Blues Progression

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January 2002

“Blues”

- Derived from “blue notes”, originally flattening or bending the notes, by vocal or guitar.
- Many different types of blues:
  - 12 bar
    - Many sub-types
  - 16 bars
  - 8 bars
  - Blues with a bridge
  - Minor blues
- At present we will work on a 12-bar “jazz-style” blues.

Our Blues Progression

- There are no I chords. I° is used. So when we say I, that’s what we mean here.
- F° Bb° F° / Bb° / F° / Gm° C° F° (C°)
- The (C°) is a turnaround to the next chorus.
- I° IV° I° / IV° / I° / ii V° I° (V)

Resolution

- Resolution means what tones tend to what other tones from one chord to the next.
- In our blues, there are two really strong resolution points:
  - I° to IV° in bars 4-5: F° Bb°
  - V° to I° in bars 10-11: C° F°
- Note that these are both V-I relationships.

F° - Bb°

b7 resolves to 3, 3 resolves to b7.

C° - F°

b7 resolves to 3, 3 resolves to b7.
Scale Choices

- Over the 7th chords, dominant scales can be used in the appropriate keys (F7 = key of Bb, Bb7 = key of Eb, C7 = key of F)
- Bebop scales (dominant with added major 7) can be used.
- Lydian dominant (raising the 4th) can be used.
- A single (minor) "blues scale" based on I can be used over most chords in the progression.
- Note: It is the same blues scale for all chords, not a different scale for each.

(Minor) Blues Scale

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\begin{array}{cccccc}
1 & b3 & 4 & b5 & 5 & b7
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