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NOTE: Any codas (⊕) that appear will be played only once on the recording at the end of the last recorded chorus.

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INTRODUCTION

The blues have been around as long as jazz has, and the 12 bar blues has shown an amazing degree of flexibility over the years as jazz musicians as diverse as Louis Armstrong, Poncho Sanchez, Sun Ra and Barbara Dennerlein have found it to be a good vehicle for their personalities. As chromatic chord movement, suspensions, modes and other devices have come into use, all have found a home in the blues form.

Some jazz educators have found it useful to break different types of blues down into categories. Originally blues were played with a chord progression pretty much like the one used on Stop Time Blues in F, and use of the blues scale (in C: C-Eb-F-F#-G-Bb) will work across the whole thing. In fact, it has been pointed out that the early blues players could even add a bar or two but as long as you used the blues scale and the chords didn't get any trickier than I-IV-V, there weren't any clashes. As players started adding chords as they improvised (which in turn moved the composers to put them in stone in the tunes), they tended to approach the blues more like they would a pop tune with a set of chords to be negotiated, and the blues scale became just one of many devices used in the course of a solo. Since many pop and show tunes that jazz players were using were in AABA form, it seemed natural to add a bridge, using a chorus of blues as an "A" part. These bridges tended to be 8 bars long, so that a complete cycle would be 12-12-8-12, as in B Flat Blues with 8 Bar Bridge and E.T. Blues with Bridge. E Flat Blues has a 16 bar bridge.

With the advent of bebop, the blues was quickly adapted to the new style. Slow Blues uses the chords of Charlie Parker's 1945 tune Billie's Bounce, with the descending minor thirds in the eighth bar (though pianist Kenny Kersey used the same device on Henry Red Allen's record of K.K. Boogie recorded four years earlier). Another favorite bebop device, the tritone substitution (F7 / Bb = F#m7 B7 / Bb), is seen in the fourth bar of Bud Powell's 1949 tune Dance of the Infidels. Miles Davis' tune Solar (1954) is arguably not a blues, though it is 12 bars long and like most blues modulates to the subdominant in the fifth bar. However, most of the rest of the tune moves like the opening bars of How High The Moon rather than a blues. It is an early example of circular form, i.e. you need the first two bars of the next chorus to bring things to a logical end. In fact, 5/4 Blues and Bossa Blues also are circular forms, but they also display other interesting properties. Any piece in 5/4 time is guaranteed to get you out of your usual improvisory bag of tricks, and the bossa sounds more like Horace Silver than Rio de Janeiro. Both have a modal feel that tends to make you think in terms of scales rather than chords.

The rhythm section is that of the Tanareid group, and it has been without a personnel change for the past several years. John Stetch is an up-and-coming pianist who has several albums of his own in release as well as his work for Tanareid and some younger generation players. Bassist Rufus Reid and drummer Akira Tana worked together for years on a casual basis before forming Tanareid over a decade ago. Their discography as Tanareid includes "Yours And Mine," "Passing Thoughts," "Back To Front," "Blue Motion," and "Looking Forward." Rufus Reid also has several discs as leader, including "Perpetual Stroll," "Seven Minds," and "Sound Circle."

Phil Bailey 12/12/99



2. Lame Duck

PLAY 4 TIMES (♩ = 120)

Bossa Nova

F7 A B♭7 E♭7 B♭7 B♭7

BREAK

E♭7 B♭7 B♭7 C-7/F B♭-7/E♭

2. B♭7 B♭7 A-7 D7 G7 C

SWING/IMPROVISE

F7 B♭7 E♭7 E♭7

E♭7 B♭7 B♭7 F B♭-7/E♭

SOLOS

B♭7 E♭7 B♭7 C-7/F B♭-7/E♭ C-7/F B♭-7/E♭

LATIN

A-7 D7 C7 F7 F7

SWING

B♭7 B♭7 B♭7 C-7/F B♭-7/E♭ C-7/F B♭-7/E♭

Play this section three times, then end.

E♭7 A♭-7 D♭7 F♯-7 B7

A-7 G7 C-7 F7 B♭7+4