Blues Progression

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“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\(^7\) is used. So when we say I, that’s what we mean here.

- F\(^7\)  Bb\(^7\)  F\(^7\)  /
  Bb\(^7\)  /  F\(^7\)  /
  Gm\(^7\)  C\(^7\)  F\(^7\)  (C\(^7\))

- The (C\(^7\)) is a turnaround to the next chorus.

- I\(^7\)  IV\(^7\)  I\(^7\)  /
  IV\(^7\)  /  I\(^7\)  /
  ii  V\(^7\)  I\(^7\)  (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\(^7\) to IV\(^7\) in bars 4-5: \(F^7 - Bb^7\)

  V\(^7\) to I\(^7\) in bars 10-11: \(C^7 - F^7\)

• Note that these are both V-I relationships.
F\(^7\) - Bb\(^7\)

b7 resolves to 3,
3 resolves to b7.

Note that the pairs of notes resolving both form tritone intervals.
C7 - F7

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

1  b3  4  b5  5  b7

F (Minor) Blues Scale