



Guy Bergeron

Canada, Québec

Phrygian b4 - jazz lick #1

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 of 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 Musitech 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: Phrygian b4 - jazz lick #1
Composer: Bergeron, Guy
Arranger: Bergeron, Guy
Copyright: Copyright © Guy Bergeron
Publisher: Bergeron, Guy
Instrumentation: All instrument
Style: Jazz

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

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PHRYGIAN B $\frac{4}{4}$ (JAZZ LICKS)

Musical score for guitar, alto sax, tenor sax, and trombone. Each instrument part features a Phrygian b $\frac{4}{4}$ scale lick. The guitar part is in F Phrygian b $\frac{4}{4}$, the alto sax in D Phrygian b $\frac{4}{4}$, the tenor sax in G Phrygian b $\frac{4}{4}$, and the trombone in F Phrygian b $\frac{4}{4}$. The key signature is one flat (Bb) and the time signature is 4/4.

Musical score for guitar, alto sax, tenor sax, and trombone. The score is divided into two sections, A and B. Section A starts with a double bar line and a repeat sign. Section B also starts with a double bar line and a repeat sign. The guitar part (GTR.) has a 2 in the first measure of each section. The alto sax (A. SX.), tenor sax (T. SX.), and trombone (TBN.) parts have a 2 in the first measure of each section. The chord progressions are: Section A: F7(b9, b13) | B \flat MAJ7 | Section B: F7(b9, b13) | B \flat MAJ7. The alto sax part has: Section A: D7(b9, b13) | GMAJ7 | Section B: D7(b9, b13) | GMAJ7. The tenor sax part has: Section A: G7(b9, b13) | CMAJ7 | Section B: G7(b9, b13) | CMAJ7. The trombone part has: Section A: E7(b9, b13) | B \flat MAJ7 | Section B: F7(b9, b13) | B \flat MAJ7.

PHRYGIAN B $\frac{4}{4}$ (JAZZ LICKS)

2
C

6

GTR. $F7(\flat 9 \flat 13)$ $B\flat MAJ7$ $F7(\flat 9 \flat 13)$ $B\flat MAJ7$

A. SX. $D7(\flat 9 \flat 13)$ $G MAJ7$ $D7(\flat 9 \flat 13)$ $G MAJ7$

T. SX. $G7(\flat 9 \flat 13)$ $C MAJ7$ $G7(\flat 9 \flat 13)$ $C MAJ7$

TBN. $F7(\flat 9 \flat 13)$ $B\flat MAJ7$ $F7(\flat 9 \flat 13)$ $B\flat MAJ7$

6

E

10

GTR. $F7(\flat 9 \flat 13)$ $B\flat MAJ7$ $F7(\flat 9 \flat 13)$ $B\flat MAJ7$

A. SX. $D7(\flat 9 \flat 13)$ $G MAJ7$ $D7(\flat 9 \flat 13)$ $G MAJ7$

T. SX. $G7(\flat 9 \flat 13)$ $C MAJ7$ $G7(\flat 9 \flat 13)$ $C MAJ7$

TBN. $F7(\flat 9 \flat 13)$ $B\flat MAJ7$ $F7(\flat 9 \flat 13)$ $B\flat MAJ7$

10

3

3

3

10

PHRYGIAN B $\frac{4}{4}$ (JAZZ LICKS)

G **H**

GTR. 14 $F7(\flat 9, \flat 13)$ $B\flat MAJ7$ $F7(\flat 9, \flat 13)$ $B\flat MAJ7$

A. SX. 14 $D7(\flat 9, \flat 13)$ $G MAJ7$ $D7(\flat 9, \flat 13)$ $G MAJ7$

T. SX. $G7(\flat 9, \flat 13)$ $C MAJ7$ $G7(\flat 9, \flat 13)$ $C MAJ7$

TBN. 14 $F7(\flat 9, \flat 13)$ $B\flat MAJ7$ $F7(\flat 9, \flat 13)$ $B\flat MAJ7$

I **J**

GTR. 18 $F7(\flat 9, \flat 13)$ $B\flat MAJ7$ $F7(\flat 9, \flat 13)$ $B\flat MAJ7$ CHROMATISM

A. SX. 18 $D7(\flat 9, \flat 13)$ $G MAJ7$ $D7(\flat 9, \flat 13)$ $G MAJ7$ CHROMATISM

T. SX. $G7(\flat 9, \flat 13)$ $C MAJ7$ $G7(\flat 9, \flat 13)$ $C MAJ7$ CHROMATISM

TBN. $F7(\flat 9, \flat 13)$ $B\flat MAJ7$ $F7(\flat 9, \flat 13)$ $B\flat MAJ7$ CHROMATISM

PHRYGIAN B4 (JAZZ LICKS)

F PHRYGIAN $\flat 4$

A $F7(\flat 9 \flat 13)$ $B\flat MAJ7$ **B** $F7(\flat 9 \flat 13)$ $B\flat MAJ7$

C $F7(\flat 9 \flat 13)$ $B\flat MAJ7$ **D** $F7(\flat 9 \flat 13)$ $B\flat MAJ7$

E $F7(\flat 9 \flat 13)$ $B\flat MAJ7$ **F** $F7(\flat 9 \flat 13)$ $B\flat MAJ7$

G $F7(\flat 9 \flat 13)$ $B\flat MAJ7$ **H** $F7(\flat 9 \flat 13)$ $B\flat MAJ7$

I $F7(\flat 9 \flat 13)$ $B\flat MAJ7$ **J** $F7(\flat 9 \flat 13)$ $B\flat MAJ7$ CHROMATISM

PHRYGIAN B4 (JAZZ LICKS)

D PHRYGIAN b_4

A musical staff in treble clef, key of D major (one sharp), and 4/4 time signature. It shows the D Phrygian b4 scale: D4, E4, F4, G4, A4, B4, C5, D5. The notes are: D (quarter), E (quarter), F (quarter), G (quarter), A (quarter), B (quarter), C (quarter), D (quarter).

A D7(b_9) GMAJ7 **B** D7(b_9) GMAJ7

Two musical staves, A and B, in treble clef, key of D major, 4/4 time. Staff A: D7(b9) chord (D4, F#4, A4, C5, E5) followed by a quarter-note lick: D4, E4, F4, G4, A4, B4, C5, D5. Staff B: D7(b9) chord followed by a quarter-note lick: D4, E4, F4, G4, A4, B4, C5, D5.

C D7(b_9) GMAJ7 **D** D7(b_9) GMAJ7

Two musical staves, C and D, in treble clef, key of D major, 4/4 time. Staff C: D7(b9) chord followed by a quarter-note lick: D4, E4, F4, G4, A4, B4, C5, D5. Staff D: D7(b9) chord followed by a quarter-note lick: D4, E4, F4, G4, A4, B4, C5, D5.

E D7(b_9) GMAJ7 **F** D7(b_9) GMAJ7

Two musical staves, E and F, in treble clef, key of D major, 4/4 time. Staff E: D7(b9) chord followed by a quarter-note lick: D4, E4, F4, G4, A4, B4, C5, D5. Staff F: D7(b9) chord followed by a quarter-note lick: D4, E4, F4, G4, A4, B4, C5, D5.

G D7(b_9) GMAJ7 **H** D7(b_9) GMAJ7

Two musical staves, G and H, in treble clef, key of D major, 4/4 time. Staff G: D7(b9) chord followed by a quarter-note lick: D4, E4, F4, G4, A4, B4, C5, D5. Staff H: D7(b9) chord followed by a quarter-note lick: D4, E4, F4, G4, A4, B4, C5, D5.

I D7(b_9) GMAJ7 **J** D7(b_9) GMAJ7

Two musical staves, I and J, in treble clef, key of D major, 4/4 time. Staff I: D7(b9) chord followed by a quarter-note lick: D4, E4, F4, G4, A4, B4, C5, D5. Staff J: D7(b9) chord followed by a quarter-note lick: D4, E4, F4, G4, A4, B4, C5, D5. A 'CHROMATISM' label is placed above the final note of the lick in staff J.

PHRYGIAN B4 (JAZZ LICKS)

G PHRYGIAN $\flat 4$

A $G 7(\flat 9 \flat 13)$ CMAJ7 **B** $G 7(\flat 9 \flat 13)$ CMAJ7

C $G 7(\flat 9 \flat 13)$ CMAJ7 **D** $G 7(\flat 9 \flat 13)$ CMAJ7

E $G 7(\flat 9 \flat 13)$ CMAJ7 **F** $G 7(\flat 9 \flat 13)$ CMAJ7

G $G 7(\flat 9 \flat 13)$ CMAJ7 **H** $G 7(\flat 9 \flat 13)$ CMAJ7

I $G 7(\flat 9 \flat 13)$ CMAJ7 **J** $G 7(\flat 9 \flat 13)$ CMAJ7

PHRYGIAN B \flat 4 (JAZZ LICKS)

F PHRYGIAN \flat 4

A $F7(\flat 9, \flat 13)$ $B\flat MAJ7$ **B** $F7(\flat 9, \flat 13)$ $B\flat MAJ7$

2

C $F7(\flat 9, \flat 13)$ $B\flat MAJ7$ **D** $F7(\flat 9, \flat 13)$ $B\flat MAJ7$

6

E $F7(\flat 9, \flat 13)$ $B\flat MAJ7$ **F** $F7(\flat 9, \flat 13)$ $B\flat MAJ7$

10

G $F7(\flat 9, \flat 13)$ $B\flat MAJ7$ **H** $F7(\flat 9, \flat 13)$ $B\flat MAJ7$

14

I $F7(\flat 9, \flat 13)$ $B\flat MAJ7$ **J** $F7(\flat 9, \flat 13)$ $B\flat MAJ7$ CHROMATISM

18