

# **The Blues: Your First Ten Jazz Lessons**

a jazz unit curriculum by Chad O'Brien

## Unit Overview

The 12 bar blues form is a logical place to begin instrumental jazz instruction. Not only does it constitute a large percentage of standard repertoire, it also provides a perfect vehicle to teach students about the history, harmonic evolution, and expressive elements of jazz and, perhaps even more importantly, improvisation.

Too often though, ill equipped educators teach the minor blues scale and throw their students in the deep end. This approach fails to address the most fundamental aspects of improvising – the dominant/tonic (tension/release) relationship, use of idiomatic vocabulary, communication between soloist and accompaniment, and telling a story through motivic development. The way to accomplish these objectives is by teaching jazz as the greats learned it: through repertoire. By focusing on tunes with specific harmonic and rhythmic vocabulary, a beginning jazz instructor can help students develop a working understanding of these elements while creating a healthy environment for exploring a student's own voice.

This unit is intended for intermediate instrumental music students. Ideally, though not necessarily, at this point students have been singing and playing melodies, bass lines, and harmonies to folk songs for 2-3 years and are familiar with solfege in major, minor, and mixolydian. They can read, write, and improvise over tonic, dominant, and subdominant in the keys required for this unit. They have the executive skills needed for all repertoire.

In addition to the 10 aforementioned lessons, I have included 5 optional "stretch" lessons. I use this extra time to expand the scope of this unit to cover more standards. As I tell my students, this provides a more realistic representation of the life of a professional musician: composing, transcribing, studying theory and history alongside performance, and dedicating more practice time to specific tasks. If time does not allow the inclusion of these lessons, I encourage you to revisit them in later years or include them but reduce the repertoire to only the first three songs.

After this unit, students are equipped to pursue a multitude of different types of jazz. Personally, I move from this to teaching simple jazz standards (Autumn Leaves, Blue Bossa, etc.) and ii-V-I's; you could move on to modal jazz, bossa novas, funk, or even more blues! The possibilities are endless but are sure to include improvisation at a high level.

## **Blues Unit - Lesson 1 - C Jam Blues**

### Lesson Objectives

- Students will perform (singing, then playing) the melody and bass line to C Jam Blues in Concert Bb with and without sheet music
- Students will improvise melodies over the 12-bar blues form
- Students will be able correctly use relevant musical vocabulary (12-bar blues form, riff, improvisation, lead sheet)
- Students will understand historical context of the repertoire

### Procedures

- Listen to Duke Ellington recording of C Jam Blues and introduce historical context (10)
- Teach, by rote, melody and bass line (root movement) to C Jam Blues in Concert Bb (singing, then playing) (10)
- Explain/demonstrate improvising playing rhythms on the two notes of the melody (5)
- Students improvise in this way (15)

### Assignment

Play through the melody and bass line to C Jam Blues (in Bb) and improvise with play along track.

Enrichment: Learn C Jam Blues in two other keys.

## **Blues Unit - Lesson 2 - C Jam Blues**

### Lesson Objectives

- Students will perform (singing and playing) the melody and bass line to C Jam Blues in several different keys with and without sheet music
- Students will improvise over the 12-bar blues form with musicality: varying dynamics, articulations, and note/phrase lengths and demonstrating an understanding of dominant/tonic relationship
- Students will be able correctly use relevant musical vocabulary (transpose, etc.)

### Procedures

- Review melody and bass line to C Jam Blues in Bb (singing, then playing) (10)
- Demonstrate, then allow students to practice improvising over the blues form using the two notes of C Jam Blues. As they do, encourage students to experiment with varying dynamics, articulations, note/phrase lengths, etc. (10)
- Repeat this process in C and/or Eb (20)

### Assignment

Play through the melody and bass line to C Jam Blues (in several keys) and improvise with the play along track. Use varied dynamics, articulations, etc. to make your solo as interesting as possible; tell a story.

Enrichment: Transpose lead sheet to new keys.

## **Blues Unit - Lesson 3 (Optional) - C Jam Blues**

### Lesson Objectives

- Students will perform (singing and playing) the melody and bass line to C Jam Blues in several different keys with and without sheet music
- Students will improvise over the 12-bar blues form with musicality: varying dynamics, articulations, and note/phrase lengths and demonstrating an understanding of dominant/tonic relationship
- Students will compose melodies within specific harmonic and rhythmic parameters
- Students will know the history of the blues tradition and understand its importance to music history

### Procedures

- Review/Perform C Jam Blues (in several keys if time allows) (10)
- Compose original riff-based blues head as a class (10)
- Presentation: Complete history of the blues with listening examples (20)

### Assignment

Identify a familiar song that follows the blues form.

Enrichment: Compose your own riff-based blues head.

## **Blues Unit - Lesson 4 - Sonnymoon for Two**

### Lesson Objectives

- Students will perform (singing and playing) the minor pentatonic scale, melody, and bass line to Sonnymoon for Two in Concert Bb with and without sheet music
- Students will improvise melodies over the 12-bar blues form
- Students will be able correctly use relevant musical vocabulary (minor pentatonic scale, jazz standard, V-IV blues, etc.)
- Students will understand historical context of the repertoire

### Procedures

- Listen to Sonny Rollins recording of Sonnymoon for Two and introduce historical context (10)
- Teach, by rote, melody and bass line (root movement) to Sonnymoon for Two in Concert Bb (singing, then playing) and the minor pentatonic scale (15)
- Explain/demonstrate improvising playing rhythms on the five notes of the melody (5)
- Students improvise in this way (10)

### Assignment

Play through the melody and bass line to Sonnymoon for Two (in Bb) and improvise with play along track.

Enrichment: Learn the minor pentatonic scale in two other keys.

## Blues Unit - Lesson 5 - Sonnymoon for Two

### Lesson Objectives

- Students will perform (singing and playing) the minor pentatonic scale, melody, and bass line to Sonnymoon for Two in several different keys with and without sheet music
- Students will improvise over the 12-bar blues form with musicality: controlling tonal content purposefully to build and release tension
- Students will be able correctly use relevant musical vocabulary (development, intensity in music, etc.)

### Procedures

- Review melody and bass line to Sonnymoon for Two (singing, then playing) and the minor pentatonic scale in Bb (10)
- Demonstrate, then allow students to practice improvising over the blues form using the minor pentatonic scale. After a few attempts each, have students practice developing/building a solo by starting with just the two notes of C Jam Blues and slowly introducing all five notes of the minor pentatonic scale (15)
- Repeat this process in C and/or Eb, writing the scale first for each key (15)

### Assignment

Play through the minor pentatonic scale, melody, and bass line to Sonnymoon for Two (in several keys) and improvise with the play along track. Develop your ideas and build intensity in your solo by starting with just the two notes of C Jam Blues and slowly introducing all five notes of the minor pentatonic scale.

Enrichment: Besides tonally, how can your improvising be high intensity? Low intensity? Be able to demonstrate as well as discuss.

## **Blues Unit - Lesson 6 (Optional) - Sonnymoon for Two**

### Lesson Objectives

- Students will perform (singing and playing) the minor pentatonic scale, melody, and bass line to Sonnymoon for Two in several different keys with and without sheet music
- Students will improvise over the 12-bar blues form with musicality: controlling tonal content purposefully to build and release tension
- Students will compose melodies within specific harmonic and rhythmic parameters
- Students will discuss the value of standard repertoire in art

### Procedures

- Play the minor pentatonic scale and echo vocabulary/scale patterns (10)
- Review/perform Sonnymoon for Two (10)
- Compose original riff-based blues head as a class (10)
- Presentation: Listen to and discuss different versions of Sonnymoon for Two (10)

### Assignment

Compose your own riff-based blues head using the minor pentatonic scale.

Enrichment: Listen to a version of Sonnymoon for Two that we did not hear in class.



## **Blues Unit - Lesson 7 - Splanky**

### Lesson Objectives

- Students will perform (singing and playing) the minor blues scale, melody, and bass line to Splanky in Concert Db with and without sheet music
- Students will be able correctly use relevant musical vocabulary (minor blues scale, call and response, ii-V blues, etc.)
- Students will understand historical context of the repertoire

### Procedures

- Listen to original recording of Splanky and introduce historical context (10)
- Teach, by rote, melody and bass line (root movement) to Splanky in Concert Db (singing, then playing) and the minor blues scale (20)
- Echo vocabulary/scale patterns on minor blues scale (10)

### Assignment

Play through the melody and bass line to Splanky (in Db) with the original recording.

Enrichment: Transcribe the shout melody.

## Blues Unit - Lesson 8 - Splanky

### Lesson Objectives

- Students will perform (singing and playing) the minor pentatonic scale, melody, and bass line to Sonnymoon for Two in several different keys with and without sheet music
- Students will improvise over the 12-bar blues form using idiomatic vocabulary
- Students will be able correctly use relevant musical vocabulary (idiomatic vocabulary, licks, etc.)

### Procedures

- Review melody and bass line to Splanky (singing, then playing) and the minor blues scale in Db (10)
- Write and play the minor blues scale in C then learn the melody and bass line in C (10)
- Demonstrate, then allow students to lead, echoing vocabulary/scale patterns (10)
- Improvise solos containing this vocabulary (10)

### Assignment

Practice improvising over the blues form using vocabulary derived from the blues scale. Use licks that we played in class and try to invent your own original vocabulary.

Enrichment: Listen to some of the recordings we have studied in this unit. Do any of the solos include vocabulary from the blues scale? Try to play some of the licks on your instrument. If they are not in familiar keys, transpose them.

## **Blues Unit - Lesson 9 (Optional) - Splanky**

### Lesson Objectives

- Students will perform (singing and playing) the minor blues scale, melody, and bass line to Splanky in several different keys with and without sheet music
- Students will improvise over the 12-bar blues form using idiomatic vocabulary
- Students will compose melodies within specific harmonic and rhythmic parameters
- Students will discuss the value of standard repertoire in art

### Procedures

- Play the minor blues scale and echo vocabulary/scale patterns (10)
- Review/perform Splanky in Concert C (10)
- Presentation: How to transcribe and the importance of learning solos (20)

### Assignment

Transcribe the shout chorus to Splanky in Db.

Enrichment: Transcribe a chorus of a blues solo.

## Blues Unit - Lesson 10 - St. Louis Blues

### Lesson Objectives

- Students will perform (singing and playing) the major blues scale, melody, and bass line to St. Louis Blues in Concert Eb with and without sheet music
- Students will be able correctly use relevant musical vocabulary (major blues scale, chord, arpeggiation, through composed, motive, etc.)
- Students will understand historical context of the repertoire

### Procedures

- Listen to Louis Armstrong/Ella Fitzgerald recording of St. Louis Blues. Discuss the more elaborate form of this song and introduce historical context (10)
- Explain the use of motivic development in this song and how the motive is an arpeggio of the chords (5)
- Teach, by rote, melody and bass line (root movement) to St. Louis in Concert Eb (singing, then playing) and the major blues scale (20)
- Ask students to identify the one melody note that is not part of the scale. Explain that this note (in the 9th bar) is from the chord (Bb7) and the melody here is the same motive as the beginning of the song but arpeggiates the V chord instead of the I chord (5)

### Assignment

Play through the melody and bass line to St. Louis Blues (in Eb) with the original recording.

Enrichment: Transcribe the other sections of the song (besides the 12 bar blues). How do these contrast with the part that we learned?

## **Blues Unit - Lesson 11 - St. Louis Blues**

### Lesson Objectives

- Students will perform (singing and playing) the major blues scale, melody, and bass line to St. Louis Blues in several different keys with and without sheet music
- Students will improvise over the 12-bar blues form reflecting primary characteristics of the specific head
- Students will be able correctly use relevant musical vocabulary

### Procedures

- Review melody and bass line to St. Louis Blues (singing, then playing) and the major blues scale in Eb (10)
- Write and play the major blues scale in C then learn the melody and bass line in C (10)
- Demonstrate, then allow students to practice improvising using the techniques studied in this unit and quoting the melody in the 9th bar (20)

### Assignment

Practice improvising over the blues form using the techniques studied in this unit and quoting the melody in the 9th bar.

Enrichment: Experiment arpeggiating the chords in different ways. Try to incorporate these chords into your improvising.

## **Blues Unit - Lesson 12 (Optional) - St. Louis Blues**

### Lesson Objectives

- Students will perform (singing and playing) the major blues scale, melody, and bass line to St. Louis Blues in several different keys with and without sheet music
- Students will improvise over the 12-bar blues form reflecting primary characteristics of the specific head

### Procedures

- Play the major blues scale in Concert C (5)
- Review/perform St. Louis Blues in Concert C (10)
- Jam: Practice improvising over the blues form using all techniques studied. (25)

### Assignment

Practice improvising over the blues form using all techniques studied.

Enrichment: Solo in as many keys as possible.

## **Blues Unit - Lesson 13 - Tenor Madness**

### Lesson Objectives

- Students will perform (singing and playing) melody and bass line to Tenor Madness and accompanying guide tone line in Concert Bb with and without sheet music
- Students will be able correctly use relevant musical vocabulary (voice leading, guide tone line, etc.)
- Students will understand historical context of the repertoire

### Procedures

- Listen to original recording of Tenor Madness and introduce historical context (10)
- Teach, by rote, melody and bass line (root movement) to Tenor Madness in Concert Bb (singing, then playing) and the guide tone line (20)
- Demonstrate, then allow students to practice improvising over the blues form playing rhythms on the notes of the guide tone line (10)

### Assignment

Play through the melody and bass line to Tenor Madness (in Bb) with the play along and improvise by playing rhythms on the guide tone line.

Enrichment: Try to write another guide tone line and improvise rhythms using that.

## **Blues Unit - Lesson 14 - Tenor Madness**

### Lesson Objectives

- Students will perform (singing and playing) the melody, bass line, and guide tone line to Tenor Madness in Bb with and without sheet music
- Students will improvise over the 12-bar blues form within specific musical parameters
- Students will be able correctly use relevant musical vocabulary

### Procedures

- Review melody, bass line, and guide tone line to Tenor Madness (singing, then playing) (10)
- Review the minor pentatonic, minor blues, and major blues scales in Bb (10)
- Demonstrate, then allow students to practice improvising using all techniques studied in this unit. Challenge them to keep in mind the elements of musicality studied in addition to the harmonic and melodic techniques. (20)

### Assignment

Practice improvising over the blues form using all the techniques studied in this unit.

Enrichment: As a practice in creativity, try improvising by setting “limitations” on your solo. For instance, introduce only one pitch per chorus or play in only one octave. Try drawing a sort of “story arc” that you want to achieve in your solo and follow it by increasing and decreasing in intensity.



## **Blues Unit - Lesson 15 (Optional) - Tenor Madness**

### Lesson Objectives

- Students will perform (singing and playing) the melody, bass line, and guide tone lines to Tenor Madness as well as the minor pentatonic scale, minor blues scale, and major blues scale in Bb with and without sheet music
- Students will improvise over the 12-bar blues form and explore their voice

### Procedures

- Review the melody, bass line, and familiar guide tone line to Tenor Madness as well as the minor pentatonic scale, minor blues scale, and major blues scale in Bb (10)
- Sightread other guide tone lines for blues Bb (5)
- Jam: Practice improvising over the blues form using all techniques studied. (25)

### Assignment

Prepare for Unit Assessment

## Resources

### Repertoire recordings

Duke Ellington "C Jam Blues" - <https://youtu.be/wgy-XNI6kVQ>

Sonny Rollins "Sonnymoon for Two" - <https://youtu.be/DXMwHVM113s>

Dexter Gordon "Sonnymoon for Two" - <https://youtu.be/-H5hJpt3t2k>

Michael Brecker "Sonnymoon for Two" - <https://youtu.be/qtvXZQ0iv8o>

Count Basie "Splanky" - [https://youtu.be/zxe\\_LCqS2dM](https://youtu.be/zxe_LCqS2dM)

Louis Armstrong/Ella Fitzgerald "St. Louis Blues" - [https://youtu.be/D2TUIUwa3\\_o](https://youtu.be/D2TUIUwa3_o)

Sonny Rollins "Tenor Madness" - <https://youtu.be/3MkUvZUTFUc>

### Play alongs

Bb Blues (fast) - <https://youtu.be/wHVxf2M20gQ>

Bb Blues (slow) - [https://youtu.be/7Ulut9\\_yNYI](https://youtu.be/7Ulut9_yNYI)

Bb Blues (very slow) - [https://youtu.be/aUuzR\\_dsk9o](https://youtu.be/aUuzR_dsk9o)

C Blues - <https://youtu.be/LAOAC2aRKe8>

Eb Blues - <https://youtu.be/APbF5dr2eFw>

Db Blues - [https://youtu.be/OnQIly\\_uHME](https://youtu.be/OnQIly_uHME)

Sonnymoon for Two (in Bb) - [https://youtu.be/klp\\_0tRzI-l](https://youtu.be/klp_0tRzI-l)

Tenor Madness (in Bb) - <https://youtu.be/7SaluR4K2O0>

### Suggested references and sources

*Developing Musicianship through Improvisation* by Christopher D. Azzara and Richard F. Grunow

*Jump Right In: The Instrumental Series - Teacher's Guide for Winds and Percussion* by Richard Grunow

*Ready, Aim, Improvise!* by Hal Crook

*How to Improvise* by Hal Crook

# Da Blues

Alto Saxophone

## C Jam Blues

Musical notation for C Jam Blues, consisting of three staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff is labeled A7. The second staff is labeled D7 and A7. The third staff is labeled E7 and A7. Below the blues is the A Major Scale, shown as a single staff with notes A, B, C, D, E, F#, G, A.

## Sonnymoon for Two

Musical notation for Sonnymoon for Two, consisting of three staves of music in 4/4 time with a key signature of one sharp (F#). The first staff is labeled G7. The second staff is labeled C7 and G7. The third staff is labeled D7 and G7. Below the blues are two pentatonic scales: G minor pentatonic scale and A minor pentatonic scale.

## Splanky Bb7

Musical notation for Splanky Bb7, consisting of three staves of music in 4/4 time with a key signature of two flats (Bb, Eb). The first staff is labeled Bb7. The second staff is labeled Eb7 and Bb7. The third staff is labeled F7, Eb7, and Bb7. Below the blues are two blues scales: Bb blues scale and A blues scale.

Alto Saxophone

St. Louis Blues

Musical notation for St. Louis Blues. The first three staves show a melodic line with chords C7, F7, and C7. The fourth staff shows the C major blues scale and the A major blues scale.

Tenor Madness

Musical notation for Tenor Madness. The first three staves show a melodic line with chords G7, C7, G7, C7, Am7, D7, and G7.

G blues guide tone line

Musical notation for G blues guide tone line. The first two staves show chord progressions: G7, bC7, G7 and bC7, bG7, G7. The third staff shows Am7, D7, G7.

Tenor Saxophone

# Da Blues

## C Jam Blues

D<sup>7</sup>

Musical staff showing the first measure of the C Jam Blues piece, featuring a D<sup>7</sup> chord and a rhythmic pattern of eighth notes.

G<sup>7</sup>

D<sup>7</sup>

Musical staff showing the second measure of the C Jam Blues piece, featuring a G<sup>7</sup> chord in the first half and a D<sup>7</sup> chord in the second half.

A<sup>7</sup>

D<sup>7</sup>

Musical staff showing the third measure of the C Jam Blues piece, featuring an A<sup>7</sup> chord in the first half and a D<sup>7</sup> chord in the second half.

## D Major Scale

Musical staff showing the D Major scale, starting on D and ascending through the octave.

## Sonnymoon for Two

C<sup>7</sup>

Musical staff showing the first measure of the Sonnymoon for Two piece, featuring a C<sup>7</sup> chord and a rhythmic pattern of eighth notes.

F<sup>7</sup>

C<sup>7</sup>

Musical staff showing the second measure of the Sonnymoon for Two piece, featuring an F<sup>7</sup> chord in the first half and a C<sup>7</sup> chord in the second half.

G<sup>7</sup>

C<sup>7</sup>

Musical staff showing the third measure of the Sonnymoon for Two piece, featuring a G<sup>7</sup> chord in the first half and a C<sup>7</sup> chord in the second half.

## C minor pentatonic scale

## D minor pentatonic scale

Musical staff showing the C minor pentatonic scale (C, D, E♭, F, G) and the D minor pentatonic scale (D, E, F, G, A).

## Splanky E♭<sup>7</sup>

Musical staff showing the first measure of the Splanky piece, featuring an E♭<sup>7</sup> chord and a rhythmic pattern of eighth notes.

A♭<sup>7</sup>

E♭<sup>7</sup>

Musical staff showing the second measure of the Splanky piece, featuring an A♭<sup>7</sup> chord in the first half and an E♭<sup>7</sup> chord in the second half.

B♭<sup>7</sup>

A♭<sup>7</sup>

E♭<sup>7</sup>

Musical staff showing the third measure of the Splanky piece, featuring a B♭<sup>7</sup> chord in the first half, an A♭<sup>7</sup> chord in the second half, and an E♭<sup>7</sup> chord in the third half.

## E♭ blues scale

## D blues scale

Musical staff showing the E♭ blues scale (E♭, F, G, A♭, B♭, C) and the D blues scale (D, E, F, G, A, B).

Tenor Saxophone

St. Louis Blues

Musical notation for the first three staves of "St. Louis Blues". The first staff contains a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, and a whole note F4. Chord symbols F7, Bb7, and F7 are placed above the staff. The second staff continues the melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, and a whole note F4. Chord symbols Bb7 and F7 are placed above the staff. The third staff continues the melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, and a whole note F4. Chord symbols C7, Bb7, and F7 are placed above the staff.

F major blues scale

D major blues scale

Musical notation for the F major blues scale and D major blues scale. The F major blues scale is shown as a sequence of notes: F4, G4, Ab4, A4, Bb4, B4, C5. The D major blues scale is shown as a sequence of notes: D4, E4, F4, F#4, G4, A4, B4. Both scales are written on a treble clef staff.

Tenor Madness

Musical notation for the first three staves of "Tenor Madness". The first staff contains a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, and a whole note F4. Chord symbols C7, F7, and C7 are placed above the staff. The second staff continues the melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, and a whole note F4. Chord symbols F7 and C7 are placed above the staff. The third staff continues the melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, and a whole note F4. Chord symbols Dm7, G7, and C7 are placed above the staff.

C blues guide tone line

Musical notation for the C blues guide tone line. The first staff shows the guide tones for C7 (F4, C5), F7 (Bb4, F5), and C7 (F4, C5). The second staff shows the guide tones for F7 (Bb4, F5) and C7 (F4, C5). The third staff shows the guide tones for Dm7 (F4, C5), G7 (Bb4, F5), and C7 (F4, C5).

# Da Blues

## Baritone Saxophone

### C Jam Blues

A<sup>7</sup>

First line of musical notation for C Jam Blues, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth notes and quarter notes.

D<sup>7</sup>

A<sup>7</sup>

Second line of musical notation for C Jam Blues, continuing the melody from the first line.

E<sup>7</sup>

A<sup>7</sup>

Third line of musical notation for C Jam Blues, concluding the piece with a double bar line.

### A Major Scale

Musical staff showing the A Major scale in treble clef, key signature of two sharps (F# and C#). The scale is written as a sequence of eighth notes.

### Sonnymoon for Two

G<sup>7</sup>

First line of musical notation for Sonnymoon for Two, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody includes eighth and quarter notes.

C<sup>7</sup>

G<sup>7</sup>

Second line of musical notation for Sonnymoon for Two.

D<sup>7</sup>

G<sup>7</sup>

Third line of musical notation for Sonnymoon for Two, concluding the piece with a double bar line.

### G minor pentatonic scale

### A minor pentatonic scale

Musical staff showing the G minor pentatonic scale (G, Bb, C, D, F) and the A minor pentatonic scale (A, C, D, E, G) in treble clef, key signature of one sharp (F#).

### Splanky

Bb<sup>7</sup>

First line of musical notation for Splanky, featuring a treble clef, key signature of three flats (Bb, Eb, Ab), and a 4/4 time signature. The melody includes eighth and quarter notes.

Eb<sup>7</sup>

Bb<sup>7</sup>

Second line of musical notation for Splanky.

F<sup>7</sup>

Eb<sup>7</sup>

Bb<sup>7</sup>

Third line of musical notation for Splanky, concluding the piece with a double bar line.

### Bb blues scale

### A blues scale

Musical staff showing the Bb blues scale (Bb, C, D, Eb, F, G) and the A blues scale (A, Bb, C, D, E, F) in treble clef, key signature of three flats (Bb, Eb, Ab).

Baritone Saxophone

St. Louis Blues

Chord progression: C<sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>

Measures 1-3 of the St. Louis Blues melody. Measure 1 starts with a C<sup>7</sup> chord. Measure 2 has an F<sup>7</sup> chord. Measure 3 has a C<sup>7</sup> chord. The melody consists of eighth and quarter notes.

Chord progression: F<sup>7</sup>, C<sup>7</sup>

Measures 4-5 of the St. Louis Blues melody. Measure 4 has an F<sup>7</sup> chord. Measure 5 has a C<sup>7</sup> chord. The melody continues with eighth and quarter notes.

Chord progression: G<sup>7</sup>, F<sup>7</sup>, C<sup>7</sup>

Measures 6-7 of the St. Louis Blues melody. Measure 6 has a G<sup>7</sup> chord. Measure 7 has an F<sup>7</sup> chord. Measure 8 has a C<sup>7</sup> chord. The melody concludes with a quarter note.

C major blues scale

A major blues scale

Two scales are shown on a single staff. The first scale is the C major blues scale (C, D, E, F, G, A, Bb, C). The second scale is the A major blues scale (A, B, C, D, E, F, G, A). Both scales are written in treble clef.

Tenor Madness

Chord progression: G<sup>7</sup>, C<sup>7</sup>, G<sup>7</sup>

Measures 1-3 of the Tenor Madness melody. Measure 1 has a G<sup>7</sup> chord. Measure 2 has a C<sup>7</sup> chord. Measure 3 has a G<sup>7</sup> chord. The melody is in G major and features eighth and quarter notes.

Chord progression: C<sup>7</sup>, G<sup>7</sup>

Measures 4-5 of the Tenor Madness melody. Measure 4 has a C<sup>7</sup> chord. Measure 5 has a G<sup>7</sup> chord. The melody continues with eighth and quarter notes.

Chord progression: Am<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>

Measures 6-7 of the Tenor Madness melody. Measure 6 has an Am<sup>7</sup> chord. Measure 7 has a D<sup>7</sup> chord. Measure 8 has a G<sup>7</sup> chord. The melody concludes with a quarter note.

G blues guide tone line

Three lines of guide tones for the G blues scale. The first line shows G<sup>7</sup> (F# and B), C<sup>7</sup> (Bb and Eb), and G<sup>7</sup> (F# and B). The second line shows C<sup>7</sup> (Bb and Eb), G<sup>7</sup> (F# and B), and C<sup>7</sup> (Bb and Eb). The third line shows Am<sup>7</sup> (C and F), D<sup>7</sup> (C and F), and G<sup>7</sup> (F# and B). All lines are in treble clef.



# Da Blues

Trumpet in B $\flat$

## C Jam Blues

D $^7$



G $^7$

D $^7$



A $^7$

D $^7$



## D Major Scale



## Sonnymoon for Two

C $^7$



F $^7$

C $^7$



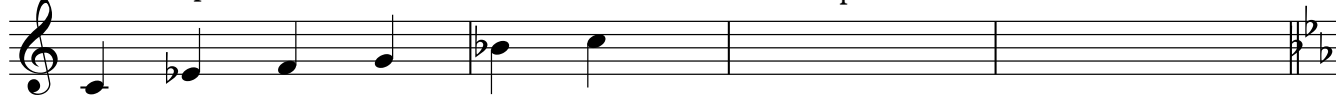
G $^7$

C $^7$



## C minor pentatonic scale

## D minor pentatonic scale



## Splanky

E $\flat^7$



A $\flat^7$

E $\flat^7$



B $\flat^7$

A $\flat^7$

E $\flat^7$



## E $\flat$ blues scale

## D blues scale



Trumpet in B $\flat$

St. Louis Blues

Musical notation for the first section of 'St. Louis Blues'. It consists of four staves. The first three staves show a melodic line in 12/8 time with a key signature of one flat. The first staff has a  $F^7$  chord above the first measure,  $B\flat^7$  above the second measure, and  $F^7$  above the third measure. The second staff has  $B\flat^7$  above the first measure and  $F^7$  above the third measure. The third staff has  $C^7$  above the first measure,  $B\flat^7$  above the second measure, and  $F^7$  above the third measure. The fourth staff shows two scale exercises: 'F major blues scale' and 'D major blues scale'.

Tenor Madness

Musical notation for the second section of 'St. Louis Blues', titled 'Tenor Madness'. It consists of three staves of melodic notation in 12/8 time with a key signature of one flat. The first staff has  $C^7$  above the first measure,  $F^7$  above the second measure, and  $C^7$  above the third measure. The second staff has  $F^7$  above the first measure and  $C^7$  above the third measure. The third staff has  $Dm^7$  above the first measure,  $G^7$  above the second measure, and  $C^7$  above the third measure.

C blues guide tone line

Musical notation for the 'C blues guide tone line'. It consists of three staves showing guide tones for the  $C^7$ ,  $F^7$ , and  $Dm^7$  chords. The first staff shows  $C^7$  above the first measure,  $F^7$  above the second measure, and  $C^7$  above the third measure. The second staff shows  $F^7$  above the first measure and  $C^7$  above the third measure. The third staff shows  $Dm^7$  above the first measure,  $G^7$  above the second measure, and  $C^7$  above the third measure.

# Da Blues

## Trombone

### C Jam Blues

Musical notation for the first four measures of 'C Jam Blues' for Trombone. The key signature is one flat (Bb) and the time signature is 4/4. The notation is written in bass clef. The first measure contains a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter rest. The second measure contains a quarter note G2, a quarter note F2, a quarter note E2, and a quarter rest. The third measure contains a quarter note D2, a quarter note C2, and a quarter rest. The fourth measure contains a quarter note B1, a quarter note A1, and a quarter rest. Chord symbols F7 and C7 are placed below the first and third measures respectively.

### C Major Scale

Musical notation for the C Major Scale in bass clef. The scale is written as a sequence of quarter notes: C2, D2, E2, F2, G2, A2, B2, C3. The key signature is one flat (Bb).

### Sonnymoon for Two

Musical notation for the first four measures of 'Sonnymoon for Two' for Trombone. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The notation is written in bass clef. The first measure contains a quarter note Gb2, a quarter note Fb2, a quarter note Eb2, and a quarter note D2. The second measure contains a quarter note C2, a quarter note Bb1, a quarter note Ab1, and a quarter note Gb1. The third measure contains a quarter note Fb1, a quarter note Eb1, a quarter note D1, and a quarter note C1. The fourth measure contains a quarter note Bb1, a quarter note Ab1, a quarter note Gb1, and a quarter note Fb1. Chord symbols Bb7, Eb7, and F7 are placed below the first, second, and third measures respectively.

### Bb minor pentatonic scale

### C minor pentatonic scale

Musical notation for the Bb minor pentatonic scale and the C minor pentatonic scale in bass clef. The Bb minor pentatonic scale is written as a sequence of quarter notes: Bb2, C3, D3, Eb3, F3. The C minor pentatonic scale is written as a sequence of quarter notes: C3, D3, Eb3, F3, G3. The key signature is two flats (Bb, Eb).

### Splanky

Musical notation for the first four measures of 'Splanky' for Trombone. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The notation is written in bass clef. The first measure contains a quarter note Gb2, a quarter note Fb2, a quarter note Eb2, and a quarter note D2. The second measure contains a quarter note C2, a quarter note Bb1, a quarter note Ab1, and a quarter note Gb1. The third measure contains a quarter note Fb1, a quarter note Eb1, a quarter note D1, and a quarter note C1. The fourth measure contains a quarter note Bb1, a quarter note Ab1, a quarter note Gb1, and a quarter note Fb1. Chord symbols Db7, Gb7, and Ab7 are placed below the first, second, and third measures respectively.

### Db blues scale

### C blues scale

Musical notation for the Db blues scale and the C blues scale in bass clef. The Db blues scale is written as a sequence of quarter notes: Db2, Eb2, Fb2, Gb2, Ab2, Bb2. The C blues scale is written as a sequence of quarter notes: C2, D2, Eb2, F2, G2, Ab2. The key signature is three flats (Bb, Eb, Ab).

Trombone

St. Louis Blues

Chord progression for St. Louis Blues: Eb7, Ab7, Eb7, Ab7, Eb7.

St. Louis Blues musical notation in bass clef, showing the first three lines of the piece with chord changes: Eb7, Ab7, Eb7, Ab7, Eb7, Bb7, Ab7, Eb7.

Eb major blues scale

C major blues scale

Two lines of musical notation in bass clef. The first line shows the Eb major blues scale (Eb, F, G, Ab, Bb, C). The second line shows the C major blues scale (C, Eb, F, G, Ab, Bb).

Tenor Madness

Chord progression for Tenor Madness: Bb7, Eb7, Bb7, Cm7, F7, Bb7.

Tenor Madness musical notation in bass clef, showing the first three lines of the piece with chord changes: Bb7, Eb7, Bb7, Cm7, F7, Bb7.

Bb blues guide tone line

Chord progression for Bb blues guide tone line: Bb7, Eb7, Bb7, Eb7, Bb7, Cm7, F7, Bb7.

Bb blues guide tone line musical notation in bass clef, showing the first three lines of the piece with chord changes: Bb7, Eb7, Bb7, Eb7, Bb7, Cm7, F7, Bb7.

Piano

# Da Blues

C Jam Blues

C<sup>7</sup>

The first system of music is in 4/4 time. The right hand (treble clef) plays a melody: quarter notes C4, D4, E4, F4, quarter rests, quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, quarter rests. The left hand (bass clef) plays a bass line: whole notes C3, F2, C3, F2.

F<sup>7</sup>

The second system of music continues the 4/4 time signature. The right hand (treble clef) plays: quarter notes G4, A4, B4, C5, quarter rests, quarter notes D5, E5, F5, G5, quarter notes E5, D5, C5, quarter rests. The left hand (bass clef) plays: whole notes F2, C3.

C<sup>7</sup>

The third system of music continues the 4/4 time signature. The right hand (treble clef) plays: quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, quarter rests. The left hand (bass clef) plays: whole notes C3, F2.

G<sup>7</sup>

C<sup>7</sup>

The fourth system of music continues the 4/4 time signature. The right hand (treble clef) plays: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes E5, D5, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, quarter rests. The left hand (bass clef) plays: whole notes G2, C3, G2, C3. The system ends with a double bar line.

C Major Scale

The C Major Scale is shown in two systems. The first system (treble clef) contains the notes C4, D4, E4, F4, G4, A4, B4, C5. The second system (bass clef) contains the notes C3, B2, A2, G2, F2, E2, D2, C3. The piece concludes with a key signature change to B-flat major (two flats) in both staves.

Sonnymoon for Two

Bb<sup>7</sup>

Eb<sup>7</sup> Bb<sup>7</sup>

F<sup>7</sup> Bb<sup>7</sup>

Bb minor pentatonic scale C minor pentatonic scale

Splanky

Db<sup>7</sup>

The first system of music for 'Splanky' consists of five measures. The key signature has four flats (Bb, Eb, Ab, Db). The bass line features a steady eighth-note accompaniment: Bb, Eb, Ab, Db, Ab, Eb, Bb, Eb, Ab, Db, Ab, Eb, Bb, Eb, Ab, Db. The treble line contains a melodic line with eighth-note patterns and rests, starting with a quarter rest in the first measure.

Gb<sup>7</sup>

Db<sup>7</sup>

The second system of music consists of four measures. The bass line continues with the same eighth-note accompaniment. The treble line continues the melodic line, with a quarter rest in the first measure and a final melodic phrase in the fourth measure.

Ab<sup>7</sup>

Gb<sup>7</sup>

Db<sup>7</sup>

The third system of music consists of four measures, ending with a double bar line. The bass line continues with the eighth-note accompaniment. The treble line continues the melodic line, with a quarter rest in the first measure and a final melodic phrase in the fourth measure.

Db blues scale

C blues scale

The blues scales section consists of four measures. The key signature has four flats (Bb, Eb, Ab, Db). The bass line is mostly rests, with a few notes in the final measure. The treble line shows the Db blues scale (Bb, Ab, Gb, F, Eb, Db) in the first measure and the C blues scale (Bb, Ab, Gb, F, Eb, Db) in the second measure, followed by rests in the third and fourth measures.

St. Louis Blues

Musical notation for the first system of 'St. Louis Blues'. The key signature is three flats (B-flat major/C minor). The system consists of four measures. Above the first measure is the chord Eb7, above the second is Ab7, and above the third is Eb7. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass line in the bass clef has a whole note Eb3 in the first measure, a whole note Ab2 in the second, and a whole note Eb2 in the third and fourth measures.

Musical notation for the second system of 'St. Louis Blues'. The system consists of four measures. Above the first measure is the chord Ab7, and above the third is Eb7. The melody in the treble clef continues with quarter notes G4-F4, eighth notes G4-A4, quarter notes B4-A4, and quarter notes G4-F4. The bass line in the bass clef has a whole note Ab2 in the first measure, a whole note Eb2 in the second, and whole notes Ab2 and Eb2 in the third and fourth measures.

Musical notation for the third system of 'St. Louis Blues'. The system consists of four measures. Above the first measure is the chord Bb7, above the second is Ab7, and above the third is Eb7. The melody in the treble clef continues with quarter notes G4-F4, eighth notes G4-A4, quarter notes B4-A4, and quarter notes G4-F4. The bass line in the bass clef has a whole note Eb2 in the first measure, a whole note Ab2 in the second, and whole notes Eb2 and Ab2 in the third and fourth measures.

Eb major blues scale

C major blues scale

Musical notation for the Eb major blues scale and C major blues scale. The Eb major blues scale is shown in the treble clef, starting on Eb3 and moving up stepwise: Eb3, F3, G3, Ab3, Bb3, C4. The C major blues scale is shown in the bass clef, starting on C3 and moving up stepwise: C3, Eb3, F3, G3, Ab3, Bb3, C4. The piece concludes with a double bar line.



Tenor Madness

Bb7 Eb7 Bb7

Eb7 Bb7

Cm7 F7 Bb7

Bb blues guide tone line

Bb7 Eb7 Bb7

Eb7 Bb7

Cm7 F7 Bb7

# Da Blues

## Jazz Guitar

### C Jam Blues

C<sup>7</sup>

Four staves of musical notation for the first four measures of 'C Jam Blues'. The first staff is labeled C<sup>7</sup>. The second and third staves are labeled F<sup>7</sup> and G<sup>7</sup> respectively. The fourth staff is labeled C<sup>7</sup>. The music is in 4/4 time and features a bluesy melody with eighth and quarter notes.

### C Major Scale

One staff of musical notation for the C Major Scale, showing the notes C, D, E, F, G, A, B, C in a single octave.

### Sonnymoon for Two

Bb<sup>7</sup>

Four staves of musical notation for the first four measures of 'Sonnymoon for Two'. The first staff is labeled Bb<sup>7</sup>. The second and third staves are labeled Eb<sup>7</sup> and Bb<sup>7</sup> respectively. The fourth staff is labeled F<sup>7</sup> and Bb<sup>7</sup>. The music is in 4/4 time and features a bluesy melody with eighth and quarter notes.

### Bb minor pentatonic scale

### C minor pentatonic scale

One staff of musical notation showing the Bb minor pentatonic scale (Bb, C, D, F, G) and the C minor pentatonic scale (C, D, Eb, F, G) in a single octave.

### Splanky

Db<sup>7</sup>

Four staves of musical notation for the first four measures of 'Splanky'. The first staff is labeled Db<sup>7</sup>. The second and third staves are labeled Gb<sup>7</sup> and Db<sup>7</sup> respectively. The fourth staff is labeled Ab<sup>7</sup>, Gb<sup>7</sup>, and Db<sup>7</sup>. The music is in 4/4 time and features a bluesy melody with eighth and quarter notes.

### Db blues scale

### C blues scale

One staff of musical notation showing the Db blues scale (Db, Eb, F, G, Ab, Bb) and the C blues scale (C, D, Eb, F, G, Ab) in a single octave.

Jazz Guitar

St. Louis Blues

St. Louis Blues

Chords: Eb7, Ab7, Eb7, Ab7, Eb7, Bb7, Ab7, Eb7

The first three staves of music for 'St. Louis Blues'. The first staff contains the first three measures with chords Eb7, Ab7, and Eb7. The second staff contains the next three measures with chords Ab7 and Eb7. The third staff contains the final three measures with chords Bb7, Ab7, and Eb7.

Eb major blues scale

C major blues scale

Eb major blues scale

C major blues scale

Two staves of scale runs. The first staff shows the Eb major blues scale (Eb, F, G, Ab, Bb, C) and the second staff shows the C major blues scale (C, Eb, F, G, Ab, Bb).

Tenor Madness

Tenor Madness

Chords: Bb7, Eb7, Bb7, Eb7, Cm7, F7, Bb7

The first three staves of music for 'Tenor Madness'. The first staff contains the first three measures with chords Bb7, Eb7, and Bb7. The second staff contains the next three measures with chords Eb7 and Bb7. The third staff contains the final three measures with chords Cm7, F7, and Bb7.

Bb blues guide tone line

Bb blues guide tone line

Chords: Bb7, Eb7, Bb7, Eb7, Cm7, F7, Bb7

The first three staves of music for 'Bb blues guide tone line'. The first staff contains the first three measures with chords Bb7, Eb7, and Bb7. The second staff contains the next three measures with chords Eb7 and Bb7. The third staff contains the final three measures with chords Cm7, F7, and Bb7.

# Da Blues

## String Bass

### C Jam Blues

C<sup>7</sup>



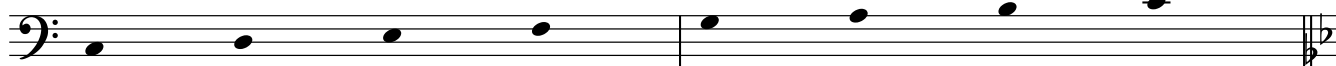
F<sup>7</sup> C<sup>7</sup>



G<sup>7</sup> C<sup>7</sup>



### C Major Scale



### Sonnymoon for Two

B<sup>b</sup>7



E<sup>b</sup>7 B<sup>b</sup>7



F<sup>7</sup> B<sup>b</sup>7



### B<sup>b</sup> minor pentatonic scale

### C minor pentatonic scale



### Splanky

D<sup>b</sup>7



G<sup>b</sup>7 D<sup>b</sup>7





A<sup>b</sup>7 G<sup>b</sup>7 D<sup>b</sup>7



### D<sup>b</sup> blues scale

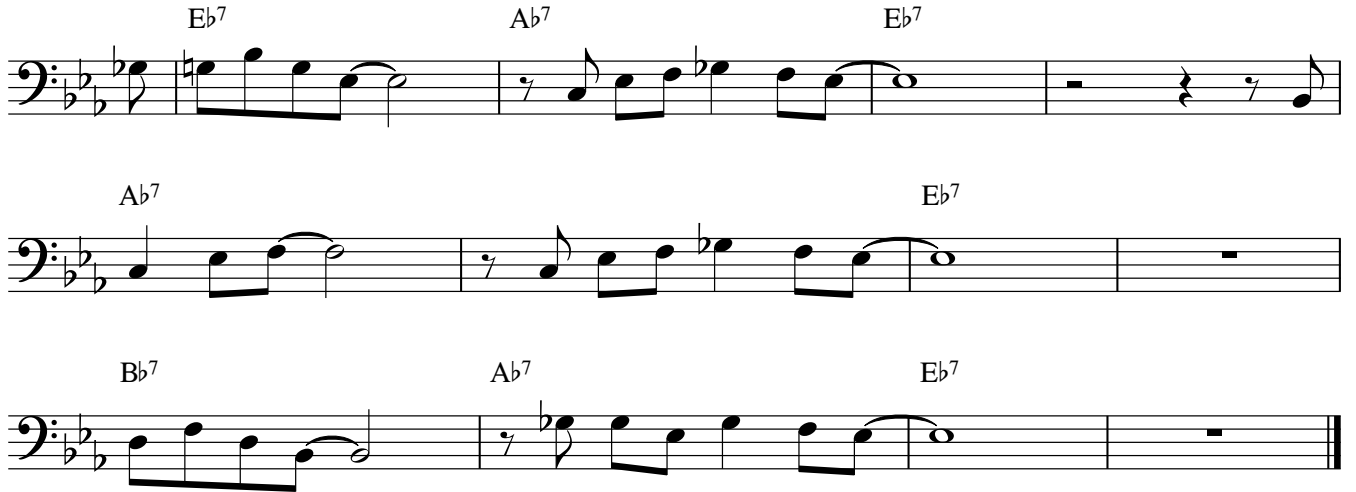
### C blues scale



String Bass

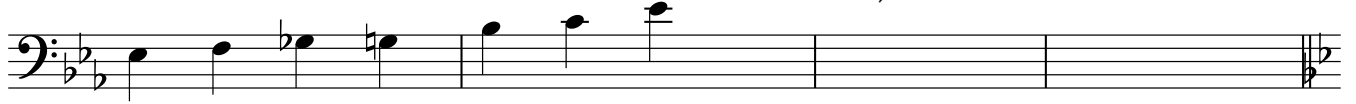
St. Louis Blues

Chord progression: Eb7, Ab7, Eb7, Ab7, Eb7, Bb7, Ab7, Eb7



Eb major blues scale

C major blues scale



Tenor Madness

Chord progression: Bb7, Eb7, Bb7, Eb7, Cm7, F7, Bb7



Bb blues guide tone line

Chord progression: Bb7, Eb7, Bb7, Cm7, F7, Bb7

