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Jazz blues piano licks pdf free online free full

Quick Tip Instructor Jonny May Skill Level 2 Level 3 Learning Focus Groove Improvisation Riffs Music Style Get free weekly lessons, practice tips and resources to download in your inbox! Have you ever wondered how great pianists can improvise awesome melodies and riffs on site? Well, it's the secret: I learned and memorized hundreds of little riffs and ass licking for many years. They become like children on the playgrounds, exploring and cutting all the riffs they know into little pieces and combining the different ones. That's why in this lesson, we're going to go over 10 easy and advanced riffs and funky piano blues licks that you can learn and absorb into your way of playing. These riffs are based on the groovy funk blues style of the piano. It is a style that has developed from the language of blues fused with the grooves and the right rhythm of funk. Examples of pianists who have played in this style include Herbie Hancock, Ray Charles, Stevie Wonder and Richard Tee. However, these riffs are versatile for virtually any musical style you play. There is something to learn in the lesson for beginners through advanced pianists. You'll learn: The 2 funky blues strings used in this lesson 5 funky beige riffs beginner-intermediate for piano 2 piano grooves left, 1 beginner, and 1 tips and advanced tricks for soloing using riffs including 2 scales you can use to process the riffs provided here Downloadable PDF of every riff, left slots and stairs Excited? Dive in! Preparation: learn chords We use two simple chords in this lesson, C7 and F7. Make sure you are familiar with these agreements. Here are root positions: C and F dominant 7th root chords These chords are strongly rooted in the blues, which has influenced many styles that are "A7" et al. odrocca ortson li adraug arolla. "A7" et al. odrocca iout i titat otarapmi. A lah. A es. iggo id odnalrap omaits. A knuf lad osul seubl otseug iuc art and application. Beginner and intermediate Funky Blues Riffs & Licks for floor before learning these 5 reasons for piano for beginners, we must learn the left furrow: groove for the left hand for beginners: grooves for left to the blue funky are breaking these 2 agreements in different rhythms to create a furrow, almost as a drummer would do. Playing all the notes in these agreements, especially in the lower register of the piano, would seem very muddy. That's why we omit some of the notes, to have a more clean and open sound: we omit some notes in the groove of Blu Blu funk on the left for a more clear sound, be sure to practice this left furrow until it is completely subconscious for you. Basically, you should be able to have a conversation with your friend as he plays him. In this way, it will be very much easier to incorporate any right riffs that we put above. If you want to learn more funk-intermediate grooves and bass lines, take a look at funk & smoth jazz grooves and licking (beginner/intermediate). Now, let's learn some of these riffs! Easy Riff #1 This riff presents what we call a turn, in which we quickly alter from a note to a note next to it (usually above), and then again before continuing the line. Keep the fingering here, which is always important: Easy Funky Blues Piano Riff using Turns and Blues Scale Easy Riff #2 This has beautiful slides for piano and harmonized notes. The tonic note, in this case, is usually a good note for a reference harmony for almost any other note that games: Easy Funky Blues Piano Riff 2 who uses blues slides and harmonized notes Easy Riff #3 This riff presents some features some presents some fresh slides/collection notes each beat followed by a jump upwards. It is a very versatile piano blues funk riff that can be used Many positions on the scale we are alone. Easy Blues Piano Riff uses blues slides and races on the blues scale Easy Riff #4 Some other great examples of blues slides and harmonized notes: easy easy flat blues riff using more blues slides and harmonized notes Easy riff #5 This A is derived a bit from rock & roll. We have A a big eighth and a fifth A with some blues slides in between every two beats. A A also one of those riffs that AAA is usable on almost all melody chords: Easy funky blues piano riff 5 uses large octaves and fifths with blues slides If you want to know more beginner/intermediate piano riffs like these, then be sure to check out the Blues riff Bible (Beginner/intermediate). Now, take a look at the most advanced Intermediate & Advanced Funky Blues Riffs & Licks For Piano Left Hand Groove Intermediate Version Funky blues with bassline on the left for intermediate piano This groove funk blues on the left also breaks chords. Compared to the beginner's left hand, it has more synchronous paces and creates a more complex groove. Again, practice it slowly until it's not well enough play it while you're talking to someone at the same time. If you want to know the most advanced grooves of your left hand, then take a look at Funk & Smooth Jazz Grooves & Licks (Intermediate/Advanced). Intermediate Riff #1 This riff uses a twist similar to the simple riff #1, but also combines it with harmonized notes in a longer multi-measure phrase. As you descend this run, the rhythm is shifted as different parts of the ground pattern to different beats: intermediate funky blues riff for plane 1 uses a longer phrase with metric shift, turns, and harmonized notes Intermediate riff #2 This riff begins with the use of roller technique, where we harden some chord or structure relatively quickly, rolling from pinky finger to thumb. Intermediate funky blues plan riff 2 uses harmonized notes and blues rolls Intermediate Riff#3 This riff uses a variety of harmonized notes in a downward run on the piano. At this point, you Start seeing some of the models that we have previously used, mixed with some new models and variations. Funky Blues Piano Riff 3 USA Harmonized notes mixes with single notes to make a run down the intermediate blues scale Riff #4 This riff takes the slides and the large octave and the fifth diffusion of Easy Riff #5 and puts them together with Some cool blues rolls every other beat: intermediate funky blues piano riff 4 USA large octaves and quintes, blues floor riff, blues floor riff, blues floor riff, blues slides and blues rolls riff intermediate #5 part of the material is recycled by the riff Intermediate #2. Even if in this case, we use larger agreements to harmonize the notes on lokes 2 and 4 and large blues rolls between jokes 1 and 3. It is also a repetitive riff that sounds in the same way throughout the progression, which is one Common tendency in style: intermediate funky blues piano riff 5 alternates large harmonized notes and blues rolls if you want to meet more advanced funky blues for piano then take a look at the Bible of Blues Riffs (intermediate/Advanced). Libra to embellish riffs and soloists at this point, we have covered many licking and blues riffs. As highlighted a couple of times, the goal is not to reproduce each riff exactly like every time. We want to make them ours, embellish them, and combine them in new sentences that express that we want. Here ends the game of licking and begins the art of solism. Since there is almost an infinite quantity of personal and personal tastes, each musician tends to find different types of licking and specific models towards which to gravitate. This is the way you can develop your artistic sound. A suggestion to create the above is to create melodies from stairs that correspond to the feeling of the style you are aiming for. Being a funk blues lesson, many of the sounds of the riff & licking that we used come from the following two stairs, which you should surely know: Blues scale C scale to use to embellish riffs and soloists Pentatonic scale C Pentatonic scale to use to embellish riffs and soloists If you want to know more about soloists at this time then check Funky Blues Soloing (Beginner/Intermediate, Intermediate/Advanced). Summing It All Up That's it for this lesson on funky blues piano riffs! I hope you enjoyed it. Try to practice each left and right groove independently and put them together to improve your riff vocabulary and two-handed coordination. Download the PDF below to have all the riffs, grooves and scales used in this lesson in one place. If this lesson has helped you and you have learned to play these riffs, or if you have embellished them with your sound, we would love to hear them! Record a video of you playing and post it to our Facebook group with the hashtag #1essentialfunkybluesriffs. If you want a deeper dive into this and similar styles, take a look at some of the following courses here at Piano With Jonny: Thanks for reading, and see you in the next Quick Tip! Blog written by Daine Jordan/Quick Tip by Jonny May Quick Tip Instructor Jonny May Level 1 Level 2 Level 3 Learn Focus Exercises Improvisation Riffs Music Style Get free weekly lessons, practical tips and downloadable resources in your inbox! Do you want to learn how to play blues piano licking? A lot of blues musicians learn a couple of blues piano licks. However, they don't understand how to connect these licking into longer sentences called blues lines. In today's piano lesson, I will teach you how to connect licking and blues piano riffs into longer musical phrases so that your blues improvisation sounds more interesting. In particular, you will learn: The Blues Scale 3 Essential Handles of the Blues Piano How to Use Each Handle with 8th Notes, Triplets, Turns and Harmonies 3 Examples of How to Connect Licks In Lines Smooth If you are a beginner blues pianist or have experience playing the blues piano, you will learn the skills to bring your improvised blues piano to the next level. Let's hit it! Blues scale the first step to play interesting Blues piano licking is to know the il here is the C Blues Scale: C Blues Scale on piano What is the C Blues Scale? 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. In this case, you would call the notes 1, b3, 4, #4, 5, and 7. If you don't know your C Major Scale, you can learn in our Key of C Major course. It's important to practice the C Blues Scale scale up and down the piano so that you comfortable with the fingering. To practice exercises to master C Blues scale, checkout our 10-Lesson Blues Challenge. Next, let's look at the 3 essential blues piano grips. 3 Essential Blues Piano Grips Learning the blues scale is important, but playing one scale up and down the piano is not very interesting. If you want your blues piano improv to sound interesting, then you need to understand the 3 blues piano grips. Blues Grip #1 Blues Grip #1 uses the top 3 notes of the C Blues Scale with the notes G, Bb, and C. Additionally, we will use fingers 1, 3, and 4 (thumb, middle, and ring finger). 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. Next, we'll look at Grip #2. 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. Additionally, the fingering for this grip is fingers 1, 2, and 5 (thumb, index, and pinkie). Check it out below! Grip 2 for Blues Piano licks in C Next, let's look at Grip #3. Blues Grip #3 Blues Grip #4 uses the bottom 4 notes of the C Blues Scale: C, Eb, F, and G. However, with this grip, we will add an A, which comes from the related Major Blues Scale. Check it out! Grip 3 for Blues Piano licks in C For more on the Major Blues Scale, checkout our Extended Turnaround Improv course. Now that you've learned your blues piano grips, let's look at how to use each grip. How to play blues piano Blues Piano Handles Each piano blues handle is very unique, so there are different techniques that are common to each handle. Techniques of Grip 1 For Grip 1, A is very common to use octave notes, triplets and slides. Exercise of 8 Notes The octave notes are the best starting point for improvisation blues because they are easy to play and sound good. Instead of jumping directly into improvisation, A is important to practice an octave exercise known to master this value. For example, here's an exercise to practice with the 8 notes: Grip 1 Exercise of 8 notes to practice with blues piano licks Once you've done the previous exercise, try to improvise short musical "licks" or "riff" with the notes of Grip 1. For example, A is possible to play any of the above notes in any order. However, the key A is the variety! If you want to know more 8th note blues exercises, check out our 10 Lesson Blues Challenge. And if you want to learn 120 Blues Riffs for inspiration, check out our Bible of Blues Riffs (Beginner/Intermediate, Intermediate/Advanced) Exercise Triplet The triplets add a lot of energy to your piano improvisation blues because they move fast. Like the notes of octave, A is important to practice a triplet exercise before improvising with them. For example, here's an excellent triplet exercise: Grip 1 triplet exercise to practice blues piano licks Once you've done the previous exercise, try to improvise short blues licks and riffs with triplets. If you have trouble reading the sheet music above, don't worry! Our Smart Sheet Music allows you to play an illuminated digital keyboard with entire lesson. In addition, A is possible to slow down, loop sections and even change the key with the click of a button. Turns The final technique I use for Grip 1 are the blues curves because they add excitement and to your improvisation. However, they should be used sparingly. For example, below there is an exercise to practice in your shifts: grip 1 shift exercise to practice blues floor licking once you have practiced the above above deconvd/etaidemretnl,etaidemretnl/rennigeB/esruc noitasivorpml seulB G eht si ecruoser taerg a ,syek rehto ni skcil eseht ecitcarp of ekil dAAUoy fl ,sffir dna skcil trohs gnisivorpmi yrt ,esicrexe evoba eht decitcarpAAA O .C a ot lavretni driht A dna F na yalp ew neht ,elaCS seulB C eht fo C eton mottob eht tsnaga lavretni driht G dna bE eht gnikor era ew ,ses nac uoy sA skcil onaip seulb ecitcarp ot esicrexe eton ht8 3 pirG ,esicrexe tnellexe na si ereh ,elpmaxe roF ,seton ht8 htiv euqnhcet siht siht ecitcarp tseb s A carp ot esicrexe telpirT 2 pirG ,iti htiv gnisivorpmi yrt uoy erofeb euqnhcet siht retsam on ecitcarp ot natropmi sATO. 42 nrael ot nrael llA'EyuY ,ddecnavdA/etaidemretnl ,etaidemretnl/rennigeB/esruc senil ,ssaB seulB nikor eht tuokche ,snettapr teminapmocca seulb dnah tfeI rehto emos gnyirt ni detseretni era uoy fl ,sffir dna skcil trohs gnisivorpmi yrt ,esicrexe oba eht decitcarp evA'TATo skcil onaip seulb ecitcarp ot esicrexe eton ht8 2 pirG :woleb esicrexe eton ht8 na gnicitcarp tnatropmi sA+t+ti ,siht retsam ot .C eton pot eht htiv JG dna bG(2 pirG ni seton mottob owt eht ezinomrah nac uoy esicrexE etoN ht8 ,stelpirt dna seton ht8 htiv seinomrah esu ot nommoc si ti ,2 pirG ni seuqnhcet 2 pirG ,seuqnhcet 2 pirG nrael llA'Aooy ,txeN ,sffir dna skcil gnisivorpmi yrt yrt artla'nu etererapmi ,etnemavissecuS ,etlovs e ettelpirit onasu ehc etacel ertsov el eraf a eravorp a oiggarocni iV locitsatnaf arbmeS J2# aenil(2# orruzza etrofonaip id kciL ,atelpmoc aenil al occE ,oipmese reP ,onaip li assabba e ittelpirit etnemlapicnirp omeresu ,2# enil onaiP seulB reP 2# enil onaiP seulB ,seulb eenil el onocsiurtsoc seulb itsinaip i emoc etnemattase A otseuQ ,1 pirG a omainrot e ,3 pirG a omaissap ,2 pirG a omaissap ,1 pirG noc omaizini ,eredev etelop emoC)1# aenil(1# orruzza etrofonaip kcil ,inam el ebmartne noc atelpmoc aenil al occE ,7F e 7C ,seulB raB-21 amroF allad idrocca eud us omereticrese iC ,onaip ovatto'lled eton el etnemlapicnirp omeresu ,1# enil onaiP seulB reP 1# enil onaiP seulB ,eenil id Ateirav amu ni eserp ertsov el eragelloc emoc 'Arertsom iv ,atneuges ipmese ligen ,eserp ertsov el art ivrevoum emoc eripac etevod 7af is emoc ,ehgnul 'Aip iliacsum isarf ni ffr e i verb itacel irtsov i eragelloc id A ocsil seulb etrofonaip id eenil erativorpmi rep evaihc aL seulB hitoomS etrofonaip id eenil id enoizaeC ,ehgnul 'Aip seulb eenil ni seulB ffr e itacel irtsov i eragelloc a itnorp eteis arO ,ecsil eenil eraerc a onnaretaia iv ehc laiznesse erutangupmi 3 el otarapmi etevaAA imotazalutargoc seulb etrofonaip id itacel eracitarp rep aton alognis id oizicrese 3 pirG :eton etseug eracitarp rep odipar oizicrese nu A otuiges id ,oipmese reP .B al e C al onos enoizisop atseuq ni erazzilltu ecap im ehc eton eud eL ,elognis eton ehca azzilltu ©Ahercp 1 pirG la elimis A 3 pirG It ,ffir e skcil ivcoiB erativorp arpos iuc id oizicrese! otacitarp etevaAA atlov anU skcil onaip seulb eracitarp rep oizicrese telpirT 3 pirG ,otueges id oizicrese! telpirT li tuokchec ,oipmese reP .A nu noc acinacet atseug eraignenorrap etnatropmi A ,ehcincet ertla el rep emoC izret i eraocij rep etnanoirome otlom odom nu A ottelpirit erolv nu ni izret i eraocij telpirT oizicrese .G id evaihc allen erativorpmi seulb li aiggenordap is ,etnemlarutaN omeresu omeresu ,3# enil onaiP seulB reP 3# enil onaiP seulB ,ettelpirit etnemlapicnirp azzilltu ehc seulb Triplette already for the piano. For example, here is the complete line: Lick of Piano Azzurro #3 (line #3) Conclusion now that it's all over A to E. If you want to learn the techniques to generate your licking, I recommend our 10-Lesson blues challenge (beginner/intermediate, intermediate/advanced). A to E you will learn a few blues techniques such as licks, rolls, obstinatos, punches and more. It is possible to learn the lines of low blues, blues jazzy, burlesque blues, and more in our blues learning tracks (track 2 and track 3). Finally, if you want to hear as use as a laccucco blues and riff in a solo, take a look at my improvisation St. Louis Blues. Thank you for learning and for seeing you in the next piano lesson! Your teacher, Jonny May

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