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*First page number is for your Rhythm Supplement; second page number is for Lesson with entire ensemble.

-BLUES FORM

The following example shows the organization of these three dominant seventh chord harmonies (I7, IV7, V7) in the traditional twelve measure blues form. The blues is a three part song form. Part one is the **STATEMENT (A)**, part two is the **RESTATEMENT (A1)** and part three is the **ANSWER (B)**.

(A) STATEMENT

A musical score for bass guitar or double bass. The score consists of four measures. Each measure begins with a bass note on the C string (4th string from bottom) with a B^b7 chord symbol above it. The first measure has a bass note at the 12th fret. The second measure has a bass note at the 10th fret. The third measure has a bass note at the 8th fret. The fourth measure has a bass note at the 6th fret. Above each bass note is a B^b7 chord symbol. Below each bass note is a Roman numeral: I⁷, IV⁷, I⁷, and I⁷ respectively. The bass staff is in common time (indicated by a 'C'). The key signature is one flat (B-flat), indicated by a 'B' with a flat sign.

(A1) RESTATEMENT

A musical staff in bass clef (F) shows four measures of music. The first measure contains an E♭7 chord, indicated by a Roman numeral IV⁷ below the staff. The second measure also contains an E♭7 chord, indicated by a Roman numeral IV⁷ below the staff. The third measure contains a B♭7 chord, indicated by a Roman numeral I⁷ below the staff. The fourth measure contains a B♭7 chord, indicated by a Roman numeral I⁷ below the staff. The staff consists of five horizontal lines, and each measure begins with a vertical bar line.

(B) ANSWER

—SYNCOPATING THE BEAT—

Early musical training often teaches us to feel the down-beats or strong beats as the most important beats in the measure. In jazz rhythm, accents move the weak beats (pick-ups) to the strong beats across the bar line and within the measure to create an ongoing **SYNCOPATED BEAT LINE**.

-SWING STYLE JAZZ-

Swing style jazz rhythms are not played the way they are written. In swing style, even eighth notes are played with a triplet feeling (12/8 meter) to create the swing eighth notes shown in the example below.

LESSON 3

JAZZ ROCK

The vitality of rock music is an important part of today's jazz idiom. Jazz rock music is usually associated with high-energy. However, jazz rock music is not always loud. It is important to develop experience with the jazz rock style. The following information will help you play jazz rock music correctly.

THINGS TO REMEMBER WHEN PLAYING JAZZ ROCK

1. Style markings are played the same in jazz rock music.
2. DOOS, DAHS, DOOTS & DITS These same syllables are used for the sounds of jazz rock special note styles.
3. Jazz rock eighth notes are played as written with a steady even feeling in 8/8 meter.
4. Concentrate on the accented up-beats and down-beats to keep longer eighth note jazz rock patterns from rushing.
5. Quarter notes in jazz rock music are often shown as a staccato under a house-top.

JAZZ TRACK #11 JAZZ ROCK BLUES

Imitate the jazz rock patterns formed with blues vocabulary patterns similar to those introduced in LESSON 2. Notice how different these patterns feel when they are played in the JAZZ ROCK style.

Play 3 times;
Last x take pick-up to next Ex.

Listen *Play* *Listen* *Play*

1. *DOOT DOOT DOO DIT*

Play 3 times;
Last x take pick-up to next Ex.

Listen *Play* *Listen* *Play*

2. *DOOT DOO N DOO DIT*

Play 3 times;
Last x take pick-up to next Ex.

Listen *Play* *Listen* *Play*

3. *DOOT DOOT DOO DOO N DOO DIT*

Play 3 times;
Last x take pick-up to next Ex.

Listen *Play* *Listen* *Play*

4. *DOOT DOO N DOO N DOO N DOO N DOO DIT*

Play 3 times;
Last x take pick-up to next Ex.

Listen *Play* *Listen* *Play*

5. *DOOT DAH DOO DOO N DOO N DOO DIT*