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Blues scale piano formula one sheet songs

C BEGINNER BLUES SCALE



guitar standard notation

tablature

piano keyboard

classical guitar (12 frets)
electric guitar (20 frets)
violin
viola
cello
soprano voice
tenor voice
bass voice
piano

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C7(13) C7(13) C7(13,9) C7(13) C7(13)



R&B GROOVE

Composed & Arranged by
Andrew D. Gordon

Pattern 1 notes of the G blues scale

♩ = 96

Pattern 2 notes of the G blues scale

Pattern 3 notes of the G blues scale

Pattern 4 notes of the E blues scale

Pattern 5 notes of the E blues scale

Pattern 6 notes of the E blues scale

Pattern 7 notes of the G and E blues scale

Pattern 8 notes of the G and E blues scale

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For the following section I've broken away from thinking about all white notes. All modes in the key of C contain the same 7 notes, in the same order. If you just think "play C major" all the time it's easy to create harsh sounding lines with unpleasant dissonance. In all modes except Ionian, the V chord uses notes outside of the key to make the dominant chord quality. To demonstrate this, by arranging the modes in order of the circle of fifths, you'll see that at each step another flattened-note is added to the scale: LydianIonianMixolydianDorianAeolianPhrygianLocrian. In this lesson, we talk mostly about flats. This is because the function of a dominant chord resolving down a fifth (from V to I) is so important to establishing the root as "home" in the key. Those scales are called modes, and each of them has a unique name and sound. As such, one major scale can actually create 7 different scales with the same notes. If all 7 modes use the same notes, why not just think "play C Major?" So, if the notes are the same between all 7 modes, which means the chords are the same, why not just think "C Major" all the time? By doing so, you use all 7 notes of the scale in a way that drives you back home to the tonic chord. Wrapping Up I hope that you enjoyed this different take regarding how to play blues piano scales. However, there's so much more to discover. You could play the same notes of the scale starting and ending on G, A, E or any other of its notes instead. Recognizing the root note in the mode you are playing when playing in any mode – even if you are just thinking "play C major" you must remember where "home" is and improvise lines that journey from home, and bring you back again. They just start on different pitches. But, practically speaking, when playing in any mode, the V chord is almost always played as a dominant 7. This is the most important practice method. For example, in D Dorian the V chord should technically be Amin7 (A-C-E-G), but we would alter that to be A7 (A-C#-E-G). Incorporating The Blue Note In Pentatonic Shape 1 For chords where you have to use pentatonic shape 1, you can incorporate the blue note as well. Knowing your 2-5-1 progressions in all major keys (Ionian Mode) is a bedrock foundation for any jazz musician. How To Use The Minor Pentatonic Scale Over Chords Normally, in most songs, we can automatically use pentatonic shape 1 over the matching chord. It's notes are the same as the Natural Minor Scale, with a flat-3, flat-6 and flat-7. Because of this, most players consider the dominant chord to be "in the key" even if it technically is not. But, there are a few reasons you should think about modes instead. If you are playing a minor song in D Dorian, you should aim to base your resolutions around a root of D minor. Minor 7(b5) chords - Pentatonic shape 2 over the root, pentatonic shape 1 over b3, 4, and b7. In addition to mastering these major (Ionian) ii-V-I progressions in all keys, jazz musicians will also learn the minor variation, which is built on the Aeolian mode: ii minor 7 flat 5 - V dominant - I minor, or: ii7b5-V7-I. It's a brighter sounding minor tonality, compared to the common relative minor Aeolian mode. When talking about dominant 7th and minor 7th(b5) chords, we're going to make use of another kind of pentatonic pattern. Use the blue note as an ornament resolving up a half step to the perfect 5th. The relative A minor you can do quite well improvising by simply thinking "all white notes"... well... I encourage you to play through each of the modes on your instrument, and listen to the emotional differences between them. It contains the flat-2, flat-3, flat-5, flat-6 and flat-7, and has a most unsettling half-diminished chord as it's tonic. Once you are comfortable with the block chord shapes, play the shapes one note at a time. The last reason to avoid thinking "play C Major" is because you may have intentionally chosen a mode based on the mood it evokes. Once you have those scale shapes burned into muscle memory, spend most of the time practicing musically. Instead, I've opted to keep the root of C the same throughout. If, for example, you're playing over any C major chords (take note: this does not include dominant 7th chords), you can use any minor pentatonic scale formed over the 3rd, 6th, and 7th. Replace the perfect 5th with a b5. How To Use The Blue Note With Blues Piano Scales With both pentatonic shapes we have seen, we can always incorporate the blue note. The blue note is what creates that bluesy vibe for your scales and licks. Minor chords - Pentatonic shape 1 over the root, 2nd, and 5th Dominant chords - Pentatonic shape 2 over the root, 3rd, 5th, 6th, and b7. If you have any questions, comments, or suggestions for a new lesson, feel free to leave a note below. Why Start With Minor Pentatonic Scale The first scale you'll learn from this lesson is a 5-note scale called the minor pentatonic. I've bolded them in the diagram at the top of this post. Get used to playing those shapes by practicing them in all 12 keys over all basic chord types. Building 2-5-1 Progression in each Mode The 2-5-1 progression is the most fundamental and important chord progression in jazz. The emotional quality of the music we are playing is largely based on its mode. Do this ascending and descending over a couple of octaves. Since there are 12 keys, there are 12 different sets of these modes. How To Create Blues Piano Scales From The Minor Pentatonic To create blues piano scales from the minor pentatonic, we can do one of two things: Add a flat 5th (b5) to the minor pentatonic. Once you get a hang of playing those shapes, you only need to deconstruct those shapes when playing melodies or harmonies. This is because we'll talk a lot about scale degrees here. Breaking down each of the modes independently. Because the blue note is technically a diminished 5th (which sounds dissonant), we usually resolve it down or up a half step in solos and melodies. How to construct each mode using the major scale You are probably familiar with the Major scale, known more technically as the Ionian mode. It's deeply unsettling and unstable, and the root has no feeling of "home." It does give a unique dissonant quality that is useful in solo passages, but I've never found a song written with Locrian as it's primary mode. Before We Begin This Blues Piano Scales Lesson... Knowing the major scale is a prerequisite to understanding this lesson. When we say "musical" practice, this involves trying to develop musical ideas using the scales. For dominant 7th chords, use this pattern over the root, 3rd, 5th, 6th, and b7. As such, it was the mode John Williams chose for the famous Flying theme in E.T. Relationship to the Circle of Fifths Lastly, because jazz music often changes its tonality throughout the piece, switching key centers as the chords progress, you often shift between modes as well. All of these major scale notes are also named in numerical scale degrees 1, 2, 3, 4, 5, 6, and 7. Start by writing down the C major scale. It's the traditional minor key used in classical music, and has a sad, depressing and sometimes angry quality. I find that easier to comprehend if you keep the root the same. Although the major scale is typically played from root to root, it technically has no boundaries. This creates the following 2-5-1 progression: ii min - V dominant - I major, or simply: ii-V-I. Scale (C Phrygian): C - Db - Eb - F - G - Ab - Bb - C Chord Tonality: Minor 7th Chord Examples White Rabbit - Jefferson Airplane Space Oddity - David Bowie (intro only) Lydian Mode Lydian, with it's sharp-4, is one of my favorites to play. However, you can do even more to really play blues piano scales. It's bright, sunny and familiar sounding. Scale (C Locrian): C - Db - Eb - F - Gb - Ab - Bb - C Chord Tonality: Half-Diminished Chord Constructing jazz chords using each mode of the major scale To build a chord, select your mode and identify the relevant root note. Following the same pattern, you can build an D minor seventh chord as the root of the D Dorian mode. Here's how that looks in A Aeolian mode: Note the use of the substitute dominant V chord, E7, per the explanation in the previous section. Each mode evokes its own mood, or emotion. The major scale starts on its root C and ends on the C an octave higher. Let's take a look at how to properly apply a minor pentatonic scale when soloing over chord changes. In Ionian mode, the root chord is constructed as follows. For example, for a Cm7(b5), use pentatonic shape 2 over the root (C-Eb-F-Gb-Bb) and pentatonic shape 1 over the minor 3rd (Eb-Gb-Ab-Bb-Db), perfect 4th (F-Ab-Bb-C-Eb), and b7 (Bb-Db-Eb-F-Ab). It's flat-7th scale degree makes the resolution always feel a bit unsettled. For example, let's take this blues lick from David Paich's piano solo in the Toto hit "Rosanna": The entire lick makes use of pentatonic shape 2 on the root and the 6th of the G7 chord. Each chord of your tune has "avoid notes" within its mode. It's the scale Maria made famous in The Sound of Music... So, what are the 7 modes of the major scale? Let's look at some of the best ways to practice these blues piano scales. Start incorporating these pentatonic shapes into your solos to solidify them into your musical vocabulary. (Especially in a sub-genre of jazz called... Each set is based on the root pitch in the key. Scale (C Mixolydian): C - D - E - F - G - A - Bb - C Chord Tonality: Dominant 7th Chord Examples Norwegian Wood - Beatles Sweet Child O' Mine - Guns 'n Roses Aeolian Mode In school I was taught Aeolian as the "relative minor" key. Scale (C Aeolian): C - D - Eb - F - G - Ab - Bb - C Chord Tonality: Minor 7th Chord Examples Losing My Religion - R.E.M. You Give Love a Bad Name - Bon Jovi All Along the Watchtower - Jimi Hendrix Locrian Mode The Locrian is used in fleeting angry or evil sounding moments. For example, play a 12-bar blues while messing around with these blues piano scales. Read further. Starting from that root, move up the scale, selecting every other note on the way until you have 4 notes. Let's get started. You can continue this pattern for each of the 7 modes. In the key of A minor, we have the notes A, C, D, E, and G. Remember that we skipped how to use scales over dominant chords earlier? This time, we can now use this particular scale shape for dominant chords: This is simply a minor pentatonic pattern with a b5 replacing the perfect 5th: 1 - b3 - 4 - b5 - b6 We'll call this blues piano scale pentatonic shape 2. Let's work in the key of C and learn how to build each of the modes in that key. The formula for the modes are the same in every key. A major scale has 7 notes, the intervals of which starting from the root (in whole steps and half steps) are W-W-h-W-W-h. It's dreamy feeling and the

resolution to the major 1 chord is gentle, almost as if it's affected by less gravity. What We Have So Far To form our blues piano scales: Pentatonic shape 1: 1-b3-4-5-b7 To use these shapes to solonic over any song, here are the formulas: Major chords - Use pentatonic shape 1 over the 3rd, 6th, and 7th. This means recognizing when it's time to use the substitute dominant chord for the V, as explained previously. Let's start with major chords. "Doe, a deer..." Scale (C Ionian):C - D - E - F - G - A - B - CChord Tonality: Major 7th ChordExamplesLet it Be - BeatlesBrown Eyed Girl - Van MorrisonOde to Joy - Symphony #9 - Beethoven Dorian Mode The dorian mode is characterized by a flat-3 and flat-7. The b5 is what we call the "blue" note. Mode NameScale DegreeExampleIonian (Major Scale)IC-D-E-F-G-A-B-CDorianiiD-E-F-G-A-B-C-DPhrygianiiiE-F-G-A-B-C-D-ELydianIVF-G-A-B-C-D-E-FMixolydianVG-A-B-C-D-E-F-GAeolian (Natural Minor)vIA-B-C-D-E-F-G-ALocrianviiB-C-D-E-F-G-A-B In this article I will explore the construction of each of the modes, some popular music examples for each, and ways to apply modal concepts into your jazz playing. "modal jazz.") Much like chords move around the circle of fifths, feeling brighter when you move clockwise, and darker counter-clockwise, modes work the same way. This is the lesson for you. You also need to understand accidentals. aka, C. You then repeat that for the chord on the 5th note, and then on the 1st note. Now let's get right back into the meat of this tutorial. I've written a whole article about these avoid notes. Scale (C Lydian):C - D - E - F# - G - A - B - CChord Tonality: Major 7th ChordExamplesTheme from The SimpsonsTheme from The JetsonsE.T. Flying Theme - John Williams Mixolydian Mode The Mixolydian mode is a favorite of blues artists. Knowing both your major ii-V-I and your minor ii7b5-V-i will make playing through most jazz standards a breeze. That scale can be repeated endlessly up and down, at least within the range your instrument can play. For minor chords, play your minor pentatonic pattern over the root, 2nd, and 5th. But, if you aspire to join the ranks of Herbie Hancock, Chick Corea or Jacob Collier, you may enjoy building 2-5-1's in each of the 7 modes. For example, we use the A minor pentatonic over any Am chord. Scale (C Dorian):C - D - Eb - F - G - A - Bb - CChord Tonality: Minor 7th ChordExamplesA Horse with No Name - AmericaEleanor Rigby - BeatlesRiders on the Storm - The DoorsPhrygian Mode The phrygian mode has a flat-2, flat-3, flat-6 and flat-7. For example, the Lydian mode has a dreamy, floating quality to it, which is uplifting and rejuvenating. When I started my study into jazz harmony I learned just how important the modes of the major scale are. For each of them listed below, I'll identifying their notes, chord tonality, and list a few example songs you may know in that mode. While its most important to recognize the main tonality of the song, C major vs. The truth is (and don't tell my snobby jazz friends) a lot of the time you can. As you play, you need to be conscious of those notes so you can... Another kind of musical practice is improvising lines with these pentatonic shapes over songs. Have fun practicing. avoid them. For example, you can use these minor pentatonic b5 patterns over a C7 chord: C - Eb - F - Gb - Bb E - G - A - Bb - D G - Bb - C - Db - F A - C - D - Eb - G Bb - Db - Eb - Fb (E) - Ab When playing over minor 7(b5) chords, use pentatonic shape 2 on the root and pentatonic shape 1 on the minor 3rd, perfect 4th, and b7. How To Practice Blues Piano Scales Here's the first way to practice these blues piano scales: Practice the pentatonic shapes as 5-note block chords. Now that you know what a blue note is, you can now easily into your minor pentatonic shapes. wait for it... This Otis Spann Lick is a great example of this idea: Using The Blue Note For Pentatonic Shape 2 In pentatonic shape 2, it's already given that you have a blue note (b5). Notice that these chords come in different qualities — major, minor, dominant or half-diminished based on the intervals of the specific mode you select as the basis: Mode NameScale DegreeChord QualityIonian (Major Scale)IMajor 7DorianiiMinor 7PhrygianiiiMinor 7LydianIVMajor 7MixolydianVDominant 7Aeolian (Natural Minor)viMinor 7LocrianviiHalf-Diminished 7 For each mode, the V chord is always dominant Okay, "always" may be too strong of a word here. Over the keyboard, you can play all of these notes using all your 5 fingers like this: Take note that the formula for this scale is 1 - b3 - 4 - 5 - b7 By using this formula, you can learn how to play the minor pentatonic scale in all keys. Let's break down each of the modes individually. Ionian Mode Perhaps the most famous of all the modes, Ionian, is also known as the Major Scale. Each mode has unique "avoid notes" Perhaps the biggest problem with thinking "play C major" is "avoid notes." These are notes in the scale that clash with the chord you are currently playing. Note: traditional classical music only uses 3 note chords. While you can learn the basics here, you're also going to go beyond that and learn practical techniques. After some time, practice coming up with some note sequences using the notes of the scales. A sharp (#) raise a scale degree a half step up while a flat (b) lowers the scale degree a half step down. By practicing the right pentatonic shapes over matching chord types, you train your fingers to pursue those notes over those chords. Would you like to learn how to play blues piano scales? By building that 2-5-1 progression in C Ionian mode, you start by building a chord with the 2nd note of the scale, D, as the root. We'll call the minor pentatonic as pentatonic shape 1. Interestingly, all you have to do to play the lick is break up the shapes. It has a bit of a middle-eastern or Egyptian flair to my ear. For that reason, it's vital to understand the overall tonality of the song you are playing. This is rather obvious. Look at this chart to see what I mean. Get more details about these prerequisites right here at our how to read piano sheet music lesson. In fact, it's rare to see musicians spend time expanding beyond those. In the key of C, the notes therefore are C, D, E, F, G, A and B before they repeat themselves over. There are actually 7 different modes, each which are based off that fundamental major scale. It's a bit of a deep topic, and in this post I'll demystify it for you. In this case, it produces a C major seventh chord. In chords where you can use pentatonic shape 2 (dominant and minor 7b5 chords), you resolve the blue note a half step down. This is the most important scale shape you'll learn because this will serve as a basic building block. Let's look at the scale itself.

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