

# Blues In F

With Comping Voicings

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The score is divided into six systems, each with a treble and bass staff. Annotations include:

- System 1:** Chords F7, Bb7, F7, F7. Annotations: "blues fill" (blue arrow), "guide tones in the LH" (blue arrow), "B7(9) Bb7(9) Bb7(9)" (red), "SvB V" (red).
- System 2:** Chords Bb7, Bb7 B07, F7, (D7). Annotations: "open voicings" (blue), "A7(b5) D7 = Ab7" (red), "SvB V" (blue).
- System 3:** Chords G7, G7(9), C7(9), C7(9), F7(9), D7Alt, G7(9), C7Alt, F7(9). Annotations: "9 13" (red), "b9 b13 #9" (red), "9 13" (red), "b9 b13 #9" (red).
- System 4:** Chords F7, Bb7, B07, F7/C, F7. Annotations: "more old school!" (blue), "in tenths to Bb7" (blue).
- System 5:** Chords Bb7, Bb7 B07, F7, D7, A7Alt, D7Alt, G7. Annotations: "drop 2" (blue), "b5 L9 b13 b6/b7" (red), "b5 L9 b13 #9" (red).
- System 6:** Chords G7, C7, Blues fills, F7, D7, G7, C7. Annotations: "Blues fills" (blue), "G7(b13) C7(9) C7(b13) F7(9) D7(#9) G7(b13) C7(9) F7(13)" (red).

F7 Bb7 F7 F7 F7<sup>alt</sup> Bb7

RH octaves  
 LH rootless voicings

LEAVE SPACE FOR THE SOLOIST!

Bb7 Bb7 F7 D7

Blues fills

G7 C7 F7 D7 G7 C7

open or "spread" voicings

F7 Bb7 F7 F7 F7(#9)

old school!

F7/Eb Bb/D Bb-/Db F7/C /Bb F7/A

Bb7 (Bb7) bebop reharmon (F7) (D7)

Bb7 Eb7 A7 D7 Ab7 Db7 G7

Gm7 C7sus C7 F7 D7 G7 C7

drop 2 voicings open voicings

G-9/C C7(b9) F7(13)

F7 Bb7 B07 F7/C (F7)

C-7 F7 B7 Bb7

SUBV

Bb7 Bb7 F7 D7

LH rootless voicings

F7 Bb7 A7 D7 G7

G7 C7 blues fills F7 D7 G7 C7

G7(b13) C9 C7(b13) F9 D7(#9)

guide tones in the LH

F7 Bb7 F7 F7 B7sus Bb7sus

Bb7sus Bb7sus F7 (D7)

A b A7/Bb F7 Bb7 A7 D7 G7

the guide tones descend chromatically

G7 C7 F7 (D7) (G7) C7

C pedal tone!

→ McCoy Tyner pentatonic x Quartal chords

Chord progression: F7, ~~Bb7~~, F7, F7

Handwritten annotations: C-7, D-7, F7, C-7, D-7, C-7, F7, C-7, Bb7

Chord progression: Bb7, Bb7, F7, (D7)

Handwritten annotations: Bb7sus, Bb7sus, A7, Bb/D7, G7

Chord progression: G7, G7(#11), C7 Alt, ~~E7~~, D7, G7, C7

Handwritten annotations: A/G7, Ab/C7, Bb7, Aø7, D7 Alt, G7, C7 Alt, F7

Blue annotation: upper structures

Chord progression: F7, Bb7, F7, F7

Handwritten annotations: 9, 13, 3, 7, 3, 1, 9, 7, Bø7, F7/C

comping with guide tones (LH) & tensions (RH) (usually 9 & 13 / omit 11)

F7      Bb7      F7      F7      Bb7      Bb7      Bdim7

invert guide tones      invert guide tones

F7      D7 Alt      Gm7      C7      F7      D7 Alt      G7      C7 Alt

F7      Bb7      F7      F7

chromatic walk up

Bb7      Bb7      Bdim7      F7      (D7)

G7      C7      F7      D7      G7      C7      F7

comping with guide tones (LH) & quartal chords (RH)

F7      Bb7      F7      F7      Bb7      Bb7

invert guide tones      invert guide tones

F7      D7 Alt      ~~Gm7~~ G7      G7 Alt      C7      C7 Alt      F7      D7 Alt      G7      C7 Alt

invert guide tones

F7      Bb7      F7      (F7)

Bb7      Bb7      F7      (D7)

G7      C7      C7 Alt      F7      D7 Alt      G7      C7 Alt      F7

comping in "Basic" style

F7 Bb7 F7 F7

quartal chords in the RH  
guide tones in the LH

Bb7 Bb7 F7 F7/A Abdim7 Gm7

USE dim7 AS A PASSING chord

Gm7 Gm7 Abdim7 F7 C7

USE dim7 AS A PASSING chord

F7 F7/A Bb6 Bdim7 F7/C Bb6 F7/A F7

typical "Basic" comping  
PASSING chord

Bb6 Bb6 Bdim7 F7/C Bb6 F6/A Abdim7

PASSING chord  
PASSING chord

typical "Basie" stride

"Basie" chord

Gm7 F#dim7 Gm7 C7 F C7 8va

passing chord

F6 (8va)

Bb7 F6 F7

phrase & light camping!

F7 (#5)

Bb6 Bb6 Bdim7 F6 D7

passing chord

Gm7 C7 F

"Basie" ending!



comping with LH "rootless" voicings & octaves in the RH

F7 Bb7 F7 F7

first position

Bb7 Bb7 F7 D7

F7 Bb7 Bb7 A7 D7 G7

G7 C7 blues fills F7 D7 Alt G7 C7 Alt

blues fills

F7 Bb7 F7 F7

second position

Bb7 Bb7 F7 D7 Alt

Bb7 Bb7

Gm7 C7 F7 D7 Alt G7 C7 Alt F7

II-7 V-7

comping with "open" or "spread" voicings (LH = 1-3 or 1-7 & RH = 7 + tensions or 3 + tensions)

F7      Bb7      F7      F7      Bb7      Bb7      Gb7

Handwritten notes: SUB V of F7, SUB V of C7

F7      D7 Alt      Gm7      C7      F7      D7 Alt      G7      C7 Alt

F7      Bb7      Bb7      Gb7      F7      (F7) Cm7      F7      Bb7      Bb7

Bb7      Bb7      F7      Eb7      D7 Eb7      D7 Alt      G7

Handwritten note: chromatically descending

G7      Db7      C7      Gb7      F7      D7      G7      C7      F7

Handwritten notes: SUB V, SUB V

comping with blues fills

F7 Bb7 F7 F7

B7 Bb7

Bb7 Bb7 F7

~~D7~~ A7(b5) Ab7(#11)

G7 C7

b67 ~~F7~~ A-7 D7 = Ab7 G7 C7

SUB V

F7 Bb7 F7 F7

F7 Alt

Bb7 Bb7 F7 D7

G7 C7

b67 ~~F7~~ A7 D7 = Ab7 G7 C7 F7(#11)

SUB V

3 7 1

comping in McCoy Tyner style (pentatonic & Quartal chords)

F7sus = Cm7/F    Bb7    F7sus    F7

C-7    D-7    F7    C-7    D-7    F7

Bb7sus = Fm7/Bb    Bb7sus    F7    D7 Alt

Fm in "So What" voicing on Bb

Bb/D7

upper structure

G7    C7 Alt    F7    D7 Alt    Gm7    C7 Alt

Ab/C7

F/G-

upper structure

F7    Bb7    F7    F7

Transpose the "so what" voicing randomly

C-7    C#-7    D-7    F-7    E-7    F#-7

Bb7    Bb7    F7    D7 Alt

Cross rhythm (3 Against 4) = rhythmic displacement

F-7    Ab-7    G-7    Bb-7    A-7

b13    #9    7    3    #11

3    4    7

G7 (#11)    C7 Alt    F7    D7 Alt    G7    C7 Alt

A/G7    Ab/C7

upper structures

F7                      Bb7                      F7                      F7                      B7sus      Bb7sus

harmonize A melody in parallel fourths!

Bb7sus                      Bb7sus                      F7                      D7      Eb7      D7alt      G7

A6/7 / Bb

Bb/7

G7                      C7 (#9)                      F7                      D7                      G7                      C7 (b9)                      F7

A6/7

A/7

2 important upper structures

comping with walking (LH) & rootless voicings (RH) [play walking 1 octave lower!]

first position

F7 Bb7 F7 F7 F7<sup>Alt</sup> Bb7 Bb7

F7 A7(b13) D7(#9) Gm7 C7 C7<sup>Alt</sup> F7 D7 G7 C7

guide tones

second position

F7 Bb7 F7 F7 F7<sup>Alt</sup> Bb7 Bb7

switch position

F7 A7 D7 G7 C7 C7<sup>(9)</sup> C7<sup>(b9)</sup> F7 D7 G7 C7 F7