12 "I'm Drifting" (Comping)

Charles Brown's style is a good way to keep things open in the blues and not get too chordy, because one of the problems you can have is that you can make things too full. But blues should have a good space to it, especially when you're comping behind a singer. When you're comping behind somebody, it's sometimes better to give a guy a little more space rather than to fill up all the space with notes. That little extra space can give the singer or soloist freedom to really find himself.

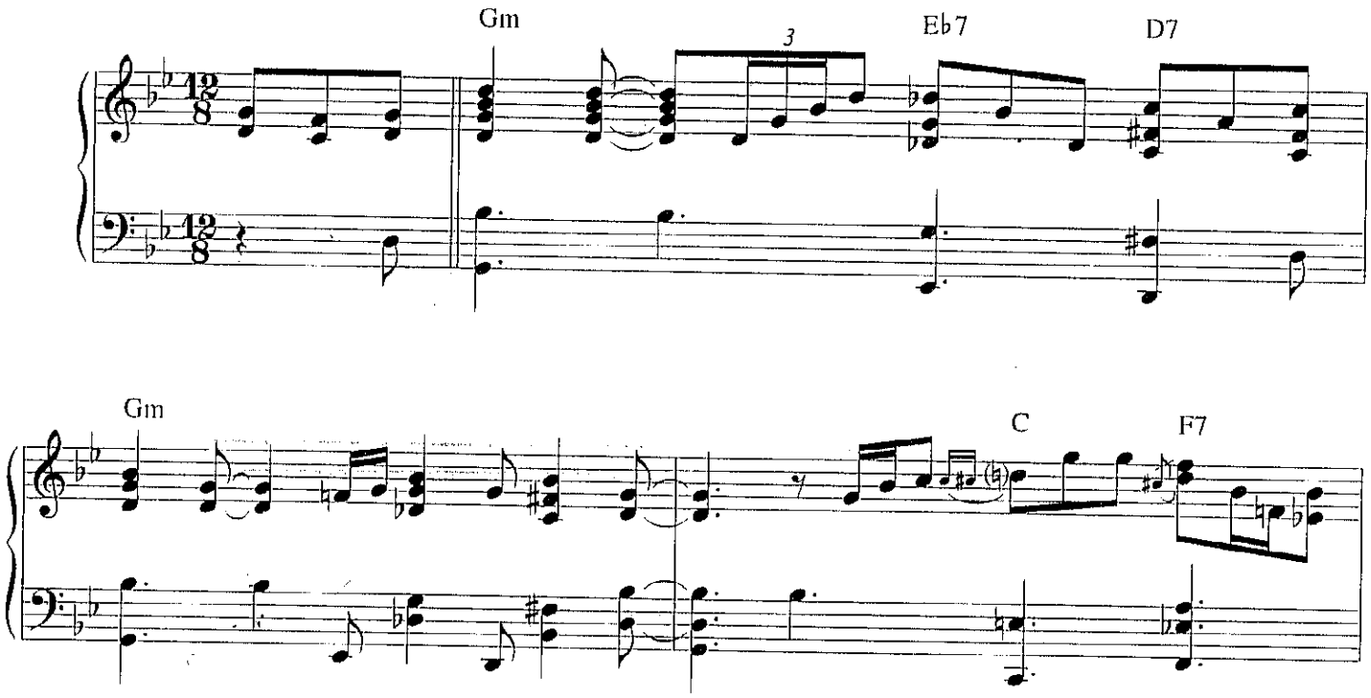
Listen to the recorded example with singing, using Charles Brown's "Driftin' Blues."

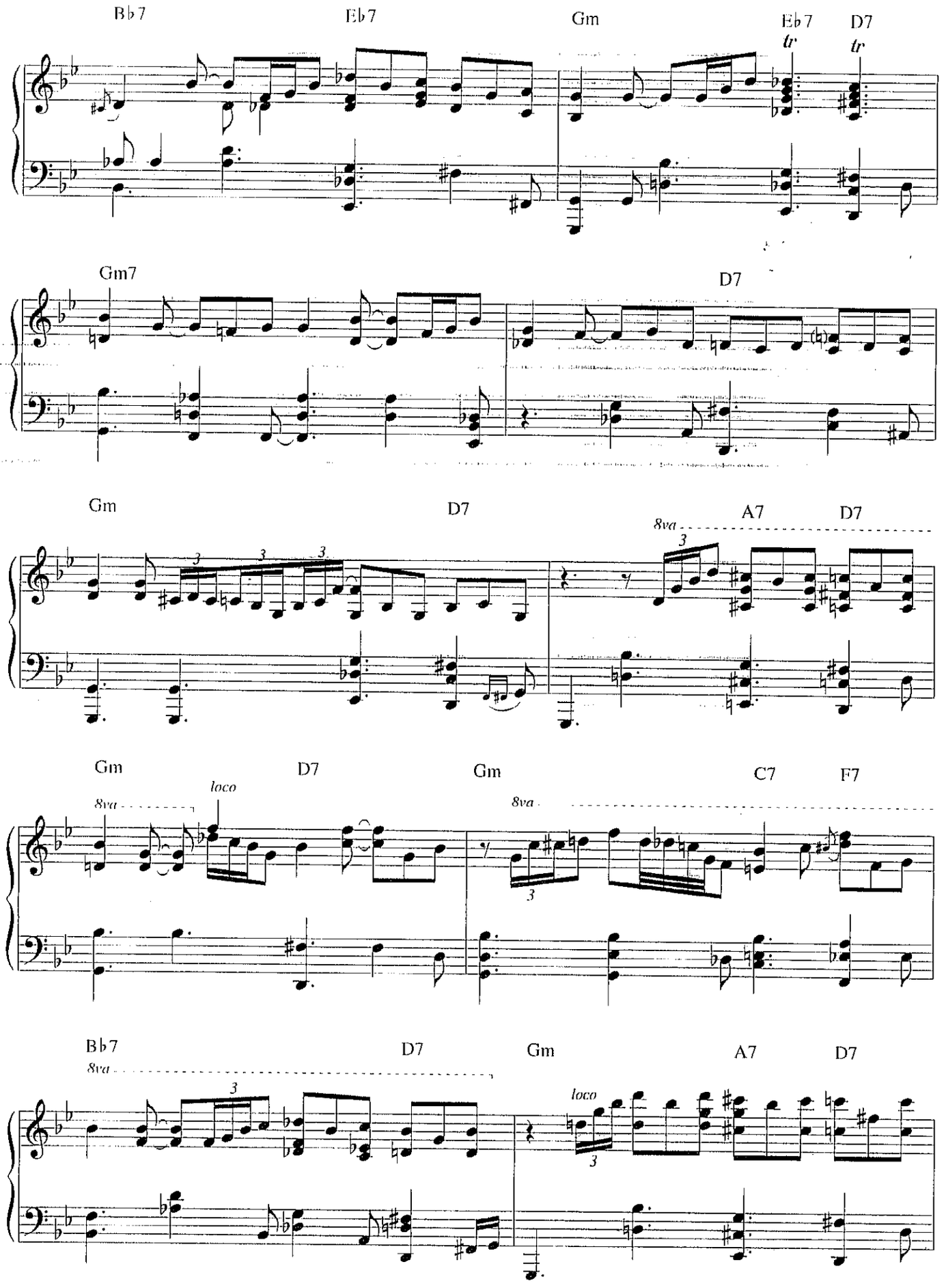
That openness is not only good for the guy to sing to, but to let the blues breathe. Leave some room for things to develop, whether it's to let other musicians play a fill or whatever else develops. That goes for any of the blues styles.

13 "St. James Infirmary"

Speaking of the major-minor sort of tonality in Charles Brown's style, one of the great songs mixing major and minor tonality is "St. James Infirmary."

St. James Infirmary

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E♭7
Gm
E♭7
D7
tr
tr
Gm7
D7
Gm
D7
A7
D7
8va
3
Gm
D7
Gm
C7
F7
8va
loco
8va
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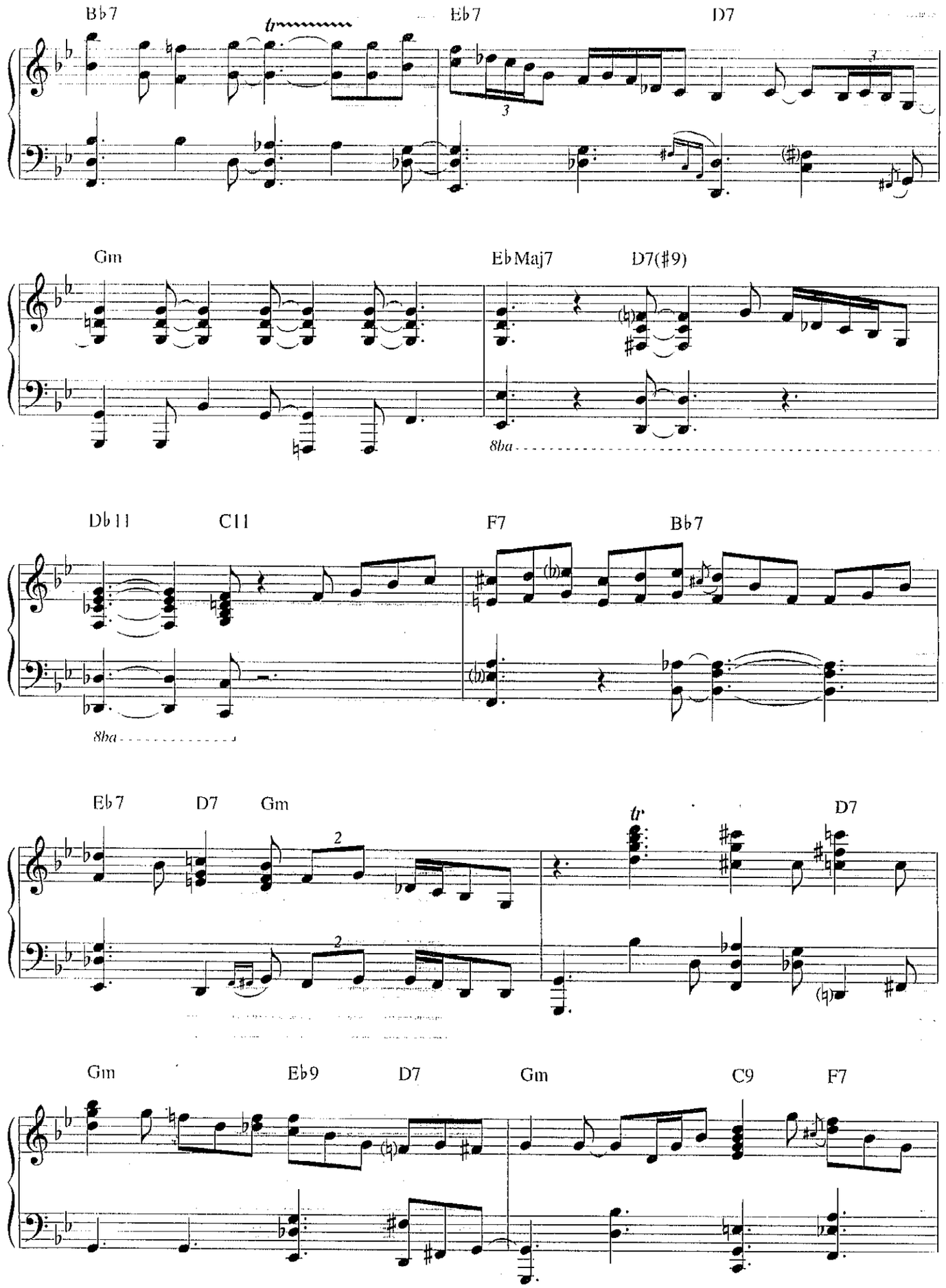
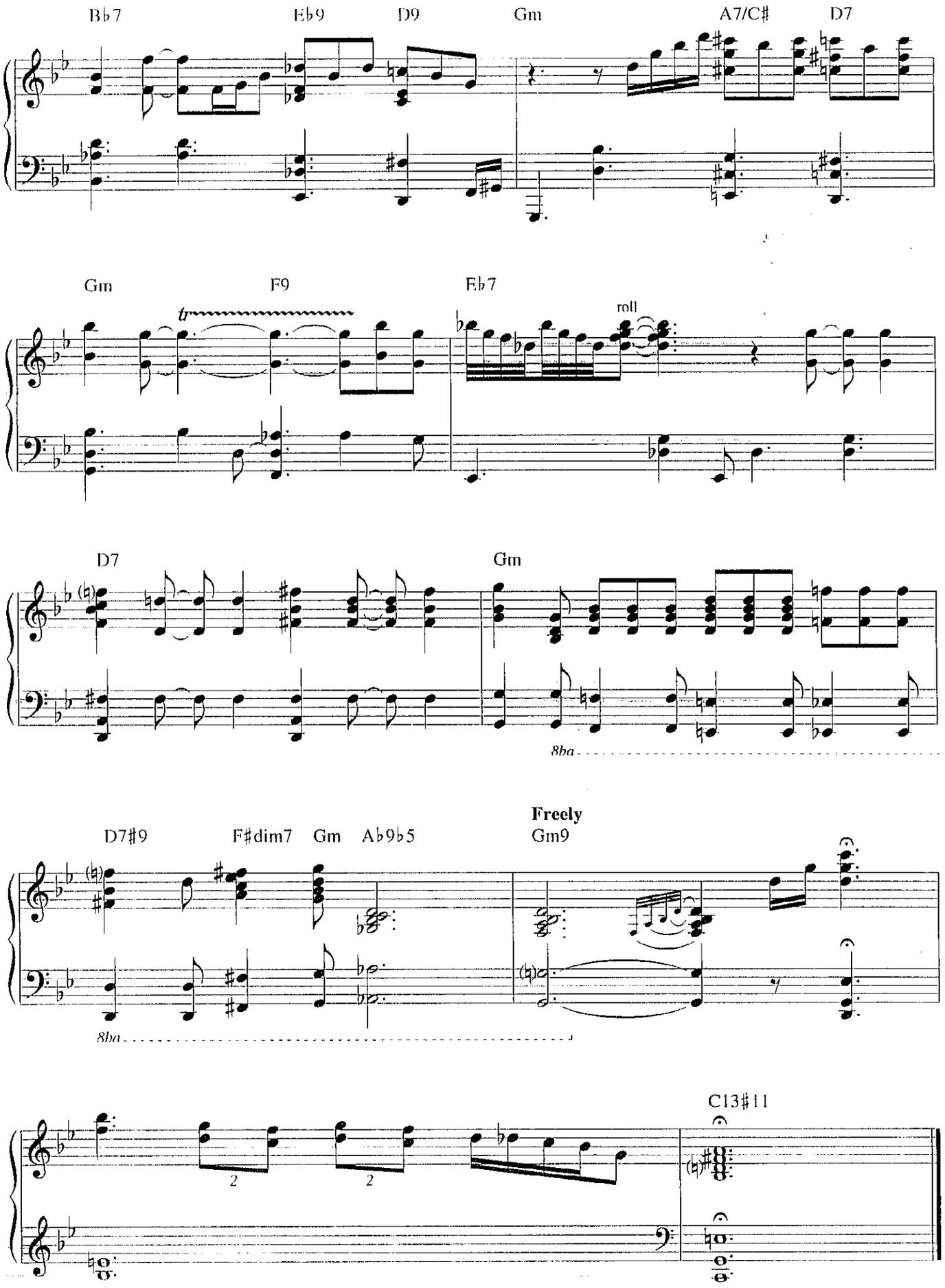
Gm
A7
D7
8va
3
loco
3


B♭7
tr
E♭7
D7
3
3
Gm
E♭Maj7
D7(♯9)
8va
D♭11
C11
F7
B♭7
8va
E♭7
D7
Gm
2
2
tr
D7
Gm
E♭9
D7
Gm
C9
F7


B♭7
E♭9
D9
Gm
A7/C♯
D7
Gm
F9
E♭7
tr
roll
D7
Gm
8ba
Freely
D7♯9
F♯dim7
Gm
A♭9♭5
Gm9
8ba
C13♯11