

SESSIONS

Duke Robillard's Piano Blues

BY DAVID HAMBURGER

DUKE ROBILLARD HAS A slick, swinging alternative to four-to-the-bar comping. He terms it piano-style comping because it recalls the tightly voiced, riff-style approach of

Count Basie and other Kansas City pianists.

This 12-bar example also has some cool guitarisms, particularly the *B \flat 13-B \flat 13 \flat 9* move in measure 4. "I should

1 $B\flat 6$ $E\flat 6$ $E^{\circ} 7$ $B\flat 6/9$ $B\flat 13$ $B\flat 13\flat 9$ $E\flat 9$

6 $E\flat 6$ $E^{\circ} 7$ $B\flat 6/9$ $Dm 7$ $D\flat m 7$ $Cm 7$

10 $B\flat^{\circ} 7$ $B\flat 6/9$ $B\flat^{\circ} 7$ $Cm 7$ $F 13$ $B\flat 6/9$

let ring - - - - -

$B\flat 6$ $E\flat 6/Cm 7$ $E^{\circ} 7$ $B\flat 6/9$ $B\flat 13$ $B\flat 13\flat 9$ $E\flat 9$ $F 13$ $Dm 7$

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give credit where it's due," says Duke. "I got that from a Rhode Island guitarist named Fred Bates. He used to play with tenor man Scott Hamilton in the Hamilton/Bates Blue Flames." Duke also likes to slide into the chords from a fret below, which is easier on six strings than 88 keys.

The signature sound of this $B\flat$ blues chorus is the recurring $IV6-\sharp IVdim-I6/9$ ramp into measures 3 and 7. The familiar minor-7 chord shape on the top four strings (used in measures 7 and 8 to chromatically descend from the $IIIIm7$ to the $IIIm7$) doubles as a $IV6$ in measures 2 and 6. It's cool because it lets you keep a $B\flat$ ringing on top of the IV without using the ubiquitous 9th chord, which becomes a welcome sound when it appears in bar 5.

For the scratches in bars 10-12, muffle the strings by relaxing your left-hand grip and continuing to strum. Duke tends to do this when he gets fired up. The final V-I cadence is a crafty chord-melody move.

Check the fretboard grids for Duke-approved fingerings.

L i c k o f t h e M o n t h

S P I K Y B L U E S

KENNETH LASAINE, SEPTEMBER'S LICK CHAMP, HAILS FROM LOS ANGELES.

"In the May '97 and Nov. '95 issues," Kenneth recalls, "Scott Henderson and Charlie Hunter mention that straight diminished or symmetrical-diminished (whole-half) patterns can make you sound like a student. To help you avoid that, here are two phrases that merge diminished pattern elements into 12-bar blues. Each goes over bar 10's IV chord (coming from the V) and outlines a common substitution, the $\sharp IVdim7$."

The first example shows a melodic line in 4/4 time over a $C7$ or $C\sharp7$ ($IV7$ or $\sharp IV^\circ7$) chord. The melody consists of eighth notes: $C4$, $B3$, $A3$, $G3$, $F3$, $E3$, $D3$, $C4$. A $B1/4$ chord is indicated below the staff. The fretboard diagram shows fingerings: 6 on the 6th string, 8 on the 5th, 5 on the 4th, 6 on the 3rd, 5 on the 2nd, 8 on the 1st, 7 on the 1st, 7 on the 1st, 6 on the 1st, 6 on the 1st, 8 on the 1st.

The second example shows a melodic line in 4/4 time over a $B\flat7$ ($IV7$) chord. The melody consists of eighth notes: $B2$, $A2$, $G2$, $F2$, $E2$, $D2$, $C2$, $B2$. A $B^\circ7$ ($\sharp IV^\circ7$) and $F7$ ($I7$) chord are indicated above the staff. A $B1/4$ chord is indicated below the staff. The fretboard diagram shows fingerings: 10 on the 6th string, 12 on the 5th, 13 on the 4th, 11 on the 3rd, 12 on the 2nd, 10 on the 1st, 13 on the 1st, 13 on the 1st, 13 on the 1st, 13 on the 1st, 13 on the 1st.

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