

Hip Licks for Trumpet

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WORKING WITH THE LICKS

There are a variety of compositional techniques which can be applied to the licks to give you even more flexibility and variety with all of the material in this book. Below are some examples of rhythmic displacement, augmentation, diminution, editing, and composite licks.

RHYTHMIC DISPLACEMENT

Rhythmic displacement keeps the entire lick intact, but shifts the starting point. This is a great way to get more musical mileage from the same lick.

For example, you might use a lick in a solo, which originally starts on the upbeat of beat one on your first solo chorus, and then repeat the lick in the next chorus, starting on the upbeat three.

Play through the following examples of rhythmic displacement applied to this major lick, noticing the different feel of the line, based upon its starting point in the measure.



Starting on the upbeat of beat one. (Original Lick).



Starting on the upbeat of beat two.



Starting on the upbeat



Str



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AUGMENTATION

When used in classical composition, augmentation often doubles, triples or quadruples the rhythmic value of the notes in a theme or motif. When augmentation is used by an improviser in the jazz style, there is more flexibility, with the basic idea being to expand the overall length of the lick. In other words, you can augment the rhythmic value of some notes while keeping other notes at their original values.

The following is an example of augmentation applied to a one-measure ii mi7 / V7 lick, expanding the lick from a one-measure lick into a two measure lick:



The original lick.



Augmentation applied to the lick.

"Hip ii mi7 / V7 Licks - Lick #1," p. 16

DIMINUTION

Diminution shortens the length of the rhythmic values of a phrase, converting a two-measure phrase of eighth notes into a one-measure phrase of sixteenth notes. Converting eighth-note lines to sixteenth-note lines is an example of diminution.

Below is an example of diminution applied to a



The original lick.



"Hip ii mi7 / V7 Licks - Lick #1," p. 16



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EDITING

Editing is a great way to create different versions of the same lick. Below are two completely different approaches to editing the same lick:



The original lick.



Edited Version #1.



Edited Version #2.

"Hip ii mi7 / V7 / I Maj7 Licks - Lick #167 p.27"

COMPOSITE LICKS

Creating a composite lick takes your editing skills and combines two unrelated licks, forming a new composite lick. The end of the first lick to help it lead smoothly into the second.



The original lick.

"Hip Dominant 7th"



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CD TRACK #3 (TRUMPET + RHYTHM SECTION)
CD TRACK #4 (RHYTHM SECTION ONLY)
PLAY 2X
COUNT OFF: 2 BARS (6 CLICKS)

GREG FISHMAN

SWING (♩ = 114)

Hip ii mi7 / V7 / I Maj7 Licks

Lick #13

Gmi7

C7

F#m7

Lick #14

F#m7

Bb7

Ebm7



Lick #15

Ebm7

Ab7

Dbm7

Lick #16

C#m7

F#7

Bm7



Lick #17

Bmi7

E7

A#m7

Lick #18

A#7

D7(b9)



Lick #19

F#mi7

B7

E#m7

Lick #



Lick #21

Dmi7

G7

C#



Lick #23

Bbmi7



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CD TRACK #17 (TRUMPET + RHYTHM SECTION)
CD TRACK #18 (RHYTHM SECTION ONLY)
PLAY 1X
COUNT OFF: 2 BARS (6 CLICKS)

GREG FISHMAN

Hip ii mi7 / V7 / I Maj7 Licks

SLOW VERSION: FAST VERSION:
SWING (♩ = 180) SWING (♩ = 264)

Lick #97



Lick #98



Lick #99



Lick #100



Lick #101



Lick #102



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CD TRACK #21 (TRUMPET + RHYTHM SECTION)
CD TRACK #22 (RHYTHM SECTION ONLY)
PLAY 1X
COUNT OFF: 1 BAR + 3 BEATS (5 CLICKS)

GREG FISHMAN

Hip Whole Tone Licks

SLOW VERSION: FAST VERSION:
SWING (♩ = 164) SWING (♩ = 200)

Lick #121

F+7



Lick #122

E+7



Lick #123

E♭+7



Lick #124

D+7



Lick #125

D♭+7



Lick #126

C+7



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DETAILED OVERVIEW OF THE LICKS

CHORD PROGRESSION	Slow Tempo Version	Fast Tempo Version	Style	Phrase Length	Lick Numbers	Page Numbers	CD Track Numbers
ii mi7 / V7	♩ = 126	♩ = 192	Swing	1 Bar	1 – 12	16	1 & 2
ii mi7 / V7 / I Maj7	♩ = 114		Swing	2 Bars	13 – 24	17	3 & 4
Major 7th	♩ = 170	♩ = 232	Swing	2 Bars	25 – 36	18	5 & 6
Dominant 7th	♩ = 162	♩ = 244	Swing	2 Bars	37 – 48	19	7 & 8
Minor 7th	♩ = 150	♩ = 220	Swing	2 Bars	49 – 60	20	9 & 10
ii mi7b5 / V7 / i mi	♩ = 118		Swing	2 Bars	61 – 72	21	11 & 12
Parallel Maj7 to mi7	♩ = 152		Bossa	4 Bars	73 – 84	22 – 23	13 & 14
Minor	♩ = 168	♩ = 250	Swing	4 Bars	85 – 96	24 – 25	15 & 16
ii mi7 / V7 / I Maj7	♩ = 180	♩ = 264	Swing	4 Bars	97 – 108	26 – 27	17 & 18
V7b9	♩ = 172	♩ = 240	Swing	4 Bars	109 – 120	28 – 29	19 & 20
Whole Tone (V+7)	♩ = 164	♩ = 200	Latin	4 Bars	121 – 132	30 – 31	21 & 22
Diminished 7th	♩ = 176	♩ = 232	Swing	4 Bars	133 – 144	32 – 33	23 & 24
ii mi7b5 / V7b9 / I mi	♩ = 158	♩ = 204	Swing	4 Bars	145 – 156	34 – 35	25 & 26
ii mi7 / V7 / I Maj7 (w/moving 7ths)	♩ = 174	♩ = 248	Swing	4 Bars	157 – 168	36 – 37	27 & 28