

# F Blues

Practice order:

1. Get used to using F minor pentatonic through the form ( F, Ab, Bb, C, Eb ).
  2. Play the triad (1,3,5) and try different inversions. Try improvising using only triad notes.
  3. Learn the arpeggios and play them in various order: up (1,3,5,7,), down (7,5,3,1), up one down the next, etc... (Example 1).
  4. Guide tones connecting and identifying the 3rds and 7ths of the chords. (Example 2).
  5. Learn the scales associated with the chords in the song. Mixolydian and dorian minor. (Example 3)
  6. Connect 3rds and 7ths with scale tones in between. Connect by half step when possible.
- \*Write out your own solos with guide tone connections. (Example 4)

Example #1 F7

B♭7

F7

F7

B♭7

B♭7

F7

F7

G min7

C7

F7

C7

Guide Tones through F Blues (connecting 3rds and 7ths)

Example #2

F7

B♭7

F7

F7

B♭7

B♭7

F7

F7

G min7

C7

F7

C7

Example #3



Bass line for Example #3. The music consists of three staves of bass notation. The first staff starts at measure 25 with an F7 chord, followed by a B♭7 chord, another F7 chord, and a final F7 chord. The second staff begins at measure 29 with a B♭7 chord, followed by a C7 chord, an F7 chord, and a final C7 chord. The third staff begins at measure 33 with a Gmin7 chord, followed by a C7 chord, an F7 chord, and a final C7 chord. The bass line features eighth-note patterns throughout.

Example #4



Bass line for Example #4. The music consists of three staves of bass notation. The first staff starts at measure 37 with an F7 chord, followed by a B♭7 chord, an F7 chord, and a final F7 chord. The second staff begins at measure 41 with a B♭7 chord, followed by a C7 chord, an F7 chord, and a final F7 chord. The third staff begins at measure 45 with a Gmin7 chord, followed by a C7 chord, an F7 chord, and a final C7 chord. The bass line features eighth-note patterns with some sixteenth-note figures and rests.