

THE BLUES SCALE AND ITS USE

The blues scale consists of the following: Root, b3rd, 4th, #4th, 5th and b7th.

EXAMPLE: F blues Scale = F, Ab, Bb, B, C, Eb, F

When playing a twelve bar blues in the key of Bb, use the Bb blues scale: Bb, Db, Eb, E, F, Ab, Bb

The blues scale can also be used over minor chords when the minor chord is sounded for 2, 4, 8, or 16 measures or longer. EXAMPLE: If D minor is sounded for eight measures, you may use the D blues scale: D, F, G, Ab, A, C, D

When playing in minor tonalities you may choose to alternate between the dorian minor and the blues scale, both having the same root tone. EXAMPLE: If D minor is sounded for eight measures, play D minor (dorian) or play D blues scale or alternate between the two scale sounds.

The blues scale is used to convey a "Funky," "Down-Home," "Earthy" or "Bluesy" sound/feel. Rhythm and blues players use this scale extensively. Don't run it into the ground by overuse! Experiment with the blues scales listed below and apply them to recorded tracks on your play-a-long recordings.

After you become familiar with the blues scale as I have it listed, you may want to add tones to the scale which give the scale sound more variety. *Added tones are underlined.* EXAMPLE: F blues scale = F, G, Ab, A, Bb, B, C, D, Eb, F

This scale sounds strange when played straight up or down. Jazz players usually play bits and pieces of the scale or make up licks utilizing certain notes of the scale. You will eventually want to transpose this scale to all twelve keys for practice. For now, learn it in Bb and F concert.

THE TWELVE BLUES SCALES (Treble & Bass Clef)

The image displays the twelve blues scales in both treble and bass clefs. The scales are arranged in two groups of three staves each. The top group is labeled 'TREBLE CLEF' and the bottom group is labeled 'BASS CLEF'. Each staff shows the scale notes for a specific key, with the key signature indicated above the staff. The scales are: C, Db, D, Eb, E, F, Gb, G, Ab, A, Bb, B. The notes are written in a sequence that starts with the root note and ends with the root note an octave higher. The scales are written in a way that shows the characteristic intervals of the blues scale: root, flat third, fourth, sharp fourth, fifth, and flat seventh.

276 Alto/Bari

(BRIGHT JAZZ)

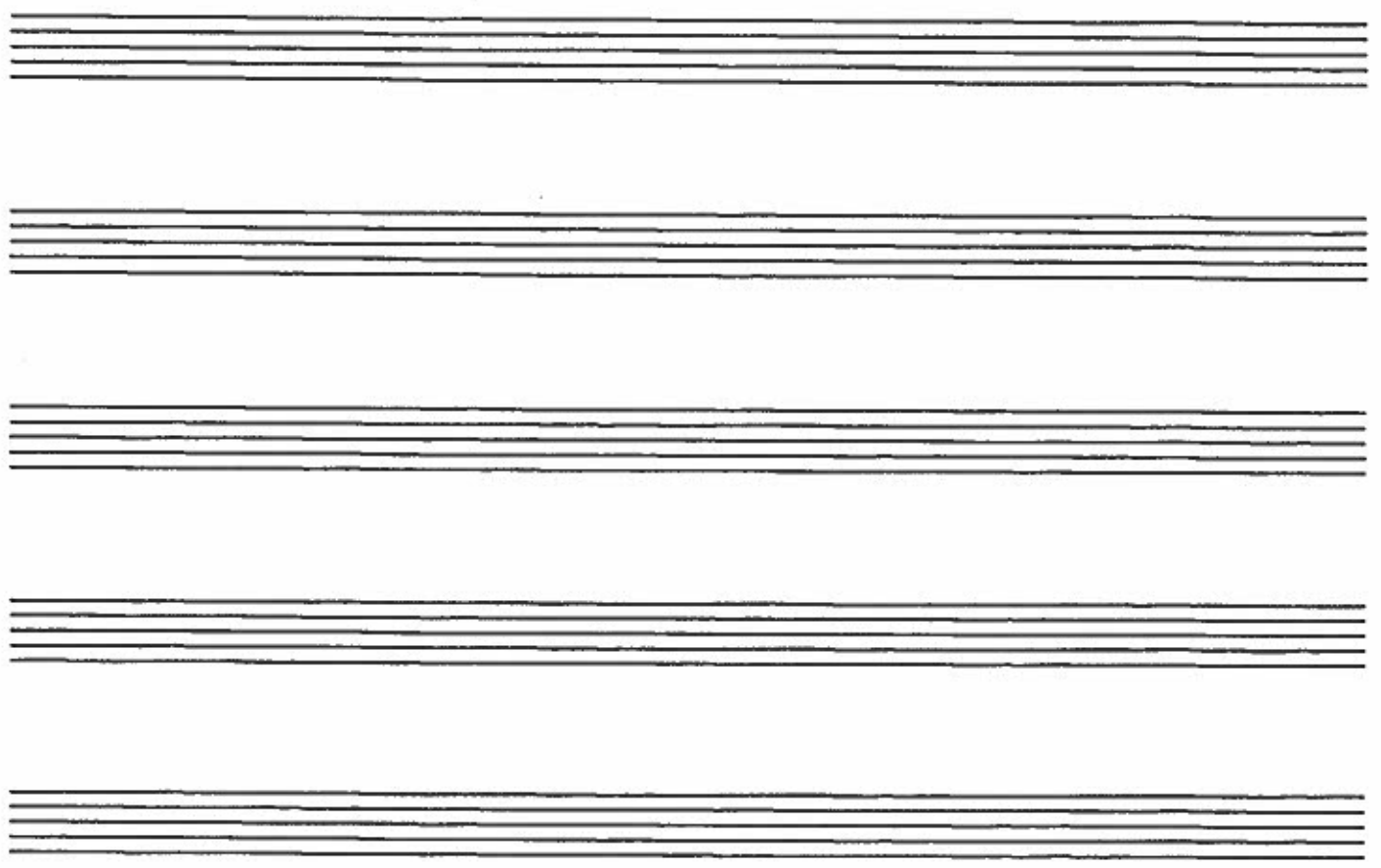
MR. P.C.

-JOHN COLTRANE

A-

D- A-

F7 E7 A-



276

Tript/Henor

(BRIGHT JAZZ)

MR. P.C.

-JONI COLTRANE

D-

G- D-

Bb7 A7 D-

276

Trb/Bass

(BRIGHT JAZZ)

MR. P.C.

- JOHN COLTRANE

C-

The first staff of music is in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It begins with a C- chord. The melody consists of eighth and quarter notes, ending with a quarter rest.

F- C-

The second staff of music continues the melody. It starts with an F- chord, moves to a C- chord in the second measure, and ends with a quarter rest.

Ab7 G7 C-

The third staff of music continues the melody. It starts with an Ab7 chord, moves to a G7 chord in the second measure, and ends with a C- chord and a quarter rest.

An empty five-line musical staff.

An empty five-line musical staff.

An empty five-line musical staff.

An empty five-line musical staff.

An empty five-line musical staff.

Vibes

276

(BRIGHT JAZZ)

MR. P.C.

-JOHN COLTRANE

C-

F- C-

A^b7 G⁷ C-

SATIN DOLL

49

Piano
PIANO

MEDIUM SWING

By DUKE ELLINGTON
Arranged by MARK TAYLOR

The musical score is written for piano and is in 4/4 time. It consists of several systems of music. The first system shows the initial melody with a *mf* dynamic and a first ending bracket. The second system includes a key signature change to B-flat major and features a *mf* dynamic. The third system continues the melody with various chords. The fourth system includes first and second endings with specific chord voicings. The fifth system concludes with a *ff* dynamic. Handwritten annotations include a circled '5' at the start of the second system, a circled '15' at the start of the fifth system, and various chord symbols such as *Dmi7*, *G9*, *Emi7*, *A9*, *Ami7*, *D9*, *Abmi7*, *Db9*, *Cmi9*, *Emi7(b9)*, *A7(b9 #5)*, *A+7*, *CMA7*, *Bb9*, *B9*, *C6*, *Gmi7*, *C9*, *FMA9*, and *Ami7*.

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SATIN DOLL

GUITAR

MEDIUM SWING

By **DUKE ELLINGTON**
Arranged by **MARK TAYLOR**

5
mf
Dmi⁷ G⁹ Emi⁷ A⁹ Ami⁷ D⁹

10
S.
Gmi⁷ C⁹ Fma⁹ Ami⁷ D⁹

15
11
12
13
14
Abmi⁷ Db⁹ 1. Cma⁹ Emi⁷(b9) A⁷(b9) A⁷ 2. Cma⁷ Bb⁹ B⁹ C⁶

20
21
22
23
24
Ami⁹ D⁹ G¹³ Emi⁷(b9) A⁷(b9) Eb⁹(#11) Dmi⁷ G⁹

25
26
27
28
29
Emi⁷ A⁹ To CODA Ami⁷ D⁹ Abmi⁹ Db⁹ C⁶ Bb¹³ B¹³ C⁶

30
31
32
33
34
Bb⁹ A⁹ Eb⁹ (OPEN SOLOS) Dmi⁹ G¹³ Emi⁷ A⁹

35
36
37
38
39
Ami⁹ D⁹ Abmi⁹ Db⁹ 1. C⁶ B⁹ Bb⁹ A⁹ 2. C⁶

40
41
42
43
44
Bb⁹ B⁹ C⁶ Gmi⁹ C¹³ Fma⁹

SATIN DOLL

BASS

By **DUKE ELLINGTON**
Arranged by **MARK TAYLOR**

MEDIUM SWING

The musical score is written in bass clef with a 4/4 time signature. It consists of 44 measures across 10 staves. The score includes various dynamics such as *mf*, *f*, and *ff*, and includes performance markings like accents and slurs. There are several boxed measure numbers: 5, 15, 23, 31, and 41. A section starting at measure 23 is marked 'TO CODA' with a circled cross symbol. A section starting at measure 31 is marked '(OPEN SOLOS)'. Chord symbols are written above the notes in several places, including *Dmi⁹*, *G¹³*, *E^{mi}⁷*, *A⁹*, *A^{mi}⁹*, *D⁹*, *A^bmi⁹*, *D^b⁹*, *C⁶*, *B⁹*, *B^b⁹*, *A⁹*, *G^{mi}⁹*, *C¹³*, and *F^MA⁹*. The score ends with a double bar line at measure 44.

SATIN DOLL

DRUMS

By **DUKE ELLINGTON**
Arranged by **MARK TAYLOR**

MEDIUM SWING

The drum score is written on a single staff with a 4/4 time signature. It begins with a **mf** dynamic and a **2 FEEL HI-HAT** instruction. The first system (measures 5-10) features a steady eighth-note pattern on the hi-hat and a bass drum pattern. Measure 5 is boxed with the number **5**. The second system (measures 11-14) includes first and second endings, with **(FILL)** markings above measures 12 and 13. The third system (measures 15-18) starts with a **mf** dynamic and a **4 FEEL** instruction, followed by a **f** dynamic. The fourth system (measures 19-22) contains four **(FILL)** markings above measures 19, 20, 21, and 22. The fifth system (measures 23-26) starts with a **f** dynamic and includes a **(FILL) TO CODA** marking above measure 23. The sixth system (measures 27-30) features a **ff** dynamic and a **(FILL)** marking above measure 27. The seventh system (measures 31-36) includes a **ff** dynamic and a **(OPEN SOLDS)** instruction above measure 31. The eighth system (measures 37-40) contains first and second endings, with a **(FILL)** marking above measure 39. The score concludes with a **f** dynamic in measure 40.

DRUM SET

STYLES

TO BE PLAYED FROM MEMORY

SWING (THIS PATTERN WITH VARIED SNARE & RIDE CYMBAL RHYTHMS)

$\text{♩} = 120$

Musical notation for Swing style, tempo 120. It shows a drum set pattern on a single staff with a common time signature (C). The pattern consists of quarter notes on the snare and eighth notes on the bass drum, with 'x' marks above the snare notes indicating cymbal accents.

BOSSA NOVA (WITH CROSS-STICK ON SNARE)

$\text{♩} = 130$

H.H.

Musical notation for Bossa Nova style, tempo 130. It shows a drum set pattern on a single staff with a common time signature (C). The pattern features a steady eighth-note bass drum and snare pattern, with 'x' marks above the snare notes indicating cross-sticks.

SAMBA (ON RIDE CYMBAL / CROSS-STICK)

$\text{♩} = 156$

Musical notation for Samba style, tempo 156. It shows a drum set pattern on a single staff with a common time signature (C). The pattern features a steady eighth-note bass drum and snare pattern, with 'x' marks above the snare notes indicating cross-sticks.

FUNK

$\text{♩} = 96$

H.H.

Musical notation for Funk style, tempo 96. It shows a drum set pattern on a single staff with a common time signature (C). The pattern features a steady eighth-note bass drum and snare pattern, with 'x' marks above the snare notes indicating cross-sticks.