## IMPROVISATION STUDIES - OINK JOINT RUMBLE

## **BLUES SCALE**



The blues influences every type of jazz in some way. Blues scale **fragments** (portions) are commonly used by jazz players when improvising on non-blues progressions. This is especially true when the progression is made up of **dominant seventh chords**, like G7 and F7 (Concert F7 and Eb7) in the OINK JOINT RUMBLE solo section.

To use blues scale fragments when improvising, you can often simply play notes from the blues scale built on the **tonic note** of the tune or solo section. The tonic note corresponds to the letter name of the key. For example, OINK JOINT RUMBLE and its solo section are in the key of G (Concert F), and you can use the G blues (Concert F blues) scale over all chords in the progression.

OINK JOINT RUMBLE is a swing tune. When improvising, choose rhythms in that same style for your solos. Develop the necessary rhythm vocabulary by listening to accomplished jazz musicians play in a swing style. CD Tracks 11-18 provide some examples.

#### SWING J = 108-120



- ▶ IMPROVISATION STUDY A is a G blues (Concert F blues) scale played in a swing style.
- ▶ Strive to match the phrasing and articulation of the trumpet, tenor sax, and trombone on the recording.



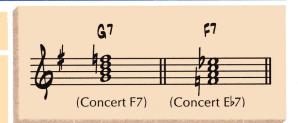
▶ These licks are derived from the G blues (Concert F blues) scale, and are played in a swing style.

You are now ready to solo on OINK JOINT RUMBLE. Use the SUGGESTED SOLO on page 9 as a starting point, or continue with the ADVANCED IMPROVISATION STUDIES.

# Advanced Improvisation Studies - Oink Joint Rumble

### **DOMINANT SEVENTH CHORDS**

While scales are often used as a pitch set for improvisation, the use of **chord tones** is also common. In OINK JOINT RUMBLE, use G7 and F7 chord tones as indicated by the chord symbols.

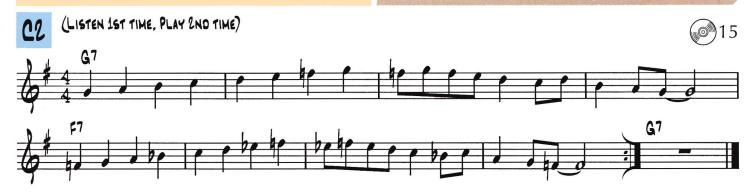




### MIXOLYDIAN SCALES

In addition to using blues scales over dominant seventh chords, improvisers often use **mixolydian scales**. In OINK JOINT RUMBLE, use G mixolydian over G7 and F mixolydian over F7.









▶ In the bars with slashes, use swing rhythms combined with chord and scale tones from ADVANCED IMPROVISATION STUDIES C1 and C2 to create responses to the calls the first time. The second time, improvise the entire chorus.



- ▶ Listen to each lick, then echo it on your instrument.
- ▶ The first pitch shown is your starting pitch for the first two licks. The second pitch is your starting pitch for the third and fourth licks. Let your ears determine the starting pitches for the remaining licks.