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NOTE: Any codas (⊕) that appear will be played only once on the recording at the end of the last recorded chorus.

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TYPICAL BLUES LICKS—TREBLE CLEF

Keys are indicated by letters

Five staves of musical notation for treble clef blues licks. Each staff contains two measures of music. The first measure of each staff has a key signature letter above it: F, F, F, G, Bb. The notation includes various rhythmic patterns, slurs, and accents.

TYPICAL BLUES LICKS—BASS CLEF

Keys are indicated by letters

Five staves of musical notation for bass clef blues licks. Each staff contains two measures of music. The first measure of each staff has a key signature letter above it: F, F, F, G, Bb. The notation includes various rhythmic patterns, slurs, and accents.

The above Blues licks (patterns) will sound good when played in the key indicated by the letter above the first measure of each two bar phrase. Players like to combine licks and even repeat a favorite lick over and over to form a simple background RIFF or even use it as a Blues melody (often times called the HEAD). It would be useful to transpose the licks you like to other keys. Most jazz musicians can play a lick in many different keys if not ALL twelve keys.

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 the 7th of each chord. These voicings should be memorized. The voicings can and should be played with the corresponding recorded tracks. You may want to turn the piano channel off and practice with only the bass and drum and 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. 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, Bb, C, C#, D, F, and G. *Note*: In group playing, or when playing with the recording, the left hand should play the voicings and the right hand should improvise. The roots of the chords will be sounded by the bass player.

1. F BLUES

F7 Bb7 F7 F7 Bb7 Bb7 F7 F7

(PLAY ONE OCTAVE LOWER, ETC.)

2. F BLUES

C7 C7 F7 C7 F7 Bb7 F7 F7

Bb7 Bb7 F7 F7 C7 C7 F7 C7

3. G BLUES

G7 C7 G7 G7 C7 C7 G7 G7

(PLAY ONE OCTAVE LOWER, ETC.)

4. G BLUES

D7 C7 G7 D7 G7 C7 G7 G7

C7 C7 G7 G7 D7 C7 G7 D7

5. Bb BLUES

Bb7 Eb7 Bb7 Bb7 Eb7 Eb7 Bb7 Bb7

(PLAY ONE OCTAVE LOWER, ETC.)

6. Bb BLUES

C-7 F7 Bb7 F7 Bb7 Eb7 Bb7 Bb7

(PLAY ONE OCTAVE LOWER, ETC.)

Eb7 Eb7 Bb7 Bb7 C-7 F7 Bb7 F7

7. C BLUES - HORIZONTAL

C7 C7 C7 C7 F7 F7 C7 A7^{#9}

Eb-7 Eb-7 D-7 G7


TRACK 6 LONG-METER JAZZ/ROCK (Played 6 times)

SOLOS
