

# Bags' Groove

Milt Jackson

Chord progression: F<sup>7</sup> B<sup>b7</sup> B<sup>°7</sup> F<sup>7</sup> B<sup>b7</sup> B<sup>°7</sup> F<sup>7</sup> D<sup>7</sup> G<sup>-7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

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Ex. 5-2 shows a fingerboard pattern with notation and suggested fingerings for the minor pentatonic blues scale in the key of F at the first fret for anyone who may not be familiar with it or for anyone who may have forgotten it. The entire melody of “Bags’ Groove” can be easily played using this pattern. If you slide this movable pattern up to the sixth fret, it puts it in the key of B<sup>b</sup> and can be used to play “Sonny Moon For Two.” It’s very easy. Just go on YouTube and find a Sonny Rollins version and play along.

Ex.5-2

Fingerings: ⑥ ⑤ ④ ③ ② ①

Other 12 bar blues riff tunes use a riff that is altered slightly on its repeats to accommodate the chord changes. Examples would include “Blues in the Closet” by Oscar Pettiford, “Jumpin’ with Symphony Sid” by Lester Young, and “Cool Blues” by Charlie Parker. These riffs have the major 3<sup>rd</sup> of the key in the first four bars, and since the IV chord is a dominant 7<sup>th</sup> type chord, its b7<sup>th</sup> is the minor 3<sup>rd</sup> of the key which requires the alteration in the second four bars (and sometimes the third four as well).

Ex. 5-3 (on the following page) shows the basic melody and chords for “Blues in the Closet” (A.K.A. “Collard Greens and Black Eyed Peas”) with suggested strings and fingerings. This was taken from a version recorded by guitarist Tal Farlow with Barry Galbraith on second guitar and the composer Oscar Pettiford on bass. The first twelve is the standard melody and is followed by another riff chorus that they used both as an interlude between soloists and as a final chorus at the end. This alternate riff is also four bars long and is made of two halves, two bars each, that have a call-and-response format. The first chorus was played in three-part harmony by the two guitars and bass, but just the top melody played by Tal is shown here. The alternate riff is composed almost entirely of the notes from a G minor six-note blues scale. The only exceptions are the major 3rds (B $\natural$ ) on the second to last notes of each four bar phrase. This scale is the same as the minor pentatonic blues scale with flattened 5ths added in addition to the natural 5ths.



**Randy Vincent, a young Julian Lage & George Benson**