

HOW TO PLAY BLUES PIANO

JUNIOR MANCE

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CLAUDE BOLLING

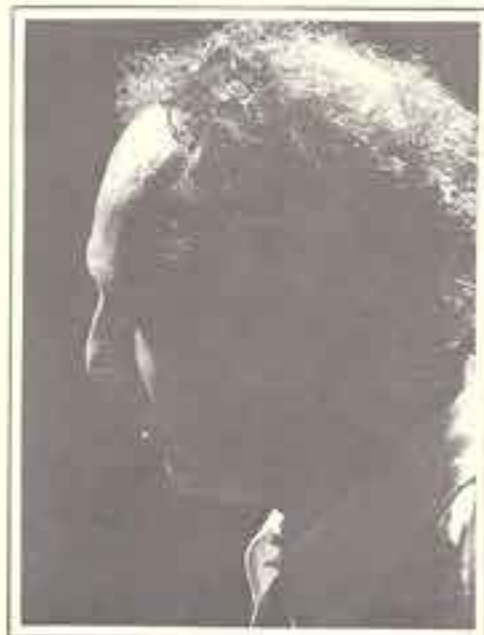
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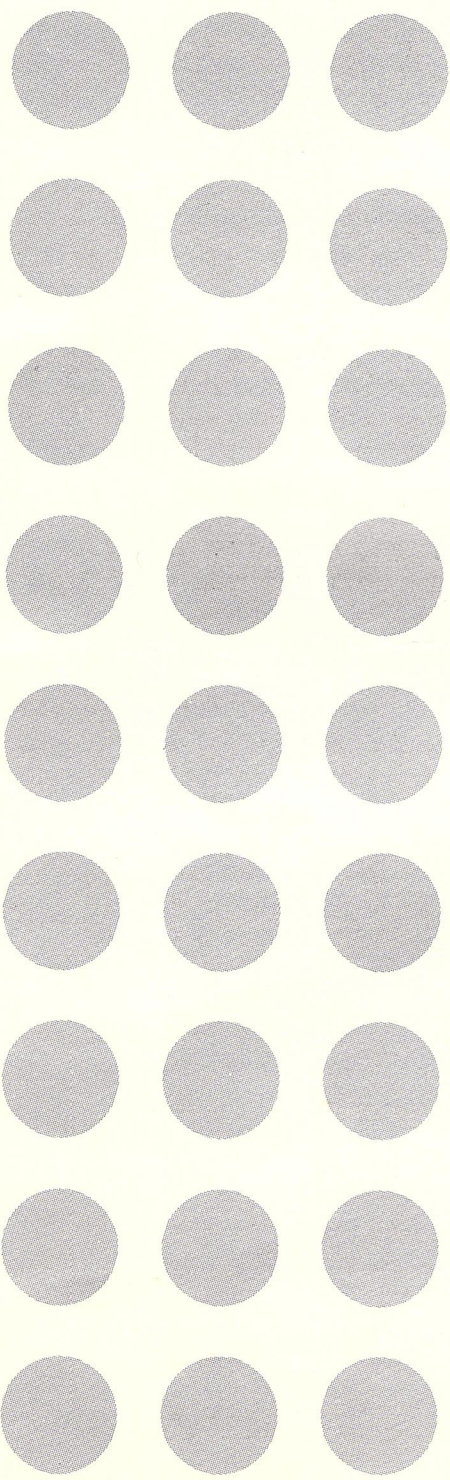
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HOW TO PLAY JUNIOR BLUES PIANO MANCE



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BASICS OF BLUES PIANO

In this book we are going to concern ourselves with blues "sounds" and feelings, more than structures of the blues. However, we will explain certain blues structures, so that you will have a foundation or pattern to work with. We also hope to give you a better insight and understanding of the blues as to application of these "sounds" and feelings to compositions with basic blues structures, as well as other type compositions that have blues feelings and sounds, such as many ballads, a large part of our country and western music, and rock and roll music.

CHAPTER I

BASIC BLUES STRUCTURES

Now we take up the basic blues structures.

We will start with the twelve-bar blues. This is the most common of the blues structures. There are more blues compositions with this structure than any other. There are also many variations on the twelve-bar blues structure as far as chord changes are concerned.

Here are two examples of the basic twelve-bar structure:

Figure 1 (Also see page 13)

Figure 1 shows a twelve-bar blues structure in treble clef. The first six bars have chords: Cmaj, E7, C, C, F7, F7. The second six bars have chords: C, C, G7, F7, C, E7. There are handwritten annotations: a bracket over the first six bars, a circled 'G7' and 'TA' over the last two bars, and a circled 'E7' over the fifth bar of the second six-bar group.

Figure 2

Figure 2 shows a twelve-bar blues structure in treble clef. The first six bars have chords: C, C, C, C7, F7, F7. The second six bars have chords: C, Bb7, A7, D7, G7, C, F7, C.

At this point I would like to add that when playing or continuing from one chorus into another, this is the most common turnback (used in place of the last two bars):

Figure 3

Figure 3 shows a four-bar turnback structure in treble clef. The chords are: C, A7, D7, G7.

Here is another example of the structure in *Figure 2* employing the use of passing or connecting chord changes:

Figure 4

Figure 4 shows a 12-bar blues progression in C major. The first staff contains six bars with the following chords: C, C, C, Gm7 C7, F7, and Fm7. The second staff contains six bars with the following chords: Em7 Bb7, A7, D7, Dm7 G7, C, F7 Fm C.

Figure 5 is an example of a fancier variation of the twelve-bar blues: (Also see page 13)

Figure 5 shows a 12-bar blues progression in C major. The first staff contains six bars with the following chords: C, Bm7 E7, Am D7, Gm7 C7, F7, and Fm7. The second staff contains six bars with the following chords: C, A7, D7, Dm7 G7, C, F7, and C.

There are many more variations on both the structure and chord changes of the twelve-bar blues. After you master the basic structure it will be easy to play the others. Parts of the structures I have illustrated here may be combined to form new ones.

Another variation of the twelve-bar blues is the minor blues. Here are two examples of the minor blues:

Figure 6 (Also see page 14)

Figure 6 shows a 12-bar minor blues progression in C minor. The first staff contains six bars with the following chords: Cm, G7, Cm, Cm, Fm, and Fm. The second staff contains six bars with the following chords: Cm, Cm, Ab7, G7, Cm, and Cm.

Figure 7

Figure 7 shows a 12-bar minor blues progression in C minor. The first staff contains six bars with the following chords: Cm, G7, Cm, Cm, Ab7, and Ab7. The second staff contains six bars with the following chords: Cm, Cm, Ab7, G7, Cm, and Cm.

The next basic structure will be the eight-bar blues structure. It is just what the name implies. It consists of only eight bars. Here are two examples of the eight-bar blues:

Figure 8 (Also see page 15)

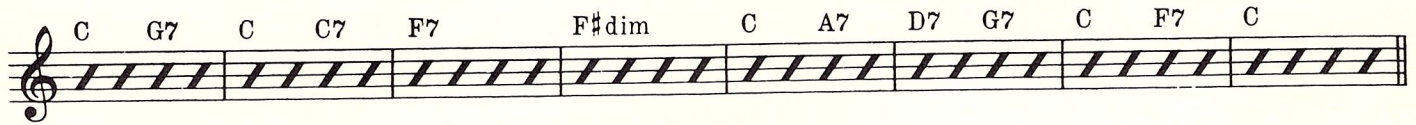
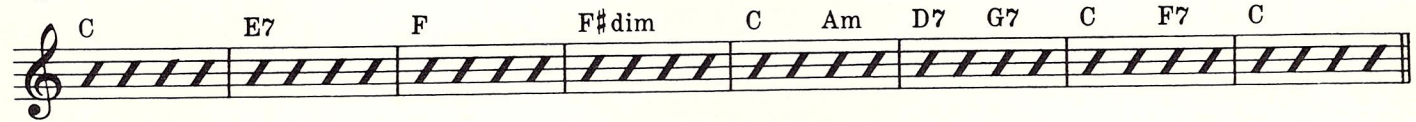


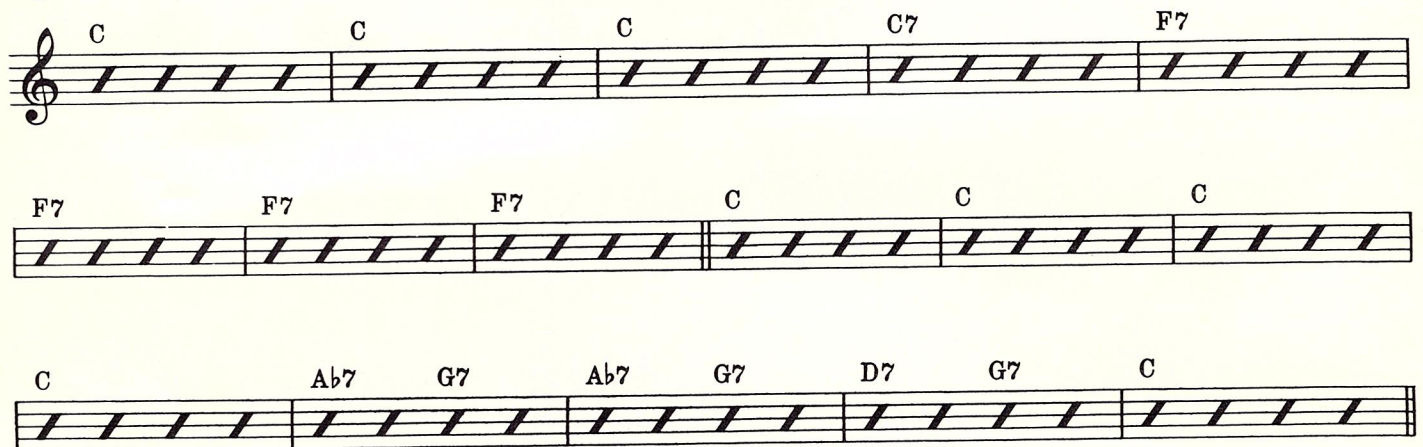
Figure 9



The turnback in *Figure 3* also applies to the eight-bar blues structure, as well as all other blues structures. There are other variations of the eight-bar blues, but the two previous mentioned are the most common and most used. Often you will run ballads with one of the above structures for the first and second eight bars, but will have a middle eight bars (Bridge)

The next form we are going to discuss is the sixteen-bar blues structure. It is very similar to the twelve-bar form:

Figure 10 (Also see page 17)



You will notice that the basic difference in the twelve-bar and sixteen-bar structure is that beginning with the fifth bar, there are four bars of the "F" Seventh chord instead of two, and beginning with the ninth bar there are four bars of "C" Major instead of the usual two, and the ending is different. Also, the turnback in *Figure 3* does not fit here, because of the nature of the ending. However, if so desired, you may employ the following turnback:

Figure 11



Here is another form. It is not as common as the sixteen-bar or other structures, but it is the blues, and should be included in any discussion of the blues. It is a twenty-bar form, and the first twelve bars you will notice are exactly the same as the sixteen-bar structure. Only the last eight bars are different:

Figure 12 (Also see page 20)

Figure 12 shows a 20-bar blues structure in treble clef. The first 12 bars are identical to the 16-bar structure. The last 8 bars are: Bar 13: F7, Bar 14: F7, Bar 15: C, Bar 16: C, Bar 17: C, Bar 18: C, Bar 19: G7, Bar 20: G7.

With this form you may use the turnback in *Figure 3*.

As I mentioned earlier, there are other forms which are not standard blues structures like those I have previously mentioned, but are definitely "the blues," depending on the feeling or general nature of the composition.* (This is especially true of a great many ballads.) By the same token not all compositions with a twelve-bar structure are necessarily the blues. Here is a structure which is not commonly known as a blues structure, but most of the tunes and melodies written on it (especially rock and roll and country and western tunes) are definitely "the blues." It is a sixteen-bar form:

Figure 13 (Also see page 19)

Figure 13 shows a 16-bar blues structure in treble clef. The first 12 bars are identical to the 16-bar structure. The last 4 bars are: Bar 13: Am, Bar 14: G7, Bar 15: G7, Bar 16: F7.

As with the other structures, you will find variations on this one. However, this is the most basic one.

* See page 22

THE BASIC SOUNDS OF THE BLUES

Many musicologists have said that blues are built on certain scales. Some say that blues are based on the melodic minor, some say the harmonic minor, still others say they come from the pentatonic scale, etc. However, due to the strong emotional quality of the blues, I am of the opinion that blues are composed of a combination of scales, even at times taking in quarter tones (i.e. "bending notes," a sound that will be discussed later). If I were asked to give an example of a blues scale, it would be like this:

Figure 14



You will notice that this is really a chromatic scale with the first half-step of the scale omitted. Only minor blues tend to take exception to this scale, being based simply on the melodic and harmonic minor scales, and there are rare exceptions to even this.

Blues as a rule usually contain both major and minor phrases. You will very often find minor phrases against a major chord, seventh chord, or diminished chord. There is really no set rule for this. I would say it depended on the emotions and feelings of the performing individual. Here is a very simple twelve-bar blues I have written out to illustrate what I have just said, also the use of blues sounding intervals, phrases, etc.

Figure 15

Notice in the second bar of *Figure 15* we have an example of a minor phrase against a seventh chord. We have a C minor phrase against an F seventh chord:

Figure 16



This is one example of a “blues sound.” There is no clash of tones, as the Eb in the phrase, making it a C minor phrase is also contained in the F seventh chord.

Here are two more examples. Study them, and then try to compose your own such phrases. These examples are adaptable to the first two bars of the twelve-bar structure. (See *Figure 1*.)

Figure 17



Figure 18



Observe also in bar two the last note: Eb and A in the treble, and G and F in the bass. Technically we would call this interval an Augmented fourth. But in this case to call it an Augmented fourth would technically make the interval in the key of Eb. But for “the sake of the blues,” and to keep it in the key of C, it is really a C Diminished chord with the first and third tones of the chord omitted.

Figure 19



Also take notice that this interval is played with a G seventh interval in the left hand. When played together in this instance the composite chord becomes a G9+5. But my reason for calling the chord a C Diminished is because a C Diminished chord (or just a single note C) may be used in the left hand in place of the G seventh. However, here the G seventh gives the chord a little more “colour.” Notice that bar four has a similar instance with an F Diminished chord with C seventh in the left hand, or C9+5.

Here are some other examples of "blues sounds," which are merely certain intervals, notes, combinations of notes, and/or phrases that are most commonly associated with the blues. Assuming that you are familiar with the art of transposing, for simplicity's sake we will continue to use the key of C. They are all in 4/4 time.

Figure 20

Figure 20: A piano accompaniment in 4/4 time. The right hand starts with a quarter rest, followed by a dotted quarter note chord (F4, A4, C5) with a flat sign under the F, then a half note chord (F4, A4, C5) with a flat sign under the F. The left hand plays a whole note chord (C3, E3, G3) with a flat sign under the C.

Figure 21

Figure 21: A piano accompaniment in 4/4 time. The right hand starts with a quarter rest, followed by a dotted quarter note chord (F4, A4, C5) with a flat sign under the F, then a half note chord (F4, A4, C5) with a flat sign under the F. The left hand plays a whole note chord (C3, E3, G3) with a flat sign under the C.

Figure 22

Figure 22: A piano accompaniment in 4/4 time. The right hand starts with a quarter rest, followed by a dotted quarter note chord (F4, A4, C5) with a flat sign under the F, then a half note chord (F4, A4, C5) with a flat sign under the F. The left hand plays a whole note chord (C3, E3, G3) with a flat sign under the C.

Figure 23

Figure 23: A piano accompaniment in 4/4 time. The right hand starts with a quarter rest, followed by a dotted quarter note chord (F4, A4, C5) with a flat sign under the F, then a half note chord (F4, A4, C5) with a flat sign under the F. The left hand plays a whole note chord (C3, E3, G3) with a flat sign under the C.

Figure 24

Figure 24: A piano accompaniment in 4/4 time. The right hand starts with a quarter rest, followed by a dotted quarter note chord (F4, A4, C5) with a flat sign under the F, then a half note chord (F4, A4, C5) with a flat sign under the F. The left hand plays a whole note chord (C3, E3, G3) with a flat sign under the C.

Figure 25

Figure 25: A piano accompaniment in 4/4 time. The right hand starts with a quarter rest, followed by a dotted quarter note chord (F4, A4, C5) with a flat sign under the F, then a half note chord (F4, A4, C5) with a flat sign under the F. The left hand plays a whole note chord (C3, E3, G3) with a flat sign under the C.

Figure 26

Figure 26: A piano accompaniment in 4/4 time. The right hand starts with a quarter rest, followed by a dotted quarter note chord (F4, A4, C5) with a flat sign under the F, then a half note chord (F4, A4, C5) with a flat sign under the F. The left hand plays a whole note chord (C3, E3, G3) with a flat sign under the C.

Figure 27

Figure 27: A piano accompaniment in 4/4 time. The right hand starts with a quarter rest, followed by a dotted quarter note chord (F4, A4, C5) with a flat sign under the F, then a half note chord (F4, A4, C5) with a flat sign under the F. The left hand plays a whole note chord (C3, E3, G3) with a flat sign under the C.

Figure 28

Figure 28: A piano accompaniment in 4/4 time. The right hand starts with a quarter rest, followed by a dotted quarter note chord (F4, A4, C5) with a flat sign under the F, then a half note chord (F4, A4, C5) with a flat sign under the F. The left hand plays a whole note chord (C3, E3, G3) with a flat sign under the C.

Figure 29

Figure 29: A piano accompaniment in 4/4 time. The right hand starts with a quarter rest, followed by a dotted quarter note chord (F4, A4, C5) with a flat sign under the F, then a half note chord (F4, A4, C5) with a flat sign under the F. The left hand plays a whole note chord (C3, E3, G3) with a flat sign under the C.

Figure 30



Figure 31



Figure 32



Figure 33



The examples in *Figures 32 and 33* are typical blues piano endings. However, there are times when they will fit elsewhere in the structure. These are but a few typical blues sounds. There are many more, too numerous to list here. Study these, become familiar with the sound of them, and see how many of your own you can come up with.

Earlier I spoke of "bending notes." To "bend" a note is definitely a blues sound. The human voice can "bend" a note merely by slurring it sharp or flat, thus employing the use of quarter-tones. This can also be accomplished on many wind and string instruments. However, it can't be done this way on the piano, so we use grace notes. Here are some examples of some blues phrases using "bent notes." Note that the accent may fall on either the grace note, or the main note.

Figure 34



Figure 35



Figure 36



Figure 37



Trills are also very prominent in the sound of the blues. Thirds, sixths and octaves are the most common intervals for trilling:

Figure 38



Figure 39



Figure 40



Trills are very good for adding color. However, care should be exercised against the over-use of trills, to prevent a pseudo-blues sound, or a blues sound that is syrupy, or too sugary and flowery. (The same holds true for the other blues sounds in Figures 20 through 37.) One of the secrets of playing good blues with feeling is simplicity. If you have ever listened to some of the blues singers such as Dinah Washington, Jimmy Witherspoon or Ray Charles, you no doubt have been "moved" most by the simple and plain blues melody lines with lyrics that usually pertain to simple and plain everyday life, or to things in life that have happened to most of us. It should not be a difficult task to keep this kind of simplicity while *playing* the blues (without lyrics) on the piano, or any other instrument. Personally, I enjoy music with simplicity. It annoys me very much to have to think too hard to enjoy a certain piece of music. After all, isn't music, especially blues and jazz, performed to give enjoyment, pleasure and relaxation? I first became aware of this while working with the late and great Dinah Washington, who, in my opinion, was one of the greatest exponents of the blues, whether it be vocal or instrumental.

CHAPTER III

RHYTHMS AND METERS

Up to now we have dealt with 4/4 rhythms mainly. This is the standard and principal rhythm for not only playing the blues, but jazz in general. In recent years the straight 3/4 rhythms have been introduced in playing the blues. There is no particular rule for playing the blues in 3/4. It is just like 4/4, only 3/4.* However, there are other rhythms which have "crept" into the blues, I would say back as far as when the blues began. In jazz circles we refer to these as "sanctified rhythms," because they are so identifiable to the rhythms of the hymns of the sanctified church, a church of Negro origin founded sometime during the slavery period. Many jazz historians agree that jazz and the blues get their roots from the old Negro churches. You will probably feel after observing and listening to some of these rhythms that they have very strong African characteristics and overtones.

The basic sanctified rhythm is 6/8 time, but the feeling of the 6/8 involved here is the important element. There are times when 6/8 feels like 3/4, a Latin rhythm, or a 2/4 rhythm. The feeling that we are going to be concerned with here is 6/8, feeling like 2/4. It is usually a very slow tempo for the right blues effect. By taking a 6/8 rhythm and slowing it down (very slow) and putting the heaviest accent on the first and fourth beats of each measure you should get an idea of the feeling I'm trying to express—the 2/4 feeling or like a very slow march tempo.



Here is an example of a blues in 6/8 time, primarily based on the eight-bar structure, but because it is in 6/8 time, it comes out sort of a long-meter sixteen-bar structure.

Very slow

* See page 21

You have probably heard in jazz circles musicians speak about tunes being played in "long meter." This is a style used by many of the earlier blues players and singers. It is merely a doubling of each bar. Thus, a twelve-bar blues becomes a twenty-four blues, eight becomes sixteen, etc., but still basically sounding like the original form stretched out with a change in the rhythm. For example, in 4/4 time, the accompanying instruments (bass and drums) usually play in 2/4 time. If you are playing solo, you can play a 2/4 rhythm with your left hand. Here is an example:

Bright Tempo

The musical score is titled "Bright Tempo" and is written for piano. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The first system shows the first four measures, with a handwritten "1-2-3-4" above the bass staff. The second system shows measures 5-8, with a handwritten "3" above the bass staff. The third system shows measures 9-12, with a handwritten "3" above the bass staff. The fourth system shows measures 13-16, with a handwritten "3" above the bass staff. The fifth system shows measures 17-20, with a handwritten "3" above the bass staff. The sixth system shows measures 21-24, with a handwritten "3" above the bass staff. The score includes various musical notations such as chords, eighth notes, and rests.

On the following pages are a collection of blues solos, designed to cover all the materials we have gone over in the previous chapters, to acquaint you further with the sound and feeling of blues piano playing.

Twelve-Bar Blues (See Figure 1)

Slow

Twelve-Bar Blues with alternate Chord Changes (See Figure 5)

Slow

Twelve-Bar Minor Blues (See Figure 6)

Slow

Twelve-Bar Minor Blues with alternate Chord Changes (See Figure 7)

Slow

Eight-Bar Blues (See Figure 8)

Slow

Musical score for Eight-Bar Blues (See Figure 8). The score is in 4/4 time, marked "Slow". It consists of two systems of piano accompaniment. The first system has two measures, and the second system has six measures. The key signature has one flat (B-flat). The melody in the right hand features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line in the left hand provides harmonic support with chords and single notes. There are triplets in the second system, measures 5 and 6.

Eight-Bar Blues with alternate Chord Changes (See Figure 9)

Slow

Musical score for Eight-Bar Blues with alternate Chord Changes (See Figure 9). The score is in 4/4 time, marked "Slow". It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The key signature has one flat (B-flat). The melody in the right hand features eighth and sixteenth notes, and rests. The bass line in the left hand shows frequent chord changes, indicated by sharp and flat symbols. There are triplets in the first system, measures 3 and 4.

Eight-Bar Minor Blues

Slow

STRUCTURE:

Sixteen-Bar Blues (See Figure 10)

Medium Tempo

The first system of the Sixteen-Bar Blues consists of two staves. The treble clef staff begins with a whole rest, followed by a quarter note G4, a quarter rest, and a quarter note F4. The bass clef staff has a whole rest for the first two bars, then a half note chord of G2 and B2, and a half note chord of G2 and B2. The system concludes with a quarter note G4, a quarter rest, and a quarter note F4 in the treble, and a half note chord of G2 and B2 in the bass.

The second system of the Sixteen-Bar Blues consists of two staves. The treble clef staff begins with a half note chord of G4 and B4, followed by quarter notes A4, G4, F4, E4, and D4. The bass clef staff has a half note chord of G2 and B2, followed by quarter notes G2, B2, and A2. The system concludes with a half note chord of G2 and B2 in the bass.

The third system of the Sixteen-Bar Blues consists of two staves. The treble clef staff begins with a half note chord of G4 and B4, followed by quarter notes A4, G4, F4, and E4. The bass clef staff has a half note chord of G2 and B2, followed by quarter notes G2, B2, and A2. The system concludes with a half note chord of G2 and B2 in the bass.

The fourth system of the Sixteen-Bar Blues consists of two staves. The treble clef staff begins with a half note chord of G4 and B4, followed by quarter notes A4, G4, F4, and E4. The bass clef staff has a half note chord of G2 and B2, followed by quarter notes G2, B2, and A2. The system concludes with a half note chord of G2 and B2 in the bass.

The fifth system of the Sixteen-Bar Blues consists of two staves. The treble clef staff begins with a half note chord of G4 and B4, followed by quarter notes A4, G4, F4, and E4. The bass clef staff has a half note chord of G2 and B2, followed by quarter notes G2, B2, and A2. The system concludes with a half note chord of G2 and B2 in the bass.

Sixteen-Bar Blues Alternate Structure (See Figure 18)

Slow

Musical notation for the first system of a sixteen-bar blues alternate structure. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody in the treble clef starts with a quarter note B-flat, followed by an eighth note A, a quarter note G, and a half note F. The bass line starts with a whole note chord of B-flat and D. The system ends with a whole note chord of B-flat and D.

Musical notation for the second system of a sixteen-bar blues alternate structure. The treble clef melody continues with a quarter note E, followed by a triplet of eighth notes D, C, and B-flat. The bass line continues with a whole note chord of B-flat and D. The system ends with a whole note chord of B-flat and D.

Musical notation for the third system of a sixteen-bar blues alternate structure. The treble clef melody has a quarter rest, followed by an eighth note D, a quarter note C, and a half note B-flat. The bass line continues with a whole note chord of B-flat and D. The system ends with a whole note chord of B-flat and D.

Musical notation for the fourth system of a sixteen-bar blues alternate structure. The treble clef melody has a quarter rest, followed by a quarter note B-flat, a quarter note A, and a half note G. The bass line continues with a whole note chord of B-flat and D. The system ends with a whole note chord of B-flat and D.

Musical notation for the fifth system of a sixteen-bar blues alternate structure. The treble clef melody continues with a quarter note F, followed by an eighth note E, a quarter note D, and a half note C. The bass line continues with a whole note chord of B-flat and D. The system ends with a whole note chord of B-flat and D.

Twenty-Bar Blues

Medium Tempo

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a series of chords and rests, including a quarter rest in the second measure. The lower staff is in bass clef and provides a harmonic accompaniment with chords and a steady bass line.

The second system continues the piece. The upper staff features a more active melodic line with eighth and sixteenth notes. The lower staff continues with a consistent harmonic accompaniment.

The third system introduces a melodic flourish in the upper staff with triplet eighth notes. The lower staff maintains the harmonic accompaniment.

The fourth system shows a melodic line in the upper staff with some grace notes and a steady eighth-note accompaniment in the lower staff.

The fifth system concludes the piece. The upper staff features a melodic line that ends with a quarter rest. The lower staff provides a final harmonic accompaniment, ending with a double bar line.

Blues in Waltz Time ($\frac{3}{4}$ Time)- Based on Twelve-Bar Form

Medium Tempo

STRUCTURE:

NOTE: Because of meter ($\frac{3}{4}$) structure comes out to twenty-four bars, but is still basically twelve-bar blues.

Ballad Style Blues

Slow

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music begins with a whole rest in both staves, followed by a quarter rest in the bass staff and a quarter note in the treble staff. The melody in the treble staff moves through several eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble staff features a series of eighth notes and quarter notes, including a triplet of eighth notes. The bass staff continues with a steady accompaniment of chords and single notes, maintaining the ballad's slow tempo.

The third system shows the melody in the treble staff with several triplet markings over eighth notes. The bass staff provides a consistent harmonic support with various chord voicings.

The fourth system features a more active melody in the treble staff, including a triplet of eighth notes and a sixteenth-note run. The bass staff continues with a steady accompaniment.

The fifth system concludes the piece with a final melody line in the treble staff, including triplet markings, and a final accompaniment in the bass staff.

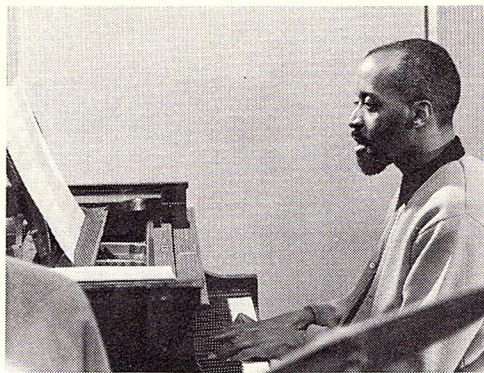
First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff features a triplet of eighth notes and a triplet of sixteenth notes. The bass clef staff continues the accompaniment with chords.

Third system of musical notation. The treble clef staff includes a triplet of eighth notes and a sextuplet of sixteenth notes. The bass clef staff has a steady accompaniment of chords.

Fourth system of musical notation. The treble clef staff shows a triplet of eighth notes and a triplet of sixteenth notes. The bass clef staff continues with harmonic support.

Fifth system of musical notation. The treble clef staff contains a triplet of eighth notes and a triplet of sixteenth notes. The bass clef staff concludes the piece with a final chord and a double bar line.



JUNIOR MANCE

Notes By LEONARD FEATHER

Much has been written lately about the transformation of jazz from entertainment to art form, from happy music for lighthearted listeners to solemn subject for serious students. While welcoming the esthetic acceptance of any valid music form, many of us are glad that there remains in many performers a blithe spirit that communicates warmly and directly with audiences at every level.

Julian Clifford Mance, Jr. is a buoyantly convincing case in point.

Junior, who in these sides makes an auspicious Capitol debut, is a trained musician who studied seriously for years; yet there is in his music an ebullience, often a swinging humor, that suffuses even the blues numbers that make up a substantial proportion of his repertoire.

Junior studied privately for several years from the age of eight; later he majored in music at Roosevelt College in his native Chicago. Some time before his twentieth birthday he went on the road with Gene Ammons' combo. That was in 1948; the following year he joined Lester Young. After that, there were a few months back with Ammons before he entered the Army and was assigned to a service band at Fort Knox, Ky.

Soon after his release in 1953, he became a house musician at the Bee Hive in Chicago. The late Dinah Washington, whose taste in accompanists was always without peer, took him on tour in 1954 and '55. His jazz identification was firmly established through his membership in the original Cannonball Adderley Quintet during almost all of 1956 and '57.

Joining Dizzy Gillespie in March of 1958, Junior toured with the trumpeter's quintet at home and abroad until late 1960. After a brief stint with the Eddie Davis-Johnny Griffin combo, he launched his own trio in 1961. Since August of 1962, the Mance Trio has been on the road as permanent accompanying group for Joe Williams, but has enjoyed substantial exposure playing sets on its own in clubs and on television.

On these sides Junior was supplied with a muscular brass section composed of outstanding West Coast musicians—the kind who, as the first track makes obvious, are capable of generating the same sort of excitement with which Junior himself is associated. In fact, at many points some of the punching figures from the brass are the equivalent of the rhythmic comping often furnished by Junior's agile left hand.

The blues is a pervasive element, in keeping with Junior's penchant for traditional forms. **Sweet Talkin' Hannah**, for instance, is a moderately paced blues with a deliberate beat; **She's A Little Doll** is based on the 16-bar blues pattern, and **Running Upstairs** is an exciting, up-tempo 12-bar theme. All three were arranged by Dave Cavanaugh, and all have a Basie-like bite that Junior found most inspiring.

The other tracks were arranged by Bob Bain, the fine Hollywood studio guitarist who lately has been earning an auxiliary reputation as a skillful writer for both singers and instrumental groups.

"I've known most of the songs a long time," says Junior, "and I felt comfortable doing them—we were careful to get exactly the right tempo and feeling for each one. **Jubilation** is my own tune—I did it in 1957 with Cannonball; and **Hear Me Talkin' To Ya**, Nat Adderley's blues, is another one I used to play with the Adderley brothers.

"**Moten Swing**, which goes back at least 35 years, gets that old Jimmie Lunceford or Andy Kirk sound, with the horns playing sustained notes behind me on the first chorus—just like the old records.

"Jimmy Heath, the saxophonist, Percy Heath's brother, wrote '**D' Waltz** and gave it to me originally for my trio. I liked the feeling we got on this. And of course **Broadway** is a number that Count Basie popularized when he recorded it in 1940."

Junior's ballad style is well represented with **But Beautiful** (Jimmy Van Heusen, 1947), which opens unaccompanied, the brass choir joining in later with bucket mutes. **September Song** (Kurt Weill, 1938) is a most attractive illustration of how to keep swinging but stay soulful. **Gee Baby, Ain't I Good To You** is the 1929 Don Redman composition. **Get Ready, Set, Jump!!!**, the title number and closing track, may be familiar to older swing fans; it was the theme number of a group called the Savoy Sultans, known in the 1930s and early '40s as the relief band at the Savoy Ballroom in New York.

As anyone will attest who has seen Junior Mance in person, there is in his work at all times a joy of creation, a sense of spontaneity and pleasure that most jazz enthusiasts still feel must be a part of any meaningful performance. With the help of an unusual instrumental setting, that feeling has been happily captured and transmitted in these twelve succinct and well-varied performances. And now, as our leader enjoins us—get ready, set, jump!

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