2. Melodic Content:

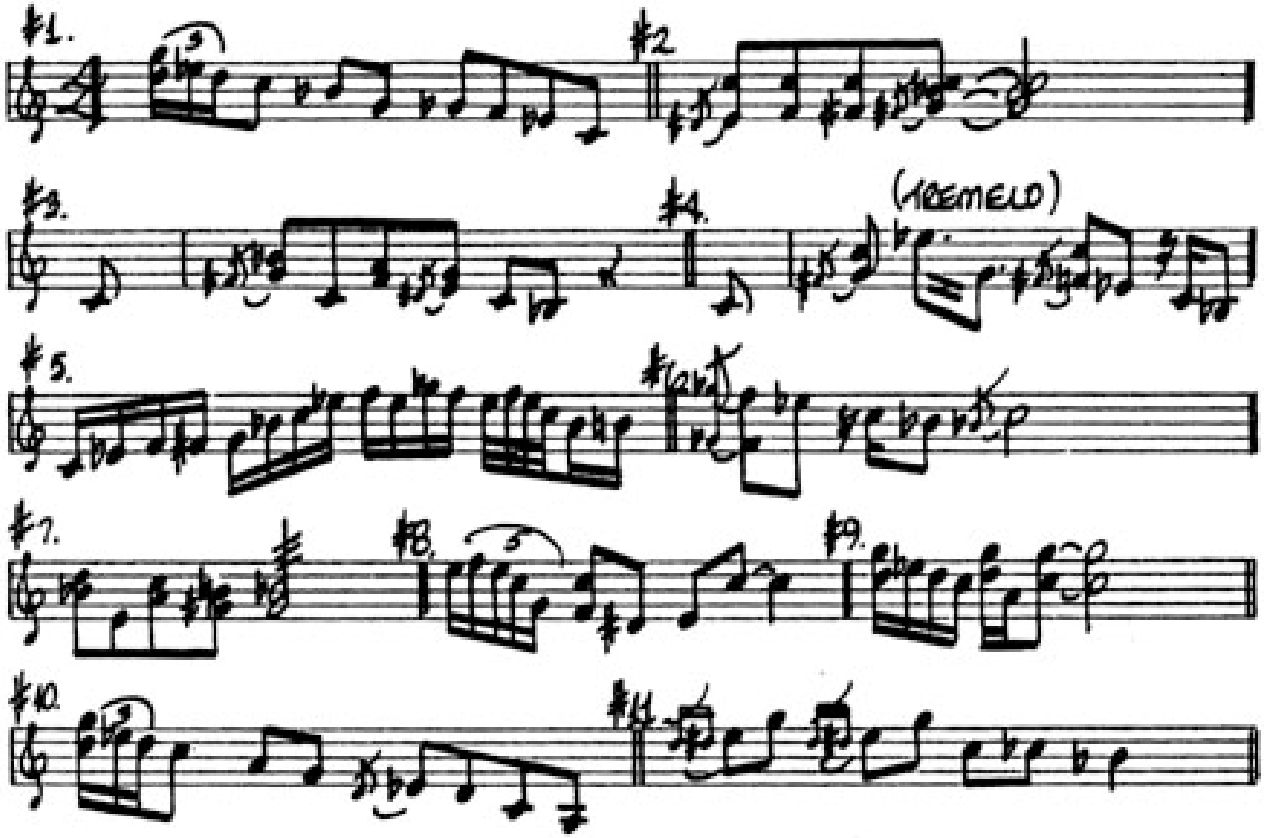
   a. Idiomatic blues scale and blue (crushed) notes.

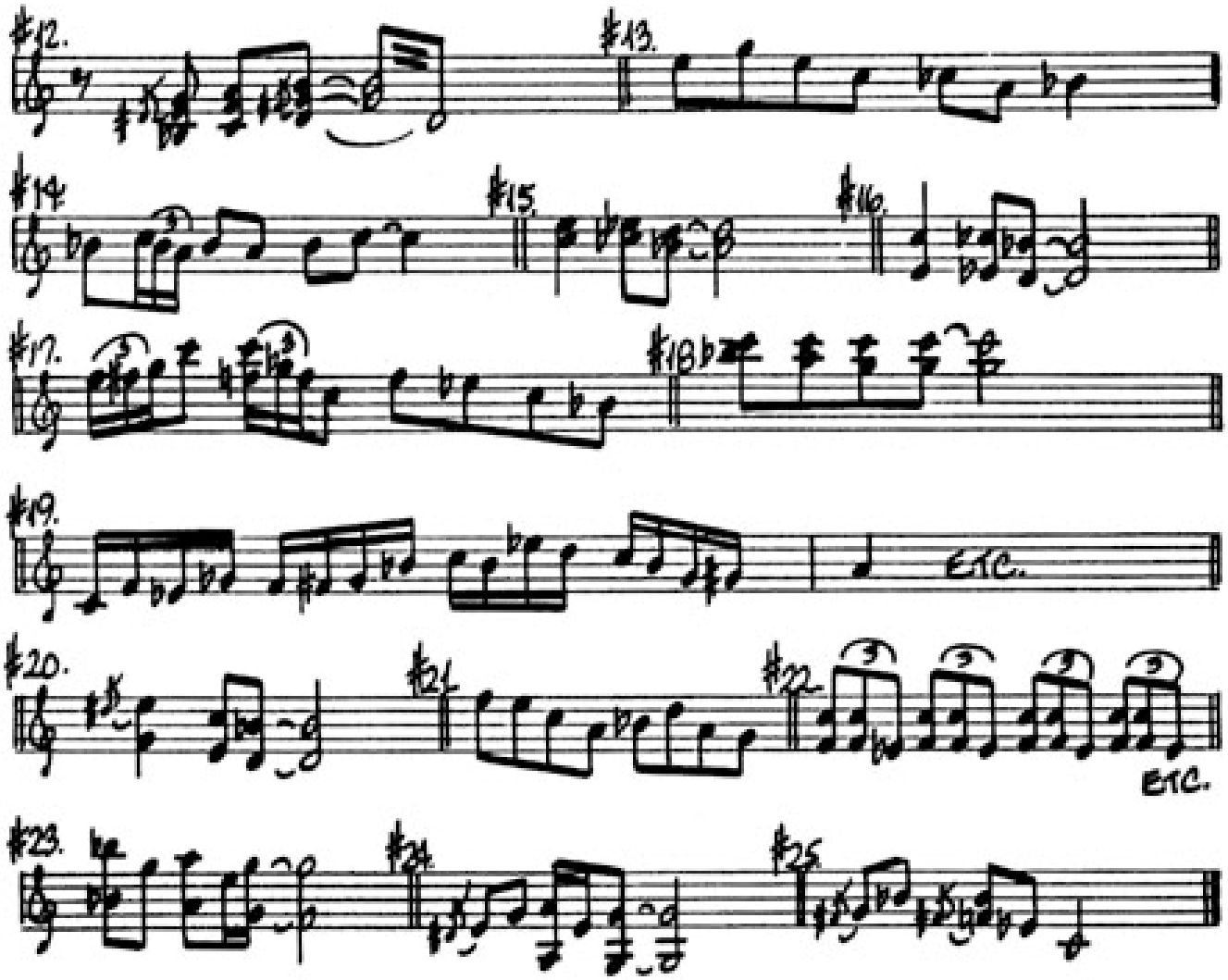
   b. Conventional improvisational techniques.

I'd like to add that to really <u>feel</u> the blues emotionally, try playing or singing them when you're down or a little depressed (bluesy). Although this is not really necessary, it might help you duplicate a little of the original viewpoint that the early blues artists had, and might even answer why the 12-bar form is such a good vehicle for expression!

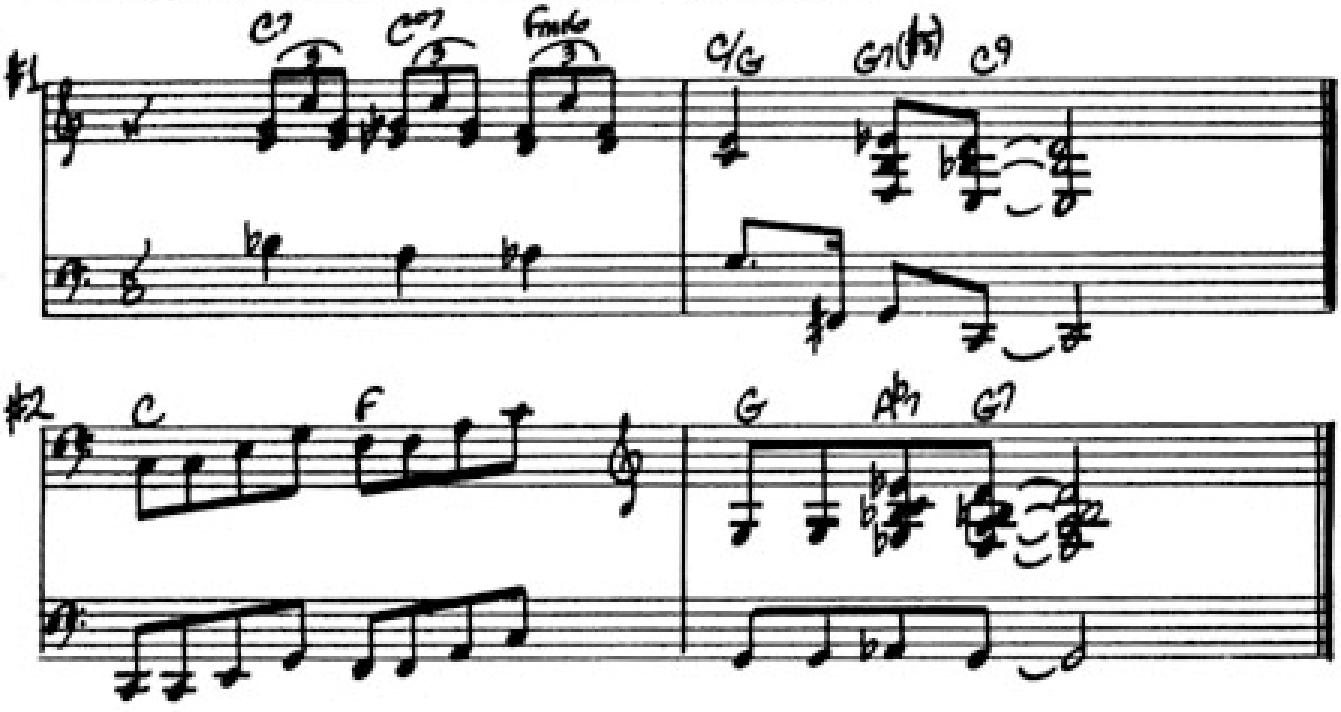
Examples 198 and 199 contain some traditional blues phrases, intros, and endings. They're all based on C7 and should of course be transposed to all keys. They by no means constitute all the possibilities. You may alter, extend, or shorten them, as well as create your own. They are simply food for thought--a way of helping you hear the blues sound.

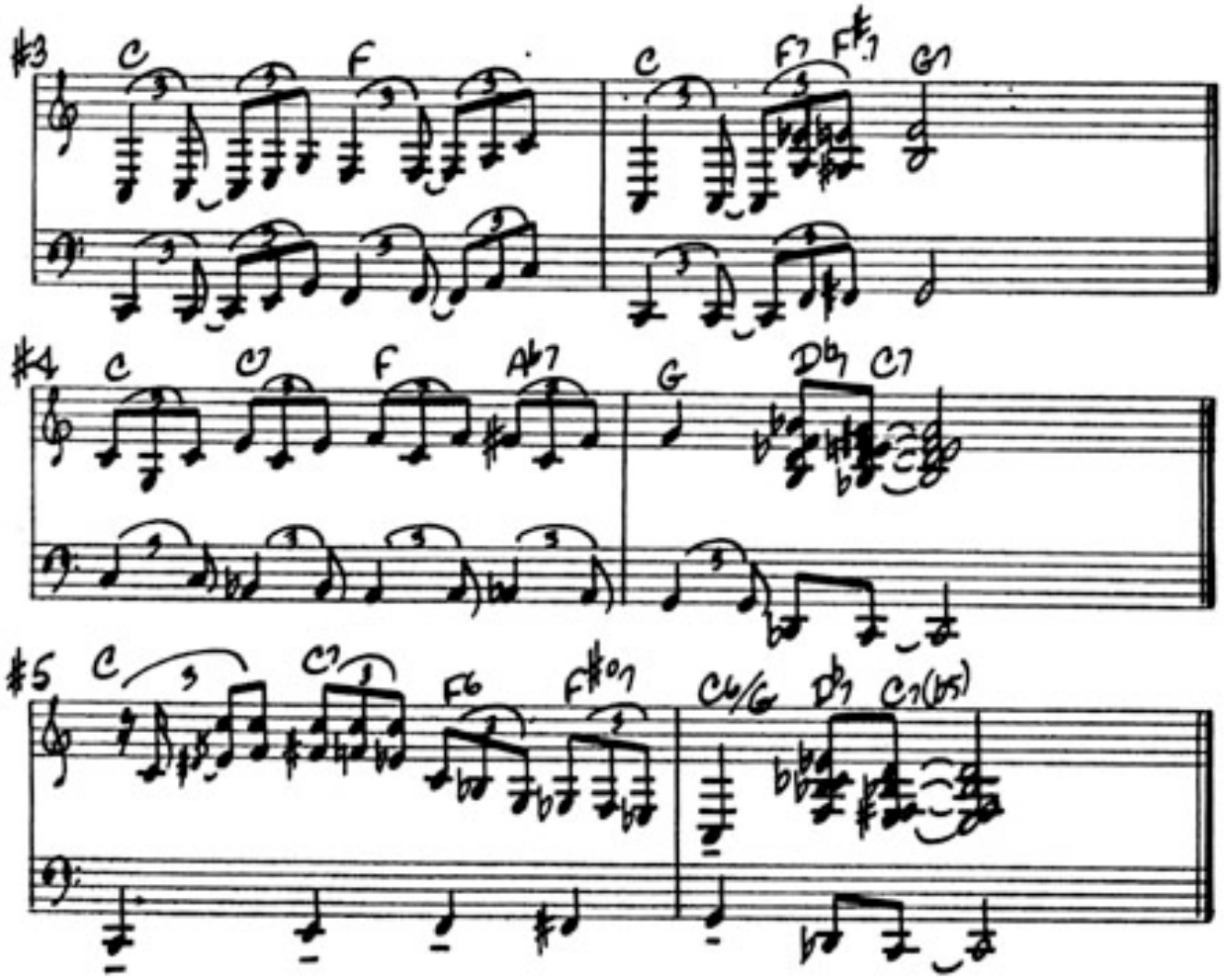
EXAMPLE 198: (ALL EXAMPLES ARE BASED OFF C7)





EXAMPLE 199: CLICHE BLUES INTROS AND ENDINGS





Also, this blues sound does not just apply to the 12-bar blues. The blues in general is a substratum of jazz, gospel, R&B, rock, funk, fusion, country and western--you name it. So don't limit these sounds to the 12-bar blues only.

Now, by applying the data on improvising to the blues, we get the following:

1. Vertical Playing: "making the changes," be-bop, and outside techniques.

2. Tonal or Key Center Playing: use of blues scales and blue notes.

The use of both concepts is recommended to produce interesting lines, as playing only blues riffs can become very tiresome. In Example 200, the solo I've written uses predominantly key center riffs based on the C blues scale and C minor pentatonic scale, with the exception of bars 7