

BLUES WITH ADDED CHORDS & TURN-AROUNDS

C JAM BLUES BAG'S GROOVE AND BLUE MONK

BEN PORTNER

In the previous lessons we had gone over blues in a minimalistic way to get the feel for the form and changes. Here we are going to take each of the blues heads that we've worked on and add some more chords to the form to give the melody more complexity. We will also learn how to improvise over this style of blues using chords and scales from previous lessons. The chords we are adding are helping us work towards a more bebop type of sound

Let's start with C jam blues. I will only be writing in rootless voicings this time, as the previous lessons have had you already practicing voicings with the root included. These voicings should already be mastered. We also will not be going over the mixolydian, dorian, blues and minor pentatonic scales as these should also be mastered from previous lessons.

C Jam Blues

Chord progression for the first system:

Melody: G G | G G G G | G C | G G | G G G G

Chords: C⁷ F⁷ C⁷ Gm⁷ C⁷alt. F⁷ F^{o7}

Rootless Voicings: EABbD EbGAD EABbD FABbD EAbBbEb EbGAD F#ACEb

Chord progression for the second system:

Melody: G C | G G G G G G | G C

Chords: C⁷ Em^{7(b5)} A⁷alt. Dm⁷ G⁷ Em^{7(b5)} A⁷alt. Dm⁷ G⁷alt.

Rootless Voicings: EABbD GBbDE GCDbF FACE FBbBEb GBbDE GCDbF FACE FBbBEb

Now let's go over some of the new scales we can use for the new chords that we added
We will not be going over dorian, mixolydian or minor pentatonic and blues scales

C⁷alt.

C altered scale

13 C Db Eb E Gb Ab Bb C

C⁷alt.

GBbDE

C half whole diminished scale

21 C C# D# E F# G A Bb C

EAbBbEb

F# diminished 7th whole half

F^{o7}

30 F# G# A B C D Eb F F#

F#ACEb

G altered scale

G⁷alt.

39 G Ab Bb B Db Eb F G

FBbBEb

Now let's go over the minor 2-5-1

Em^{7(b5)}

E half diminished 7th Locrian #2

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49 E F# G A Bb C D E

GBbDE

A altered scale

A^{7alt.}

57 A Bb C Db Eb F G A

DbFGC

A half whole diminished scale

A^{7alt.}

69 A Bb C Db Eb E F# G A

DbFGC

The harmonic minor scale in D minor is also a great scale to use over the minor 2-5-1

79 D E F G A Bb C# D

GCD^bF FAB^bD

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Once you have mastered the scales practice playing the piece with the new chords and improvising over the changes

We will now do the same exercise with Bag's groove. Remember, it is expected that the student already have the mixolydian and Dorian blues and minor pentatonic scales mastered so they will not be covered in this lesson

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Bag's Groove

A

87

F C Bb Ab Bb Ab F Ab F Eb F Eb Cm7 F7alt. F

EbGAD DGAbC EbGAD EbGBbD EbAbADb

92

Bb7 C Bb Ab Bb Ab F Ab F Eb F Eb F C Bb Ab Bb Ab F Ab F Eb

DGAbC EbGAD

B

98

Am7(b5) D7alt. Gm7 C7alt. F7 Bb7 F7 Cm7 F7alt. C

F Eb C F Eb C Eb C Bb C Bb Ab Bb Ab C

EbGAD BbGAbD EbGAD EbGBbD EbAbADb

104

Bb7 B°7 F7 Am7(b5) D7alt. Gm7 F Eb C

F Eb C Eb C Bb C Bb Ab Bb Ab C F Eb C

C7 BbGAbD EbGAD GACEb F#BbCF FABbD

109 Eb C Bb C Bb Ab Bb Ab Am^{7(b5)} D^{7alt.} Gm⁷ C^{7alt.}

EAbBd GACEb F#BbCF FABbD EAbBbEb

Now we will go over the new scales that we added

F^{7alt.}

F altered scale

114 F F# G# A B C# D# F

EbAbADb

F^{7alt.}

F half whole diminished

122 F F# G# A B C D Eb F

EbAbADb

B diminished 7th whole half

132 D E F G Ab Bb B Db D

D, F, Ab, B

Am^{7(b5)}

A locrian sharp 2

142 A B C D Eb F G A

GACEb

D altered scale

152 D^{7alt.} Eb F Gb Ab Bb C D

F#BbCF

d HALF WHOLE DIMINISHED SCALE

162 D Eb F F# G# A B C D

F#BbCF

The G harmonic minor works very well over the Minor 2-5-1

172 G A Bb C D Eb F# G

C altered scale

182 C^{7alt.} C Db Eb E F# G# A# C

EAbBbEb

We will now do the same exercise with Blue Monk. Remember, it is expected that the student already have the mixolydian and Dorian blues and minor pentatonic scales mastered so they will not be covered in this lesson

Blue Monk

192

B \flat 7 Eb7 B \flat 7 Fm7 B \flat 7alt.

D Eb E F G Ab A Bb F G F E Eb F C# D C# C

D GAbC Eb7 DbFGC B \flat 7 D GAbC Fm7 EbGAbC B \flat 7alt. DF#G#C#

196

E \flat 7 E \circ 7 B \flat 7 Dm7(b5) G7alt.

G Ab A Bb Bb BC C# F G F E Eb F C# D D FFF

DbFGC E \circ 7 EGBbDb B \flat 7 D GAbC Dm7(b5) FA bCD G7alt. FFF3 FBbBEb

200

Cm7 F7 B \flat 7 G7alt. Cm7 F7alt.

F F F G F E Eb F C# D F G F E Eb F C# D

EbGBbD EbGAD D GAbC FBbBEb Cm7 EbGBbD F7alt. EbAbADb

Now we will go over the new scales that we added

Bb altered

Bb⁷alt.

204

Bb B C# D E F# G# Bb

DF#G#C#

Bb half whole diminished scale

Bb⁷alt.

213

Bb B C# D E F G Ab Bb

DF#G#C#

E diminished whole half

E^{o7}

222

E F# G A Bb C Db Eb E

EGBbDb

F7 Altered scale

F⁷alt.

232

F F# G# A B C# D# F

EbAbADb

F half whold diminished

241 F F# G# A B C D Eb F

EbAbADb

Detailed description: This block contains musical notation for measures 241 through 248. The treble clef staff shows a half-whole diminished scale starting on F: F (quarter), F# (quarter), G# (quarter), A (quarter), B (quarter), C (quarter), D (quarter), Eb (quarter), F (quarter). The bass clef staff shows a constant accompaniment of Eb, Ab, and Adb. The key signature is one flat (Bb).

D locrian sharp 2

D^{ø7}
250 D E F G Ab Bb C D

FAbCD

Detailed description: This block contains musical notation for measures 250 through 257. The treble clef staff shows a D locrian sharp 2 scale: D (quarter), E (quarter), F (quarter), G (quarter), Ab (quarter), Bb (quarter), C (quarter), D (quarter). The bass clef staff shows a constant accompaniment of F, Ab, and CD. The key signature is one flat (Bb).

G altered scale

260 G Ab Bb B Db Eb F G

FBbBEb

Detailed description: This block contains musical notation for measures 260 through 267. The treble clef staff shows a G altered scale: G (quarter), Ab (quarter), Bb (quarter), B (quarter), Db (quarter), Eb (quarter), F (quarter), G (quarter). The bass clef staff shows a constant accompaniment of F, Bb, and Eb. The key signature is one flat (Bb).

G half whold diminished scale

268 G Ab Bb B Db D E F

FBbBEb

Detailed description: This block contains musical notation for measures 268 through 275. The treble clef staff shows a G half-whole diminished scale: G (quarter), Ab (quarter), Bb (quarter), B (quarter), Db (quarter), D (quarter), E (quarter), F (quarter). The bass clef staff shows a constant accompaniment of F, Bb, and Eb. The key signature is one flat (Bb).