

## BASS CLEF INSTRUMENTS

# THE BLUES

THE BLUES IS THE MOST WIDELY USED FORM IN JAZZ MUSIC. THE FORM OF THE BLUES, OR THE STRUCTURE OF A SINGLE CHORUS, IS TWELVE BARS IN LENGTH. THERE ARE EXCEPTIONS TO THE 12-BAR BLUES FORM, NOTABLY HERBIE HANCOCK'S WATERMELON MAN (16-BARS) AND LEE MORGAN'S SIDEWINDER (DOUBLE LENGTH 24-BARS). BOTH OF THESE TUNES ARE CONSIDERED BLUES EVEN THOUGH THEY ARE LONGER THAN 12-BARS.

IN IT'S MOST BASIC HARMONIC FORMAT, THE BLUES IS COMPRISED OF ENTIRELY OF DOMINANT SEVENTH CHORDS. THIS BASIC HARMONIC FORMAT, OR CHORD PROGRESSION, UTILIZES DOMINANT SEVENTH CHORDS BUILT ON THE I, IV AND V OF WHATEVER KEY WE ARE IN. THIS BASIC CHORD PROGRESSION FUNCTIONS AS FOLLOWS:

Diagram illustrating the basic 12-bar blues chord progression for bass clef instruments, showing the sequence of dominant seventh chords over 12 bars:

Bar 1:  $Bb7$

Bar 2:  $Eb7$

Bar 3:  $Bb7$

Bar 4:  $Bb7$

Bar 5:  $Eb7$

Bar 6:  $Eb7$

Bar 7:  $Bb7$

Bar 8:  $Bb7$

Bar 9:  $F7$

Bar 10:  $Eb7$

Bar 11:  $Bb7$

Bar 12:  $Bb7$

ONE OF THE AMAZING THINGS ABOUT THE BLUES IS IT'S INCREDIBLE FLEXIBILITY. IT CAN BE TRADITIONAL AND MAJESTIC, AS PLAYED BY LOUIS ARMSTRONG. IT CAN BE HARMONICALLY SOPHISTICATED, AS PLAYED BY CHARLIE PARKER. IT CAN BE SOULFUL AND FUNKY, AS PLAYED BY HORACE SILVER. IT CAN BE A SPRING BOARD FOR AVANT-GARDE IDEAS, AS PLAYED BY JOHN COLTRANE. YOU CAN SHOUT LIKE JIMMY RUSHING OR WHISPER LIKE MILES DAVIS. IT CAN BE WHATEVER YOU, AS A SOLOIST, WANT IT TO BE FROM CHORUS TO CHORUS. LISTEN TO DIZZY GILLESPIE IN THE 1950'S AND YOU WILL HEAR HIM PLAY A CHORUS OF BEBOP THEN A CHORUS OF PURE BLUES (UTILIZING THE BLUES SCALE), ALTERNATING BETWEEN THE TWO APPROACHES.

THE UNIFYING SOUND OF THE BLUES IS REPRESENTED BY THE BLUES SCALE. THE BLUES SCALE FUNCTIONS OVER THE ENTIRE TWELVE BAR FORM AND ALL THREE DOMINANT SEVENTH CHORDS THAT MAKE UP THE BLUES PROGRESSION: I - IV - V. THE SCALE IS BUILT AS FOLLOWS: ROOT (1) - FLAT 3 - 4 - SHARP 4 - 5 - FLAT 7 - 8 (1)

# THE B-FLAT BLUES SCALE

15

1 FLAT 3 4 #4 5 FLAT 7 1 FLAT 3 4 #4 5 FLAT 7 1

NOW, WE MUST GET COMFORTABLE WITH THE BLUES SCALE BY PRACTICING IT SWINGING OUT IN EIGHTH NOTES. THE SCALE SOUNDS BEAUTIFUL PLAYING IT IN A LINEAR WAY, JUST MOVING FROM NOTE TO NOTE. LET'S FIRST PLAY THE SCALE UP AND DOWN FROM EACH SCALE DEGREE, THEN DOWN AND UP FROM EACH SCALE DEGREE.

TONIC UP & DOWN

FLAT 3RD UP & DOWN

17

4TH UP & DOWN

SHARP 4TH UP & DOWN

21

5TH UP & DOWN

FLAT 7TH UP & DOWN

25

TONIC UP & DOWN

TONIC DOWN & UP

29

FLAT 7TH DOWN & UP

5TH DOWN & UP

33

SHARP 4TH DOWN & UP

4TH DOWN & UP

37

FLAT 3RD DOWN & UP

TONIC DOWN & UP

Musical notation for two exercises. The first exercise, labeled 'FLAT 3RD DOWN & UP', shows a scale starting on a flat tonic, moving down to the flat third and then up. The second exercise, labeled 'TONIC DOWN & UP', shows a scale starting on a flat tonic, moving down to the tonic and then up. Both exercises are in a bass clef with a key signature of one flat.

41

NOW LET'S PRACTICE PLAYING THE SCALE BY GOING UP ONE (1) SCALE DEGREE AND DOWN, THEN UP TWO (2) SCALE DEGREES AND DOWN, THEN UP THREE (3) SCALE DEGREES AND DOWN.

TONIC--UP 1 DEGREE & DOWN

TONIC--UP 2 DEGREES & DOWN

Musical notation for two exercises. The first exercise, 'TONIC--UP 1 DEGREE & DOWN', shows a scale starting on a flat tonic, moving up one degree and then down. The second exercise, 'TONIC--UP 2 DEGREES & DOWN', shows a scale starting on a flat tonic, moving up two degrees and then down. Both exercises are in a bass clef with a key signature of one flat.

45

TONIC--UP 3 DEGREES & DOWN

FLAT 3RD--UP 1 DEGREE & DOWN

Musical notation for two exercises. The first exercise, 'TONIC--UP 3 DEGREES & DOWN', shows a scale starting on a flat tonic, moving up three degrees and then down. The second exercise, 'FLAT 3RD--UP 1 DEGREE & DOWN', shows a scale starting on a flat tonic, moving down to the flat third, then up one degree and then down. Both exercises are in a bass clef with a key signature of one flat.

49

FLAT 3RD--UP 2 DEGREES & DOWN

FLAT 3RD--UP 3 DEGREES & DOWN

Musical notation for two exercises. The first exercise, 'FLAT 3RD--UP 2 DEGREES & DOWN', shows a scale starting on a flat tonic, moving down to the flat third, then up two degrees and then down. The second exercise, 'FLAT 3RD--UP 3 DEGREES & DOWN', shows a scale starting on a flat tonic, moving down to the flat third, then up three degrees and then down. Both exercises are in a bass clef with a key signature of one flat.

53

4TH--UP 1 DEGREE & DOWN

4TH--UP 2 DEGREES & DOWN

Musical notation for two exercises. The first exercise, '4TH--UP 1 DEGREE & DOWN', shows a scale starting on a flat tonic, moving down to the fourth, then up one degree and then down. The second exercise, '4TH--UP 2 DEGREES & DOWN', shows a scale starting on a flat tonic, moving down to the fourth, then up two degrees and then down. Both exercises are in a bass clef with a key signature of one flat.

57

4TH--UP 3 DEGREES & DOWN

SHARP 4TH--UP 1 DEGREE & DOWN

Musical notation for two exercises. The first exercise, '4TH--UP 3 DEGREES & DOWN', shows a scale starting on a flat tonic, moving down to the fourth, then up three degrees and then down. The second exercise, 'SHARP 4TH--UP 1 DEGREE & DOWN', shows a scale starting on a flat tonic, moving down to the sharp fourth, then up one degree and then down. Both exercises are in a bass clef with a key signature of one flat.

61

SHARP 4TH--UP 2 DEGREES & DOWN

SHARP 4TH--UP 3 DEGREES & DOWN

Musical notation for two exercises. The first exercise, 'SHARP 4TH--UP 2 DEGREES & DOWN', shows a scale starting on a flat tonic, moving down to the sharp fourth, then up two degrees and then down. The second exercise, 'SHARP 4TH--UP 3 DEGREES & DOWN', shows a scale starting on a flat tonic, moving down to the sharp fourth, then up three degrees and then down. Both exercises are in a bass clef with a key signature of one flat.

65

5TH--UP 1 DEGREE & DOWN

5TH--UP 2 DEGREES & DOWN

69

Musical notation for exercise 69, showing two measures of a blues scale in the bass clef. The first measure is labeled '5TH--UP 1 DEGREE & DOWN' and the second '5TH--UP 2 DEGREES & DOWN'. Both measures end with a fermata.

5TH--UP 3 DEGREES & DOWN

FLAT 7TH--UP 1 DEGREE & DOWN

75

Musical notation for exercise 75, showing two measures of a blues scale in the bass clef. The first measure is labeled '5TH--UP 3 DEGREES & DOWN' and the second 'FLAT 7TH--UP 1 DEGREE & DOWN'. Both measures end with a fermata.

FLAT 7TH--UP 2 DEGREES & DOWN

FLAT 7TH--UP 3 DEGREES & DOWN

77

Musical notation for exercise 77, showing two measures of a blues scale in the bass clef. The first measure is labeled 'FLAT 7TH--UP 2 DEGREES & DOWN' and the second 'FLAT 7TH--UP 3 DEGREES & DOWN'. Both measures end with a fermata.

NOW LET'S PRACTICE THE BLUES SCALE DESCENDING IN EIGHTH NOTES TRIPLETS, WHICH IS THE TRUE RHYTHMIC ESSENCE OF THE BLUES. IF WE LISTEN TO THE GREAT BLUES PLAYERS, SAY FOR EXAMPLE CHARLIE PARKER, DIZZY GILLESPIE, CURTIS FULLER, CLIFFORD BROWN, SONNY ROLLINS, LEE MORGAN, WYNTON KELLY OR B.B. KING, THE USE OF THE BLUES SCALE IN EIGHTH NOTE TRIPLETS ARE AN ESSENTIAL PART OF THEIR IMPROVISATIONS.

81

Musical notation for exercise 81, showing four measures of a descending blues scale in eighth notes triplets in the bass clef. Each measure contains two groups of eighth notes triplets. The notes are: G4, F4, E4, D4, C4, B3, A3, G3; F4, E4, D4, C4, B3, A3, G3, F3; E4, D4, C4, B3, A3, G3, F3, E3; D4, C4, B3, A3, G3, F3, E3, D3.

85

Musical notation for exercise 85, showing three measures of a descending blues scale in eighth notes triplets in the bass clef. Each measure contains two groups of eighth notes triplets. The notes are: C4, B3, A3, G3, F3, E3, D3, C3; B3, A3, G3, F3, E3, D3, C3, B2; A3, G3, F3, E3, D3, C3, B2, A2.

88

Musical notation for exercise 88, showing three measures of a descending blues scale in eighth notes triplets in the bass clef. Each measure contains two groups of eighth notes triplets. The notes are: G3, F3, E3, D3, C3, B2, A2, G2; F3, E3, D3, C3, B2, A2, G2, F2; E3, D3, C3, B2, A2, G2, F2, E2.

91

Musical notation for exercise 91, showing three measures of a descending blues scale in eighth notes triplets in the bass clef. Each measure contains two groups of eighth notes triplets. The notes are: D3, C3, B2, A2, G2, F2, E2, D2; C3, B2, A2, G2, F2, E2, D2, C2; B2, A2, G2, F2, E2, D2, C2, B1.

94 95 96

97 98 99

100 101 102

103 104 105

106 107 108

109 110 111

112 113 114

115 116 117



RHYTHM IS THE MOST IMPORTANT ASPECT OF MUSIC. TO CREATE OUR OWN PHRASES WE MUST LISTEN TO THE MASTERS AND LEARN THEIR SOLOS IN ORDER TO GAIN A TRUE UNDERSTANDING OF THE RHYTHM OF THIS MUSIC. THE BLUES SCALE SWINGS ON IT'S OWN AND PLAYING IT IN A LINEAR FASHION JUST SOUNDS GOOD. NOW LET'S BUILD SOME PHRASES UTILIZING THE IDEAS WE'VE BEEN WORKING ON.



123

Musical staff 123: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5. There are slurs over the first six notes and the last six notes. A 'v' (accents) is placed under the final note, C5.

125

Musical staff 125: Bass clef, key signature of two flats. The staff contains a sequence of notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5. There are slurs over the first six notes and the last six notes. An accent (^) is placed over the final note, C5.

128

Musical staff 128: Bass clef, key signature of two flats. The staff contains a sequence of notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5. There are slurs over the first six notes and the last six notes. An accent (^) is placed over the first note, G2.

131

Musical staff 131: Bass clef, key signature of two flats. The staff contains a sequence of notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5. There are slurs over the first six notes and the last six notes.

133

Musical staff 133: Bass clef, key signature of two flats. The staff contains a sequence of notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5. There are slurs over the first six notes and the last six notes.

135

Musical staff 135: Bass clef, key signature of two flats. The staff contains a sequence of notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5. There are slurs over the first six notes and the last six notes. An accent (^) is placed over the first note, G2.

137

Musical staff 137: Bass clef, key signature of two flats. The staff contains a sequence of notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5. There are slurs over the first six notes and the last six notes. An accent (^) is placed over the final note, C5.

139

Musical staff 139: Bass clef, key signature of two flats. The staff contains a sequence of notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5. There are slurs over the first six notes and the last six notes.

THE NEXT STEP IN DEVELOPING MELODIC MATERIAL ON THE BLUES IS INTERNALIZING THE RIFFS AND HEADS THAT MAKE UP THE FOUNDATION OF THE BLUES. LEARN THEM BY EAR. NOT ONLY THE NOTES, BUT THE EXACT PHRASING AND ARTICULATION USED BY THE MASTERS. YOU MAY FREELY QUOTE THESE RIFFS IN YOUR SOLOS. HERE IS A LIST OF ESSENTIAL BLUES HEADS TO LEARN:

- 1) TENOR MADNESS (JOHN COLTRANE) B-FLAT BLUES
- 2) SONNYMOON FOR TWO (SONNY ROLLINS) B-FLAT BLUES
- 3) NOW'S THE TIME (CHARLIE PARKER) F BLUES
- 4) STRAIGHT, NO CHASER (THELONIOUS MONK) B-FLAT BLUES \*\*MILES RECORDED THIS IN THE KEY OF F
- 5) THE BLUES WALK (SONNY STITT) B-FLAT BLUES
- 6) COOL BLUES (CHARLIE PARKER) C BLUES
- 7) SOFT WINDS (BENNY GOODMAN-CHARLIE CHRISTIAN) B-FLAT BLUES
- 8) BUZZY (CHARLIE PARKER) B-FLAT BLUES
- 9) BLUE SEVEN (SONNY ROLLINS) B-FLAT BLUES
- 10) BLUE MONK (THELONIOUS MONK) B-FLAT BLUES
- 11) BAG'S GROOVE (MILT JACKSON) F BLUES
- 12) BLUE & BOOGIE (DIZZY GILLESPIE) B-FLAT BLUES
- 13) FREDDIE THE FREELOADER (MILES DAVIS) B-FLAT BLUES
- 14) WEE DOT (J.J. JOHNSON) B-FLAT BLUES
- 15) BILLIE'S BOUNCE (CHARLIE PARKER) F-BLUES
- 16) WALKIN' (RICHARD CARPENTER) F-BLUES
- 17) AU PRIVAVE (CHARLIE PARKER) F-BLUES
- 18) BLUES FOR ALICE (CHARLIE PARKER) F-BLUES
- 19) THE BLUES MARCH (BENNY GOLSON) B-FLAT BLUES
- 20) DANCE OF THE INFIDELS (BUD POWELL) F-BLUES
- 21) CHERYL (CHARLIE PARKER) C BLUES
- 22) MOHAWK (CHARLIE PARKER) B-FLAT BLUES
- 23) DOWN (MILES DAVIS) F BLUES
- 24) SOLID (SONNY ROLLINS) B-FLAT BLUES
- 25) WATERMELON MAN (HERBIE HANCOCK) F-BLUES \*\*16-BAR FORM

WE MUST ALSO LEARN THE SOLOS OF THE GREAT MASTERS, BY EAR OFF OF THE RECORDINGS, NOT FROM BOOKS. THE GREATEST BLUES PLAYERS IN THE HISTORY OF THIS MUSIC ARE LOUIS ARMSTRONG AND CHARLIE PARKER. OTHER MASTERS OF THE BLUES INCLUDE LESTER YOUNG, SONNY ROLLINS, JOHN COLTRANE, JACKIE MCLEAN, CANNONBALL ADDERLEY, DEXTER GORDON, SONNY STITT, PEPPER ADAMS, JOE HENDERSON, ROY ELDRIDGE, DIZZY GILLESPIE, MILES DAVIS, FATS NAVARRO, KENNY DORHAM, CLIFFORD BROWN, FREDDIE HUBBARD, LEE MORGAN, J.J. JOHNSON, CURTIS FULLER, SLIDE HAMPTON, FRANK ROSOLINO, CARL FONTANA, CHARLIE CHRISTIAN, WES MONTGOMERY, GRANT GREEN, GEORGE BENSON, JIMMY SMITH, JACK MCDUFF, BUD POWELL, THELONIOUS MONK, HORACE SILVER, RED GARLAND, WYNTON KELLY, HAMPTON HAWES, BOBBY TIMMONS, OSCAR PETERSON, HERBIE HANCOCK, MCCOY TYNER, JIMMY RUSHING, BILLIE HOLIDAY, JOE WILLIAMS AND DINAH WASHINGTON.



# THE BLUES & BREAKING DOWN THE CHANGES

WE HAVE PRACTICED IMPROVISING ON THE BLUES USING THE BLUES SCALE IN EIGHTH NOTES AND EIGHTH NOTE TRIPLETS WITH PICKUPS OVER THE BARLINE AS WELL AS CREATING OUR OWN PHRASES.

WE HAVE ALSO PRACTICED QUOTING BLUES HEADS AND BLUES RIFFS AS MELODIC MATERIAL IN OUR SOLOS.

THE NEXT STEP IS TO "BREAK DOWN THE CHANGES" AND BECOME FAMILIAR WITH THE THREE DOMINANT 7TH SCALES AND CHORDS THAT MAKE UP THE CHORD PROGRESSION ON THE BLUES.

THE BLUES, IN IT'S MOST BASIC FORMAT, IS BUILT ON THREE DOMINANT 7TH CHORDS.

THOSE CHORDS ARE BUILT ON THE I, IV AND V OF WHATEVER KEY THE BLUES IS IN.

IN IT'S MOST BASIC FORMAT, WE ARBITRARILY MAKE ALL 3 CHORDS (I, IV, AND V) DOMINANT 7TH IN QUALITY.

LET'S LOOK AT THE BLUES IN B-FLAT CONCERT (TROMBONE, TUBA, BASS).

THE I CHORD = B-FLAT7, THE IV = E-FLAT7 AND THE V CHORD = F7.

NOW LET'S OUTLINE THE DOMINANT 7TH CHORDS AND SCALES OVER THE 12-BAR FORM.

AFTER OUTLINING THE SCALES AND CHORDS, WE WILL THEN MOVE ONTO DOMINANT 7TH RIFFS AND PHRASES.

IT IS THE JUXTAPOSITION OF THE BLUES PHRASES AND DOMINANT 7TH PHRASES (AND EVENTUALLY LINEAR BEBOP PHRASES) THAT GIVES YOUR IMPROVISATIONS GREAT MELODIC VARIETY.

LISTEN TO DIZZY GILLESPIE ON THE RECORDING "COOL BREEZE" FROM "DIZZY AT NEWPORT" (VERVE 1957)

The image shows a 12-bar blues progression in B-flat major, written in bass clef with a 4/4 time signature. The progression is divided into three lines of four bars each. Chord changes are indicated above the staff at the beginning of each bar. The notes are primarily eighth notes, often with pickup notes from the previous bar.

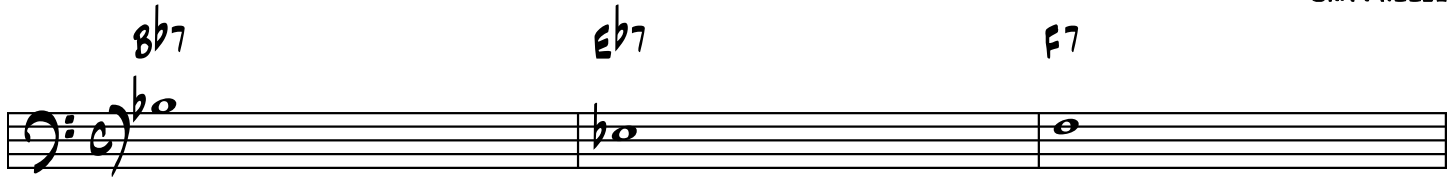
- Line 1 (Bars 1-4):**
  - Bar 1: B<sup>b</sup>7
  - Bar 2: E<sup>b</sup>7
  - Bar 3: B<sup>b</sup>7
  - Bar 4: B<sup>b</sup>7
- Line 2 (Bars 5-8):**
  - Bar 5: E<sup>b</sup>7
  - Bar 6: E<sup>b</sup>7
  - Bar 7: B<sup>b</sup>7
  - Bar 8: B<sup>b</sup>7
- Line 3 (Bars 9-12):**
  - Bar 9: F7
  - Bar 10: E<sup>b</sup>7
  - Bar 11: B<sup>b</sup>7
  - Bar 12: B<sup>b</sup>7

BASS CLEF

# BREAKING DOWN THE CHANGES

DAN MILLER

Chord progression:  $Bb7$        $Eb7$        $F7$



4



7



10



13



16



19



22



BREAKING DOWN THE CHANGES

2

Bb7

Eb7

F7

25

28

31

34

37

40

43

46

BREAKING DOWN THE CHANGES

49  $Bb7$   $Eb7$   $F7$

Musical staff 49: Bass clef, 4/4 time. Chords  $Bb7$ ,  $Eb7$ , and  $F7$  are indicated above the staff. The melody consists of eighth and quarter notes with slurs and ties.

52

Musical staff 52: Continuation of the melody from staff 49, starting at measure 52.

55

Musical staff 55: Continuation of the melody from staff 52, starting at measure 55. Includes slurs and accents.

58

Musical staff 58: Continuation of the melody from staff 55, starting at measure 58. Includes slurs and accents.

61

Musical staff 61: Continuation of the melody from staff 58, starting at measure 61. Includes slurs and accents.

64

Musical staff 64: Continuation of the melody from staff 61, starting at measure 64. Includes slurs and accents.

67

Musical staff 67: Continuation of the melody from staff 64, starting at measure 67. Includes slurs and accents.

70

Musical staff 70: Continuation of the melody from staff 67, starting at measure 70. Ends with a double bar line.