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Revised Edition  
and Reissue

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Mini Score - Mini Score  
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Volume 2 of A New Approach To Jazz Improvisation deals with the blues in several of its many forms. In this volume you will find two slow blues in the keys of G and F, two medium fast blues in Bb and F, one minor blues in C, one 6/8 blues in C minor, one medium tempo blues in C, three rock blues, and one blues using substitute chords in the key of F.

If you have never improvised using scales and chords as the basis for your improvisation, I strongly urge you to study Volume 1 of A New Approach To Jazz Improvisation as that volume deals with the problems of beginning improvisation.

The recording to Nothin' But Blues is designed to provide a rhythm section for those who have never had the opportunity of playing with piano, bass, and drums; and to offer an authentic accompaniment for those musicians who do not always have one available. Since the recording is in stereo, piano and guitar players may practice with bass and drums by turning off the piano channel. Bass players may turn off the bass channel (left channel) and practice with piano and drums. All other players may play with full rhythm section, piano and drums or bass and drums.

An existing knowledge of major, minor and dominant seventh scales is preferred but is not essential. If not already mastered, I would suggest memorizing the twelve major, twelve minor and twelve dominant 7th scales listed on page 4. It is also advisable to memorize the twelve blues scales listed on page 5.

Every minor scale employed on the Blues record and throughout this book is in the Dorian mode. This minor mode will be referred to as a scale throughout this book. The other familiar forms of minor scales, harmonic, pure, and melodic minor are used in more advanced jazz tunes and will not be covered in this volume because it would tend to confuse rather than help young aspiring improvisors.

The Blues have traditionally been twelve measures in length or twenty-four measures (long meter, such as side 1, track 5). All of the blues on this recording contain twelve measures per chorus except side 1, track 5 which has twenty-four measures per chorus (long-meter).

The two most important items to keep in mind when improvising (within pre-set forms such as Blues and standard tunes) are the needed scales and the length of time notes of each scale will be sounded. The length of time may vary from one beat to many measures depending on the form of the tune you are improvising on. For instance, the first song on side 1, Mr. Super Hip, employs three minor scales: F minor, Bb minor, and G minor (concert key). The scales appear in this order: concert key, 4 measures of F minor, 2 measures of Bb minor, 2 measures of F minor, 1 measure of G minor, 1 measure of F minor, 1 measure of G minor, and 1 measure of F minor. All seven of the tunes follow this same harmonic form or sequence. At this point Volume 1 would be helpful in organizing the scales and turns are used to form a more cohesive solo.

In this revised edition I have blackened in the scales run from the Tonic note (also called the Root) to the 9th tone of the scale. In building their improvised solos it is natural to stretch harmonies from the 1st to the 9th of a scale. A 7th chord consists of the 1st, 3rd, 5th, and 7th of a scale.

A major chord/scale is represented by a letter (C-) after the letter (C-). A dominant 7th chord is a  $\emptyset$  (C $\emptyset$ ). A dominant 7th chord/scale is represented by a +9 after the C7 (C+9). The chord tones are raised 2nd, major 3rd, raised 4th, raised 5th, raised 6th, and raised 7th. The chord tones would be F# G# Bb C. The chord tones would be F# G# Bb C.

There is no substitute for listening to the jazz recordings listed on page 9.





Keys are indicated by letters

The musical score displays eight distinct blues licks in 4/4 time. Each lick is presented in two measures, with the key signature indicated by a letter above the staff. The licks are as follows:

- Lick 1 (F):** A melodic line starting on the second line of the staff, moving up and then down.
- Lick 2 (F):** A melodic line starting on the second line, featuring a triplet of eighth notes.
- Lick 3 (F):** A melodic line starting on the second line, featuring a triplet of eighth notes.
- Lick 4 (G):** A melodic line starting on the second space, featuring a triplet of eighth notes.
- Lick 5 (G):** A melodic line starting on the second space, featuring a triplet of eighth notes.
- Lick 6 (C):** A melodic line starting on the second space, featuring a triplet of eighth notes.
- Lick 7 (Bb):** A melodic line starting on the second space, featuring a triplet of eighth notes.
- Lick 8 (A):** A melodic line starting on the second space, featuring a triplet of eighth notes.

The above Blues licks (pattern) are one measure of each two bar phrase. Play with a simple background RIFF or even use a drum machine. You can transpose the licks you like to other keys. Most just use the twelve keys.

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Below are listed the twelve Minor (Dorian minor), Major, and Dominant 7th scales. They are written in treble and bass clef in all twelve keys. Each scale is written from the root (first note of any scale) to the 9th note of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th.

TREBLE CLEF SCALES

The Twelve Minor (Dorian) Scales to The 9th

Musical notation for the first four Dorian scales in treble clef: C- (root F), Eb- (root Ab), F# (Gb) (root B), and A- (root G). Each scale is shown with its root and chord tones (root, 3rd, 5th, 7th, 9th) marked.

BASS CLEF SCALES

The Twelve Minor (Dorian) Scales to The 9th

Musical notation for the first four Dorian scales in bass clef: C- (root F), Eb- (root Ab), Gb (F#) (root B), and A- (root G). Each scale is shown with its root and chord tones (root, 3rd, 5th, 7th, 9th) marked.

The Twelve Major Scales to The 9th

Musical notation for the first four major scales in bass clef: C, Eb (root Ab), Gb (F#) (root B), and A (root G). Each scale is shown with its root and chord tones (root, 3rd, 5th, 7th, 9th) marked.

The Twelve Dominant Seventh Scales to The 9th

Musical notation for the first four dominant seventh scales in bass clef: F7, Eb7 (Cb7) (root B), F#7 (Gb7) (root B), and A7 (root G). Each scale is shown with its root and chord tones (root, 3rd, 5th, 7th, 9th) marked.



The Blues Scale consists of the following tones: Root, <sup>b</sup>3rd, 4th, #4th(<sup>b</sup>5), 5th and <sup>b</sup>7th.

Example: F Blues Scale . . . . F, A<sup>b</sup>, B<sup>b</sup>, B, C, E<sup>b</sup>, F

When playing a twelve bar blues in the key of G, you may want to use the blues scale exclusively: G, B<sup>b</sup>, C, D<sup>b</sup>, D, F, G.

When playing a twelve bar blues in the key of B<sup>b</sup>, you may want to use the B<sup>b</sup> blues scale exclusively: B<sup>b</sup>, D<sup>b</sup>, E<sup>b</sup>, E, F, A<sup>b</sup>, B<sup>b</sup>.

The Blues scale can also be used over minor chords when the minor chord is sounded for 2, 4, 8 or 16 measures or longer.

Example: If D Minor is sounded for eight measures, you may use the D Blues scale - D, F, G, A<sup>b</sup>, A, C, D.

When playing in minor tonalities you may choose to alternate between the Dorian minor and the Blues scale, both having the same root tone.

Example: D minor is sounded for eight measures - play D minor (Dorian) or play D Blues scale or alternate between the two scale sounds.

The Blues scale is used to convey a "Funky", "Down-Home", "Earthy" or "Bluesy" sound/feel. Don't run it in the ground by overuse! Rhythm and blues players use this scale extensively. Experiment with the Blues scales listed below and apply them to the recorded tracks on the play a long record.

After you become familiar with the Blues scale as I have it listed you may want to add tones to the scale which give the scale sound more variety.

Example: F Blues scale . . . . F, G, A<sup>b</sup>, A, B<sup>b</sup>, B, C, D, E<sup>b</sup>, E, F.

This scale sounds strange when played straight up or down. Jazz players usually play bits and pieces of the scale or make up licks utilizing certain notes of the scale. You may want to transpose this scale to all twelve keys for practice.

The TWELVE BLUES SCALES

The image displays musical notation for the twelve blues scales. It consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. Each staff shows a sequence of notes for a specific key: C, D<sup>b</sup>, D, E<sup>b</sup>, E, F, G<sup>b</sup>, G, A<sup>b</sup>, and A. The notes are written as eighth notes with stems, and some are beamed together. A large, semi-transparent watermark with the text 'Mini Score' is overlaid diagonally across the entire page, including the musical notation.

## SIMPLE PIANO VOICINGS FOR BLUES

The voicings below are designed to give the non-keyboard player a basic blues sound by using only two tones - the 3rd and 7th of each chord. These voicings should be memorized. The voicings can and should be played with the corresponding recorded tracks on the record. You may want to turn the piano channel off and practice with only the bass and drum channel. I recommend practicing these voicings with the right hand while the left hand sounds the root of each chord. Mix your rhythms but do not add or subtract measures or beats from the original twelve measure chorus.

After getting the feel of the voicings in the right hand, switch the voicings to the left hand. This will leave your right hand free to improvise or practice scales etc. Example: Let the left hand play the voicings to Blues in G concert while the right hand improvises on the G Blues scale. The G blues scale contains these tones - G B $\flat$  C C $\sharp$  D F & G. Note: In group playing or when playing with the record, the left hand should play the voicings and the right hand should improvise. The roots of the chords will be sounded by the bass man.

**1. F BLUES**

F7 B $\flat$ 7 F7 F7 B $\flat$ 7 B $\flat$ 7 F7 F7

(PLAY ONE OCTAVE LOWER, ETC.)

**2. F BLUES**

C7 C7 F7 C7 F7 B $\flat$ 7 F7 F7

B $\flat$ 7 B $\flat$ 7 F7 F7 C7 C7 F7 C7

**3. G BLUES**

G7 C7 G7 G7 C7 G7 G7

(PLAY ONE OCTAVE LOWER, ETC.)

**4. G BLUES**

D7 C7 G7 D7 G7 C7 G7 G7

C7 C7 G7 C7 G7 D7

**5. B $\flat$  BLUES**

B $\flat$ 7 B $\flat$ 7

(PLAY ONE OCTAVE LOWER, ETC.)

C-7 F7

E $\flat$ 7 B $\flat$ 7

**7. C BLUES - F7**

b $\flat$ 7 b $\flat$ 7 b $\flat$ 7

E $\flat$ -7 E $\flat$ -7 D-7 G7

These voicings are for piano players as well as instrumentalists. They will give you the sound heard many times by professional musicians on records. Memorize the voicings in all twelve keys and strive to get the feeling of each voicing. This is particularly important for non-piano players. Practice the voicings through the various root sequences at the bottom of page 2.

Upon mastering the voicings with the right hand, memorize the voicings with the left hand and do not use a low root tone. This will leave the right hand free to improvise or practice scales, chords or patterns.



Handwritten musical notation for the first system. The right hand part shows chords: Cm, F7, Bb, Bmi, Eb7, Ab, Ami, D7, Eb, F#mi, B7, E. The left hand part shows a bass line with notes corresponding to the chords. Roman numerals below the staff are: II, V7, I, II, V7, I, II, V7, I, II, V7, I.

Handwritten musical notation for the second system. The right hand part shows chords: Emi, A7, D, Dmi, G7, C, Cm, F#7, B, Bmi, E7, A. The left hand part shows a bass line with notes corresponding to the chords. Roman numerals below the staff are: II, V7, I, II, V7, I, II, V7, I, II, V7, I.

Handwritten musical notation for the third system. The right hand part shows chords: Ami, D7, G. The left hand part shows a bass line with notes corresponding to the chords. Roman numerals below the staff are: II, V7.

I have written roman of the minor (i) and moves to the major (I) in jazz and Volume 3 of THE II - V7 - I PROGRESSION.

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**B**

**MINOR TO DOMINANT TO TONIC (CONT.)**

Below are several good voicings that should be practiced in all keys. The numbers represent notes of whatever scale/chord you are playing.

**GOOD VOICINGS:**

9	5	7
7	3	5
5	2(9)	3
3	7	2(9)

IN ALL KEYS - BOTH HANDS!

**EXAMPLE:**

**C MAJOR**

**C MAJOR**

Another common voicing used by many

II	V7	I
Minor	Dom. 7th	Major (Tonic)
7	3	5
5	9(2)	3
3	7	2(9)
2(9)	6	

I highly recommend *JAZZ/ROCK VOICINGS FOR THE CONTEMPORARY GUITARIST* in finding better ways to voice chords. Volume 3, *THE II-V7-I PROGRESSION* contains the above voicings. I also suggest *PIANO VOICINGS* transcribed from Vol. 1 play-a-long.





Good bass lines for Blues progressions can be achieved by applying the following rules:

1. Always play the root (tonic note) on the first beat of each measure.
2. Approach each new or repeated chord by half-step from above or below. This will be the fourth beat of the measure (see notes circled below).
3. Fill in beats two and three with chord tones (usually the 3rd and 5th, sometimes the 7th) or use tones of the scale as in measure 2, 6 and 9 in example A below. Remember to make the fourth note of each measure lead by half-step to the root tone of the new or repeated chord.
4. Make your bass line rise and fall gracefully. Try to use at least a one and one-half octave range.
5. After you learn to approach new or repeated chords by half step try to occasionally approach the new chord by whole step. Good bass players vary the interval of approach – sometimes by half step and others by whole step.

When one chord is sounded for more than one measure, you can add variety by sounding the root on the first beat of the first measure and sound the fifth note of the chord/scale on the first beat of the second measure. See example B below. All half-step leading tones in the examples below are circled.

**A** BLUES IN F

**B**

Bass players should practice scale runs. The examples on page 2 will give every bassist a starting point. (left channel) on this play-a-long recording. You can see what the player is doing. Bassists should study the work of such exceptional jazz bassists as Paul Chambers. For further study I recommend *The Evolving Bassist* and *Improviser's Bass Method* by Chuck Sher. All of these books are available at low prices.

# CONCERT CHORD PROGRESSIONS TO THE RECORDED TRACKS

When two chord/scales appear in one measure, each receives two counts. A triangle  $\Delta$  is used to denote major chord/scale. Minor chord/scales can be represented by either a dash - or a 7... D- or D-7, both mean the same thing.



## MR. SUPER HIP

(Played 7 times, then fades out)

Musical score for 'MR. SUPER HIP' in 4/4 time. The score consists of three staves. The first staff is the melody, the second is the bass line, and the third is the guitar accompaniment. Chords are indicated above the notes. The progression includes F-, Bb-, G-/C, F-/Bb, G-/C, F-/Bb, and F-.

To solos

### SOLOS

Musical score for 'SOLOS' in 4/4 time. It features four staves of music. The first staff is the melody with chords F-7 and Bb-7. The second staff is the bass line with chords F-7, G-7/C IN BASS, and F-7/Bb IN BASS. The third staff continues the bass line with G-7/C IN BASS, F-7/Bb IN BASS, G-7/C, and F-7/Bb. The fourth staff shows the final chords: G-7/C, F-7/Bb, G-7/C, and F-7/Bb.

After 7th chorus, fade out on G- to F-

Musical score for 'Eb-' and 'D7+9' in 4/4 time. It consists of three staves. The first staff is the melody with chord Eb-. The second staff is the bass line with chord D7+9. The third staff is the guitar accompaniment with chord G7+9.

# Mini Score

SOLOS

C-7 Eb-7

C-7 D7+9 G7+9

After 10th chorus, fade out on C-

C-7 C-7

SLOW BLUES IN F

(Played 6 times)

F7

Bb7 F7

C7 F7 C7 (Play first time only)

SOLOS

F7

F7

F7

Score, Mini Score

Mini Score

FAST BLUES IN Bb

(Played 18 times)

Bb7 Eb7 Bb7 Bb7

Eb7 Bb7 Bb7 Bb7

C- F7 Bb7 F7

SOLOS

Bb7 Eb7 Bb7

Eb7 Bb7 C-7

F7 Bb7 F7 Bb7

LON

(Played 6 times)

D-

D-

Bb-

Mini Score!

Mini Score

SOLOS



Musical notation for the first solo section, consisting of three staves. The first staff is in treble clef and contains a sequence of notes with a **D-7** chord above it. The second staff continues the sequence with **G-7** and **D-7** chords. The third staff concludes the solo with **Bb-7**, **A-7**, and **D-7** chords. Above the first staff, the numbers 2, 3, 4, 5, 6, 7, and 8 are written above the notes.

HOME STRETCH

(Played 10 times)

Musical notation for the Home Stretch section, consisting of three staves. The first staff is in treble clef with a **D-** chord. The second staff continues with a **G-** chord. The third staff is in bass clef with an **F7** chord. The notation includes various note values and rests.

SOLOS

Musical notation for the second solo section, consisting of two staves. The first staff is in treble clef with a **D-7** chord. The second staff continues with an **F7** chord.

(ENDING)

Musical notation for the ending section, consisting of one staff in bass clef with an **F7** chord and an **EØ** chord.

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 Mini Score



Sheet music for the first section, consisting of three staves. The first staff begins with a C7 chord. The second staff includes F7, C7, and A7b9 chords. The third staff includes Eb-, D-, and G7 chords.

SOLOS

Sheet music for the solo section, consisting of three staves. The first staff has a C7 chord. The second staff has C7, A7+9, and Eb-7 chords. The third staff has D-7, G7, and C7 chords.

Sheet music for the final section, consisting of three staves. The first staff has a G7 chord. The second staff has C7 chords. The third staff has D7 and C7 chords.

Score - Mini Score  
Mini Score



Musical notation for a solo in G major. The first staff contains a G7 chord and a C7 chord. The second staff contains a C7 chord, a G7 chord, and a D7 chord. The third staff contains a C7 chord, a G7 chord, and a D7 chord. The notation includes eighth and sixteenth notes with various accidentals and a repeat sign.

FAST BLUES IN F

(Played 11 times)

Musical notation for a solo in F major. The first staff contains F7, Bb7, F7, and F7 chords. The second staff contains Bb7, F, and F7 chords. The third staff contains G-, C7, F7, and C7 chords. The notation includes eighth and sixteenth notes with various accidentals and a repeat sign.

SOLOS

Musical notation for a solo in F major. The first staff contains an F7 chord. The second staff contains Bb7 and C7 chords. The third staff contains a C7 chord. The notation includes eighth and sixteenth notes with various accidentals and a repeat sign.

Mini Score

Mini Score

MINOR BLUES IN C

(Played 10 times)



Chord progression: C-, F-, DØ, G7+9, C-, G7+9

The main musical score consists of three staves in 4/4 time. The first staff begins with a C- chord and contains a melodic line with eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff provides a bass line with chords: DØ, G7+9, C-, and G7+9.

SOLOS

Chord progression: C-7, F-7, C-7, DØ, G7+9, C-7

The solo section consists of three staves of music. The first staff starts with a C-7 chord and features a melodic line with many slurs and ties. The second staff continues the solo with a DØ chord. The third staff concludes the solo with a C-7 chord.

MINOR BLUES IN C (Played 10 times)

Chord progression: FΔ, BbΔ, Bb-, C7, A-

This section contains three staves of music. The first staff starts with an FΔ chord. The second staff features BbΔ and Bb- chords. The third staff includes C7 and A- chords.

Mini Score

# Bb INSTRUMENTS - TRANSPOSED CHORD PROGRESSIONS

When two chord/scales appear in a measure, each receives two counts. A triangle  $\Delta$  is used to denote major chords. Chords and scales can be represented by either a dash — or a dash and a note name. The same thing.

Mini Score

# Playing the Blues\*

Jamey Aebersold

The blues is a musical form that jazz musicians have always embraced because it gives them the opportunity to express emotion and everyday feeling and intellectual concepts that are often learned by studying another player's style. Most beginning improvisers use the blues as a springboard to other jazz forms. Many band directors and private teachers think there is not too much to playing a decent blues solo. They say that all you need to do is learn the blues scales of the key the blues is in and just improvise what you feel over the scale sound. They probably think this is what they are hearing when they listen to the top jazz players. I admit, they do hear some of that, but, if you check out the major jazz influences, you will begin to hear much more than just the blues scale.

I would like to point out the things to watch for in the blues that will make your playing more rewarding, convincing, and musical. Begin by singing several choruses of blues along with a record. A play-along recorded version of blues would be excellent because you don't have to listen to a soloist — you are the soloist. I suggest tapping yourself, and then with your instrument in hand, try playing the phrases you just sang. I contend that what you play is often closer to what is really going on than what comes out of our instruments. We are inhibited by our lack of knowledge of what we are doing. If this is so, and I think it is, then the player who knows his instrument will have a much better chance of getting what is in his brain to the listener. If you are trying to play a blues solo, you are not just singing, be sure to use the inflections, articulations, and phrasings that are used to listening to a blues solo. A vocal solo will probably be more recognizable to the listener than a solo of music even though you are driving by your school. Practice singing while lying in bed or waiting for a bus. Your mind to use and it will instantly recognize phrases others play and this will enable you to put those ideas in motion on your instrument. I have heard many fine

jazz musicians say they have done a lot of practicing away from their instrument. They mentally practice, and when they finally put their instrument in their hands it is as though they have already played the musical idea.

The basic 12 bar blues uses three chords, a dominant 7th built on the root, a dominant 7th built on the fourth, and a dominant 7th built on the fifth of the key you are in (for a review of sevenths see "Chords, Part II" in the November-December issue). For example, blues in the key of F uses F7, B<sup>b</sup>7 and C7. The order of occurrence in a 12-bar sequence looks like this:

F7 / x / x / x / B<sup>b</sup>7 / x / F7 / x / C7 / B<sup>b</sup>7 / F7 / C7 /

There are variations *ad infinitum* to the chord progressions that can be used over a blues. A few of the more popular are as follows (key of F). Note that when two chord symbols appear in the same measure, each chord gets two beats.

1. F7/B<sup>b</sup>7/F7/Cmi F7/B<sup>b</sup>7/B<sup>b</sup>7/F7/D7/Gm9/C7/F7/Gmi C7/
2. F7/B<sup>b</sup>7/F7/Cmi F7/B<sup>b</sup>7/Bo7/F7/Ami D7/Gmi/C7/Ami F7/F7/D7/Gmi C7/
3. F7/B<sup>b</sup>7/F7/Cmi F7/B<sup>b</sup>7/Bo7/F7/Ami B<sup>b</sup>/Gmi C7/D<sup>b</sup>mi G<sup>b</sup>7/F7 D7/G7 C7/

One that Charlie Parker used on "Blues for Alice" uses descending root movement coupled with a cycle of fourths (upward). This is sometimes called Bird Blues.

F/Emi A7/Dmi G7/Cmi F7/B<sup>b</sup>7/B<sup>b</sup>mi/Ami/  
B<sup>b</sup>mi/Gmi/C7/Ami D7/Gmi C7/

For more variations check out Dan Berggren's *Voicings for the Blues*. He lists 17 variations.

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Exercise 1

① F7 Bb7 F7 F7 etc.

② F7 Bb7 F7 etc.

③ F7 Bb7 F7 etc.

④ F7 Bb7 F7 etc.

F7 D7 Gm7 C7 F7 C7

It might be good to improvise on the 3rd or 7th of each chord in order to get the sound and feel of the harmony in your mind. Using just the 3rd and 7th will sound like this (notice the half-step melodic motion from the first chord to the second):

Exercise 3

F7 Bb7 F7 F7 Bb7 Bb7

F7 D7 Gm7 C7 F7 C7

I urge those of you who don't play piano to practice example 3 with your left hand, one octave lower than written, and try playing exercises in example 1 with the right hand so you can hear the basic harmony (3rd & 7th) in the left hand while running patterns or soloing in the right hand.

Most all good wind players have a knowledge of the keyboard and can play blues in several keys. It is much easier to solve harmonic problems while looking at the piano keys than it is to feel on a sax finger table or trumpet valve. This is a good idea to lead into the 3rd or 7th by half step. This strengthens the harmony. Notes that are good choices at the beginning of measures are shown below.

When two chords appear in one measure you have to alter the rhythm of the pattern or condense the number of notes in your pattern. No matter what song you are working on, use the above method for getting acquainted with the harmonic movement of the tune. I have heard two of the top jazz trumpet players in the country say this is the first thing they do. It makes good sense because it gets your ear accustomed to the various scale and chord sounds in advance of the actual soloing. I strongly advise using this method of practice when approaching any new song.

The most important points in the blues progression, and those most often totally neglected by young improvisers, are the measures circled below; they are all those chords that are not an F7. I am using a typical variation on the basic blues progression.

Exercise 2

F7 Bb7 F7 F7 Bb7

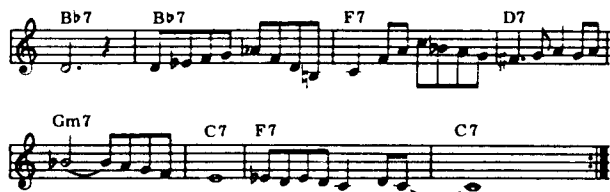
Exercise 4

F7 Bb7 F7 F7

(continued on next page)

- Play what you hear in your tape recorder to record your transcription on your given instrument.
- Sing with your voice while showering, walking, etc. Take intervals you are studying and pieces of scales or chords.
- Listen to jazz players. Suggested listening: Sunny Stitt on the song "Afternoon" Verve double record # VEZ-2. Gillespie's name.
- Check out "Volume 1: The Blues" play-along book and if you already have this volume, have you tried playing with all the tracks or have you just played the blues in Bb and F? Time to move on.





The blues scale can, of course, be played at any time during the chorus. The notes of the blues scale often clash with the given harmony but that is what makes it sound

like the blues! If it didn't clash in the beautiful way it does, we wouldn't call it a blues.

Be careful not to confine your soloing to just the sound of the blues scale and in doing so overlook possibilities of variety by using the other scales such as minor and dominant. The blues scale in the key of F is F, A<sup>b</sup>, B<sup>b</sup>, B, C, E<sup>b</sup>, F.

Mini Score - Mini Score -  
**Mini Score**