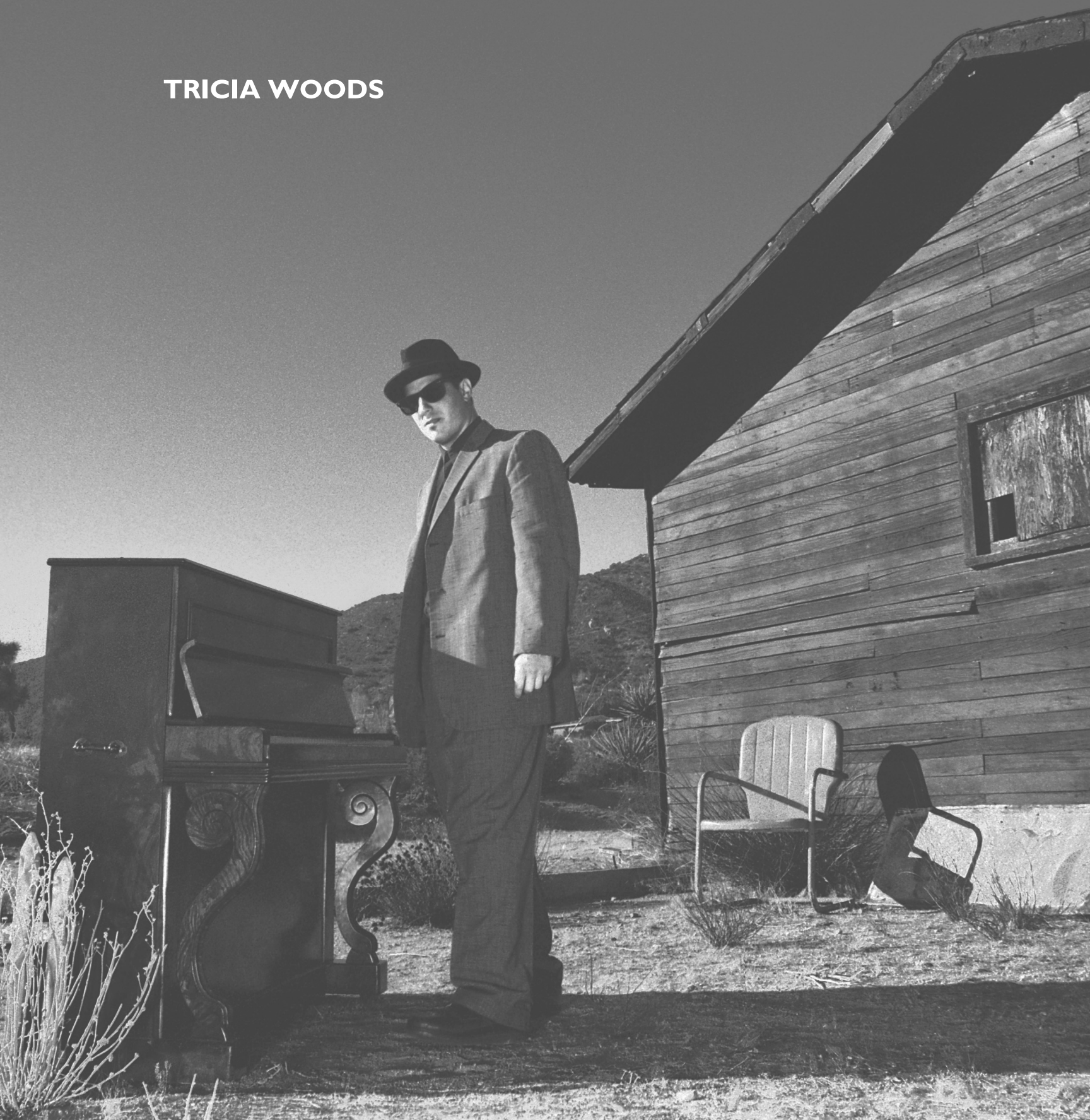


BEGINNING

BLUES KEYBOARD

TRICIA WOODS



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Online audio is included with this book to make learning easier and more enjoyable. The symbol shown at bottom left appears next to every example in the book that features an MP3 track. Use the MP3s to ensure you're capturing the feel of the examples and interpreting the rhythms correctly. The track number below the symbol corresponds directly to the example you want to hear (example numbers are above the icon). All the track numbers are unique to each "book" within this volume, meaning every book has its own Track 1, Track 2, and so on. (For example, *Beginning Blues Keyboard* starts with Track 1, as does *Intermediate Blues Keyboard* and *Mastering Blues Keyboard*.) Track 1 for each book will help you tune to the recording.

Refer to page 1 for instructions on how to access the audio

TRANSPOSING THE TWELVE-BAR BLUES

Since we know that every major key has the same pattern of diatonic triads, we can use the Roman numerals from the twelve-bar form on page 19 to figure out the blues progression in another key.

Let's take the key of G:

G	A	B	C	D	E	F [#]
I	ii	iii	IV	V	vi	vii ^o

The I chord is G Major.

The IV chord is C Major.

The V chord is D Major.

Here is the twelve-bar blues in the key of G Major. In your left hand, play the root of the chord on the first beat of each measure. In your right hand, play a major triad on each beat of the measure. Memorize this progression.

♩ = 90

Track 3

G(I)

C(IV) **G(I)**

D(V) **C(IV)** **G(I)**

mf = This is a *dynamic marking*. Dynamic markings represent the various levels of volume. This one, *mezzo forte*, means moderately loud.

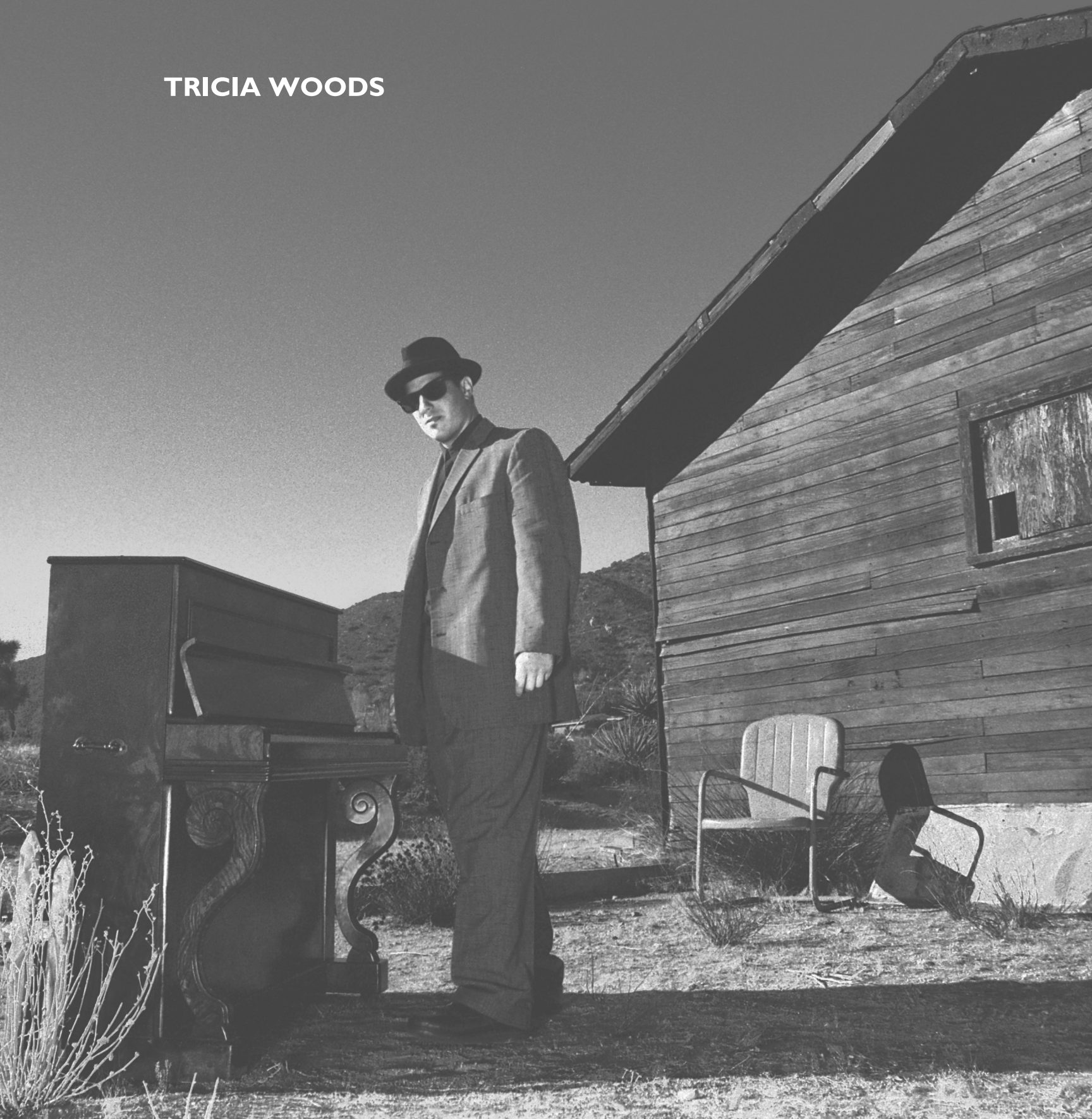
Exercise:

Transpose the example above into the key of F. Find the I, IV and V chords in that key. Follow the twelve-bar blues form, playing triads in your right hand and the roots of the chords in your left hand.

INTERMEDIATE

BLUES KEYBOARD

TRICIA WOODS



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EXERCISES FOR PLAYING ALTERED AND SUSPENDED CHORDS

An altered V chord is commonly voiced with the #5 or the root as the top note. Practice both of these voicings through the cycle of 5ths. Examples 66 and 67 will get you started with each.

3RD INVERSION (#5 ON TOP)

66

1ST INVERSION (ROOT ON TOP)

67

The I chord often includes a natural 13th. We think of it as a 13th rather than a 6th because the b7 is present. The 13th chord sounds great preceded by a neighboring chord (the same chord, one half step higher).

68

Track 31.1

It is important to learn the two inversions of a sus4 chord. Example 69 has three ii-V-I progressions. The V chords are all sus4 chords. The right hand plays them in two inversions: 1st inversion (the 4th replaces the 3rd on the bottom) and 2nd inversion. Since the left hand holds the root through the V measures, the true position of all the sus4 chords in this example is root position.

69

Track 31.2

To get the most out of these examples, and all others like them, try to learn them in all twelve keys. While you don't have to do this in one sitting at first, it's an important thing to do. You need to learn to play in any key, any time. Give it a shot! The rewards are well worth the effort.

MASTERING

BLUES KEYBOARD

MERRILL CLARK



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BLOCK VOICING

To get the maximum intricacy and variety of color and texture in your playing, imitate the big band sound. The main stylistic device you should adopt is saxophone-section-type block voicing. Here some ways you can do this:

Single Hand—Triadic

37  Track 11.1




The recommended tempo for all the examples on this page is ♩ = 104.

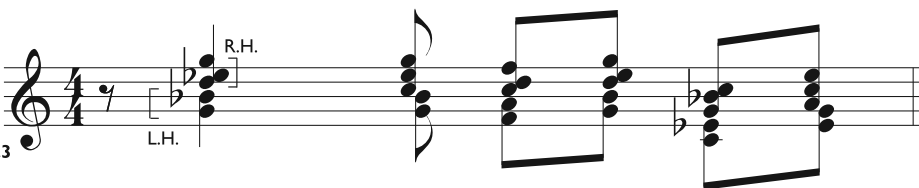
Single Hand—Added Note or 7th Chord Voicings

38  Track 11.2




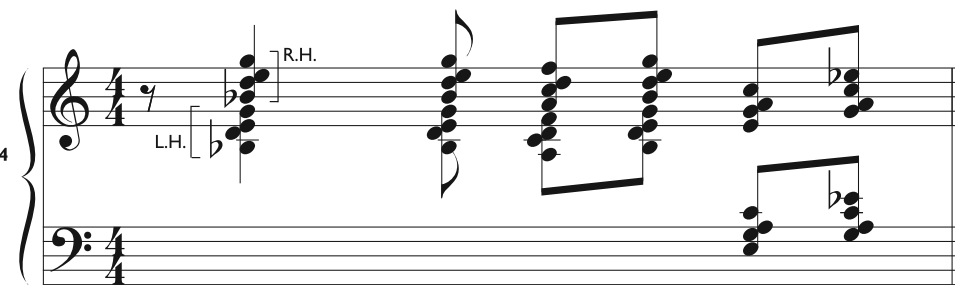
Two Hands Locked (George Shearing's innovation)

39  Track 11.3



Two Hands Harmonized at the Octave

40  Track 11.4



“Poor Man’s Block Voicing”—Right-Hand Melody in Octaves with the Left-Hand Chord Voicing Played in Rhythmic Unison

41  Track 11.5

