

Bb Treble inst.

JAZZ LICK OF THE WEEK!

#8

"BLUES LICKS - PART 1"

This "Blues edition" (over two editions) will cover some playing for beginners and medium levels, but also I'll give a small harmonic look at the sequence, and the variations (or embellishments) that occur over the pattern out in the jazz world.

THE BASICS:

- In its most basic form it is made up of chords I IV V (Nothing new to most of you!)

- If you see a tune starting with a dominant 7 chord, it's almost always a secondary dominant, and making its way to the tonic. See "If I Were A Bell" for example. It starts on a V7/V chord, going to a V7, resolving on the tonic. (eg A7 D7 Gmaj7).

The blues is the only (I think!) instance of a Dom7 chord being a chord I. ie I7

Ok, enough banter for now. I'll go a bit deeper after this first chorus.

For the beginners, here's some lines to try. I'll write them out for each chord, but try and memorize them.

Lick #1.

Starting on 3rd, half step above, then half step below, then 3rd then tonic.

Track # 1 (One bar rest between each chord, and each chord is repeated).

Lick #2. Need at least 2 bars for this one, starting on the 5th, 6th, 5th, then tonic. Then a 2 note chromatic approach to the 3rd, then finishing on tonic.

**Be aware of these scale degrees as you play the licks as it will help you to then transpose it into other keys as well as giving you a sense of where in the chord you are.*

Track # 2 (each chord is repeated)

Lick #3. Starting on the flat 3rd, 2nd then tonic, 2nd 6th then tonic, 2nd tonic.
(To simplify it a touch, try substituting the triplet for a quarter note tonic.)

Track # 3 (each chord is repeated)

So now try them with a bit of "backing track pressure!"

This first one uses just lick #1.
(Again, try to memorize/and hear the lines)

Track # 4

12 BAR BLUES
(IN CONCERT F)

This time we'll use lick #3, but see how I've modified it slightly in bars 9 & 10 where the chords change a bit quicker.

Track # 5

12 BAR BLUES
(IN CONCERT F)

For those new to my "preaching's", these exercises won't necessarily give you the licks for you to head out next week and gig with, but will over time help develop the building blocks to do so, and also to give you a better sense of the notes within the chords.

To really challenge yourself, grab yourself a copy of my Improv Book "The Fundamentals" (beginning level). As well as containing blues progressions (with 20 backing tracks of real musicians, the supplementary pages will really get you working!". It's been an incredibly popular book. Why? Because you're playing licks with tracks right from the first exercise making fun as well as educational.

For \$11 you'll really get your money's worth.

PTO for some more discussion and some medium level licks).

VARIATIONS/ RE-HARMONISATIONS ON THE 12 BAR BLUES:

As you get into more mainstream, and then be bop, the sequence is customarily embellished somewhat.

For this edition we'll go fairly standard, but will go deeper next edition.

If anyone would like to be a guest contributor, I'd be keen to hear of the most abstract (with analysis) blues to put in next edition. (with your name and details if you're happy to have that public).

**contact me through your forum if I promote there, or email me at pigletnotes@gmail.com*

- can be existing repertoire or your own.

It shouldn't be an issue, but note that if you submit anything original you are waiving any copyright to it. I can probably only put up 1 or 2, so please don't be offended if yours doesn't get used

But here's a slightly varied blues pattern.

Track # 6.

(track # 7 for a slower - but not as clean audio)

The musical notation shows a 12-bar blues solo in G major. The first staff contains bars 1-3 with chords G7, C7, and G7. The second staff contains bars 4-7 with chords C7, G7, Bm7, and Bbm7. The third staff contains bars 8-12 with chords Am7, D7, G7, Am7, and D7. The piece concludes with a 3x repeat sign.

This solo I formed from a mix of Chet baker, Freddie Hubbard, and one or two bars of mine to glue it together.

Harmony wise, I've not strayed too far from the basic yet.

- Adding chord IV in the second bar is fairly standard.
- The Bm7 Bbm7 in bar 8 serves as a II V to bar 9. The Bbm7 technically is the related II to the tri tone sub, but with the "jargon" aside the chromatic just sounds good :)
- and the last 4 bars are just a nice simple II V I.

Looking at a couple of the lines

- Bar 2, the concert B is a bit harsh against the chord, but is a bit of a recognizable sound so the ear likes it. (borrowed from rhythm changes)
- Bar 5, simple blues lick (a bit like lick #3 on the first page).
- Bar 6. Love seeing simple arpeggios used so effectively!. (3rd to the 9th). Followed by that circling idea that I (and others) always talk about. Utilizes the b9, #9, resolving to the G chord.
- Bar 9. Very clean. Looks like one of mine, but I guess I listen to a lot of Freddie!
- Bar 10. Begins on b9, then #9 then down diatonically.

(bars 9-12 is a great example of a II V I, so I encourage you to grab it, and try it over previous editions focusing on that pattern.Or, of course, my medium level book that has plenty of II V's.

**Remember that you can use a II V over a dominant 7 chord without the II being part of the chord changes.*

If you got something out of this edition, look out for "part 2" where I'll add some more licks for beginners, and go a bit deeper into the re-harm opportunities.

Again, love to hear from anyone who has a cool variation for me to add.