

# Bb Blues Practice Procedure

## 1a. Roots

1a. Roots

1 2 3 4 5 6 7 8 9 10 11 12

$B^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $B^{\flat 7}$

$E^{\flat 7}$   $B^{\flat 7}$   $B^{\flat 7}$   $G^7$

$C^{min 7}$   $F^7$   $B^{\flat 7}$   $F^7$

Play an improvised solo using only the roots of each chord.

## 1b. Roots (sample improvised solo)

13 14 15 16 17 18 19 20 21 22 23 24

$B^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $B^{\flat 7}$

$E^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $G^7$

$C^{min 7}$   $F^7$   $B^{\flat 7}$   $F^7$

## 1c. Roots (play an improvised solo using only roots)

25 26 27 28 29 30 31 32 33 34 35 36

$B^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $B^{\flat 7}$

$E^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $B^{\flat 7}$

$C^{min 7}$   $F^7$   $B^{\flat 7}$   $F^7$

2 2a. 1,2,3's up up

37  $B^b7$   $E^b7$   $B^b7$   $B^b7$

41  $E^b7$   $E^b7$   $B^b7$   $G7$

45  $Cmin^7$   $F7$   $B^b7$   $F7$

2b. 1,2,3's up down

49  $B^b7$   $E^b7$   $B^b7$   $B^b7$

53  $E^b7$   $E^b7$   $B^b7$   $G7$

57  $Cmin^7$   $F7$   $B^b7$   $F7$

2c. 1,2,3's down up

61  $B^b7$   $E^b7$   $B^b7$   $B^b7$

65  $E^b7$   $E^b7$   $B^b7$   $G7$

69  $Cmin^7$   $F7$   $B^b7$   $F7$

2d. 1,2,3's down down

73  $B^b7$   $E^b7$   $B^b7$   $B^b7$

77  $E^b7$   $E^b7$   $B^b7$   $G7$

81  $Cmin^7$   $F^7$   $B^b7$   $F^7$

Play an improvised solo using only 1,2,3's of each scale.

2e. 1,2,3's (sample improvised solo)

85  $B^b7$   $E^b7$   $B^b7$

89  $E^b7$   $E^b7$   $B^b7$   $G7$

93  $Cmin^7$   $F^7$   $B^b7$   $F^7$

2f. 1.2.3's (play an improvised solo using only 1,2,3's)

97  $B^b7$   $E^b7$   $B^b7$   $B^b7$

101  $E^b7$   $E^b7$   $B^b7$   $B^b7$

105  $Cmin^7$   $F^7$   $B^b7$   $F^7$

4 3a. 1,2,3,4,5's up up

109 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

113 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

117 Cmin7 F7 B<sup>b</sup>7 F7

3b. 1,2,3,4,5's up down

121 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

125 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

129 Cmin7 F7 B<sup>b</sup>7 F7

3c. 1,2,3,4,5's down up

133 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

137 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

141 Cmin7 F7 B<sup>b</sup>7 F7

3d. 1,2,3,4,5's down down

145  $B^b7$   $E^b7$   $B^b7$   $B^b7$

149  $E^b7$   $E^b7$   $B^b7$   $G7$

153  $Cmin^7$   $F7$   $B^b7$   $F7$

Play an improvised solo using only 1,2,3,4,5's of each scale.

3e. 1,2,3,4,5's (sample improvised solo)

157  $B^b7$   $E^b7$   $B^b7$

161  $E^b7$   $E^b7$   $B^b7$   $G7$

165  $Cmin^7$   $F7$   $B^b7$   $F7$

3f. 1.2.3,4,5's (play an improvised solo using only 1,2,3,4,5's)

169  $B^b7$   $E^b7$   $B^b7$   $B^b7$

173  $E^b7$   $E^b7$   $B^b7$   $B^b7$

177  $Cmin^7$   $F7$   $B^b7$   $F7$

During perpetual motion exercises-stop to breathe, but keep your fingers, keys, and slides moving while breathing.

4a. Full scales up up

6

181 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

185 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

189 Cmin7 F7 B<sup>b</sup>7 F7

4b. Full scales up down

193 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

197 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

201 Cmin7 F7 B<sup>b</sup>7 F7

4c. Full scales down up

205 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

209 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

213 Cmin7 F7 B<sup>b</sup>7 F7

## 4d. Full scales down down

217  $B^b7$   $E^b7$   $B^b7$   $B^b7$

221  $E^b7$   $E^b7$   $B^b7$   $G7$

225  $Cmin^7$   $F7$   $B^b7$   $F7$

Play an improvised solo using any scale notes.

## 4e. Full scales (sample improvised solo)

229  $B^b7$   $E^b7$   $B^b7$

233  $E^b7$   $E^b7$   $B^b7$   $G7$

237  $Cmin^7$   $F7$   $B^b7$   $F7$

## 4f. Full scales (play an improvised solo using any scale notes)

241  $B^b7$   $E^b7$   $B^b7$   $B^b7$

245  $E^b7$   $E^b7$   $B^b7$   $B^b7$

249  $Cmin^7$   $F7$   $B^b7$   $F7$

Exercises 5-8  
Chord Tone Workout

8 5a. 1,3,5,7 up up

253 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

257 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

261 Cmin7 F7 B<sup>b</sup>7 F7

5b. 1,3,5,7 up down

265 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

269 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

273 Cmin7 F7 B<sup>b</sup>7 F7

5c. 1,3,5,7 down up

277 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

281 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

285 Cmin7 F7 B<sup>b</sup>7 F7



5d. 1,3,5,7 down down

289 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

293 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G<sup>7</sup>

297 Cmin<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 F<sup>7</sup>

6a. 3,5,7,1 up up

301 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

305 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G<sup>7</sup>

309 Cmin<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 F<sup>7</sup>

6b. 3,5,7,1 up down

313 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

317 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G<sup>7</sup>

321 Cmin<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 F<sup>7</sup>

10

6c. 3,5,7,1 down up

325  $B^b7$   $E^b7$   $B^b7$   $B^b7$

329  $E^b7$   $E^b7$   $B^b7$   $G^7$

333  $Cmin^7$   $F^7$   $B^b7$   $F^7$

6d. 3,5,7,1 down down

337  $B^b7$   $E^b7$   $B^b7$   $B^b7$

341  $E^b7$   $E^b7$   $B^b7$   $G^7$

345  $Cmin^7$   $F^7$   $B^b7$   $F^7$

7a. 5,7,1,3 up up

349  $B^b7$   $E^b7$   $B^b7$   $B^b7$

353  $E^b7$   $E^b7$   $B^b7$   $G^7$

357  $Cmin^7$   $F^7$   $B^b7$   $F^7$

361 7b. 5,7,1,3 up down  
 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

365 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

369 Cmin7 F7 B<sup>b</sup>7 F7

373 7c. 5,7,1,3 down up  
 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

377 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

381 Cmin7 F7 B<sup>b</sup>7 F7

385 7d. 5,7,1,3 down down  
 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

389 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

393 Cmin7 F7 B<sup>b</sup>7 F7

12 8a. 7,1,3,5 up up

397  $B^b7$   $E^b7$   $B^b7$   $B^b7$

401  $E^b7$   $E^b7$   $B^b7$   $G7$

405  $Cmin^7$   $F7$   $B^b7$   $F7$

8b. 7,1,3,5 up down

409  $B^b7$   $E^b7$   $B^b7$   $B^b7$

413  $E^b7$   $E^b7$   $B^b7$   $G7$

417  $Cmin^7$   $F7$   $B^b7$   $F7$

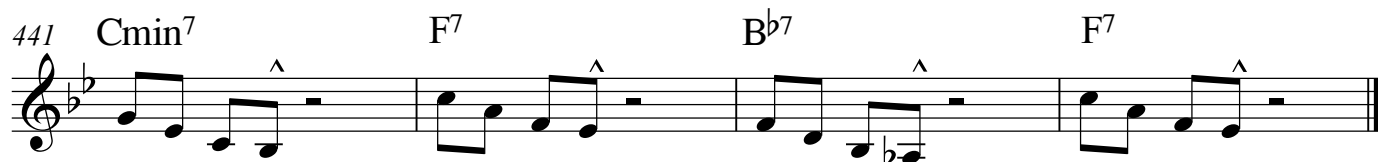
8c. 7,1,3,5 down up

421  $B^b7$   $E^b7$   $B^b7$   $B^b7$

425  $E^b7$   $E^b7$   $B^b7$   $G7$

429  $Cmin^7$   $F7$   $B^b7$   $F7$

8d. 7,1,3,5 down down

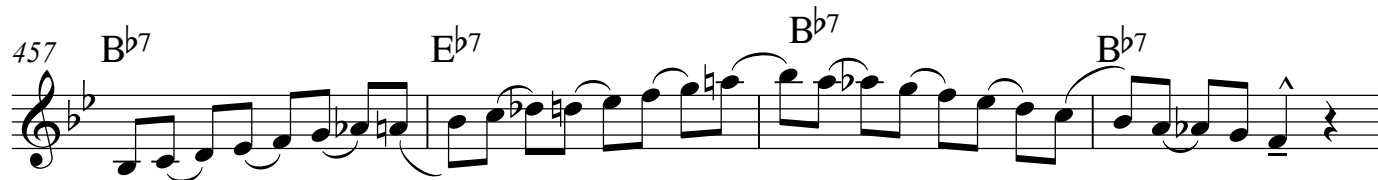


9. Bebop/ii V Vocab - An introduction to Bebop chromaticism



10. Running eighth-notes with chord tones on down beats.

Bb to Bb (two octaves) - chromaticism used to connect when necessary



469  $B^b7$   $E^b7$   $B^b7$   $B^b7$

473  $E^b7$   $E^b7$   $B^b7$   $G7$

477  $Cmin7$   $F7$   $B^b7$   $F7$

"call" #1

## Minor Pentatonic Riffs

481  $B^b7$   $E^b7$   $B^b7$   $B^b7$

485  $E^b7$   $E^b7$   $B^b7$   $G7$

489  $Cmin7$   $F7$   $B^b7$   $F7$

"response" #1

493  $B^b7$   $E^b7$   $B^b7$   $B^b7$

497  $E^b7$   $E^b7$   $B^b7$   $G7$

501  $Cmin7$   $F7$   $B^b7$   $F7$

"longer riff" #1

505 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

Musical staff for measure 505. The staff is in treble clef with a key signature of two flats (Bb and Eb). The melody consists of quarter notes: Bb, Eb, Bb, Eb, Bb, Eb, Bb, Eb. There are accents (^) above the first, third, fifth, and seventh notes. The staff is divided into four measures by bar lines. The first measure contains the first four notes, and the subsequent three measures contain the remaining four notes.

509 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

Musical staff for measure 509. The staff is in treble clef with a key signature of two flats. The melody consists of quarter notes: Eb, Eb, Bb, G, Eb, Eb, Bb, G. There are accents (^) above the first, third, fifth, and seventh notes. The staff is divided into four measures by bar lines. The first measure contains the first four notes, and the subsequent three measures contain the remaining four notes.

513 Cmin<sup>7</sup> F7 B<sup>b</sup>7 F7

Musical staff for measure 513. The staff is in treble clef with a key signature of two flats. The melody consists of quarter notes: C, Eb, F, C, Bb, F, C, F. There are accents (^) above the first, third, fifth, and seventh notes. The staff is divided into four measures by bar lines. The first measure contains the first four notes, and the subsequent three measures contain the remaining four notes.

"call" #2

517 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

Musical staff for measure 517. The staff is in treble clef with a key signature of two flats. The melody consists of quarter notes: Bb, Eb, Bb, Bb, Eb, Eb, Bb, Bb. There are accents (^) above the first, third, fifth, and seventh notes. The staff is divided into four measures by bar lines. The first measure contains the first four notes, and the subsequent three measures contain the remaining four notes.

521 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

Musical staff for measure 521. The staff is in treble clef with a key signature of two flats. The melody consists of quarter notes: Eb, Eb, Bb, G, Eb, Eb, Bb, G. There are accents (^) above the first, third, fifth, and seventh notes. The staff is divided into four measures by bar lines. The first measure contains the first four notes, and the subsequent three measures contain the remaining four notes.

525 Cmin<sup>7</sup> F7 B<sup>b</sup>7 F7

Musical staff for measure 525. The staff is in treble clef with a key signature of two flats. The melody consists of quarter notes: C, Eb, F, C, Bb, F, C, F. There are accents (^) above the first, third, fifth, and seventh notes. The staff is divided into four measures by bar lines. The first measure contains the first four notes, and the subsequent three measures contain the remaining four notes.

"response" #2

529 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

Musical staff for measure 529. The staff is in treble clef with a key signature of two flats. The melody consists of quarter notes: Bb, Eb, Bb, Bb, Eb, Eb, Bb, Bb. There are accents (^) above the fifth and seventh notes. The staff is divided into four measures by bar lines. The first measure contains a whole rest, the second measure contains the first four notes, the third measure contains a whole rest, and the fourth measure contains the last four notes.

533 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

Musical staff for measure 533. The staff is in treble clef with a key signature of two flats. The melody consists of quarter notes: Eb, Eb, Bb, G, Eb, Eb, Bb, G. There are accents (^) above the fifth and seventh notes. The staff is divided into four measures by bar lines. The first measure contains a whole rest, the second measure contains the first four notes, the third measure contains a whole rest, and the fourth measure contains the last four notes.

537 Cmin<sup>7</sup> F7 B<sup>b</sup>7 F7

Musical staff for measure 537. The staff is in treble clef with a key signature of two flats. The melody consists of quarter notes: C, Eb, F, C, Bb, F, C, F. There are accents (^) above the fifth and seventh notes. The staff is divided into four measures by bar lines. The first measure contains a whole rest, the second measure contains the first four notes, the third measure contains a whole rest, and the fourth measure contains the last four notes.

## "longer riff" #2

541  $B^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $B^{\flat 7}$

545  $E^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $G^7$

549  $C\text{min}^7$   $F^7$   $B^{\flat 7}$   $F^7$

## "call" #3

553  $B^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $B^{\flat 7}$

557  $E^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $G^7$

561  $C\text{min}^7$   $F^7$   $B^{\flat 7}$   $F^7$

## "response" #3

565  $B^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $B^{\flat 7}$

569  $E^{\flat 7}$   $E^{\flat 7}$   $B^{\flat 7}$   $G^7$

573  $C\text{min}^7$   $F^7$   $B^{\flat 7}$   $F^7$







"longer riff" #5

649 **B<sup>b7</sup>** **E<sup>b7</sup>** **B<sup>b7</sup>** **B<sup>b7</sup>**

653 **E<sup>b7</sup>** **E<sup>b7</sup>** **B<sup>b7</sup>** **G<sup>7</sup>**

657 **Cmin<sup>7</sup>** **F<sup>7</sup>** **B<sup>b7</sup>** **F<sup>7</sup>**

**4 Sample Improvised Choruses**  
**using**  
**Minor Pentatonic Riffs**

Chorus #1

661 **B<sup>b7</sup>** ("call" #1) **E<sup>b7</sup>** **B<sup>b7</sup>** ("response" #1) **B<sup>b7</sup>**

665 **E<sup>b7</sup>** ("call" #2) **E<sup>b7</sup>** **B<sup>b7</sup>** ("response" #2) **G<sup>7</sup>**

669 **Cmin<sup>7</sup>** ("longer riff" #1) **F<sup>7</sup>** **B<sup>b7</sup>** **F<sup>7</sup>**

Chorus #2

673 **B<sup>b7</sup>** ("call" #3) **E<sup>b7</sup>** **B<sup>b7</sup>** ("response" #3) **B<sup>b7</sup>**

677 **E<sup>b7</sup>** ("call" #4) **E<sup>b7</sup>** **B<sup>b7</sup>** ("response" #4) **G<sup>7</sup>**

681 **Cmin<sup>7</sup>** ("longer riff" #2) **F<sup>7</sup>** **B<sup>b7</sup>** **F<sup>7</sup>**

Chorus #3 AAB phrases

20 "A" phrase ("longer riff" #3)

685 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

"A" phrase repeat ("longer riff" #3)

689 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

B phrase (comprised of "call" #4 and "lick" #4)

693 Cmin<sup>7</sup> ("call" #4) F7 B<sup>b</sup>7 ("response" #4) F7

Chorus #4 AAB phrases

"A" phrase ("longer riff" #5)

697 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

"A" phrase repeat ("longer riff" #5)

701 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 G7

B phrase (comprised of "call" #5 and "lick" #5)

705 Cmin<sup>7</sup> ("call" #5) F7 B<sup>b</sup>7 ("response" #5)

Play an improvised solo using minor pentatonic riffs.

709 B<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

713 E<sup>b</sup>7 E<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

717 Cmin<sup>7</sup> F7 B<sup>b</sup>7 F7