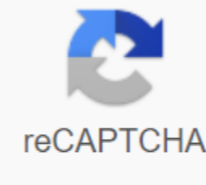




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Alto sax blues scales pdf

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Mastering Blues Scale Volume 1-Minor Mastering Blues Scale Volume 2-Dominant Chords I also have tons of lessons in my Neffmusic store on blues scales and 12 bar blues for both viola and tenor saxophone. I always say to my students: If you can master the blues scale and wail with it..... Share : February 4, 2014 Steve Here's a free sheet I give to all my students after they learn their basic scale. It's just a sheet with all 12 Blues Libra on it #4. Many students who are new to improv will land on #4 and just sit on it without solving it. This is a great note because there is tension to it but the tension sounds best after you hear it leave. For example, if I use the blues scale and play Eb many times you will hear me solve it E or D, which in most cases are more pleasant notes to the ear. It's good to practice each blues scale its appropriate minor chord, but also its relatively basic chord. Former. Blues scale practice is over minor and C Major chord. 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It is literally a small pentatonic scale with an added sharp 5. In Key C, it will look like this; C (1) Eb (b3) F(5) F (#5) G(6) Bb (b7) C Basic Blues Scale is a little different. This is a major pentatonic with a flat 3. In C it looks like this; C(1) D(2) Eb (b3) E(3) G(5) A(6) C(1) Below I have several sets of large and small blues weights. Download them and groove on them! There are also a few videos to help you understand their use. Check them out and enjoy! Small Blues Libra Major Blues Scales Changes for Freddie; Freddie Changes Eb Freddie Changes Bb Here is a series of videos on blues scales. For Bb Tools- January 9, 2010 Steve Here's a free sheet I give to all my students after they learn their basic scale. It's just a sheet with all 12 large blues weights on it. For example, the F major blues scale is the same as the D blues scale (some call it a secondary blues scale), but the D blues scale starts on D, and it's a homely base root note D. The F Major Blues Scale starts on F, and that's the basic root note F. When I teach my students to use the main scales of the blues, I'll teach them to try to move away from the b3 note. Many students who are new to improv will land on b3 and just sit on it without addressing it. This is a great note because there is tension to it but the tension sounds best after you hear it leave. For example, if I use a major blues scale and play C, many times you will hear me solve it on C or B, which in most cases are more pleasant notes on the ear. It's good to practice every scale blues to it matching a basic or dominant chord. Former. A large scale blues practice is over a major or an A7 chord. There is a slight change in how you use this scale depending on the harmony behind it. When you practice these scales over the underlying tonality or dominant tonality you want to practice tackling your lines to the top three notes in scale. For Fmaj7 or F7 you would use F major blues scale and solve your lines F, A or C. It takes a focused practice at first, but after a while you'll start to hear where the notes of the main scale blues want to want solve naturally. CLICK here TO DOWNLOAD - 12-major blues-weights For more information and licks using blues scales check out my two books on mastering Blues Scales. There are tons of big sound lines and licks in these two books! Mastering Blues Scale Volume 1-Minor Mastering Blues Scale Volume 2-Dominant Chords I also have tons of lessons in my Neffmusic store on blues scales and 12 bar blues for both viola and tenor saxophone. I always say to my students: If you can master the blues scale and wail with it..... Share : Pentatonic scales are some of the most commonly used weights in improvisation. Whether it's jazz, rock 'n' roll or country, these scales are used in every style. They function well because they are simple and can fit on different types of chords. There are two types of pentatonic scales: the main pentatonic and the insignificant pentatonic scales. On this page I'll show you the easiest way to get basic and minor pentatonic and blues scales from any major scale. The main pentatonic scale is 1, 2, 3, 5, 6, 1, large scale. These would be notes for the C basic pentatonic: Each large key has a relatively insignificant key, just as every large scale has it relatively insignificant. An easy way to think about a minor pentatonic scale is to play the same notes as C basic pentatonic, only to change the tonal center to A (relatively minor C). These are notes for A minor pentatonic. Roman numerals for The Key Of Major A. Finally, to get the blues scale from A minor pentatonic, you'd just insert a flat 5 (Eb) into the A minor pentatonic scale. These notes are in A Blues scale: If you want to get a C minor pentatonic scale from C on a large scale, the numbers will be: If you want to find A C-scale blues from C of scale, the numbers will be so if you play Blues in C, it's a formula to find the right scale. Major Pentatonic ScalesIIIIIIVICDEGACC-DE (F)GZAKSESEZ ABDELFBBFEE-GGKK-EFGACDFS FGABDEGG-A-CD-FG-ABC-EF-ABBCDFGBBCC-DF-BStart and you'll play a relatively insignificant pentatonic scale. It's cool, isn't it? That's it! Just five and six bows of these scales can be a very good addition to your dictionary. Many players have used this approach for a very successful end. Players such as David Sanborn, Michael Brecker, Bob Berg, Grover Washington Jr., Chris Potter, Jerry Bergonsey and John Coltrane, to name just a few. You can use C basic pentatonic over C main chord - C6 - Cmaj7 - Cmaj9, or dominant chord - C7 - C9 - C11 - C13. Use a pentatonic minor over a minor chord - Amin - Amin7 - Amin9. Use the A blues scale over the dominant chord - A7 A7 A9 - A11, or Amin Chords, Amin, Amin7, Amin9. Of course, you can play blues scale exclusively over blues form, if you're in the A-level, you'd use A blues scale. However, if you can really get down and signal that blues scale, it would be a good idea to try to use all these scales in the blues to make your solo more interesting.... at least to the point where you can really go down and honk! February 4, 2014 Steve Here's a free sheet I give to all my students after they learn their basic scale. It's just a sheet with all 12 Blues Libra on it #4. Many students who are new to improv will land on #4 and just sit on it without solving it. This is a great note because there is tension to it but the tension sounds best after you hear it leave. For example, if I use the blues scale and play Eb many times you will hear me solve it E or D, which in most cases are more pleasant notes to the ear. 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