



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

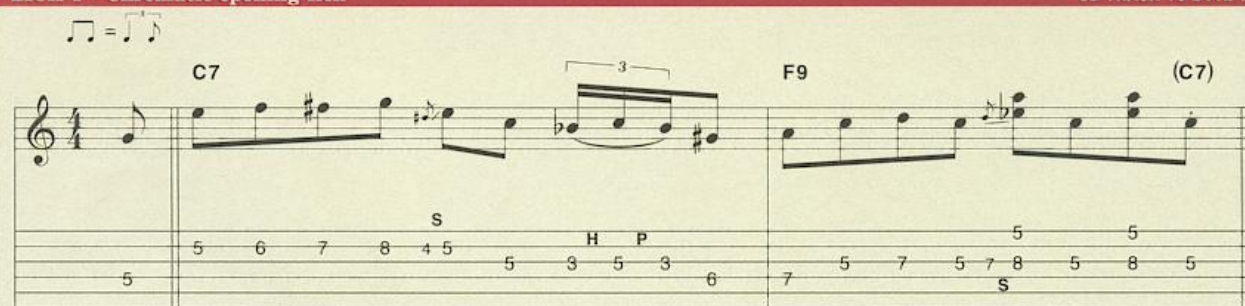
TRACK 23

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

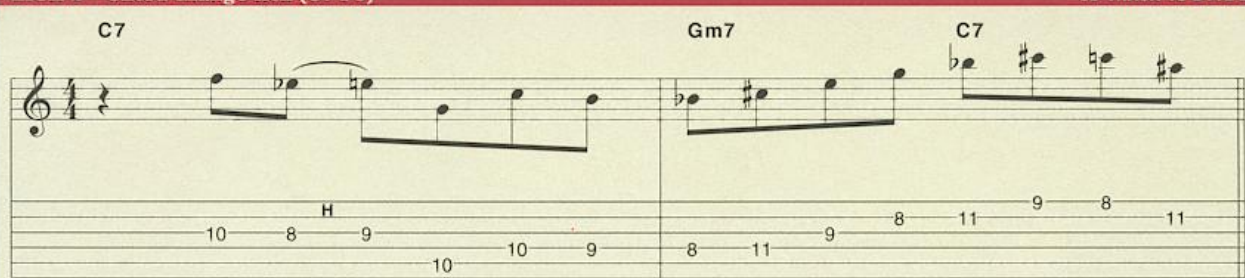


A fine example of 'if in doubt, go for the chromatic approach' to begin our perilous journey through this jazz 12 bar sequence. Note the double

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)

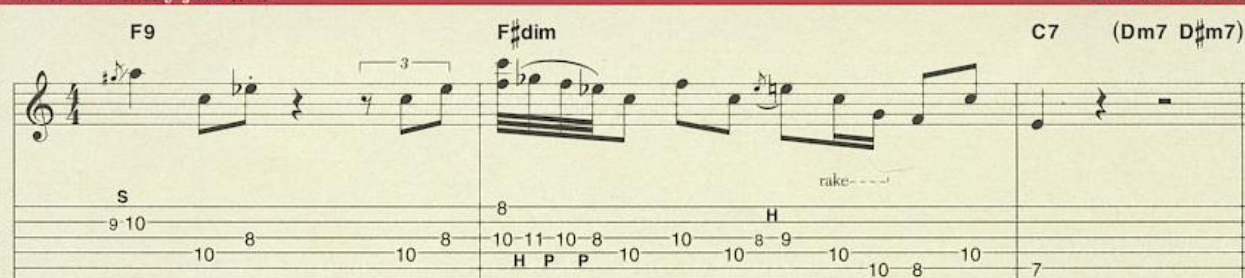
CD TRACK 19 BYTE 2



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**



TOTAL GUITAR 67

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COMPING LICK 1 – Wot no root notes?

CD TRACK 21 BYTE 1

Chord sequence: 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

Chord sequence: C6/9, F7, F#dim, C6, Gm9, C7b9#11, F13



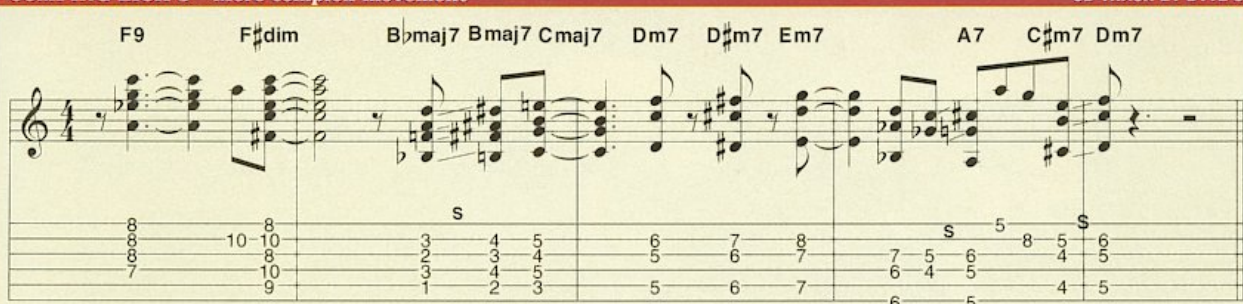
This one covers the same first four bars as the previous example. I'm using leading note melody ideas here, which means creating musical

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

Chord sequence: 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

Chord sequence: 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

Chords: Dm7, B $\flat$ 13, B13, C13, A13 $\flat$ 9, D7, G13 $\flat$ 9

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

Chords: B7, C7, A7 $\sharp$ 9, A7 $\flat$ 9, Dm7, G7 $\sharp$ 9, G7 $\flat$ 9, C7

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

Chords: B $\flat$ 7 $\flat$ 5, A7 $\sharp$ 5, A7 $\flat$ 5, G7 $\sharp$ 5, Cmaj9

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

Chords: Cmaj7, Eb9 $\sharp$ 11, Dm9add11, D $\flat$ 9 $\sharp$ 11, C6add9

Instead of A7, why not throw in an Eb9 $\sharp$ 11! If, like me, you're a 'visual' player, you may have noticed that this chord is remarkably similar to the A7 $\sharp$ 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 D $\flat$ 9 $\sharp$ 11 to C6/9. Note the lovely chromatic bass line created by these chords.