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## INTRODUCTION

Melborne Robert (Bob) Cranshaw was born in Evanston, Illinois, a suburb of Chicago, on December 10, 1932, the son of a drummer and brother of a pianist. He took piano lessons beginning at age five and studied drums from fourth grade through college as well as bass in his high school and college years. He received his degree in Music Therapy from Roosevelt University in Chicago, but has yet to use it because of his busy career as a performing musician. He played tuba while he was in the army in Korea in the early fifties. His first professional jobs were in Chicago about 1957 with Eddie Harris and Walter Perkins, and when Perkins formed the MJT + 3, Cranshaw was a charter member. The group moved to New York in 1960, but by late 1961 Cranshaw, who with Perkins had appeared with Sonny Rollins at the first Playboy Festival when they were in Chicago, became a regular member of the Rollins group that also featured Jim Hall on guitar. In the early sixties he also worked with Carmen McRae, Joe Williams, Junior Mance and others, and by the middle sixties he was a busy studio musician as well. Like a few other top bassists in New York, a listing of Cranshaw's recording credits looks like a telephone directory, running from Pepper Adams to Joe Zawinul.

Outside jazz he has shown his versatility, working on such motion pictures as *The Pawnbroker*, *The Anderson Tapes* and *Close Encounters of the Third Kind*; television credits include *Saturday Night Live* and *Sesame Street*. In the mid-seventies he switched mostly to electric bass, though he does very little playing in situations that would seem to call for it, and unlike most electric bassists he gets a sound out of the instrument that is totally compatible with mainstream jazz. In recent years he hasn't travelled as much as in the past, working Broadway shows such as *Jesus Christ Superstar* and *Lena Horne's one lady show* as well as jazz dates in New York. But he still travels occasionally with Milt Jackson or Sonny Rollins, and sometimes with such singers as Frank Sinatra, Liza Minelli and Charles Aznavour. It would seem at this writing that Bob Cranshaw is in as much demand as many physicians - and like a physician, if he ever wants to retire, he may have to leave town.

Phil Bailey  
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# THE BLUES FORM

The basic 12 bar blues uses these chords/scales . . . a dominant 7th built on the root or tonic of the key, a dominant 7th built on the fourth tone, and a dominant 7th built on the fifth of the key you are in. For example, blues in the key of F uses F7, Bb7 and C7; all dominant 7th qualities. A dominant 7th scale is the same as a major scale but the 7th is **lowered** one-half step.

A very basic blues progression would look like this:  
(KEY OF F)

1. || F7 | F7 | F7 | F7 | Bb7 | Bb7 | F7 | F7 | C7 | C7 | F7 | F7 ||

The next several examples will illustrate how the present blues progression used on the play-a-long may have evolved.

2. || F7 | F7 | F7 | F7 | Bb7 | Bb7 | F7 | F7 | C7 | Bb7 | F7 | C7 ||

3. || F7 | Bb7 | F7 | F7 | Bb7 | Bb7 | F7 | F7 | G-  
II | C7  
V7 | F7  
I | C7 ||

4. || F7 | Bb7 | F7 | F7 | Bb7 | Bb7 | F7 | D7 | G-  
II | C7  
V7 | F7  
I | C7 ||

5. || F7 | Bb7 | F7 | C- F7 | Bb7 | Bb7 | F7 | A∅ D7 | G- | C7 | F7 D7 | G- C7  
II V7 I7 III VI7 II V7 I Turnaround ||

6. || F7 | Bb7 | F7 | C- F7 | Bb7 | Bb7 | F7 | A∅ D7<sup>+9</sup> | G- | C7 | A- D7 | G- C7  
II V7 I7 III VI7 II V7 Turnaround ||

A blues chord progression that Charlie Parker used on "Blues For Alice" and "Chi Chi" uses descending root movement coupled with a cycle of fourths (upward). This is sometimes called "Bird Blues."

|| F | E∅ A7 | D- G7 | C- F7 | BbΔ | Bb- | A- | Ab- | G- | C7 | A- D7 | G- C7 ||

See volume 2 "Nothin' But Blues" for a Bird Blues practice track.

Blues in minor keys has been popular with jazz musicians. "Mr. P.C." by John Coltrane is a favorite and uses this standard minor blues progression, ("Mr. P.C." is included in Volume 27 - "John Coltrane" play-a-long set.):

|| C- | C- | C- | C- C7<sup>+9</sup> | F- | F- | C- | C- | D∅ | G7<sup>+9</sup> | C- | D∅ G7<sup>+9</sup> ||

Herbie Hancock's "Watermelon Man" is often called a 16-bar blues. It can be found on Volume 11 - "Herbie Hancock" play-a-long set.

# 2. B BLUES

♩ = 66

PLAY 6 CHORUSES

*(Shuffle)* 1 B7 E7 B7 F#- B7

E7 E7 B7 D#° G#7+9

C#- F#7 D#- G#7 C#- F#7

2 B7 E7 B7 F#- B7

E7 E7 B7 D#° G#7+9

C#- F#7 D#- G#7 C#- F#7

3 B7 E7 B7 F#- B7

E7 E7 B7 D#° G#7+9

C#- F#7 D#- G#7 C#- F#7

4 B7 E7 B7 F#- B7

E7 E#°7 B° C#- D#- D-

C#- F#7 D#- G#7 C#- F#7



On this page I will list additional Blues progressions that jazz musicians have played. The secret is to be able to **mentally hear** the chord/scale progressions before you actually play them. Bassists need to be aware of **all** the possible chord/scale alterations in order to be an effective part of the rhythm section or soloist.

**Key of F**

Chord progression to **Dance of The Infidels** by Bud Powell

**1.** || F $\Delta$  | Bb7 | A - G - | F# - B7 | Bb7 | % |  
 | A - | Ab - Db7 | G - | Db - Gb7 | F7 D7 | G - C7 ||

**2.** || B - E7 | A - D7 | G - C7 | F# - B7 | Bb7 | Bb - Eb7 |  
 | A - | Ab - Db7 | G - C7 | Db - Gb7 | A - D7 | G - C7 |  
 | Db - Gb7 ||

**3.** || F7 F# $\circ$  | G - Ab $\circ$  | F7 C# - | C - F7 | Bb $\Delta$  | Bb - Eb7 |  
 | Ab $\Delta$  | Ab - Db7 | Gb $\Delta$  | G - C7 | A - D7 | G - C7 |  
 | F7 D7 | Db - Gb7 ||

**Modal Blues**

**4.** || F7 | Bb7 B $\circ$ 7 | C - C# - | C - F7 | Bb7 | % |  
 | A7 | D7 | G7 | C7 | A - D7 | G - C7 |  
 | A $\emptyset$  D7 | G7 C7 ||

**5.** || C -/F | % | % | C - F7 | F -/Bb | % |  
 | C -/F | % | G -/C | % | C -/F | % ||

The Blues is usually thought of as being three 4-bar phrases. You should experiment with interchanging the three 4-bar phrases. Take a 4-bar section from one blues and insert it in another. This is one way of arriving at new blues progressions.

# TURNAROUNDS

The last two bars of the Blues is called the **TURNAROUND**. There are various **TURNAROUNDS** and it's helpful to know them all as you never know which one a player may choose.

## TURNAROUNDS for F BLUES -- last two measures of Blues

Bar 11 Bar 12

|| F7 | C7 ||  
 || F7 | G7 C7 ||  
 || F7 D7 | G7 C7 ||  
 || F7 D7 | G - C7 ||  
 || A - D7 | G - C7 ||

Bar 11 Bar 12

|| A $\emptyset$  D7 | G - C7 ||  
 || A - Ab - | G - C7 ||  
 || A - Ab7 | Db $\Delta$  C7 ||  
 || A7 D7 | G7 C7 ||  
 || A7 D7 | G - C7 ||

Bar 11 Bar 12

|| A7 D7 | Db $\Delta$  C7 ||  
 || A7 D7 | Db $\Delta$  Gb7 ||  
 || A - D7 | Db - Gb7 ||  
 || A7 D7 | Db - Gb7 ||  
 || A - Ab - | G - Gb7 ||

You'll find the first chord/scale in bar 11 is interchangeable. It can be F7, A - , A $\emptyset$  or A7. When the Db - G7 sound is played in Bar 12, we call it the **TRITONE SUBSTITUTION (TRITONE SUB)**.

**NOTE:** On the Volume 42 LP or cassette, each recorded track utilizes two **different** chord progressions. A **triangle** is sounded on the 11th bar to indicate the beginning of the **second** blues chord progressions.

# 6. Eb BLUES

J = 120

PLAY 9 CHORUSES

(Shuffle) 1 Eb7 Ab7 Eb7 Bb- Eb7

Ab7 Ab7 Eb7 Gø C7+9

F- Bb7 G- C7 F- Bb7

2 Eb7 Ab7 Eb7 Bb- Eb7

Ab7 Ab7 Eb7 G- C7+9

F- Bb7 G- C7 F- Bb7

3 Eb7 Ab7 Eb7 Bb- Eb7

Ab7 Ab7 Eb7 Gø C7+9

F- Bb7 G- C7 F- Bb7

4 Eb7 Ab7 Eb7 Bb- Eb7

Ab7 Ab7 Eb7 Gø C7+9

F- Bb7 G- C7 F- Bb7