



BLUIN' THE BLUES





Jazz Root Melody

Originally titled "**Bluin' The Blues -The Latest Jazz Song Craze And Foxtrot**". **Bluin' The Blues** was written by Henry Ragas 1917, an early and influential jazz musician who was the very first pianist to record jazz commercially as a member of an iconic musical ensemble, The Original Dixieland Jazz Band. **Bluin' The Blues** has had a long and successful life in the world of music having been recorded and arranged 100's of times and was even used in the 2000 Hollywood movie, The Legend Of Baggar Vance.

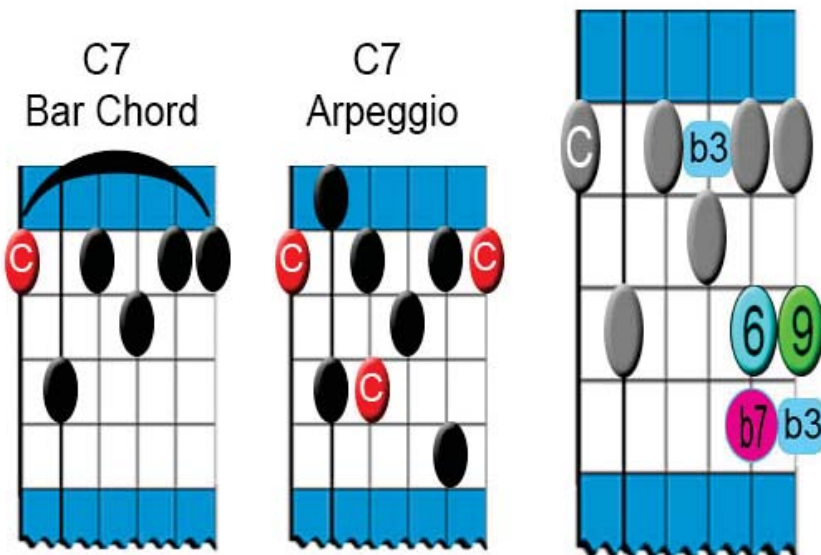
The tune has an amazing rambling melody which makes great use of cliché rhythmic ideas and certain key syncopation points that advanced improvisers know all about (e.g. '&4&' and the 'and' of 2). As a jazz song, it uses many well-known and industry standard alterations, chromatic approaches and blue notes which are labeled in the score. Amazingly, these approaches, altered notes and blue notes still sound inventive, fresh, interesting and relevant as these notes are definitely a part of the modern musician's vocabulary. **Bluin' The Blues** speaks directly to how long the language of the modern improviser has been in

development.

I have always found that a good lead guitarist is a student of melody, styles and eras of time. Learn how to play **Bluin' The Blues** with a friend or teacher for that old time flavor. Finally, don't be scared of or prejudice against the word "Jazz", a basic understanding of the style is essential for any success, in any style a modern guitarist aspires to.

Source Material

Below you see the 1st line of thinking for a C7 chord and a C7 arpeggio in the 8th position, based on a root 6 chord form of course. The diagram at far right features the melodic tensions and embellishments used in **Bluin' The Blues** in direct relation to the root 6 C7 bar chord. This represents a natural extension in thinking and in general it is always a good idea to think of new ideas and licks as being based on what you already know.



Early Jazz Early Blues Recipe...



Melodic Analysis

BLUIN' THE BLUES

C **C7** **∕** **∕**

T 8 8 8 8 8 8 8 11-10-8 8 9 8 9 8 9 8 10 11 8 8 10

A

B

F7 **A^b7** **C7** **B7** **B^b7** **A7**

TRUE, the Eb is a blues note in the key of "C" BUT.....is also the b7 of "F" and the natyral 5th of the Ab7 chord.

1/2 step approach notes

11-10-8-8 8-8-10 11-10-8-8 9 8 7-8 9-10-9-10 9

D7 **G7** **C** **G** **C**

b9, b9 of the D7 Chord. **CHROMATIC LINE** **b3 to #3**

8 9 7 8 11 8 9 10 11 12 8 11 10 8 8 9 10

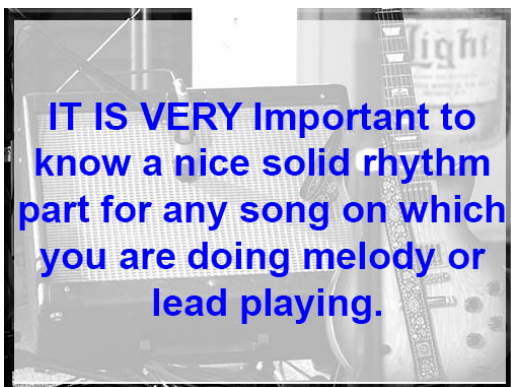
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Lead Sheet/ Chord Forms

Chord diagrams for C and C7 (3fr.) are shown above the first two measures of a four-measure staff. The staff contains four measures of rhythmic notation, each represented by a slash (/).

Chord diagrams for F7, Ab7 (4fr.), C7 (8fr.), B7 (7fr.), Bb7 (6fr.), and A7 (5fr.) are shown above the first six measures of a four-measure staff. The staff contains four measures of rhythmic notation, each represented by a slash (/).

Chord diagrams for D7 (3fr.), G7 (3fr.), C (3fr.), G (3fr.), and C (3fr.) are shown above the first five measures of a four-measure staff. The staff contains four measures of rhythmic notation, each represented by a slash (/).



BLUIN' THE BLUES

TAB

C C7 // //

TAB

8 8 8 8 8 8 8 8	11-10-8 8 9 8 9 10	12 8 9 8 10 11	8 8 10
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F7 Ab7 C7 B7 Bb7 A7

TAB

11-10-8 8 8 8 10	11-10-8 8 9 8 7 8 9	10 9 10 9
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D7 G7 C G C

TAB

8 9 7	8 11 8 9 10 11 12	8 11-10-8 8 9 10
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MR. INSIDE AND MR. OUTSIDE

In the 1940's, the Army's West Point college had an unbeatable, amazing football team featuring the top two skill players in the country, Glen Davis (a.k.a Mr. Outside) and Doc Blanchard (a.k.a Mr. Inside), the Heisman Trophy winner and three-time all-American who teamed with Glenn Davis. Mr. Inside and Mr. Outside were legends; arguably, college football's most storied backfield pairing. Mr. Inside played good old fashioned football, running directly at his opponents, straight up the middle. Mr. Outside however would like to make things interesting by improvising, finding his own way, going around, being nimble, quick, fleet footed and not afraid to take a chance. He did it his way.



Playing predictable stuff such as basic arpeggios, well known licks, and the most obvious scale choice is the tried and true method, the safe route. Musicians call this “playing inside”. Using things like altered notes, and altered scales is not the safe route, it’s the difficult one because you are stretching the harmony to its limits and trying to create interesting and unique sounds. When you push things like that, it’s called “playing outside”.