

CONTENTS

<i>Audio Track Listing</i>	ii
<i>Acknowledgments</i>	iv
<i>Introduction</i>	1
<i>Getting Started</i>	5
Section One: Blues Scale Exercises	11
Section Two: Blues Scale One-Bar Ideas.....	24
Section Three: Blues Scale Solos Based on the Root	40
Section Four: Blues Scale Solos Based on the Sixth Degree.....	67
Section Five: Blues Scale Solos Based on the Root and the Sixth Degree	82
50 Blues Licks	96
Funk One-Bar Rhythms and Solos	101
Traditional Blues Songs.....	107
Blues Scales	113
45 Recorded Excerpts for Listening and Transcribing.....	114
15 Tunes That Are Predominantly Composed of the Blues Scale.....	120
<i>Recommended Listening</i>	121

INTRODUCTION

ABOUT THE BLUES

Over the last century, the United States has given rise to three distinct styles of music: blues, jazz, and rock. No longer unique to the U.S., these styles have spread throughout the world. Each one has a long and colorful history, rich in substyles, remarkable recordings, and a lineage of brilliant artists.

The style of music known as blues dates back to the late 19th century and was born out of the African American experience. No one knows for sure exactly when it came to be. Delta blues, Chicago blues, Memphis blues, boogie woogie, jump blues, and rhythm & blues (r&b) are just some of the styles that have evolved over time. Funk, which is an outgrowth of rhythm & blues, incorporates several different styles of blues.

Jazz came along next, beginning in New Orleans around the turn of the century. Some early jazz was similar to the blues of that period. Dixieland, Chicago jazz, swing, bebop, bossa nova, free jazz, Afro-Cuban jazz, and fusion are various styles of jazz.

In the fifties, r&b's sister, rock 'n' roll, was born. Sixties rock, British rock, punk, new wave, and alternative rock followed.

While the three major styles are basically quite different, they all share a common element, the 12-bar blues. In fact, they not only share it; the 12-bar blues is one of the most often played and, therefore, most important chord progressions in each of the three styles. To be an accomplished blues, jazz, or rock musician, mastery of the 12-bar blues is essential.

Despite its early origins, the 12-bar blues remains as much a part of American music and culture today as ever. For example, "Hound Dog," recorded in 1956 by Elvis Presley, is a 12-bar blues. So is "Frankie and Johnny," which was written in the late 1800s and became a New Orleans standard. Jazz genius Charlie Parker revolutionized the blues during the forties and fifties. Sixties rock bands such as the Beatles and Cream frequently included blues on their recordings, and Chicago blues artist B.B. King plays almost exclusively 12-bar blues. Pick up any current CD by a contemporary jazz artist such as Michael Brecker, Joshua Redman, Wynton Marsalis, Chick Corea, or John Scofield, and chances are it includes at least one blues.

JUST WHAT IS A BLUES, ANYWAY?

Is a blues sad? Is it happy? Is it slow or is it fast? The answer is yes, a blues can possess any of these qualities.

A blues is a song form. It is not to be confused with the style of music known as "the blues," which has been played by musicians such as B.B. King and Muddy Waters. It is a song form that is 12 bars in length with a set chord progression. This means that for each bar, there is a chord that a piano or guitar would play. The chords supply the harmony. There are many variations to a 12-bar blues chord progression. The 12 bars are usually divided up into three four-bar phrases. The following is a standard 12-bar blues chord progression in the key of C:

1st phrase:	C7	F7	C7	C7
2nd phrase:	F7	F7	C7	C7
3rd phrase:	G7	F7	C7	C7

16. Thumb Crossing

DIRECTIONS: Also play this study with the following finger patterns:

{ R.H. 1-3-1-3-1-3	{ R.H. 1-4-1-4-1-4
{ L.H. 1-3-1-3-1-3	{ L.H. 1-4-1-4-1-4

$\text{♩} = 66 - 84$

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

f

1 2 1 2 1 2 1 2 1 2

1 2

5

9

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

13

NOTE: It is recommended that the student practice this exercise with a quarter (coin) placed on the back of each hand. This will aid in keeping the hands steady.

21. Chromatic Arpeggios (Descending)

$\text{♩} = 108 - 160$

f

5 3 1 5 3 1 5

1 3 5 # 1 # 3 5

7

14

21

R.H. over

3