

## About This Product

Thank you for buying this book in the “100 Ultimate Blues Riffs” series that includes versions for piano/keyboards, tenor sax, alto sax and flute. The object of this book is to show how to play the various techniques, both from a rhythmic and soloing standpoint that makes up Blues Brass playing. The 100 melodic phrases or riffs cover a multitude of musical ideas and by learning each one of these phrases and applying them you will build up a large vocabulary.

Blues songs are made up of repetitive melodic phrases and rhythmic patterns that are strung together, it is equivalent to learning a language whereby you first learn words which are then joined together to form a phrase and which in turn form a sentence etc.

This book is ideal for all levels of musicianship, from the beginner student who is interested in understanding and playing the Blues to more advanced players that need new ideas to stimulate their creativity. This book is also very useful for improving your sight reading skills with examples in many different keys and rhythms.

The Blues is the basis of most contemporary music whether Pop, Jazz, Rhythm & Blues, Gospel etc. and you will hear and play all these styles within this book. It is my hope that you will be able to use these riffs as a basis to create your own musical phrases. The audio CD that comes with this book has all the 100 riffs recorded with the Brass instrument playing along with the rhythm tracks of piano, organ, bass, guitar & drums immediately followed by just the rhythm tracks so you, the Brass player can play along with the rhythm section.

Also, for anyone that would like to improve their ear training skills may want to listen to the Brass part and then try to duplicate what is being played on the audio CD. I personally find that I am able to memorize music quicker when I pick music out by ear than from musical notation.

There are two important aspects to know about when playing Blues songs and they are the format of the “**12 Bar Blues Chord Progression**” and “**The Blues Scale**”.

### “12 Bar Blues Chord Progression In the Key of “C”

The image displays the 12 Bar Blues Chord Progression in the Key of C, written in musical notation across three staves. Each staff begins with a treble clef and a 4/4 time signature. The first staff contains four measures with the following chords: C7 (I), C7 (I) or F7 (IV), C7 (I), and C7 (I). The second staff contains four measures with the following chords: F7 (IV), F7 (IV), C7 (I), and C7 (I). The third staff contains four measures with the following chords: G7 (V), F7 (IV), C7 (I), and G7 (V).

As can be seen from the above example of the chord progression, the first four measures consist of the C7 (I) chord, followed by two measures of F7 (IV), two measures of C7 (I),

then one measure each of G7 (V), F7 (IV), and C7 (I) before finishing with the G7 chord which leads perfectly back to the C7, repeating the cycle. The roman numerals in brackets help in showing where the chords lie within the scale. Since we are in the key of C, the chord of C7 would be the (I) chord: F7, four notes up from C7 would be the (IV) chord and G7 five notes up from C7 would be the (V) chord. Using the roman numerals helps us to be able to transpose the chord progression into other keys much easier than the chord names as well as understanding the harmony of the music.

We know that the progression consists of the (I), (IV) and (V) chords so if we wanted to play the progression in the key of F then the chords would be F7 (I) chord, Bb7 (IV) chord and C7 (V) chord. Make sure that you thoroughly understand and memorize this basic chord progression, as there are literally thousands of songs using this chord progression. There are also many variations on this basic blues progression such as playing the F7 (IV) chord in the second measure as shown in the above example.

The Blues scale is used most often when playing the Blues and should be practiced in as many keys as possible just as you would your major and minor scales. When playing in a certain key, the blues scale for that key is used throughout the whole 12-bar progression even though the chords are changing through the (I), (IV) and (V) chords.

### The Blues Scale in the Key of "C"



### Computer and Sequencer Users

This product comes with optional MIDI files for each example and loads into your computer sequencing program by selecting "load MIDI file", please refer to your manual for further instructions. Load the example you would like to practice and you will hear the rhythm section along with a brass MIDI sound on separate tracks.

### Applications for this MIDI Program

Mute the brass part and practice along with the rhythm tracks.

You can control the tempo, start off at a slower tempo than notated and as your skill level advances you can increase the sequencer tempo.

Transpose the key. Practice the riffs in different keys by changing the transposition function of your sequencing program.

Ear training exercises. Listen to one track at a time at a slow tempo and try to pick out the notes of the brass part by ear and only referring to the book when in doubt.

The looping function of the sequencer will allow you to practice a certain section, whether it is one measure or a number of measures over and over again.

The MIDI files can be obtained from the A.D.G. Productions web site <http://www.adgproductions.com> for \$10.00 per disk or call (800) 748 5934.

### Notes On Swing Rhythm

Numerous examples in this book are played with a swing or jazz feel, notated as "SR" next to the tempo marking. The eighth notes are notated as normal eighth notes but are played as the first and third notes of an eighth note triplet: see diagram below.

### Swing Rhythm

The diagram illustrates the difference between written and played swing rhythms. On the left, labeled "Written As", a treble clef staff in 4/4 time shows a sequence of eighth notes: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. Below the staff are counts: 1 & 2 & 3 & 4 &. On the right, labeled "Played As", the same sequence is shown but with the first and third notes of each eighth-note pair marked with an 'X' and a triplet bracket underneath. Below the staff are counts: 1 2 3, 2 2 3, 3 2 3, 4 2 3.

Each beat of a 4 beat measure is sub-divided into 3 giving a total of 12 counts. The number that is underlined indicates which beat of the measure is being counted.

#### Additional notes:

An audio CD can only record on 99 tracks, therefore Blues riff 99 and Blues riff 100 are both recorded on track 99 of the CD.

All the examples in this book are notated in the treble clef, however a bass clef version is available in pdf format at no charge from the A.D.G. Productions web site: <http://www.adgproductions.com>. Please type in ADG119 in the search engine to find the page.

#### Musicians

Gabriel Rosati – Trumpet & Trombone, music notation editing.

Andrew D. Gordon – Keyboards, Bass & Drum Programming.

# Blues Riff 5

(HARMON MUTE)

Slow Funky Blues

Composed and Arranged by  
Andrew D. Gordon

CD track 5 Recorded on Trumpet

♩ = 68 S.R.

Musical notation for Blues Riff 5, consisting of two staves in 4/4 time. The first staff contains two measures of music with triplets and slurs, with chord changes C7, D♭7, C7, D♭7, C7, and D♭7 indicated above. The second staff continues the riff with triplets and a final slur, with a C7 chord change indicated above.

# Blues Riff 6

Mid Tempo Minor Blues

CD track 6 Recorded on Trombone

♩ = 90 S.R.

Musical notation for Blues Riff 6, consisting of two staves in 4/4 time with a key signature of two sharps (F# and C#). The first staff contains two measures of music with triplets and slurs, with a Bm7 chord change indicated above. The second staff continues the riff with triplets and a final slur, with a Bm7 chord change indicated above.