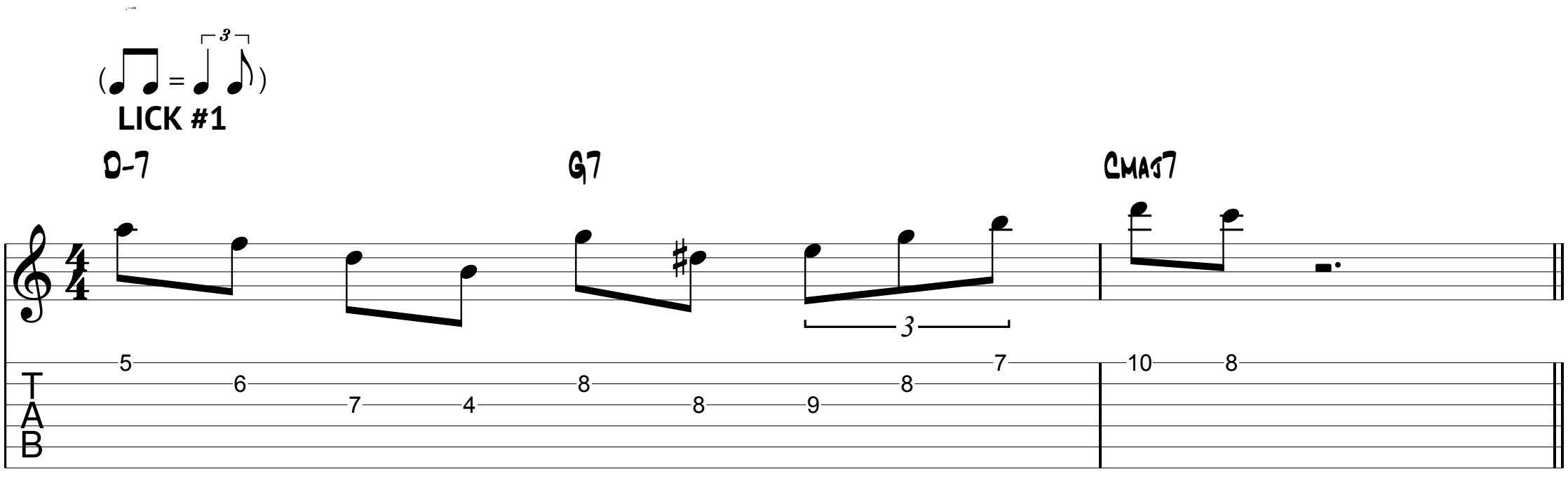
# 5 Bebop Licks



# 5 Bebop Licks Explained

Lick 1 - This is a major ii-V-I lick often used by players such as Joe Pass. For the triplet, I recommend using the picking patter “Down-up-up” to maintain alternate picking. Notice that the line targets 3rds on both the G7 (V) and Cmaj7 (I).

Lick 2 - Lick 2 is again a major ii-V-I lick that was used by Charlie Parker. It begins with a descending d minor arpeggio, followed by a rapidly ascending arpeggio on the G7, before resolving from the 9th to the root on C major. Note the resolution from the 9th to the root, this is a commonly used device in bebop playing.

Lick 3 - This lick is a useful pattern to use on major 7 chords that resolve into minor 7th chords. It starts with a pickup note before ascending the C major seventh arpeggio using triplets. It then chromatically descends the C major scale, cleverly placing the flatted 7th and flat 6th on offbeats. Following a rapid melodic turn on scale degrees three, four and five, it resolves to the 5th of the C major, before the chord then switches to minor and the line finally ends on the flatted 3rd.

Lick 4 - Another lick useful for major chords resolving into minor chords. Notice how the first several notes cleverly place the chord tones on the down beats and non-chord tones on offbeats. As the chord turns from major to minor, a melodic figure outlining the 3rd, 7th, 9th and root is then played; these types of patterns are very useful to play when chords are changing very rapidly as they very quickly and effectively establish the sound of the chord.

Lick 5 - This is a more modern/post bop line that is used by players such as John Coltrane and Jackie Mclean. This is a pattern from the symmetrical dominant scale; it begins with a descending major second, followed by a descending major second beginning from the note a major third below the starting note. The line then jumps up a perfect fourth and this entire pattern is repeated again. The types of licks can be used over altered dominant chords such as the C13/b9.