

12-BAR BLUES

Ted Greene
circa late 1960's

A Beginning

Progression 1)

Progression 1) shows a 12-bar blues progression. The first six bars are: 1) C (3), 2) C (3), 3) C (5), 4) C (5), 5) F (8), 6) F (8). The next six bars are: 7) C (8), 8) C (8), 9) G7 (5), 10) G7 (3), 11) C (8), 12) C or G7 (8). Each bar includes a guitar chord diagram with fingerings and a corresponding staff line.

Progression 2)

Progression 2) shows a 12-bar blues progression. The first six bars are: 1) C (8), 2) FADD9 (8), 3) C (8), 4) C7 (3), 5) FADD9 (8), 6) F9 (8). The next six bars are: 7) C (8), 8) C6 (8), 9) G7 (8), 10) F7 or G7 (6), 11) C (8), 12) G7 (10). Each bar includes a guitar chord diagram with fingerings and a corresponding staff line.

Progression 3)

Progression 3) shows a 12-bar blues progression. The first six bars are: 1) C7, 2) F7, 3) C7, 4) C7, 5) F7, 6) F7. The next six bars are: 7) C7, 8) C7, 9) G7, 10) F7 (or G7), 11) C7, 12) G7 (or C7). Each bar includes a guitar chord diagram with fingerings and a corresponding staff line.

Progression 4)

Progression 4) consists of two lines of six bars each. The first line contains the following chords: C⁶ (bar 1), F⁹ (bar 2), C⁹ (bar 3), C⁹ (bar 4), F⁹ (bar 5), and F⁹ (bar 6). The second line contains: C⁹ (bar 7), C⁷ (bar 8), G⁷/6 (bar 9), F⁹ (bar 10), C⁹ (bar 11), and G⁷#9 (bar 12). Each chord is accompanied by a guitar fretboard diagram showing fingerings and a treble clef staff with bar numbers 1 through 12.

Progression 5)

Progression 5) consists of a single line of twelve bars. The chords are: C⁶ (bar 1), F⁷ (bar 2), C⁷ (bar 3), C⁷ (bar 4), F⁷ (bar 5), F⁷ (bar 6), C⁷ (bar 7), C⁷ (bar 8), G⁷ (bar 9), F⁷ (bar 10), C⁷ (bar 11), and G⁷ (bar 12). Each chord is accompanied by a treble clef staff with bar numbers 1 through 12.

Progression 6)

Progression 6) consists of two lines of six bars each. The first line contains the following chords: C⁷/6 (bar 1), F⁷ (bar 2), C⁷ (bar 3), G^m7/11 (bar 4), C⁷+ (bar 5), F⁹ (bar 6), and F⁷b9 / F[#]0 (bar 7). The second line contains: C⁶ (bar 8), A⁷#9 (bar 9), D⁷ (bar 10), D^m7 (bar 11), G¹¹ (bar 12), C⁷/6 (bar 13), and G⁷#9+ (bar 14). Each chord is accompanied by a guitar fretboard diagram showing fingerings and a treble clef staff with bar numbers 1 through 14.

The 11th and 12th bars = common turnaround

		II7							VI7	(bVI7)	
I7	IV7	ii7	V7	iii7	VI7	ii7	V7	bVII7	vi7	#V7	V7
		D7							A7		
C7	F7	Dm7	G7	Em7	A7	Dm7	G7	Bb7	Am7	Ab7	G7

Progression 7)

CΔ7	CΔ7	F6	F#0	C	Am7	Gm7	C7/6
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FΔ9	F6	Fm9	Bb7	Em7	E7	Am7	Am7
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D9	D9	Dm9	G11	Em7	A7/6	Dm11	Db9b5 G7b5+
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Db#11 and this chord theoretically is supposed to have a regular 5.

C6	F7	C7	Gm7	C7	F7	F7	C7	C7	G7	F7	C7	G7
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"12-Bar Blues - A Beginning" - Ted Greene, p.4

5 **C⁶** 8 **F⁹** 3 **C⁷** 5 **G^{m9}** 3 **C⁷⁺** 8 **F^{ADD9}** 8 **F⁹**

1 2 3 4 5 6

5 **C⁷** 1 **C** 5 **D^{m9}** 3 **G^{7/6}** 2 **C^{b7#9}** ← substitute for F⁷ 8 **C^{7/6}** 12 **A⁹** 10 **D⁷** 10 **G¹¹**

7 8 9 10 11 12

C⁶ **F⁷** **C⁷** **G^{m7}** **C⁷** **F⁷** **F⁷** **F^{#0}** **C⁷** **C⁷** **A⁷** **G⁷** **F⁷** **C⁷** **G⁷**

1 2 3 4 5 6 7 8 9 10 11 12

1 **C** 6 **F^{ADD9}** 3 **F⁹** 5 **C⁷** 5 **C⁷** 7 **D^{m7}** 9 **E^{m7b5}**

1 2 3

10 **C⁷** 10 **G^{m9}** 8 **C⁷⁺** 5 **C⁷⁺** 8 **F^{ADD9}** 7 **F^{#0}** 4 **F^{#0}** 7 **F^{#0}** 9 **F^{#0}**

4 5 6

15 **G^m** 15 **G^{mΔ7}** 15 **G^{m7}** 15 **G^{m6}** 10 **G^{m7+}** 10 **G^{m6}** 10 **G^{m(7)b5+}** 8 **C^{7/6/9}**

--- Ted was not happy with this section --- and later crossed it out.

7 8

10 **D^{m9}** 3 **G⁷⁺** 7 **D^{m7}** 3 **D^{m7}** 5 **G^{7b9}** 7 **E^{m7/11}** 5 **A^{7/6/9}** 10 **D^{m11}** 8 **D^{b9#11}** **G^{7b5+}**

9 10 11 12

Progression 1

1 2 3 4 5 6 7 8 9 10 11 12

12-bar blues

C | C | C | C | F | F | C | C | G7 | G7 | C | C | G7

C-3rd, C-5th, F-5th, C-5th, G7-5th, G7-3rd, C-5th

Progression 2

1 2 3 4 5 6 7 8 9 10 11 12

C | F | C | C7 | F | F7 | C | C | G7 | F7 | C | G7

C-5th, F-3rd, F-5th, C-5th, C7-3rd, F-5th, F9-5th, C-5th, C6-8th, G7-7th, F7-5th, C-8th, C7-9th

Progression 3

1 2 3 4 5 6 7 8 9 10 11 12

C7 | F7 | C7 | C7 | F7 | F7 | C7 | C7 | G7 | F7 | C7 | G7 | C7

Prog 4

1 2 3 4 5 6 7 8 9 10 11 12

C6 | F7 | C7 | C7 | F7 | F7 | C7 | C7 | G7 | F7 | C7 | G7

C6-8th, F9-7th, C9-7th, C9-9th, F9-11th, F9-5th, C9-7th, C7-5th, G7-3rd, F9-5th, C9-11th, C7-9th

Prog 5

1 2 3 4 5 6 7 8 9 10 11 12

C7 | F7 | C7 | G7 | C7 | F7 | F#7 | C6 | A7 | D7 | Dm7 | G7 | C7 | G7

C7-5th, F7-8th, C7-8th, G7-5th, C7-5th, F9-7th, F#9-5th, C6-8th, A7-9-11th, D7-10th, Dm7-10th, G7-5th, C7-5th, G7-9th

F#9 - F7b9

The 11 + 12 Bar - Common turnaround

1, 4, 2nd, 2, 5 / 3rd, 6, 2nd, 5 / III, II, I, V

Prog ⑦ 1 2 3 4 5 6 7 8 9 10 11 12

C | F F#o | C | C7 | F | Fm | Em7 | Am7 | D7 | Dm G7 | Em A7 | Dm G7

②

C7 C7 | F6 F#o | C Am7 | Gm7 C7/b6 | F9 F6 | Fm9 Bb7

Em7 E7 | Am7 Am7 | D9 D9 | Dm9 G11 | Em7 A7/b6 | Dm11

D9 is a pb + 11 + this chord theoretically is supposed to have a regular 5

G7+11

Bar 1 2 3 4 5 6 7 8 9 10 11 12

C6 | F7 | C7 | Gm7 C7+ | F7 | F7 | C7 | C7 | G7 | F7 | C7 | G7

C6 F9 | C7 Gm7 | C7+ F#9 | C7 C | 3 Dm9 | G7/b6 | C7

D7 G11 | 1 2 3 4 5 6 7 8 9 10 11 12

C | F7 | C7 | Gm7 C7+ | F7 | F7 | C7 | C7 | G7 | F7 | C7 | G7

C F#9 F9 | C7 C7 | Dm7 Em7-5 | C7 Gm7 C7+5 | C7+5 F#9 | F#9

F#6 F#o F#o | Gm7 Gm7 | Gm7 Gm7

Em7 G7 | Dm7 Dm7 | G7/b9 Em7/11 | A7/b9 Dm11 | G7+11 C9

Em7+5 (3rd of scale)

NOTE →