

# B flat Blues comp example - SATB voicings

This chorus depicts voicings that you might use in a lead sheet, with a combo. Something nice and simple that a horn player could improvise over. Root notes are in brackets because the bassist would play them. On a real lead sheet, the chord symbols wouldn't specify extensions. Usually in a combo you're meant to choose your own, and sometimes change them depending on what others are playing.

The rhythm is simple and straight ahead. It's fairly repetitive, and meant to add a sense of stability for somebody to play overtop of.

Try it at a few different tempos, with a metronome.

The musical score is written in 4/4 time and consists of three systems of piano accompaniment. Each system has two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb and Eb). The first system (measures 1-4) features chords Bb9, Eb13, Bb9, and Eb9. The second system (measures 5-8) features Eb9, Eb13, Bb9, G7(b9), and Cmi9. The third system (measures 9-12) features Cmi9, F13, Bb13, G7(b9), Cmi9, and F7(b9#5). Fingerings and root notes are indicated throughout the score.

This blues chorus is a bit more complex. This might be the kind of thing you see in a big band chart, where the horns are changing extensions beat by beat, and you can't choose extensions that clash with what the horns are doing. These voicings might be good in a big band, or trio setting, but they may be difficult to pull off with a horn player, unless they're very advanced and will be able to hear what you're doing.

Passing chords have been added to augment the form.

13  $B\flat 9$   $E 9$   $E\flat 9$   $E\flat 13$   $B 9$   $B\flat 13$   $B\flat 7(b 9\# 5)$   $E\flat 9$

17  $E\flat 9$   $E\flat 9(\# 11)$   $E\flat 9(\# 5)$   $B\flat 9(\# 11)$   $A 9(\# 11)$   $A\flat 9(\# 11)$   $G 9(\# 11)$   $G 7(b 9\# 5)$   $Cmi 9$

21  $Cmi 9$   $F 7(b 9\# 5)$   $B\flat 9$   $G 7(\# 9\flat 5)$   $Cmi 9$   $F 7(\# 9\# 5)$   $F 7(\# 9\flat 9\# 5)$

25  $B\flat 13$