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Ramblin Blues

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Single Note Exercise Grip 3 is similar to the Grip 1 because it also uses single notes. For example, checkout the Triplet Exercise below: Grip 3 triplet exercise to practice blues piano licks Once you've practiced the above exercise, try improvising short licks and riffs. Again, it's important to practice an exercise to master this technique before you try improvising with it: Grip 2 triplet exercise to practice blues piano licks Once you've practiced the above exercise, try improvising short licks and riffs. However, with this grip, we will add an A, which comes from the related Major Blues Scale. Blues Piano Line #3 For Blues Piano Line #3, we will use primarily triplets down the piano. Like 8th notes, it's important to practice a triplet exercise before improvising with them. Let's dive in! The Blues Scale The first step to playing interesting blues piano licks is to know the blues scale. For example, below is an exercise to practice your 8th notes: Grip 1 8th note exercise to practice blues piano licks Once you have completed the above exercise, trying improvising short musical "licks" or "riffs" with the notes from Grip 1. Now you are ready to start connecting your blues licks and riffs into longer blues lines. Next, you'll learn Grip 2 techniques. 8th Notes Exercise 8th Notes are the best place to start when it comes to blues improv because they are easy to play and sound great. The 2 single notes that I like to use in this position are the C and the Eb. For example, below is a quick exercise to practice these notes: Grip 3 single note exercise to practice blues piano licks Congratulations! You've learned the 3 essential grips that will help you create smooth lines. For example, here is the C Blues Scale: C Blues Scale on piano What is the C Blues Scale? Next, we'll look at Grip #2. 3 Essential Blues Piano Grips Learning the blues scale is important, but playing one scale up and down the piano is not very interesting. Next, you'll learn Grip 3 techniques. How to Use Blues Piano Grips Each blues piano grip is very unique, so there are different techniques that are common to each grip. Additionally, we will use fingers 1, 3, and 4 (thumb, middle, and ring finger). Blues Piano Line #1 For Blues Piano Line #1, we will use primarily 8th notes down the piano. If you are interested in trying some other left hand blues accompaniment patterns, checkout the Rockin Blues Bass Lines courses (Beginner/Intermediate, Intermediate/Advanced). You'll learn to learn 24 sweet blues left hand accompaniments. Additionally, we use single notes in this grip. How do you accomplish this? Grip 2 Techniques In Grip 2, it is common to use harmonies with 8th notes and triplets. Turns The final technique I use for Grip 1 are blues Turns because they add excitement and energy to your improvisation. Thanks for learning and see you in the next piano lesson! Your teacher, Jonny May Triplet Exercise You can also harmonize the bottom two notes of this grip using the triplet value. In this case, you would call the notes 1, b3, 4, #4, 5, and 7. We will practice this over two chords from the 12-Bar Blues form: C7 and F7. Finally, if you want to hear how I use blues licks and riffs in a solo, checkout my St. Louis Blues improvisation. In this course, you master blues improv in the key of C. Blues Grip #3 Blues Grip #4 uses the bottom 4 notes of the C Blues Scale: C, Eb, F, and G. Check it out! Grip 3 for Blues Piano licks in C For more on the Major Blues Scale, checkout our Extended Turnaround Improv course. To practice exercises to master C Blues scale, checkout our 10-Lesson Blues Challenge. Triplet Exercise Playing thirds in a triplet value is a very exciting way to play thirds! As with the other techniques, it's important to master this technique with an exercise. Many blues players learn a few blues piano licks. For example, here is an excellent exercise: Grip 3 8th note exercise to practice blues piano licks As you can see, we are rocking the Eb and G third interval against the bottom note C of the C Blues Scale, 8th Note Exercise You can harmonize the two bottom notes in Grip 2 (Gb and G) with the top note C. In the following examples, I will demonstrate how to connect your grips in a variety of lines. If you want to learn techniques to generate your own licks, I recommend our 10-Lesson Blues Challenge (Beginner/Intermediate, Intermediate/Advanced). It's important to practice the C Blues Scale scale up and down the piano so that you comfortable with the fingering. Blues Grip #1 Blues Grip #1 uses the top 3 notes of the C Blues Scale with the notes G, Bb, and C. An excellent resource is the Bible of Blues Licks - 120 Licks and Riffs for Piano (Beginner/Intermediate, Intermediate/Advanced). For example, below is Grip #1: Grip 1 for Blues Piano licks in C The numbers on the right side of the sheet music refer to the right hand fingering. Grip 3 Techniques For Grip 3, we will use mostly 3rd harmonies with 8th note and triplet note values. 8th Note Exercise When it comes to harmonizing this grip in thirds, it's best to practice this technique with 8th notes. If you'd like to practice these licks in other keys, a great resource is the G Blues Improvisation course (Beginner/Intermediate, Intermediate/Advanced). Blues Grip #2 Blues Grip #2 uses the middle notes and top note of the C Blues Scale with the notes Gb, G, and C. However, the key is variety! If you want to learn more 8th note blues exercises, checkout our 10-Lesson Blues Challenge. Quick Tip Instructor Jonny May Skill Level Level 1 Level 2 Level 3 Learning Focus Exercises Improvisation Riffs Scales Music Style Get free weekly lessons, practice tips, and downloadable resources to your inbox! Do you want to learn how to play smooth blues piano licks? You'll learn blues techniques like turns, rolls, ostinatos, punches, and more. Blues Piano Line #2 For Blues Piano Line #2, we will use primarily triplets and turns down the piano. Now that you've learned your blues piano grips, let's next look at how to use each grip. Once you've practiced the above exercise, try improvising short licks and riffs. You need to understand how to shift between your grips. For example, below is an exercise to practice your turns: Grip 1 turn exercise to practice blues piano licks Once you've practiced the above exercise, try improvising short licks and riffs. Check it out below! Grip 2 for Blues Piano licks in C Next, let's look at Grip #3. For example, you can play any of the notes above in any order. However, they should be used sparingly. Next, let's look at the 3 essential blues piano grips. For example, here is the full line: Blues piano lick #2 (line #2) This sounds great! I encourage you try making up your own licks that use triplets and turns. The C Blues scale is a 6-note scale using the notes C, Eb, F, F#, G, and Bb. Likewise, you could relate this scale back to a C Major Scale by thinking of the notes as modifications of the C Scale. I also encourage you to practice this licks with the included backing track, which can be downloaded on this page after logging into your membership. Next, you will learn another blues line that uses primarily triplets. Specifically, you will learn: The Blues Scale 3 Essential Blues Piano Grips How to Use Each Grip with 8th Notes, Triplets, Turns, and Harmonies 3 Examples of How to Connect Licks Into Smooth Lines Whether you are a beginner blues pianist or you have experience playing blues piano, you will learn the skills to take your blues piano improv to the next level. This is exactly how blues pianists construct blues lines. If you want to take your blues piano playing to the next level, I recommend that you learn more licks and riffs. If you want your blues piano improv to sound interesting, then you need to understand the 3 blues piano grips. However, they don't understand how to connect these licks into longer phrases called blues lines. Additionally, the fingering for this grip is fingers 1, 2, and 5 (thumb, index, and pinkie). For example, here is the full line: Blues piano lick #3 (line #3) Conclusion Now that you've learned your blues scale, grips, and how to connect them into lines, what's next? Then we play an F and A third interval to a C. In today's piano lesson, I'm going to teach you how to connect blues piano licks and riffs into longer musical phrases so that your blues improvisation sounds more interesting. Creating Smooth Blues Piano Lines The key to improvising smooth blues piano lines is to connect your short licks and riffs into longer musical phrases. Instead of jumping right into improvising, it is important to practice an 8th note exercise to master this note value. To master this, it's important practicing an 8th note exercise below: Grip 2 8th note exercise to practice blues piano licks Once you've practiced the above exercise, try improvising short licks and riffs. Additionally, you can slow it down, loop sections, and even change the key with the click of one button. You can learn blues bass lines, jazzy blues, Burlesque Blues, and more in our Blues Learning Tracks (Track 2 and Track 3). If you don't know your C Major Scale, you can learn in our Key of C Major course. And if you would like to learn 120 Blues Riffs to inspire you, checkout our Bible of Blues Riffs (Beginner/Intermediate, Intermediate/Advanced) Triplet Exercise Triplets add a lot of energy to your blues piano improvisation because they move quickly. Grip 1 Techniques For Grip 1, it is very common to use 8th notes, triplets, and slides. Here is the full line with both hands: Blues piano lick #1 (line #1) As you can see, we start with Grip 1, shift to Grip 2, shift to Grip 3, and shift back to Grip 1. For example, here is an excellent triplet exercise: Grip 1 triplet exercise to practice blues piano licks Once you complete the exercise, try improvising short blues licks and riffs with triplets. If you struggle to read the sheet music above, don't worry! Our Smart Sheet Music allows you to play a digital light-up keyboard with this entire lesson.

Art Pepper Meets the Rhythm Section is a 1957 jazz album by saxophonist Art Pepper with Red Garland, Paul Chambers, and Philly Joe Jones, who were the rhythm section for Miles Davis's quintet at the time. The album is considered a milestone in Pepper's career. Art Pepper Meets the Rhythm Section is a 1957 jazz album by saxophonist Art Pepper with Red Garland, Paul Chambers, and Philly Joe Jones, who were the rhythm section for Miles Davis's quintet at the time. The album is considered a milestone in Pepper's career. Ian Andrew Robert Stewart (18 July 1938 – 12 December 1985) was a Scottish keyboardist and co-founder of the Rolling Stones. He was removed from the line-up in May 1963 at the request of manager Andrew Loog Oldham who felt he did not fit the band's image. He remained as road manager and pianist for over two decades until his death, and was posthumously inducted into ... Ian Andrew Robert Stewart (18 July 1938 – 12 December 1985) was a Scottish keyboardist and co-founder of the Rolling Stones. He was removed from the line-up in May 1963 at the request of manager Andrew Loog Oldham who felt he did not fit the band's image. He remained as road manager and pianist for over two decades until his death, and was posthumously inducted into ...

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