DAVID N. BAKER'S MODERN JAZZ SERIES

IMPROVISATIONAL PATTERNS

THE BLUES

FOR ALL TREBLE CLEF INSTRUMENTS

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PREFACE

"Improvisational Patterns: **The Blues**" is a part of a series of pattern books predicated on the belief that while certain patterns seem to transcend eras and styles, the greater body of improvisational materials is of high specificity with regard to its time and place within the jazz continuum. Unlike the subjects of the other books in this series **"The Bebop Era"** (Volumes 1, 2 and 3) and **"Contemporary Patterns,"** the blues is truly a music which does indeed transcend eras and styles and it is this pervasive, ubiquitous and universal quality which is addressed in this book.

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SCALE SYLLABUS

Relationship Of Chords To Scales

Major Family

Chord Type (I)	Scale Form
Major — 1 3 5 7 9	Major 1 2 3 4 5 6 7 8
Major (♯4) 1 3 5 7 9 ♯11	Lydian 1 2 3 ♯4 5 6 7 8
Major (♯4 ♯5) 1 3 ♯5 7 9 ♯11	Lydian Augmented 1 2 3 ♯4 ♯5 6 7 8
Major (♭6 ♯9) 1 3 5 7 9 11 13	Augmented 1 ♯2 3 5 ♭6 7 1
Major 1 3 5 7 9	diminished 1 ♭2 ♭3 ♮3 ♯4 5 6 ♭7 8
Major 1 3 5 7 9	Harmonic Major 1 2 3 4 5 ♭6 7 8
Major 1 3 5 7 9	blues 1 ♭3 ♮3 4 ♯4 5 ♭7 8
Major 1 3 5 7 9	minor pentatonic 1 ♭3 4 5 ♭7 8
Major 1 3 5 7 9	Major pentatonic 1 2 3 5 6 8

minor Family

Chord Type	Scale Form
minor, tonic (I) Function	Dorian 1 2 ♭3 4 5 6 ♭7 8
	Natural minor 1 2 ♭3 4 5 ♭6 ♭7 8
	Phrygian 1 ♭2 ♭3 4 5 ♭6 ♭7 8
	Ascending Melodic minor 1 2 ♭3 4 5 6 7 8
	Harmonic minor 1 2 ♭3 4 5 ♭6 7 8
	minor pentatonic 1 ♭3 4 5 ♭7 8
	Blues 1 ♭3 ♮3 4 ♯4 5 ♭7 8
minor 7th (II) Function	Dorian 1 2 ♭3 4 5 6 ♭7 9
	Ascending melodic minor 1 2 ♭3 4 5 6 7 8
	Harmonic minor 1 2 ♭3 4 5 ♭6 7 1
	minor Pentatonic 1 ♭3 4 5 ♭7 8
	Blues 1 ♭3 3 4 ♯4 5 7 8
	diminished (start with whole step) 1 2 ♭3 4 ♯4 ♯5 6 7 8

Dominant Family

Chord Type	Scale Form
Dominant 7th unaltered 1 3 5 ♭7 9	Mixolydian 1 2 3 4 5 6 ♭7 8
	Lydian Dominant 1 2 3 ♯4 5 6 ♭7 8
	Major Pentatonic 1 2 3 5 6 8
	minor Pentatonic 1 ♭3 4 5 ♭7 8
	Blues 1 ♭3 ♮3 4 ♯4 5 ♭7 8
Dominant 7th ♯11 1 3 5 ♭7 9 ♯11	Lydian dominant 1 23♯4 5 6 ♭7 8
Dominant 7th ♭5, ♯5 or both	Whole Tone 1 2 3 ♯4 ♯5 ♯6
1 3 ♭5 ♭7	
1 3 ♯5 ♭7	
1 3 (♭5 ♯5) ♭7	

Chord Type	Scale Form
Dominant 7th (♭9) 1 3 5 ♭7 ♭9	Diminished 1 ♭2 ♭3 ♮3 ♯4 5 6 ♭7 8
Dominant 7th ♯9 1 3 5 ♭7 ♯9	Diminished 1 ♭2 ♭3 ♮3 ♯4 5 ♭7 8 Diminished whole tone 1 ♭2 ♭3 ♮3 ♯4 ♯5 ♯6 8 Dorian 1 2 ♭3 4 5 6 ♭7 8 Blues 1 ♭3 ♮3 4 ♯4 5 ♭7 8 minor pentatonic 1 ♭3 4 5 ♭7 8
Dominant 7th ♭9 and ♯9	diminished 1 ♭2 ♭3 ♮3♯4 5 6 ♭7 8 diminished whole tone 1 ♭2 ♭3 ♮3 ♯4 ♯5 ♯6 8 minor pentatonic 1 ♭3 4 5 ♭7 8 Blues 1 ♭3 ♮3 4 ♯4 5 ♭7 8
Dominant 7th ♭5 and ♭9	diminished 1 ♭2 ♭3 ♮3 ♯4 5 6 ♭7 8 diminished whole tone 1 ♭2 ♭3 ♮3 ♯4 ♯5 ♯6 8 minor pentatonic 1 ♭3 4 5 ♭7 8 Blues 1 ♭3 ♮3 4 ♯4 5 ♭7 8
Dominant 7th ♭5 and ♭9 13 ♭5 ♭7 ♭9 ♯5 and ♯9 13 ♯5 ♭7 ♯9 ♭5 and ♯9 13 ♭5 ♭7 ♯9 ♯5 and ♭9 13 ♯5 ♭7 ♭9 (and/combination)	diminished scale 1 ♭2 ♭3 ♮3 ♯4 5 6 ♭7 8 minor pentatonic 1 ♭3 4 5 ♭7 8 Blues 1 ♭3 ♮3 4 ♯4 5 ♭7 8

Half-diminished chords

Chord Type	Scale Form
(half-diminished 7th (ø7) or minor 7th (♭5) 1 ♭3 ♭5 ♭7	Locrian 1 ♭2 ♭3 4 ♭5 ♭6 ♭7 8 Locrian ♯2 — 1 2 ♭3 4 ♭5 ♭6 ♭7 8 diminished (start with whole step) 1 2 ♭3 4 ♯4 ♯5 6 7 8 blues 1 ♭3 ♮3 4 ♯4 5 ♭7 8

diminished chords

diminished 7th (o7) 1 ♭3 ♭5 6	diminished scale (start with whole step) 1 2 ♭3 4 ♯4 ♯5 6 7 8

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The Blues

The blues has had a profound influence on American music. It is without a doubt the most widely used song form in black popular music and jazz. As a form and an influence, the blues can be found in much music of the theatre, and in country and western music. It is the foundation of much gospel music, most rhythm and blues compositions, much rock and roll music, all boogie woogie, as well as other universally popular song forms, and it has shown a decided influence on some European Art music.

A cursory examination of all the recorded jazz music would probably reveal an unbelievably high percentage of blues and blues-influenced compositions, as well as blues-influenced performances. The yield would be higher in certain eras than in others. During the halcyon days of Bebop it was rare to find a 78 and later an L.P. without a blues on it.

It is not an accident that almost without exception the players who have influenced the flow of jazz have been great blues players and/or composers well-rooted in blues: **Louis Armstrong, Jelly Roll Morton, Count Basie, Earl Hines, Lester Young, Charlie Parker, Dizzy Gillespie, Thelonious Monk, Sonny Rollins, Charles Mingus, Ornette Coleman, Archie Shepp,** and others.

These men and others, often as not, chose the blues as vehicles for improvisation for many reasons, some of which follow:

1. The blues is a highly flexible form with exceedingly simple harmonic structure (three chords).
2. It allows extreme latitude for musical expression issuing out of this simplicity.
3. The blues provides a compositional type common to the background of every would-be jazz player irrespective of era, musical persuasion or stylistic preference.
4. The blues is a form that can be rendered as simple or as complex as the individual performer/composer desires.
5. The ubiquity of the blues (via radio, T.V., church, jukebox, nightclub, etc.) provides a form with which most aspiring jazz players are at least superficially conversant.

In addition to those compositions actually employing a formal blues structure, there are countless compositions which borrow heavily on the other components of blues—e.g., "Worksong" by **Nat Adderley,** "Moanin" by **Bobby Timmons,** "Hummin" by **Nat Adderley**, "Sister Sadie" by **Horace Silver** and others.

Many jazz players—**Oscar Peterson, Horace Silver, Wes Montgomery, Milt Jackson, Stanley Turrentine,** and others—show a decided propensity for converting pop compositions to blues types. This metamorphosis is usually brought about by the imposition of the blues scale, blue notes, certain characteristics inflections and phrases, and the unique use of characteristic rhythms. Whatever the means used to effect the change, all good jazz players evince some aural evidences of their blues roots.

What are the musical characteristics of the blues? Most blues utilize a twelve measure structure consisting of three chords. Because of the exceptionally personal nature of the blues and its extraordinary flexibility, the measure structure might include seven, ten, eleven, thirteen, seventeen or any other amount of measures. (Form, structure, internal arrangement are always subservient to content in the blues and most other African derived musics.) The chord sequence might also vary greatly without causing the blues to lose its identity. For instance, many blues even have a bridge or release section. The (B) section of the bridge is the section where new or contrasting material is introduced, (i.e.,

A	B	A
12	8	12

arbitrary number or bars.)

Examples of such compositions are "Bill not Phil" by **Bill Harris,** "Traneing In" by **John Coltrane** and many others.

In many instances instrumental blues in the jazz tradition tends to be more predictable and regular in structure (symmetrical) with the exception of blues by **Ornette Coleman** and those of similar persuasion. (Many avant-garde players tend toward the same irregularities, asymmetricalities and freedom indigenous to many vocal blues.) The "Classic Blues," "City Blues" and other more sophisticated forms have settled into regular formal structures (twelve or sixteen measure patterns) often at the expense of vitality, spontaneity and the demands of content.

While blues instrumentalists of the jazz genre have tended to accept certain regularities with regard to the number of measures in a blues (i.e., 12, 8, 16, etc.), "Watermelon Man," **Herbie Hancock**—16 bars—"Stolen Moments," **Oliver Nelson**—16 bars, they have been less wedded to the sanctity of the original simple I IV V progression. Some of the substitute chords for the instrumental blues follows. (See example 1, p. 10.)

Some examples of altered blues are: "Dahomey Dance,' **John Coltrane;** "Honesty," **David Baker;** "Sippin at Bells," **Miles Davis;** "When Will the Blues Leave," **Ornette Coleman.**

Likewise, jazzmen have been much less rigid in their adherence to the 4/4 / 12/8 metric scheme prevalent in vocal blues. Virtually every meter and combination of meters has been used in jazz blues, i.e., 6/8, 3/4, 5/4, 7/4, 5/4 + 6/4, 7/8 + 5/8 ad infinitum.

Some sample compositions include:

3/4

"Valse Hot"—**Sonny Rollins**
"Kentucky Oysters"—**David Baker**
"Terrible T"—**David Baker**

Compound 6/4—5/4

"Four-Five-Six"—**Lanny Hartley**

Amalgam 4/4 / 3/4 / 2/4 / etc.

"Blues in Orbit"—**George Russell**

12/8

"All Blues"—**Miles Davis**
"Roly Poly"—**David Baker**
"Foot Prints"—**Miles Davis**
"Senor Blues"—**Horace Silver**
"Mohawk"—**J.J. Johnson**

The next musical consideration is that of melody. Perhaps it would be best to first examine vocal blues.

As would be expected the range of most vocal blues melodies because of voice limitations is much narrower (range and general placement within the range) than instrumental blues with two, three, four or more octave instruments. Most vocal blues melodies, with the exceptions of falsettos and other dramatic note displacements, rarely exceed an octave. Many of these blues melodies are strongly reminiscent of the sorrow songs and other four and five note melodies.

Vocal blues melodies while highly personal usually derive their personality from the lyrics and/or style rather than the originality of the musical line, which is often trite, predictable and derivative. Often a single melody will serve hundreds of disparate verses and compositions. Blues melodies usually follow the tenets of other vocal

forms of melody, i.e., essentially diatonic (pertaining to the standard major and minor scales and to the tonality derived from these scales), symmetrical, relatively predictable, and singable.

Jazz instrumental blues melodies are often wider in range than vocal melodies (although often much narrower in expressive range). Of course, the wider range of harmonic variation permits a commensurately greater variety of melody types, asymmetrical, angular, wide range, dissonant, and unpredictable. Jazz melodies of the blues variety are usually quite distinctive and individual and much less likely to resemble all other blues melodies. Of course, there are many exceptions such as riff type melodies ("Now's the Time," "Jumpin With Symphony Sid") and many ultra-funky melodies ("Sack O' Woe," "Cool Blues"). Exceptions notwithstanding, the individuality of jazz blues is even apparent in works by the same composer, e.g., **T. Monk's** "Straight No Chaser," "Misterioso," "Blue Monk"; or **C. Parker's** "Bongo Bop," "Au Privave," "Barbados," "Buzzy"; or **George Russell's** "Stratusphunk," and **David Baker's** "Blues for Bird," "Roly Poly," and "Brother." (See example 2, p. 11.)

The vocal blues are usually on horizontal scales, such as the blues scales, the major scale or some simple modal or pentatonic scale. (A horizontal scale is a scale which is used to color an entire area of harmonic activity as in the instance of blues.) The C blues would use one scale to color all of the chords in the tune. (See examples 3 and 4, p. 12.)

These scales are usually much easier to hear and the paucity of materials makes improvisation a lot less difficult and much more accessible to the novice as well as the professional blues singer. These horizontal scales, of course, offer the possibilities of the use of chordal melodies drawn from scale tones.

The blues instrumentalist in jazz usually draws on a much wider variety of scales, although the blues, major and modal scales are still the most popular for realizing blues changes. (The horizontal scales are particularly popular among the soul jazz proponents, i.e., **Horace Silver, Ramsey Lewis, Lou Donaldson,** the **Turrentine brothers,** the **Adderleys**, et al.) Some of the other scales with wide-spread currency and the manner in which they are used to color the blues chords follow. (See example 5, p. 13.)

Increased possibilities for harmonic variation, of course, offer a broader base for using different scales. (See example 6, p. 13.)

As with melodic and scalar possibilities, rhythmic possibilities are much less vast for the blues singer than the blues instrumentalist. Traditionally the instrumentalist (in whatever field) is usually thought capable of handling a greater variety of rhythmic structures than the vocalist; consequently, instrumental blues (jazz) music is usually much richer is rhythmic materials and variety and contrast.

In the area of timbre, the jazz blue instrumentalist has tended to borrow from the blues vocalist. In fact, the instrumentalist has tended to borrow all those things which were originally considered the domain of vocal music. Things such as slides, fall-offs, slurs, grunts, yelps, rips, yodels and other such inflections have been added to the instrumental color pallet. The instrumentalist has also added such idiosyncratic spinoffs from vocal practices as: lip trills, shakes, various articulations, flutter tongue, muting effects, harmonics, and multiphonics (playing two notes simultaneously on an instrument traditionally thought of as single lined, i.e., trumpet).

This wide choice of possibilities, of course, offers the blues vocalist and instrumentalist a great deal of room for personalization. This last is, of course, one of the major factors which helps to define blues and jazz.

As near as can be ascertained, the blues did not exist in slavery although the group work songs of that era did provide an important link. The work songs with their inevitable call-and-response patterns helped to provide a form for the blues. But the work song with its inherent rigidity lacked two vital elements, indigenous to ever the earliest blues types, personalization and flexibility.

A second and perhaps even more important contributory element to the blues was the holler. The holler, unlike the work song, was not intended as a means of group expression. The holler, in its earliest form, was a means of communication, intensely personal and usually wordless. It was functional. The cry was usually pitched high and with sharp syllables to enable it to be heard across vast distances.

So personal was the holler that around the countryside a man could be easily identified by the pitch, timbbre and shape of his holler. As the holler evolved, it became a kind of freely structured, usually modally derived phrase, often melismatic (many pitches to a single syllable), but still highly personal. According to Paul Oliver, the adopted sound preference of these later hollers was the pentatonic scale with a b3 and b7 (i.e., D E F G A B C or the dorian scale).

The earliest blues, like the hollers, were modal in character and showed a decided preference for the b3 and a b7 (flatted third and flatted seventh). Even though the blues, from the beginning, was essentially a solo form, it retained the essential characteristics of the work song—a call-and-response pattern (couple and refrain). Prior to World War I it evolved into the relatively inflexible twelve measure three line form that we now know. Buy its very nature, and the nature of the blues people, the form remained subservient to the content but the model was established.

The blues could only have been born after a concept of leisure time, however illusory, emerged. The blues from the beginning has been a means of self-expression, a man alone singing of personal tragedies, or chronicling his own heroic feats imagined or otherwise. During slavery the concept of a black man alone with his thoughts was inconceivable.

In all probability the blues made their first public appearance at the juke joints, Saturday night fish fries, country suppers, "bar-be-cues," and other social gatherings of black people. At any rate, by the time of the first major migration to the cities by Blacks, the blues was firmly established.

The Performers

It would be impossible to list all of the performers in vocal blues and instrumental blues, but for our purposes it is possible to enumerate some of the more important blues singers and instrumentalists across the history of black music.

These performers in vocal and instrumental music have come from diverse geographical, musical and philosophical situations. Each period in black music since the early 1920s has produced its great blues performers. Jazz produced great instrumentalists and blues great singers. It would be easier from our standpoint to start with the great blues instrumentalists who have issued from jazz.

Although few if any historians would type **Louis Armstrong** as a blues player per se, it is a fact that the spirit of the blues is pervasive in much of the playing of his early years. His uncanny ability to invest even the most pedestrian "pop" tune with an air of jazz spontaneity is attributable largely to his feeling for the blues. Aside from his extensive and skillful use of the blues scale and blue notes, **Armstrong's** playing and singing contained a great deal of those things which we perceive as indigenous to the blues and roots oriented black music.

Armstrong's free and imaginative use of vibrato (particularly what **Gunther Schuller** in Early Jazz refers to as terminal vibrato), his wide repertory of shakes, trills, his use of elision, slides, slurs, fall-offs, and his impeccable sense of swing, all suggest that if his playing did not come out of the blues, at the very least, it drew very heavily from the same sources.

Most of the great and near great jazz bands of the late 1920s and 1930s emerging from the Southwest (Kansas City, Denver, etc.) were blues oriented bands. That is, their repertoire consisted primarily of blues and blues type compositions. The presence of a heavy blues tradition virtually assured a modicum of experience with blues to the young musician from these areas. A cursory examination of the recordings of **Count Basie, Walter Page** and the Blue Devils, **Alphonse Trent, Benny Moten**, and others will reveal an overwhelming diet of blues and blues influenced music.

While the number of brilliant blues/jazz soloists to come out of this era and area is too vast to warrant an exhaustive approach, it behooves us to at least examine the work of the **Count Basie** soloist, who is usually given the title of "the first great blues instrumentalist."

Lester Young was the most important soloist to come from the ranks of the **Count Basie** band. He was the first of the great instrumental players. He was largely responsible for the reestablishment of the rhythmic priorities in jazz, priorities inextricably linked to the blues. **Young's** most important contributions were basically melodic, his experimentation with sustained rubato phrasing and even articulated eighth notes was something entirely new to jazz. **Young's** musical thought flowed freely over barline, not unlike his contemporaries in vocal blues. His lyricism extended the traditional riff-style blues melodies common to soloists of his time.

Young's lyric style often impressed many of his contemporaries with its sophistication in comparison with anything that had gone before. There is undeniably a sense in which **Young's** approach to a chord progression was more ingenious than that of any of his predecessors. Where **Coleman Hawkins** would exploit every note in the chord, racing up and down the arpeggios, **Young** would pass along the same harmonic path by means of omission, implication and suggestion endowing even the familiar blues changes with a strange orientation by the use of neglected intervals, economy of notes and great pungency of wit. It is no wonder that **Young** has been called the great epigramaticist of jazz. His was the spirit of the blues singer—directness, economy of means, irony, musical double entendre.

Harmonically speaking, **Young** was the first to incorporate most of the revolutionary devices of the thirties into his own style. Whether or not he introduced them is of little consequence, for he was the only jazz player who possessed the tastefulness required to make them musically convincing.

In many of **Young's** solos of the mid-thirties, one may detect the instinctive groping toward chromatic progressions of descending minor sevenths, which was to become a cliche in modern jazz blues playing some fifteen years later. There has been much speculation and dispute among critics as to whether or not **Young** was actually thinking in terms of minor seventh progressions, or if he merely liked the sound of something **Benny Goodman** had done as his partner on the **Teddy Wilson-Billie Holiday** recording of "I Must Have Than Man."

In retrospect it seems only natural that **Young's** inventiveness would dictate a preference for tunes which moved in the conventional cycles of resolving sevenths (e.g., "Blues," "Sweet, Georgia Brown," and thousands of pop tunes). Most of what is truly fascinating about his music stems from the fact that, restricted by the harmonic boundaries of the blues and most jazz and pop tunes of his time, he always managed to replace conventional structures with fresh, colorful shapes sounding at times perversely complex, but which, in fact, have the true greatness of simplicity which is so characteristic of the blues.

Issuing directly out of the southwest, instrumental blues and the **Lester Young** tradition, is another saxophonist, **Charles Christopher ("Bird") Parker. Parker** served his apprenticeship in great blues bands like that of **Jay McShann**. At one time or another he came into contact with all of the great blues shouters and players of the southwest who were his contemporaries.

Despite **Parker's** many innovations he was and remained throughout his career a blues player. If one were to examine his recording output, he would probably find that the blues comprised well over half of "Bird's" recorded works. In addition to this, of his tunes which have become a part of standard jazz repertoire a great many of them have been blues: "Now's the Time," "Billie's Bounce," "Cheryl," "Bird's Blues," "Happy Bird Barbados," "Cool Blues," to mention a few.

Aside from these more obvious manifestations, **Parker's** use of the blues scale, blues patterns and the like allowed him to invest any composition with the vitality, urgency and earthiness of the blues. It is perhaps this attitude about the blues that he was able so successfully to communicate to later generations of players. We can hear this musical phenomenon as filtered through Parker in the playing of most of the major players of this generation, **Cannonball Adderley, John Coltrane, J.J. Johnson, Archie Shepp, Ornette Coleman,** and others.

Continuing the southwest tradition and the **Lester Young-Charlie Parker** blues lineage is another young southern saxophonist, **Ornette Coleman. Ornette** was born in Forth Worth, Texas, March 19, 1930. He was exposed very early to the blues by singers and various groups with their ingeniously improvised instruments: kazoos, combs with tissue paper, washtub basses, spoons, etc. He learned from records the various rhythm and blues tunes as they came out and began making

blues gigs. He along with his young friends "investigated" the honky tonks where the various rhythm and blues groups played. His young contemporaries included the later to be famus tenorman **King Curtis.** He consciously imitated the rhythm and blues heroes of the day, such as **Lynn Hope, Big Jay McNeely, Arnett Cobb, Louis Jordan,** and **Gene Ammons**. The blues lessons that he learned during these formative years have never been abandoned. He spent some time in **Pee Wee Crayton's** Rhythm and Blues band.

It seems very natural, in light of Coleman's background, that blues should be a pervasive influence on his music. Despite the juxtapositions of usually segregated elements, his playing has never been any further out than that of a country bluesman. His bluesy, folklike playing and composing have had far reaching effects on legions of young avant garde musicians—**Charles Tyler, Archie Shepp, Albert Ayler,** and others.

Boogie Woogie

Boogie Woogie was the first and to date the only exclusively piano music to issue from the blues. Boogie Woogie, a term which is used to describe the blues piano playing that thrived roughly between the years 1920 and 1945, was a highly popular music in tenements. The very name "Boogie" was another name for the "house rent party." Both terms describe a phenomenon that took place in the crowded tenements of Chicago, Detroit, New York and virtually every city with a large black population. Because poverty was a way of life, black people learned quickly to depend on each other to band together and to work toward common goals. One such goal was that of simply being able to pay the rent. With unemployment at a normally high level (at least for Blacks), men long accustomed to surviving under the most adverse conditions ingeniously devised a technique that served the combined purposes of raising the rent and providing a means of social intercourse.

The "House Rent Party" ("The Parlor Social," "The Boogie") was a party given by a tenant as a means of raising his rent. For the nominal sum of "two bits" or "four bits," the tenant's neighbors were treated to an evening of boogie woogie piano by some local hero, some southern culinary treat such as catfish and Kentucky oysters (bring your own drinks) as well as some "hangin out." Of course, such parties were reciprocal—"you come help me pay my rent and I'll come help you pay yours."

The blues pianist, unlike most other instrumentalists, had a great deal of mobility mainly because he didn't have to carry his instrument with him. For this reason the blues piano player was often somewhat of a cosmopolite, traveling with the mood, or the local Sheriff, struck him.

Some of the more famous boogie woogie players were: **Meade Lux Lewis, Albert Ammons, Crippled Clarence Lofton, Jimmy Yancey,** and **Sugar Chile Robinson, Cow Cow Davenport, Pinetop Smith, Jay McShann,** and **Pete Johnson.**

Discography

Blues

Anthology of Rhythm and Blues. Columbia—CS-9802.
Blues Roots. Arhoolie—Poppy 60003.
Ray Charles: Genius Sings the Blues. Atlantic—S-8052.
Hank Crawford: Mr. Blues Plays Lady Soul. Atlantic—S-1523.
W.C. Handy Blues. Folkways—FG-3540.
History of Rhythm and Blues. Atlantic—8 record set.
John Lee Hooker: Real Blues. Chess—1508.
That's My Story: **John Lee Hooker** Sings the Blues. Riverside—12-321.
Lightnin' Hopkins: Greatest Hits. Prestige—7592.
The Legendary Son House. Columbia—CL 2414.
Shaky Jake: Mouth Harp Blues. Prestige—Bluesville 1027.
The Immortal Blind **Lemon Jefferson.** Milestone—2004.
Blind Willie Johnson. Folkways—FG 3585.
Robert Johnson, King of the Delta Blues Singers, Columbia—CL 1654.
B.B. King: Indianola, Mississippi Seeds. ABC—S-713.
Huddie Ledbetter: Keep Your Hands Off her. Verve—FVS9021.
Crippled Clarence Lofton. Vogue—LDE 122
Memphis Slim: Just Blues. Prestige—Bluesville 1018.
Negro Folk Music of Alabama (game songs and others). Ethnic Folkways Library—4417-18, 4471-74.
Negro Folklore from Texas State Prisons. Elektra—EKS-7290.
Negro Folk Music of Africa and America. Folkways—FE-4500.
Negro Prison Songs from the Mississippi State Penitentiary. Tradition—TLP 1020.
Ma Rainey: Blues the World Forgot. Biograph—12001.
Roots of the Blues. Atlantic—1348.
Bessie Smith: Story. Columbia—CL 855-858.
Bessie Smith, The World's Great Blues Singer. Columbia—GP 33.
Roosevelt Sykes: The Honeydripper. Prestige—Bluesville 1014.
Sonny Terry/Brownie McGhee. Fantasy—3254.
Joe Turner: Boss of the Blues. Atlantic—1234.
Dinah Washington: Best in Blues. Mercury—20247.
Jimmie Witherspoon: Evenin' Blues. Prestige—7300.
Muddy Waters: After the Rain. Cadet—CS-320.
Nancy Wilson: Hurt So Bad. Capitol—ST353.
Howlin' Wolf: Moanin' in the Moonlight. Chess—1434.
Women of the Blues. RCA Victor—LPV 534.
Jimmie and Mama Yancey: Pure Blues. Atlantic—1283.

Collections

Discography—For the Blues
Country Blues Classics. Vol. 1, 2, 3 Blues Classics (A) BC 5/6/7.
The Rural Blues. RBF Records (A) RF202.
Conversation with the Blues (documentary). Decca (E) LK 4664.
Screening the Blues. CBS (E) (M) 63288.
Blues Roots. The Atlanta Blues RBF (A) RF15.
Modern Chicago Blues. (An Anthology).
Blues Southside Chicago. (Chicago Chess Recording Vol. 1, 2, 3).
Blues Singer. Folkways FJ 28V4, Vol. 4.
Boogie Woogie. Folkways FJ 2810, Vol. 10.
The Blues. Folkways FJ 2802, Vol. 2.

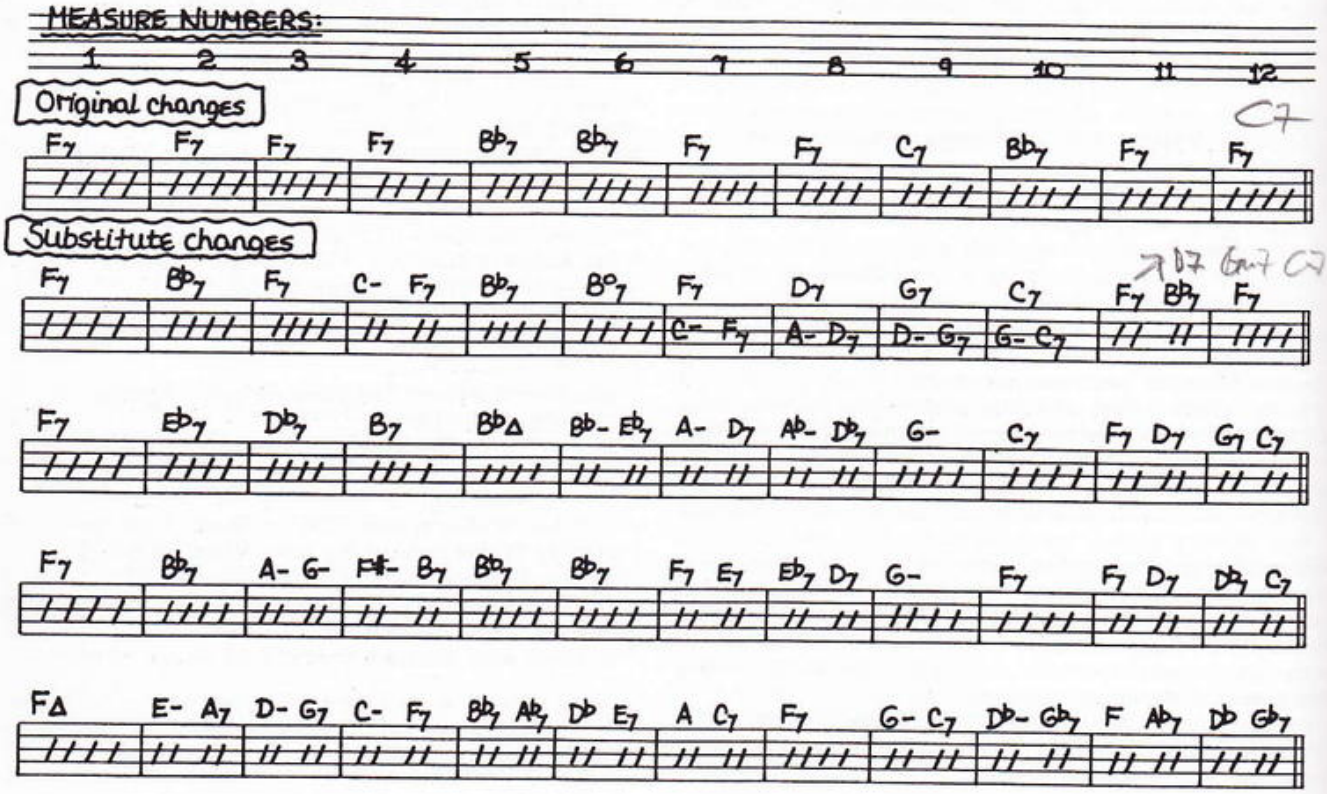
Boogie Woogie

Honky Tonk Train. Riverside (E) RLP 8806.
Barrelhouse Blues and Boogie Woogie—1, 2. Storyville SLP 1.55/183.
Giants of Boogie Woogie. Riverside 12-106.
Boogie Woogie. Folkways FJ 2810, Vol. 10.

Blues Instrumentalists (Jazz)

Louis Armstrong Plays the Blues. London (E) AL 3501.
Lester Young—The Immortal **Lester Young**. Savoy MG 12068.
Charles Parker—Historical Masterpieces. PLP 701.
The Happy Bird. PLP 404.
Ornette Coleman—Change of the Century. Atlantic 1327.
The Shape of Jazz to Come. Atlantic 1317.

Example 1



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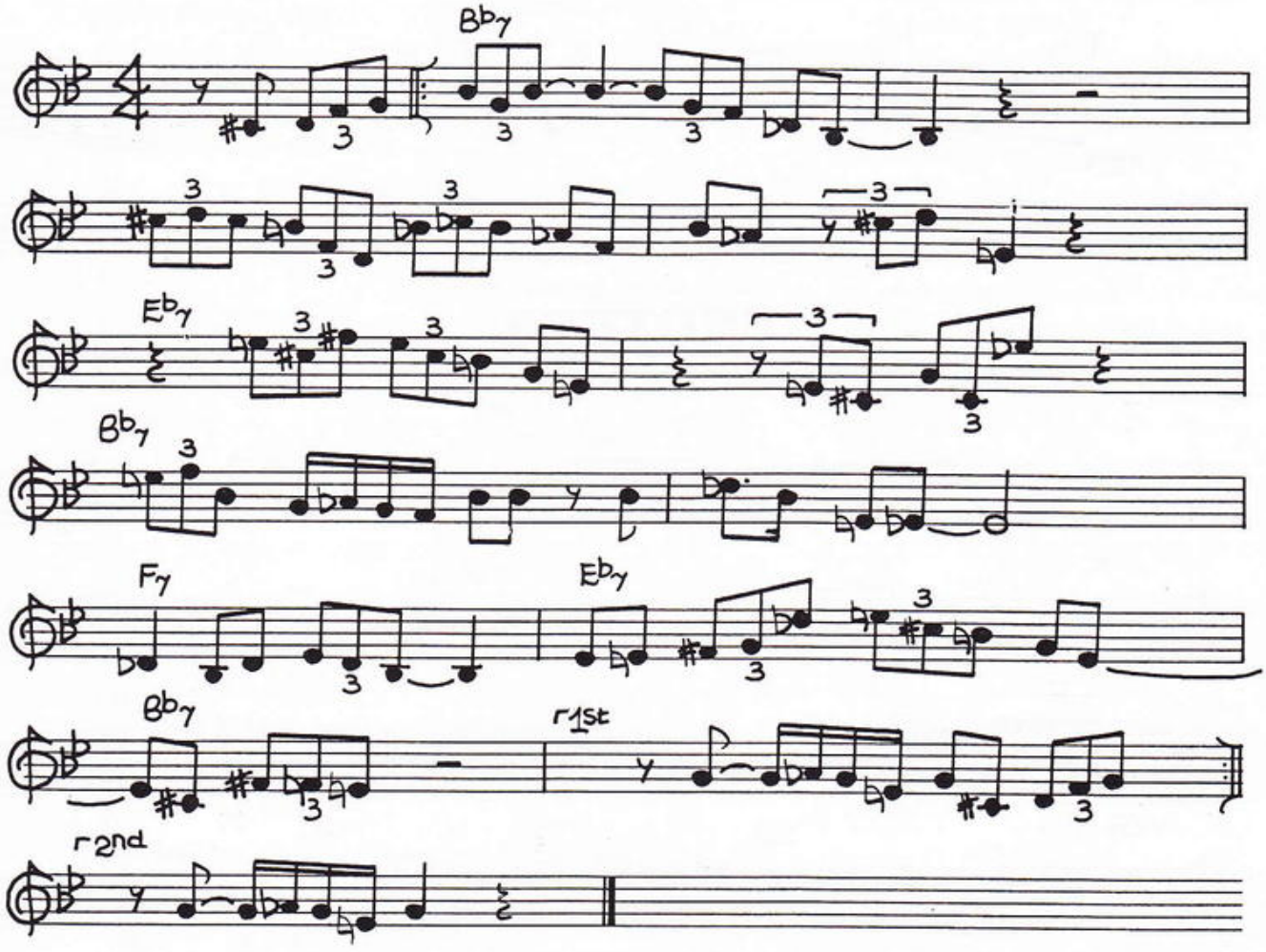
Example 2

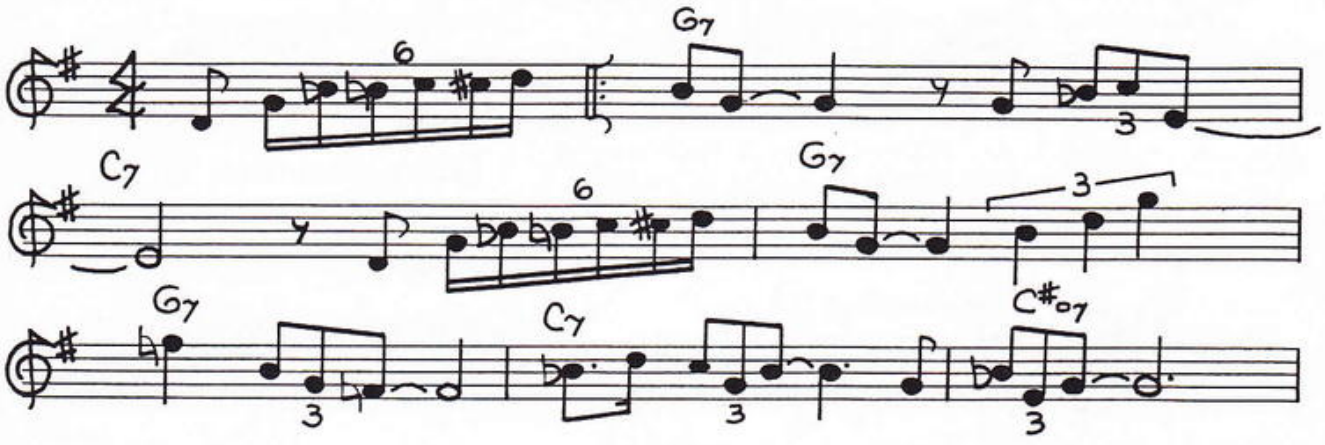
BLUES FOR BIRD

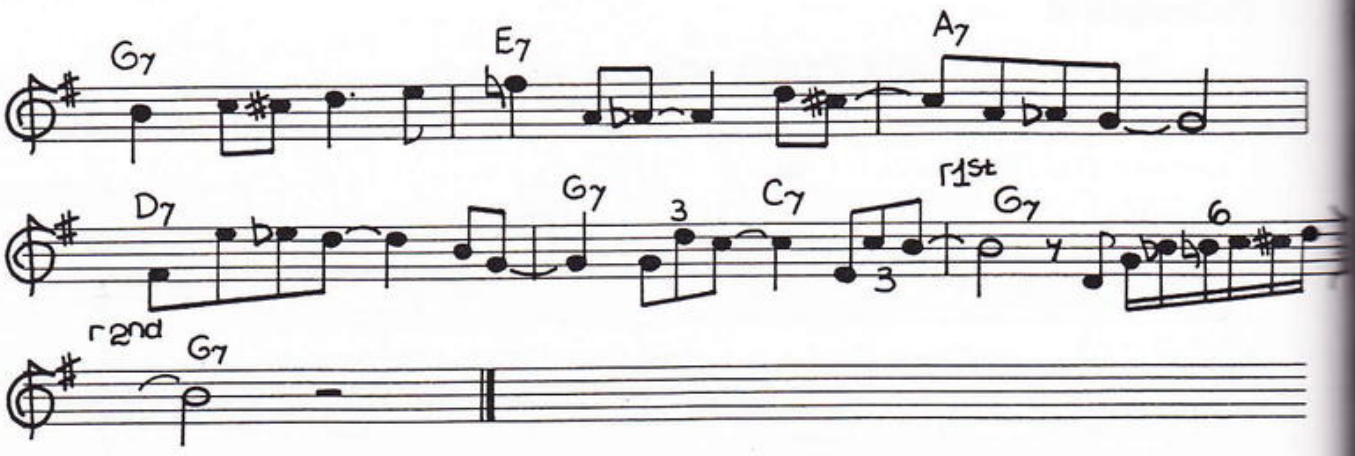
David N. Baker



ROLY POLY

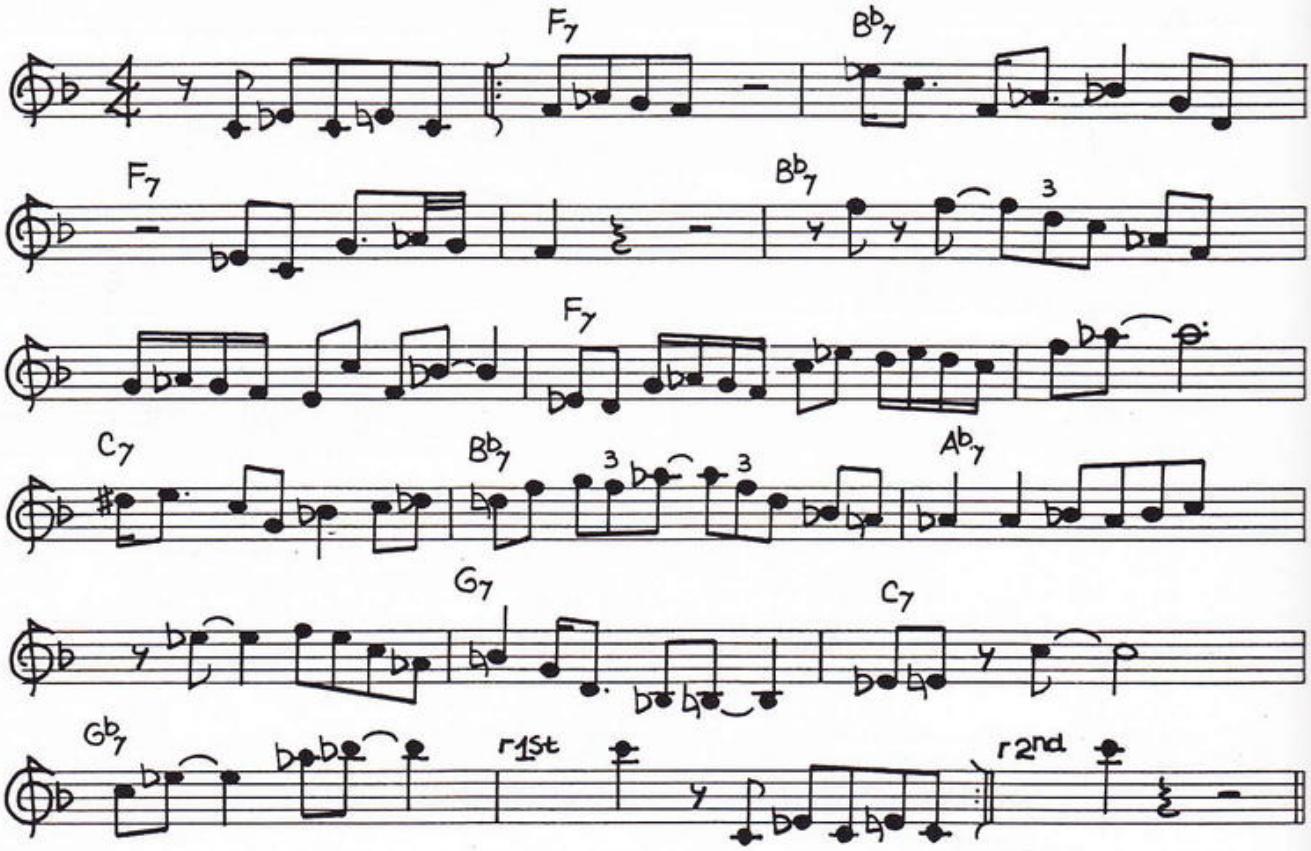
David N. Baker





BROTHER

David N. Baker



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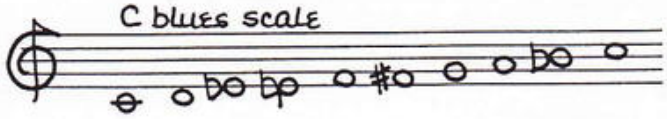

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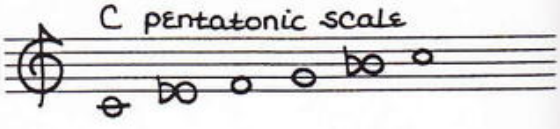

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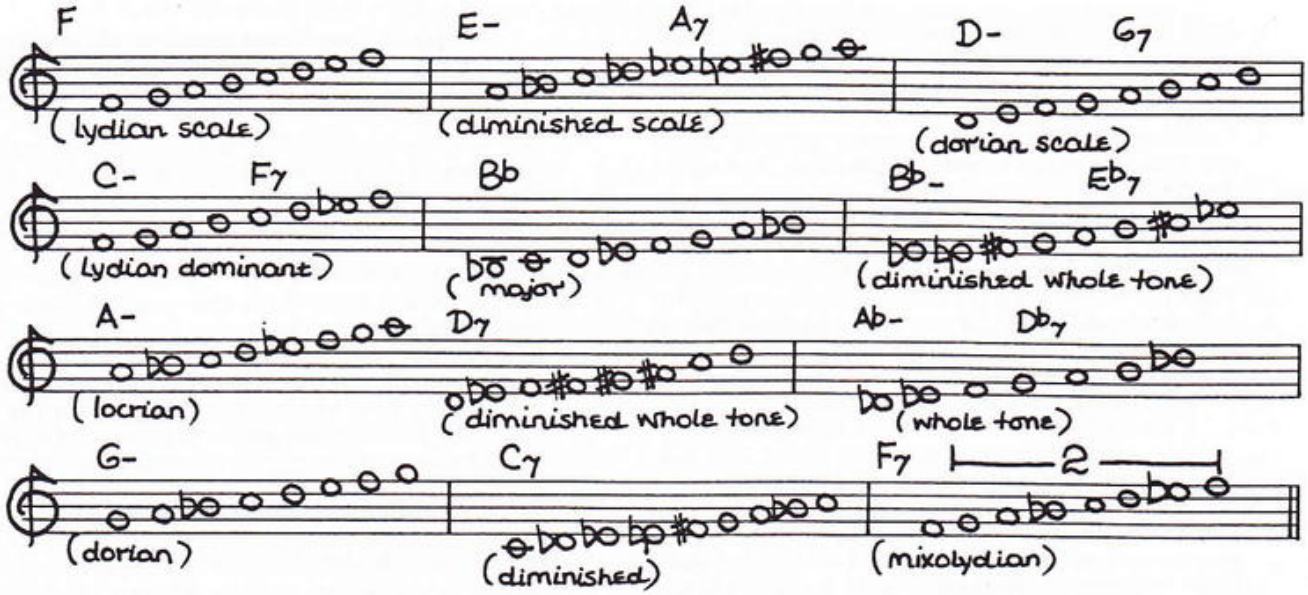

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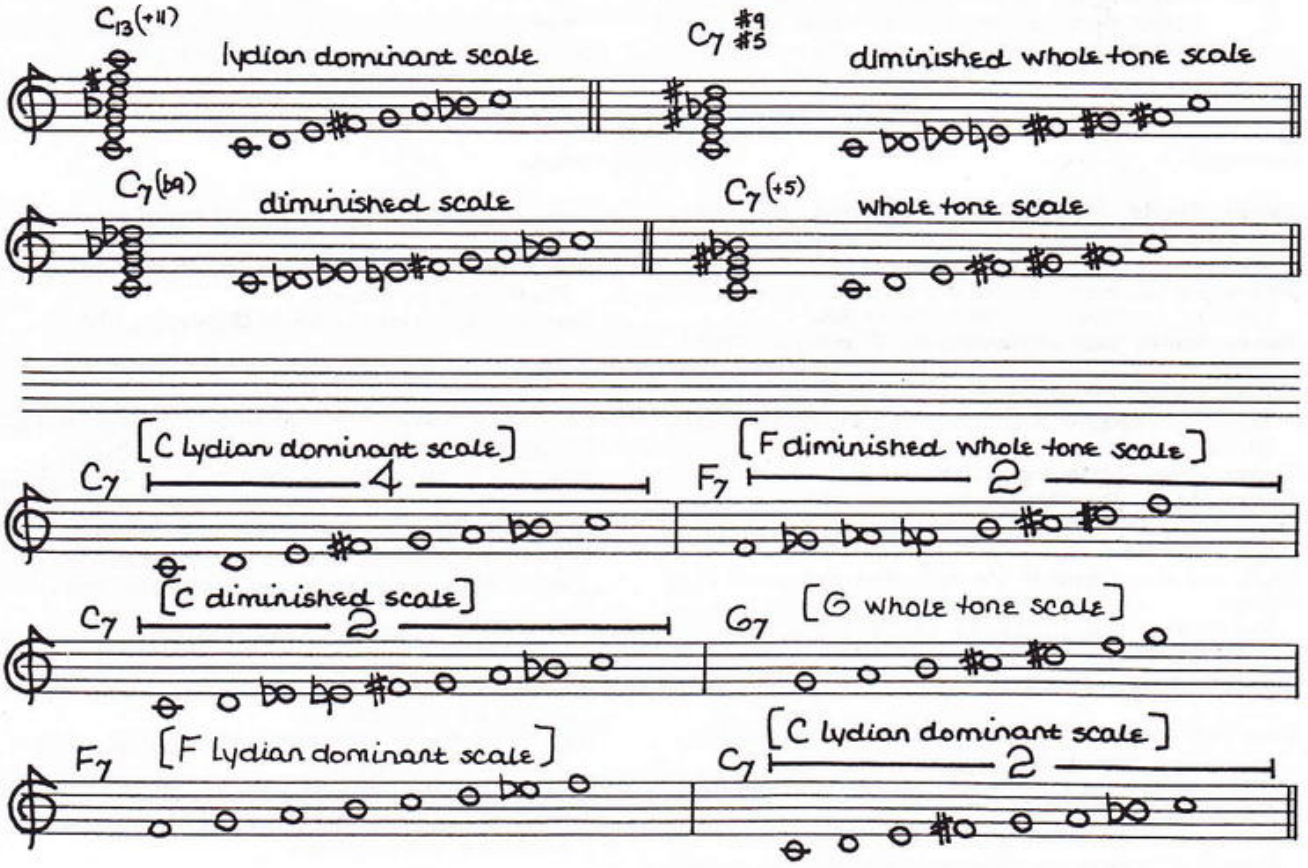


SOME SUGGESTIONS FOR USING THIS BOOK

1. Read the various essays found throughout the book.
2. Take time to enjoy the recommended readings.
3. Try to listen, in depth, to as many of the recommended recordings as possible.
4. Familiarize yourself with as many different styles and eras of blues as possible (from Bunk Johnson to the AACM).
5. Investigate through study and performance boogie woogie, rhythm and blues, classic blues, country blues, bebop, fusion, etc.
6. Make the learning of a few of the basic blues patterns included herein a part of your daily practice ritual.
   a. Transpose all patterns to all keys.
   b. Play all patterns varying tempo, meter, register, volume, articulation, intensity, etc.
   c. If you're in doubt as to proper inflection, articulation, etc., go to the source(s) (Bird, Diz, Ray Charles, Huddie Ledbetter, Miles, et al.).
   d. Strive for authenticity of expression.
7. Play with the recordings of your favorite blues players and singers. Imitate, emulate!! Widen your blues horizons by continually including singers and performers unfamiliar to you.
8. If the blues have lyrics, learn them.
9. Make a thorough study of the different sets of substitutions to the blues by:
   a. transposing them to all keys
   b. playing them with varied tempos, articulations, expressive markings, etc.
   c. listening to recorded examples
   d. analyzing the various changes and the patterns, scales, rhythms, etc., used to realize the.
   e. creating your own solos using the substitutions and playing them in the style of the model.
   f. singing, memorizing and playing on your instrument (and piano) the various solos that serve as models.
10. See how many of the choruses (sets of changes) you can identify with regard to their genesis, then study these originals.
11. Experiment with all of the examples before deciding on favorites.
12. Read lots of exercises for familiarity with them; memorize and apply those that you like better than the others.
13. Practice the licks, patterns, etc. with a rhythm section or another horn or a play-along record. (Jamey Aebersold's play-a-long series is excellent for this purpose.) The ultimate goal is to internalize as many patterns as possible and be completely comfortable with them.
14. If you are not a piano player, familiarize yourself with the pages of basic voicings for piano included herein.
15. Bass players should study the line construction techniques in the section on bass. Also try your hand at creating original lines on the model substitute changes. Listen to a variety of bass players playing the blues in a variety of circumstances.
16. Once the various exercises, patterns, scales, etc. are learned, begin the assimilation process by repeated and continual use.
17. Personalize all patterns so that they fit your playing and style, emerging or otherwise.

Remember no player can call himself a jazz musician until he is completely at home with his blues.

Further Suggested Study

General

Baker, David. Improvisational Patterns. The Bebop Era, Vol. 1, 2, and 3. (available in Treble Clef or Bass Clef)
Baker, David. Improvisational Patterns. Contemporary Patterns. (available in Treble Clef or Bass Clef)
Baker, David. Jazz Improvisation. Chapter XI, "The Blues."
Baker, David. Arranging and Composing for the Small Ensemble. Chapter XX, "The Blues and Rhythm and Blues
Coker, Jerry. Listening to Jazz.
Coker, Jerry. The Jazz Idiom.
Aebersold, Jamey. "Nothin' But Blues." Vol. 2.

Blues are also found in the following Aebersold Play-alongs:
Vol. 1, 3, 6, 7, 8, 10, 11, 13, 14, 17, and 21.

Specific Instruments

Bass Viol. **Monk Montgomery** Electric Bass Method, edited by **David Baker.**
Jazz Improvisation for Strings, Vol. 2, Cello and Bass. **David N. Baker.**
Jazz Improvisation. **David N. Baker,** Chapter XVII, "The Bass Viol." See pages 143-144 (A Few Hints on Playing the Blues)

Piano

Jazz Improvisation for Keyboard Players by **Dan Haerle.**
Jazz/Rock Voicings for the Contemporary Keyboard Player by **Dan Haerle.**
Jazz Improvisation by **David Baker,** pg. 133.

Guitar

Jazz Improvisation for Rock/Blues Guitarist, **P. Lucas.**
A System of Tonal Convergence. **Ted Dunbar.**
The 11-V Cadence as a Creative Guitar Learning Device. **Ted Dunbar.** (particularly pp. 3 through 6)
New Approaches to Jazz Guitar. **Ted Dunbar.**
The Interrelationship of Chords, Scales and Fingerboard of the 12 Tonalities of the Guitar. **Ted Dunbar.**

TRANSCRIPTIONS

Aebersold, Jamey. Charlie Parker Omnibook. (available in Eb or C editions)
Baker, David. Charlie Parker Monograph. **J.J. Johnson** Monograph.
Owens, Thomas. "Charlie Parker: Techniques of Improvisation, Vols. I & II (Ph.D. 1974, University of California, Los Angeles.)

SIGNALS IN THE BLUES

1. A major 7th chord on the first measure of the blues ususally signals the advent of something out of the ordinary, i.e., "Bird" changes

   $F\Delta \mid E—A_7 \mid D—G_7 \mid C—F_7$ etc.

   "Sippin' at Bells" changes

   $F\Delta \mid B\flat_7 \mid A—G— \mid F\#—B_7$

2. A major 7th chord in measure five usually signals the advent of something unusual, i.e.,

   $F_7 \mid F_7 \mid F_7 \mid F_7 \mid B\flat\Delta \mid B\flat—E\flat_7 \mid A—D_7$

   $A\flat—D\flat_7 \mid G— \mid C_7$ etc.

   or

   $\mid F_7 \mid F_7 \mid F_7 \mid B\flat\Delta \mid B—E_7 \mid A \mid B\flat—E\flat_7$ etc.

   Likewise listen for the dominant 7th to signal the return to 'regular' changes.

3. On slow to moderate tempos, very often, the second measure of the blues goes to the IV_7, i.e.,

   $F_7 \mid B\flat_7 \mid F_7 \mid F_7 \mid B\flat_7 \mid B\flat_7 \mid F_7$ etc.

4. Slow blues particularly in 12/8 meter **a la** gospel are very often in the Keyof G (probably a carry-over from "After Hours" played by Avery Parish with the Erskine Hawkins Orchestra).

   a. In the above situation the changes are almost always some variation of the following:

   12/8 $G_7 \mid C_7 \mid G_7 \mid G_7$

   $C_7 \mid C\#\circ_7 \mid G_7 \mid E_7 \mid$ — See "Roly Poly" and

   $A_7 \mid D_7 \mid G_7 \mid G_7$II — "Mon"

5. Db is also a favorite key for slow blues.

6. Whenever substitute changes are used they should be played more than once. They may be initiated by either the soloist or one of the chord-producing rhythm instruments.

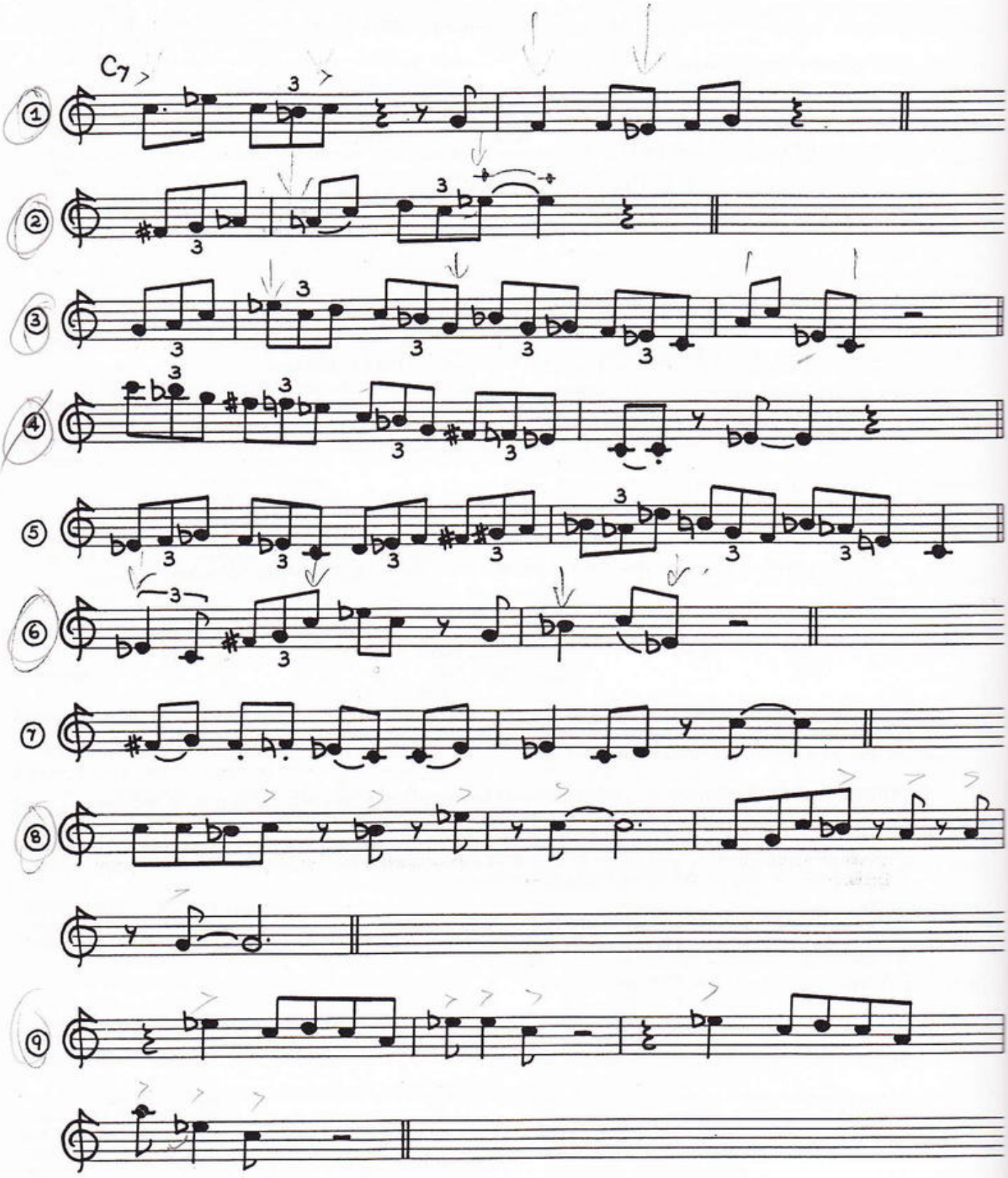
7. Unusual substitutions which are not yet of the public domain variety such as "Clyde," "Bird," "Sippin' at Bells," etc., should be discussed ahead of performance.

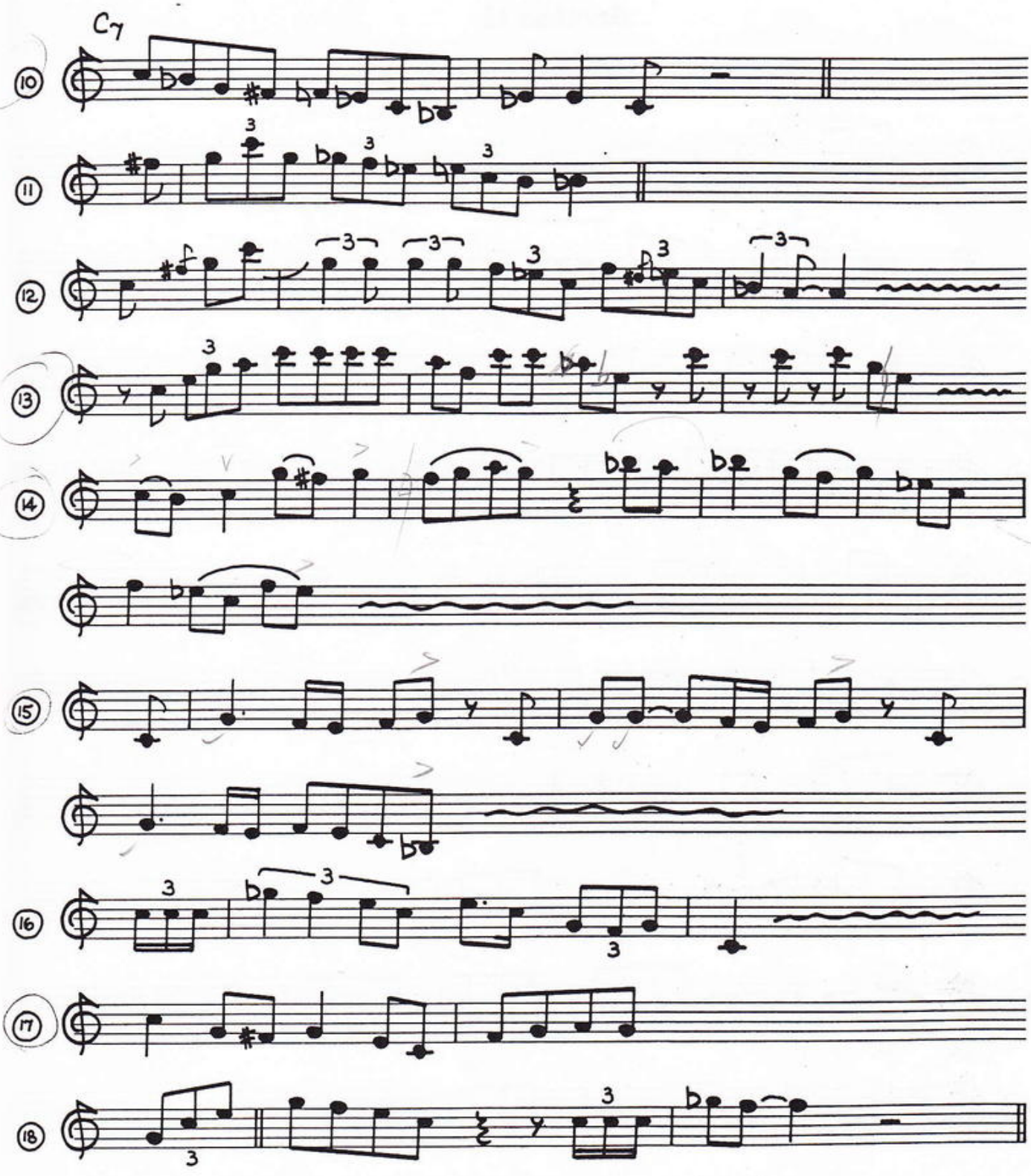
8. The favored keys (currently) for the blues are:

F major	C minor
Bb major	D minor
C major	F minor
	Bb minor

Blues Patterns

Section I

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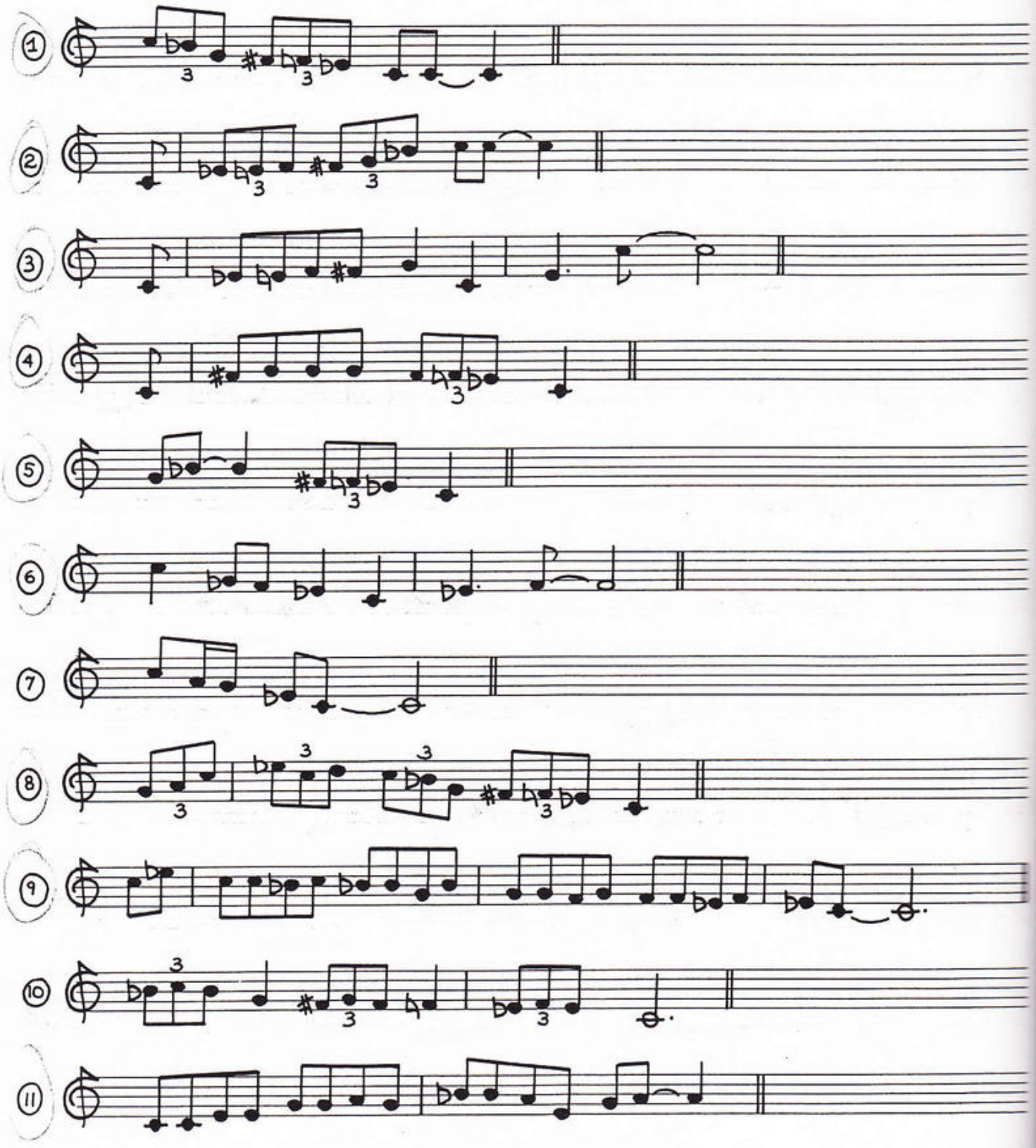

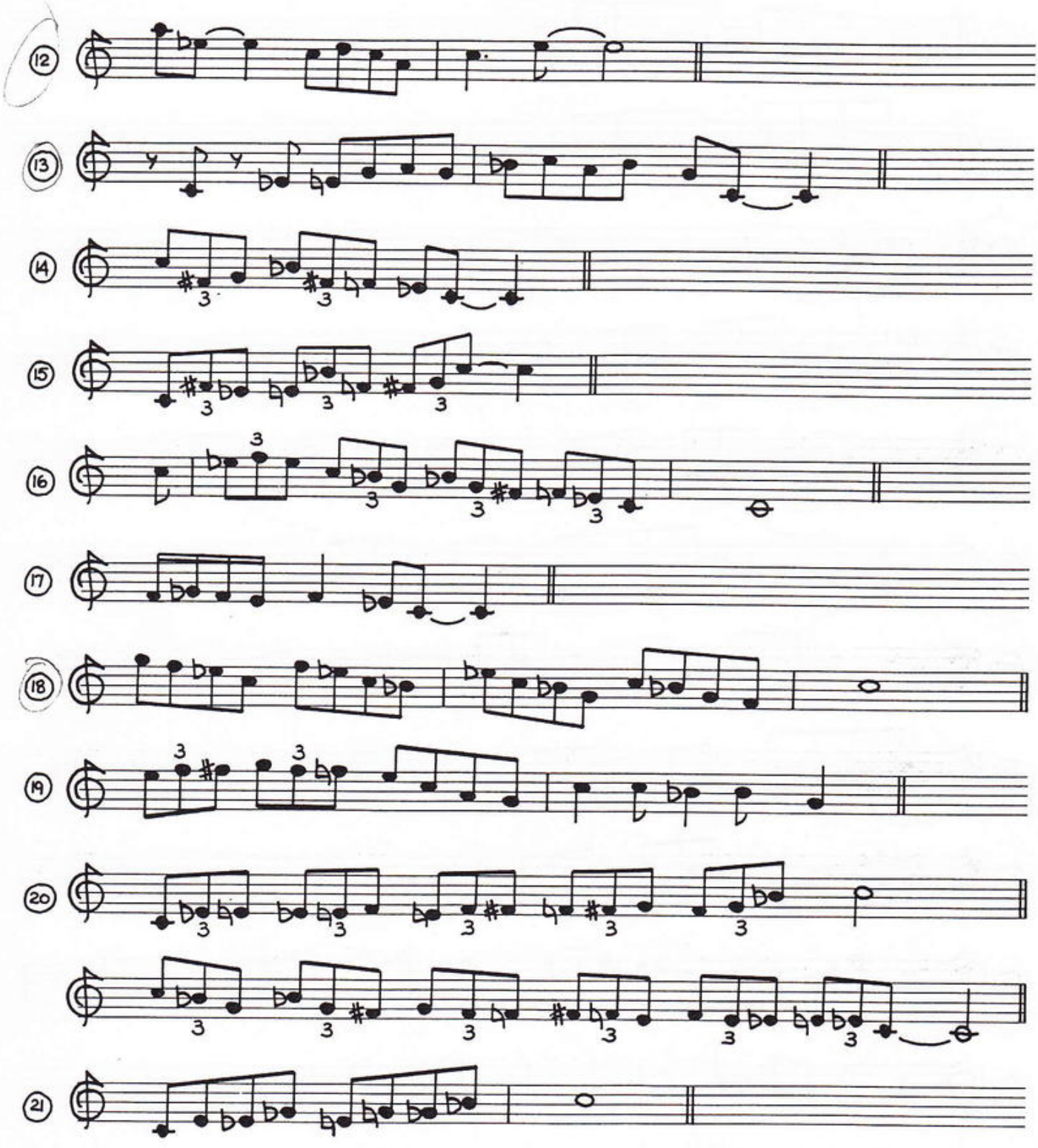
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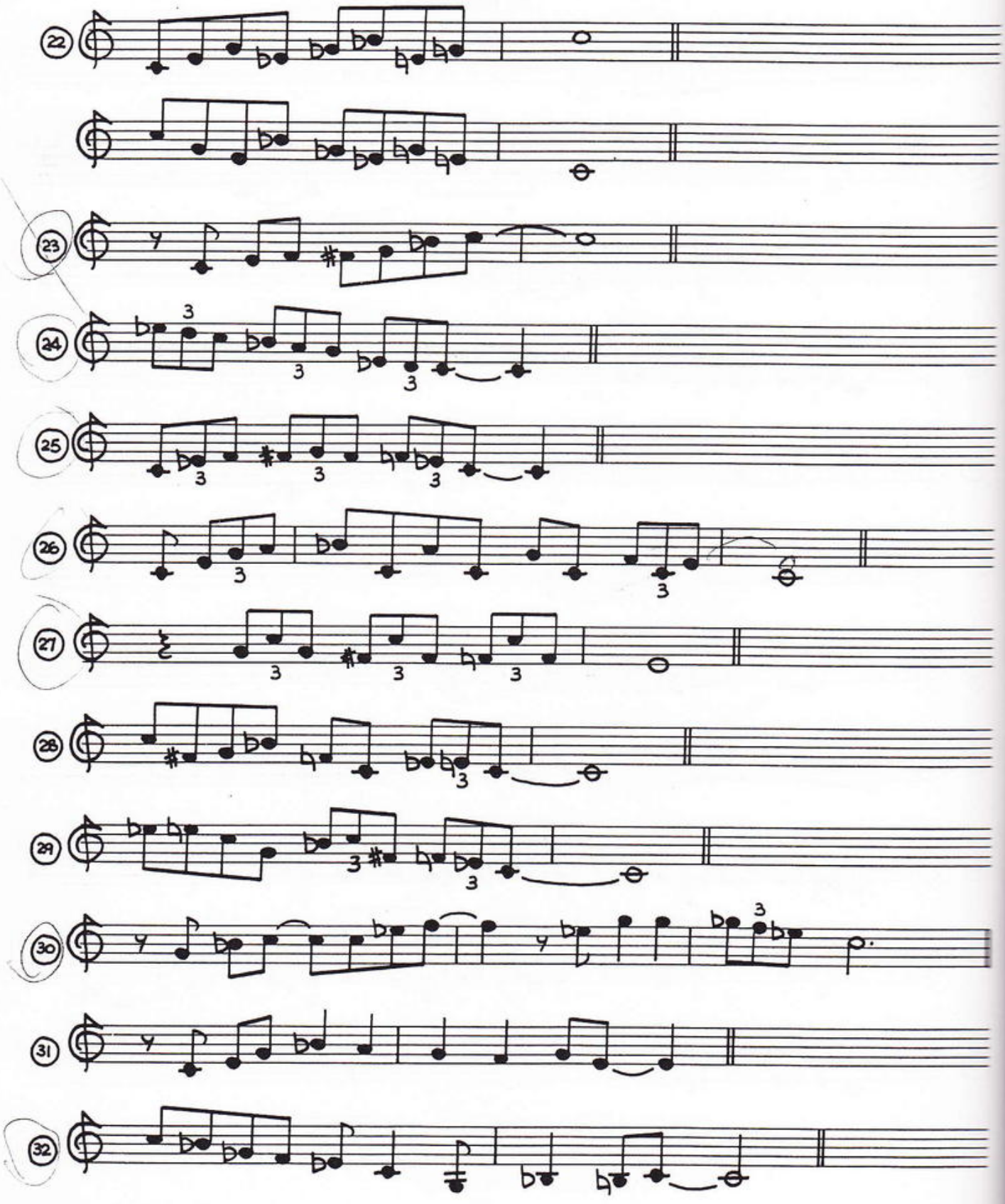
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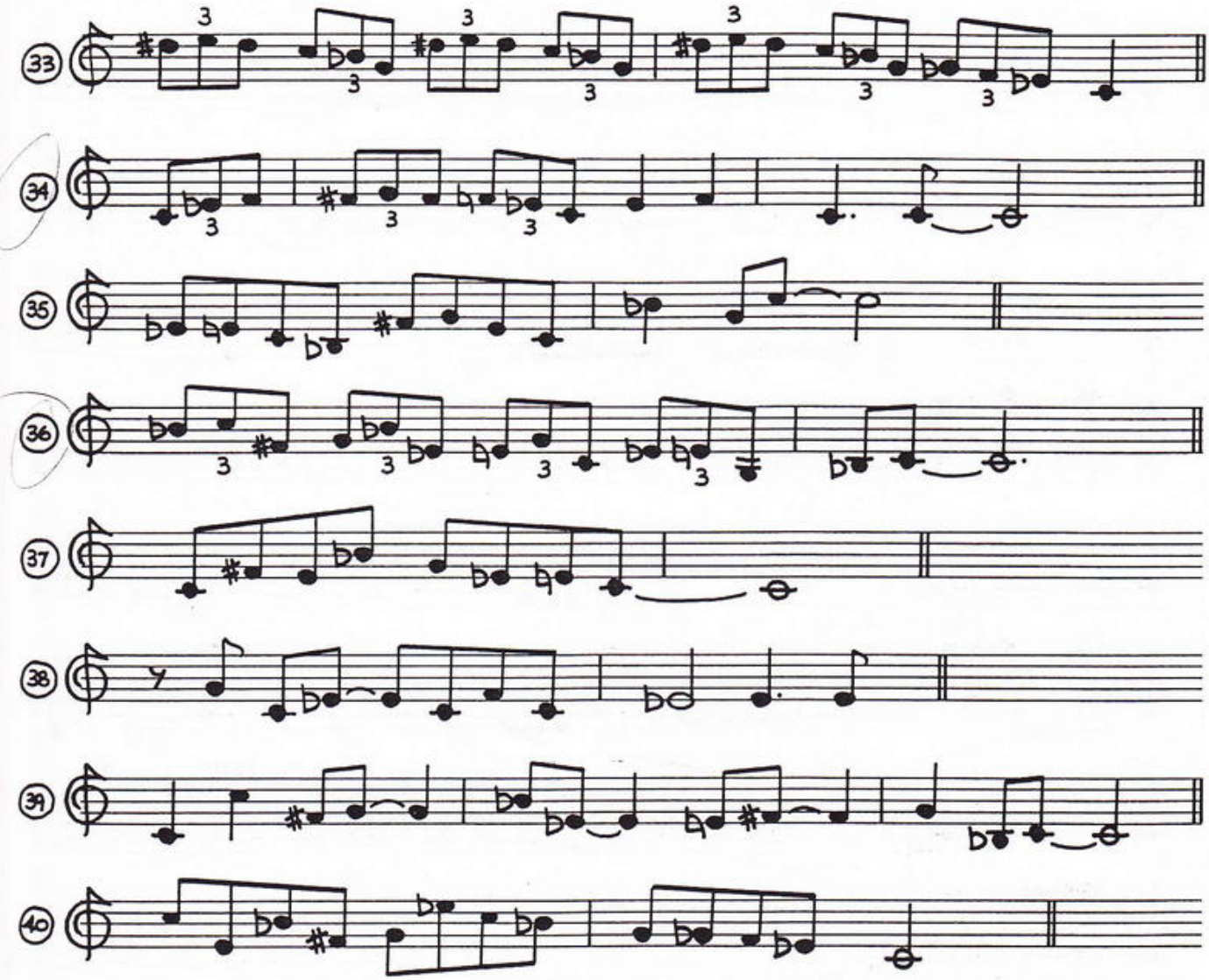
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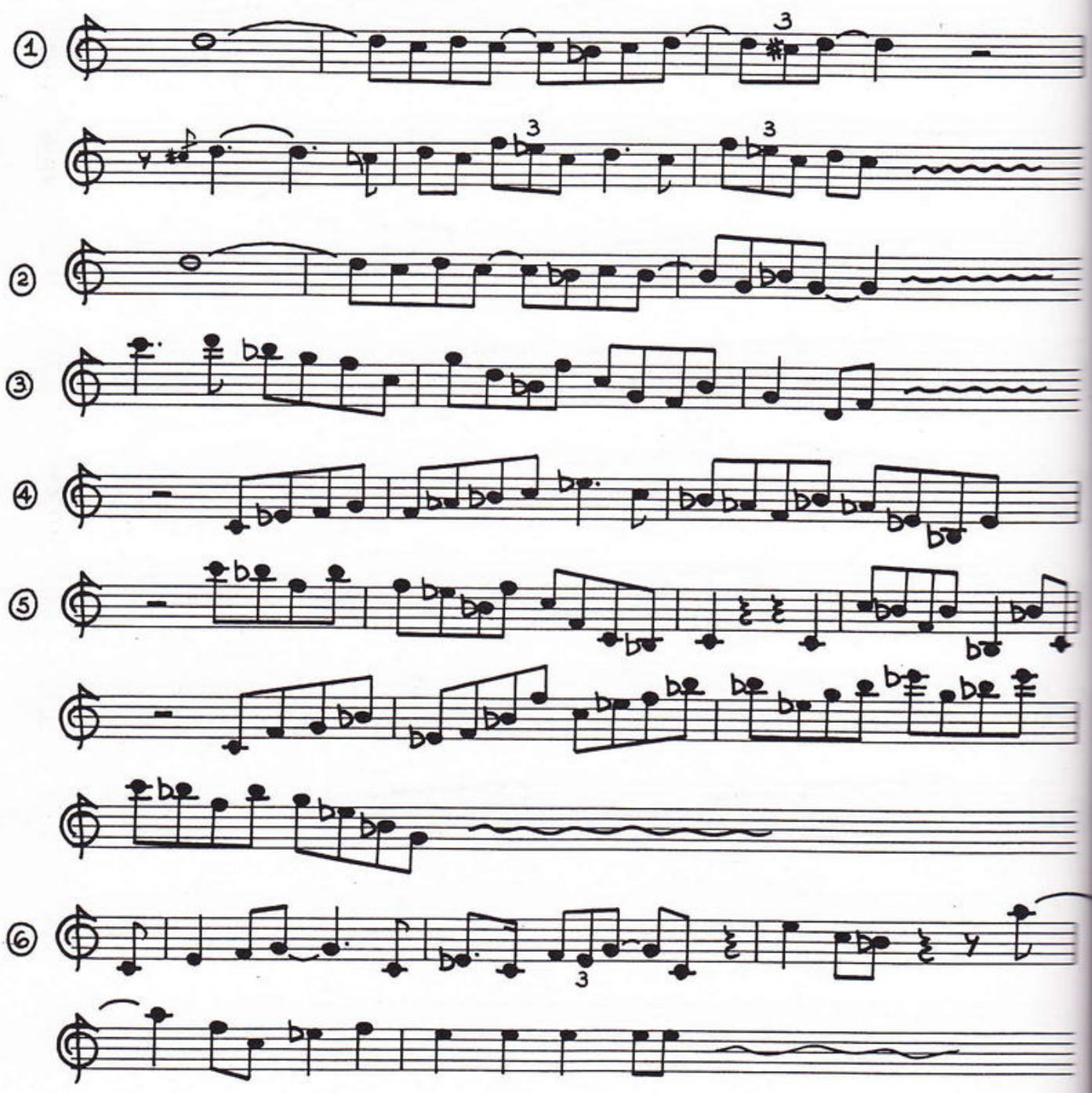

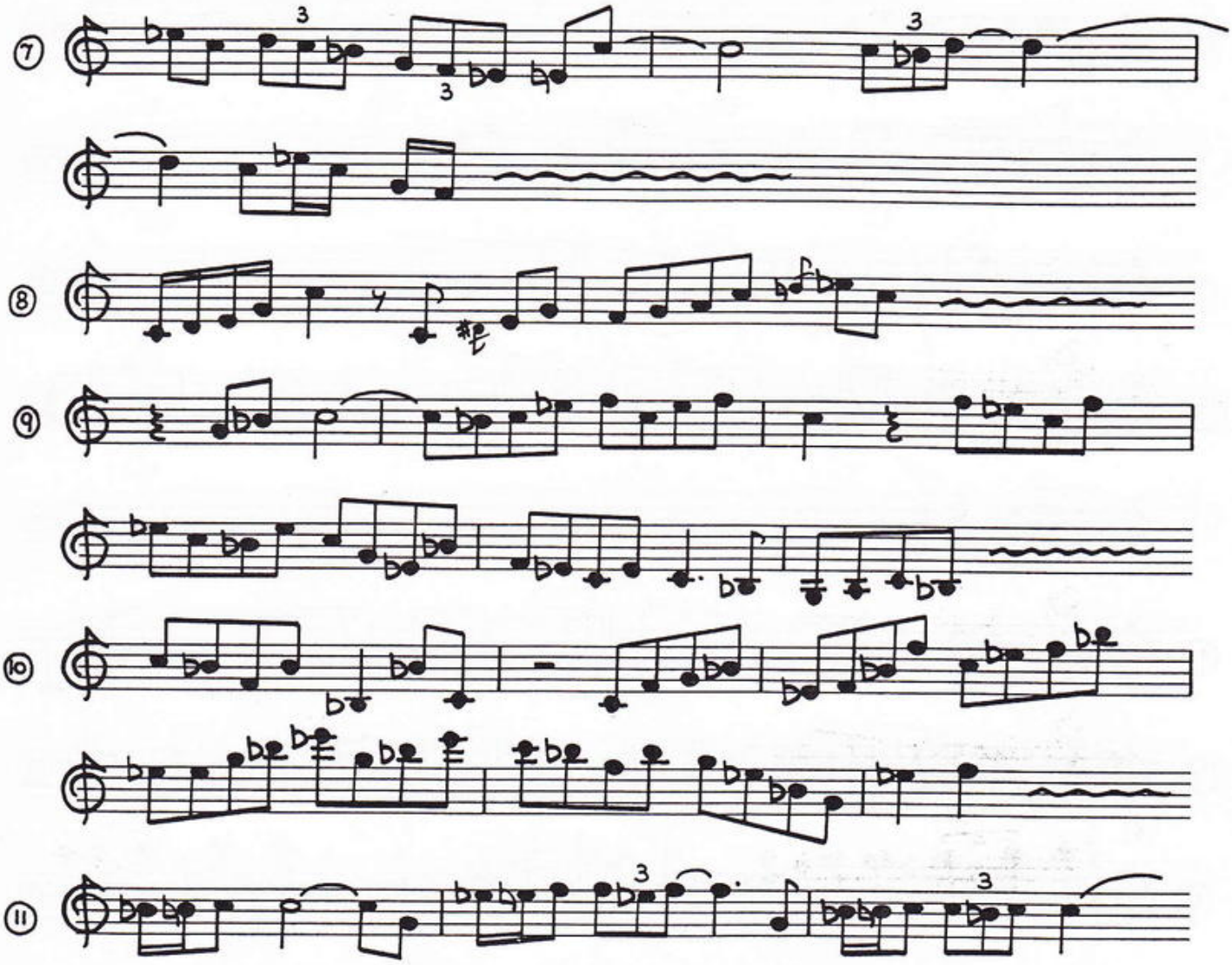

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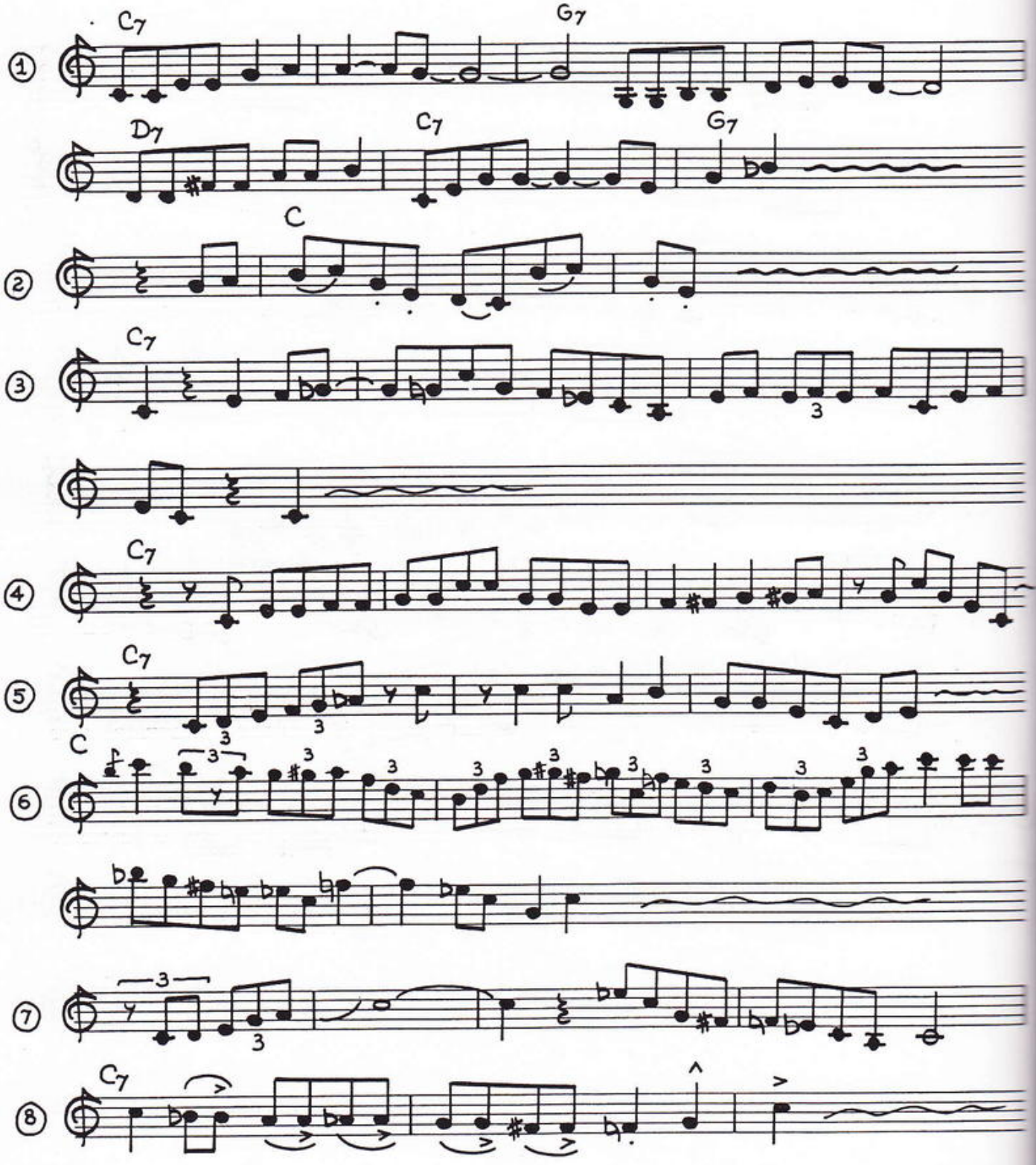

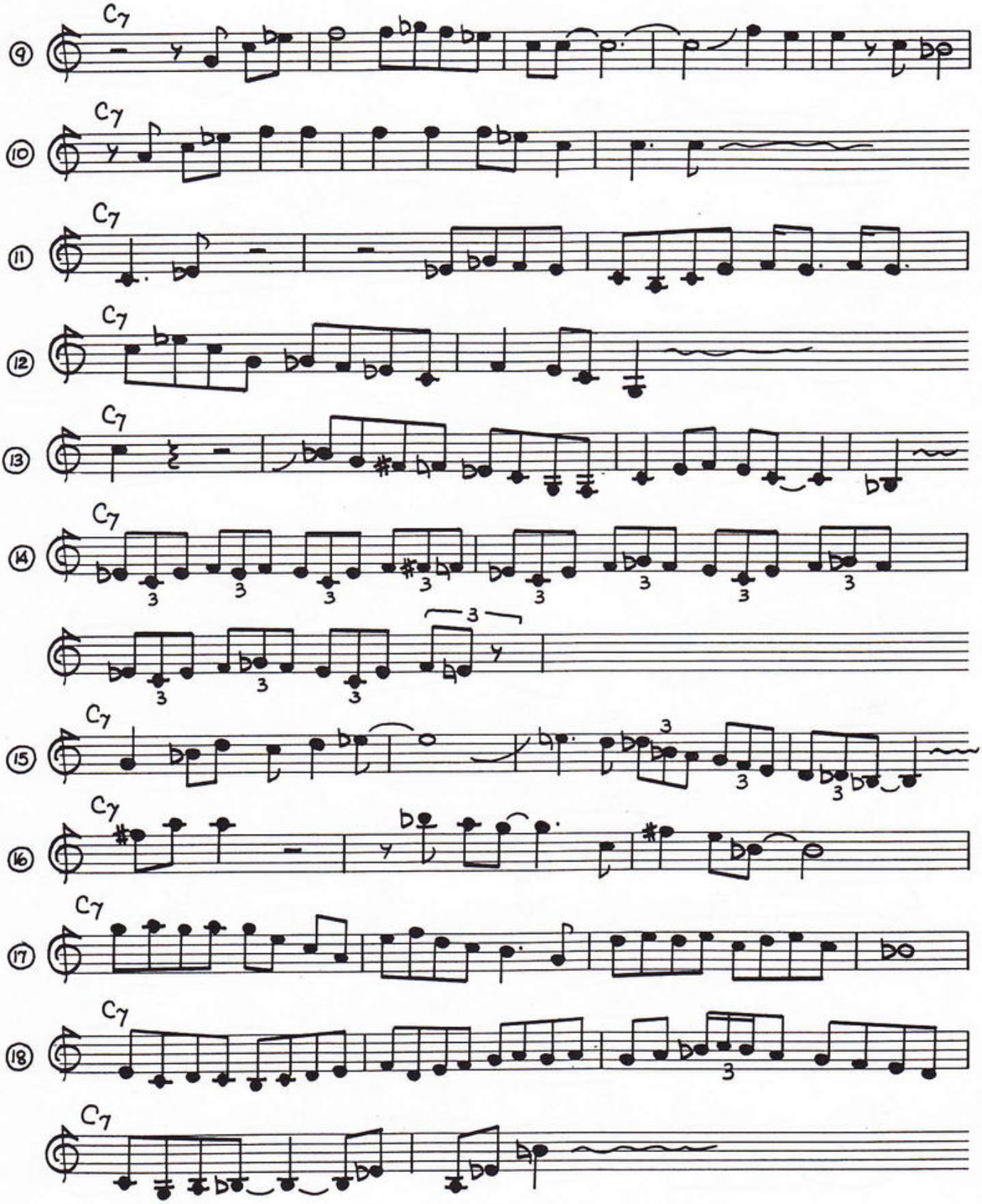
C7
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C7
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C7
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C7
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C7
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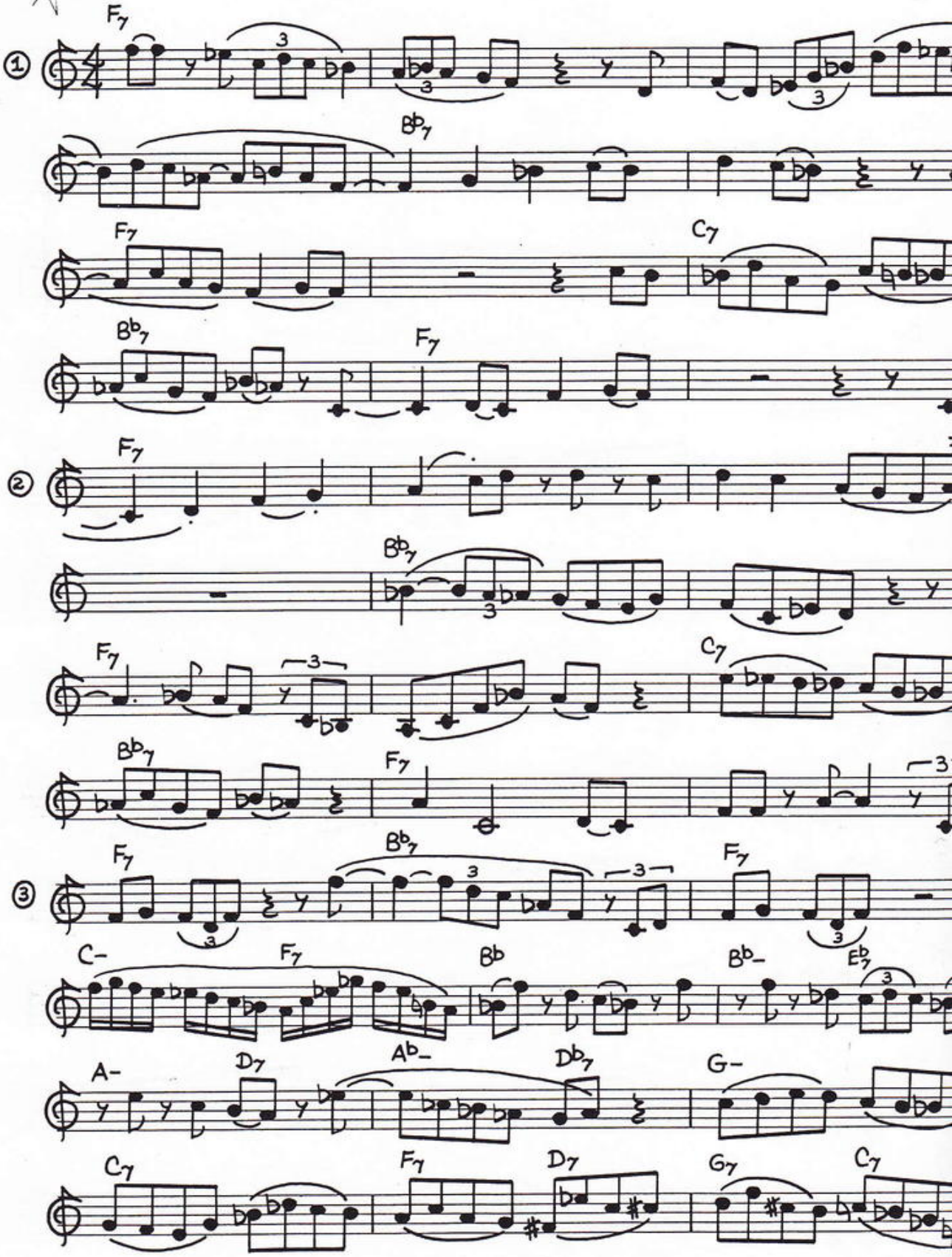
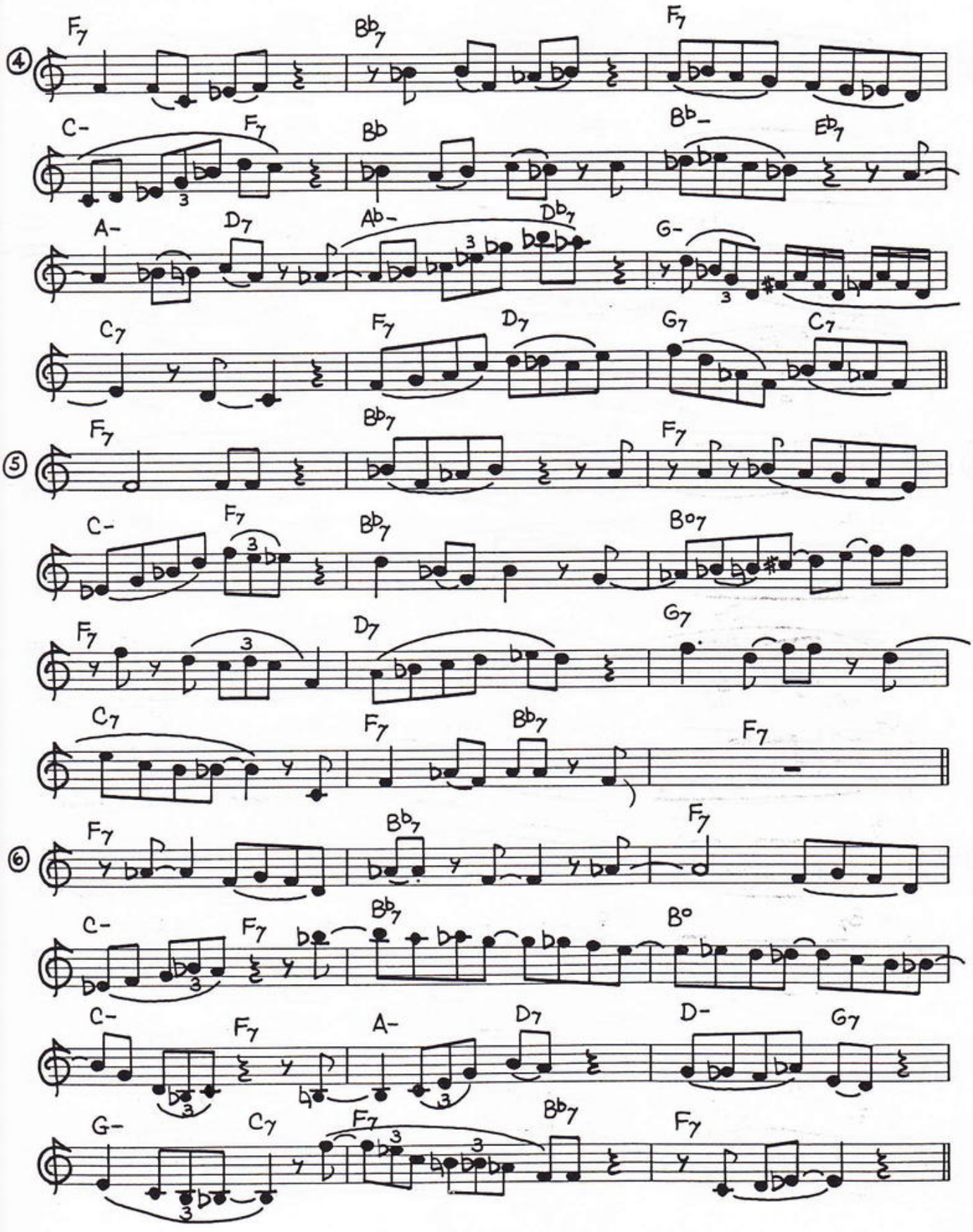
C7
18
C7

Some Model Solos Based on Various Sets of Blues Changes

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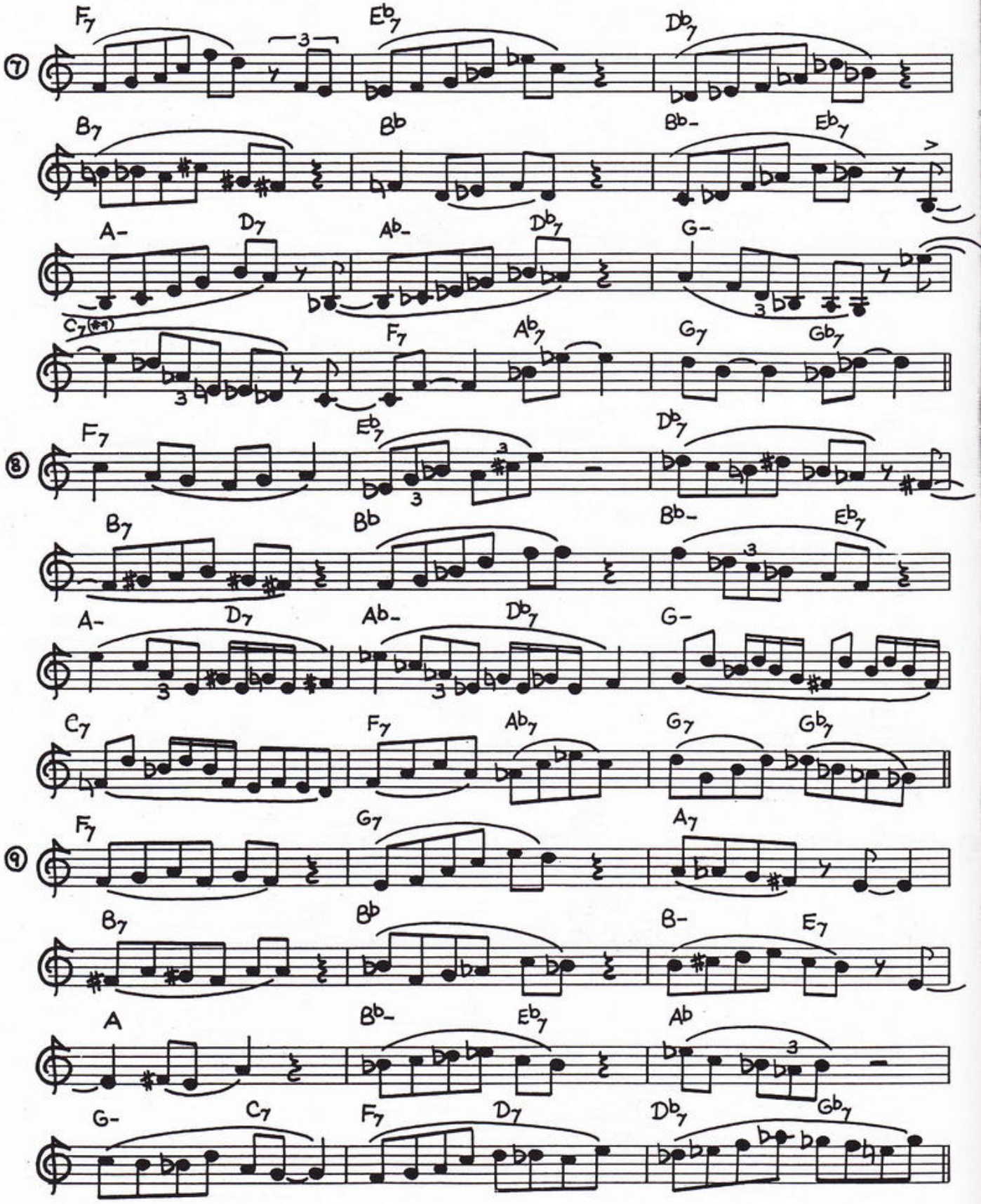
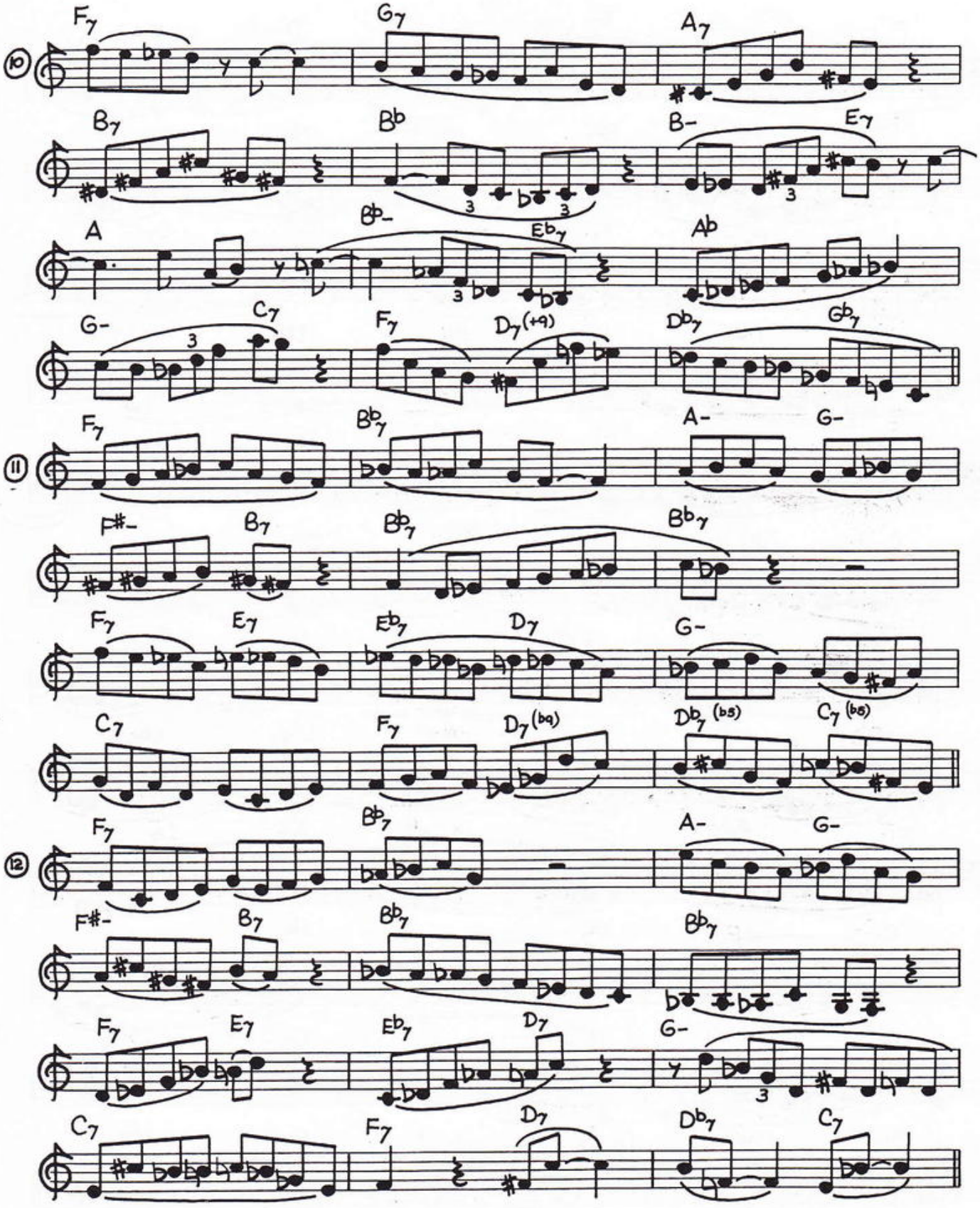
F7 B♭7 F7
C- F7 B♭ B♭- E♭7
A- D7 A♭- D♭7 G-
C7 F7 D7 G7 C7
⑤
F7 B♭7 F7
C- F7 B♭7 B°7
F7 D7 G7
C7 F7 B♭7 F7
⑥
F7 B♭7 F7
C- F7 B♭7 B°
C- F7 A- D7 D- G7
G- C7 F7 B♭7 F7


⑦
F7 Eb7 Db7
B7 Bb Bb- Eb7
A- D7 Ab- Db7 G-
C7(#9) F7 Ab7 G7 Gb7
⑧
F7 Eb7 Db7
B7 Bb Bb- Eb7
A- D7 Ab- Db7 G-
C7 F7 Ab7 G7 Gb7
⑨
F7 G7 A7
B7 Bb B- E7
A Bb- Eb7 Ab
G- C7 F7 D7 Db7 Gb7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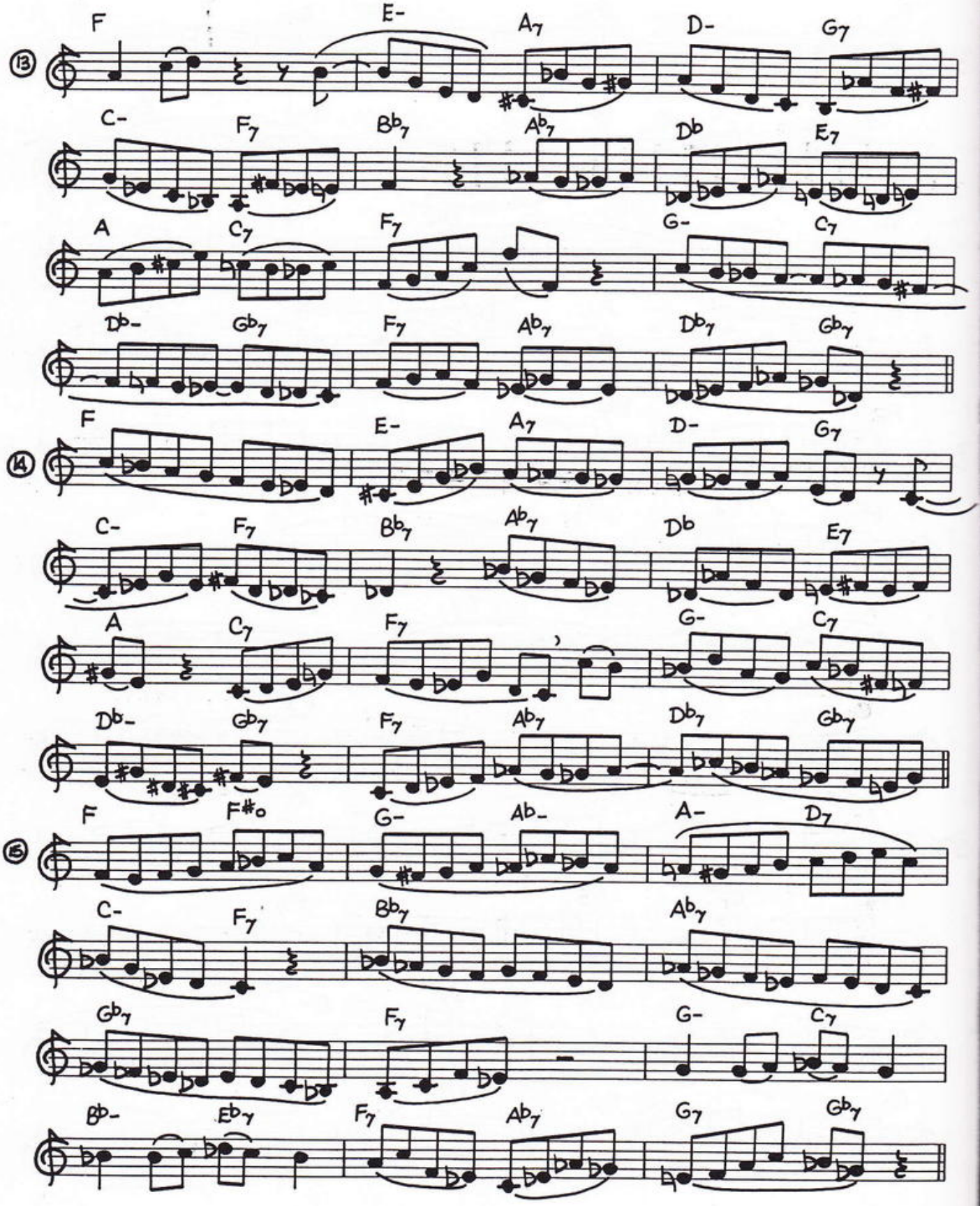
F7 G7 A7
B7 Bb B- E7
A Bb- Eb7 Ab
G- C7 F7 D7(+9) Db7 Gb7
11
F7 Bb7 A- G-
F#- B7 Bb7 Bb7
F7 E7 Eb7 D7 G-
C7 F7 D7(b9) Db7(b5) C7(b5)
12
F7 Bb7 A- G-
F#- B7 Bb7 Bb7
F7 E7 Eb7 D7 G-
C7 F7 D7 Db7 C7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F E- A7 D- G7
C- F7 Bb7 Ab7 Db E7
A C7 F7 G- C7
Db- Gb7 F7 Ab7 Db7 Gb7
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F E- A7 D- G7
C- F7 Bb7 Ab7 Db E7
A C7 F7 G- C7
Db- Gb7 F7 Ab7 Db7 Gb7
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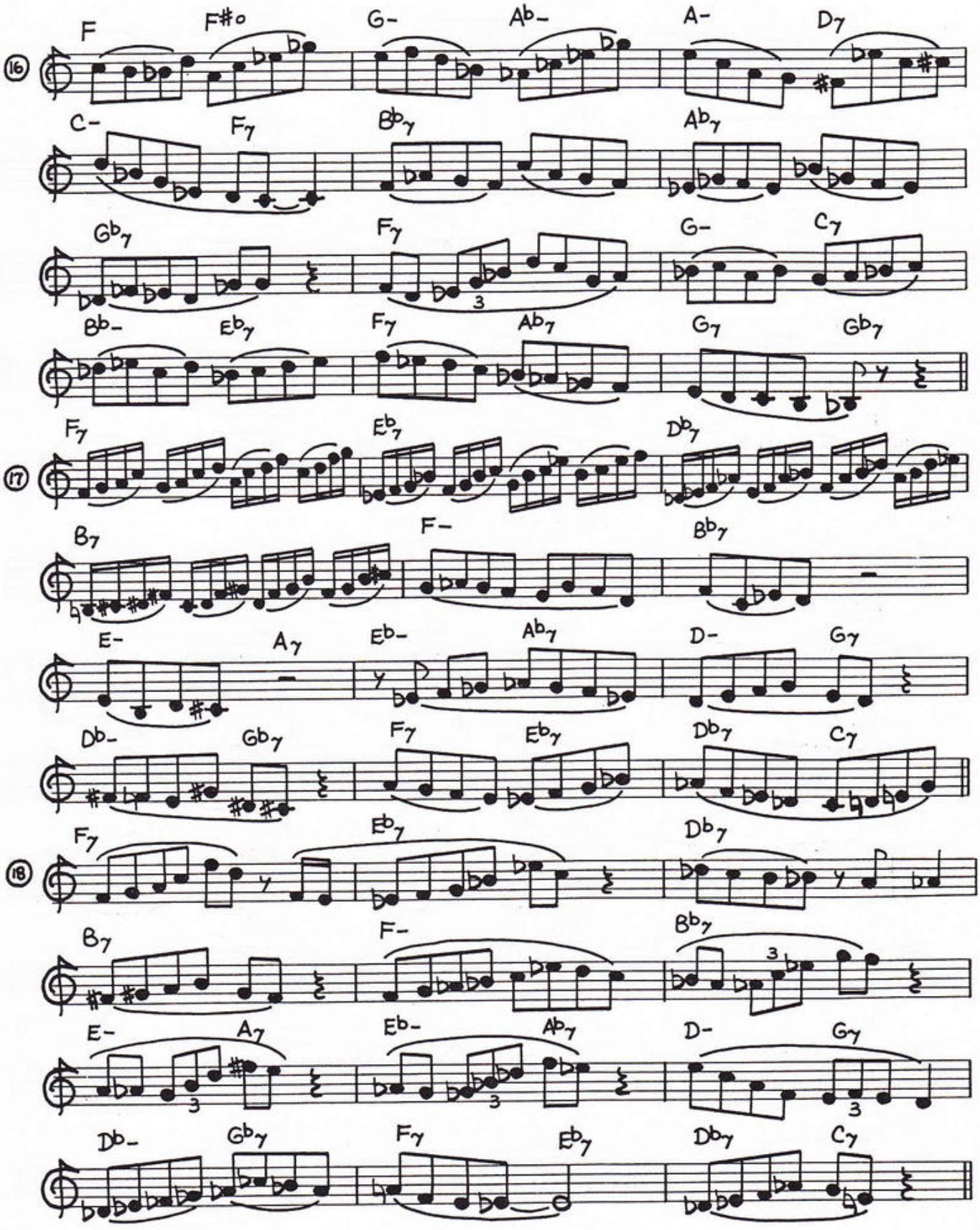
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C- F7 Bb7 Ab7
Gb7 F7 G- C7
Bb- Eb7 F7 Ab7 G7 Gb7
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B7 F- Bb7
E- A7 Eb- Ab7 D- G7
Db- Gb7 F7 Eb7 Db7 C7
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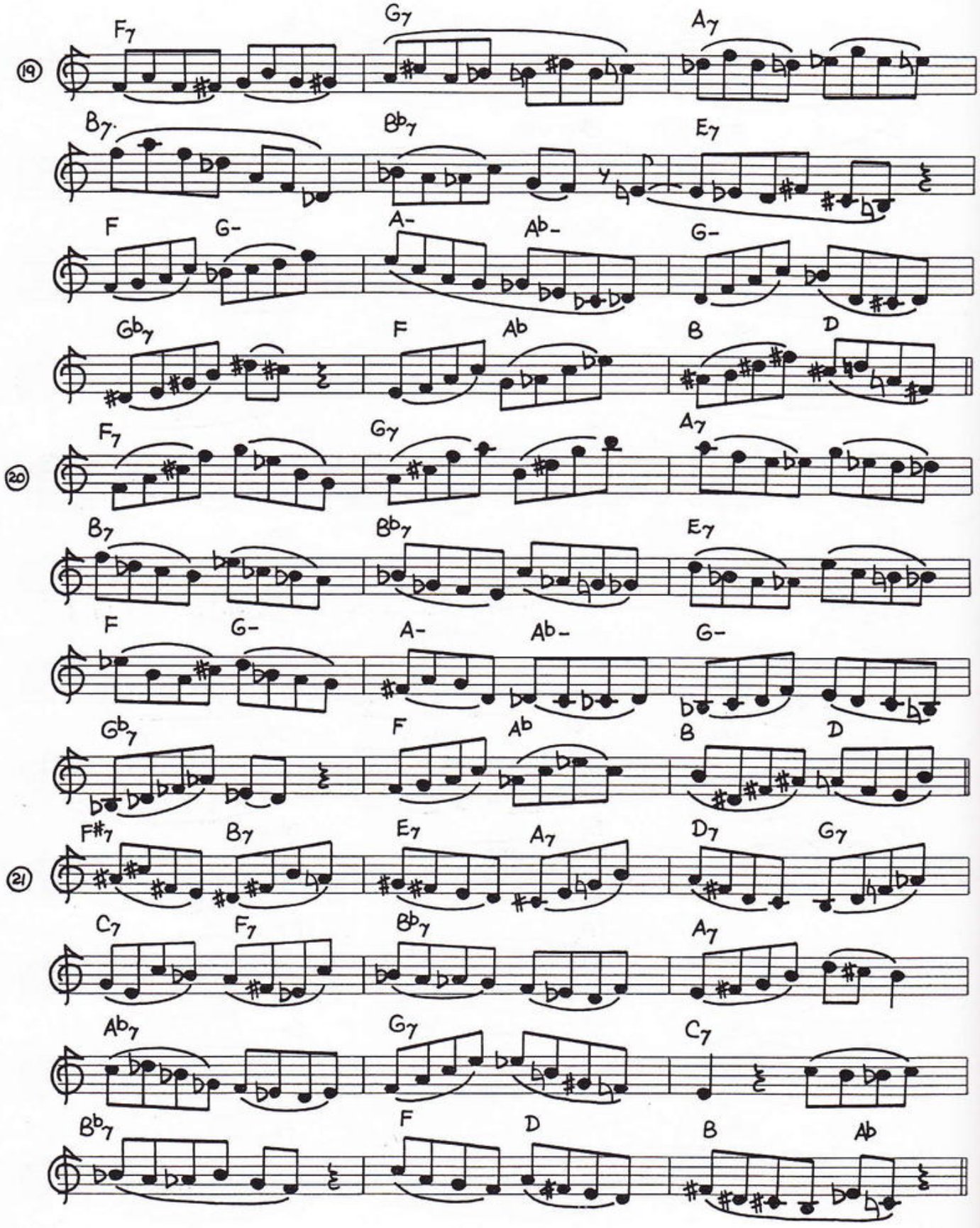
Db- Gb7 F7 Eb7 Db7 C7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B7 Bb7 E7
F G- A- Ab- G-
Gb7 F Ab B D
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F G- A- Ab- G-
Gb7 F Ab B D
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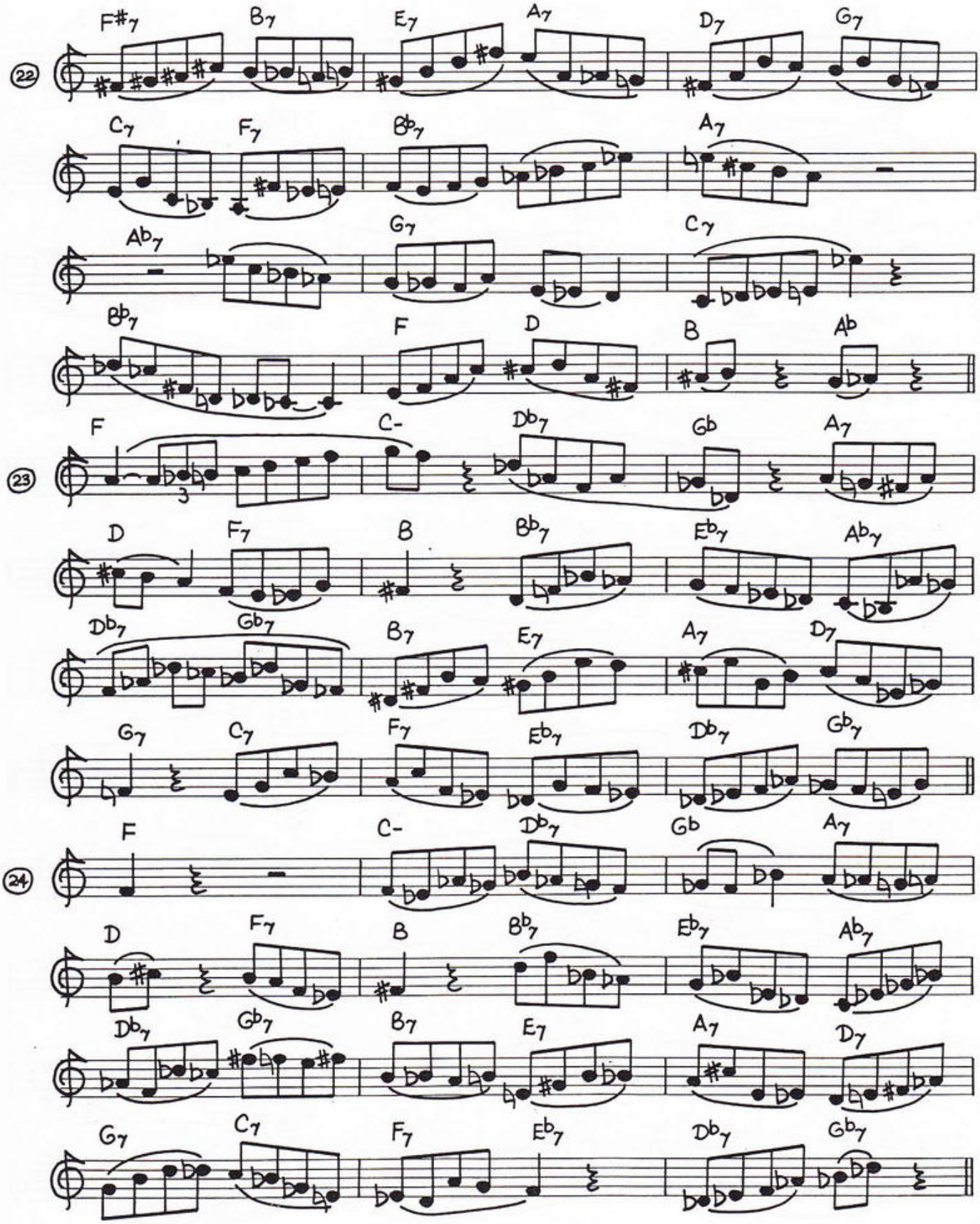
Bb7 F D B Ab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D F7 B Bb7 Eb7 Ab7
Db7 Gb7 B7 E7 A7 D7
G7 C7 F7 Eb7 Db7 Gb7
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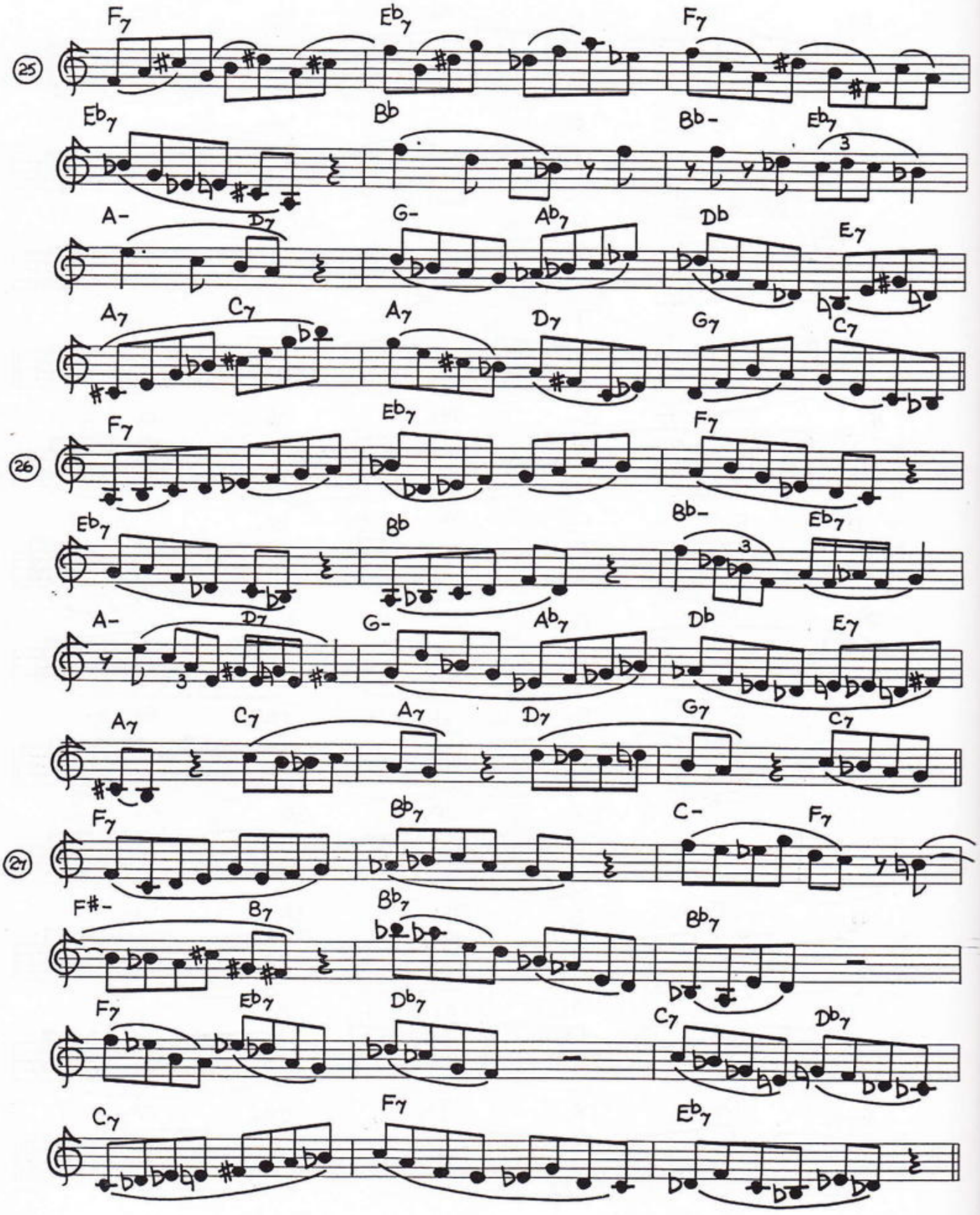
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Eb7 Bb Bb- Eb7
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A7 C7 A7 D7 G7 C7
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Eb7 Bb Bb- Eb7
A- D7 G- Ab7 Db E7
A7 C7 A7 D7 G7 C7
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F#- B7 Bb7 Bb7
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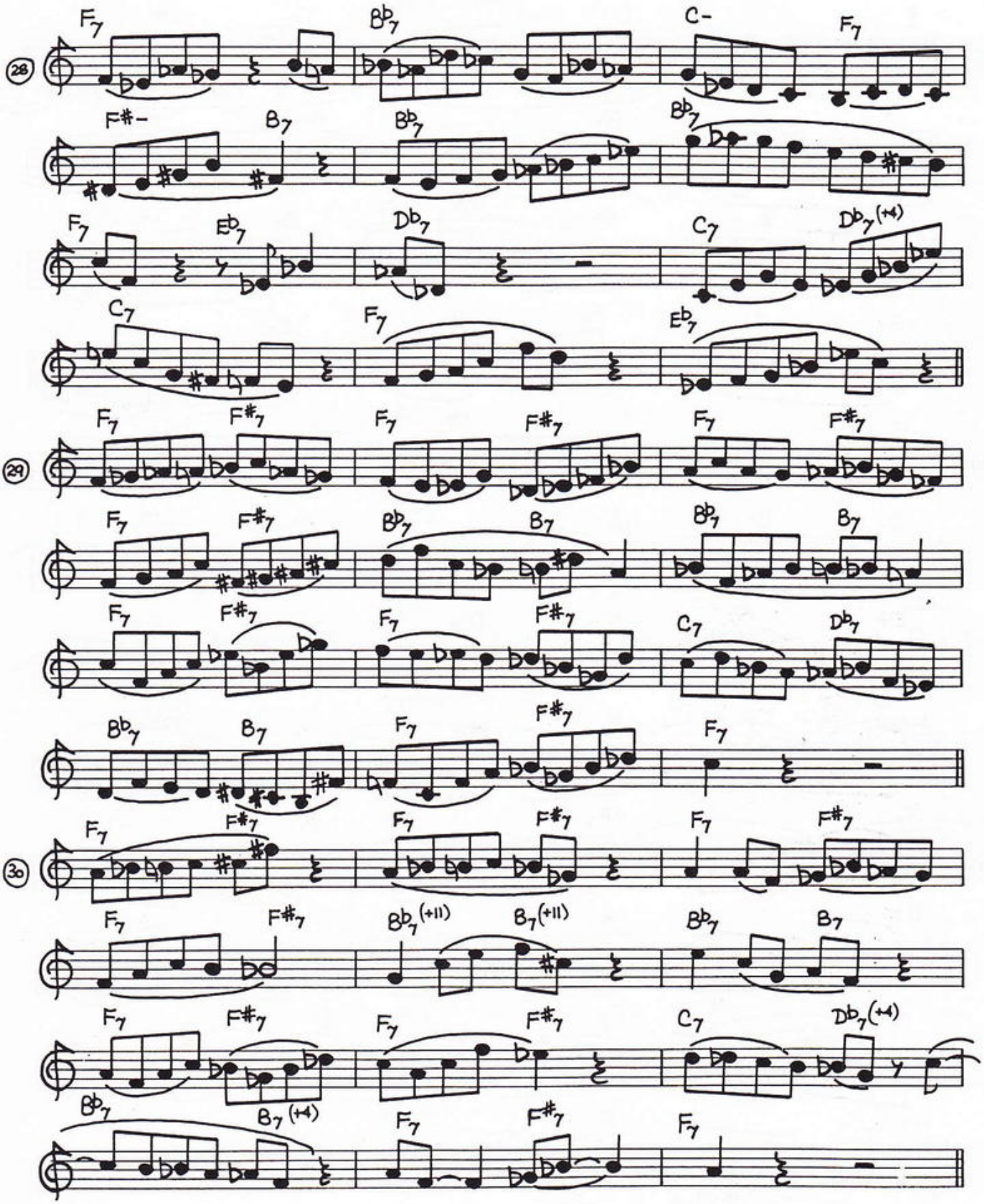
C7 F7 Eb7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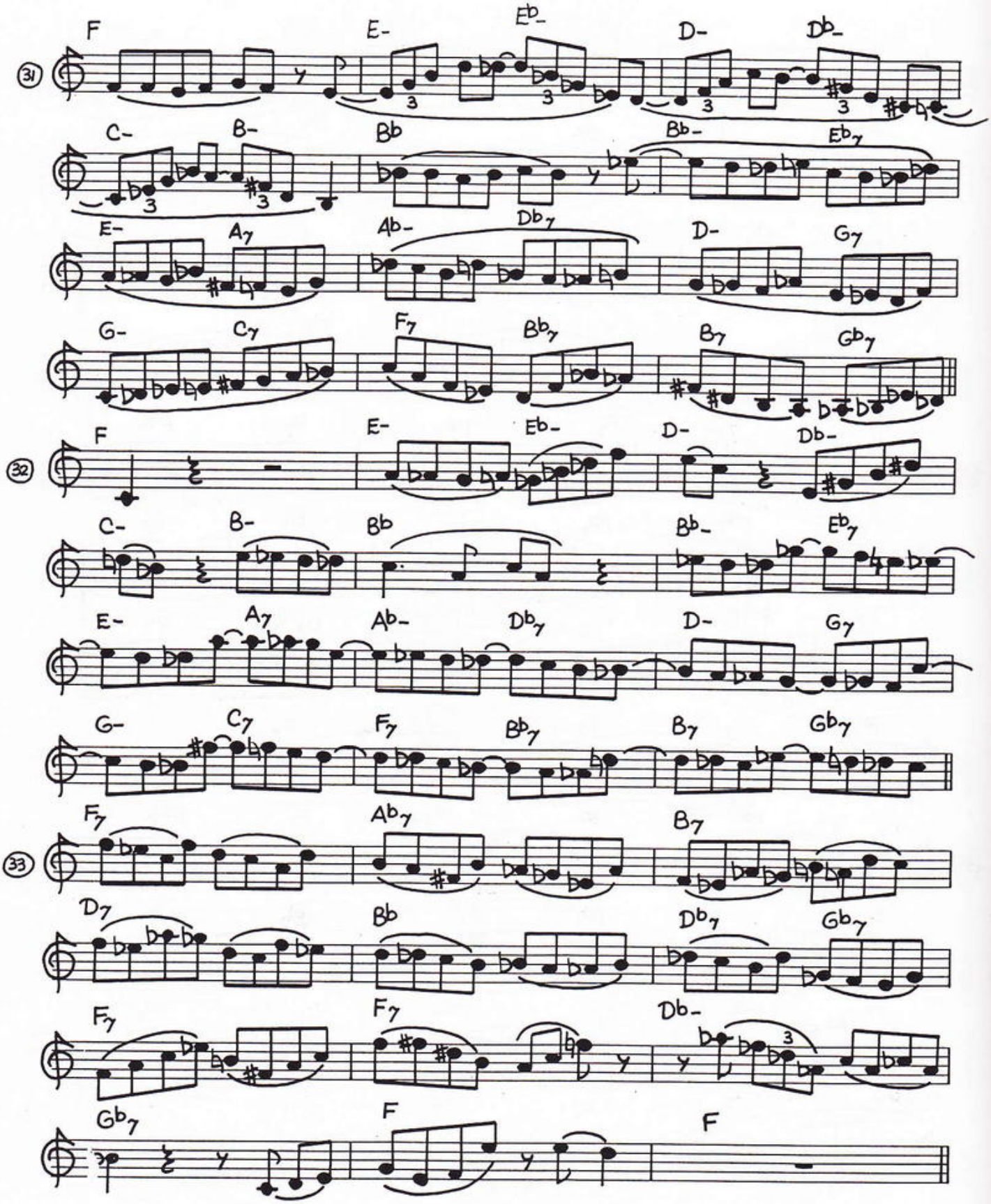
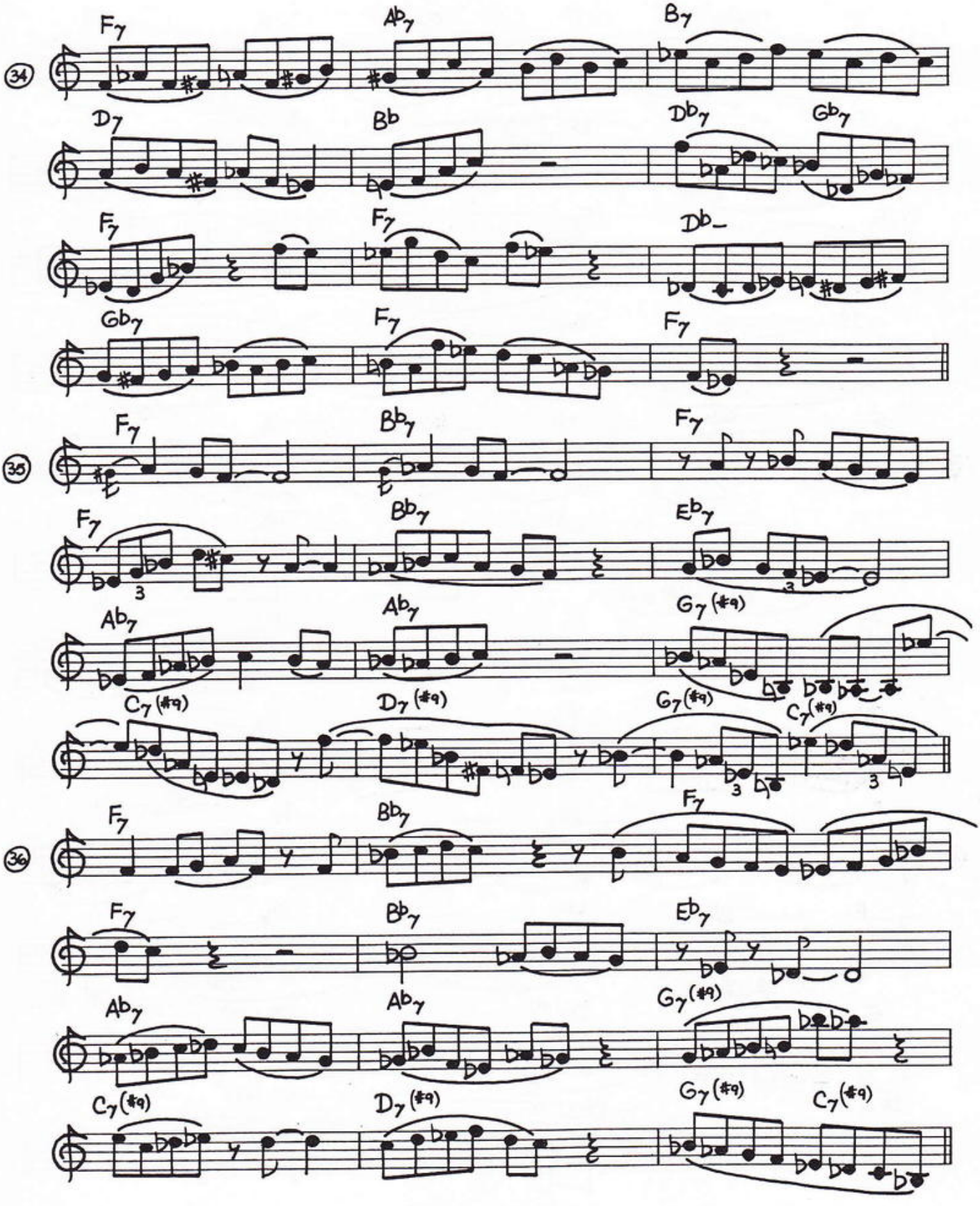
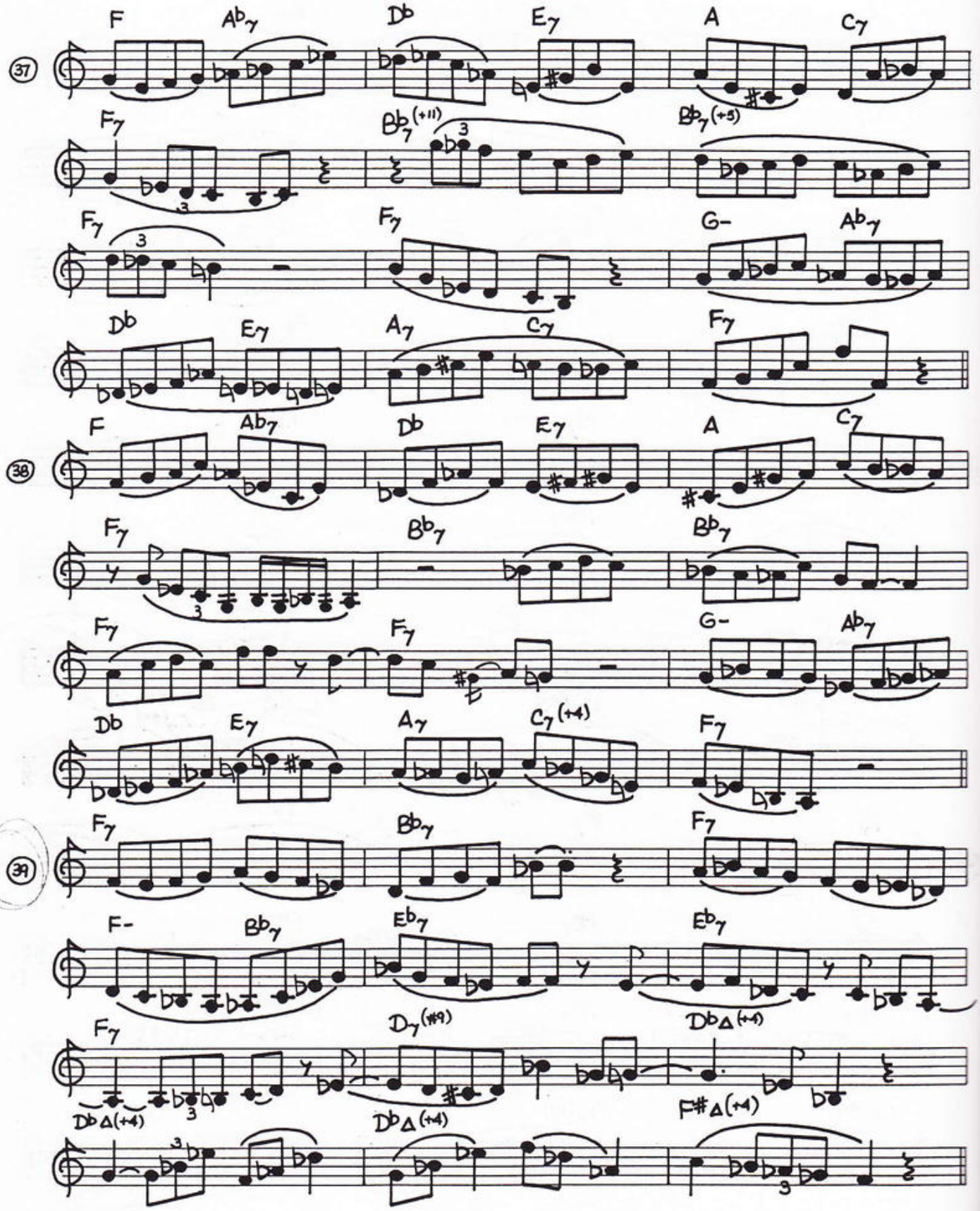
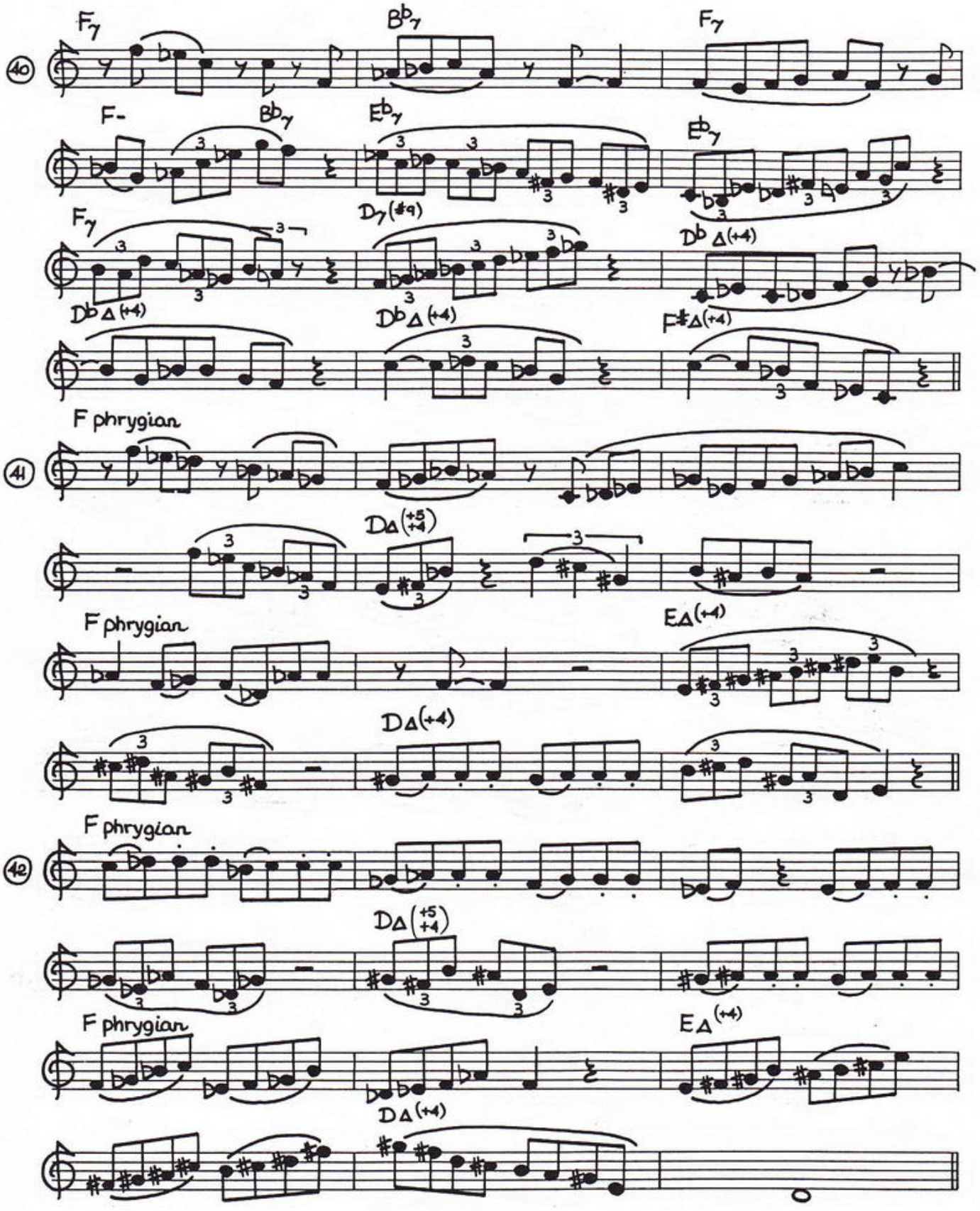
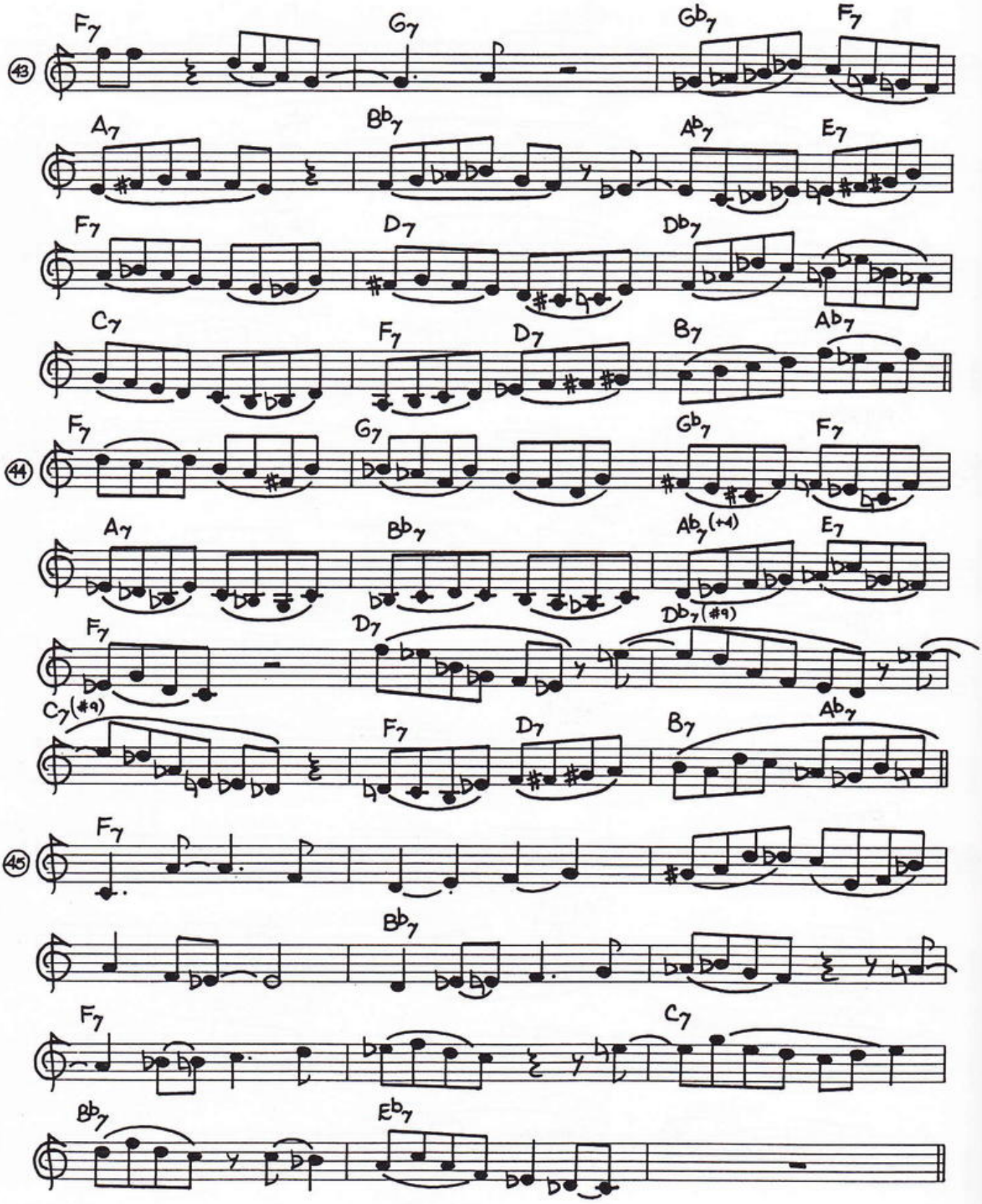
F7 F#7 B♭7 B7 B♭7 B7
F7 F#7 F7 F#7 C7 D♭7
B♭7 B7 F7 F#7 F7
30
F7 F#7 F7 F#7 F7 F#7
F7 F#7 B♭7(+11) B7(+11) B♭7 B7
F7 F#7 F7 F#7 C7 D♭7(+4)
B♭7 B7(+4) F7 F#7 F7

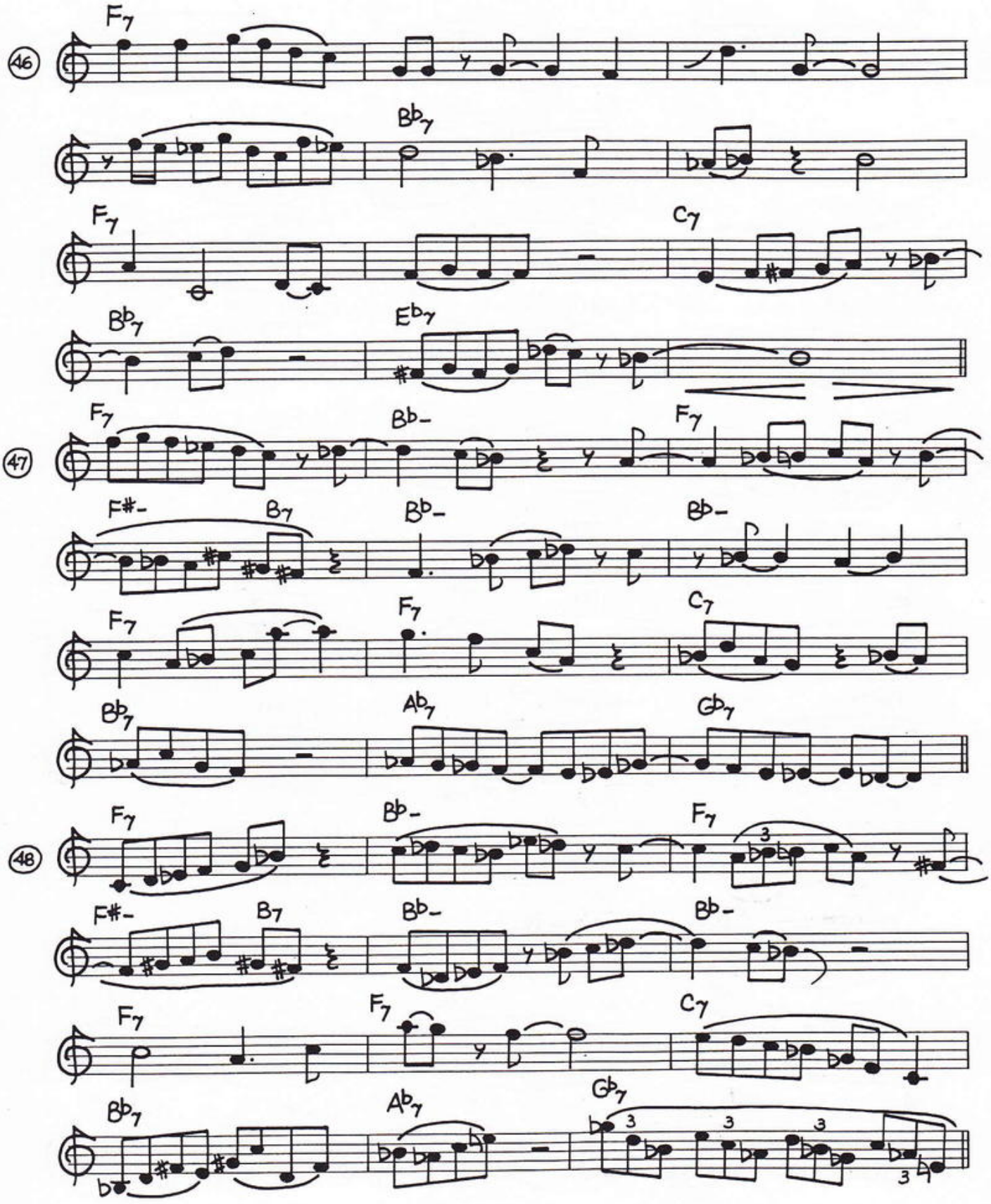

31
F
E-
Eb-
D-
Db-
C-
B-
Bb
Bb-
Eb7
E-
A7
Ab-
Db7
D-
G7
G-
C7
F7
Bb7
B7
Gb7
32
F
E-
Eb-
D-
Db-
C-
B-
Bb
Bb-
Eb7
E-
A7
Ab-
Db7
D-
G7
G-
C7
F7
Bb7
B7
Gb7
33
F7
Ab7
B7
D7
Bb
Db7
Gb7
F7
F7
Db-
Gb7
F
F

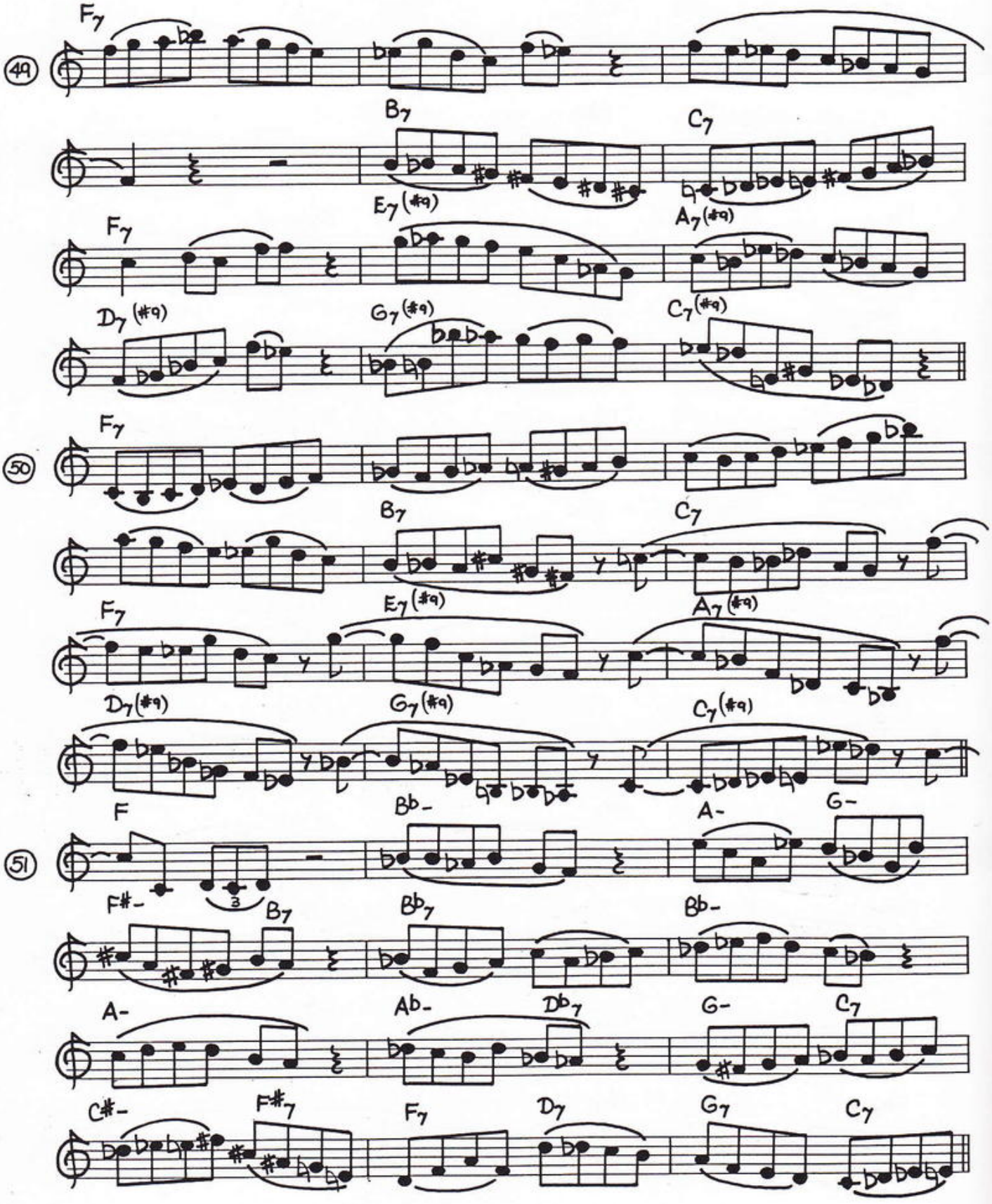

34
F7 Ab7 B7
D7 Bb Db7 Gb7
F7 F7 Db-
Gb7 F7 F7
35
F7 Bb7 F7
F7 Bb7 Eb7
Ab7 Ab7 G7(#9)
C7(#9) D7(#9) G7(#9) C7(#9)
36
F7 Bb7 F7
F7 Bb7 Eb7
Ab7 Ab7 G7(#9)
C7(#9) D7(#9) G7(#9) C7(#9)

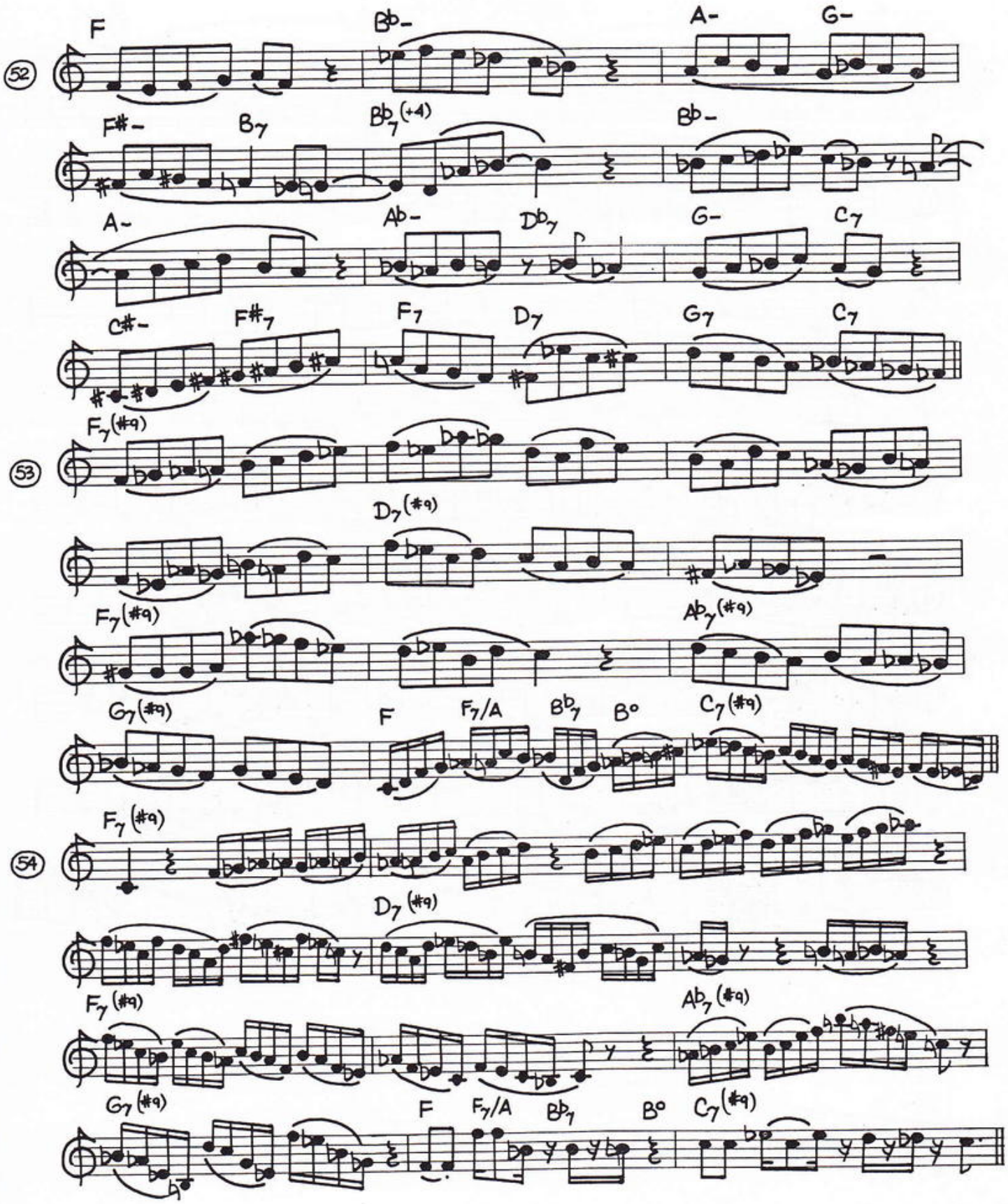

37
F
Ab7
Db
E7
A
C7
F7
Bb7(+11)
Bb7(+5)
F7
F7
G-
Ab7
Db
E7
A7
C7
F7
38
F
Ab7
Db
E7
A
C7
F7
Bb7
Bb7
F7
F7
G-
Ab7
Db
E7
A7
C7(+4)
F7
39
F7
Bb7
F7
F-
Bb7
Eb7
Eb7
F7
D7(#9)
Db△(+4)
Db△(+4)
Db△(+4)
F#△(+4)

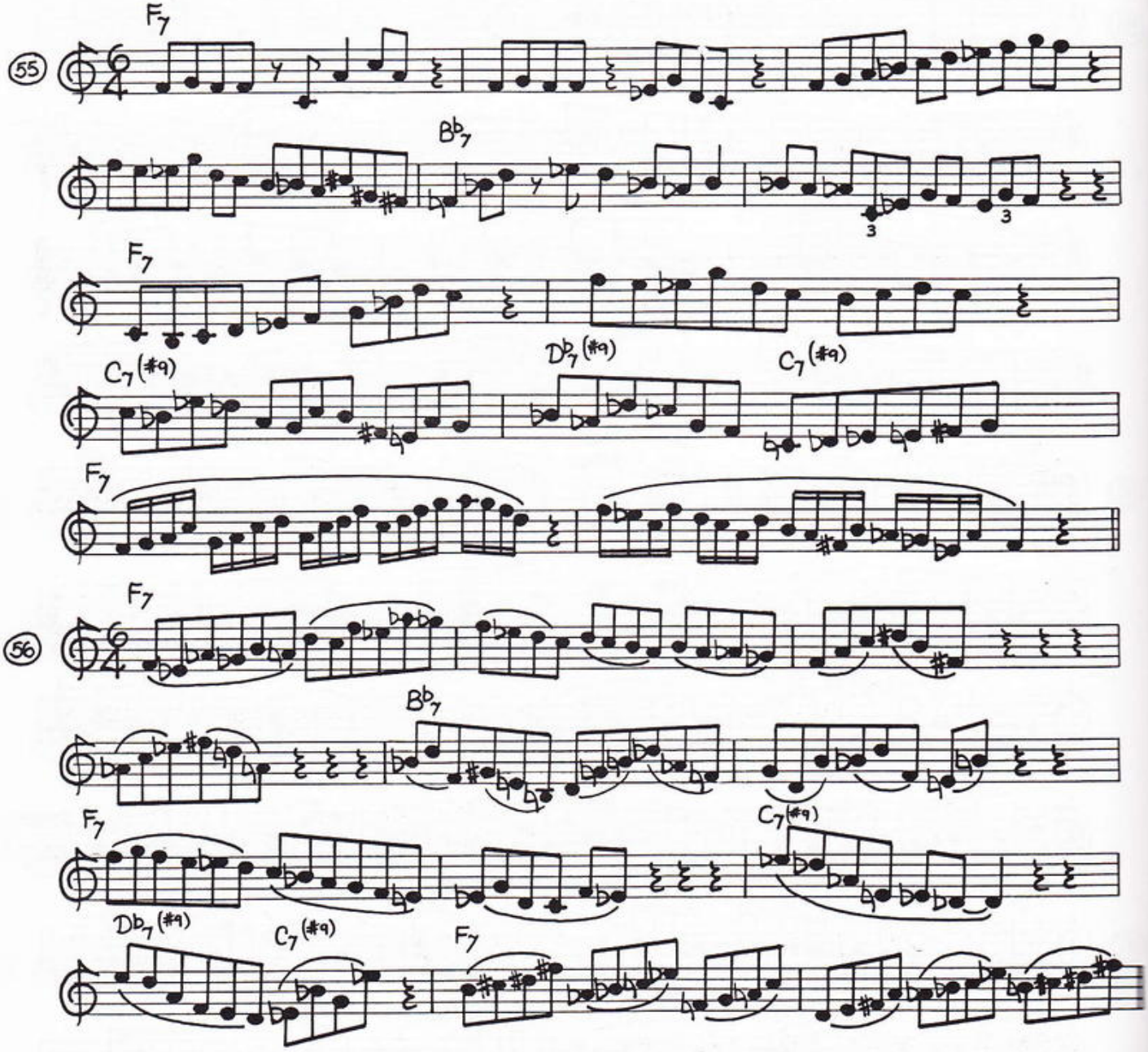

40
F7
Bb7
F7
F-
Bb7
Eb7
D7(#9)
Eb7
F7
Db Δ (+4)
Db Δ (+4)
Db Δ (+4)
F# Δ (+4)
41
F phrygian
D Δ (+5 +4)
F phrygian
E Δ (+4)
D Δ (+4)
42
F phrygian
D Δ (+5 +4)
F phrygian
E Δ (+4)
D Δ (+4)


43
F7 G7 Gb7 F7
A7 Bb7 Ab7 E7
F7 D7 Db7
C7 F7 D7 B7 Ab7
44
F7 G7 Gb7 F7
A7 Bb7 Ab7(+4) E7
F7 D7 Db7(#9)
C7(#9) F7 D7 B7 Ab7
45
F7
Bb7
F7 C7
Bb7 Eb7

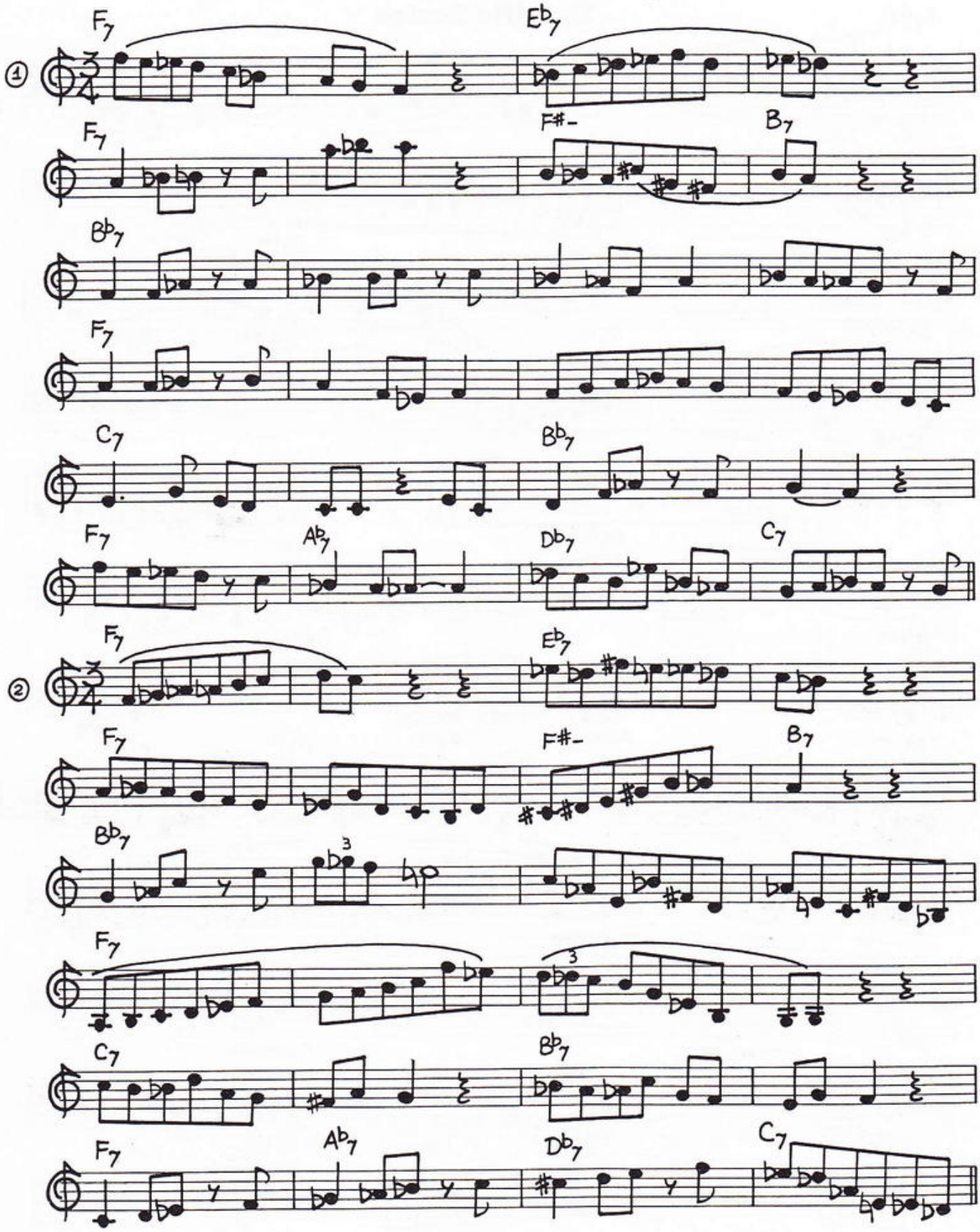

46
F7
Bb7
F7
C7
Bb7
Eb7
47
F7
Bb-
F7
F#-
B7
Bb-
Bb-
F7
F7
C7
Bb7
Ab7
Gb7
48
F7
Bb-
F7
F#-
B7
Bb-
Bb-
F7
F7
C7
Bb7
Ab7
Gb7


49
F7
B7
C7
E7(#9)
A7(#9)
F7
D7(#9)
G7(#9)
C7(#9)
50
F7
B7
C7
E7(#9)
A7(#9)
F7
D7(#9)
G7(#9)
C7(#9)
F
Bb-
A-
G-
51
F#-
3
B7
Bb7
Bb-
A-
Ab-
Db7
G-
C7
C#-
F#7
F7
D7
G7
C7

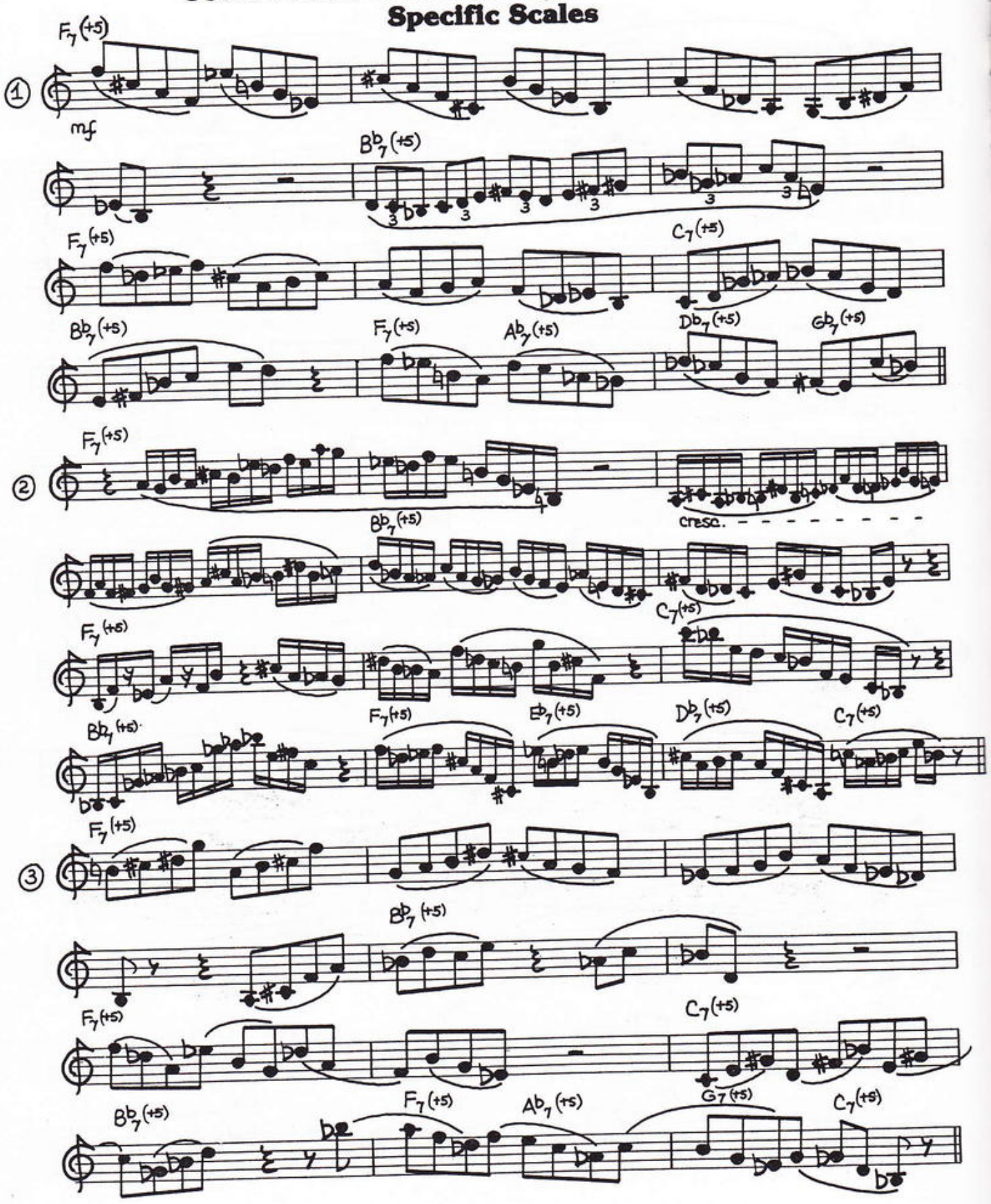

F
B♭-
A-
G-
52
F#-
B7
B♭7(+4)
B♭-
A-
A♭-
D♭7
G-
C7
C#-
F#7
F7
D7
G7
C7
F7(#9)
53
D7(#9)
F7(#9)
A♭7(#9)
G7(#9)
F
F7/A
B♭7
B°
C7(#9)
F7(#9)
54
D7(#9)
F7(#9)
A♭7(#9)
G7(#9)
F
F7/A
B♭7
B°
C7(#9)

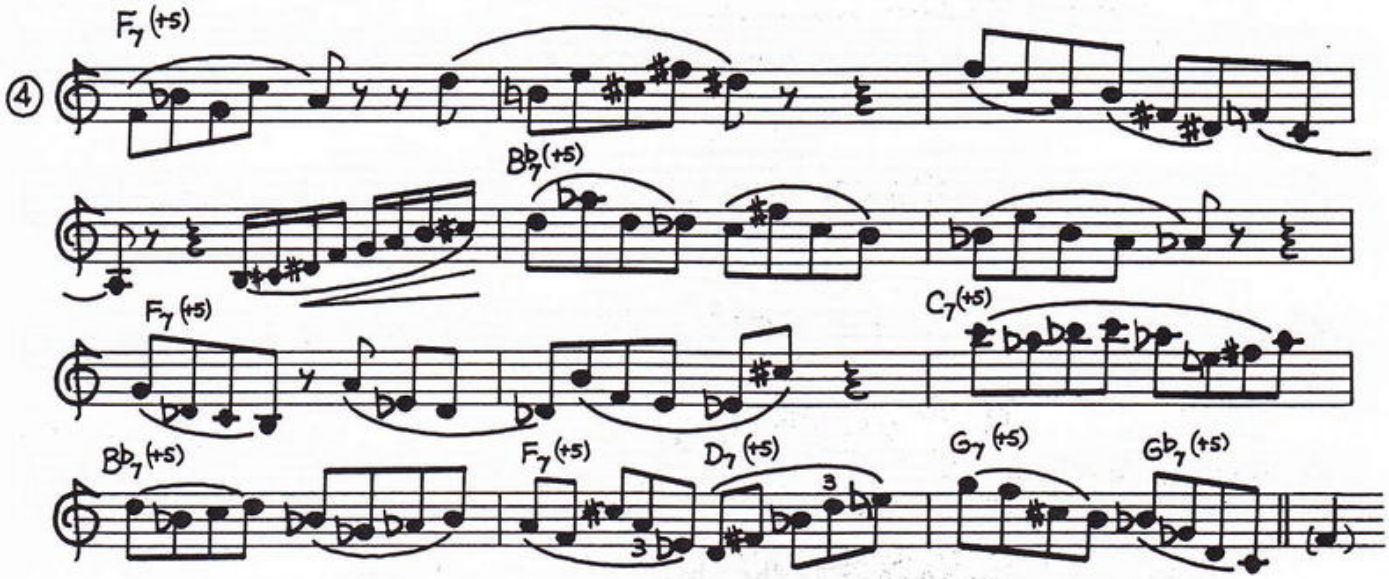

55
F7
B♭7
F7
D♭7(#9)
C7(#9)
C7(#9)
F7
56
F7
B♭7
F7
C7(#9)
D♭7(#9)
C7(#9)
F7

WES BLUES Changes

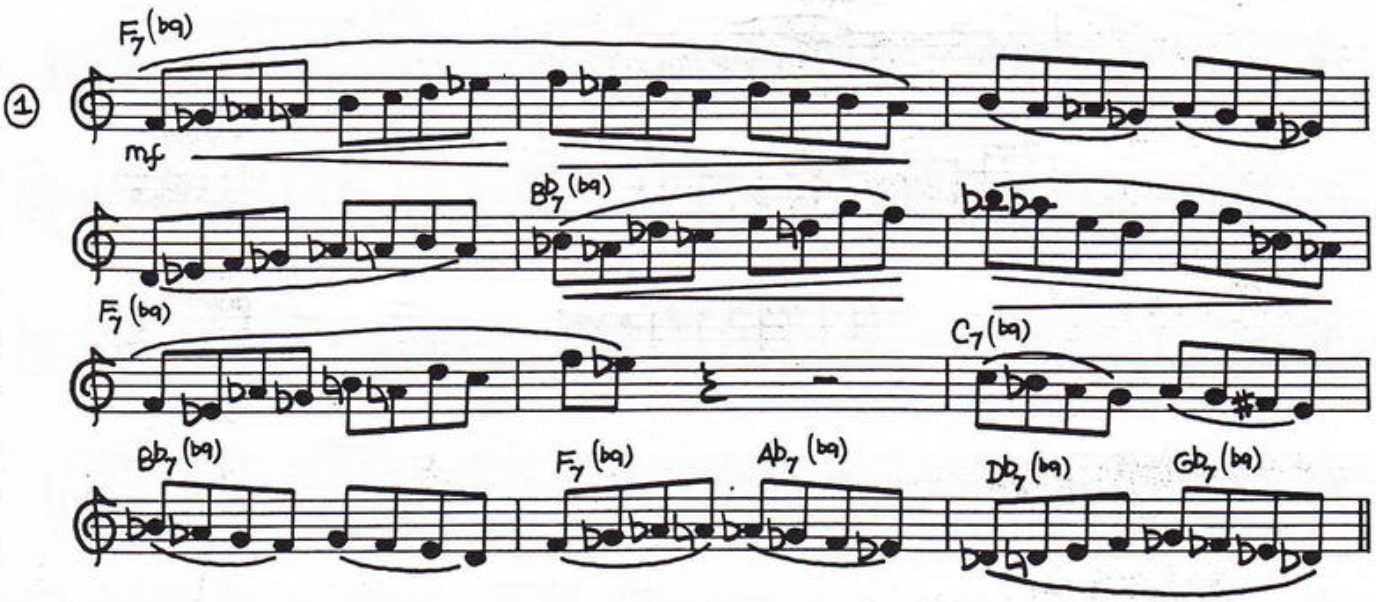


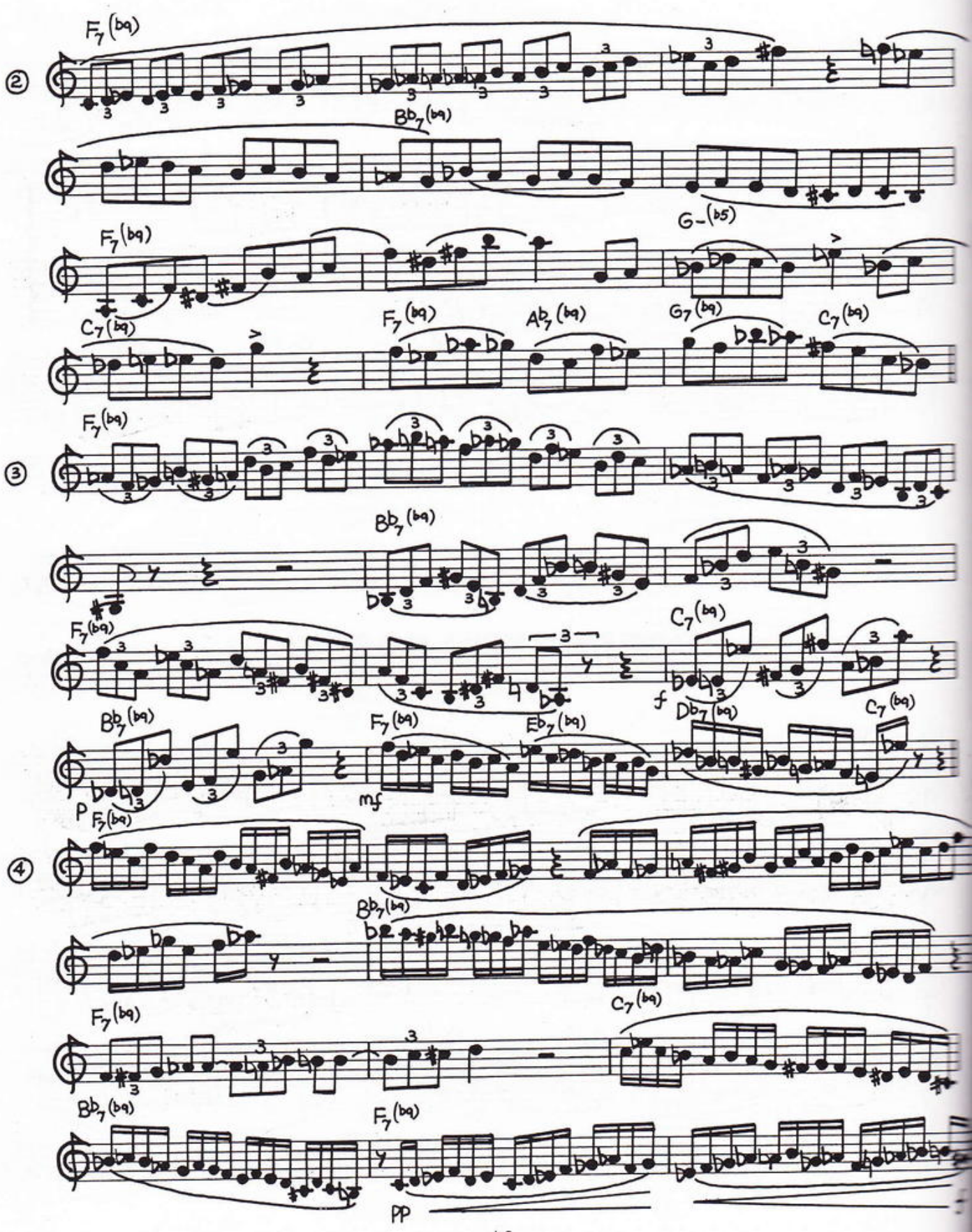
Some Model Solos Making Exclusive Use of Specific Scales



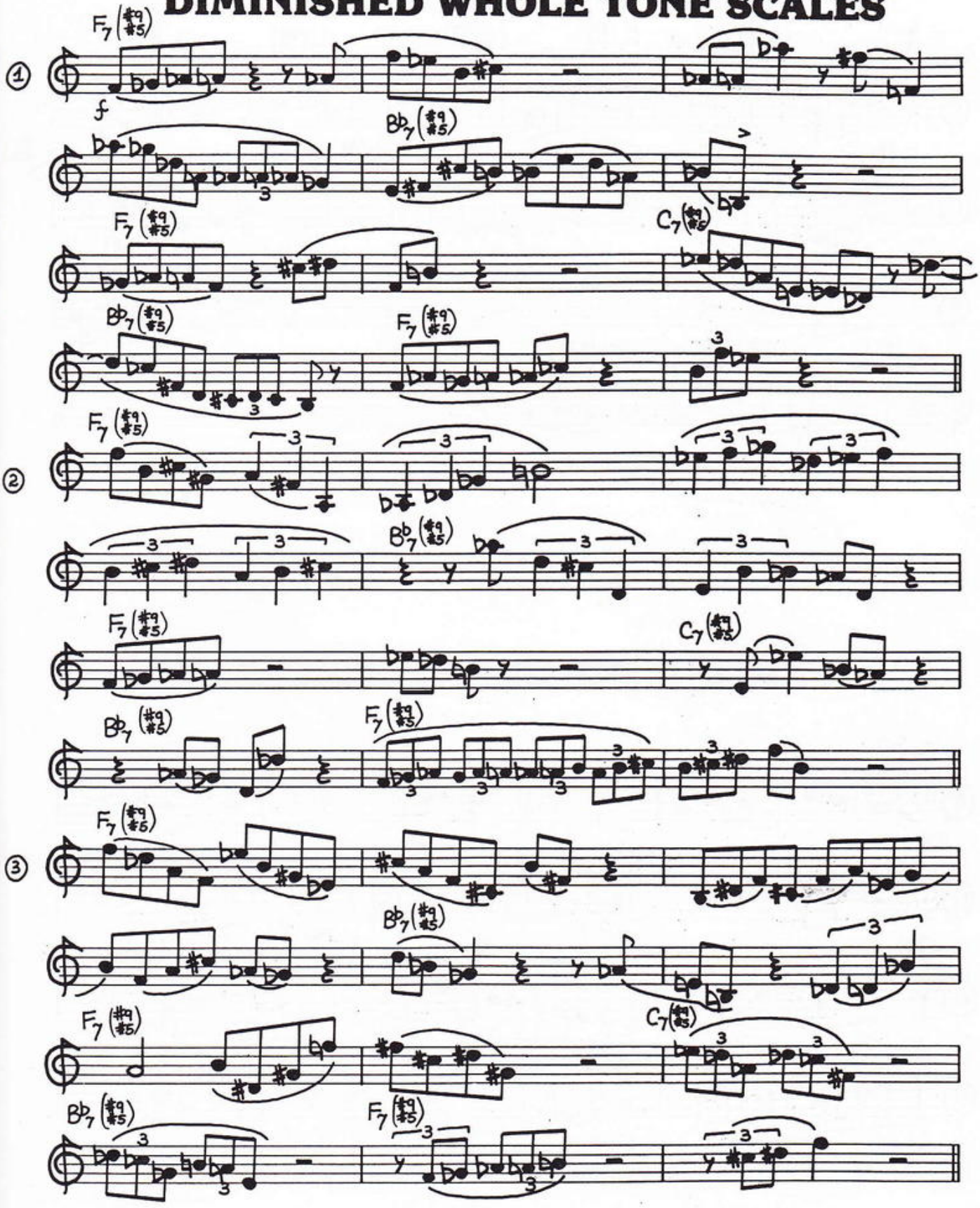


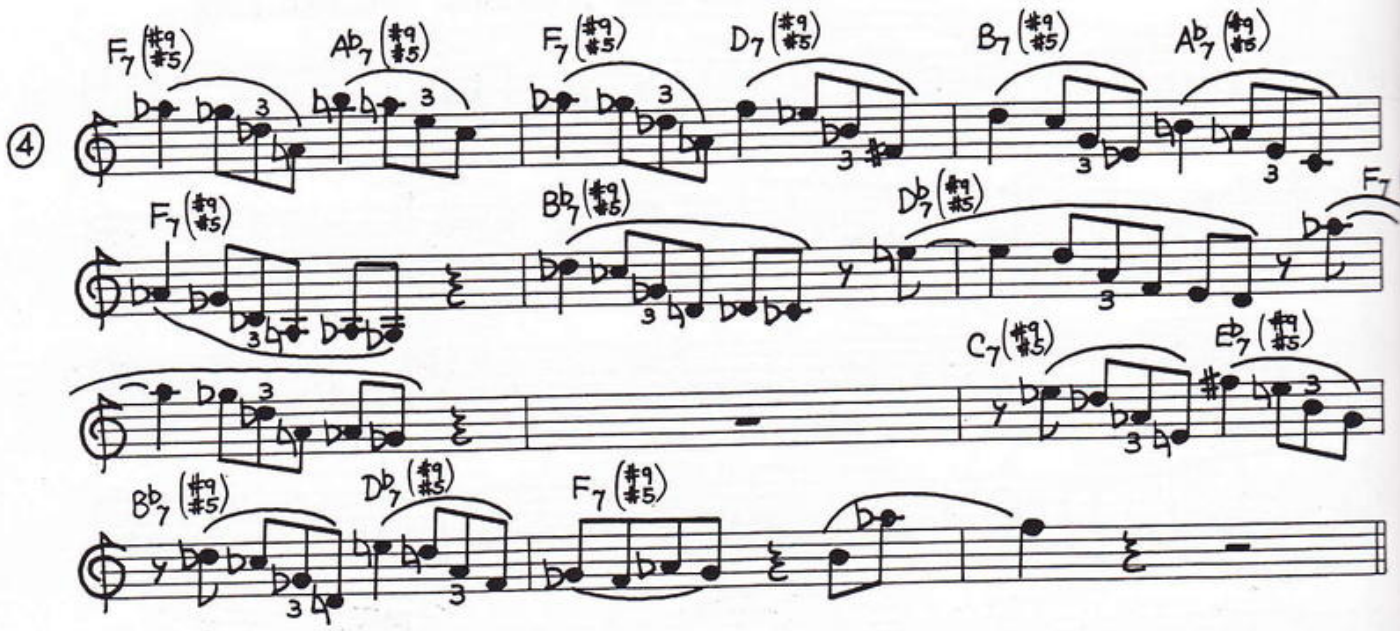
DIMINISHED SCALES



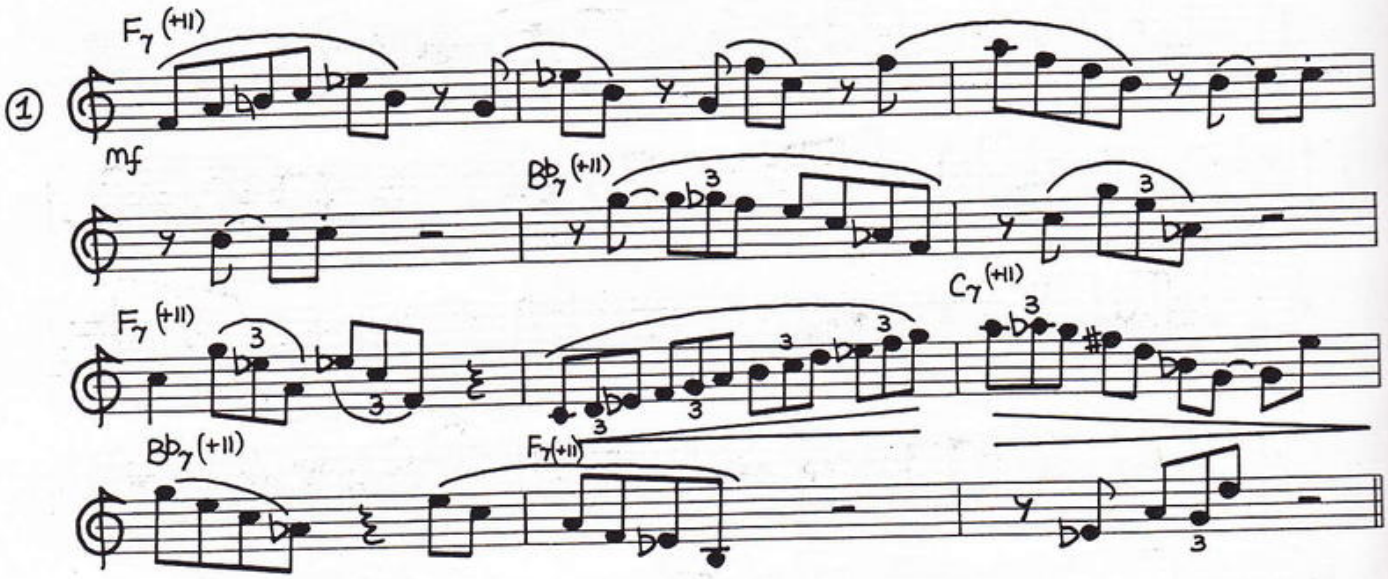

F7 (bq)
Bb7 (bq)
G- (b5)
F7 (bq)
C7 (bq)
F7 (bq)
Ab7 (bq)
G7 (bq)
C7 (bq)
F7 (bq)
Bb7 (bq)
F7 (bq)
C7 (bq)
f
Bb7 (bq)
F7 (bq)
Eb7 (bq)
Db7 (bq)
C7 (bq)
P
mf
F7 (bq)
Bb7 (bq)
C7 (bq)
F7 (bq)
Bb7 (bq)
F7 (bq)
PP

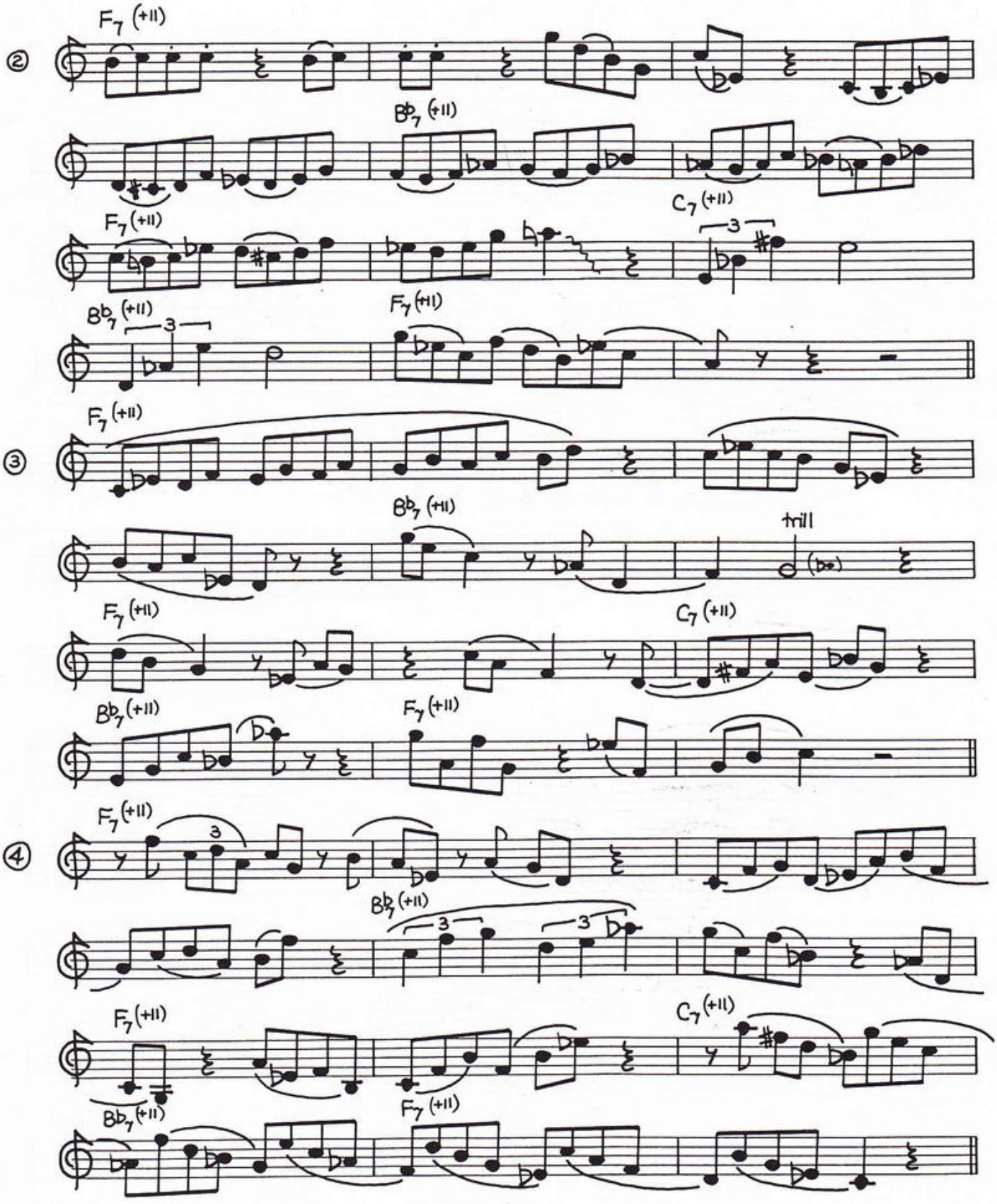
DIMINISHED WHOLE TONE SCALES



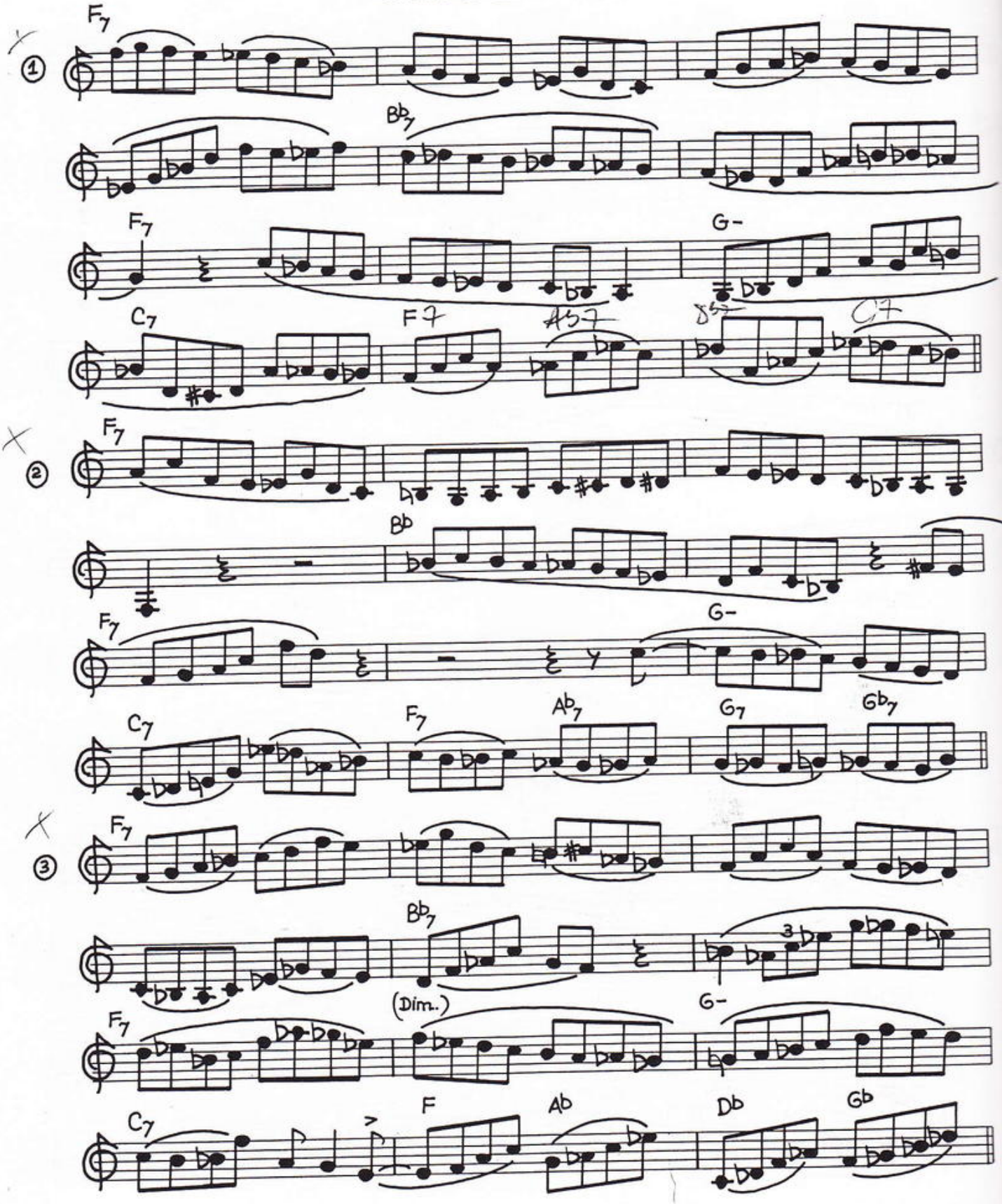


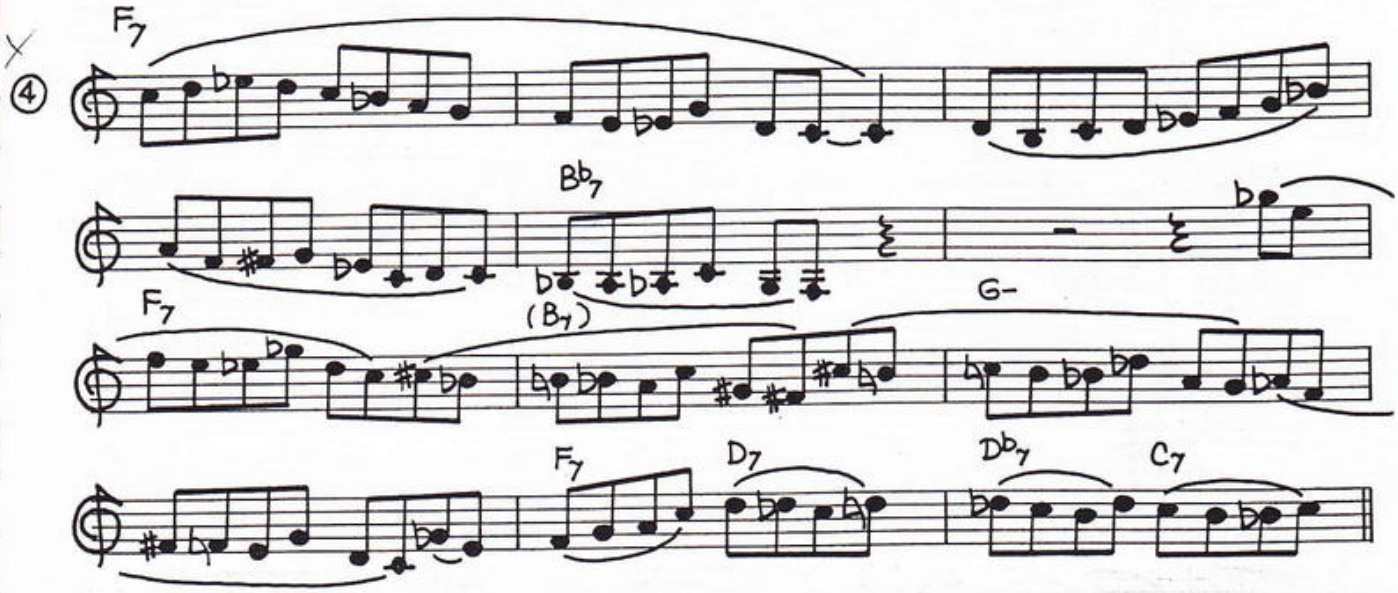
LYDIAN DOMINANT SCALES




F7 (+11)
②
Bb7 (+11)
C7 (+11)
F7 (+11)
3
Bb7 (+11)
3
F7 (+11)
F7 (+11)
③
Bb7 (+11)
trill
F7 (+11)
C7 (+11)
Bb7 (+11)
F7 (+11)
F7 (+11)
④
3
Bb7 (+11)
3
3
F7 (+11)
C7 (+11)
Bb7 (+11)
F7 (+11)

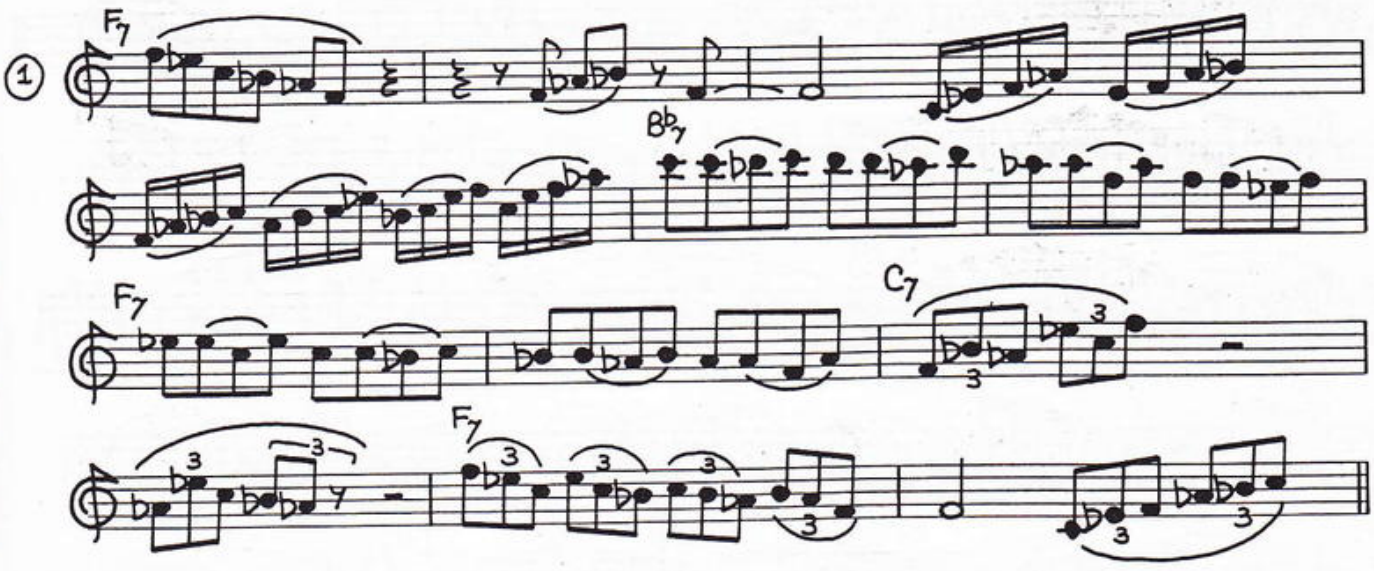
7th SCALES

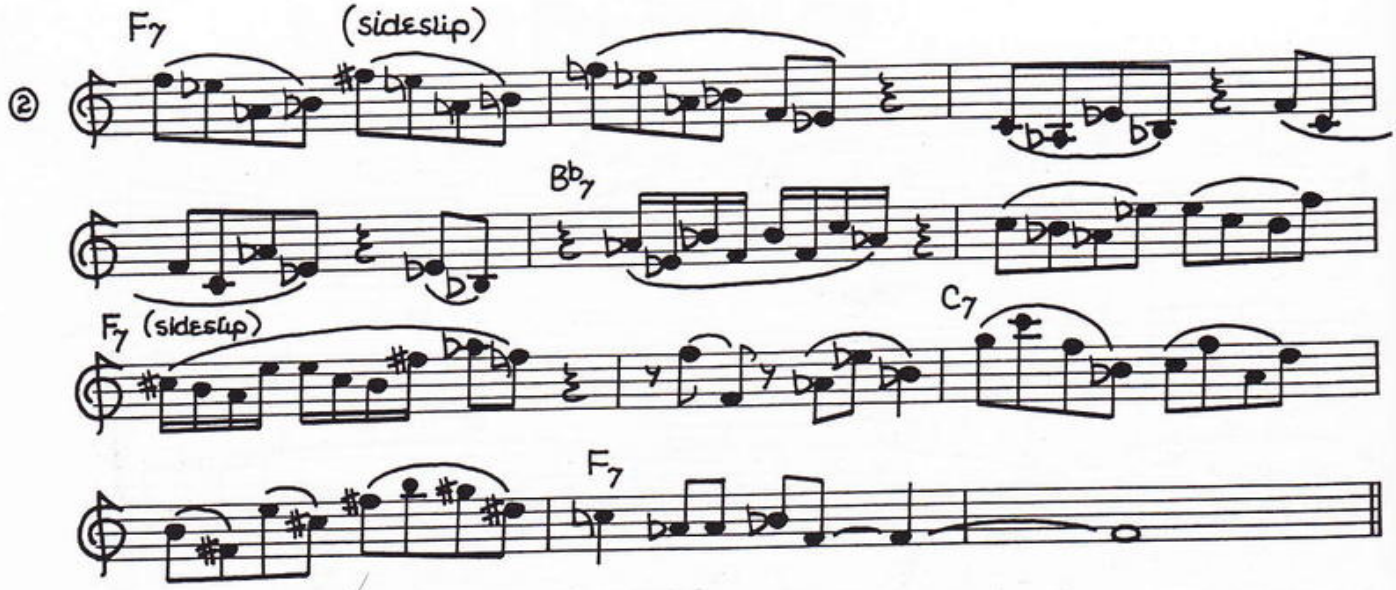

F7
Bb7
F7
G-
C7
F7
Ab7
Db7
C7
F7
Bb
F7
G-
C7
F7
Ab7
G7
Gb7
F7
Bb7
(Dim.)
G-
F7
C7
F
Ab
Db
Gb



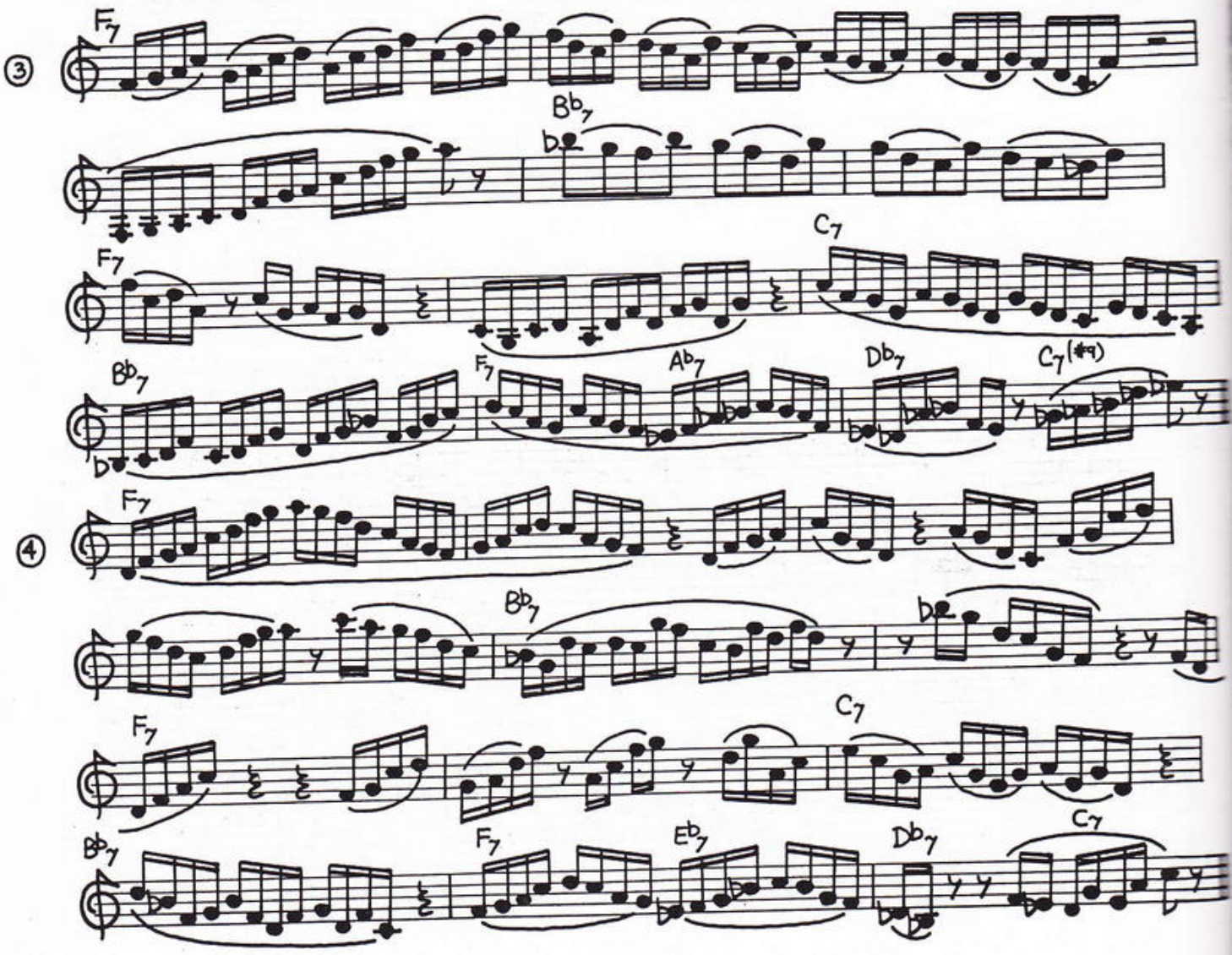
PENTATONICS and 4th SCALES

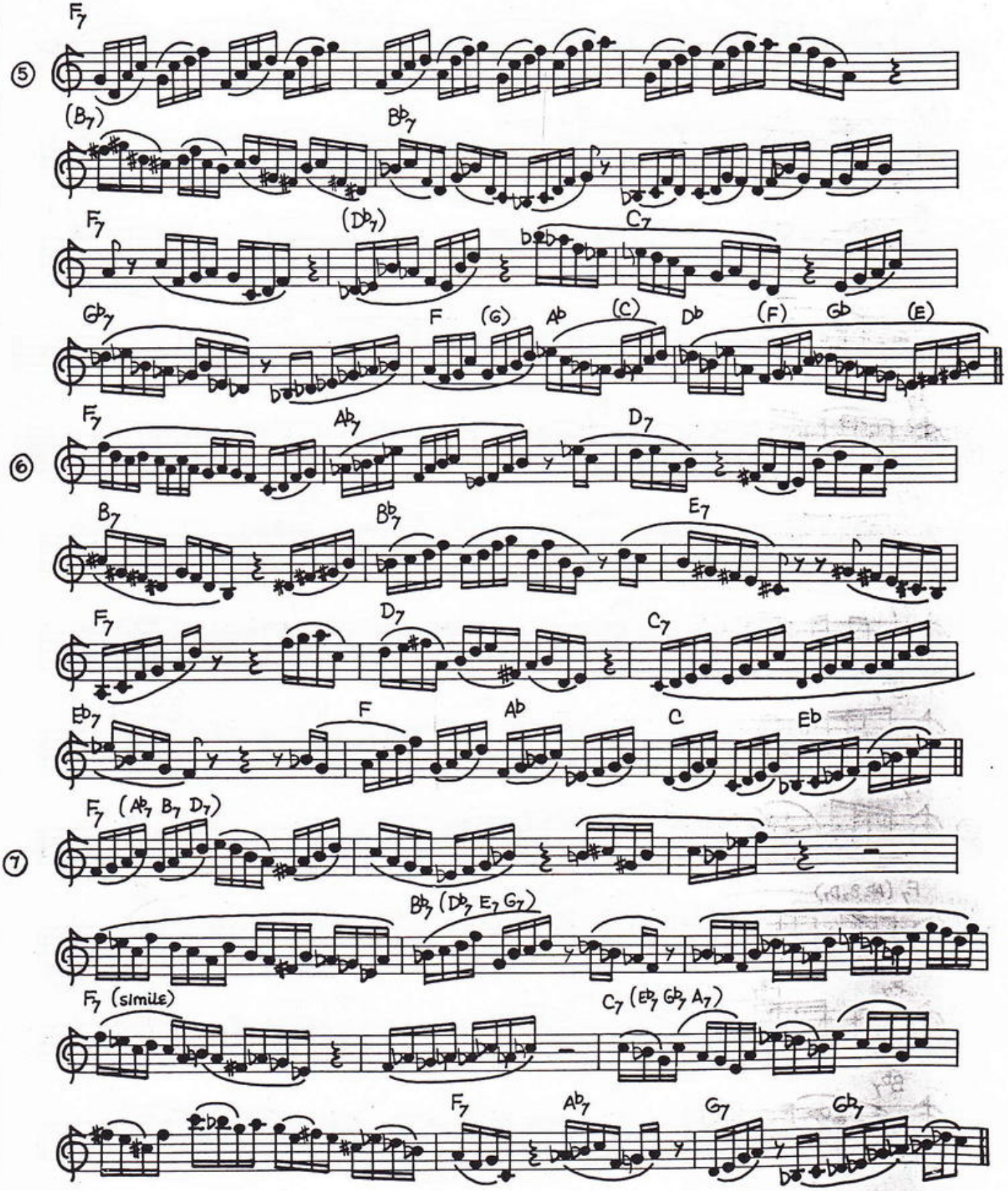
(Minor Pentatonics)



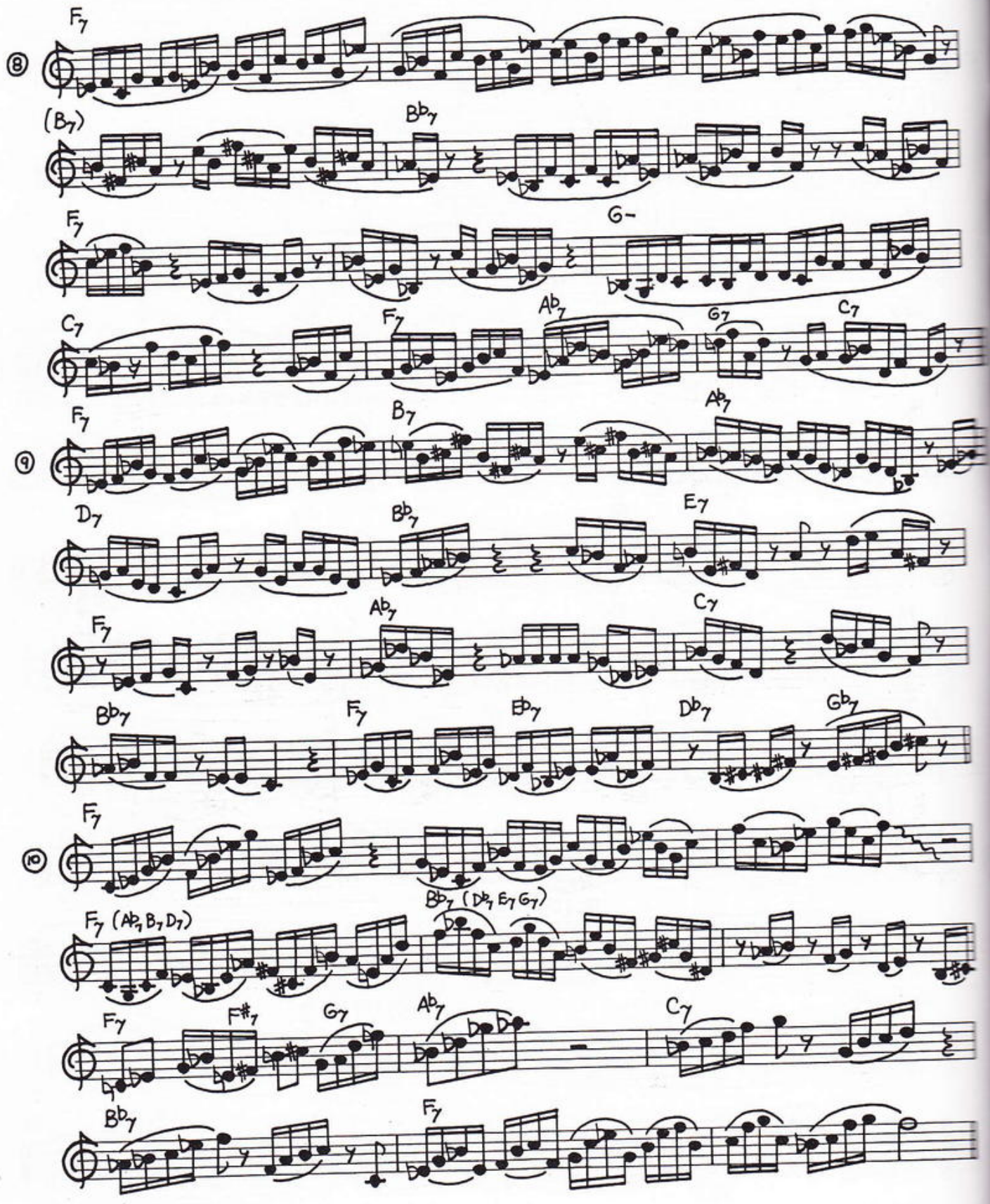


(Major pentatonics on the root)

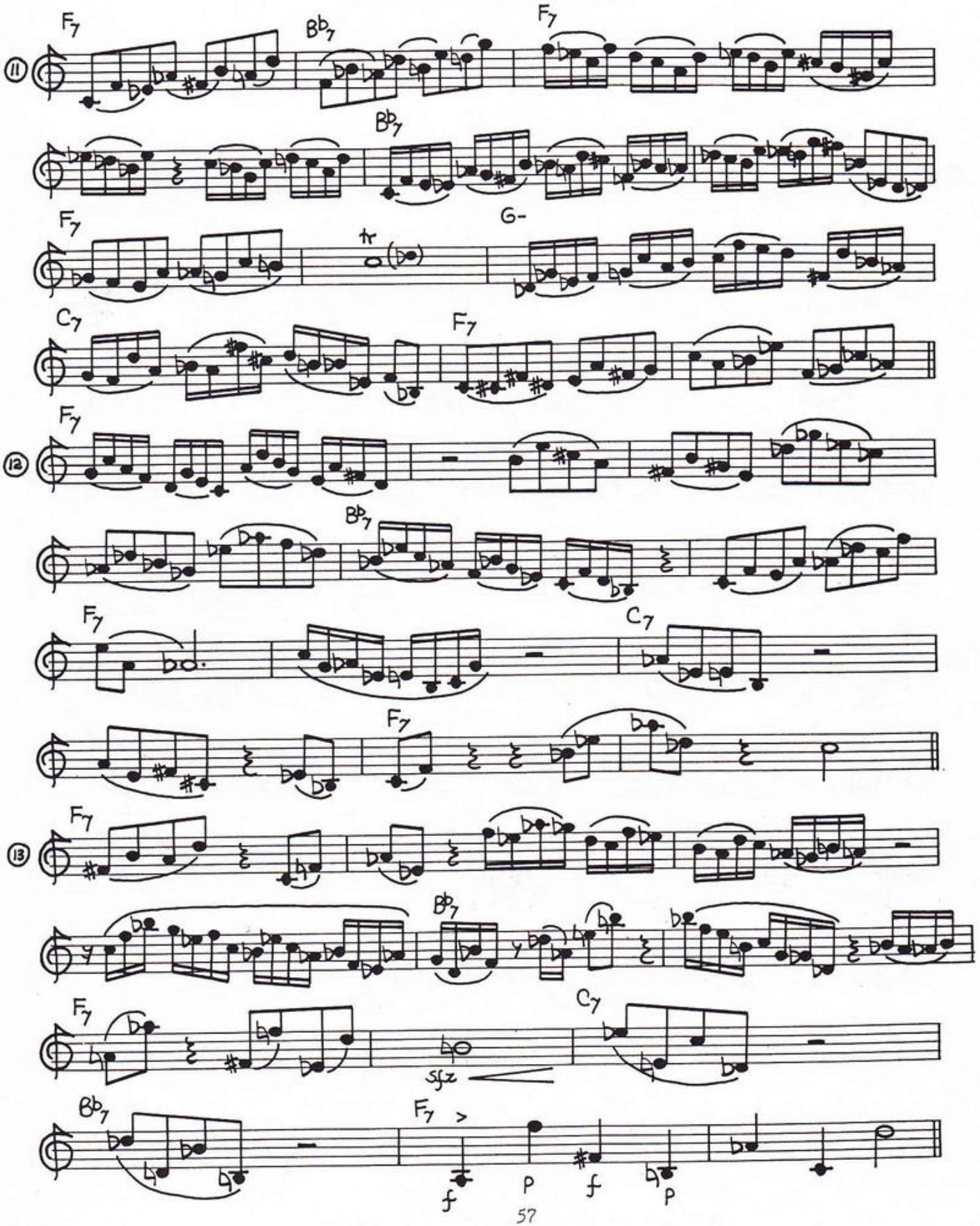


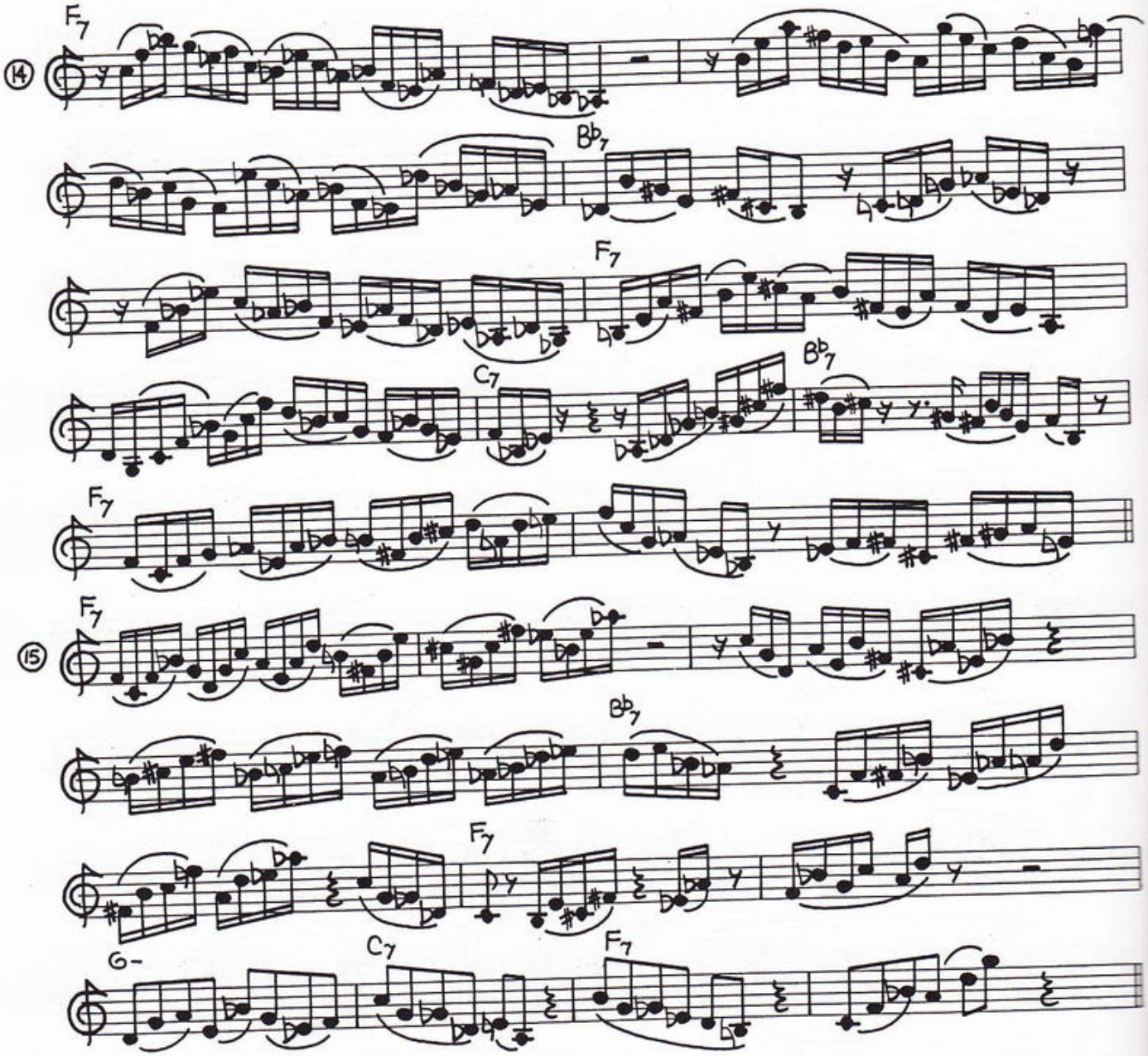

F7
(B7)
Bb7
F7
(Db7)
C7
Gb7
F (G) Ab (C) Db (F) Gb (E)
F7
Ab7
D7
B7
Bb7
E7
F7
D7
C7
Eb7
F
Ab
C
Eb
F7 (Ab7 B7 D7)
Bb7 (Db7 E7 G7)
F7 (simile)
C7 (Eb7 Gb7 A7)
F7
Ab7
G7
Gb7

PENTATONICS BASED ON THE b7th

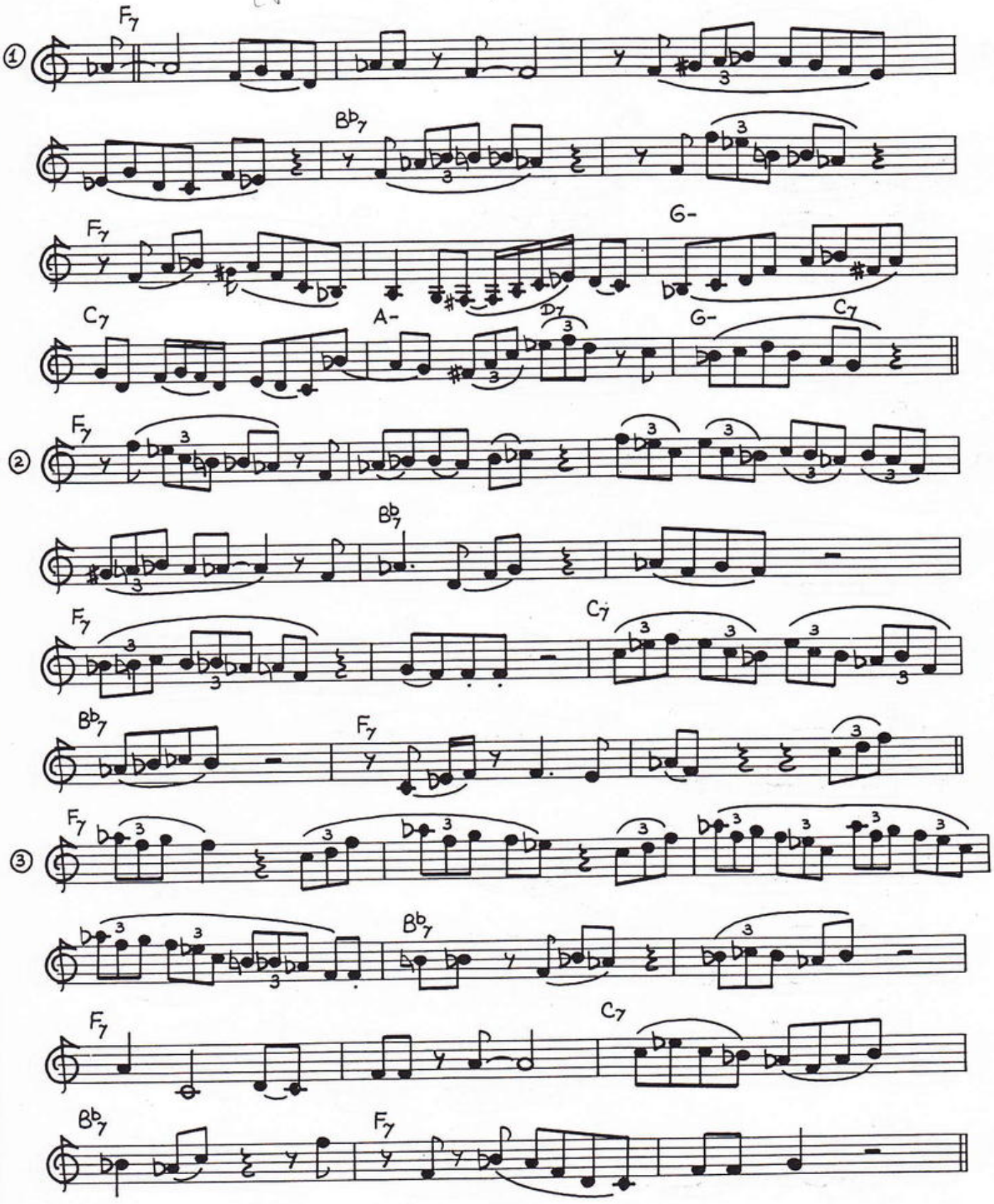


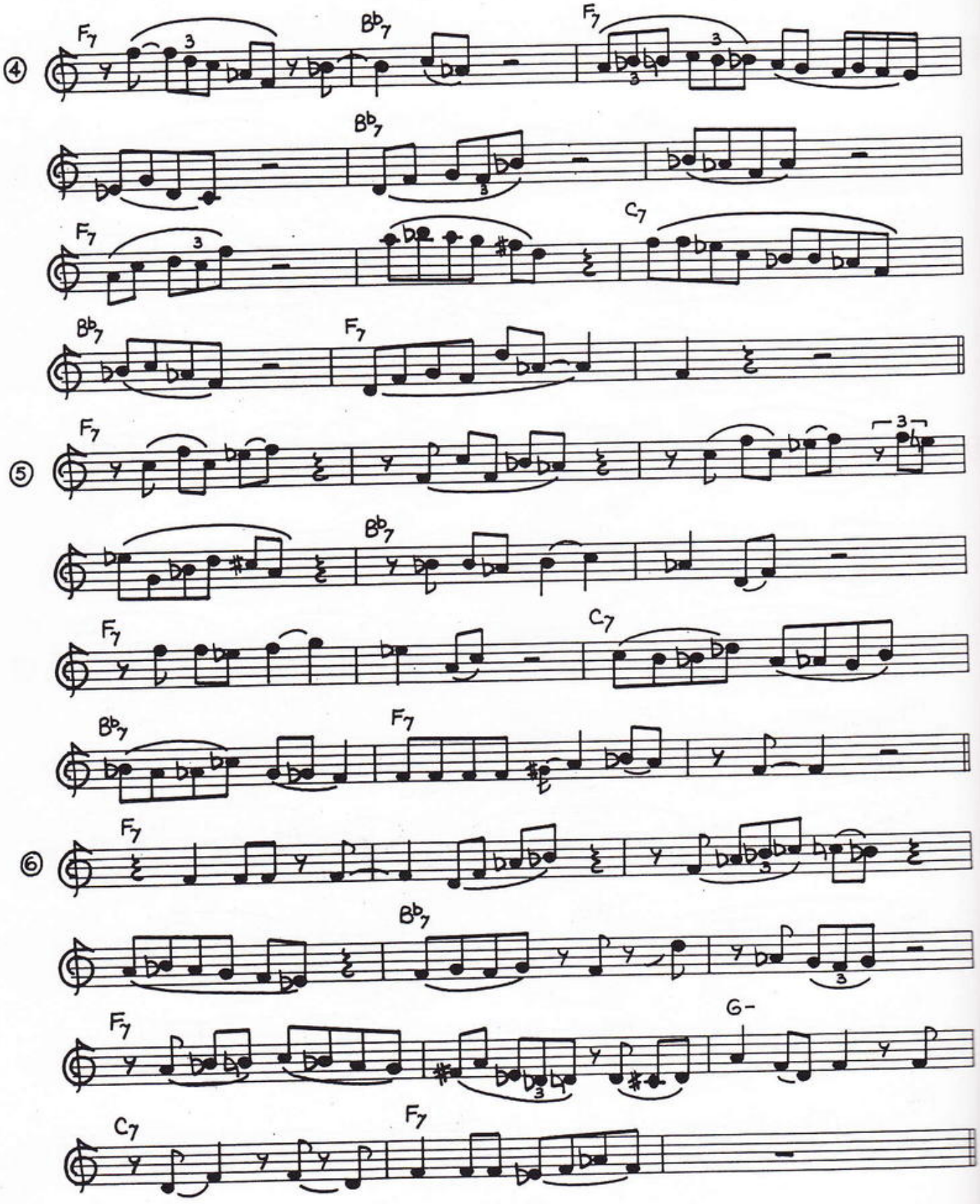
INSIDE/OUTSIDE 4ths and PENTATONICS

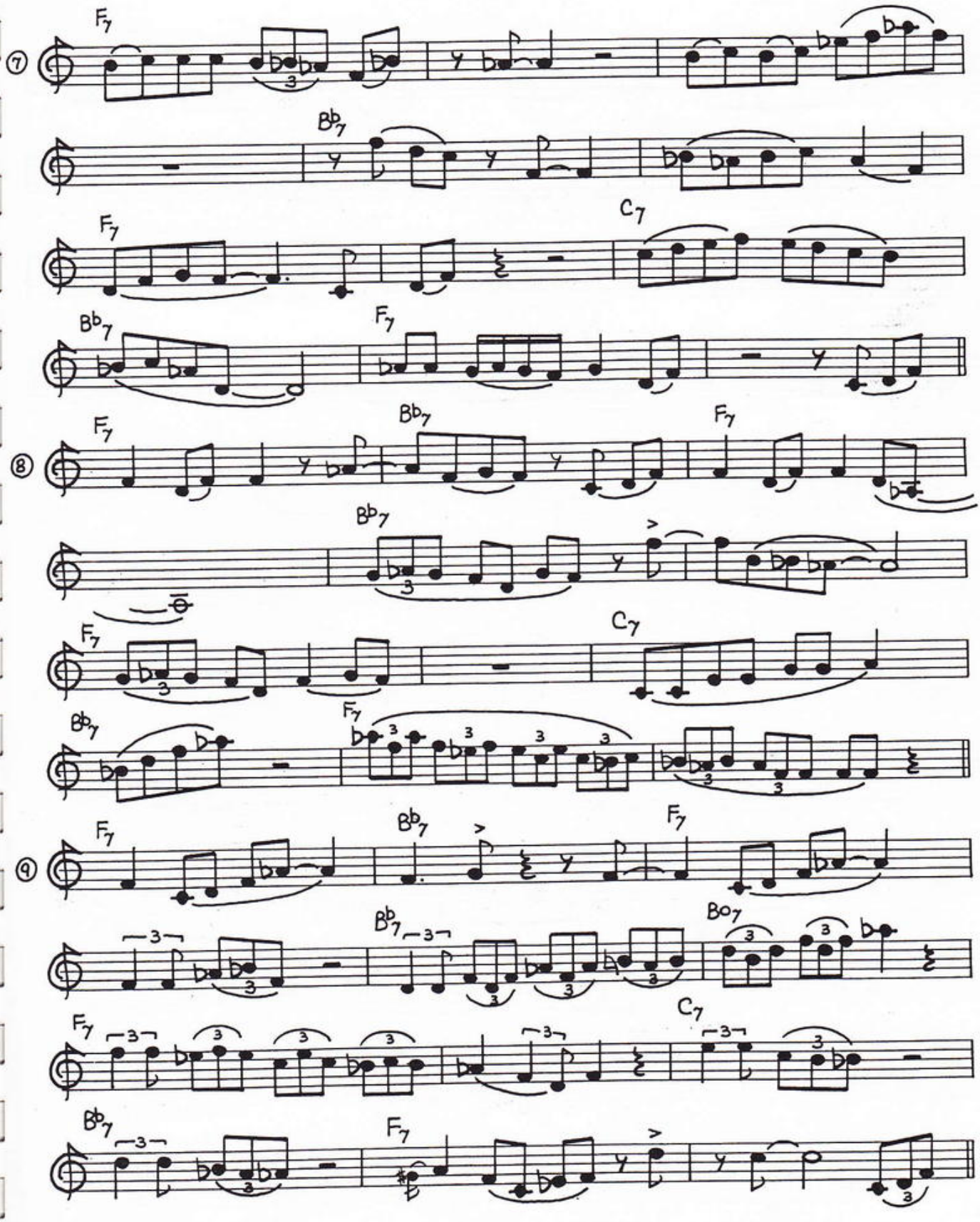


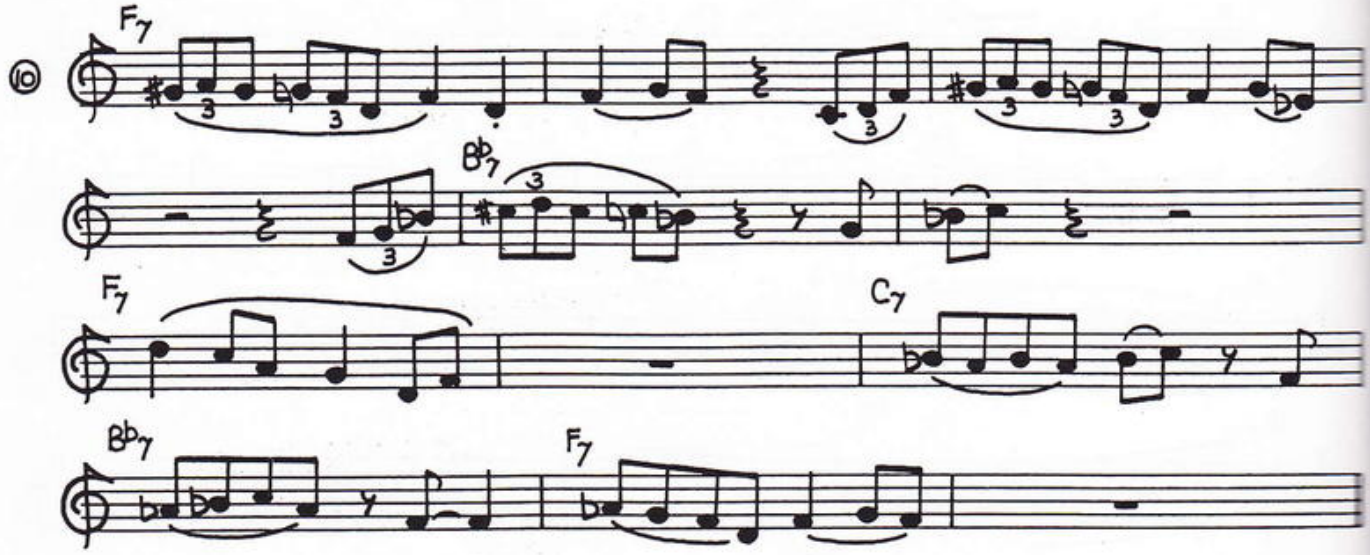

F7
14
B♭7
F7
C7
B♭7
F7
F7
15
B♭7
F7
G-
C7
F7

BLUES SCALES

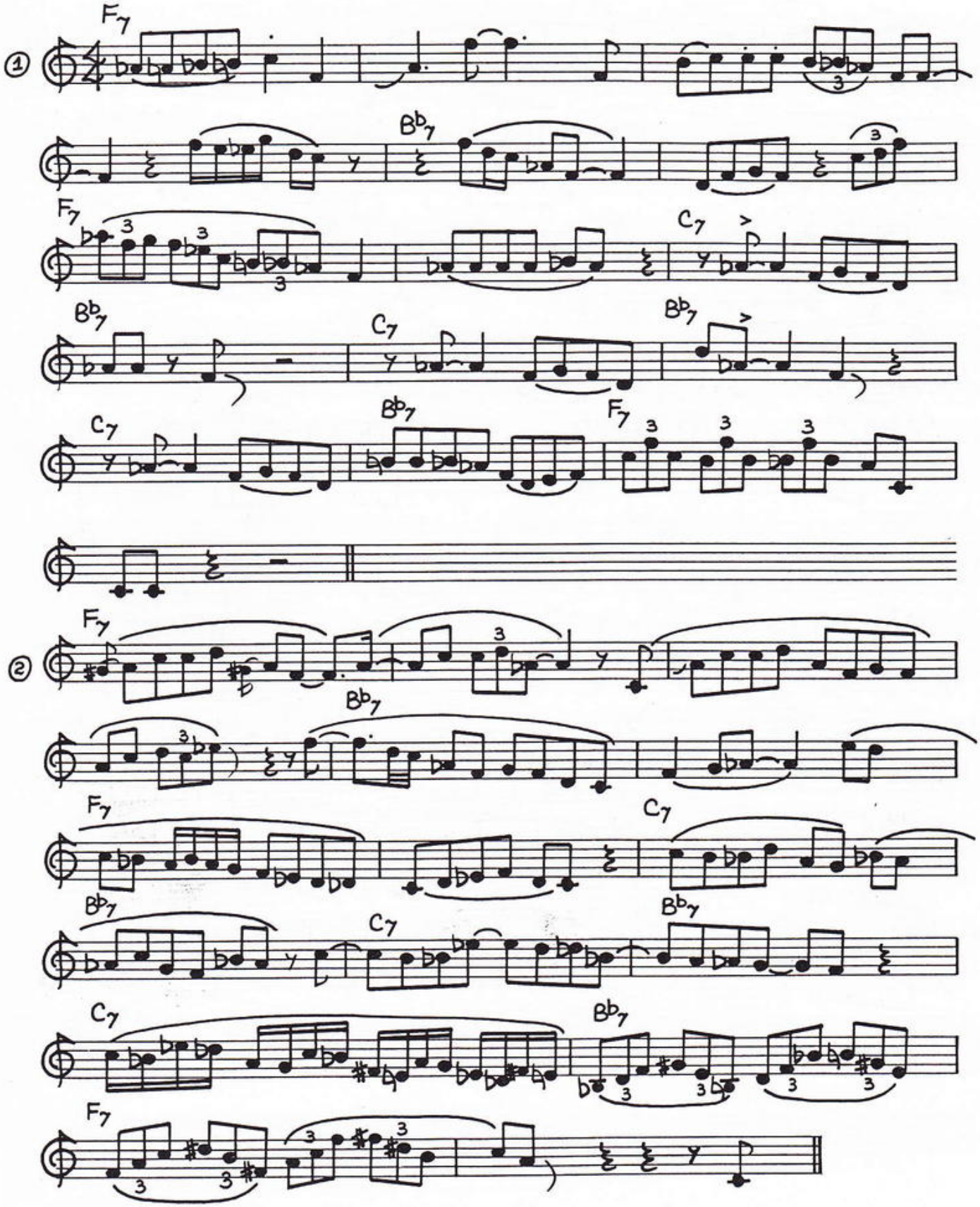


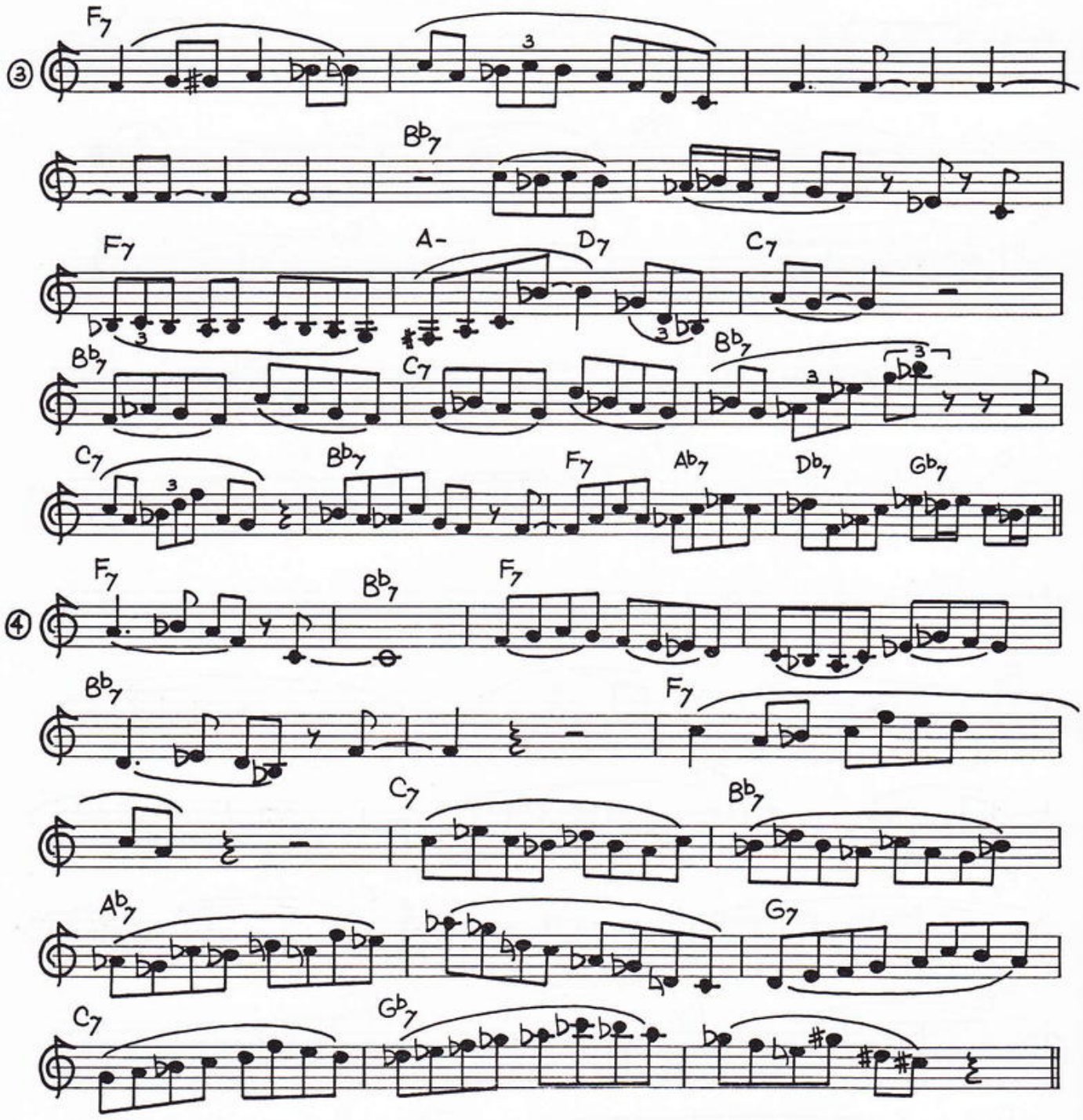

④
F7
B♭7
F7
B♭7
F7
C7
B♭7
F7
⑤
F7
B♭7
F7
C7
B♭7
F7
⑥
F7
B♭7
F7
G-
C7
F7

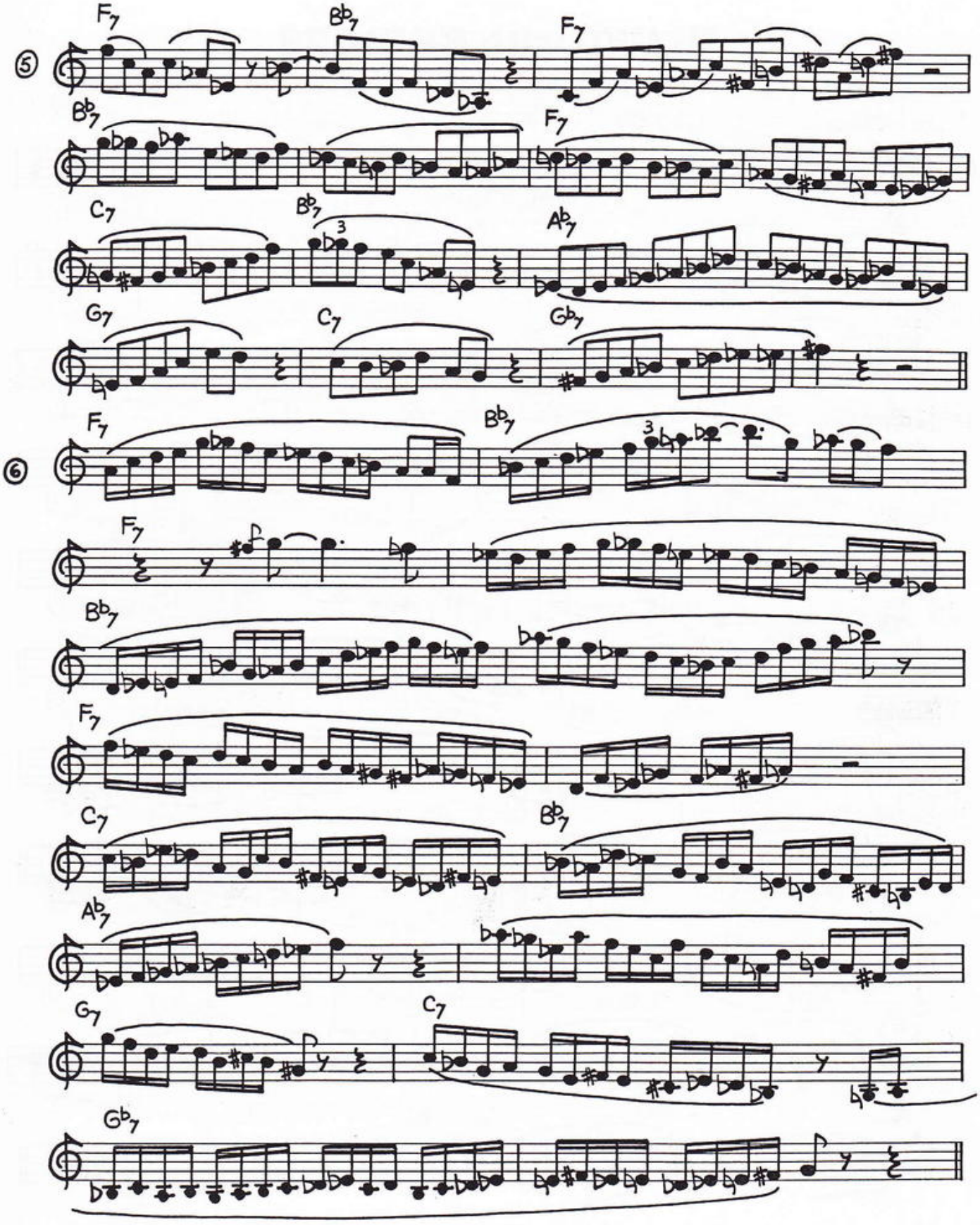

⑦
F7
B♭7
F7
C7
B♭7
F7
⑧
F7
B♭7
F7
B♭7
C7
F7
B♭7
⑨
F7
B♭7
F7
B♭7
Bo7
F7
C7
B♭7
F7


10
F7
B♭7
F7
C7
B♭7
F7

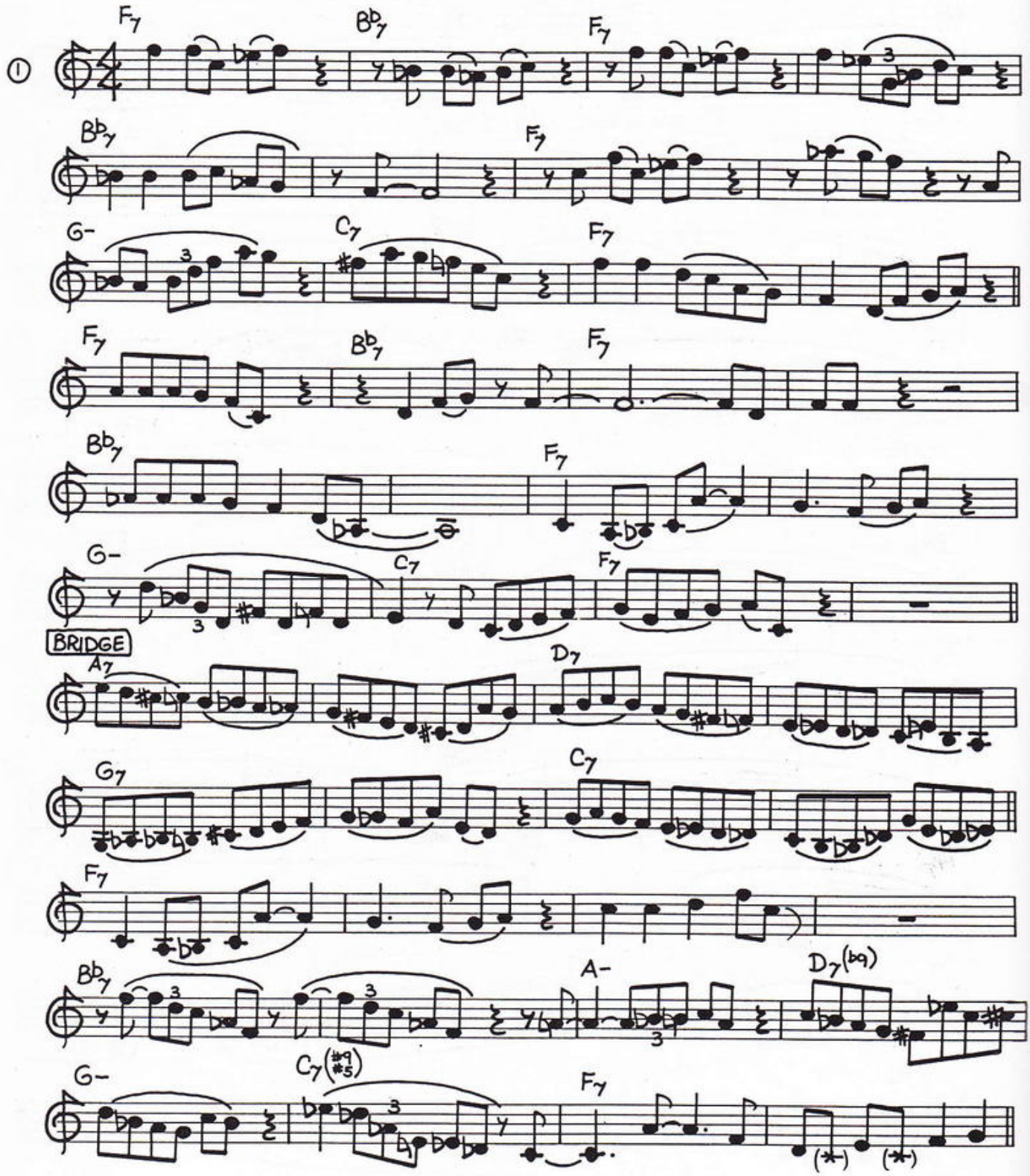
16 BAR BLUES

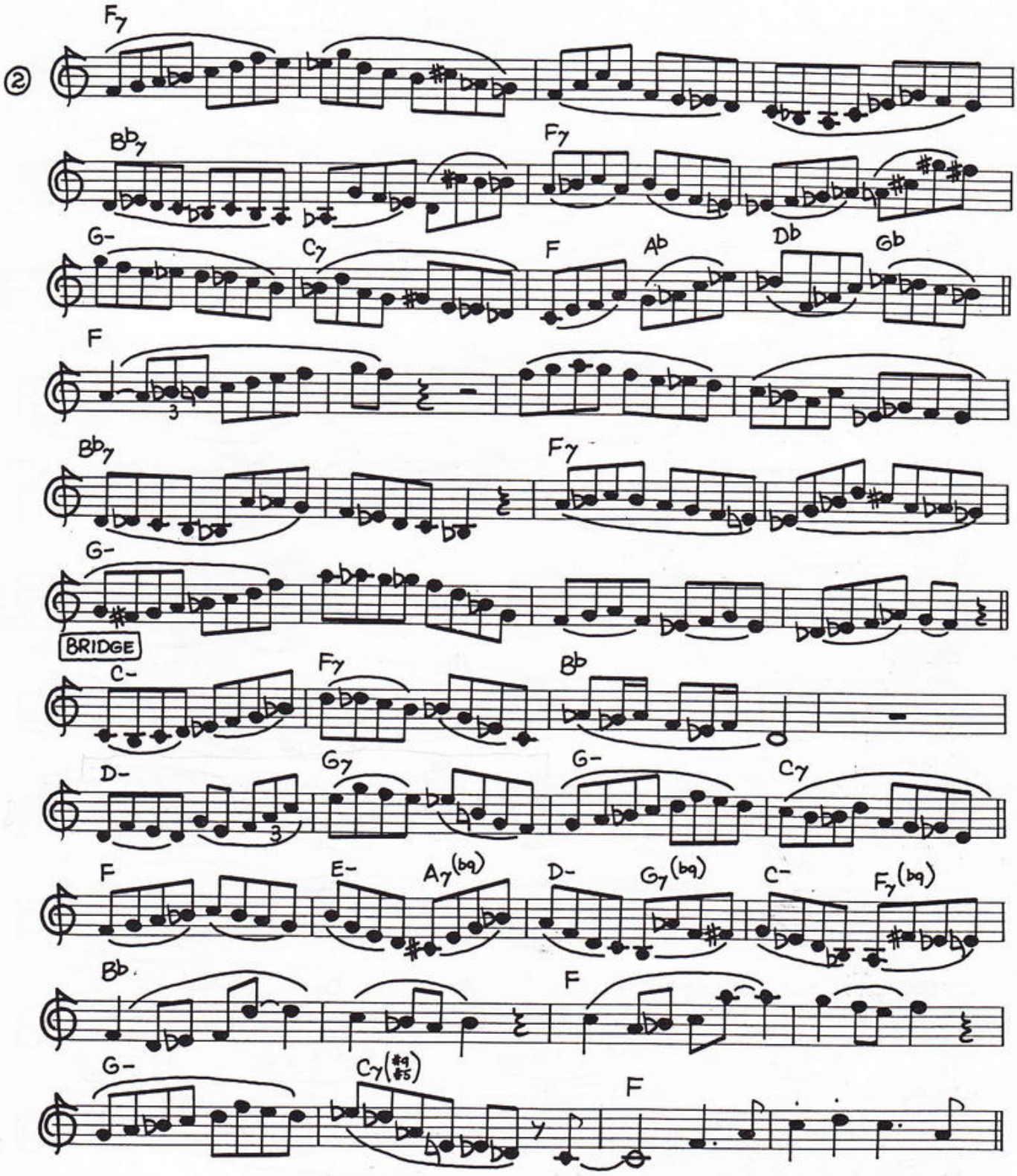


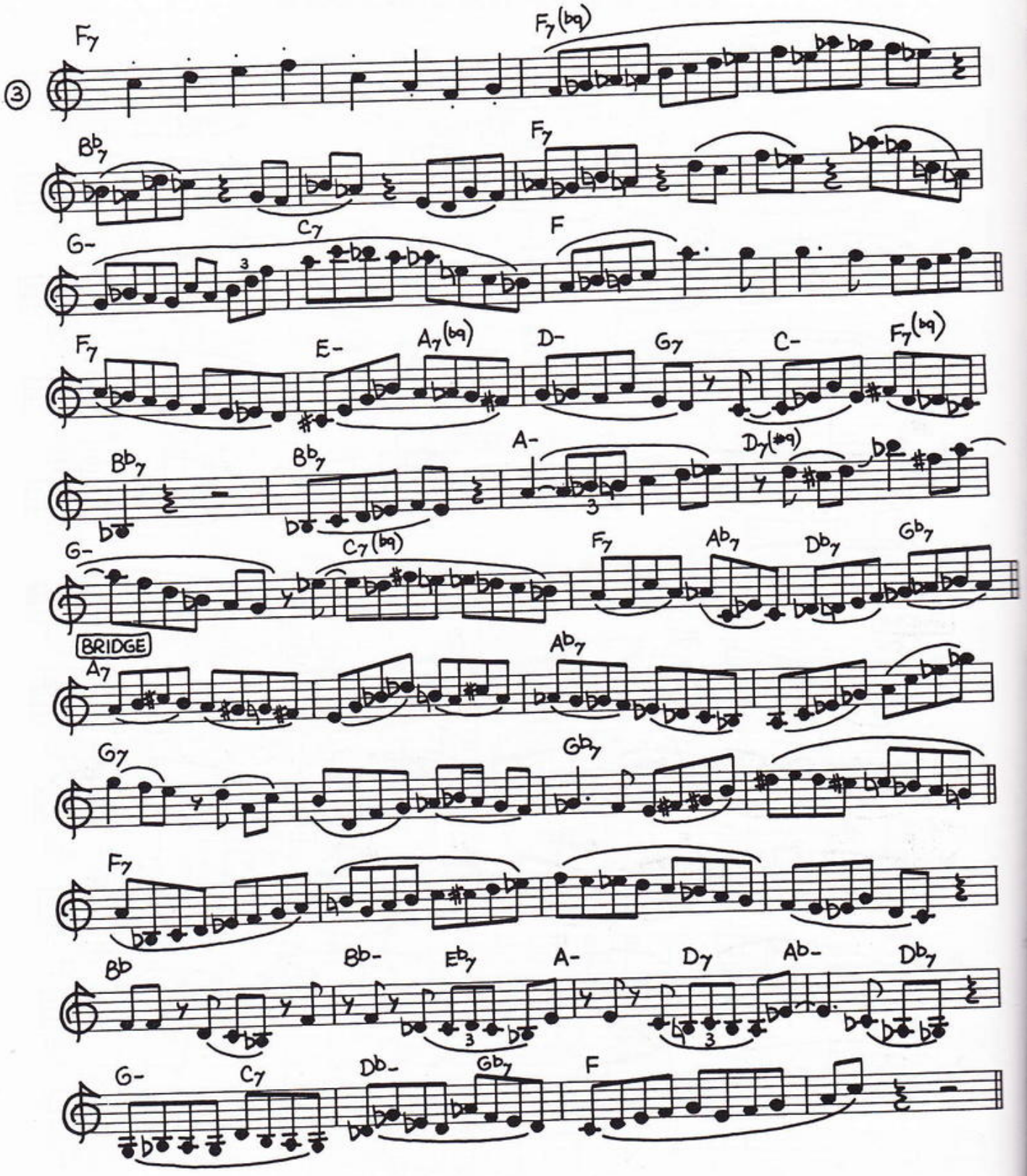

F7
Bb7
F7
A-
D7
C7
Bb7
C7
Bb7
C7
Bb7
F7
Ab7
Db7
Gb7
F7
Bb7
F7
Bb7
F7
C7
Bb7
Ab7
G7
C7
Gb7

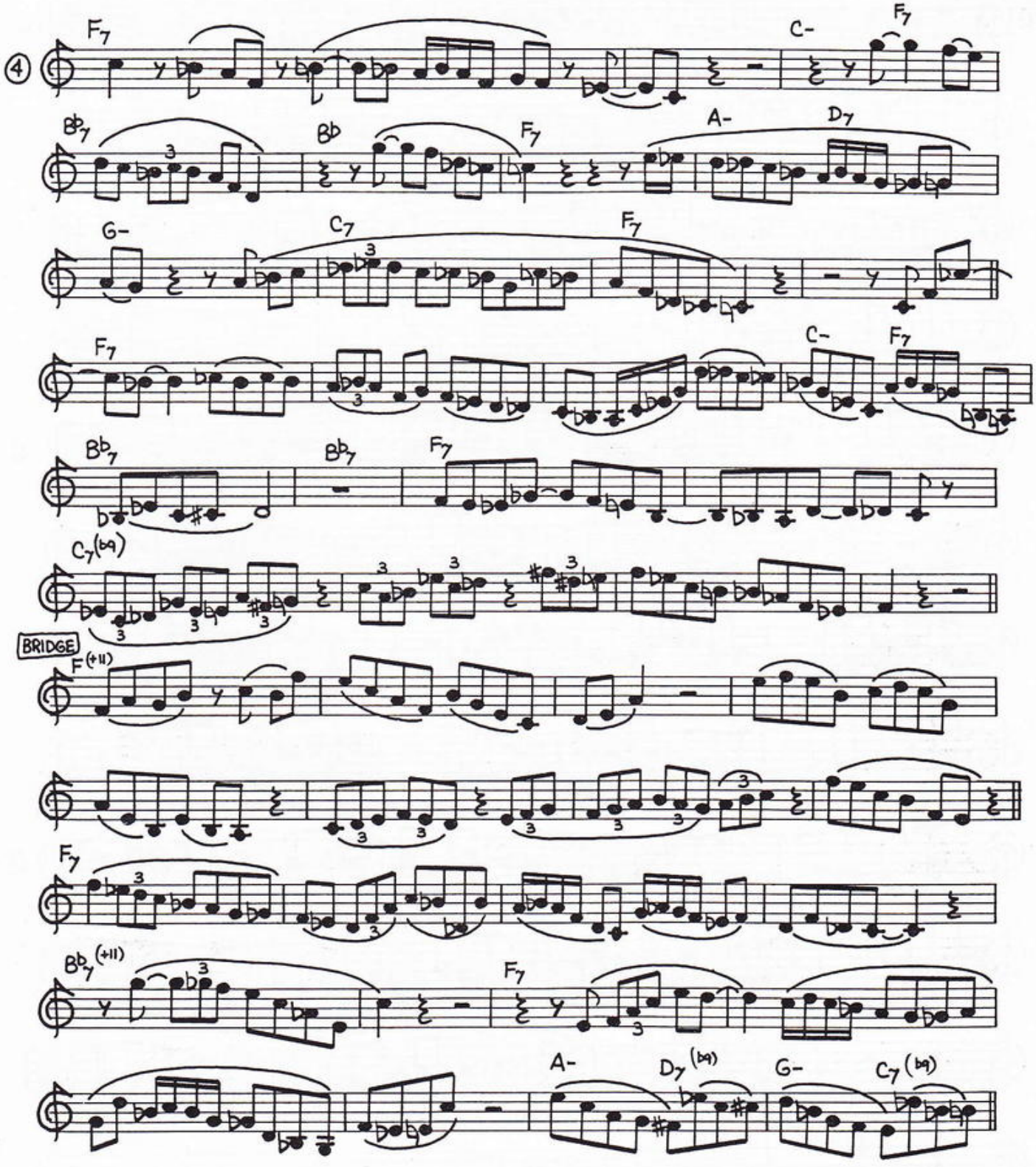

F7
B♭7
F7
⑤
B♭7
F7
C7
B♭7
A♭7
G7
C7
G♭7
F7
B♭7
⑥
F7
B♭7
F7
C7
B♭7
A♭7
G7
C7
G♭7

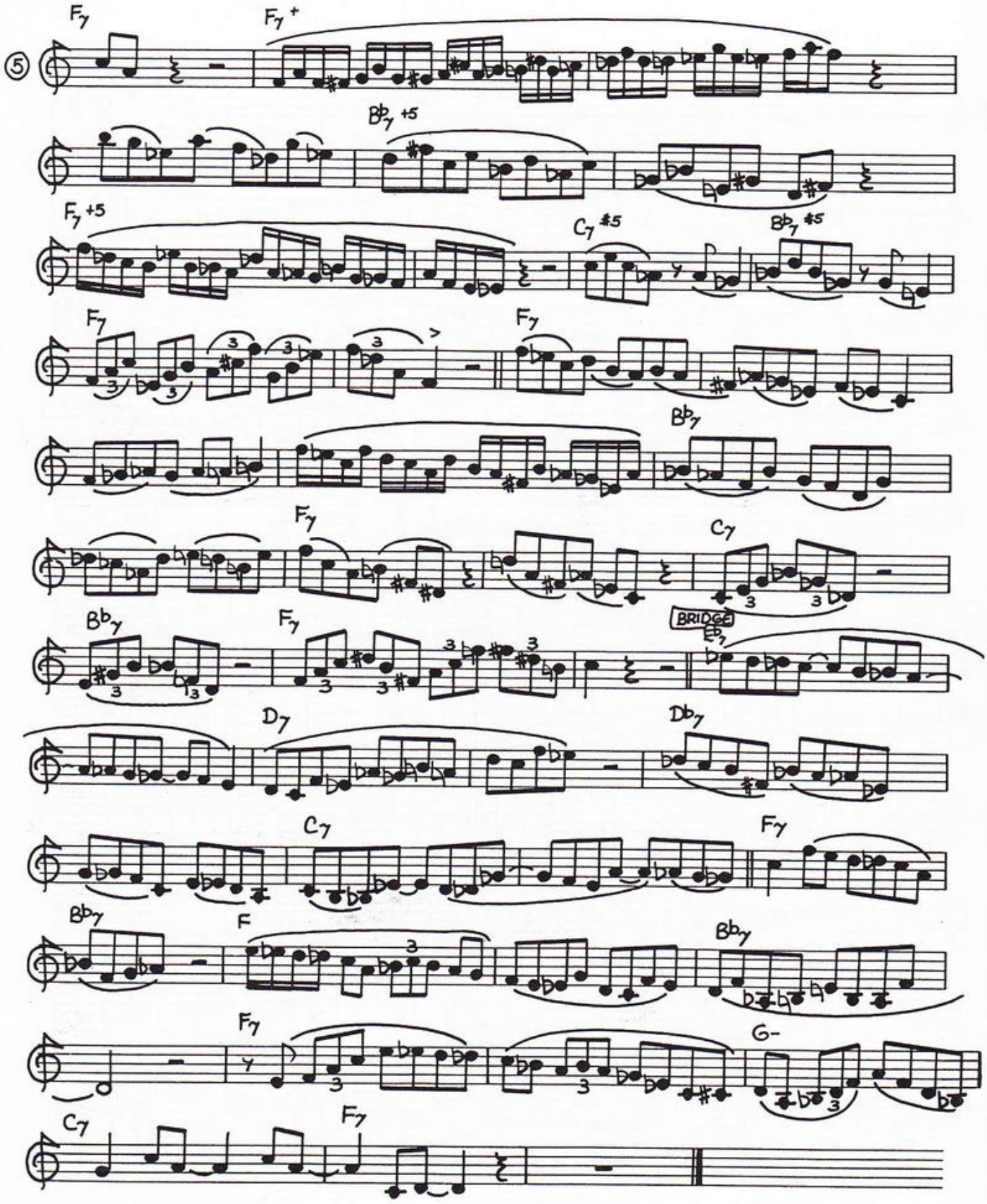
BLUES with BRIDGES



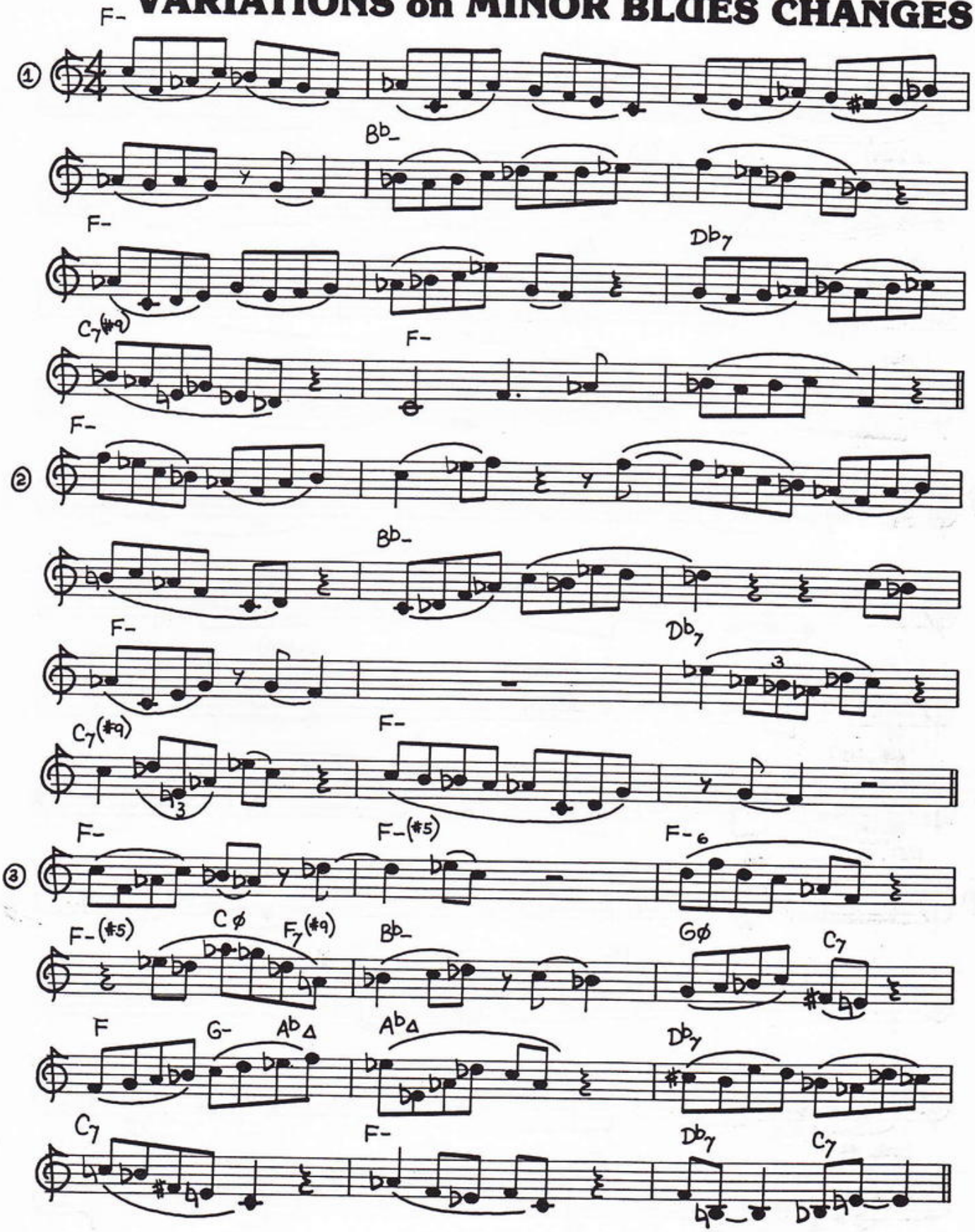

②
F7
B♭7
F7
G-
C7
F
A♭
D♭
G♭
F
B♭7
F7
G-
BRIDGE
C-
F7
B♭
D-
G7
G-
C7
F
E-
A7(b9)
D-
G7(b9)
C-
F7(b9)
B♭
F
G-
C7(#9 #5)
F

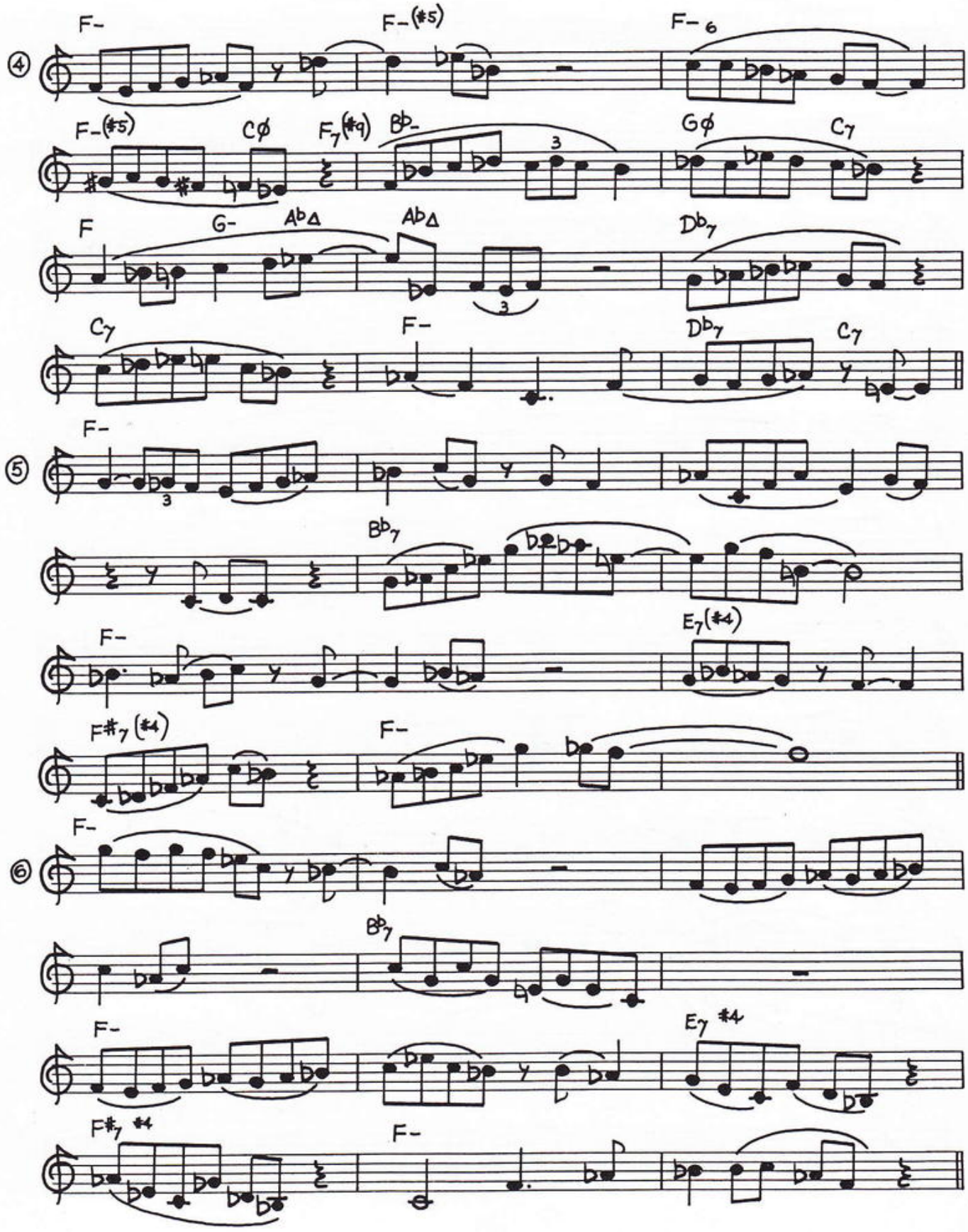

③
F7
F7(b9)
B♭7
F7
G-
C7
F
F7
E-
A7(b9)
D-
G7
C-
F7(b9)
B♭7
B♭7
A-
D7(#9)
G-
C7(b9)
F7
A♭7
D♭7
G♭7
BRIDGE
A7
A♭7
G7
G♭7
F7
B♭
B♭-
E♭7
A-
D7
A♭-
D♭7
G-
C7
D♭-
G♭7
F

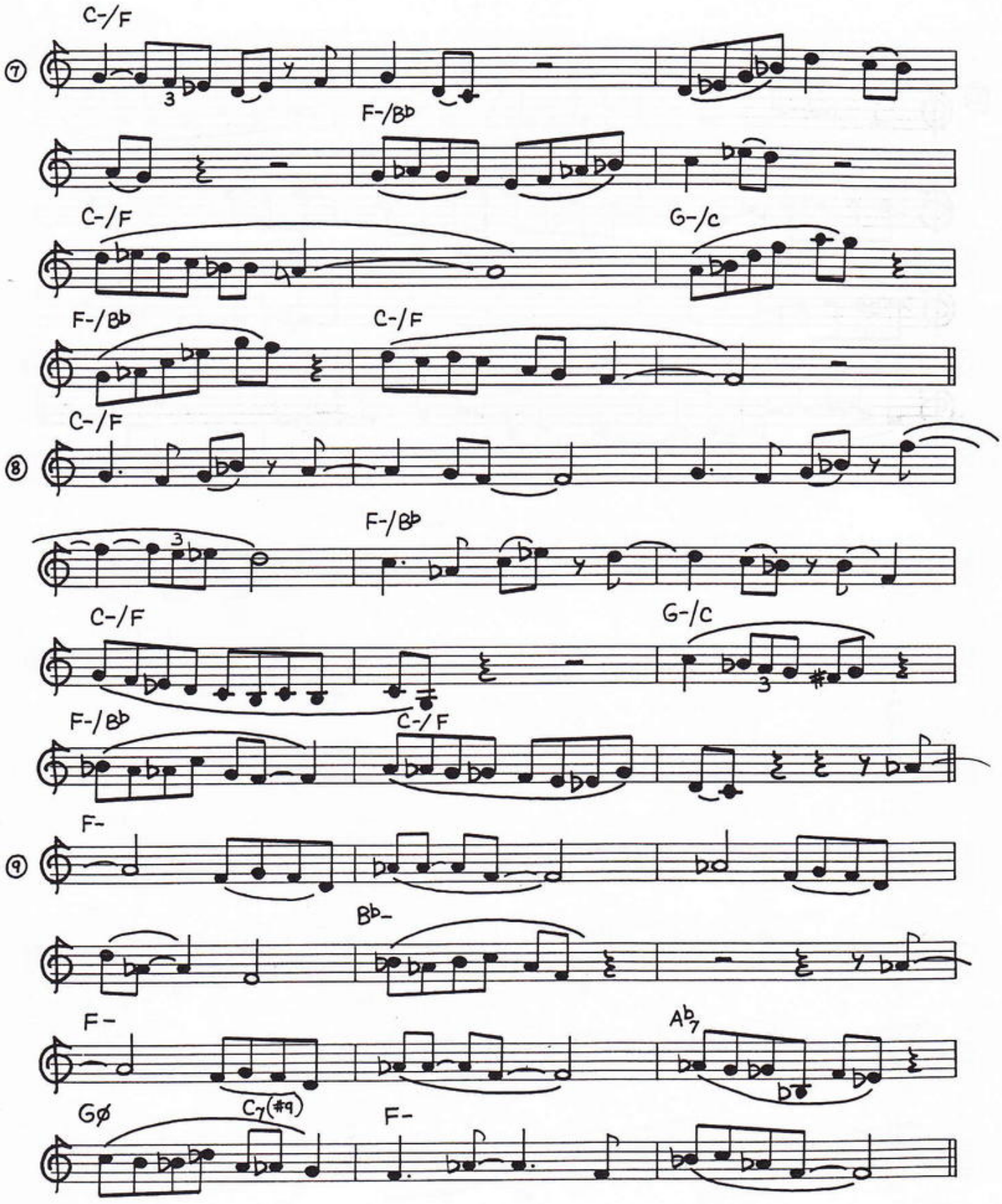

④
F7
C-
F7
B♭7
B♭
F7
A-
D7
G-
C7
F7
F7
C-
F7
B♭7
B♭7
F7
C7(♭9)
BRIDGE
F(+11)
F7
B♭7(+11)
F7
A-
D7(♭9)
G-
C7(♭9)

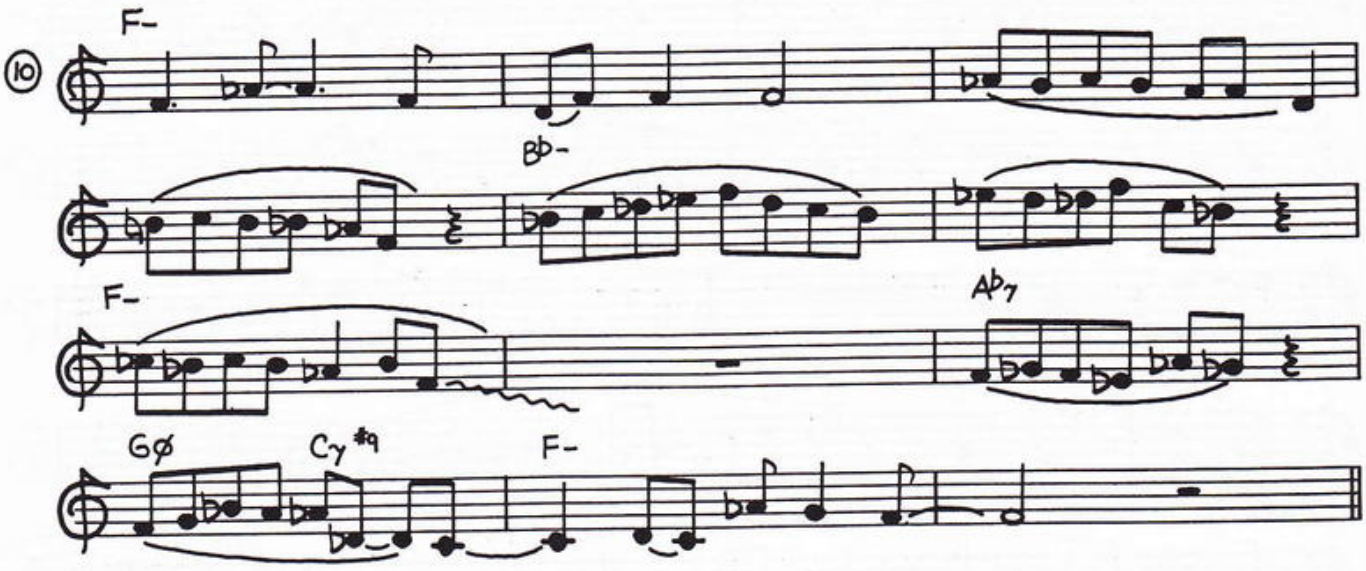

F7
F7+
⑤
Bb7+5
F7+5
C7#5
Bb7#5
F7
F7
Bb7
F7
C7
BRIDGE
Eb7
Bb7
F7
3
D7
Db7
C7
F7
Bb7
F
Bb7
F7
G-
C7
F7

VARIATIONS on MINOR BLUES CHANGES

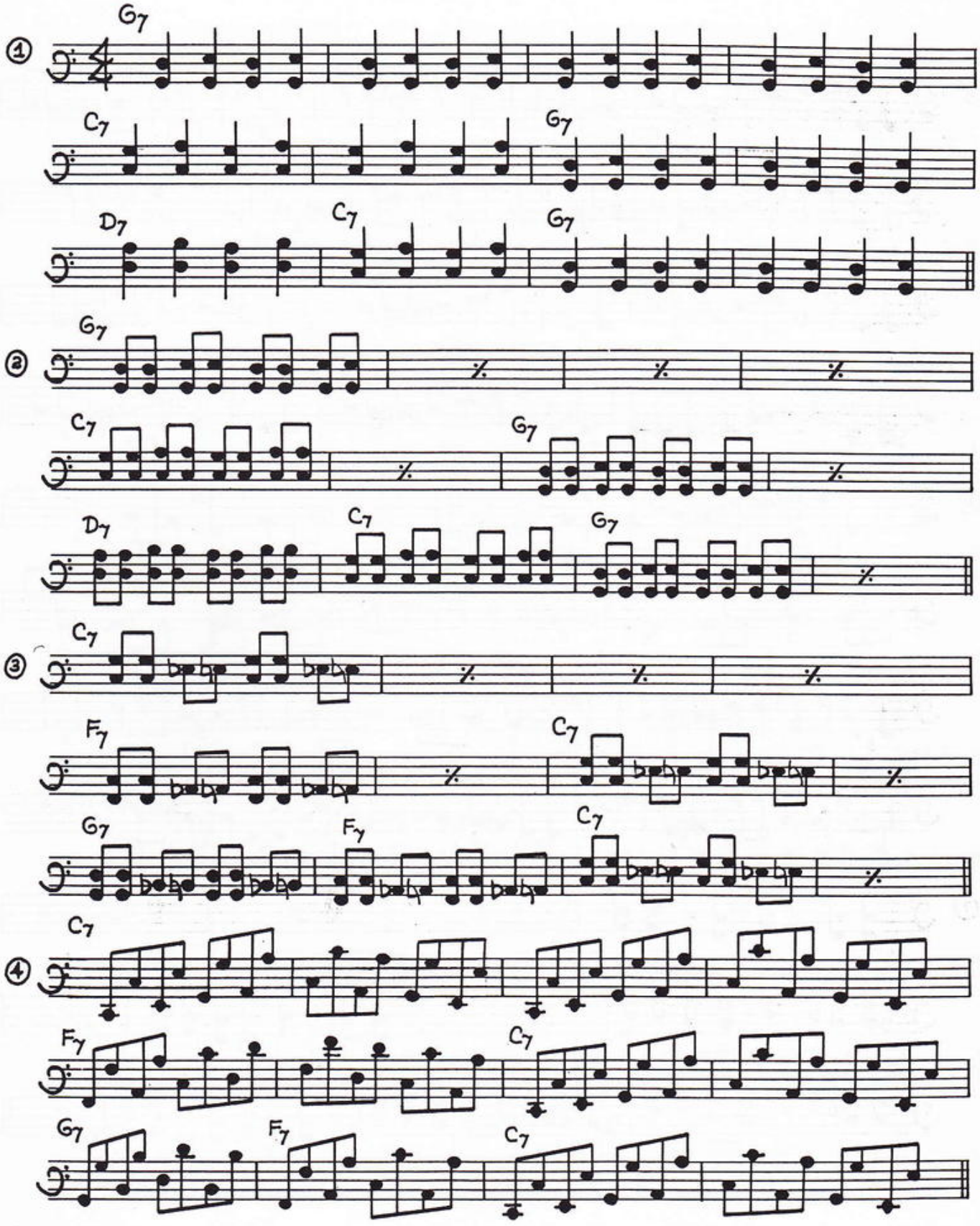


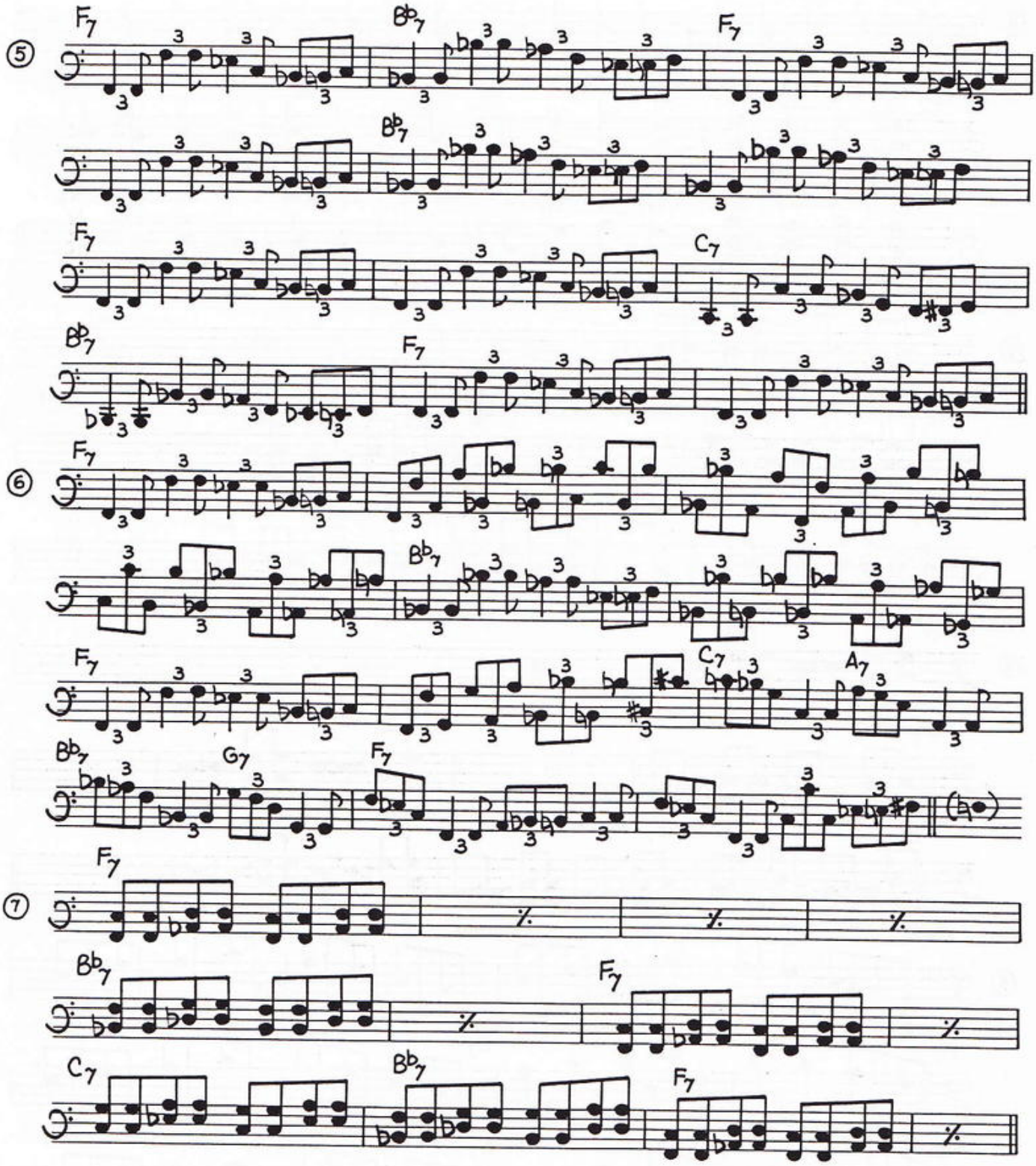

④
F-
F-(♯5)
F-6
F-(♯5)
Cø
F7(♯9)
B♭-
3
Gø
C7
F
G-
A♭Δ
A♭Δ
3
D♭7
C7
F-
D♭7
C7
⑤
F-
3
B♭7
F-
E7(♯4)
F♯7(♯4)
F-
⑥
F-
B♭7
F-
E7 ♯4
F♯7 ♯4
F-

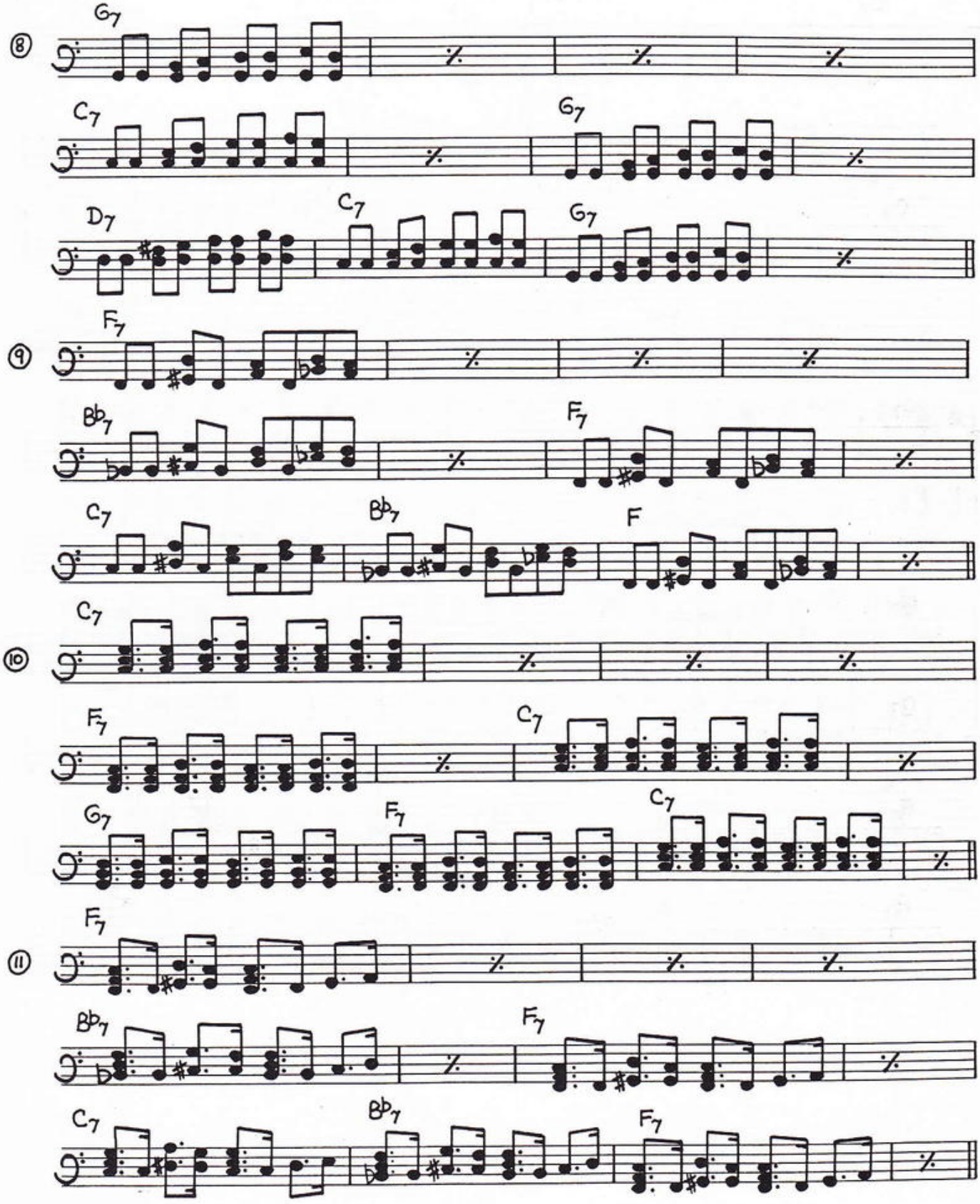

C-/F
⑦
F-/B♭
C-/F
G-/c
F-/B♭
C-/F
C-/F
⑧
F-/B♭
C-/F
G-/C
F-/B♭
C-/F
F-
⑨
B♭-
F-
A♭7
Gø
C7(#9)
F-

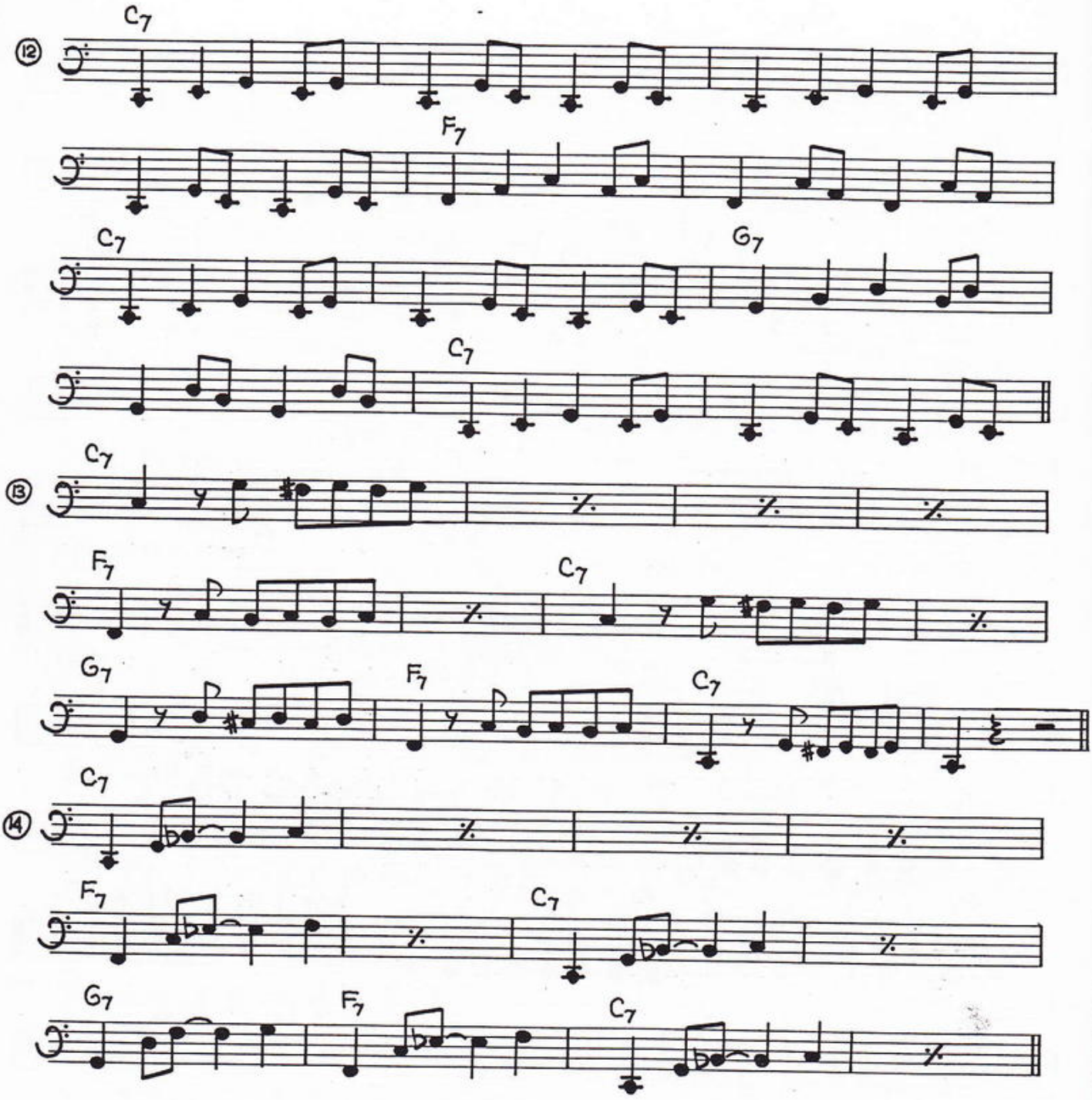

10
F-
B♭-
F-
A♭7
Gø
C7♯9
F-

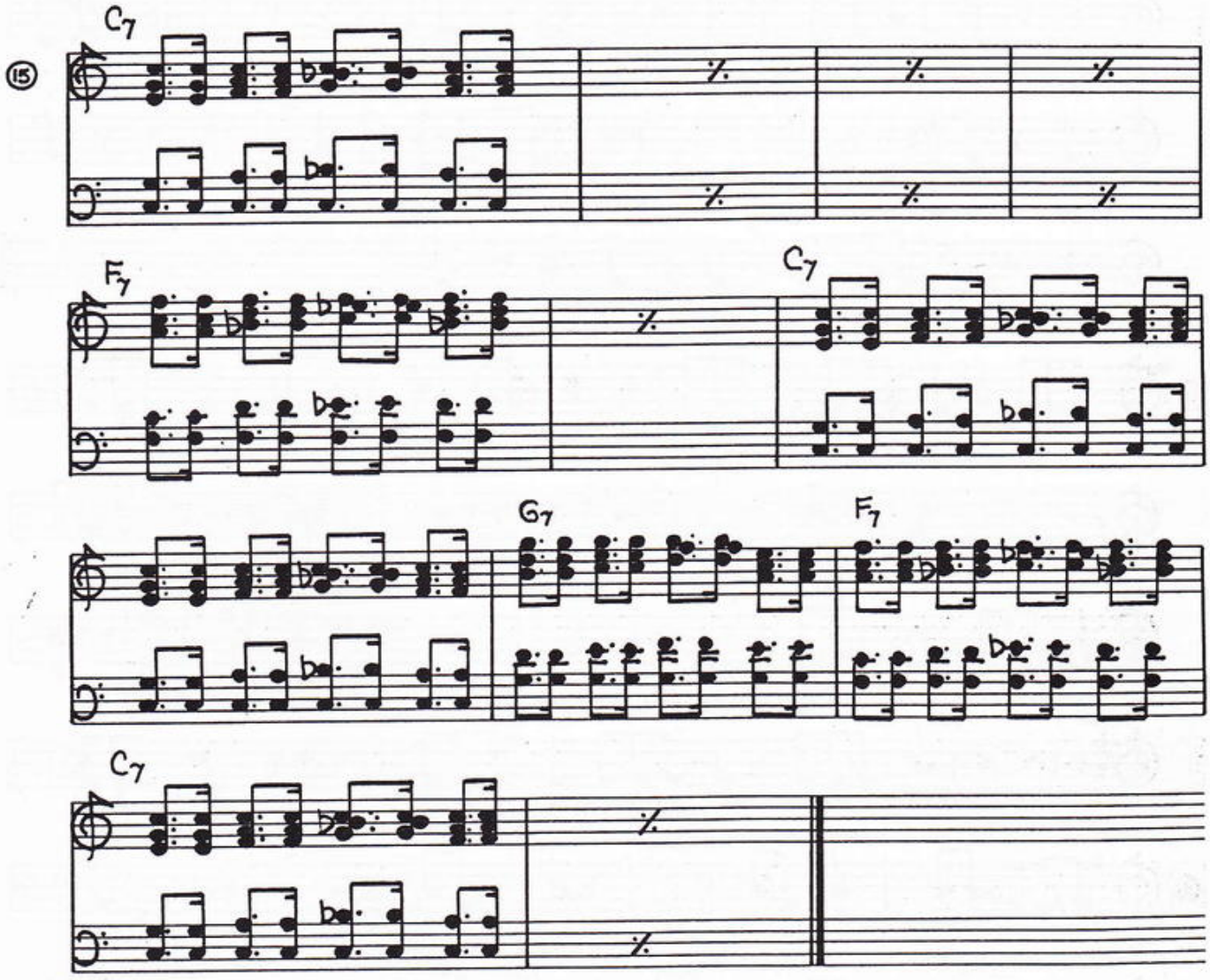
SOME POPULAR BOOGIE WOOGIE PATTERNS



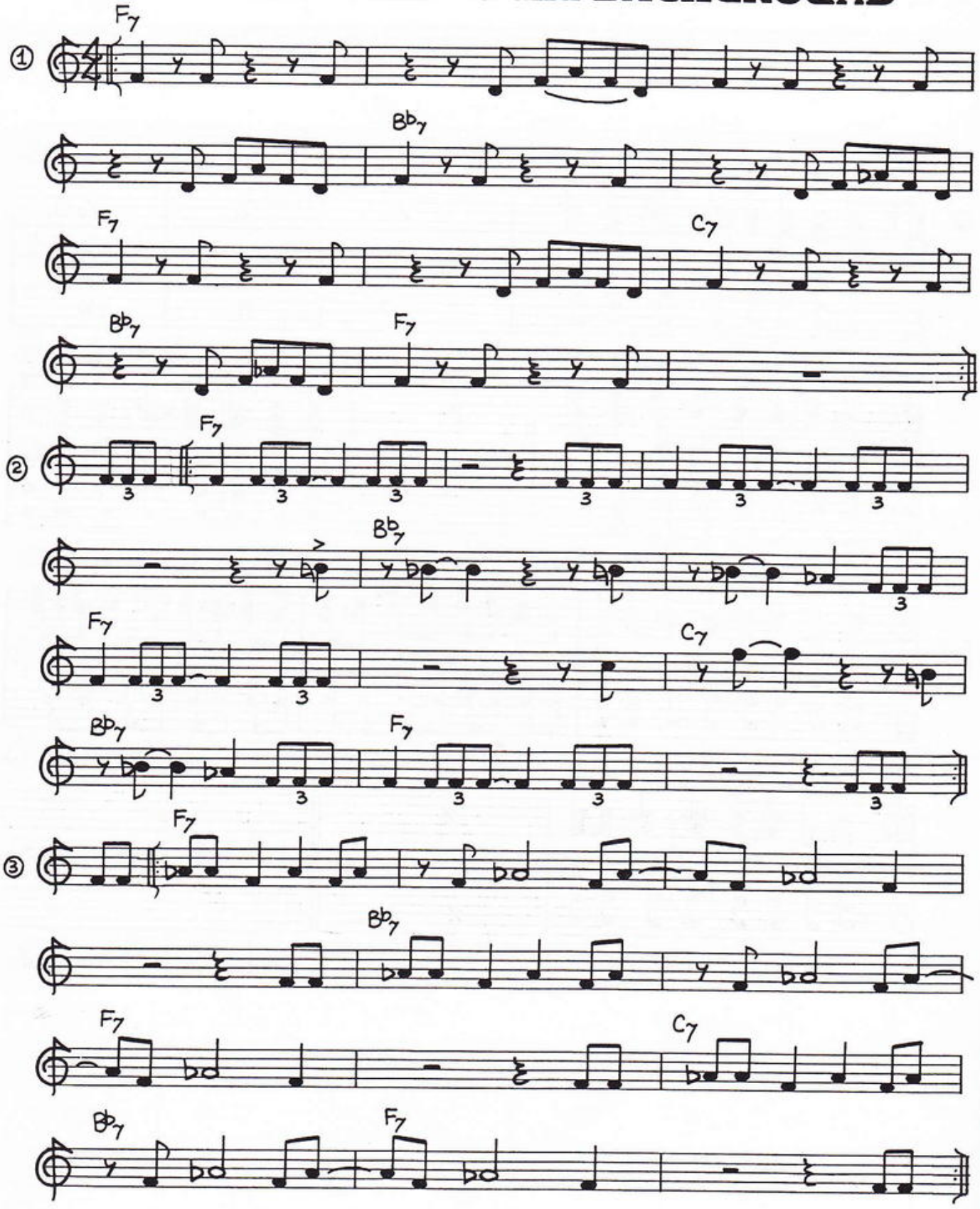

⑤
F7
B♭7
F7
B♭7
F7
C7
B♭7
F7
⑥
F7
B♭7
F7
C7
A7
B♭7
G7
F7
⑦
F7
B♭7
F7
C7
B♭7
F7

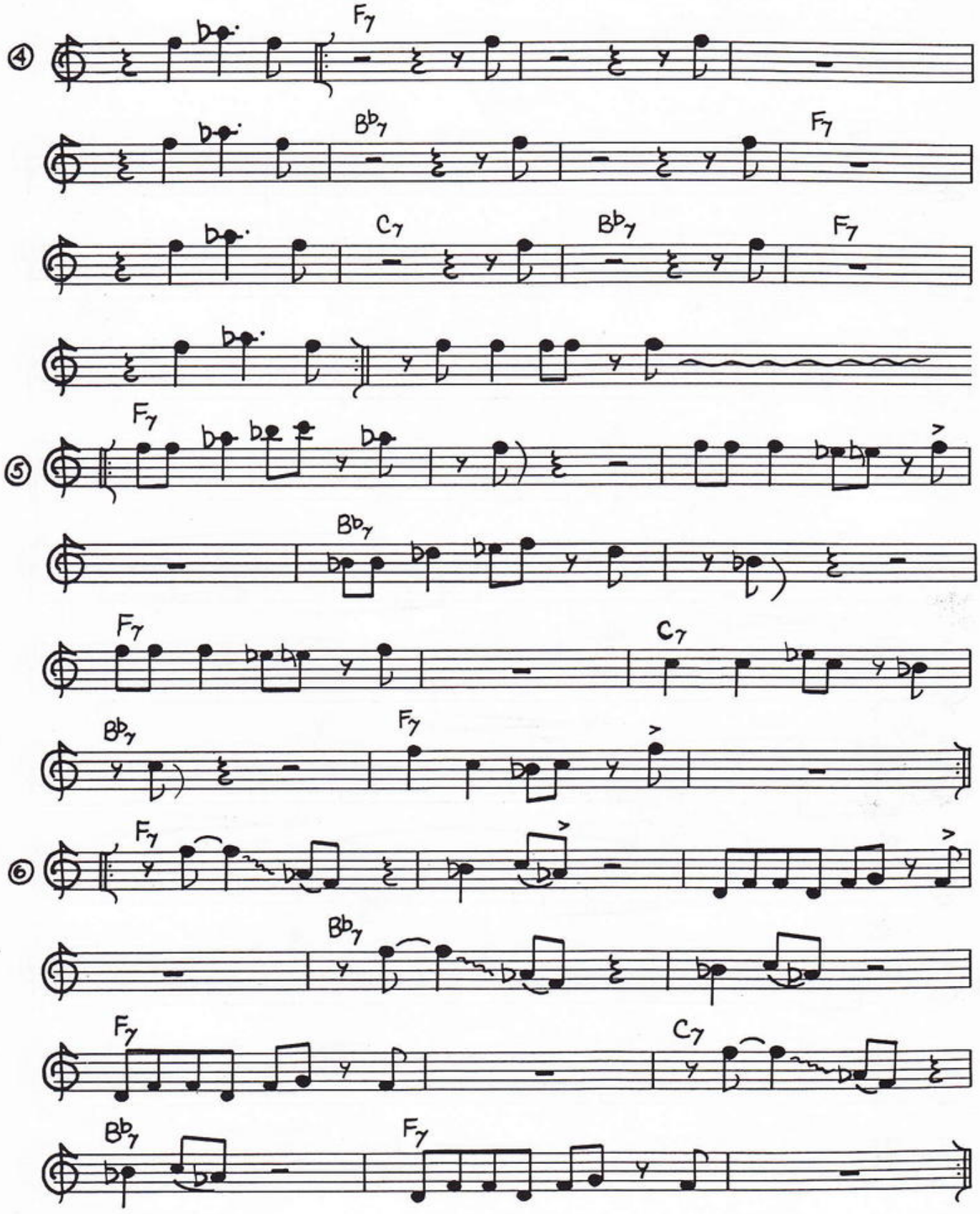

⑧
G7
C7
G7
D7
C7
G7
⑨
F7
B♭7
F7
C7
B♭7
F
⑩
C7
F7
C7
G7
F7
C7
⑪
F7
B♭7
F7
C7
B♭7
F7

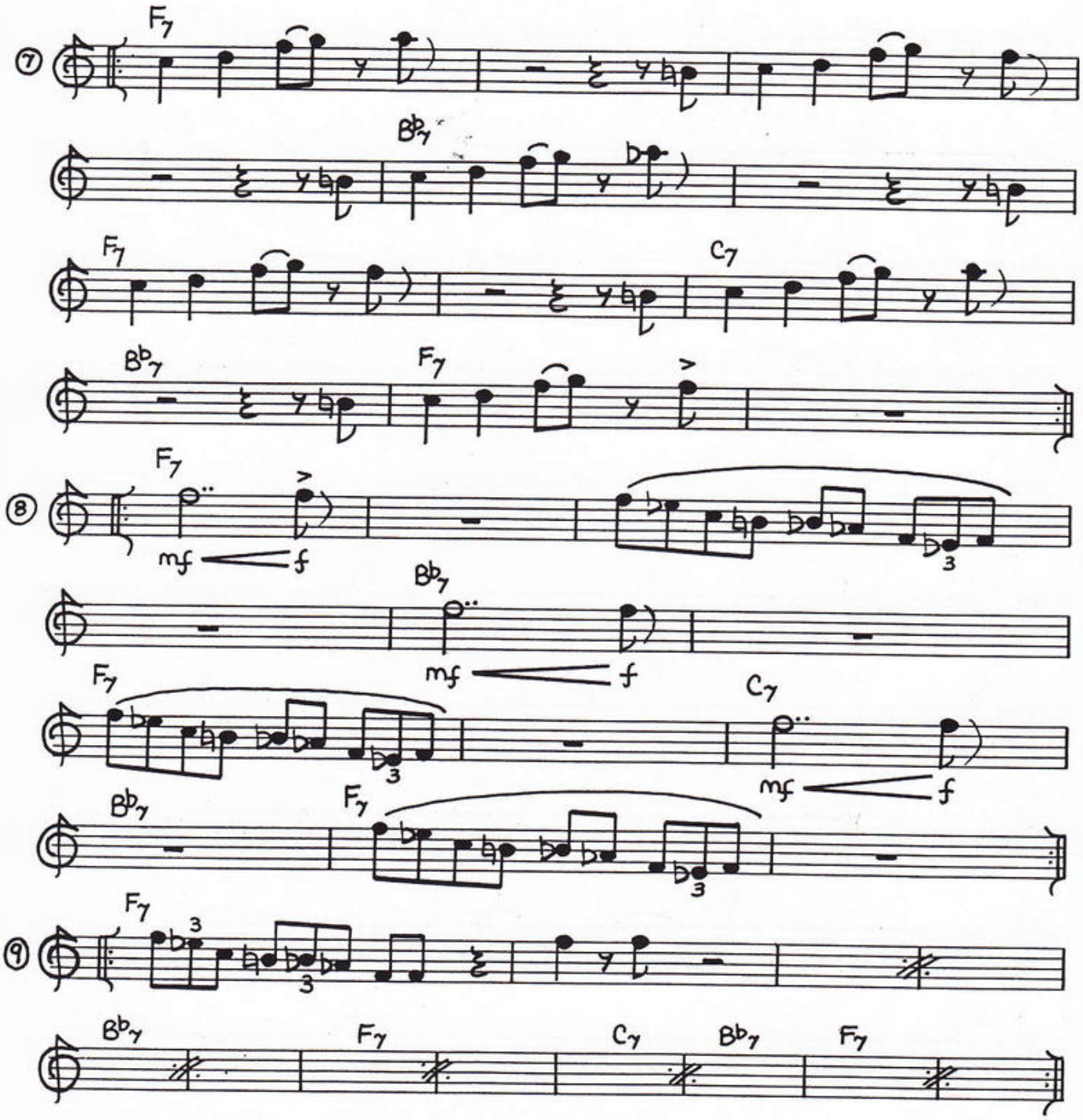

12
C7
F7
C7
G7
C7
13
C7
F7
C7
G7
F7
C7
14
C7
F7
C7
G7
F7
C7

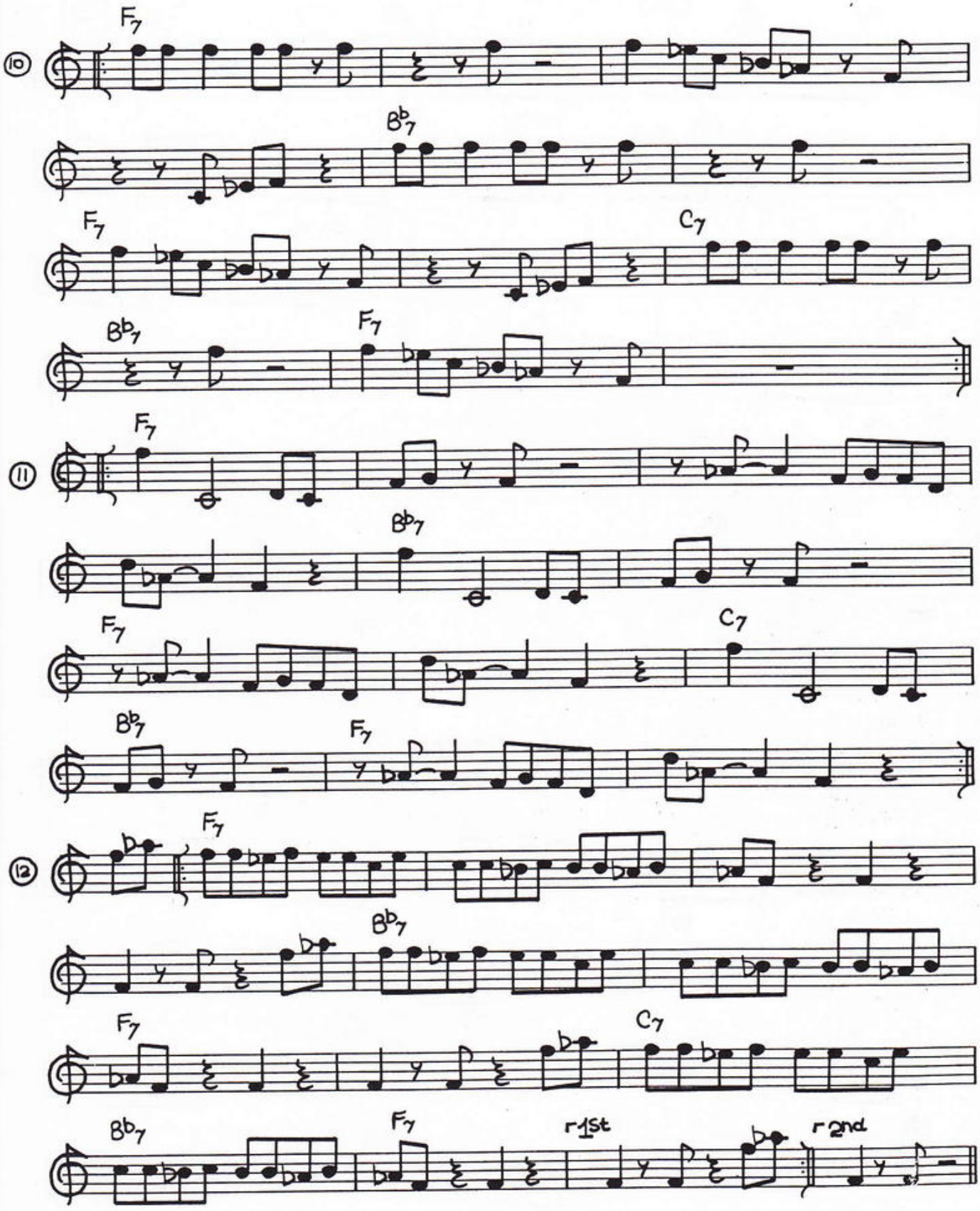

15
C7
F7
C7
G7
F7
C7

COMMON RIFFS and BACKGROUND




④
F7
B♭7
F7
C7
B♭7
F7
⑤
F7
B♭7
F7
C7
B♭7
F7
⑥
F7
B♭7
F7
C7
B♭7
F7


⑦
F7
B♭7
F7
C7
B♭7
F7
⑧
F7
mf
f
B♭7
mf
f
F7
C7
mf
f
B♭7
F7
3
3
⑨
F7
B♭7
F7
C7
B♭7
F7


F7
10
B♭7
F7
C7
B♭7
F7
F7
11
B♭7
F7
C7
B♭7
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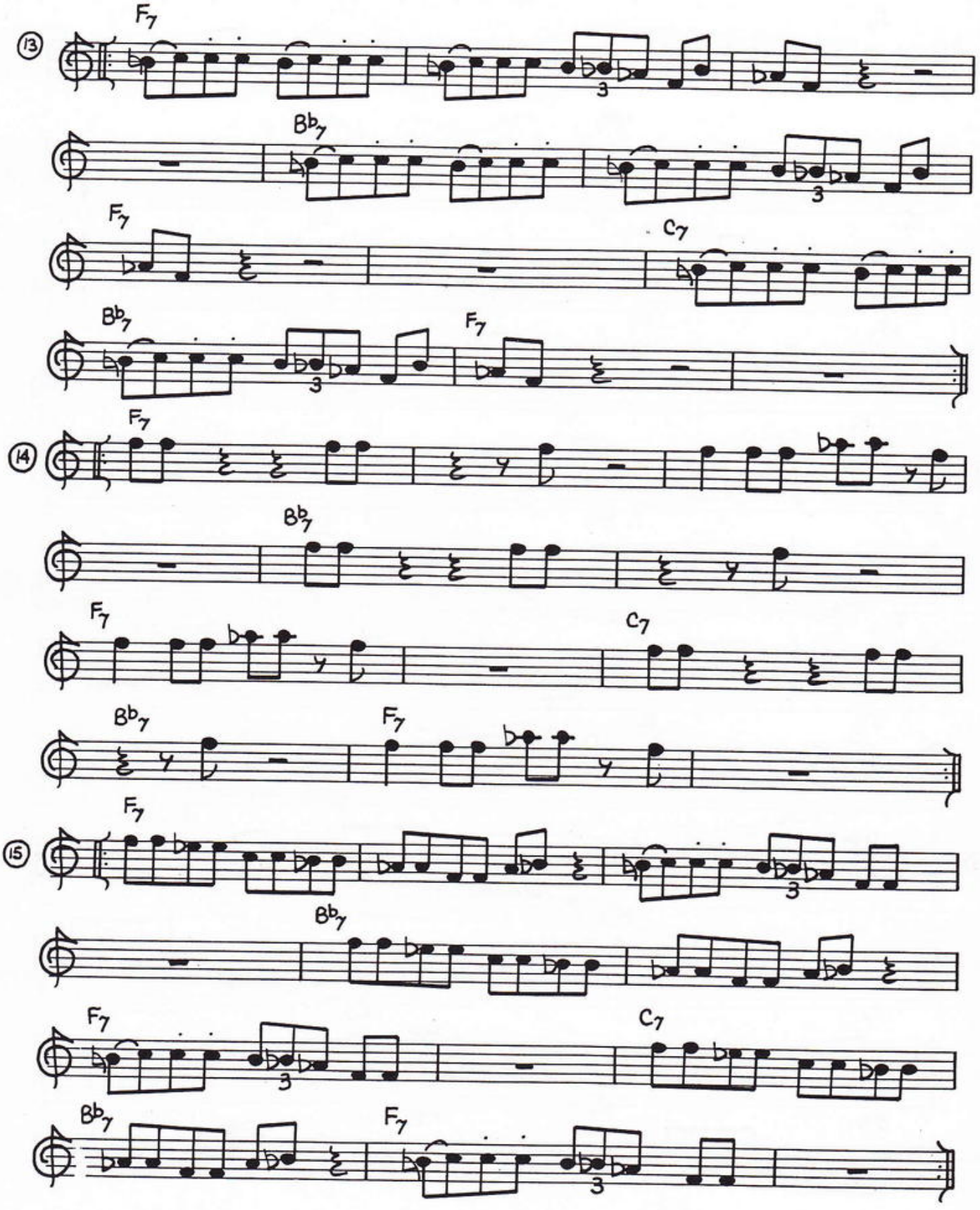
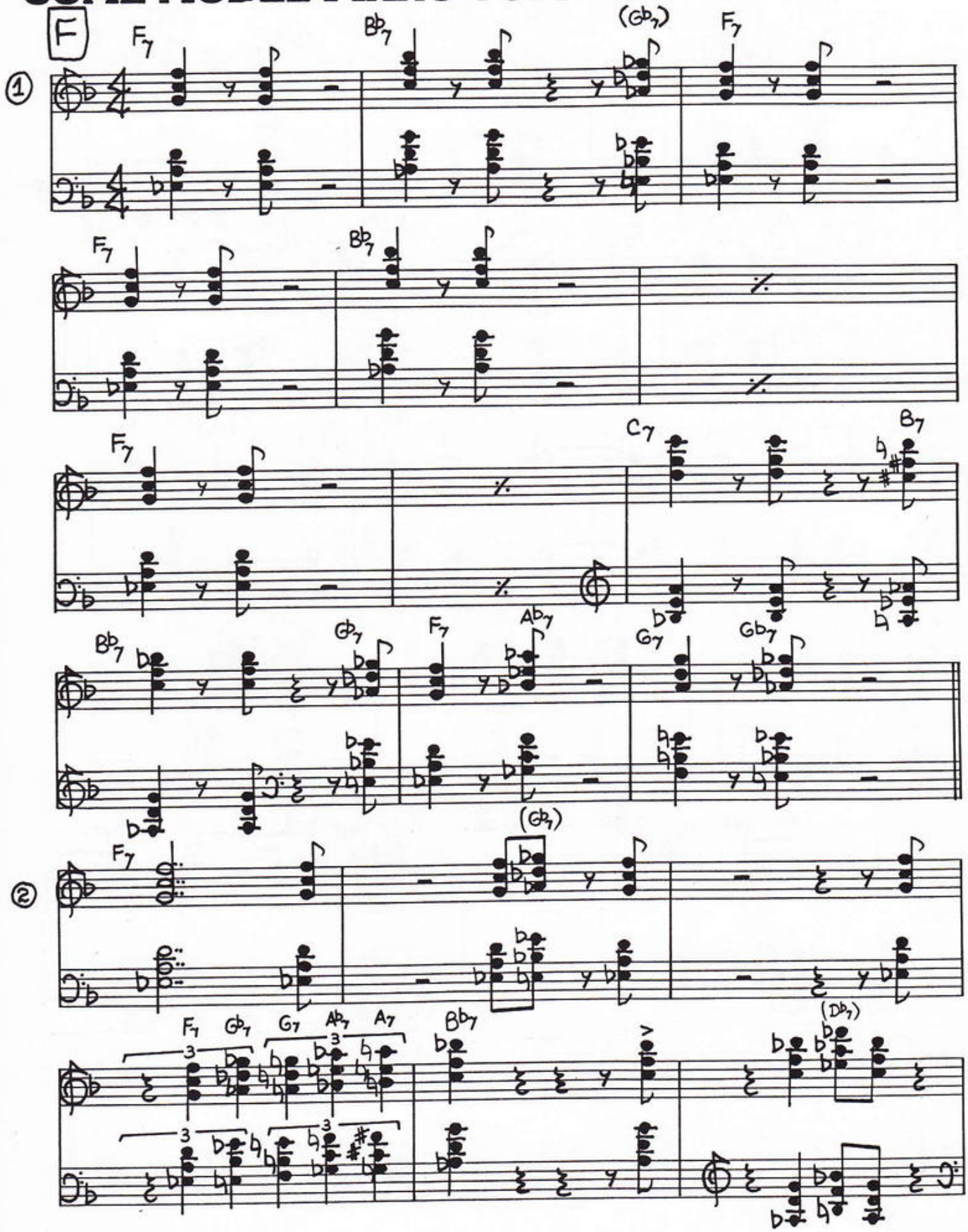
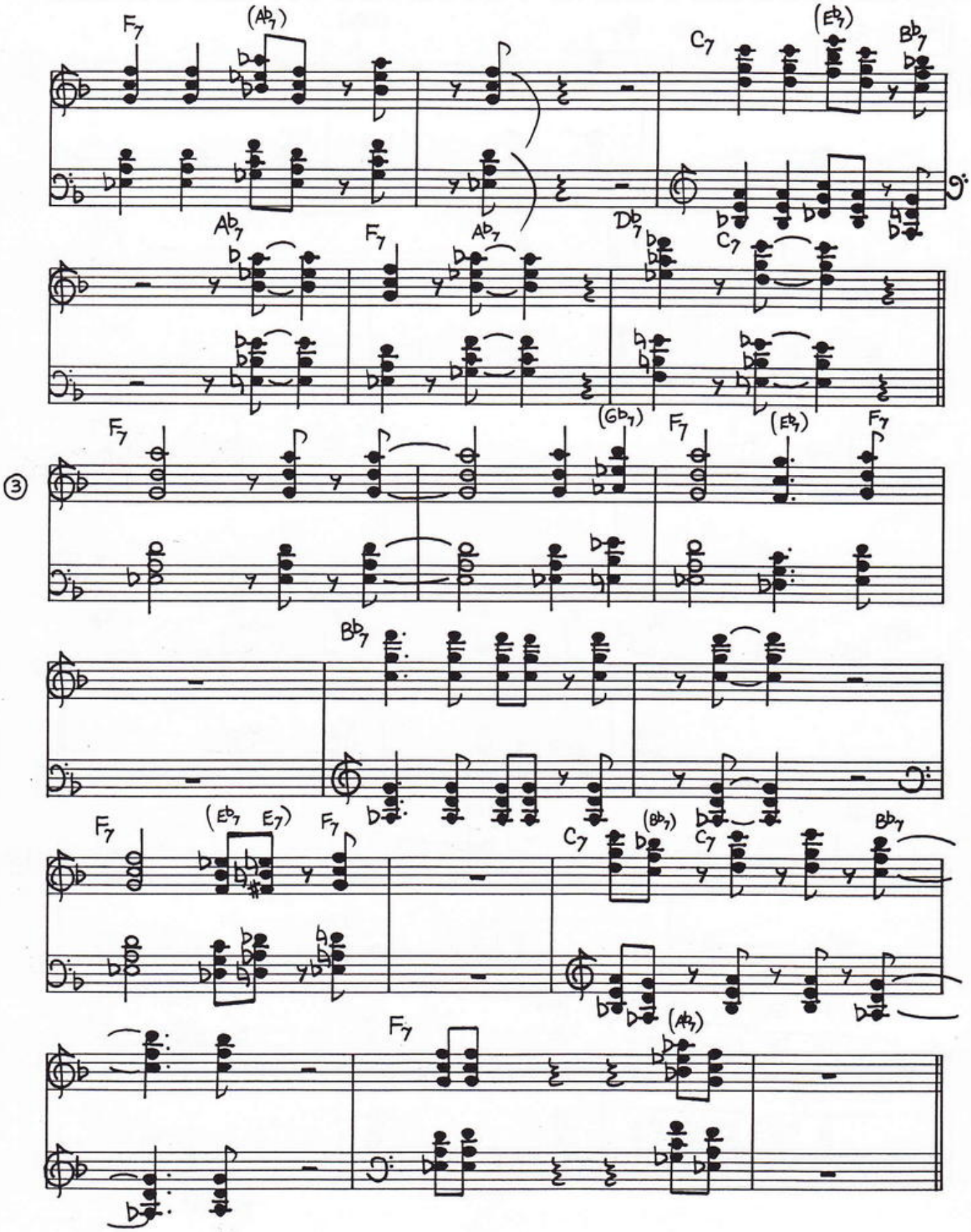
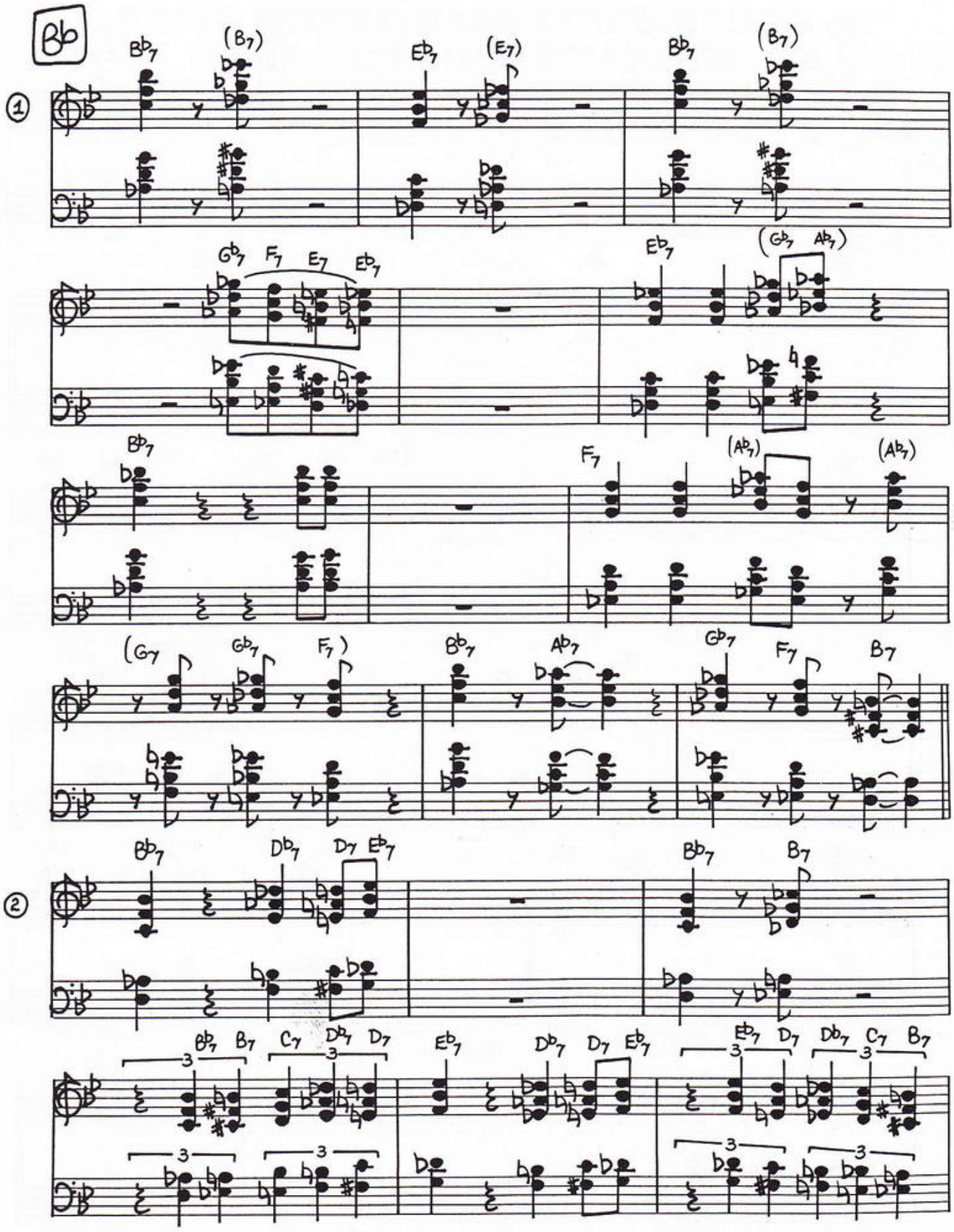
F7
1st
2nd

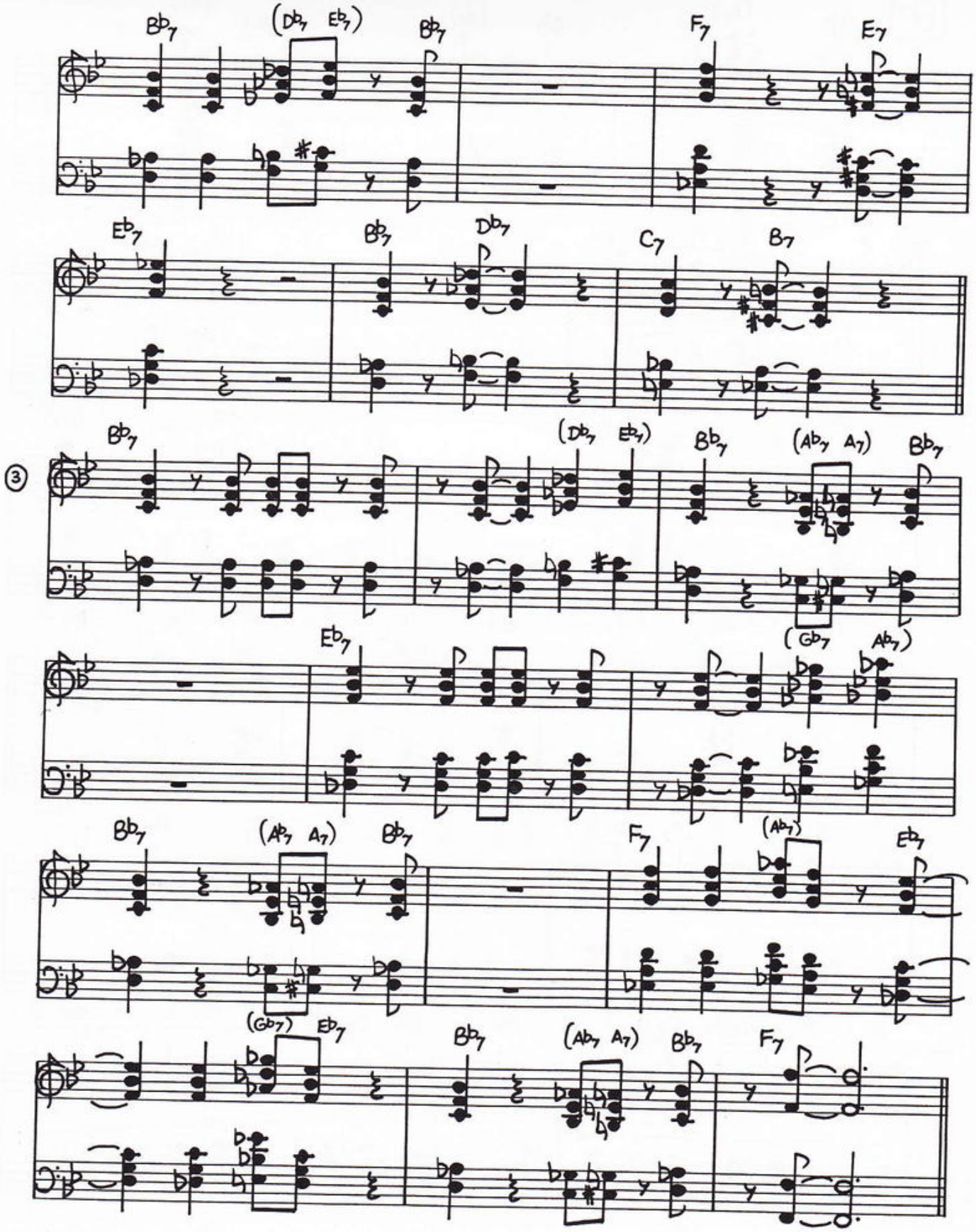

13
F7
B♭7
F7
C7
B♭7
F7
14
F7
B♭7
F7
C7
B♭7
F7
15
F7
B♭7
F7
C7
B♭7
F7

SOME MODEL PIANO VOICINGS for the BLUES

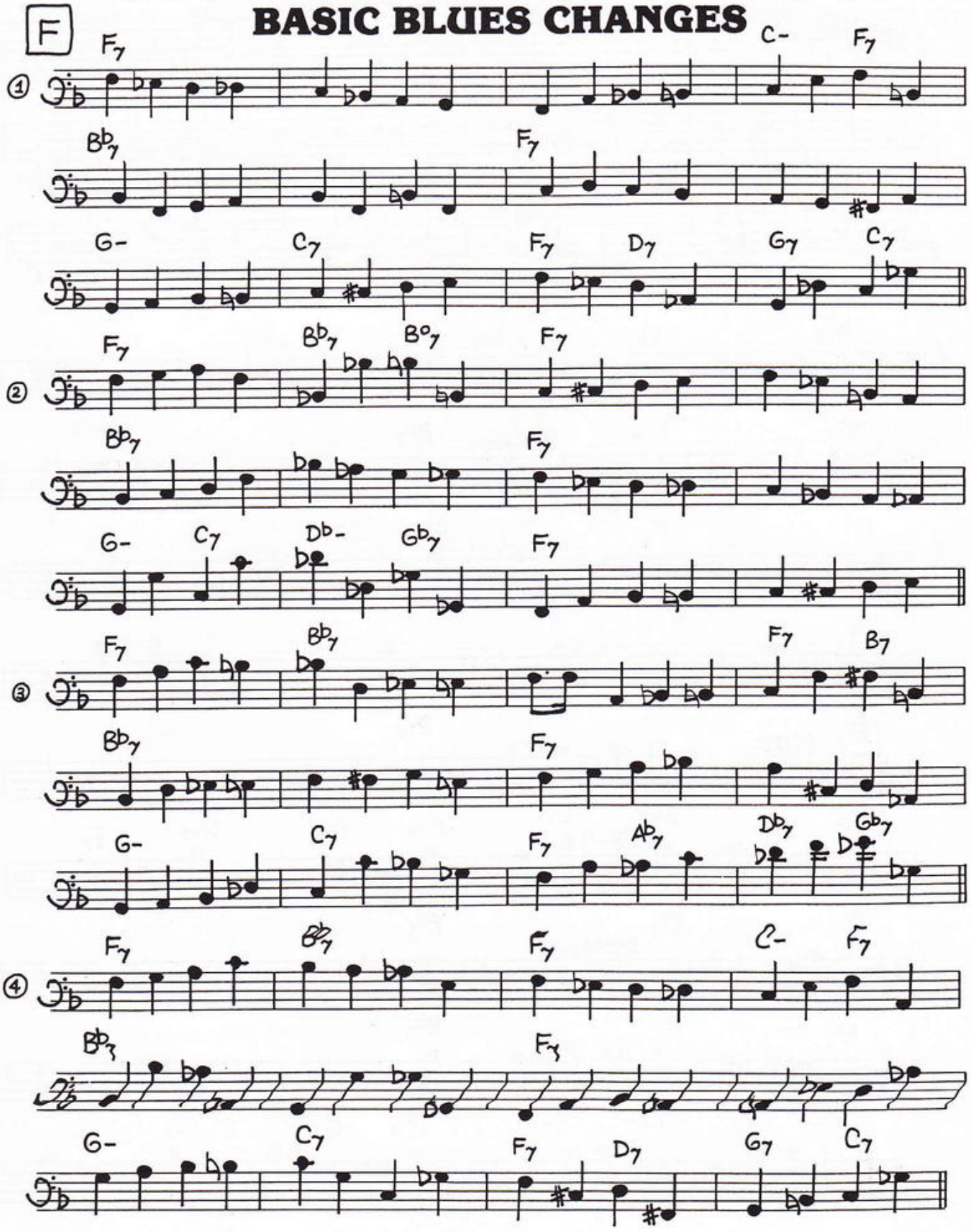


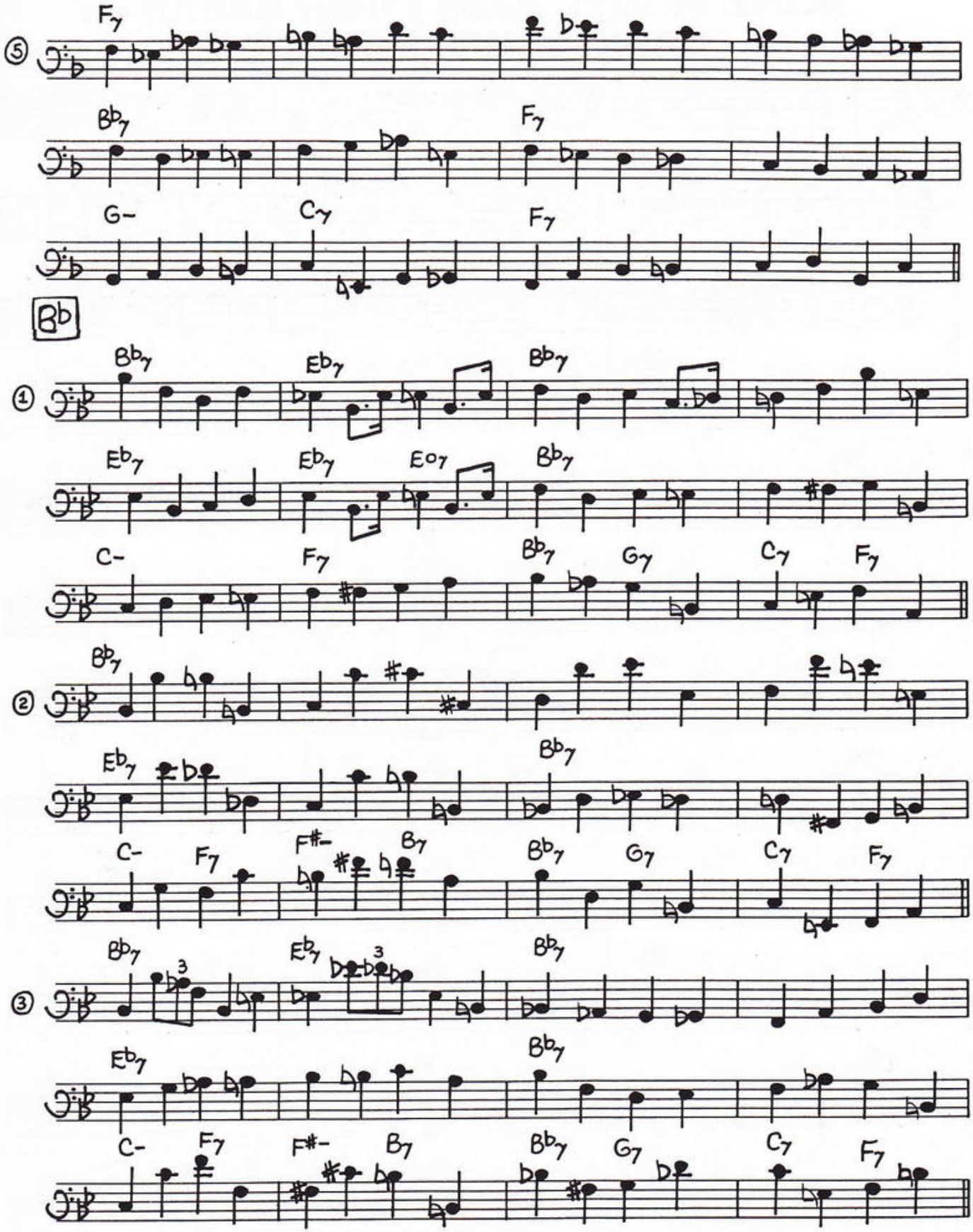

F7
(Ab7)
C7
(Eb7)
Bb7
Ab7
F7
Ab7
Db7
C7
(Gb7)
F7
(Eb7)
F7
③
Bb7
F7
(Eb7 E7)
F7
C7
(Bb7)
C7
Bb7
F7
(Ab7)


Bb
①
②


B♭7
(D♭7 E♭7)
B♭7
F7
E7
E♭7
B♭7
D♭7
C7
B7
③
B♭7
(D♭7 E♭7)
B♭7
(A♭7 A7)
B♭7
(G♭7 A♭7)
E♭7
B♭7
(A♭7 A7)
B♭7
F7
(A♭7)
E♭7
(G♭7)
E♭7
B♭7
(A♭7 A7)
B♭7
F7

SOME MODEL BASS LINES BASED on BASIC BLUES CHANGES




⑤
F7
B♭7
F7
G-
C7
F7
B♭
①
B♭7
E♭7
B♭7
E♭7
E♭7
E°7
B♭7
C-
F7
B♭7
G7
C7
F7
②
B♭7
E♭7
B♭7
C-
F7
F#-
B7
B♭7
G7
C7
F7
③
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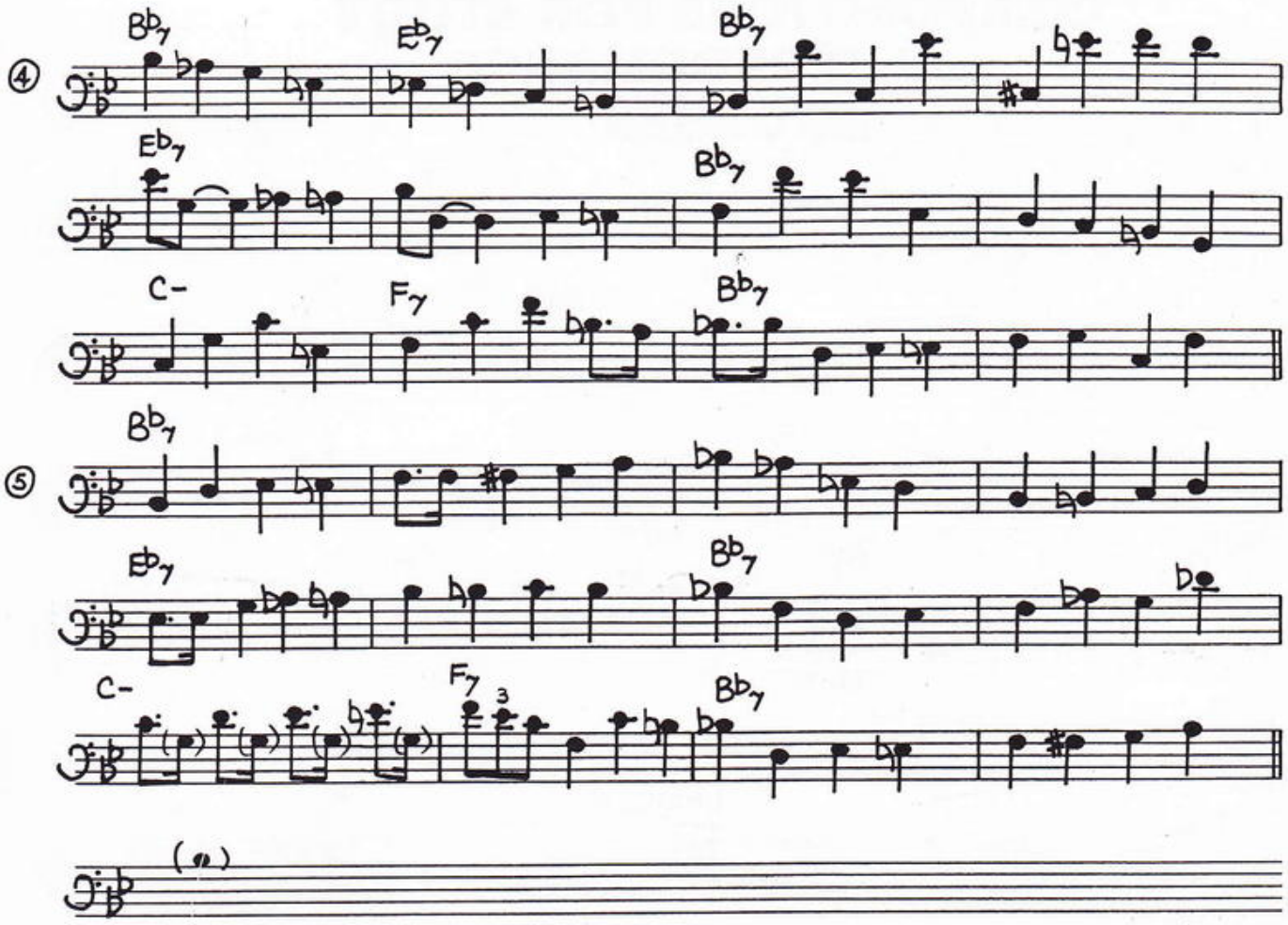
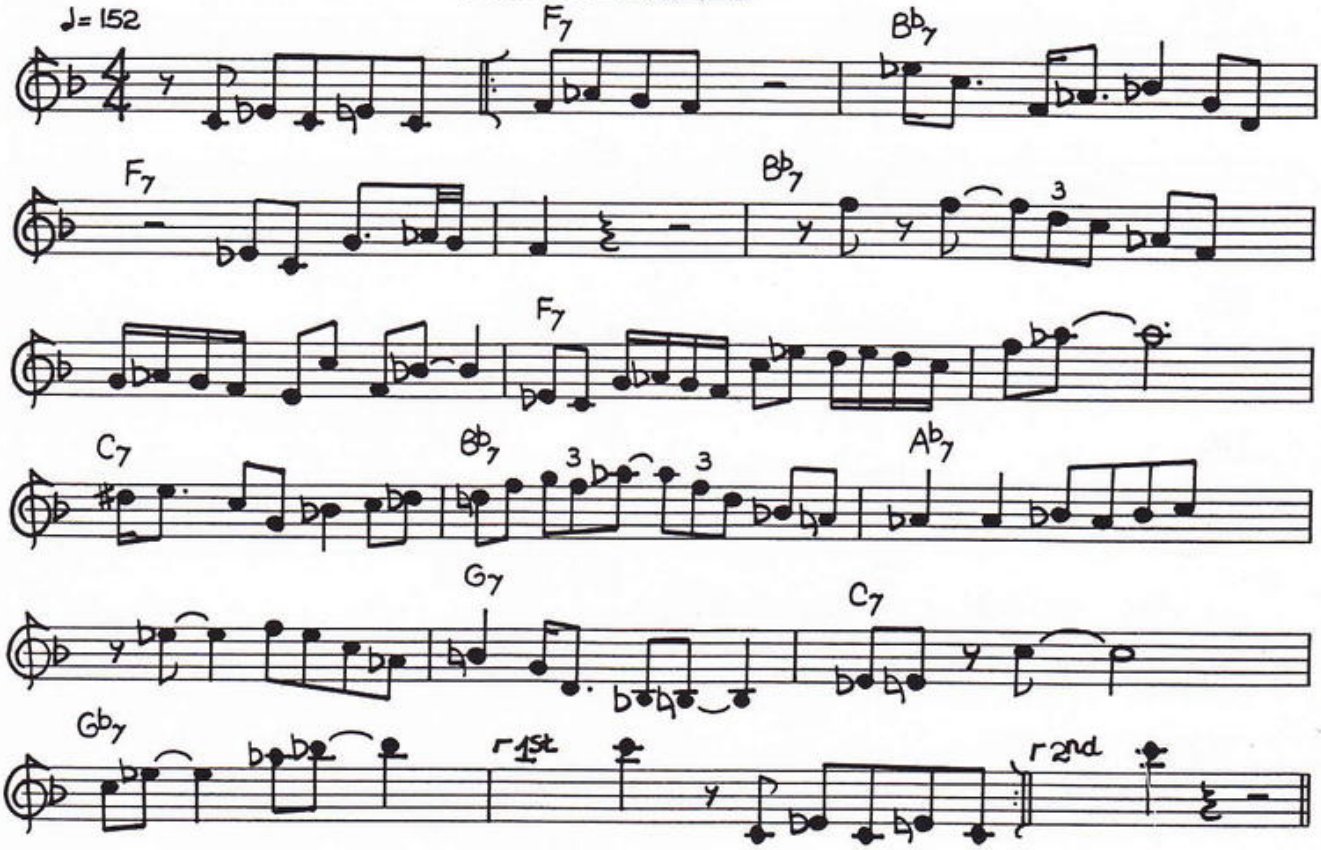
G7
C7
F7

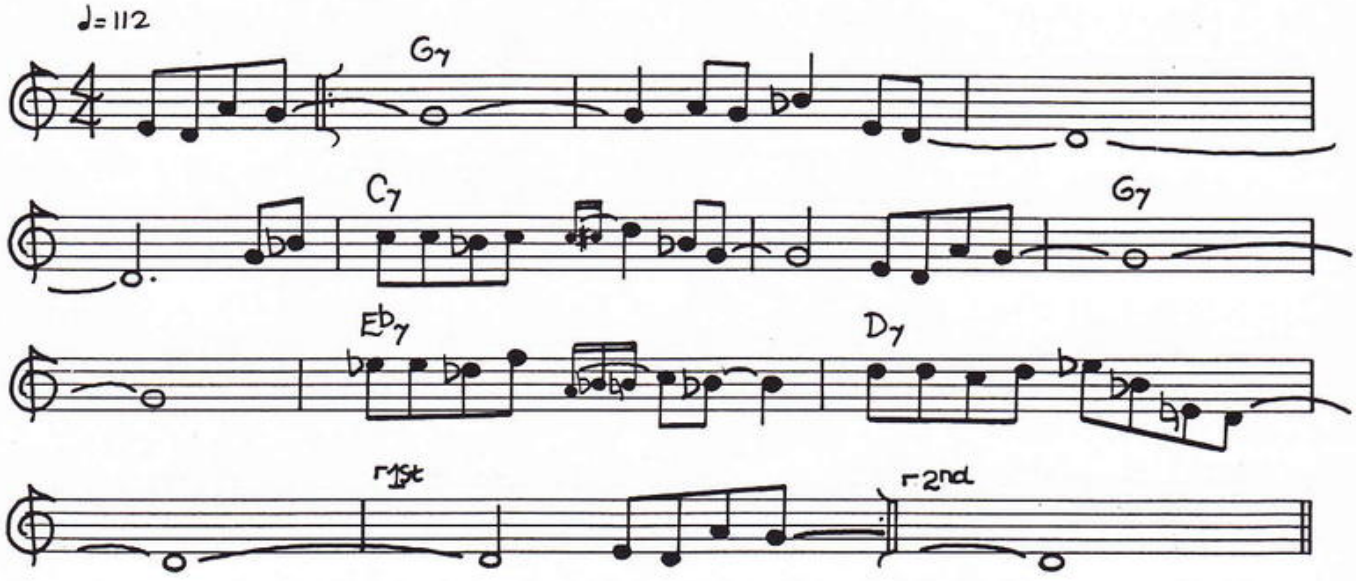

④
B♭7
E♭7
B♭7
E♭7
B♭7
C-
F7
B♭7
⑤
B♭7
E♭7
B♭7
C-
F7
3
B♭7

SOME ORIGINAL BLUES COMPOSITIONS FOR STUDY and PERFORMANCE

BROTHER

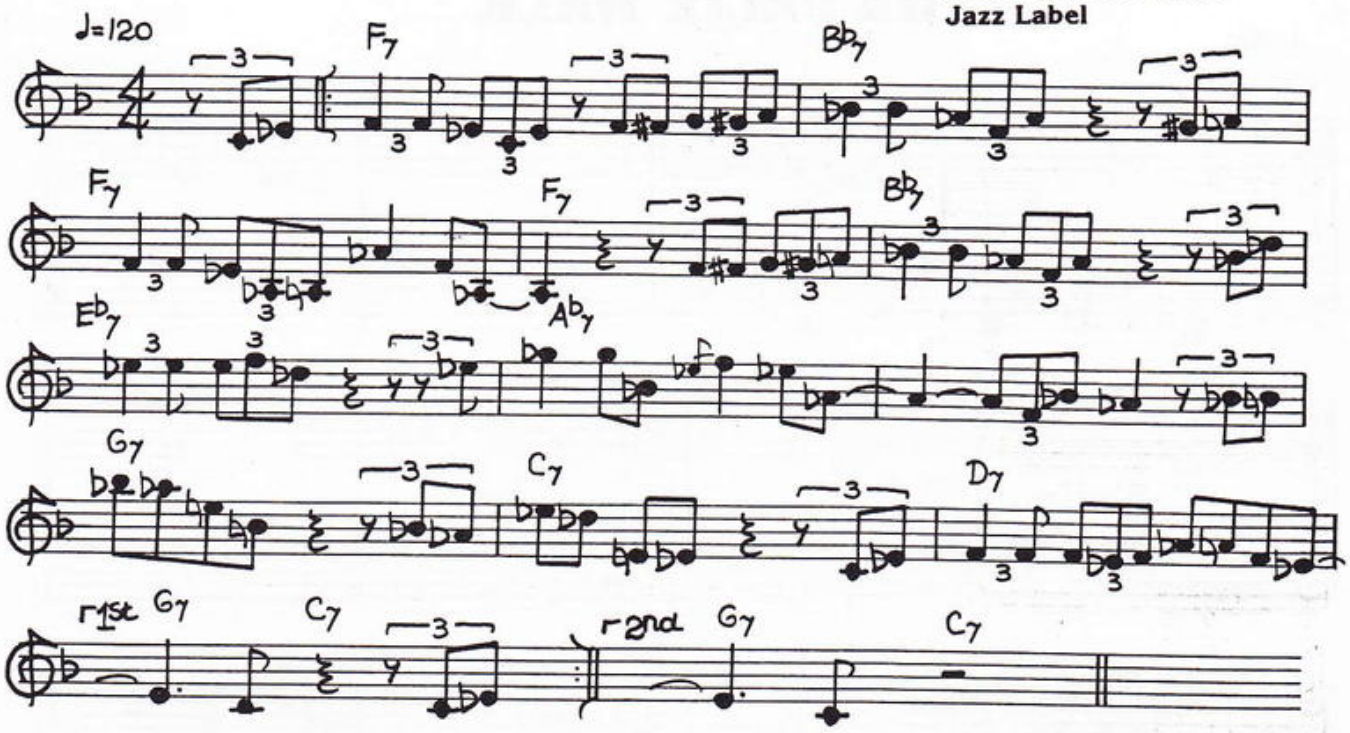


LINE FOR WES



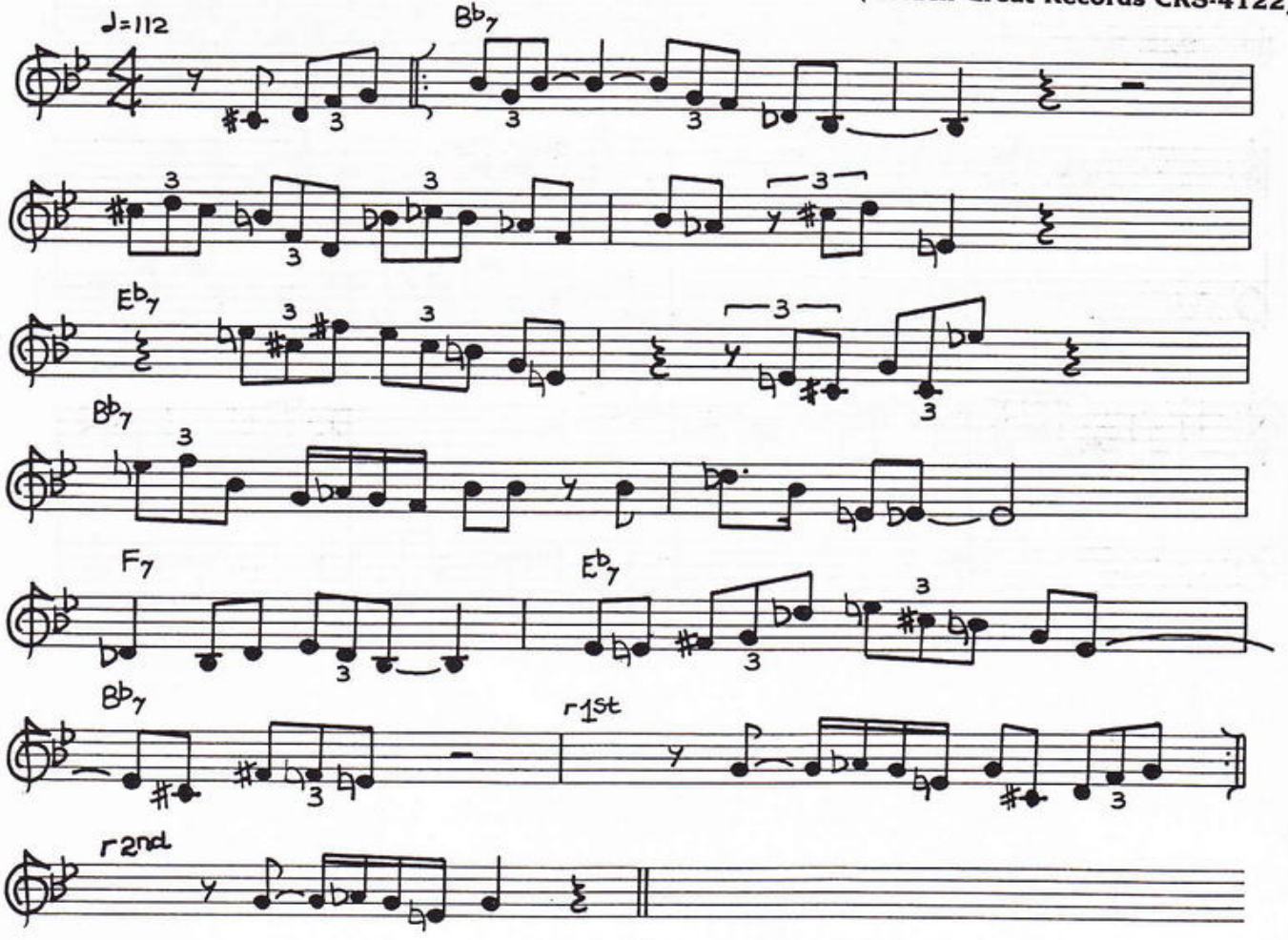
THE NAPTOWN STRUT

Recorded by David Baker
String Ensemble
Album on the Village
Jazz Label

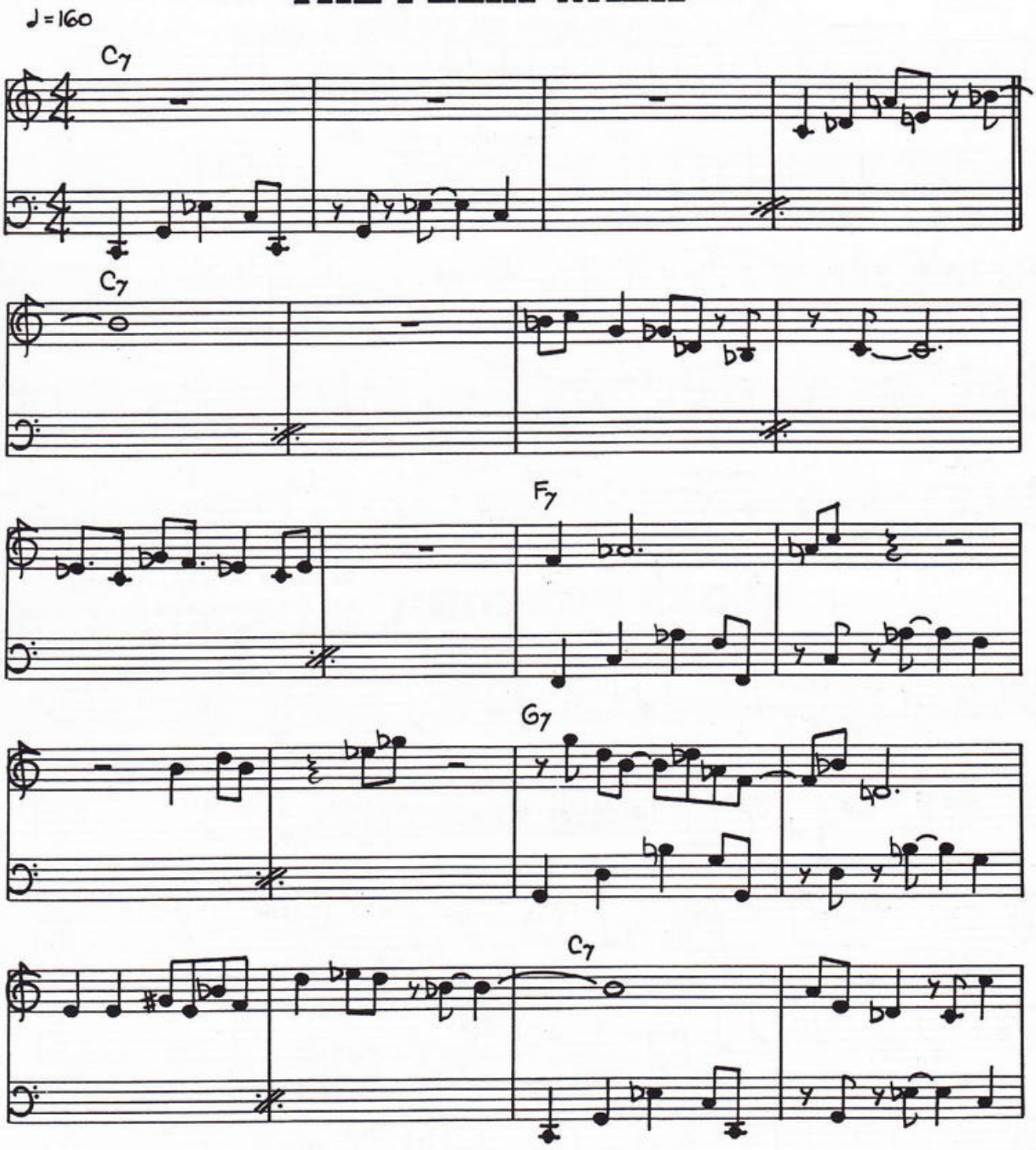


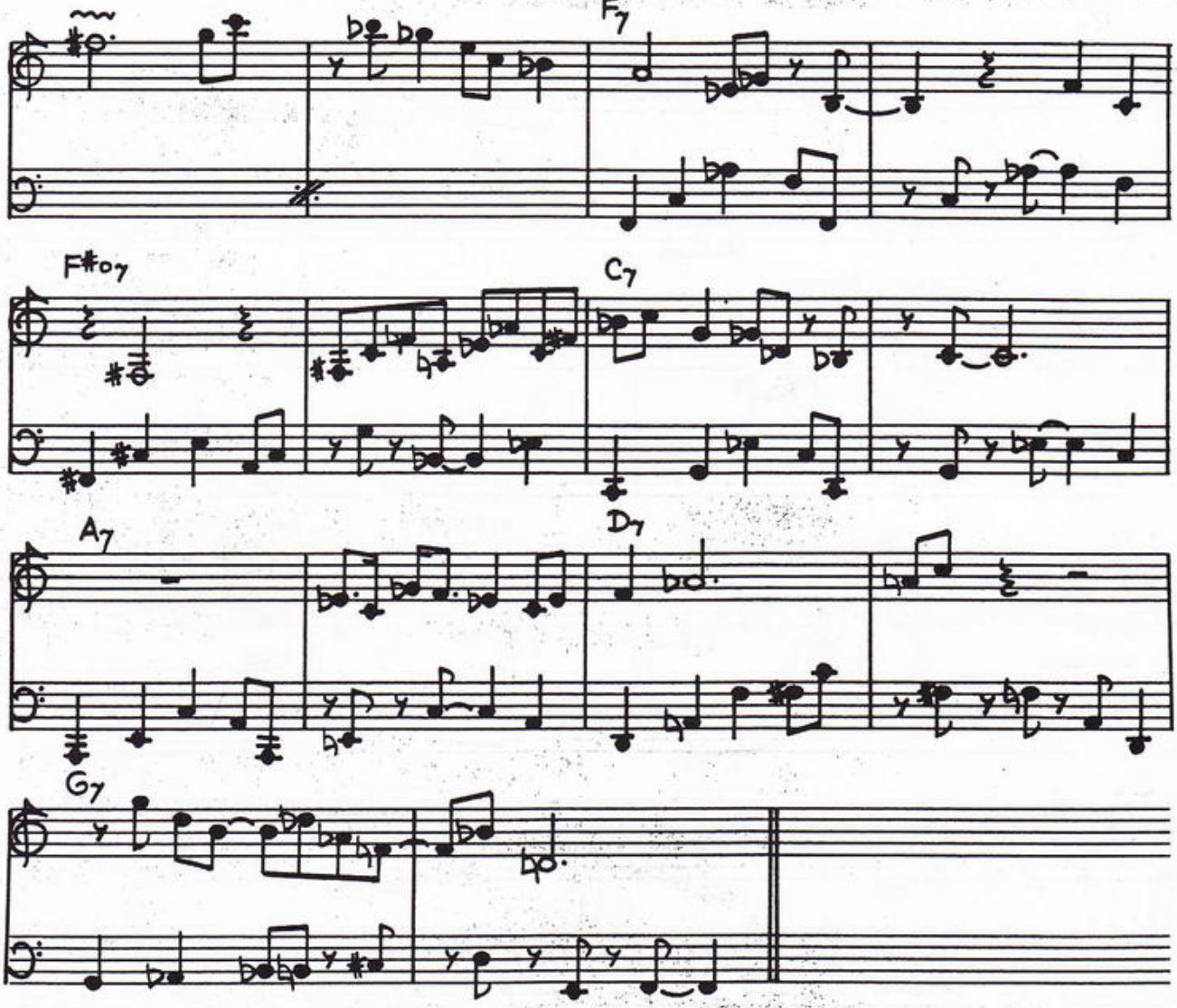
BLUES FOR BIRD

Recorded by Harvey Phillips
and the Composers String Quartet
(Golden Great Records CRS-4122)

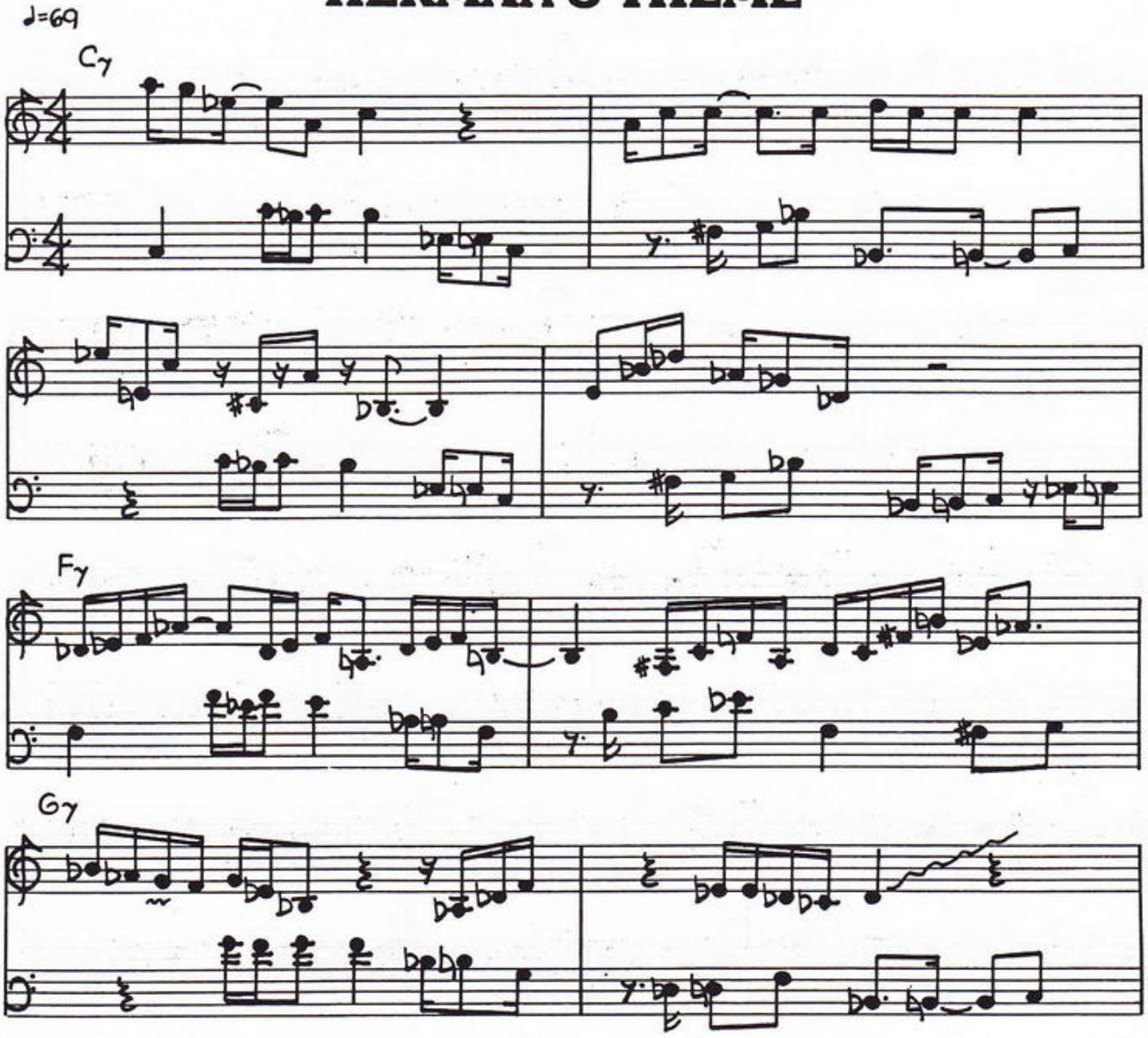


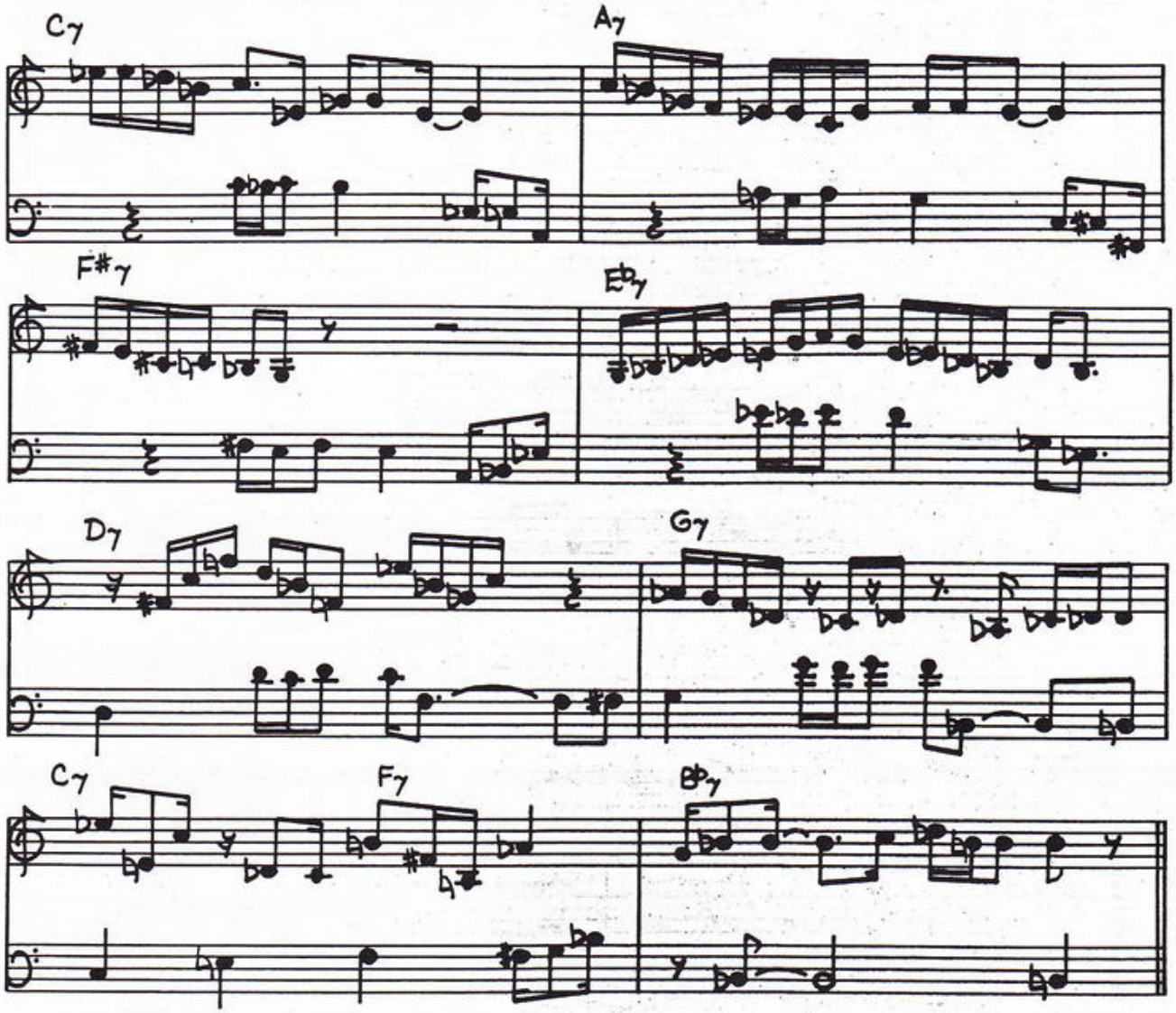
THE FELIX WALK




F7
F#o7
C7
A7
D7
G7

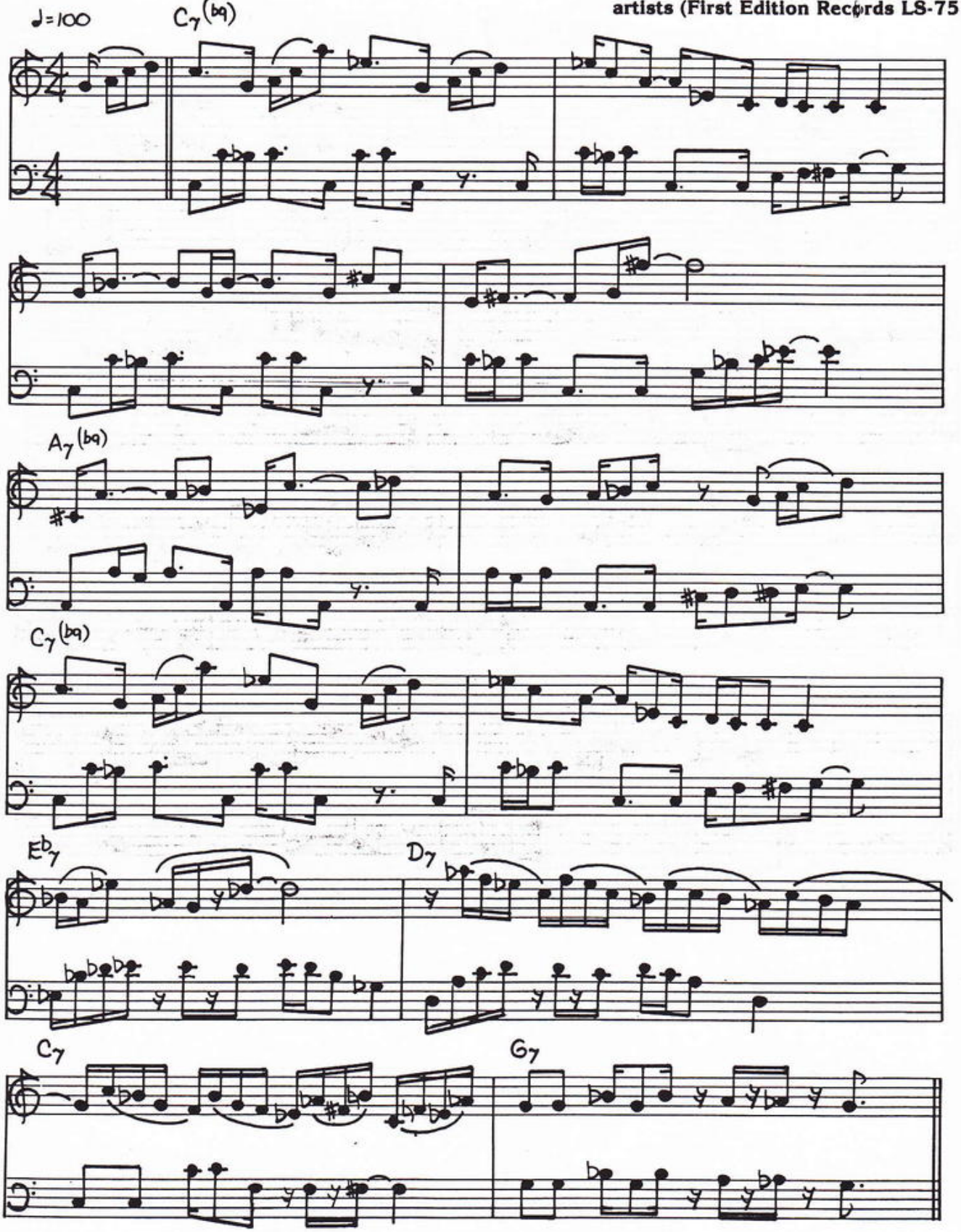
HERMAN'S THEME



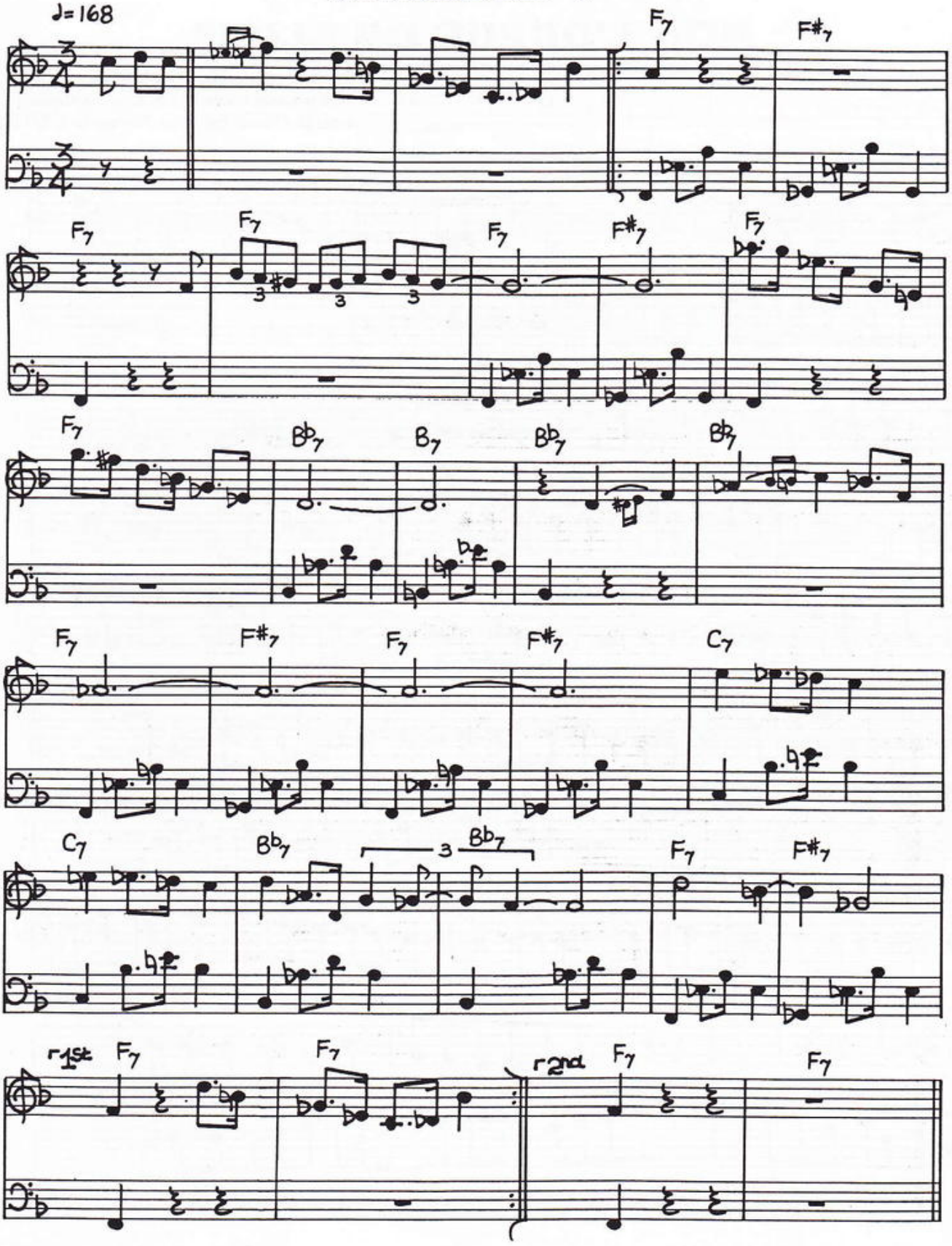

C7
A7
F#7
Eb7
D7
G7
C7
F7
Bb7

LE MIROIR NOIR

Recorded by The Louisville Symphony Orchestra and assisting artists (First Edition Records LS-751)

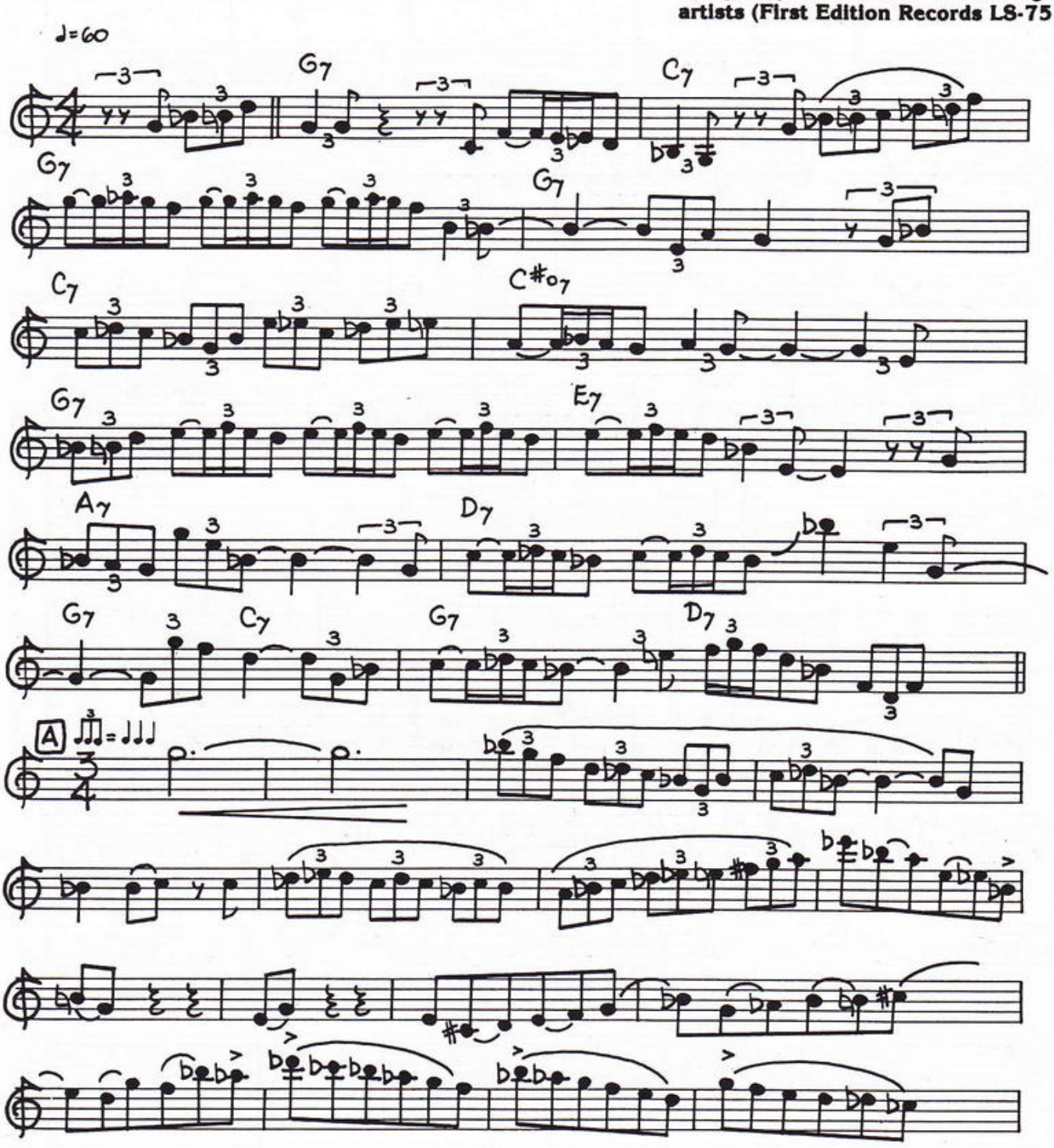


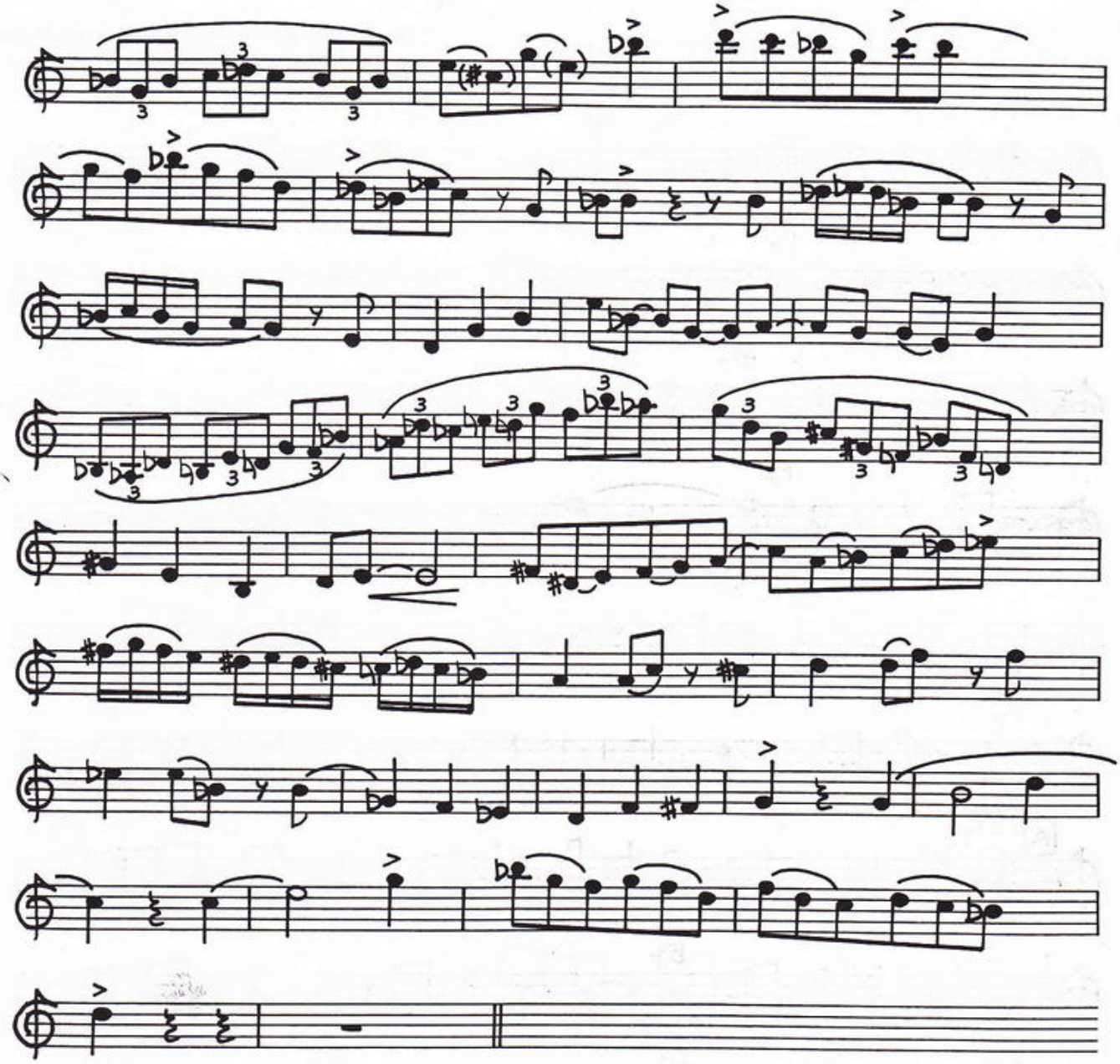
TERRIBLE T


♩= 168
F7
F#7
F7
F7
F7
F#7
F7
F7
Bb7
B7
Bb7
Bb7
F7
F#7
F7
F#7
C7
C7
Bb7
3
Bb7
F7
F#7
1st
F7
F7
2nd
F7
F7

MON L'ODEUR DU BLUES

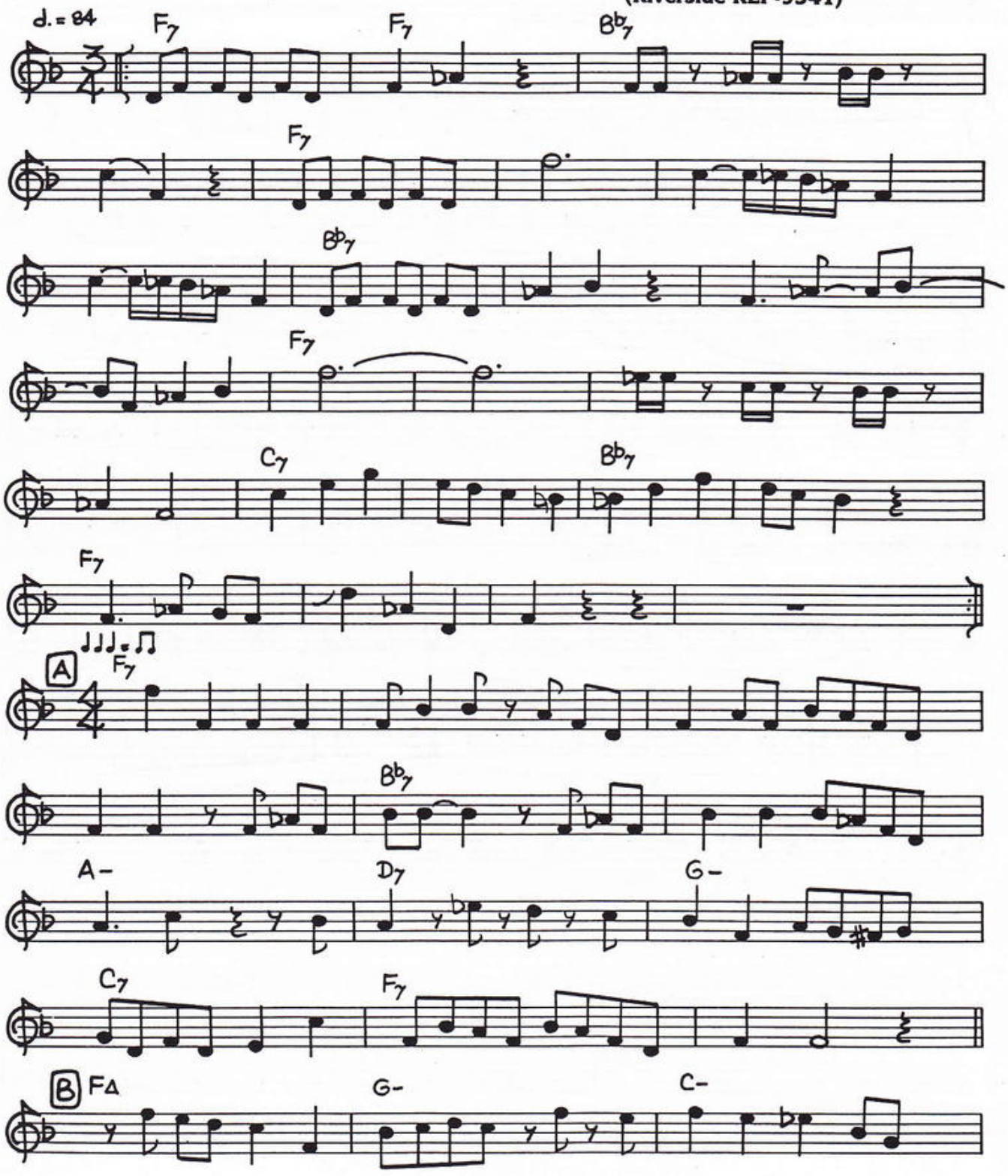
Recorded by The Louisville Symphony Orchestra and assisting artists (First Edition Records LS-751)

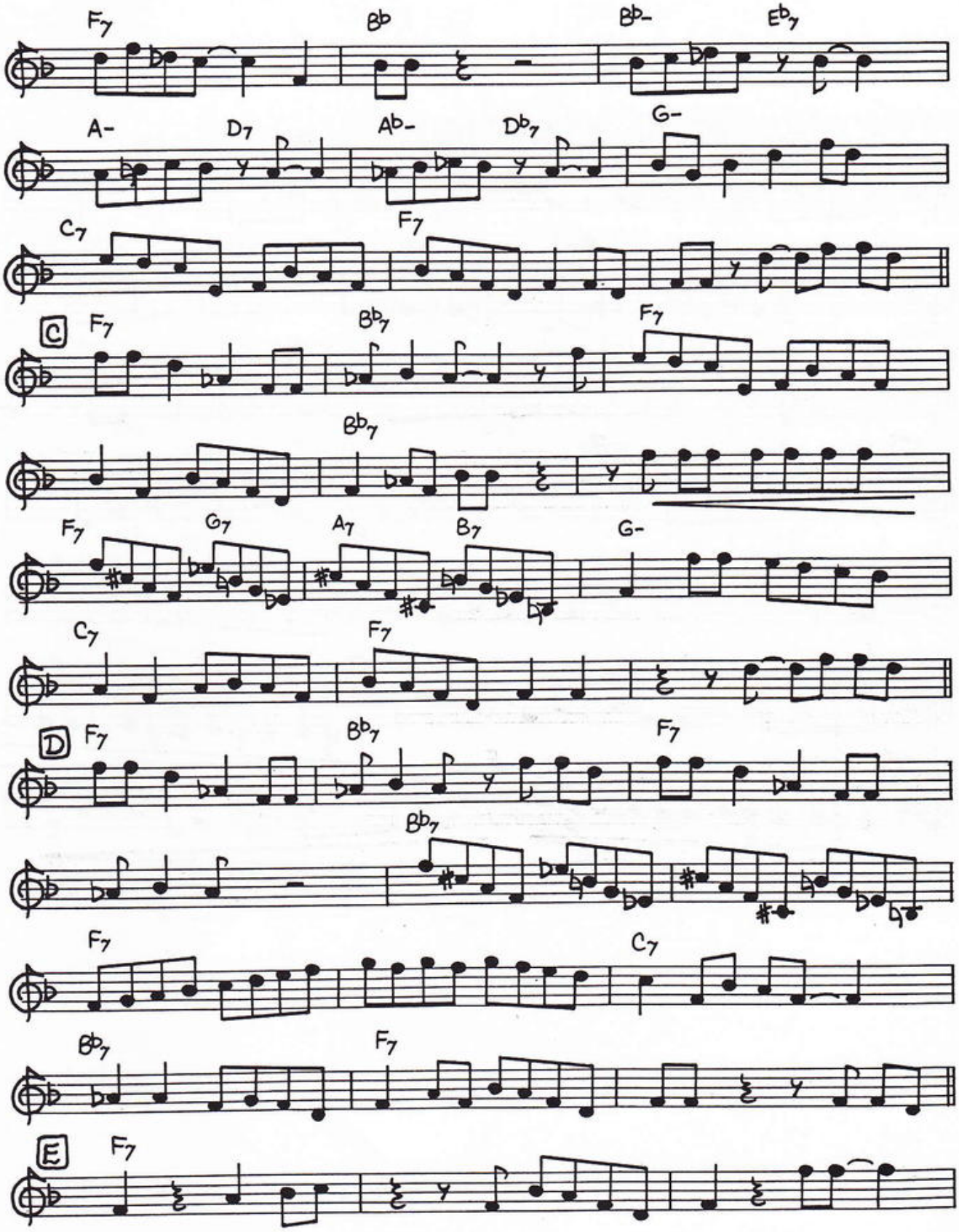


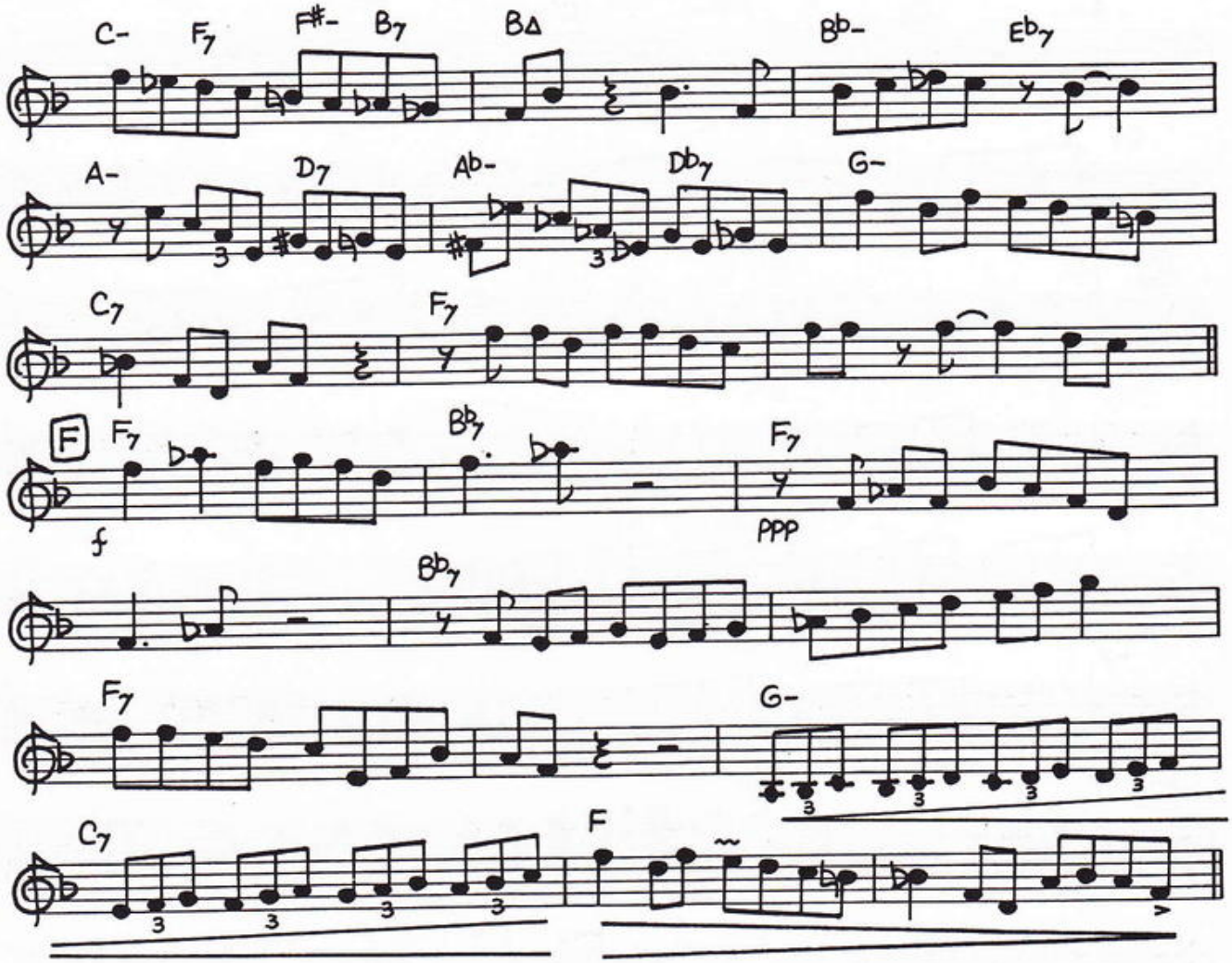


KENTUCKY OYSTERS

Recorded by the George Russell Sextet
on the album stratusphunk
(Riverside RLP-9341)

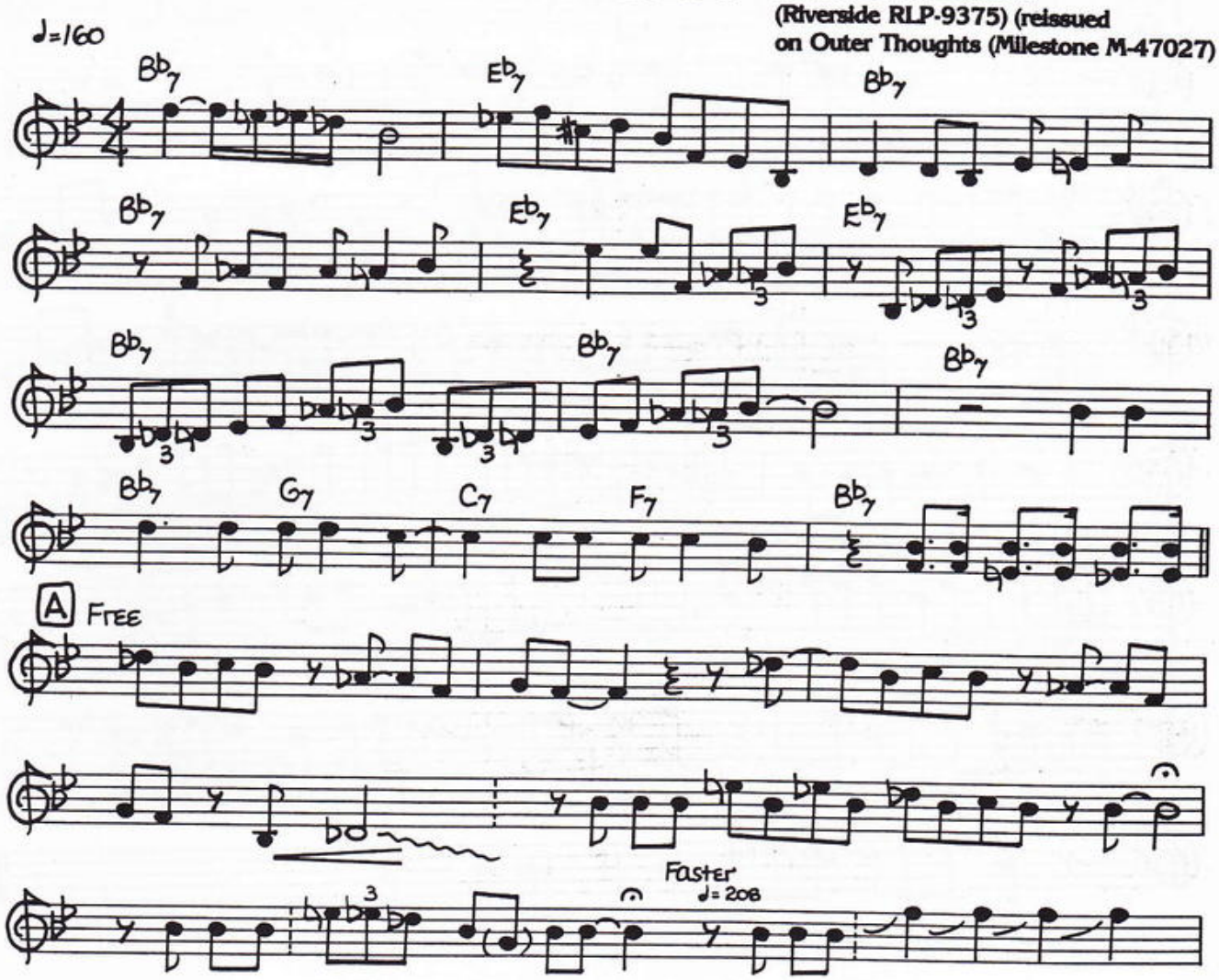


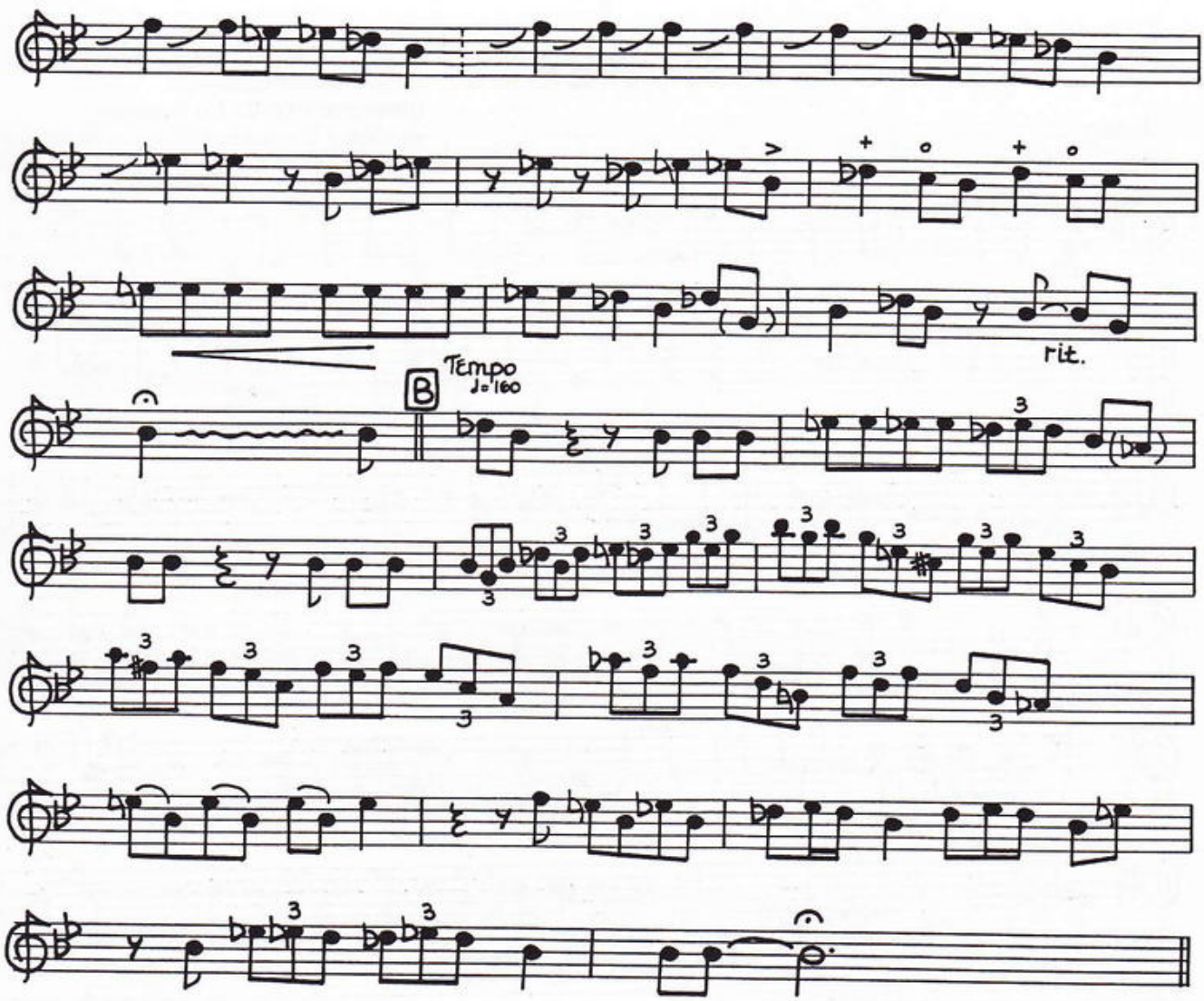

F7
B♭
B♭-
E♭7
A-
D7
A♭-
D♭7
G-
C7
F7
C
F7
B♭7
F7
B♭7
F7
G7
A7
B7
G-
C7
F7
D
F7
B♭7
F7
B♭7
F7
C7
B♭7
F7
E
F7

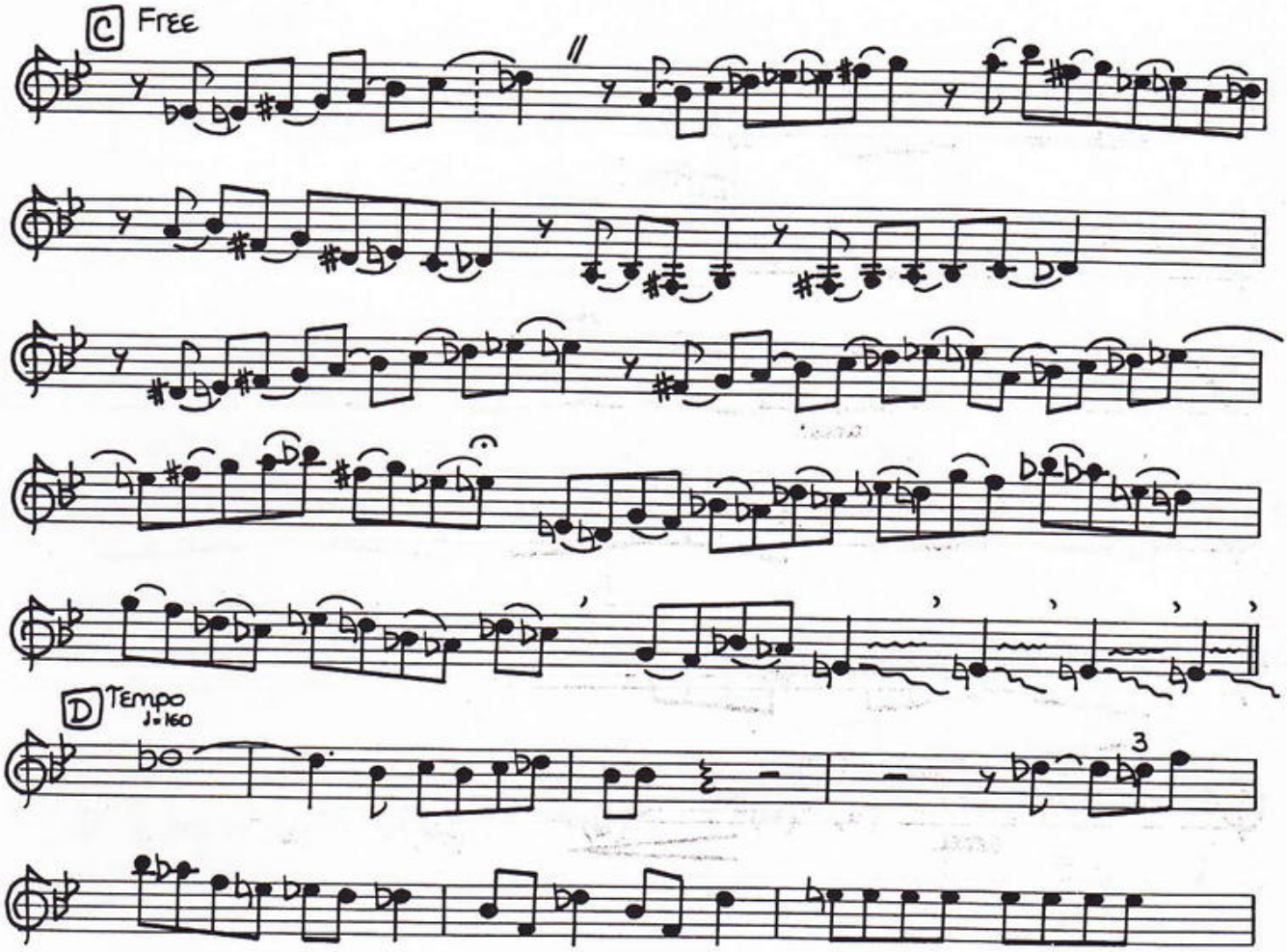

C- F7 F#- B7 BΔ Bb- Eb7
A- D7 Ab- Db7 G-
C7 F7
F F7 Bb7 F7
f PPP
Bb7
F7 G-
C7 F

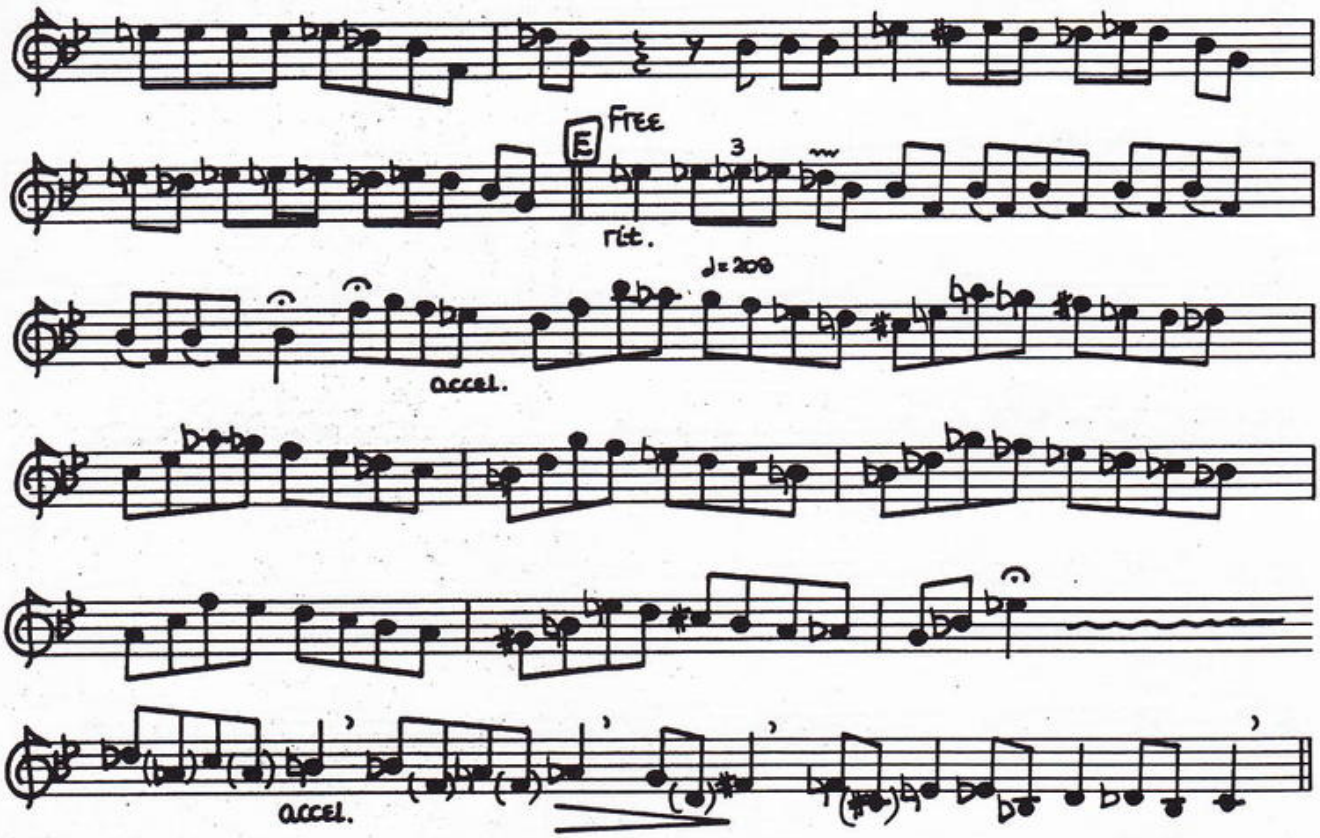
HONESTY

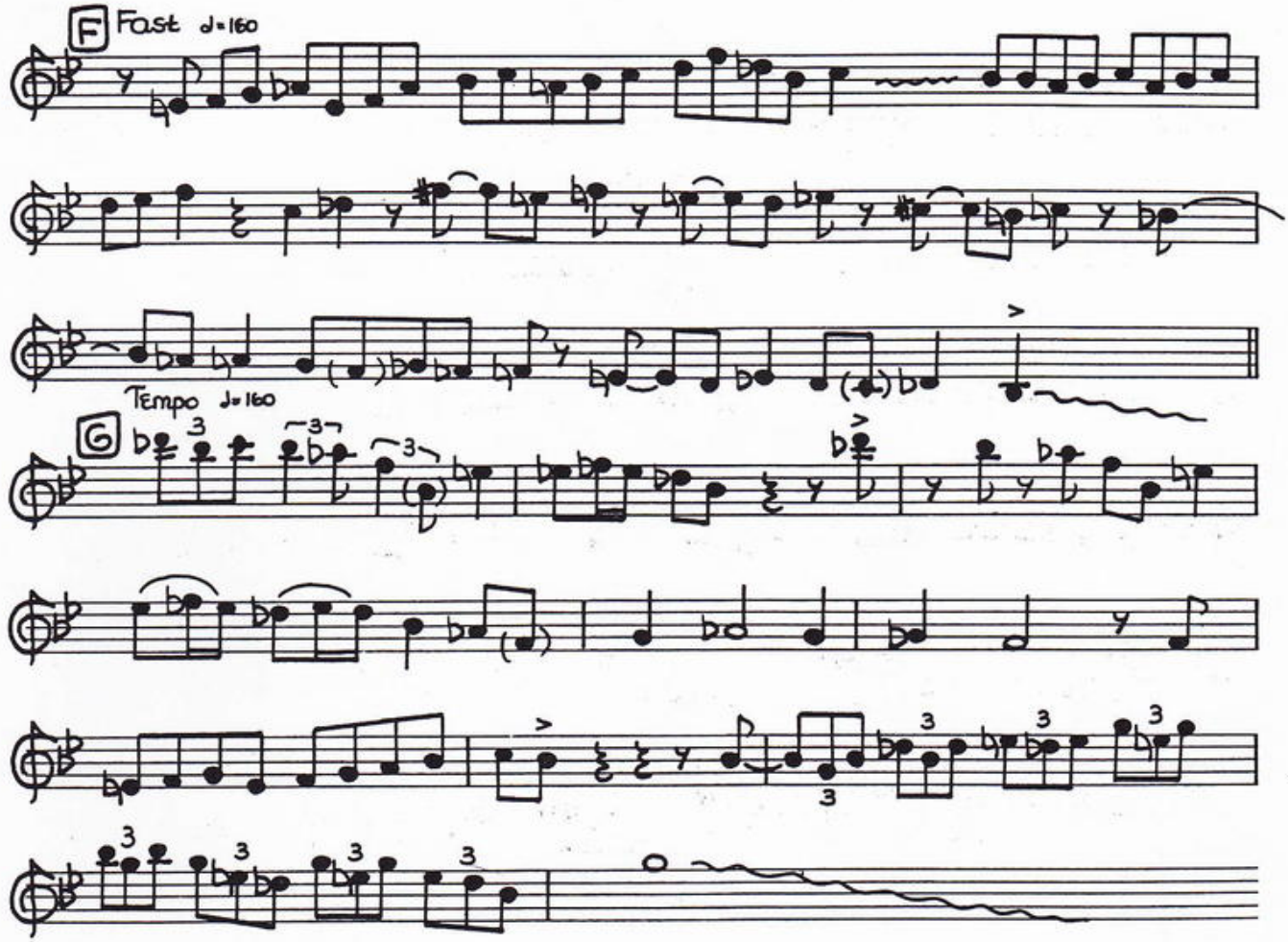
Recorded by the George Russell Sextet on the album Ezzthetics (Riverside RLP-9375) (reissued on Outer Thoughts (Milestone M-47027)




B
Tempo
♩= 160
rit.


C Free
D Tempo
♩= 160
3


E
Free
3
rit.
♩=208
accel.
accel.


F Fast ♩=160
Tempo ♩=160
G