



One technique that is used consistently throughout the example, you'll notice, is playing the target notes slightly early—that is, playing them just before the corresponding chord begins. Anticipating notes in this way helps to propel your lines forward and, as a result, creates an element of "swing".

In this lesson, let's now explore the idea of bringing in notes other than those included in the Blues Scale. For instance, in Example 1, the very last passing note (identified as "P!!" in measure 11), which is the note E-natural, is not a part of the F Blues Scale that is being used throughout the rest of the solo. It could be possible to analyze this note as a chromatically-altered scale note that is filling in the whole step between E $\flat$  and F in the scale. This interpretation supports the linear, or melodic direction of the line, since we likely hear the melody E $\flat$ –E–F occurring at this moment (despite the intervening leap back to C). What is significant here, though, is that the note E-natural is a note that is part of the underlying chord, C7. In other words, E-natural is a chord tone. So, despite the fact that it's not included in the F Blues Scale, it is a valid note choice because it is consistent with the chord that's being played over.

Chords, generally speaking, are constructed in thirds beginning with the root (a third being the interval that separates one chord tone from the next, immediately adjacent chord tone). Therefore, in "Some Blues Basics (Part 1)," our target notes, which were the roots of the underlying chords, are also understood to be chord tones. In this lesson, we will extend this concept by incorporating the remaining chord tones, from root to seventh, as shown in Example 2.

Example 2: F7, C7, and B $\flat$ 7 played as arpeggios (2 octaves each)

The image shows three measures of music, each representing a different chord: F7, C7, and B $\flat$ 7. Each measure contains a treble clef staff with a melodic line and a bass staff with a guitar fretboard diagram. The fretboard diagrams are labeled with 'T' (Treble) and 'B' (Bass) and show the fret numbers for the notes in the arpeggio. The F7 arpeggio uses frets 8, 7, 10, 8, 10, 10, 8, 11. The C7 arpeggio uses frets 8, 7, 10, 8, 10, 9, 8, 11. The B $\flat$ 7 arpeggio uses frets 6, 5, 8, 6, 8, 7, 6, 9.

Example 2 shows the three chords from the 12-Bar Blues in F, played as "broken chords," or arpeggios. In each case, the respective arpeggio includes a root, a third, a fifth, and a seventh. The chosen fretboard position is only one way to play each of these arpeggios, but is located around the F Blues Scale that we've been using up until now (see Example 2 in "Some Blues Basics (Part 1)").

The idea here is that, once you get these arpeggios under your fingers, you can begin to combine them with the F Blues Scale in order to achieve more diverse lines when improvising. Example 3 does this, and uses the F Blues Scale, passing and neighboring notes, and a variety of chord tones (plus a few extra chromatic notes). Note how, in the example, the original target-note approach is maintained, since the root of each

chord is played as the respective chords begin. Eventually, though, any chord tone can start to be heard and used as target notes.

**Example 3: Improvisation over a Blues in F, using F Blues Scale + chord tones**

**[Audio Example]**

Hopefully the material included in "Some Blues Basics," parts 1 and 2 can help you to start building the kinds of solos you're after. Many of the concepts discussed here carry over into other musical styles, including jazz and rock. Also, remember that many of these examples can be practiced along with the backing track provided in Example 1 of "Some Blues Basics (Part 1)."

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