

# **BLUES SCATITUDES**

Vocal Improvisations on the Blues

**Bob Stoloff**

Cover design by Bill Lessner and Erin Klauk

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# Introduction

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Thank you for adding *Blues Scatitudes* to your music collection! In case you're wondering, the title was playfully created to represent a fusion of two important musicianship skills presented in this book: vocal improvisation (scat) and time feel interpretation (attitude). All serious musicians who are pursuing a career in voice should consider both skills essential to their training as performers. If you want to learn to improvise using your voice, *Blues Scatitudes* will demonstrate what notes and syllables to use and how to interpret them using easy-to-challenging blues solos with different time feels.

Beginning with Louis Armstrong, vocal improvisation was developed by a potpourri of both vocalists and instrumentalists. Today, the field of vocal improvisation is represented by four genres: solo a cappella, vocalese, free vocal improvisation and scat singing. Solo a cappella is limited to those with unusual vocal proficiency and is best exemplified by Bobby McFerrin. McFerrin is one of the few artists in the world who can manage a one-man show with no accompaniment! Vocalese refers to actual text assigned to the melodic pitches of a solo that often tells a story. There are many solo artists and groups who still use this technique including Jon Hendricks, Nneena Freelon, Kurt Elling, Manhattan Transfer and the New York Voices. Free vocal improvisation is unwritten, entirely

spontaneous and unpremeditated. Best used as a learning tool for student Jazz vocal groups, this style is rarely performed live and is most successful when one singer initiates a repeated pattern (groove) which is then embellished with additional improvised motivic layers. The only group I know that performed this style of improvisation was Jazz Vocal Summit during the mid 80's. Finally, scat singing is the application of syllables that have no particular meaning to melodic pitches that are improvised. Despite stylistic differences all these types of vocal improvisation require the skillful articulation of notes with syllables.

Consider, for example, the contrasting styles of contemporary vocalists Bobby McFerrin, Al Jarreau, Jay Clayton and George Benson. Although their individual modes of expression differ, all four master improvisers learned how to "play" their voices like musical instruments without valves, strings, slides, bows or mallets! To articulate notes, whether in the Pop, Jazz, R&B or even classical idioms, each artist created his or her own vocabulary of vocal syllables.

Choosing syllables is entirely subjective but one can learn a lot by listening to the masters of scat beginning with Louis Armstrong and Ella Fitzgerald. Armstrong, like many other "instrumentalists" who followed, unconsciously used scat syllables that emanated from his trumpet style.

Other scat singers who may not have played a horn most likely had a particular musical instrument in mind when they improvised. Ella, for example, often used trombone-like hand motions while scatting “du-wah” type syllables. McFerrin, a former Juilliard pianist, is still the master of using his entire body to support his vocal antics on stage!

*Blues Scatitudes* is an excellent primer for scat singing, but keep in mind that the syllables I prescribe are derived from my own musical experiences as a multi-instrumentalist who learned how to articulate rhythms and scales with sticks, valves and keys! I also listened to a lot of Ella’s work, idolized Jon Hendricks and Dave Lambert for many years and had the opportunity to work with McFerrin for a minute in the group, Jazz Vocal Summit.

I want to emphasize the importance of spontaneous improvisation and encourage students not to think too much about what syllables to use. *Blues Scatitudes* purposely uses an instrumental approach to articulation, as I have discovered that well-constructed syllable combinations are the stepping-stones toward creating one’s own vocabulary. Use the written syllables in this book as a learning tool but don’t be afraid to invent your own! And if you ever think your syllables are boring check out the simplicity of Chet Baker’s scat!

While Jazz is still the choice idiom for many aspiring scat singers, it is important that career-minded musicians consider a palette of contemporary musical styles for their vocal improvisations. This might include Pop, Rock, R&B, Gospel, Country, Bluegrass, Hip Hop, Ska, Folk, Cajun, Latin and the list goes on! True, scat singing originated from Jazz but it

can also be performed in any style by simply interpreting the beat with a “straight” or “swing” feel. In fact, all contemporary music styles fall into only three categories of beat subdivision: straight 8th (or 16th), swing 8th (or 16th) and 12/8 (or triplet feel).

Straight or “even” feel indicates that 8th notes should be interpreted exactly as written. Swing feel indicates that a group of two 8th notes should be performed as follows:



12/8 can be written as such or “with a 12/8 feel” can be indicated in common (4/4) time as a triplet groove for the rhythm section. The word “feel” means “interpreted as” or “sounds like.” It’s really a shorthand way to write rhythms without all the little 3’s above the notes. Indicating straight and swing beat subdivisions is essential when writing rhythm section parts. Rhythm players need to know what patterns to play in order to establish the “groove” or “time-feel” of a song. For these musicians the most important consideration in selecting a drum beat, bass line or piano/guitar comping pattern is how the quarter note is interpreted. That’s why the best rhythm parts indicate style, tempo and feel. Here are some good examples of clear groove indications for rhythm section:

- Pop: medium straight 8th
- Rock ballad: straight 16th feel
- Slow R&B: swing 16ths
- Bright Jazz: swing 8th shuffle
- 50’s Rock ballad: 12/8 feel

Style indications are helpful but sometimes confusing when you consider hybrid grooves like

Pop-Rock, Jazz-Funk or Country-Swing. It is best to further identify the style with a particular decade and artist if possible.

The groove can also be altered by changing the back-beat or harmonic rhythm. Both can be accomplished without rewriting a single note on the page! Half-time feel, for example, means rhythm players should continue reading the chord changes at the same rate of speed but play slower groove patterns to create the effect of playing at half the tempo. In most contemporary grooves the back-beat is played by the snare drum on beats 2 and 4 in one measure of common time (a normal back-beat cycle consists of 2 snare hits). In half-time feel, however, the snare hits occur only on beat 3 of each measure so it takes 2 measures to complete the back-beat cycle! On the other hand, half-time means the harmonic rhythm is cut in half while comping patterns are reduced so that the whole song, including the groove, harmonic rhythm and melody, is performed exactly half as

fast as the original tempo.

There are other indications in *Scatitudes* that change the groove including stop-time, broken-time, 2-beat feel, walking and shuffle feel. The rhythm section players choose appropriate accompaniment patterns to create each feel. To avoid confusion, all of these time feel descriptions are listed on a separate page preceding the lead sheet. There are two recorded versions of each scatitude which employ a different sequence of time feels. The purpose of including these groove variations is to provide alternate solo interpretations for each song. The rhythm section accompaniment is MP-3 formatted in order to include a variety of versions of each blues including vocal melody (sung by myself and Christy Bluhm), instrumental melody and accompaniment without melody. All tracks are in the key of C because of range considerations, but you can easily transpose to any key of choice by using a sound processor such as Sony Superscope.

Bob Stoloff  
Boston, 2003

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# Musical Terms

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**back-beat** accented snare or kick drum beats on 2 and 4 in 1 measure of 4/4 time. In half time feel beat 3 is accented only.

**broken-time** an approach to playing a time feel where the rhythm section implies the pulse and feel without directly stating it by using comping patterns that are “broken up” and sometimes rhythmically ambiguous. There is a steady underlying pulse. Broken time is common in contemporary Jazz styles but can also be found in the R&B and Rock idioms.

**count-off** meter, tempo and beat subdivision that rhythmically set up tune one or two measures “outside” the tune (before the actual form of the song begins).

**double-time feel** a variation of the original time feel. The harmonic rhythm stays the same but the rhythm section creates the effect of sounding twice as fast by playing a 2-bar comping pattern over 1 measure of time.

**half-time feel** a variation of the original time feel in which the harmonic rhythm stays the same but the rhythm section creates the effect of sounding half as fast by stretching a 1-bar comping pattern over 2 measures of time. In Pop and Latin feels, the most significant change is implemented by the drummer who switches the emphasis from

a strong back-beat (2 and 4) to one back-beat on beat 3 of every measure.

**stop-time** rhythmic figures that interrupt the groove while the harmonic rhythm continues. Rhythm players suspend their patterns when playing stop-time figures written inside or above the measure.

**time slashes** representations of beats of time according to the time signature. 4/4 time would have 4 slashes; 3/4 time, 3 slashes, while 6/8 would have 6 slashes.



**2-beat feel** written in 4/4 time but interpreted with swing eighth notes (triplet feel). 2-beat feel is used to describe Jazz and Country-Swing styles only. Bass plays mostly half notes with strong triplet embellishments, ride cymbal pattern is a more abbreviated triplet pattern and piano uses light triplet comping with a lot of stylistic accents.

**walking** used mostly in Jazz and Country-Swing styles. The bass plays embellished quarter notes, drummers use a typical swing pattern on the ride cymbal and pianists intensify their comping with a more excited triplet feel using stylistic accents.

# Scat Syllables

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While spontaneous syllables are ultimately best for scat singing there are specific musical elements to consider for those in training who are trying to develop a scat vocabulary. The first and most important consideration for syllables is the use of vowels. My suggestion is to start with short “a” as in “tuba,” long “e” as in “me” and long “u” as in “flute.” To articulate these vowels use consonants B, D, W and Y. For melodic scat where there is a sequence of different notes I recommend placing a’s and u’s on the lower notes and e’s on the higher pitches. Also useful are long “a” (pronounced “aye”) and long “o” (pronounced “oh”) especially on sustained pitches. I added an “h” after vowel “o” (e.g., boh and doh) to avoid any confusion with the short vowel pronunciation. To represent the “oo” vowel I decided to use vowel “u” as in syllable “du.” Similarly, I added the letter “y” to vowel “a” (e.g., “way”) to make sure it is not pronounced with the short “ah” sound.

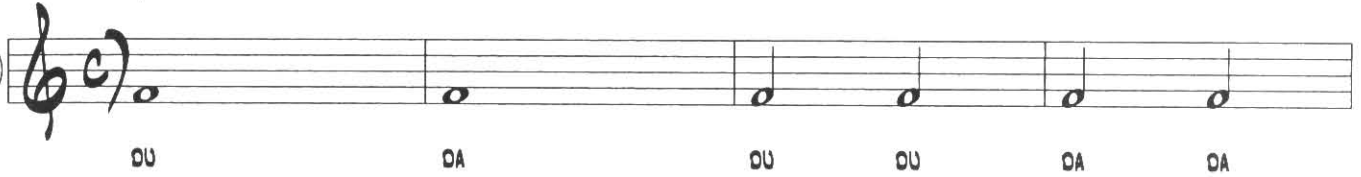
The short quarter note is pronounced with the written vowel but rhythmically reduced to about an 8th note duration. It is similar to staccato but a bit longer and marked with a small upside-down “v.” Vocally this is achieved by lifting the tongue to the roof of the mouth or closing the throat. I used to spell these notes with a “t” or “p” ending (e.g., “bop” or “dut”) but my students would pronounce the extra consonant as an additional rhythm making the quarter sound like two 8th notes!

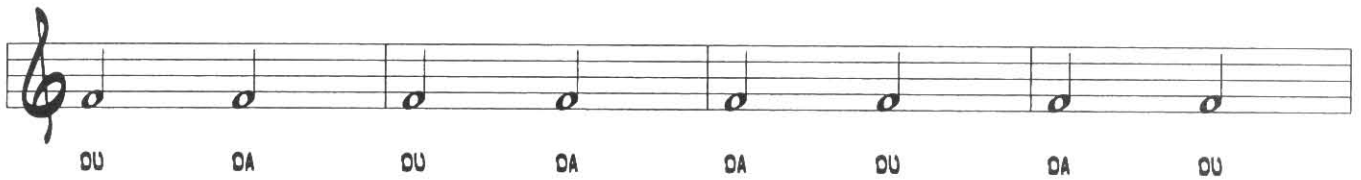
Two scat syllables I like to use are “dn” and “dl.” Both are unaccented and do not contain a specific vowel. “Dn” is pronounced with an almost silent “d” and more of the “n” sound. This syllable works best with rhythmic figures in slow to medium tempos. “Dl” also leans more on the “l” and is perfect for fast scat lines. Another favorite of mine is the syllable “dwe.”



# SYLLABLE ARTICULATION EXERCISES

## INTRODUCING THE SHORT QUARTER NOTE

1 













2

BU SA SA BU

DA SA DA SA DA BU DA BU

DA SA DA SA DA SA DA SA DA BU DA BU DA BU DA BU

DA SA DA SA DU SA DU SA DA SA DA SA DU SA DU SA

DA DU SA DA DU SA DU DA SA DU DA SA

INTRODUCING 8TH NOTES WITH ACCENTS

3

DA DA DA DA DU DA DU DA DA SA DA SA DU SA DU SA

SA DA SA DA SU DA SU DA SA DU SA DU SA SA SA SA

INTRODUCING SYLLABLE "DN"

4

DA DU DN DA DA DU DN DA DA DA DU DN DU DN DA DA

DU DN DA DU DN DA DA DU DN DU DN DA DU DN DU DN DA DU DN DU DN DA

INTRODUCING SYLLABLE "YA"

5

DU SA DU DN DA DU SA DU DN DA DU SA DU DN DA DU SA DU DN DA

DU YA DU DN DU DU YA DU DN DU DU YA DU DN DU YA DU DN DA

# 12-BAR EXERCISES

1

BU DA DA DA      BU DA DA      BU DU DA      BU DA

SA DU DN DA      SA DU DN DU DA      SA DU DN DU DN DA      SA DU DN DU DN DU DA

SA DU SA DA      SA DU DN DU SA DA      SA DU SA DU SA DU DN      DU SA DU DA

## INTRODUCING THE TIE

2

DA DU DAY —      DA DU DAY —      BU DA DU DU DAY —      SA DU DN DU SA DU DAY —

DA DU DA SA DU DAY —      SA DA SA DU DAY —      SA DU DAY —      SA DU DA DU DAY —

DU DA BU DA DU DN DU DA      DAY —      DU DA SA DU DA      DAY —      SA DU DA

INTRODUCING THE DOTTED QUARTER NOTE

3



DU DAY SA DU DA DAY DU DAY SA DU DA DU



DU BU DA SA DU DA BU DA SA DU DA DU DA SA DU DA DAY



DU DA DU DA DU DA SA DU DA DU DA SA DU DA DU BU DA

4



DU SA DU DAY DU BU DAY DA DU SA DU DA DAY SA DU DA



SA DU DAY SA DU DA DU DA SA DU DAY DU DU SA DU DA



DU DAY SA DU DU DU DA DA BU DU DA DU DU BU DA



# Using Accents in 8th, Triplet and 16th Figures

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One of my best decisions as a student of music many years ago was studying the drums. From etude books, particularly Ted Reed's *Syncopation for the Modern Drummer*, I learned how to effectively use accents with a variety of rhythmic figures including 8ths, triplets and 16ths. With the addition of ties, I extended my rhythmic vocabulary with hundreds of permutations of syncopated patterns. Internalizing rhythmic

patterns is essential for creating interesting scat solos, since rhythmic variety is often a vocalist's weakest skill.

The following exercises are non-pitched rhythmic patterns using 8th, triplet and 16th figures with added accents and ties. You can practice to a metronome or over any of the rhythm section tracks on the CD's without worrying about pitch!

# EIGHTH AND TRIPLET FIGURES WITH ACCENTS

SWING OR EVEN 8THS

(REPEAT AS NEEDED)

1

DU DN DU DN DU DN DU DN DU DN DU DN DU (BREATH)

2

DU SA DU DN DU DN DU DN DU SA DU DN DU DN DU

3

DU SA DU DN DU DN DU DN DU SA DU DN DU DN DU

4

DU DN DU SA DU DN DU DN DU DN DU DN DU SA DU DN DU

5

DU SA DU SA DU DN DU DN DU SA DU SA DU DN DU

6

DU SA DU SA DU DN DU DN DU SA DU SA DU DN DU



7

DA SA DU DN DU DN DU DN DA SA DU DN DU DN DU

8

DU SA DA DN DU DN DU DN DU SA DA DN DU DN DU

9

DA DN DU SA DU DN DU DN DA DN DU SA DU DN DU

10

DA DN DU SA DA DN DU SA DA DN DU SA DA DN DU

# SWING TRIPLETS

1

DU WE YA DU WE YA DU WE YA DU WE YA DU WE YA DU WE YA DA

2

DU WE YA DU WE YA DU WE YA DU WE YA DU WE YA DU WE YA DA

3

DU WE YA DU WE YA DU WE YA DU WE YA DU WE YA DU WE YA DA

4

DU WE YA DU WE YA DU WE YA DU WE YA DU WE YA DU WE YA DA

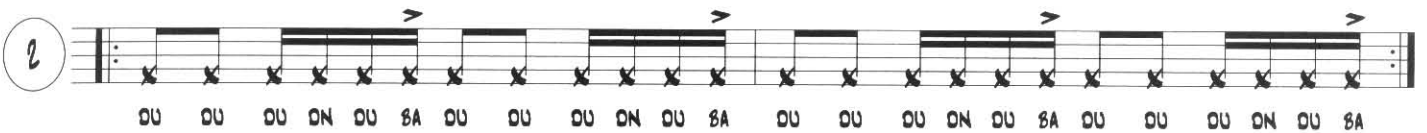
5

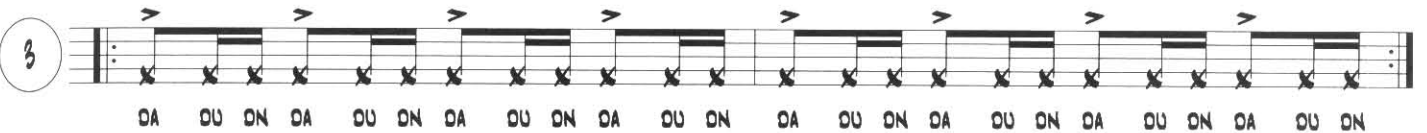
DU WE YA DU WE YA DU WE YA DU WE YA DU WE YA DU WE YA DA

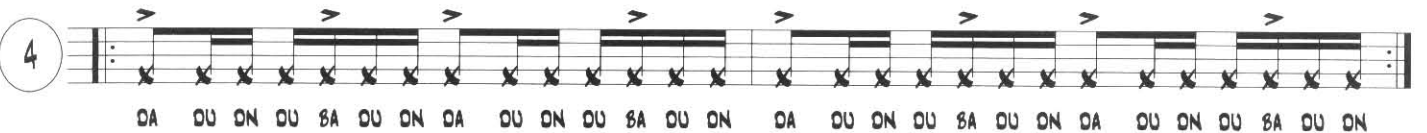
# 16TH NOTE FIGURES WITH ACCENTS AND TIES

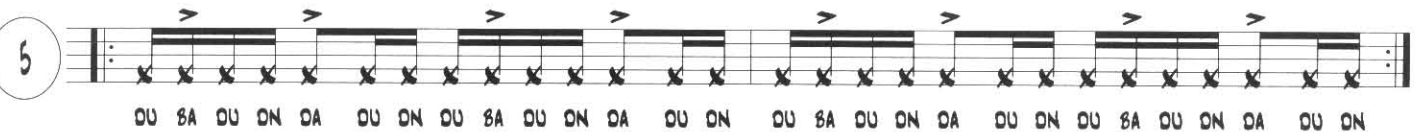
(SWING OR STRAIGHT 16TH)

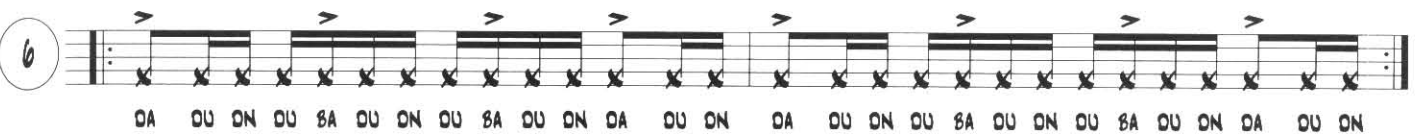
1 

2 

3 

4 

5 

6 

7

DU SA DU DN DA DU DN DA DU DN DU SA DU DN DU SA DU DN DA DU DN DA DU DN DU SA DU DN

8

DU DN DA DU DN DA DU DN DA DU DN DA DU DN DA DU DN DA DU DN DA DU DN DA

9

DU DN DA DU SA DU DN DU DN DA DU SA DU DN DU DN DA DU SA DU DN DU DN DA DU SA DU DN

10

DU SA DU DN DA SA DA DU SA DU DN DA SA DA DU SA DU DN DA SA DA DU SA DU DN DA SA DA

11

DA SA DA DU SA DU DN DU SA DU DN DA SA DA DA SA DA DU SA DU DN DU SA DU DN DA SA DA

12

DU SA DU DN DU DN DA DU DN DA DU SA DU DN DU SA DU DN DU DN DA DU DN DA DU SA DU DN

13

DU SA DU SA DU ON DU SA DU SA DU ON DU SA DU SA DU ON DU SA DU SA DU ON

14

DU SA DU ON DU SA DU SA DU ON DU SA DU SA DU ON DU SA DU SA DU ON DU SA

15

DU WE DU SA DU ON DU WE DU SA DU ON DU WE DU SA DU ON DU WE DU SA DU ON

16

DU SA DU ON DU WE DU SA DU ON DU WE DU SA DU ON DU WE DU SA DU ON DU WE

17

DU ON DA OWE SA DU ON DA OWE SA DU ON DA OWE SA DU ON DA OWE SA

18

OWE SA DU ON DA OWE SA DU ON DA OWE SA DU ON DA OWE SA DU ON DA

19

DA DU DN DWE BU DA DU DN DWE BU DA DU DN DWE BU DA DU DN DWE BU

20

DWE BU DA DU DN DWE BU DA DU DN DWE BU DA DU DN DWE BU DA DU DN

21

DU WE DU DN DA DU WE DU DN DA DU WE DU DN DA DU WE DU DN DA

22


DU DN DA DU WE DU DN DA DU WE DU DN DA DU WE DU DN DA DU WE

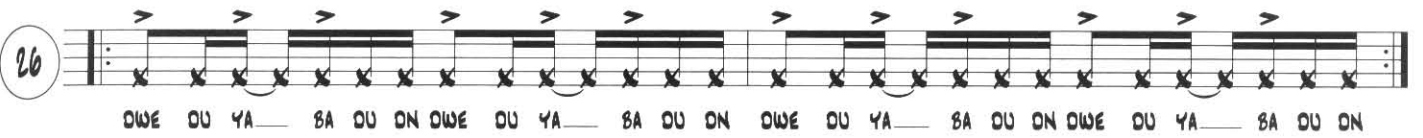
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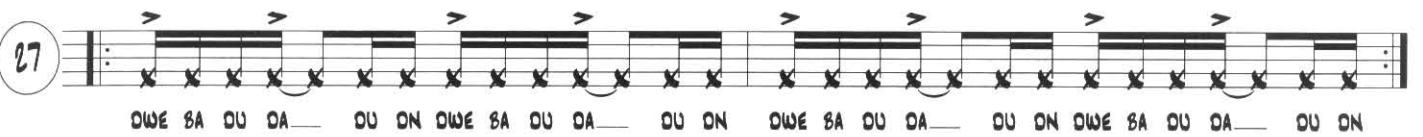
DU SA DU DN DU DWE SA DU DN DU DWE SA DU DN DU DWE SA DU DN DU DWE

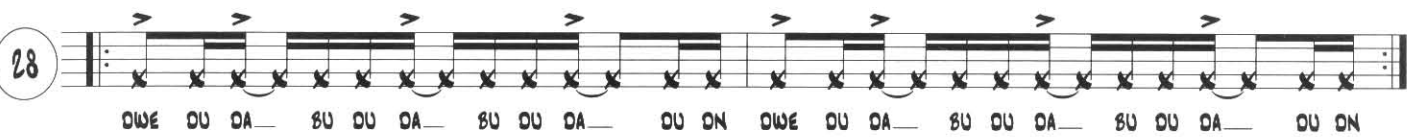
24

DWE DA DU DN DU DWE DA DU DN DU DWE DA DU DN DU DWE DA DU DN DU DWE

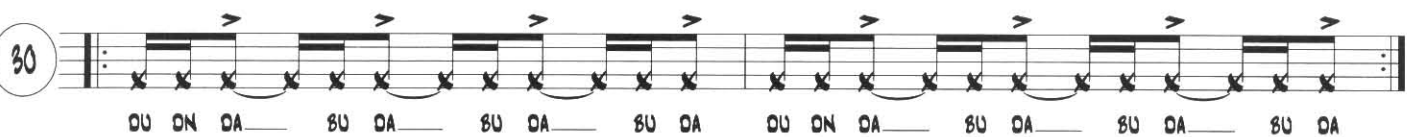
25    
 DWE DU YA — DU YA — DU YA — DU DN DWE DU YA — DU YA — DU YA — DU DN

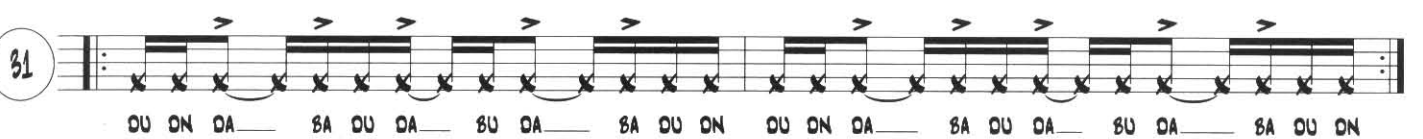
26    
 DWE DU YA — SA DU DN DWE DU YA — SA DU DN DWE DU YA — SA DU DN DWE DU YA — SA DU DN

27    
 DWE SA DU DA — DU DN DWE SA DU DA — DU DN DWE SA DU DA — DU DN DWE SA DU DA — DU DN

28    
 DWE DU DA — BU DU DA — BU DU DA — DU DN DWE DU DA — BU DU DA — BU DU DA — DU DN

29    
 DU DN DU YA — DU YA — DU YA — SA DU DN DU DN DU YA — DU YA — DU YA — SA DU DN

30    
 DU DN DA — BU DA — BU DA — BU DA DU DN DA — BU DA — BU DA — BU DA

31    
 DU DN DA — SA DU DA — BU DA — SA DU DN DU DN DA — SA DU DA — BU DA — SA DU DN

32

DU DN DU DWE DU DA SA DU DWE DU DA DU DN DU DWE DU DA SA DU DWE DU DA

33

DU DN DWE SA DU DWE SA DU DWE BU DA DU DN DWE SA DU DWE SA DU DWE BU DA

34

DU DN DU DWE DU DA BU DA SA DU DN DU DN DU DWE DU DA BU DA SA DU DN

35

DU DWE SA DU DN DU DWE SA DU DN DU DWE SA DU DN DU DWE SA DU DN

36

DU DN DU DWE SA DU DN DU DWE SA DU DN DU DWE SA DU DN DU DWE SA

37

DU WE SA DU DN DU WE SA DU DN DU WE SA DU DN DU WE SA DU DN

38

DU DN DU DWE DOW DU DN DU DWE DOW DU DN DU DWE DOW DU DN DU DWE DOW



39   
 DU DN DWE SA DU DN DWE SA DU DN DWE SA DU DN DWE SA

40   
 DU DWE DN DA DU DWE DN DA DU DWE DN DA DU DWE DN DA

41   
 DWE DU DA SA DWE DU DA SA DWE DU DA SA DWE DU DA SA

42   
 DWE DA DU DN DWE DA DU DN DWE DA DU DN DWE DA DU DN

43   
 DU WE DU DA DU WE DU DA DU WE DU DA DU WE DU DA

44   
 DU DN DWE DOW DU DN DWE DOW DU DN DWE DOW DU DN DWE DOW

45   
 DI DI DL LI DI DI DL LI DI DI DL LI DI DI DL LI DI DI DL LI DI DI DL LI DI DI DL LI DI

# Major and Pentatonic Scales

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While you are working on your rhythmic patterns it is important to begin applying melodic pitches derived from specific scales. I recommend three essential scales for novice scat singers who want to learn how to improvise over blues changes: major (*do-re-mi-fa-sol-la-ti-do*), pentatonic (*do-re-mi-sol-la*) and, of course, the blues scale covered in Chapter 4.

# MAJOR AND PENTATONIC SCALES

## MAJOR SCALE EXERCISES

1 

(DU)



DU SA DU DN DWE SA DU DN DE A DU DN DWE SA DU DN DU SA DU DN DWE SA DU DN DE A DU DN DWE SA DOW

2 

DU WE DU WE DU WE DU WE DE YA DE YA DE YA DE YA



DU WE DU WE DU WE DU WE DE YA DE YA DE YA DE YA DU WE DU DN DU WE DU DN DE YA DA DN DE YA DU DN DOW

3 

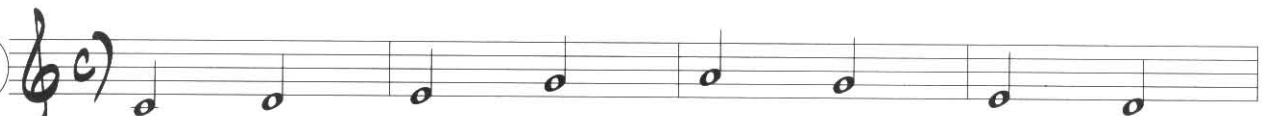
DU WE DU WE DU WE DU WE DU WE DU WE DU WE DU WE DOW



DE YA DE YA DE YA DE YA DE YA DE YA DE YA DE YA DOW



PENTATONIC SCALE EXERCISES

1   
 (DU)



2   
 DU WE DA SA DE YA DA SA DU WE DA SA DE YA DA SA DU WE DA SA DU WE DU ON DU WE DU ON DOW

  
 DE YA DU ON DU WE DA SA DE YA DU ON DU WE DA SA DE YA DU ON DE YA DA SA DU WE DU ON DOW

3   
 DU WE DA SA DE YA DU ON DE YA DU ON DU WE DA SA DE YA DU ON DE YA DU ON DE YA DU ON DOW

  
 DE YA DU ON DU WE DA SA DU WE DA SA DE YA DU ON DU WE DA SA DU WE DA SA DE YA DU ON DOW

4

DU WE DA SA DU WE DA SA DU WE DA SA DU WE DA SA DE YA DU DN DE YA DU DN DE YA DU DN DE YA DU DN

DU WE DA SA DU WE DA SA DE YA DU DN DE YA DU DN DU WE DA SA DE YA DU DN DOW

**MINOR PENTATONIC**

1

(DU)

2

3

DU WE DU DN DE YA DU DN DE YA DU DN DE YA DU DN DU WE DU DN DU WE DU DN DU WE DU DN DOW

# 16-BAR PENTATONIC EXERCISES


EVEN 8TH FEEL  
(OVER C MAJ OR A MIN)

1 

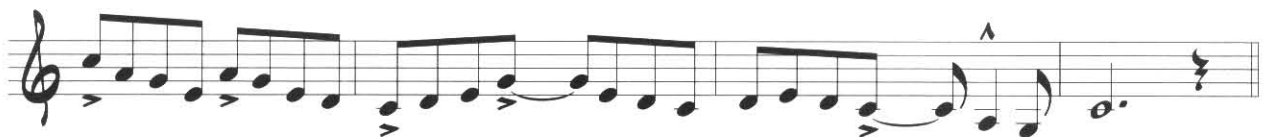
DWE DU DAY — SA DU DN DU DAY — SA DU DN DU DU DN DU DU DWE — DOW



SA DU DN DWE DU DN DWE YA DU DAY — DWE DU DN DU DA DWE — SA DU DN DU WE DU DAY — SA




DU DU DAY DU DN DWE YA DU DAY — SU DA DU WE DU DN DU SA DU DAY — DWE DN



DE YA DU DN DE YA DU DN DU DN DU DAY — SA DU DN DU DN DU DWE — DU SU DAY

SWING 8TH FEEL  
 (OVER C MAJ OR A MIN)

2 

DU WE YA DU DN DAY SA DU DN DU WE DAY SA DU DN DU SA DA DWE SA DU DAY SA



DU SA DE YA DAY SA DU SA DE YA DAY SA DU DN DU SA DWE SA DU DAY SA DU DA



DA SA DWE SA DU DN DWE DU SA DAY YA DU DN DU WE YA DU DN DU DA DAY SA DU DN



DWE DU WE YA DU DA SA DWE DU WE YA DU DA SA DE YA DU DN DWE YA DU WE YA DA DU DAY



## CHAPTER 4

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# The Blues Scale

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The blues scale (*do-me-fa-fi-sol-te*) is a versatile scale for improvisation because it is easy to learn, sounds “cool” and will work over chord progressions other than standard blues. Practice the following blues scale exercises to any of the enclosed CD tracks.

# BLUES SCALE EXERCISES

1

(OU)

2

(OU)

3

(OU)

# 12-BAR BLUES EXERCISES

1

C7 F7 C7

DWE DU DAY DWE DU DAY DWE DU DAY DU WAY

F7 C7

DWE DU DAY DWE DU DAY DWE DU DAY DU WAY

G7 F7 C7

DWE DU DAY DWE DU DAY DU DU WE DU WAY

2

C7 F7 C7

DU DU DWE DU DU DWE DWE DA SA DWE SA DU DAY

F7 C7

DU DU DWE DU DU DWE DWE DA SA DWE SA DU DAY

G7 F7 C7

DU DWE DU DWE DU DAY DU DU SA DWE SA DU DAY

3

C7 F7 C7

DU DAY DWE DAY DWE DU DWE DU DAY

F7 C7

DWE DU DU DWE DWE DU DWE DU DAY

G7 F7 C7

DWE DU DWE DU DWE DU DWE DU DAY

4

C7 F7 C7

DU SA DU DN DWE DU DU SA DU DN DWE DU DU SA DU DN DWE DU DWE SA DU DAY

F7 C7

DU SA DU DN DWE DU DU SA DU DN DWE DU DU SA DU DN DWE DU DWE SA DU DAY

G7 F7 C7

DU SA DU DN DWE DU DWE SA DU DN DWE DU DU DU DN DWE SA DU DAY

5

C7 F7 C7

SA DU DOW SA DU DWE DOW DWE DU DOW DWE DOW

F7 C7

SA DWE DN DU DOW SA DU DN DWE DOW SA DU DN DU DWE DOW

G7 F7 C7

SA DU DOW DWE DU DA DOW SA DU DN DWE DU DOW

6

C7 F7 C7

DU DA SU DAY DA SU DWE DA SU DAY DA SA DU DA SU DAY DA DU DAY

F7 C7

DWE DA DWE DAY DA DWE DAY DA DWE DAY DA SU DWE DA SU DAY DA SU DAY

G7 F7 C7

DU DA SU DAY DA SU DU DA SU DAY DA SU DU DWE SU DAY DA SU DAY

7

C7 F7

DU WA DA DU WA DA DWE DOW DWE SA DA DU WE YA DWE DOW

C7

DU WA DA DU WA DA DWE DOW DWE SA DA DU WE YA DOW

F7

DU SA DA DE YA SA DE YA SA DAY DU SA DA DU WE YA DE YA DU DAY

C7

DE YA DA DE YA DA DU WE YA DE YA DA DE YA SA DWE SA DU DAY

G7 F7

DE YA DA DWE SA DA DE YA DA DAY DE YA DA DWE SA DA DE YA DU DAY

C7

DU SA DA DWE SA DA DE YA DA DWE SA DU DAY

## CHAPTER 5

# Blues Scatitudes

The following solos were written to standard blues chord progressions and are complete with syllables, accents and articulations. The background rhythm section tracks provide a variety of grooves including Jazz, Latin, Rock, R&B, Funk, Cajun and Reggae styles. In addition there are contemporary time feels added to each solo including straight (even), swing, shuffle, half-time, double-time, 2-beat, walking and stop-time. Read the definitions of these terms to get a clear understanding of how these subtle changes affect the music.


**STRAIGHT OR EVEN 8TH FEEL**  
NOTATED:

INTERPRETED:

**A**   
COUNT: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

**SWING 8TH FEEL**  
NOTATED:


INTERPRETED:

**B**   
COUNT: 1 + 2 + 3 + 4 + 1 + A 2 + A 3 + A 4 + A

**SWING FEEL**

**SHUFFLE FEEL**

**12/8 FEEL**

**C**   
COUNT: 1 2 + 3 4 + 1 + 2 + 3 + 4 + 1 + A 2 + A 3 + A 4 + A

STRAIGHT OR EVEN 16TH FEEL

INTERPRETED:

NOTATED:

**D**

COUNT: 1 E + A 2 E + A 3 E + A 4 E + A 1 E + A 2 E + A 3 E + A 4 E + A

SWING 16TH FEEL

INTERPRETED:

NOTATED:

**E**

COUNT: 1 E + A 2 E + A 3 E + A 4 E + A 1 E + A 2 E + A 3 E + A 4 E + A

2-BEAT FEEL OR "IN 2"

WALKING FEEL OR "IN 4"

**F**



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# Blues For The Bean

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(Tracks 1-6)

## Version A

JAZZ SWING

**track 1** rhythm section with vocal melody (Christy)

**track 2** rhythm section with instrumental melody

**track 3** rhythm section only without melody

swing 8th with two-beat feel at letter A

walking feel at letter B

shuffle feel at letter C

## Version B

R&B

**track 4** rhythm section with vocal melody (Bob)

**track 5** rhythm section with instrumental melody

**track 6** rhythm section only without melody

swing 8th with half-time feel

stop-time at letter C (4 bars only)

# BLUES FOR THE BEAN

(TRACKS 1-6)

## INTRO

(PIANO)

F/G

G13 (b9)

DU DU

## A

C7

F7

C7

GMIN7 C7

5

DWE SA DU DAY

DU SA DU ON DWE DU DA DAY

## To CODA

F7

C7

F7

EMIN7 A7(#9)

7

DWE SA DU DAY

DU SA DU ON DWE DU DAY

DMIN7

G7

C7

A7(#9)

11

DU SA DU ON DWE DOW

SA DU SA DWE ON DU DAY

1. Ab7

G13

2. Ab7

G7

14

DU SA

DU SA DU ON DU

16  $C7$   $F7$   $C7$

DWE DU DN DU DA SA DAY SOH DOH DAY DU DOH DWE DU DN DWE SA DU DAY

19  $GMIN7$   $C7(\#9)$

DWE DU DWE DU DN DAY DOH DAY DU DN DAY SOH DOH

22  $C7$   $F7$   $E-7(b9)$   $A7(b9)$   $A\flat7$

DU DWE DN DAY DOH DOH DU DU DWE SA DU SA DAY DA DU DA DOH DAY YA DU DAY

25  $G7(\#9)$   $C7$   $A7(b9)$   $A\flat7$   $G7$

SA DU DAY YU DOH DE YA DWE DOW DOH SWE DU DOH DAY

$C$   
28  $C7$   $F7$   $C7$   $C7$   $F7$

DU DU DN DWE SA DU DN DU SE YU DE SA DU SE DU DN DU SE DU DN

31 C7 F7 F#7

DU SA DU ON DAY — DU SA DU SA DU ON DWE — SA DU ON DWE SA DU DOW — DU ON

34 C7 F7 E-7(b5) A7(#9) F/G

DU SA DU ON DWE SA DU ON DU WE DU ON DU WAY DWE SA DU ON DAY SA DU ON

37 G7(#9) C7 A7(#9) DMIN7 G13 D.S. AL CODA

DWE SA DU ON DAY SA DU ON DWE — SA DU DA DU SA

40 DMIN7 G7 C7

DU SA DU ON DWE DOW SA DU ON DWE SA DU DAY —

43 A7(#9) F/G G7(b9) C7

DU SA DU ON DWE DOW SA DU ON DI DA LE SA DU DA

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# Blues For Bootz

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(Tracks 7-12)

## Version A

JAZZ SWING

**track 7** rhythm section with vocal melody (Christy)

**track 8** rhythm section with instrumental melody

**track 9** rhythm section only without melody

swing 8th with two-beat feel at letter A

walking feel on intro and letter B

shuffle feel at letter C and coda

## Version B

REGGAE

**track 10** rhythm section with vocal melody (Bob)

**track 11** rhythm section with instrumental melody

**track 12** rhythm section only without melody

swing 8th with half-time feel

# BLUES FOR BOOTZ

## (TRACKS 7-12)

### INTRO

C7 B7 Bb7 A7(b9) Ab7 G7(#9) C7 G13(b9)

SA DU DN DAY SA DU DN DAY DU DA SA DU DN DAY SA DU DN DWE DU DA DOW

### A



5 C7 C7/E F7 F#o7 C7 GMIN7 Gb7(#11)

DU DU DN DU DOW DU DU DN DU DOW DU WE DU DN DU DWE DU DU DAY

9 F7 F#o7 C7 B7 Bb7 A7(b9) TO CODA

DU DU DN DU DOW DWE SA DU DN DU DU DAY SA DU DN DU DWE DOW SA

13 DMIN7 FMA4/G G7(b9) C7 A7 Ab7 G7 (PICKUP TO SOLO)

DAY SA DU DN DAY DOW SA DU DN DAY DN DU DAY SA DU DN

### B

17 C7 F7 C7 GMIN7 Gb9(#11)

DWE DWE DWE SA DU YA DU DA SA DAY SA OOH SOH DWE SA DU DN DAY

21 **F7** **Bb7** **C7** **F7**

OWE ON DU OWE ON DU OWE SA DU DAY SA OWE ON DU OWE ON DU

24 **C7** **A7(#9)** **Ab7** **G7(#9)**

OWE SA DU DAY SA OOH SOH DAY SA DU ON DAY DU DA SA OOH SO

27 **C7** **Eb7** **Ab7** **G7(#9)** **C** **C7** **B**

DAY SA DU ON DAY DU DAY DU WA DE DU WE DAY

30 **F7** **Bb7** **Eb7** **C7** **GMIN7** **Gb9(#11)**

DU WA DE DU WA DE DU WE DOW OWE DU SA DE YA DA OWE DU DOW SA

33 **F7** **Bb7** **Eb7** **Ab7** **C7** **B7**

DE ON DE DU DE ON DE DU DU WA DA DE YA DA DE ON DE DU SA DU ON DE YA DA DU DU

36  $Bb7$   $A7(b9)$   $AbMA7$   $3$   $3$   $3$

OWE SA DE YA DU DAY YA DU DU ON DE DU

38  $G7(\#9)$   $3$   $3$   $3$   $C7$   $Bb7$   $Ab7$   $G7(\#9)$  **D.S. AL CODA**

DU WA DA DE YA DA DE YA DU DOW OWE DU ON DE YA DU DAY

41  $DMIN7$   $F/G$   $G7(b9)$   $3$   $\wedge$

DAY SA DU ON OWE DOW SA DU ON DI DA LE SA DU

43  $EbMIN7$   $Gb/Ab$   $Ab13$   $3$   $\wedge$

DAY SA DU ON OWE DOW SA DU ON DI DA LE SA DU

45  $F/G$   $G7(b9)$   $3$   $C7$

DAY SA DU ON OWE DOW SA DU ON DI DA LE SA OWE DA



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# Blues For Mr. Hardy

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(Tracks 13-18)

## Version A

JAZZ SWING

**track 13** rhythm section with vocal melody (Christy)

**track 14** rhythm section with instrumental melody

**track 15** rhythm section only without melody

swing 8th with walking feel at letter A

shuffle feel at letter B

stop-time at letter C (4 bars only)

## Version B

R&B

**track 16** rhythm section with vocal melody (Bob)

**track 17** rhythm section with instrumental melody

**track 18** rhythm section only without melody

swing 8th with half-time feel

stop-time at letter D

# BLUES FOR MR. HARDY

(TRACKS 13-18)

## INTRO

FM A7/G Ab13 G13

(PIANO)

**A** C7 C7/E F7 F#o7 C7 GMIN7 C7

5 

DWE DA BU DAY DU ON DU DU DA DWE DA DU DAY BU DA

F7 C7 F7 EMIN7 A7(#9) **TO CODA**

9 

DWE DA DU DAY DU ON DU ON DU DA DWE DA DU DAY DWE DA DU DWE BU

FM A7/G <sup>1</sup>G7 EMIN7 A7(b9) DMIN7 G7(b9)

13 

DWE DU DU SA DE YU DU DU DWE DAY SA DAY YA DU ON DWE DOW

<sup>2</sup>G7 C7 A7(b9) DMIN7 G13

17 

DU SA DAY YA DU SE DU DOW DU ON DWE DAY YOH DU DU

8

20 C7 F7 C7 GMIN7 C7

DWE SA DU DOW SA DU SA DU ON DU SA DWE DU DU DA SA

24 F7 F#o7 C7 Bb7 A7(#9)

SE SE DU DE DU DWE DWE SA DU ON DAY DU ON DU YA DU ON DU WE YA

28 DMIN7 G7 B7 C7 A7(b9) DMIN7 G7

SWE SA DU SA DAY YA DU SE DU ON DU ON DWE SA DAY DI DI LA DU WE DU ON DWE SA DU ON DU WAY

C

32 C7 F7 C7 GMIN7 C7

DE ON DE SA DAY DU DAY YU DU ON DA DE BU DE ON DE ON DAY DWE DU DAY

36 F7 F#o7 C7 Bb7 A7(#9)

DU ON DU SA DU SA DAY DA DU DA DAY DA SA DWE SA DE ON DAY SA DWE SA DE ON DE DU SA

40 D7(b9) G7(#9) C7 A7(#9) Ab7 G13

DE SA DE SA DA DWE DAY DU ON DU WE DE YA SA DE ON DAY DA SA DU ON DU



44 C7 F7 C7

DAY DA DU DN DAY DA SA DWE SA DU DN DWE DU SA DWE SA DU DN DU SA DU WE DAY

47 GMIN7 C7 F7 Eb7 F7 Eb7

DU DN DWE SA DU DN DE SA DU WE DAY SU DE DN DAY SA

50 C7 Bb7 A7 A7(#9) DMIN9

DWE SA DU DN DU SA DAY YU DWE SA DU DN DU WE SA DU DN DU WE DU SA DWE SA DU DN

53 G7 G7(#9) EMIN7 Eb7 DMIN7 G7 D.S. AL CODA

DWE SA DAY SA DU DN DAY

56 FMAS7/G G7b13 C7 B7 Bb7 A7(#9)

DWE DU DU SA DAY YA DU DU DAY DU DWE SA

60 DMIN7 G7 G7b13 C7

DWE DU DU SA DU DN DWE YU DA

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# Lord Paddington Blues

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(Tracks 19-24)

## Version A

JAZZ SWING

**track 19** rhythm section with vocal melody (Christy)

**track 20** rhythm section with instrumental melody

**track 21** rhythm section only without melody

swing 8th broken-time feel at letter A

walking feel at letter B

## Version B

ROCK

**track 22** rhythm section with vocal melody (Bob)

**track 23** rhythm section with instrumental melody

**track 24** rhythm section only without melody

swing 8th shuffle feel

half-time feel at letter D

# LORO PADDINGTON BLUES

## (TRACKS 19-24)

### INTRO

C MIN 7

(PIANO)

### A

5 C MIN 7

DU DU SA DU DU DAY \_\_\_\_\_ DU DU SA DU DU DAY \_\_\_\_\_

9 F MIN 7 C MIN 7 TO CODA D MIN 7(b5)

DU DU SA DU DU DAY \_\_\_\_\_ DU DU SA DU DU DAY \_\_\_\_\_ DU DU ON DU DU

14 G7(#9) C MIN 7 1. G7(#9) 2. G7(#9)

DWE DI SA DE YA DA DU ON DU DU SA DU DU DAY \_\_\_\_\_ SA DU

### B

18 C MIN 7 F MIN 7 G7(#9) C MIN 7 C7(#9) Gb7

DU DA SA DU DAY YU ON DAY SA DU DWE ON DU DA DU DWE SA DU DU \_\_\_\_\_

22 F MIN 7 G7(#9) C MIN 7 C MIN 7 MAJ 7 C-7 C MIN 6

SA DU DA SA DU DAY YU DAY DWE DU DAY SA DU DA DA DU DA DAY DU

26  $DM7(b5)$   $G7(\#9)$   $C\text{MIN}7$

DU WA DE BU DU DE YU DAY SA DU DAY YA DU DE YU DAY

29  $G7(\#9)$   $C$   $C\text{MIN}$   $F\text{MIN}7$   $G7(\#9)$

DU DU DU SA DWE DU DE DA DWE DU SA DAY YA DU

32  $C\text{MIN}7$   $C7(\#9)$   $F\text{MIN}7$   $A\flat13$

DWE BU DE DA DWE YU DWE DU DN DWE DU DN DU DA DE SA DE YA DU DAY

35  $G7(\#9)$   $C\text{MIN}7$   $C-\Delta7$   $C-7$   $C\text{M}6$

DU DN DU WA DE DAY YA DU DI DA LE DA DU DN DAY DA DU SA DU YA

38  $DM7(b5)$   $G7(\#9)$   $C\text{MIN}7$

SE SA SA DU DE YA DU DN DAY YU SA DU WAY DU SA DAY YA DU DAY SA DU DA

41  $G7(\#9)$   $C$   $C\text{MIN}$   $C-\Delta7$

DAY YA SA DU SA DU DAY SA DU DA DAY YA SA DU SA DU DAY

44 CMIN7 C7(#9) FMIN7

DU SA DWE DOW DU SA DWE DN DU DU DU DN DU SE DWE SA DU SE DWE SA

47 DM7(b5) G7(#9) CMIN7 G7(#9) CMIN7

DU SA DWE SA DE YA DU DAY A DU DU DA DAY BU DI DA LE SA DE DN DAY SA

50 FMIN7 G7(#9)

SE DN DOH SOH SOH SAY DU DN DU SE DU DN DU DA LE SA DE DN

52 C-7 C-7/Bb Ab13 G7(#9) D.S. AL CODA

DAY BU DU DE BU DAY YU DN DU WAY DOW

54 DM7(b5) G7(#9) CMIN7 G7(#9) CMIN7

DU DU DN DWE DU DWE DU SE DU DA DAY YA DU DU DU SA DU DU DAY

58 DM7(b5) G7(#9) Ab7 G7(#9) C-D7 RIT.

DU DWE DN DU DU DE BU DU DU DE SA DU DN BWE YU BU DU DU DU BWAY DU YU WAY



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# Columbo Blues

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(Tracks 25-30)

## Version A

MEDIUM JAZZ SWING

**track 25** rhythm section with vocal melody (Bob)

**track 26** rhythm section with instrumental melody

**track 27** rhythm section only without melody

swing 8th with 2 beat feel at letter A

stop-time at letter C (4 bars only)

walking feel at letter C-35

## Version B

SLOW JAZZ SWING

**track 28** rhythm section with vocal melody (Christy)

**track 29** rhythm section with instrumental melody

**track 30** rhythm section only without melody

swing 8th ballad feel

stop-time at letter D (4 bars only)

# COLUMBO BLUES

(TRACKS 25-30)

**INTRO**

D-7 G7 C7 A7 Ab7 G7

(PIANO)

**A**

C7 F7 C7 G-7 C7

DWE BU DU DAY YU DOW SA DU DU DU YU DE DE YU DAY

To CODA

F7 F7 C7 F7 E7(#9) A7(#5)

DWE BU DU DAY YU DOW SA DU DU DU YU DE DE YU DAY

D-7 G7 1. C7 A7 DMIN7 G7

DU DN DU DN DU DWE SA DU DU DE YA DU DAY DN DAY

2.

C7 A7 D-7 G7

BU DN DWE DU DU DN

8

19 C7 F7 C7

OWE SA DU DAY — SA OWE SA DU DAY — SA OWE SA DU ON DU WE YA DU ON OWE —

22 G-7 C7 F7

SA DU WE DAY — BU DU SE SA DU YU DE DU DU SA DE ON DAY — BU DU

25 C7 F7 E7(#9) A7(#5) D-7

SE SA DU SA DAY DA DAY YOH DU SA DU ON OWE — OWE SA DU ON OWE — DU SA

28 G7(#5) C7 Eb7 AbMA7 G7(#9)

DE YU WE — DU DE DE YU DAY OWE SA DU DAY —

C

31 C7 F7 C7

BU DU DU YU DU DE DU SWE — DU ON DE DU OBIT DU BU DU YA DU DE ON SWE — DU ON

34 G-7 Gb7 F7

OWE DU DU BU DU DE YA DU OWE YA DU DAY DU ON DAY YU DU WAY DU DU SA DU BU

37 C7 A7(#11) A7(b9) D-7

DAY DAY BOH DOH DAY YOH DOH DOH SA DU WAY DU SA DE BU DWE SA DWE DOW

40 G7(#5) C7 A7 Ab7 G7 D.S. AL CODA

BOH DOH DAY YA DOH DAY ON DAY DOH DOH DU ON DU

46 D-7 G7 C7 B7 Bb7 A7

DU ON DU ON DU WE SA DU DU DAY YA DOH DAY ON DAY

47 D-7 G7

DU ON DU ON DU DWE SA DOH SA DU WE DAY DE WE DOW

49 C7 C7/E F7 F#o7 C7/G C#7 C7

(PIANO)

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# Blues For Kramer

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(Tracks 31-39)

## Version A

R&B STRAIGHT FUNK

- track 31** rhythm section with vocal melody (Bob)
- track 32** rhythm section with instrumental melody
- track 33** rhythm section only without melody

straight (even) 16th feel

## Version B

R&B SWING FUNK or "SWUNK"

- track 34** rhythm section with vocal melody (Bob)
- track 35** rhythm section with instrumental melody
- track 36** rhythm section only without melody

swing 16th feel

## Version C

LATIN SAMBA

- track 37** rhythm section with vocal melody (Christy)
- track 38** rhythm section with instrumental melody
- track 39** rhythm section only without melody

straight (even) 16ths with double-time feel

# BLUES FOR KRAMER

(TRACKS 31-39)

INTRO

Ab13 G7(#9)

(PIANO)

DU DU DU

A  C-11 CMIN9

DAY DWE DU DN DU BU DAY DU DU DU

F-11 FM IN7 G7(#9) CMIN7 TO CODA

DWE DU DN DAY DU DU DU SA DAY SOH DAY YOH

Ab13 G7(#9) CMIN7 (1ST X ONLY)

DWE DOH SOH DU WE DU WE DAY YA DU DN DWE DU DAY SOH BU DU

8

CM IN7 CM IN7

17  
DWE DU DA SA DU DU DAY DA DU DN DAY DU DAY SOH SOH SU

CM IN7 CM IN7

19  
DE DE DU DE SA DU DN DE SA DU DN DWE DI DL DU DN DAY SA DU SA

FMIN7 G7(#9)

21  
DU DU DU SE DU SE YA DU YA DU DN DU SE YU DN DU SA DU DN DE YA DU DN DWE DU DAY

CM IN7

23  
DU SE DU SA DU DN DAY SA DU SA

Ab13 G7(#9)

25  
DU DAY DU DU DOH SA DU SA DU DAY DU DU DU DWE SA DU DN DAY DU DAY

CM IN7

27  
SA DU DN

C

29 **CM IN7** **CM IN7**  

 DE SA DU DA SA DU SA DE DAY YU ON DI DI LA DU SE DU SA DU DAY DU ON DU SA

31 **CM IN7** **CM IN7**  

 DWE DAY DU SA DAY DAY DU SA DAY DAY DU ON DU YA DAY DAY DE YA DU ON DAY DU DAY

33 **FMIN7** **FMIN7** **G7(#9)**  

 DWE DU ON DWE DU ON DWE DU ON DWE DI DL U SA DWE SA DU DAY SA DU ON

35 **CM IN7**  

 DWE DU ON DWE DU ON DWE DU ON DWE DI DL U SA DAY SA DU DAY

37 **Ab7** **G7(#9)**  

 DAY YA DU ON DU SA DAY YA DU ON DU SA DAY YA DU ON DU WE DAY YA DU ON DWE DU DAY

39 **CM IN7** **D.S. AL CODA**  

 BU DU DU




41  Ab13  G7(#9)





WAY DOH DOH DU WE DU WE DAY YA DU ON DWE DU DAY

43 Cm IN7



DOH DAY YOH

45 Ab13  G7(#9) Cm IN7



WAY DOH DOH DU WE DU WE DAY YA DU ON DAY DU DAY

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# Blues For Mr. Mason

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(Tracks 40-45)

## Version A

CAJUN

**track 40** rhythm section with vocal melody (Bob)  
**track 41** rhythm section with instrumental melody  
**track 42** rhythm section only without melody

straight (even) 8th feel

## Version B

ROCK

**track 43** rhythm section with vocal melody (Christy)  
**track 44** rhythm section with instrumental melody  
**track 45** rhythm section only without melody

swing 8th shuffle feel  
half-time feel at letter C (m. 31)

# BLUES FOR MR. MASON

## (TRACKS 40-45)

### INTRO

(PIANO)

### A

DU ON DWE DOW \_\_\_\_\_ SA DAY SA DU SE DWE DU DOW \_\_\_\_\_

DU YU DWE YU \_\_\_\_\_ SOH DE SOH DAY ON DU ON DWE DOW \_\_\_\_\_ DU

DAY ON OOH DAY OOH ON DAY OOH DI DA LEE DU DAY ON DU WA DE DAY SA

DU WE YU DOW \_\_\_\_\_ DU DU DWE \_\_\_\_\_

8

19 **C7**

DE SA DU SU DU WA DE DU SU DU WE DU ON DU WE YA DAY SA DU SA DU DAY

22 **F7**

SA SOH OH DU WA DE DU SA DWE SA DU DE SA DU SA DU WE DU DOW SA DAY SA

25 **C7** **G7(#9)**

DU YA DWE ON DE SA DU ON DAY SOH SA SOH OH DAY SA DU DA SA SU WE

28 **F7**

DWE SA DU DA DAY YOH ON DU WE DU DOW

C

34 C7 F7 C7 3

DAY BOH DOH DAY YOH SA DU DAY SA DI DA LE DU DAY ON DU DAY

34 C7(#9) F7 3

DU WE DAY DAY DOH SA DU WAY SA OWE SA DAY YOH DOW SA DI DA LE SA

37 C7 3 3


DAY OWE BU DAY SA DU ON DU WA DE DU WE DU DAY DOW

39 G7(#9) 3 3 3 3 F7

DE BU DU DU YU DU DU DAY YU DU DU WAY DU ON DAY DU DAY ON

41 C7 D.S. AL CODA

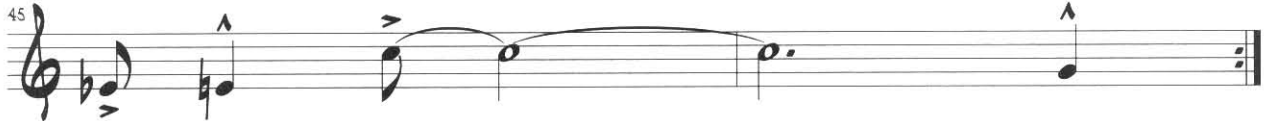
DU DU OWE

45  G7(#9) F7 3



DAY DOH DOH DAY DOH DOH DAY DOH DI DA LE DU DAY ON DU WA DE DU DU

45 C7




DU DU DWE DU

47 G7(#9) F7 3



DAY DOH DOH DAY DOH DOH DAY DOH DI DA LE DU DAY ON DU WA DE DU DU

49 C7



DU WE DU WE

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# Blues For Mon Ami

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(Tracks 46-51)

## Version A

CAJUN

**track 46** rhythm section with vocal melody (Bob)

**track 47** rhythm section with instrumental melody

**track 48** rhythm section only without melody

straight (even) 8th feel

## Version B

ROCK and REGGAE

**track 49** rhythm section with vocal melody (Christy)

**track 50** rhythm section with instrumental melody

**track 51** rhythm section only without melody

swing 8th Rock shuffle feel

half-time Reggae feel at letter B-17

original Rock shuffle feel at letter C-29

# BLUES FOR MON AMI

(TRACKS 40-51)

**INTRO**

G7 F7 C7

DU WE DU ON DU DU DU WE DU ON DU DU DU WE DU ON DU DU \_\_\_\_\_

**A**

C7

DU YU DWE ON DU DU \_\_\_\_\_ DU YU DWE ON DU DU \_\_\_\_\_

F7 C7 To CODA

DU YU DWE ON DU DU \_\_\_\_\_ SA DU YU DU YU DWE ON DU DU \_\_\_\_\_

G7 F7 C7

DU WE DU ON DU DU DU WE DU ON DU DU DU WE DU ON DU DU \_\_\_\_\_

**B**

C7

DU WE DU ON DU SA DU ON DU WE DU DA SA DU SA DWE DWE DU ON DU SA



20 GMIN7 C7 F7

DU SA DU ON DU WE DU SA DWE SA DU ON DU ON DU SA DWE YA DU DA SA DU YA

23 C7 A7(b9) DMIN7

DU SA DU ON DWE SA DU ON DU SA DU DA SA DU ON DWE DWE DU ON DU SA

26 G7(#9) C7

DE YA DU ON DU YA DU ON DU ON DU DWE



29 C7

DE SA DU ON DE SA DU ON DWE SA DU DA SA DU ON DE SA DU ON DU ON DU SA

32 GMIN7 Gb7 F7 Bb7

DU SA DU DA DWE DU DWE DU ON DWE DU ON DE ON DAY YU DE SA DU ON

35 C7 A7(#9) Ab7

DWE SA DU DA SA DU YA DI DL DU DWE DA DWE DU ON DI DL DU DE ON DE SA DU ON

38 **G7(#9)** **C7** **D.S. AL CODA**

DWE DWE DWE DI DL LI DL LI DL DWE DWE DU DN DU DAY

41 **G7** **F7** **C7**

DU WE DU DN DU DU DU WE DU DN DU DU DU WE DU DN DU DU

45 **G7** **F7** **C7**

DU WE DU DN DU DU DU WE DU DN DU DU DU WE DU DN DU DU

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# What's on the CD

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## I. Blues For The Bean (TRACKS 1-6)

### Version A: Jazz Swing

**track 1** rhythm section with vocal melody (Christy)

**track 2** rhythm section with instrumental melody

**track 3** rhythm section only without melody

### Version B: R&B

**track 4** rhythm section with vocal melody (Bob)

**track 5** rhythm section with instrumental melody

**track 6** rhythm section only without melody

## II. Blues For Bootz (TRACKS 7-12)

### Version A: Jazz Swing

**track 7** rhythm section with vocal melody (Christy)

**track 8** rhythm section with instrumental melody

**track 9** rhythm section only without melody

### Version B: Reggae

**track 10** rhythm section with vocal melody (Bob)

**track 11** rhythm section with instrumental melody

**track 12** rhythm section only without melody

## III. Blues For Mr. Hardy (TRACKS 13-18)

### Version A: Jazz Swing

**track 13** rhythm section with vocal melody (Christy)

**track 14** rhythm section with instrumental melody

**track 15** rhythm section only without melody

### Version B: R&B

**track 16** rhythm section with vocal melody (Bob)

**track 17** rhythm section with instrumental melody

**track 18** rhythm section only without melody

IV. Lord Paddington Blues  
(TRACKS 19-24)

Version A: Jazz Swing

**track 19** rhythm section with vocal melody (Christy)  
**track 20** rhythm section with instrumental melody  
**track 21** rhythm section only without melody

Version B: Rock

**track 22** rhythm section with vocal melody (Bob)  
**track 23** rhythm section with instrumental melody  
**track 24** rhythm section only without melody

V. Columbo Blues  
(TRACKS 25-30)

Version A: Medium Jazz Swing

**track 25** rhythm section with vocal melody (Bob)  
**track 26** rhythm section with instrumental melody  
**track 27** rhythm section only without melody

Version B: Slow Jazz Swing

**track 28** rhythm section with vocal melody (Christy)  
**track 29** rhythm section with instrumental melody  
**track 30** rhythm section only without melody

VI. Blues For Kramer  
(TRACKS 31-39)

Version A: R&B Straight Funk

**track 31** rhythm section with vocal melody (Bob)  
**track 32** rhythm section with instrumental melody  
**track 33** rhythm section only without melody

Version B: R&B Swing Funk or “Swunk”

**track 34** rhythm section with vocal melody (Bob)  
**track 35** rhythm section with instrumental melody  
**track 36** rhythm section only without melody

Version C: Latin Samba

**track 37** rhythm section with vocal melody (Christy)  
**track 38** rhythm section with instrumental melody  
**track 39** rhythm section only without melody

VII. Blues For Mr. Mason  
(TRACKS 40-45)

Version A: Cajun

**track 40** rhythm section with vocal melody (Bob)  
**track 41** rhythm section with instrumental melody  
**track 42** rhythm section only without melody

Version B: Rock

**track 43** rhythm section with vocal melody (Christy)  
**track 44** rhythm section with instrumental melody  
**track 45** rhythm section only without melody

VIII. Blues For Mon Ami  
(TRACKS 46-51)

Version A: Cajun

**track 46** rhythm section with vocal melody (Bob)  
**track 47** rhythm section with instrumental melody  
**track 48** rhythm section only without melody

Version B: Rock and Reggae

**track 49** rhythm section with vocal melody (Christy)  
**track 50** rhythm section with instrumental melody  
**track 51** rhythm section only without melody

Bob Stoloff: vocals and drums

Christy Bluhm: vocals

Brad Hatfield: keyboards and keyboard arrangements

Recorded at Brad Hatfield Productions, Westwood, MA

Vocals, drums and final mixes recorded by Peter Kontrimas at PBS, Westwood, MA

MP-3 files prepared by Sean Kelly