



Guy Bergeron

Canada, Québec

Jazz Licks on multiple II-V's

About the artist

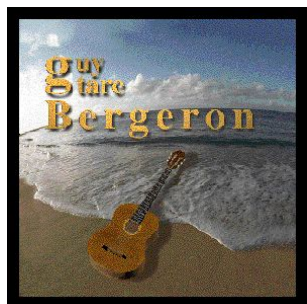
Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique de Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

Qualification: Diplome d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

Associate: SOCAN - IPI code of the artist : 206325403

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-guy-bergeron.htm>

About the piece



Title: Jazz Licks on multiple II-V's
Composer: Bergeron, Guy
Arranger: Bergeron, Guy
Copyright: Copyright © Guy Bergeron
Publisher: Bergeron, Guy
Instrumentation: All instrument
Style: Instructional

Guy Bergeron on [free-scores.com](https://www.free-scores.com)

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JAZZ LICKS ON MULTIPLE II-V'S

Chord Progression: $E_{MIN}^{7(b5)}$ $A^{7(b9)}$ D_{MIN}^7 G^7 G_{MIN}^7 C^7 C_{MIN}^7 F^7

1

5

9

13

17

21

25

29

JAZZ LICKS ON MULTIPLE II-V'S

The image displays eight staves of musical notation for trumpet in B \flat . Each staff represents a different jazz lick, numbered 1 through 29. The music is written in 4/4 time and features a consistent harmonic structure across all licks. Above each staff, the following chord symbols are listed: F#MIN 7(b5), B 7(b9), EMIN 7, A 7, AMIN 7, D 7, DMIN 7, and G 7. The licks consist of eighth and quarter notes, often with slurs and accents, and end with repeat signs. The key signature is one sharp (F#).

JAZZ LICKS ON MULTIPLE II-V'S

C#MIN7(b5) F#7(b9) BMIN7 E7 Emin7 A7 Amin7 D7

5 C#MIN7(b5) F#7(b9) BMIN7 E7 Emin7 A7 Amin7 D7

9 C#MIN7(b5) F#7(b9) BMIN7 E7 Emin7 A7 Amin7 D7

13 C#MIN7(b5) F#7(b9) BMIN7 E7 Emin7 A7 Amin7 D7

17 C#MIN7(b5) F#7(b9) BMIN7 E7 Emin7 A7 Amin7 D7

21 C#MIN7(b5) F#7(b9) BMIN7 E7 Emin7 A7 Amin7 D7

25 C#MIN7(b5) F#7(b9) BMIN7 E7 Emin7 A7 Amin7 D7

29 C#MIN7(b5) F#7(b9) BMIN7 E7 Emin7 A7 Amin7 D7

JAZZ LICKS ON MULTIPLE II-V'S

1 $E_{MIN}^{7(b5)}$ $A^{7(b9)}$ D_{MIN}^7 G^7 G_{MIN}^7 C^7 C_{MIN}^7 F^7

5 $E_{MIN}^{7(b5)}$ $A^{7(b9)}$ D_{MIN}^7 G^7 G_{MIN}^7 C^7 C_{MIN}^7 F^7

9 $E_{MIN}^{7(b5)}$ $A^{7(b9)}$ D_{MIN}^7 G^7 G_{MIN}^7 C^7 C_{MIN}^7 F^7

13 $E_{MIN}^{7(b5)}$ $A^{7(b9)}$ D_{MIN}^7 G^7 G_{MIN}^7 C^7 C_{MIN}^7 F^7

17 $E_{MIN}^{7(b5)}$ $A^{7(b9)}$ D_{MIN}^7 G^7 G_{MIN}^7 C^7 C_{MIN}^7 F^7

21 $E_{MIN}^{7(b5)}$ $A^{7(b9)}$ D_{MIN}^7 G^7 G_{MIN}^7 C^7 C_{MIN}^7 F^7

25 $E_{MIN}^{7(b5)}$ $A^{7(b9)}$ D_{MIN}^7 G^7 G_{MIN}^7 C^7 C_{MIN}^7 F^7

29 $E_{MIN}^{7(b5)}$ $A^{7(b9)}$ D_{MIN}^7 G^7 G_{MIN}^7 C^7 C_{MIN}^7 F^7