

All About The Blues

Correlated with JAZZ BASICS, Unit 7

Peter Blair

NOTES TO THE DIRECTOR

The quarter notes in the melody at measure 3 (and other similar passages) should be played full value. Your drummer needs to play the hi-hat pattern in the first section crisply and in strict tempo. At measure 14, have them play their fill with a crescendo to lead the ensemble into the *forte* section at measure 15. The change from hi-hat to ride cymbal is one of the most important timbre changes in the jazz drummers "bag of tricks" so be sure your percussionist(s) understand how, when and why to do this. Bring the dynamic level down to *mezzo piano* at measure 27 and insist the rhythm section phrases together and the winds phrase together.

The solo section can be opened up for any number of players. Encourage your students to use patterns based upon the first three notes of the melody (Bb - Db - Bb) or have them create one and two measure phrases derived from the blues chorus beginning at 27. All the licks in this passage use the blues scale, so your students can try improvising just by "mixing up" the order of these phrases.

If the walking lines are too difficult for your bass player, have them start by playing quarter notes on the root of each chord. Once they can play that with confidence, give them the 1 - 2 - 1 - 2 pattern to try with each chord, and then move to the 1 - 2 - 3 - 5 pattern. Once they have mastered these patterns, they should be ready to play the written part. (The JAZZ BASICS bass book includes many blues lines written out like this, and quite a few of these examples include bass guitar TAB notation to help the student progress quickly.)

MEDIUM SLOW BLUES (♩ = 102)  



TRUMPET (FLUTE)
ALTO SAX (CLAR.)
TENOR SAX (ALTO SX 2)
TROMBONE (B. SX, F HORN)
GUITAR
PIANO
BASS
DRUMS

1 2 3 4 5 6 7 8 9 10

TO CODA Φ 15

TPT/FL
A SX/CLAR
T SX/A SX 2
TBN/F HORN
GUITAR
PIANO
BASS
DRUMS

11 12 13 14 15 16 17 18

TPT/FL
A SX/CLAR
T SX/A SX 2
TBN/F HORN
GUITAR
PIANO
BASS
DRUMS

19 20 21 22 23 24 25 26

27

TPT/FL

A SX/CLAR

T SX/A SX 2

TBN/F HORN

GI^TAR

PIANO

BASS

DRUMS

WITH BASS

WITH BASS

HI-HAT

27 28 29 30 31 32 33 34

35 36 37 38 39 40 41 42

39

TPT/FL

A SX/CLAR

T SX/A SX 2

TBN/F HORN

GI^TAR

PIANO

BASS

DRUMS

F7

Bb7

F7

Bb7

EB7

Bb7

C7

F7

C7

G7

C7

F7

C7

Bb7

EB7

Bb7

Bb7

EB7

Bb7

COMP YOUR OWN RHYTHMS

FILL

Handwritten musical score for measures 43-52. The score includes parts for TPT/FL, A SX/CLAR, T SX/A SX L, TBN/F HORN, GUITAR, PIANO, BASS, and DRUMS. Chord symbols are written above the staves: F7, C7, DM17, G7, C7, G7, C7, G7, F7, Eb7, C#M17, F7, Eb7, F7, Eb7, Eb7, C#M17, F7, Eb7, F7, Eb7, Eb7, C#M17, F7, Eb7, F7, Eb7, Eb7. Performance instructions include "LAST TIME ONLY" and "5L" circled in measure 51. Measure numbers 43 through 52 are printed below the drum staff.

D.S. AL CODA

Handwritten musical score for measures 53-62. The score includes parts for TPT/FL, A SX/CLAR, T SX/A SX L, TBN/F HORN, GUITAR, PIANO, BASS, and DRUMS. Chord symbols are written above the staves: Eb7, Eb7, Eb7, C#M17, F7, Eb7, F7, Eb7, Eb7. Measure numbers 53 through 62 are printed below the drum staff.

CODA

Musical score for the CODA section, measures 63-70. The score is arranged for the following instruments: TPT/FL, A SX/CLAR, T SX/A SX 2, TBN/F HORN, GUITAR, PIANO, BASS, and DRUMS. The key signature is one flat (Bb) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamics. A 'FILL' section is indicated in the drum part between measures 66 and 67. The score concludes with a double bar line and repeat dots.

