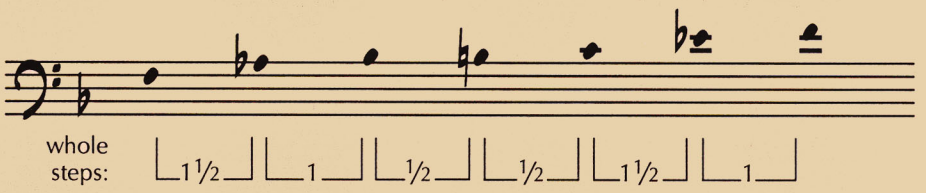
See pages 6A and 6B for ACCOMPANIMENT GROOVES.

IMPROVISATION STUDIES – OINK JOINT RUMBLE

SWING

BLUES SCALE

F Blues Scale



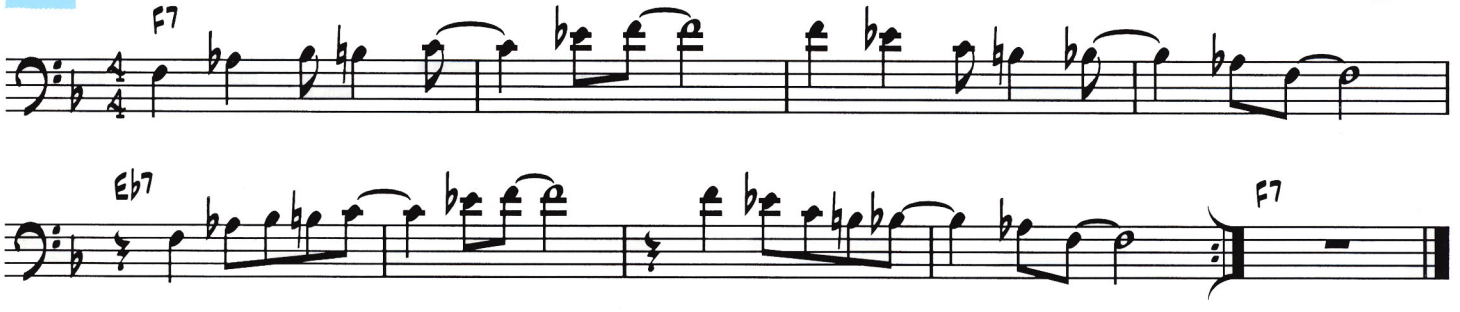
The blues influences every type of jazz in some way. Blues scale **fragments** (portions) are commonly used by jazz players when improvising on non-blues progressions. This is especially true when the progression is made up of **dominant seventh chords**, like F7 and E♭7 in the OINK JOINT RUMBLE solo 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 F, and you can use the 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.

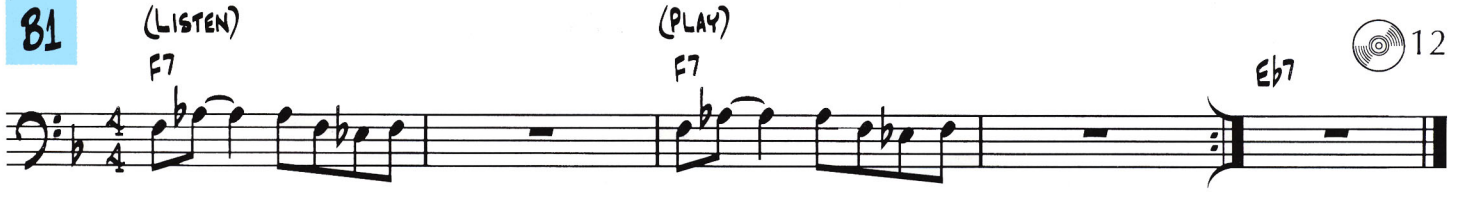
SWING ♩ = 108-120

A (LISTEN 1ST TIME, PLAY 2ND TIME) 11

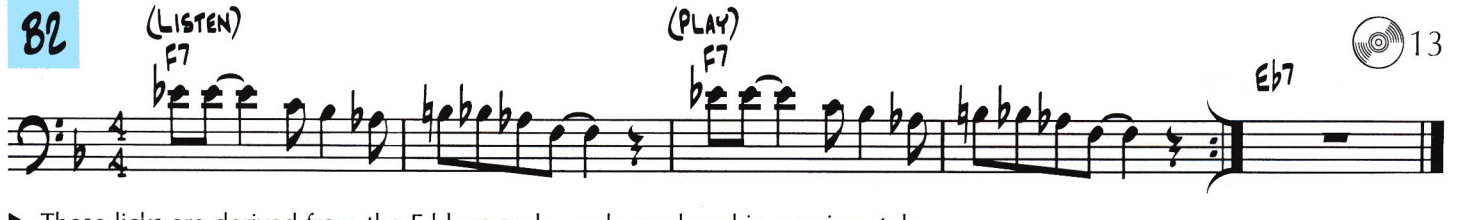


▶ IMPROVISATION STUDY A is an F blues scale played in a swing style.
▶ Strive to match the phrasing and articulation of the trumpet, tenor sax, and trombone on the recording.

B1 (LISTEN) (PLAY) 12



B2 (LISTEN) (PLAY) 13



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

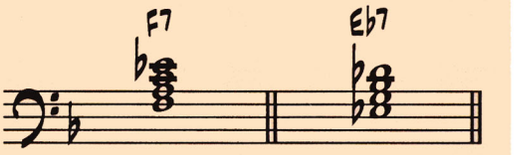
You are now ready to solo on OINK JOINT RUMBLE. Use the SUGGESTED SOLO on page 9 as a starting point, or continue with the ADVANCED IMPROVISATION STUDIES.

See pages 6A and 6B for ACCOMPANIMENT GROOVES.

ADVANCED IMPROVISATION STUDIES – OINK JOINT RUMBLE

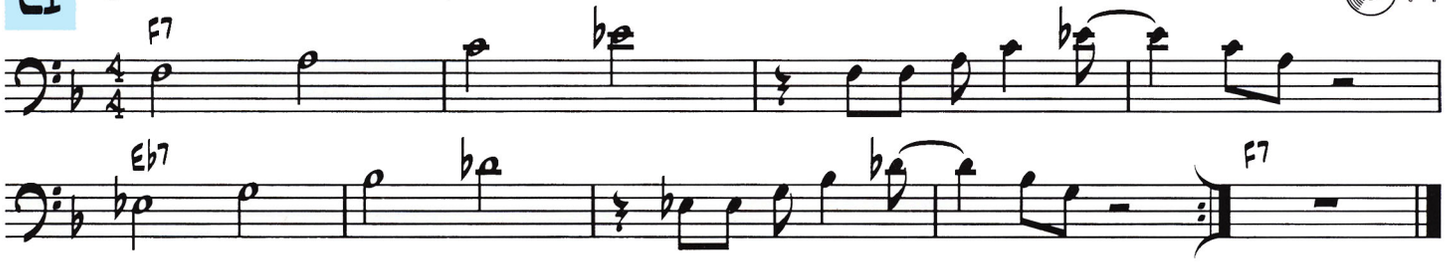
DOMINANT SEVENTH CHORDS

While scales are often used as a pitch set for improvisation, the use of **chord tones** is also common. In OINK JOINT RUMBLE, use F7 and E♭7 chord tones as indicated by the chord symbols.



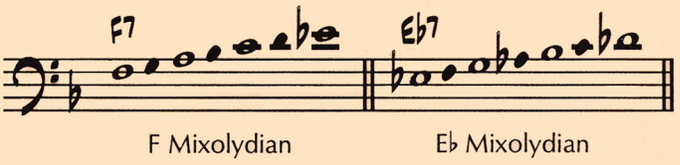
C1 (LISTEN 1ST TIME, PLAY 2ND TIME)

14



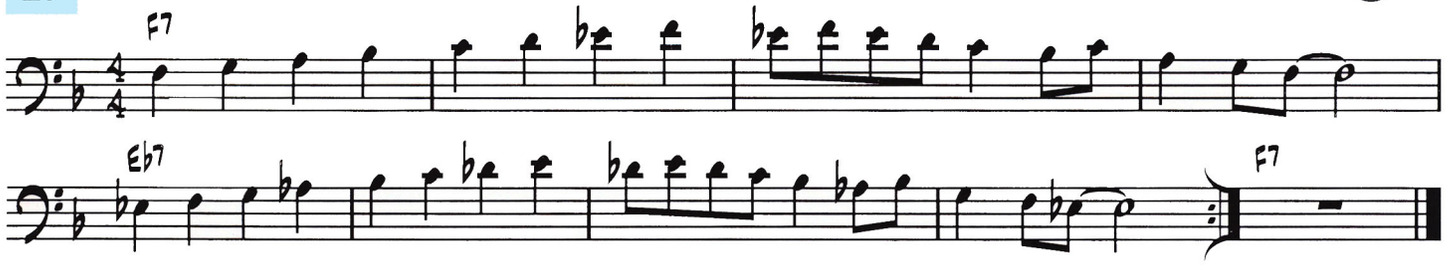
MIXOLYDIAN SCALES

In addition to using blues scales over dominant seventh chords, improvisers often use **mixolydian scales**. In OINK JOINT RUMBLE, use F mixolydian over F7 and E♭ mixolydian over E♭7.



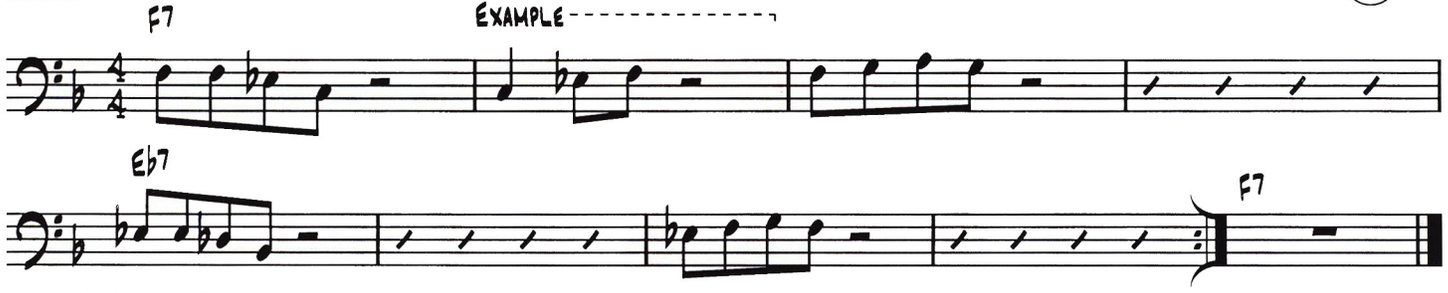
C2 (LISTEN 1ST TIME, PLAY 2ND TIME)

15



C3 CALL AND RESPONSE

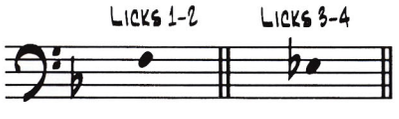
16



▶ 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.

C4 EAR OPENERS

17



▶ 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.

When soloing on OINK JOINT RUMBLE, use the SUGGESTED SOLO on page 9 as a model.
For additional improvisation practice, use the SUGGESTED SOLO as an IMPROVISATION STUDY.