

About This Product

Thank you for buying this book and as one of the most widely studied blues piano books on the market today, I hope you receive a great deal of value from it. The object of this product is to show how to play the various techniques, both from a rhythmic and soloing standpoint, that make blues piano playing so *infectious*. The 100 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 just like 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 musician, 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 with many different rhythms.

The Blues is the basis of most contemporary music whether it is Pop, Jazz, Rhythm & Blues, Gospel etc. and so I have divided the book into 5 different sections:

Basic Blues Riffs 1-33: R&B influenced Blues Riffs 34-67: Boogie Woogie Riffs 68-78. Rock influenced Blues Riffs 79-93, Gospel Riffs 94-100.

At the back of the book there are two Blues songs using only the riffs in this book, encouraging you to pick your favorite riffs from this book and do likewise. Also, I hope that you will be able to use these riffs as a basis to create your own phrases.

The CD that comes with this book has all the 100 riffs recorded with the piano left hand part on the left stereo channel and the right hand part on the right stereo channel. This enables the musician to isolate each of the left and right hand parts when listening on a stereo system that has a balance control. When the balance control is turned to the left, only the left hand part will sound enabling the musician to practice the right hand part in conjunction with the CD and vice versa with the right hand part. There is also a drum pattern recorded along with the piano parts with a 4 beat click intro, to help the individual keep time.

Also, for people who want to improve their ear training skills, you may want to listen to the individual parts and then try to duplicate what is played on the CD. I personally find I am able to memorize music quicker when I pick music out by ear than from musical notation. Obviously the book can be used to locate the notes that you are not able to find by listening.

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**".

The 12 bar blues chord progression is 12 measures in length and once the end of the 12th measure is reached the progression starts over again and keeps repeating until the end of the song.

12 Bar Blues Progression utilising 7th. Chords

The image displays four staves of bass clef music, each representing a 3-bar segment of a 12-bar blues progression. The first staff shows bars 1-3 with chords C7, F7b9, and C7. The second staff shows bars 4-6 with chords F7b9, C7, and F7b9. The third staff shows bars 7-9 with chords C7, F7b9, and G7. The fourth staff shows bars 10-12 with chords F7b9, C7, and F7b9.

After memorising the previous page, it is now time to add the dominant seventh note to the major chord as shown above. Once again practice the chord progression until it is memorised. The dominant seventh chord is the chord used in the majority of Blues songs. Once this progression is memorised and is comfortable to play at different tempos and as in the first example, different keys, it will be time to add a Blues melody to the 12 Bar Blues progression using the blues scale.

The Blues scale is made up of the following notes of the major scale:

	I	-	bIII	-	IV	-	#IV	-	V	-	bVII	-	
In the key of "C"	C		E \flat		F		F \sharp		G		B \flat		C

By playing notes in the Blues scale along with the dominant 7th. chords you will start to develop the Blues sound as seen in the next example. □

CD track 32

Blues Riff 32

♩ = 96

C7(9)

The first system of musical notation for Blues Riff 32. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The treble staff contains a melodic line with eighth and sixteenth notes, including some triplets. The bass staff contains a harmonic accompaniment with chords and eighth notes. A chord symbol 'C7(9)' is written above the first measure.

The second system of musical notation for Blues Riff 32. It continues the grand staff from the first system. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a steady accompaniment with chords and eighth notes.

F13

The third system of musical notation for Blues Riff 32. The treble staff shows a melodic line with eighth and sixteenth notes. The bass staff continues the accompaniment with chords and eighth notes. A chord symbol 'F13' is written above the first measure.

C7(9)

The fourth system of musical notation for Blues Riff 32. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides the accompaniment with chords and eighth notes. A chord symbol 'C7(9)' is written above the first measure. The system concludes with a double bar line.