

shuffle in A  
quick 4  
starts on the 1  
Bring it in with the guitar  
Turn around alternates the stormy monday walk up with a 1-6-2-5  
slam the gates on the chorus!  
Solos left to right.  
And if someone hollers "12 off the top" that means start on the one and play all the way through the 12 bar for an intro.

Box blues-A box shuffle like "Tore Down" is referred to as an "down box" while one like "Stranger Blues" is an called an "up box."

Ice Cream Changes-

In this case, the 50s progression uses a IV chord, resulting in the ubiquitous I-IV-V-I progression. The vi chord before the IV chord in this progression (creating I-vi-IV-V-I) is used as a means to prolong the tonic chord, as the vi or submediant chord is commonly used as a substitute for the tonic chord, and to ease the voice leading of the bass line: in a I-vi-IV-V-I progression (without any chordal inversions) the bass voice descends in thirds from the I chord to the vi chord to the IV chord.

shuffle, swing, crosscut (Rhumba) types

"ice cream changes" are doo-wop changes.. Darling..you..send me....songs like that.

Humpty Hump, lumpty-lump..and LUMP are all the same. In chicago..the Lump is the backbeat. boom, boom-CHA. We just call it a lump. Or Jimmy Reed. Or..Charlie Love.

A spread - a lumpty lump bass rhythm but with a major scale walk

If a guitar calls out "Slow in C" ..and he doesn't mention major or minor...by the third note into the intro..you better know.

A "Box" groove is also called a Downtown groove and there's a uptown as well.

No-one seems to have mentioned the I-IV-II (1-4-2) trick yet. I'm a sucker for this one, crops up in a lot of jump jive stuff - Big Joe Turner's "Flip, Flop & Fly" & James Cotton's take on "Rocket 88" from "100% Cotton" are two good examples.

Another rhythm description I heard is "ten to two" for a laid back jazzy swing - think Nat King Cole's "Route 66" or Oscar Brown Jr's "Work Song" & you've got it.

"In on the five." The songs starts on the 9th bar of the song and works its way to the 12 bar.

"Two/Five Turn Around"; That mean at the 9th bar you go to the 2 minor instead of the 5.

"Stormy Monday Changes"; Usually means at the 7th bar you play 1 major then 2 minor then 3 minor the b3 major then the 5 then back to the one.

Stormy Monday Changes 12-bar blues

G/// C/// G/G#/ G///

C/// C#aug./ G/A-7/ B-7/Bb/

A-7/// D#/D7/ G/// D7///

Ed Friedland in his book refers to the Uptown Down pattern as R P5 m7 P8 and the Uptown Up pattern as R

P8 m7 P5 which seems kind of counter intuitive to me.

I've always heard those referred to as "Chicago shuffle going up" or "Chicago shuffle going down"

The device "stop time." The band plays in unison on beat 1 of of each bar, usually 4 bars it will last sometimes longer or even indefinitely (as long as the singer has enough to talk), and the singer or soloist fills in the space. Time stops for no man, the beat keeps going, just you rest on 2, 3 and 4. Elvis's "Heartbreak Hotel" is the best example I can think of: "Since mah baby left me..." Blues Suede Shoes, "and it's a one for the money, two for the show...." Oh, and Route 66 "Don't forget Wynona, Kingman, Barstow, San Bernardino" etc.

Anyway, people will say, "It's gotta a stop time in it" or "Watch me for the stop time" and they'll waive their arm or something.

## **The Boogie-Woogie Bassline**

Although there are many variations, the basic boogie-woogie bass pattern is a two-bar pattern using quarter notes. The bassline ascends and then descends strongly outlining the notes of each [dominant 7th chord](#) in the blues progression.

The basic two-bar pattern goes: | Root-3-5-6 | b7-6-5-3 |

## **Drop blues:**

Another common bass line is the drop blues. It is more appropriate in medium and up tempo blues but can fit pretty much anywhere. It also follows a very simple four note pattern which is the same for each chord in the progression. A song in which the drop blues is used in the bass is "Pride and Joy" by Stevie Ray Vaughan. It varies in style but the basic notes are the same.

The drop blues contains four notes over each chord. The root, the dominant seventh (or b7th), the sixth, and the fifth. The notes as played for an A chord would be AA, GG, F#F#, and EE before repeating

Minor straight bump - Commonly, you'll find that slow blues in a minor key is straight or without swing or shuffle.

"The Thrill is Gone" by B.B. King is a good example of a song with this style of bass line.

The two primary notes are the root and the fifth of each chord. The flatted root and flatted fifth are bump notes that lead to the next note. They give a dissonant quality that nicely complements the minor tonality of the song. A A r Eb E Er r Ab A A r Eb E E all straight 1/8 notes with 1/8 rest "r" in between.

Backward shuffles and the various names you run into : backwards shuffle, flat tire shuffle, Jimi Bott shuffle, upside down shuffle. At least those are the terms I've heard.