

# Blues Basics 6

## The Seventh Chord

The Seventh Chord (often called the Dominant Seventh Chord) is a very important sound in our music. It has a powerful sense of leading somewhere, an unstable sound wanting to resolve.

Using the Blues Scale, go to the seventh note. Add this on top of the I chord and you have the I7.

The image shows a musical staff in B-flat major. The first part shows the Blues Scale: Bb, C, D, Eb, E, F, G, Ab. An arrow points to the Ab note, labeled "Seventh Note". The second part shows the I Chord (Bb) with the Ab note added on top, labeled "Add Seventh Note on top for I7 chord".

Listen to your director play some Seventh Chords. Notice the sense that it wants to go someplace, that it needs to resolve. When your ear can recognize this sound, you will notice it a lot in the literature you play. It is often the second chord form the end of a phrase, the one you hear just before the end of a song.

## The Blues Revisited

Now that we know a bit about seventh chords, let's revisit the Blues and see how these new chords are used.

Your director will play this progression for you. Listen for the chord changes and how the seventh chords make you feel. Feel the drive to the next chord.

Notice the progression the next time you play *Sass*. Can you hear the changes?

The image shows three lines of musical notation, each representing a different chord progression in B-flat major. Each line consists of a staff with a treble clef and a key signature of two flats. Chord symbols are placed above the staff, and the corresponding chord voicings are shown below the staff.

- Line 1: I Bb (Bb) | I7 Bb7 (Bb, Ab, G, F)
- Line 2: IV7 Eb7 (Eb, Db, C, Bb) | I Bb (Bb) | I7 Bb7 (Bb, Ab, G, F)
- Line 3: V7 F7 (F, Eb, D, C) | IV7 Eb7 (Eb, Db, C, Bb) | I Bb (Bb)

**\* End of Today's Lesson \***

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# Blues Basics 7

name \_\_\_\_\_

## My Own Blues Progression

Transpose the Concert Bb Blues for your instrument..

1. Write clef and key signature.
2. Put in roman numerals.
3. Write in chords symbols (Bb7, F7, etc.). Be sure to transpose the chords to your instrument! You might want to copy the roman numerals from **Blues Basics 6** and the chords from **Blues Basics 5**.
4. Write the notes for the chords. This may be difficult. Don't freak out if it doesn't come to you right away. Be patient.




**★ Return Paper To Your Teacher ★**

***When The Chords Are Correct, Copy Them Into  
The Blank Lines At B and C in Sass.***

**Memorize these chords on your instrument.**

Another common question: Why use the roman numerals? Using the chord names seems much easier?

Answer: The roman numerals show the relationship of chords and, after a bit of practice, can be transposed into any key. When playing a jam session, jazz musicians often have a conversation that goes like this:

Player 1: What tune would you like to play?

Player 2: Mmmm, how 'bout "On Green Dolphin Street." [This is an old jazz "standard," a song most jazz musicians know by heart.]

Player 1: That's a lovely tune. What key?

Player 2: How 'bout \_\_\_\_\_. [The key they choose is often an unusual one - one they need practice on.]

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# Conductor Score

Performance Time - 4:00

# Sass

For Cygnet Band - Improvisation Series

In Jazz:

Λ = marcato - very short and accented

- = tenuto - long and mildly accented, "lean on" the note

Craig Thomas Naylor

## Laid Back and Sassy, Swing Eighth Notes ♩ = ca. 80-84

1 *syncopated*

Flute 1 & 2  
Oboe

High Clarinet  
*mf*

Bb Clarinet 1  
2  
*mf*

Alto Saxophone 1  
2

Tenor Sax/Bass Cl.

Trumpet 1  
2

French Horn

Trombone  
Baritone

Tuba

Percussion  
*Sus. Cym.*  
*Snare*  
*B.D.*  
*mp*

Electric Bass  
*mf*

Detailed description: This is a conductor score for a jazz band. The title is 'Sass' from the 'Improvisation Series' for the 'Cygnet Band'. The piece is in 4/4 time with a tempo of approximately 80-84 beats per minute. The key signature has two flats (Bb and Eb). The score is divided into two systems. The first system includes Flute 1 & 2/Oboe (rests), High Clarinet (mf), Bb Clarinet 1 & 2 (mf), Alto Saxophone 1 & 2 (rests), Tenor Sax/Bass Clarinet (rests), Trumpet 1 & 2 (rests), French Horn (rests), Trombone/Baritone (rests), Tuba (rests), Percussion (Sus. Cym., Snare, B.D. mp), and Electric Bass (mf). The second system continues with the same instruments. The High Clarinet and Bb Clarinet parts play a syncopated eighth-note melody. The Electric Bass part provides a steady eighth-note accompaniment. The Percussion part features a snare and bass drum pattern. The score ends with a double bar line and repeat signs in the Percussion part.

5

Fl. 1 & 2  
Ob.  
High Cl.  
Bb Cl. 1/2  
A. Sax 1/2  
T. Sax  
B. Cl.  
Tpt. 1/2  
F. Hn.  
Tbn/Bar  
Tb.  
Perc.  
Elec. Bass

A

12

Fl. 1 & 2  
Ob.  
High Cl.  
Bb Cl. 1/2  
A. Sax 1/2  
T. Sax  
B. Cl.  
Tpt. 1/2  
F. Hn.  
Tbn/Bar  
Tb.  
Perc.  
Elec. Bass

