

FOREWORD

The following solos are written to be played with the Aebersold Volume 42 "Blues In All Twelve Keys" Play-A-Long. Each solo is written with the exact number of choruses that each track employs. The metronome marking is given at the beginning of each solo, as well as whether eighth notes should be played with a triplet feeling $\text{♪♪} = \text{♪} \text{ } \text{L}_3 \text{ } \text{J}$ or as even eighth notes.

Each solo utilizes articulation which should be carefully observed. The following articulations are used:

- STACCATO - short
 - ACCENTED and short
 - ACCENTED with full value of the note
 - TENUTO - long, sustained
 - (DOWN) or (UP)
- from the first note to the second note (or as many notes in between the two notes according to the tempo and the distance).
- RISE UP to the note with the lower lip, as opposed to the use of the fingers (obviously not applicable on piano or guitar).

Each solo starts with a riff-type melody on the first chorus and then proceeds into the written improvised choruses. Within each chorus, and in the solos as a whole, there is development of material in different areas such as rhythmic, melodic, and harmonic ideas. The blue notes are used quite extensively as is the use of the tops of chords, such as sevenths, ninths, elevenths, and thirteenth. The feeling of each solo follows the feel of the track, such as swing, funky, bossa nova, etc.

Obviously, space does not permit the analysis of each chorus, but when playing these solos, let your musical ears be your teacher and eventually you will visually see and hear the notes you are playing and hopefully, but most assuredly, be able to figure out the manner in which a chord is being used and hear the blue notes, the higher partials of the chords, anticipations of chords, and to hear the development and continuity of each solo.

- Lennie Niehaus

Variations On The Blues

Several variations on the blues progression have been in common use in the jazz idiom. The term "three chord songs" is usually referring to the simplest of blues progressions. If you are in the key of F, the three chords which form the basis of the blues in that key are F7, Bb7, and C7. F7 is called a roman numeral I chord. The Bb is called the IV because it is built on the fourth scale step of the F7 scale and the C7 is called the V chord (usually called a V7 chord) because it is found on the fifth scale step of the F7 scale. A three chord tune could also be called a song that uses only I, IV, and V chords.

As blues evolved in the hands of jazz musicians across the country by way of the radio, and the record player, more and more musicians played blues, and naturally, some would take liberties with the chord structure and alter chords to match what they were hearing in their mind. As the various alterations were passed from musician to musician, they became part of the blues structure.

Listed below are 18 different blues progressions found in Dan Haerle's book *Jazz/Rock Voicings For The Contemporary Keyboard Player*. The progressions read from left to right. The ones at the top are the easier, simpler progressions. As you move down the page they become more altered and present more of a challenge to the aspiring jazz player. It is best to practice with one complete progression until you feel comfortable with it, then move on to the next one.

You may want to substitute a measure in one blues with the same measure in another blues below or above. Number 14 is one that Charlie Parker used on a blues called *Blues For Alice* and on another called *Laird Bird*. Number 16 uses a steady stream of minor chords (II) moving to dominant 7th chords (V7) usually called II/V7, or a series of II/Vs.

Begin slowly so you can hear the root progression clearly. In time, your mind will remember it and you can move more rapidly. Try to memorize each progression as you are working on it. Memory is a key process in improvising! Listen to jazz players on recordings and see if you can hear when they are substituting chords or scales, or licks or patterns over the basic three chord progression. The Masters do it all the time and with such ease that often our ears don't even realize they have deviated from the basic progression being played by the rhythm section. You may want to check out the Jamey Abersold *Volume 2 "Nothin' But Blues."* It contains eleven different blues progressions played by the rhythm section and you can play and practice along with the CD. Bass players and piano players can even turn off one channel of their stereo and substitute themselves for the player on the CD! It is a great way to practice with a professional rhythm section.

In order to play blues, you must listen to those musicians who play blues. Listen to the finest players, always!

READ FROM LEFT TO RIGHT

(In the key of F)

	1	2	3	4	5	6	7	8	9	10	11	12
1.	F7	F7	F7	F7	Bb7	Bb7	F7	F7	C7	C7	F7	F7
2.	F7	F7	F7	F7	Bb7	Bb7	F7	F7	C7	Bb7	F7	C7
3.	F7	Bb7	F7	F7	Bb7	Bb7	F7	F7	G7	C7	F7	C7
4.	F7	Bb7	F7	F7	Bb7	Bb7	F7	D7	G7	C7	F7	C7
5.	F7	Bb7	F7	F7	Bb7	Bb7	F7	D7	G-	C7	F7	G-C7
6.	F7	Bb7	F7	F7	Bb7	Eb7	F7	D7	Db7	C7	F7	Db7 C7
7.	F7	Bb7	F7	C-F7	Bb7	Eb7	F7	A-D7	G-	C7	A-D7	G-C7
8.	F7	Bb7	F7	C-F7	Bb7	Eb7	A-	D7	G-	C7	A-D7	G-C7
9.	F7	Bb7	F7	C-F7	Bb7	B-E7	F7 E7	Eb7 D7	G-	C7 Bb7	A-D7	G-C7
10.	FΔ	E- A7	D- G7	C-F7	Bb7	B°	A- D7	Ab- Db7	G- C7	Db- Gb7	F7 D7	G- C7
11.	FΔ	E- Eb-	D- Db-	C- B7	BbΔ	Bb-	A-	Ab-	G-	C7	A- Ab-	G- Gb
12.	FΔ	BbΔ	A- G-	F#- B7	BbΔ	Bb-	A-	Ab-	G-	C7	FΔ Ab-	G- Gb
13.	FΔ	BbΔ	A- G-	F#- B7	BbΔ	Bb- Eb7	AbΔ	Ab- Db7	GbΔ	G- C7	A- D7	Db- Gb7
14.	FΔ	E- A7	D- G7	C- F7	BbΔ	Bb- Eb7	A-	Ab- Db7	G-	C7	A- D7	G- C7
15.	FΔ	E- A7	D- G7	F#- B7	BbΔ	Bb- E7	A-	Ab- Db7	G-	C7 Bb7	A- D7	G- C7
16.	F#- B7	E- A7	D- G7	C- F7	BbΔ	Bb- Eb7	AbΔ	Ab- Db7	GbΔ	G- C7	A- D7	G- C7
17.	FΔ	F#- B7	EΔ EbΔ	DbΔ BΔ	BbΔ	B- E7	AΔ	A- D7	GΔ	GbΔ	FΔ AbΔ	GΔ GbΔ
18.	C-/F	F-/Bb	C-/F	C-/F	F-/Bb	F-/Bb	C-/F	C-/F	G-/C	F-/Bb	C-/F	G-/C

NOTE: Portions of these progressions could be combined with each other to create hundreds of slight variations. Notice that practically all blues progressions follow a similar basic form, which is as follows: First 4 measures = I Chord; Second 4 measures = IV chord (returning to a I chord or its substitute); Final 4 measures = V chord (or a ii-V substitute) returning to a I chord.

1. Bb BLUES

"BLUES 'N BOSSA"

8 CHORUSES

$J=96$

① B^b7 E^b7 B^b7 $F-$ B^b7

E^b7 B^b7 $D\emptyset$ $G^7(\#9)$

$C-$ F^7 $D-$ $C-$ F^7

② B^b7 E^b7 B^b7 $F-$ B^b7

E^b7 B^b7 $D\emptyset$ G^7

$C-$ F^7 $D-$ G^7 $C-$ F^7

③ B^b7 E^b7 LAID BACK B^b7 $F-$ B^b7

E^b7 B^b7 $D\emptyset$ $G^7(\#9)$

④ B^b7 E^b7 B^b7 $F-$ B^b7

E^b7 B^b7 $D\emptyset$ $G^7(\#9)$

⑤ B^b7 E^b7 B^b7 $F-$ B^b7

E^b7 B^b7 $D\emptyset$ $G^7(\#9)$

⑥ B^b7 E^b7 B^b7 $F-$ B^b7

E^b7 B^b7 $D\emptyset$ $G^7(\#9)$

⑦ B^b7 E^b7 B^b7 $F-$ B^b7

E^b7 B^b7 $D\emptyset$ $G^7(\#9)$

⑧ B^b7 E^b7 B^b7 $F-$ B^b7

E^b7 B^b7 $D\emptyset$ $G^7(\#9)$