measure 2: C13 (fingerings 4, 1, 2, 1)
- Measure 3: Fm9#4 (fingerings 4, 1, 3, 2)
- Measure 4: A major triad (fingerings 1, 2, 3) with a circled 3 above the notes.

The instruction "Let notes sustain" is written below the first measure. The bass staff contains a sequence of notes with fingerings: 6, 3, 5, 3, 8, 5, 7, 5, 10, 8, 9, 8, 12, 4, 12, 10.

101. slow (C minor)

Handwritten musical notation for exercise 101. The piece is in 4/4 time and features a melody in the treble clef and a bass line in the bass clef. The key signature has three flats (C minor).

Chords and fingerings are indicated above the staff:

- Measure 1: Cm (fingerings 1, 3, 2, 4, 3)
- Measure 2: Ab13 (fingerings 4, 3, 1, 2, 3, 2, 4)
- Measure 3: G7#9 (fingerings 1, 2, 3, 1, 4)
- Measure 4: Cm#9b7 (fingerings 1, 3, 1, 4)

The bass staff contains a sequence of notes with fingerings: 3, 4, 5, 5, 3, 6, 5, 3, 4, 6, 4, 3, 3, 5, 3, 0.

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!

Gilan de Mause

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