

1. *Styles Series Part 3/8 – Blues (Swing and Traditional)*

- a. The blues can take on many variations but they're all great! In this section I'll explain all the different types of blues and how they fit with improvisation.
  - i. Traditional – An old style blues that you might play is going to be the most simple. With this style of the blues you'll have three chord changes. The I7, the IV7 and the V7 chord. These are laid out in the structure below. (see below).

The image shows three staves of musical notation in 4/4 time, each containing four measures of music represented by diagonal lines. Chord changes are indicated above the staves: F7 at the start of the first staff, B<sup>b</sup>7 at the start of the second staff, C7 at the start of the third staff, B<sup>b</sup>7 in the second measure of the third staff, and F7 in the third measure of the third staff.

Soloing over this type of blues will take a more traditional approach with just the use of the minor blues scale. You want to be as gritty and dirty as possible during this style.

- ii. Swing – The more jazz type of blues is going to add a couple more chords but still follows the same form as before. We add a couple of II – V progressions into the blues now to give it more of a jazzy feel rather than just a standard blues feel. Check out the progression below. (see below).

The image shows three staves of musical notation, each with a treble clef and a key signature of one flat (Bb). The staves are filled with diagonal lines, indicating that the notes are not specified. Above the staves, the following chords are written:

- Staff 1: F<sup>7</sup>, B<sup>b7</sup>, F<sup>7</sup>, C-<sup>7</sup>, F<sup>7</sup>
- Staff 2: B<sup>b7</sup>, B<sup>b7</sup>, F<sup>7</sup>, A-<sup>7</sup>, D<sup>7</sup>
- Staff 3: G-<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, D<sup>7</sup>, G-<sup>7</sup>, C<sup>7</sup>

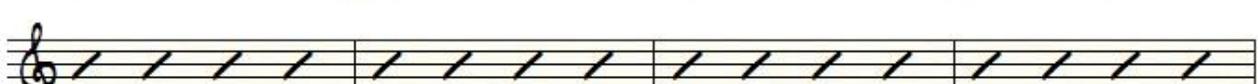
The main difference here is on the 9<sup>th</sup> measure, you go to the ii-7 chord of the key you are in, then you go to the V7 on the next measure. Adding these II-V's in definitely gives the blues more of a jazz type of feel. When improvising you can solo over this style pretty much however you would like. All jazz language is available!

- iii. Bird Blues- The term "Bird Blues" was coined from the blues heads that Charlie Parker composed with a certain set of changes. These changes involve even more II-V's than the swing blues. By adding more II-V's into the blues it gives the blues more of a bebop feel. Look at how we move from the I7 chord to the IV7 chord in the 5 measures in the Bird Blues. (See below)

F <sup>6</sup>	E-7 <sup>b5</sup>	A <sup>7</sup>	D-7	C-7	F <sup>7</sup>
					
B <sup>b7</sup>	B <sup>b6</sup>	A-7	D <sup>7</sup>		
					
G <sup>7</sup>	G-7	C <sup>7</sup>	F <sup>6</sup>	D <sup>7</sup>	G-7 C <sup>7</sup>
					

Now that we have more II-V's, our improvisation style will take on more of a bebop mentality. We will use more approach notes to segue way into each II-V that we are playing over.

- iv. Minor Blues – A minor blues is exactly what the title says. We are taking our blues changes and making them minor. A few of the turn arounds and inner 2-5-1's are also of minor. The structure stays the same so all you need to practice is how to shift your minor voicings between one another. (see below)

F-6	B <sup>b-7</sup>	F-6	C-7	F <sup>7</sup>
				
B <sup>b-7</sup>		F-6	A-7 <sup>b5</sup>	D <sup>7</sup>
				
G <sup>7(b9)</sup>	C7 <sup>ALT</sup>	F-6	D <sup>7</sup>	G-7 <sup>b5</sup> C <sup>7</sup>
				