

SPENCER'S ENCYCLOPEDIA OF KILLIN LICKS

IN THE KEY OF 'C'



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MAJOR TWO FIVES	II-7 V7(b9)		This encyclopedia is a collection of over one thousand five hundred sixteen measures of jazz vocabulary. I have ammassed licks from the Hip Licks book and Jim Snidero's Essense of the Blues, as well as licks from the saxophonist Bill Evans, Bob Mintzer, Dexter Gordon, Sal Nestico, Phil DeGregg, Tim Price, Mike Tracey, and many other players. All of these phrases have been transposed into the key of 'C' to ensure easy internalization and transposition. Enjoy and remember, "Bad artists imitate, great artists steal" - Pablo Picasso		
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FOUR BAR II-⁷V^{7(b9)}|Δ⁷ LICKS (IN C)

HIP FOUR BAR II V'S

D-7 G^{7(b9)} C^{Δ7}

D-7 G^{7(b9)} C^{Δ7}

D-7 G^{7(b9)} C^{Δ7}

D-7 G^{7(b9)} C^{Δ7}

D-7 G^{7(b9)} C^{Δ7}

DAN HEASLEY

D-7 G^{7(b9)} C^{Δ7}

BILL EVANS 4 BAR PHRASES

D-7 G^{7(b9)} C^{Δ7}

D-7 G^{7(b9)} C^{Δ7}

D-7 G^{7(b9)} C^{Δ7}

TWO BAR TURNAROUND III-7 V17 II-7 V7(b9) LICKS (IN C)

MIKE TRACY 2 BAR TURNAROUNDS

E-7 A7 D-7 G7(b9) E-7 A7 D-7 G7(b9)

ENDING PATTERNS FOR THE $I\Delta^7$ CHORD (IN C)

PHIL DEGREGG PATTERNS FOR 1 CHORD

Sheet music showing six different melodic patterns for ending on the $I\Delta^7$ chord in C major. Each pattern consists of a sixteenth-note pickup followed by a sixteenth-note rest, leading into a sixteenth-note chordal attack. The patterns vary in the subsequent eighth-note figures.

RHYTHMIC CONCEPTS FOR APPLYING LICKS

APPLYING SHORT CADENCE TO EXTENDED ONE

Sheet music illustrating the transition from a short cadence to an extended one. It shows a sequence of eighth-note chords followed by a sixteenth-note pickup and a sixteenth-note rest, leading into a sixteenth-note chordal attack.

RHYTHMIC VARIATIONS

Sheet music demonstrating rhythmic variations. It features a series of eighth-note chords followed by sixteenth-note patterns. Measure 1 shows a sixteenth-note pickup followed by a sixteenth-note rest, then a sixteenth-note chordal attack. Measures 2-4 show sixteenth-note patterns with three groups of three sixteenth notes each, separated by vertical bar lines.

Sheet music demonstrating rhythmic variations. It features a series of eighth-note chords followed by sixteenth-note patterns. Measure 1 shows a sixteenth-note pickup followed by a sixteenth-note rest, then a sixteenth-note chordal attack. Measures 2-4 show sixteenth-note patterns with three groups of three sixteenth notes each, separated by vertical bar lines.

TWO BAR BLUES LICKS (IN C)

The sheet music displays eight staves of musical notation, each representing a two-bar blues lick. The key signature is C major, indicated by the letter 'C' above each staff. The time signature is implied to be common time (4/4). Each staff begins with a 'C-7' symbol, which likely denotes a dominant seventh chord or a specific blues progression. The notation uses standard musical symbols such as quarter notes, eighth notes, sixteenth notes, and rests. Additionally, there are specific markings: a '3' under some note heads, slurs, and grace notes. The music is divided into measures by vertical bar lines and ends with a double bar line and repeat dots at the end of each staff.

FOUR BAR AUGMENTED LICKS (IN C)

C+7

C+7

C+7

C+7

C+7

C+7

C+7

C+7