

CONCLUSION

1. Play what you hear in your head. Use a tape recorder to record your voice and transcribe it on your instrument.
2. Sing with your voice while driving, showering, walking, etc. Think about the intervals you are singing. Are you singing bits and pieces of scales or chords? Analyze what you are thinking.
3. Listen to jazz players play the blues. Spend a lot of time with their recordings, and sing the phrases they play. Try to play them yourself.
4. Remember, leading tones are the 3rd and 7th usually. These tones should be emphasized in order to bring out the harmonic movement from chord to chord.
5. Use everything you have learned about melodic construction when playing on a blues. Don't just play on the blues scale. That sound can wear pretty thin in the hands of a novice but can sound fine when interspersed with phrases from the original harmony.
6. Transcribe a solo or a portion of a favorite solo and play it on your instrument with the same inflections as the recorded version. The jazz tradition has been passed down by imitation and you can benefit greatly by transcriptions.

The TWELVE BLUES SCALES

TREBLE CLEF

The image displays the twelve blues scales in treble clef, arranged in three rows of four scales each. Each scale is represented by a single line of music with a treble clef and a key signature. The scales are labeled with their root notes: C, Db, D, Eb, E, F, F#, G, Ab, A, Bb, and B. The scales are written in a sequence that follows the chromatic scale (C, Db, D, Eb, E, F, F#, G, Ab, A, Bb, B). The notes are written as eighth notes, and the scales are shown in a way that highlights the characteristic intervals of the blues scale, such as the flattened third and seventh.