

# MELODIC BLUES PROGRESSIONS

*Ted Greene, 1977-07-20*

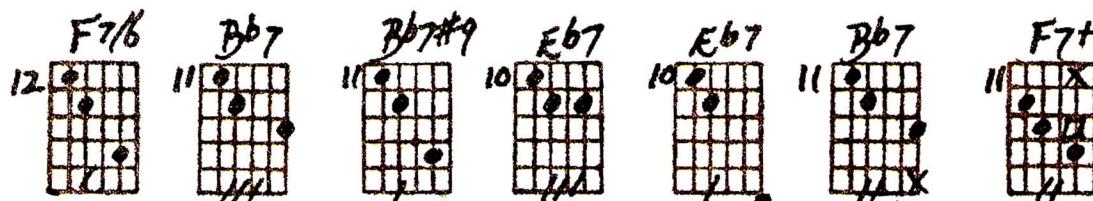
These examples are just "skeletons" and should be filled in with tasty melodic lines.

Learn these examples in the following keys: 1) in Bb, G, F, C, A and 2) in D, C, Eb, F, E  
Then make up similar variations on the 12-bar blues progression.

Playing order:  
 ● X □ △  
 ○ = opt.

Play with a jazz feeling

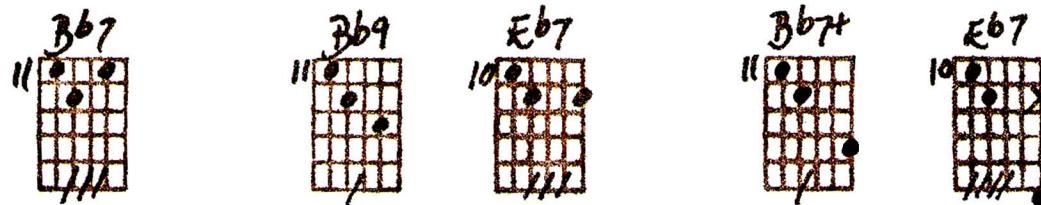
Key of Bb



Handwritten musical staff for Bb key:

Chords: Bb, Bb, Bb, Bb, Bb, Bb, Bb

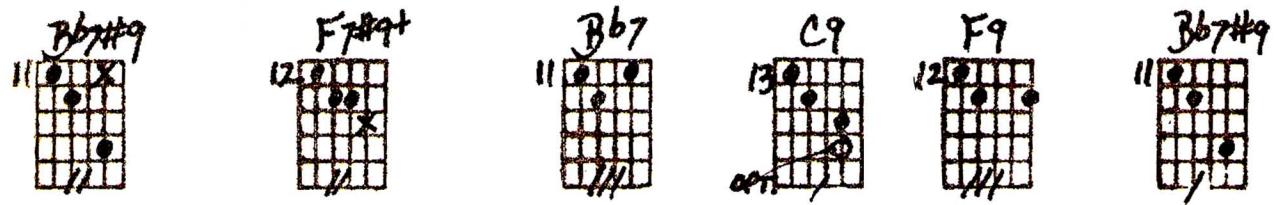
Notes: Bb, Bb, Bb, Bb, Bb, Bb, Bb



Handwritten musical staff for Bb key:

Chords: Bb, Bb, Bb, Bb, Bb, Bb

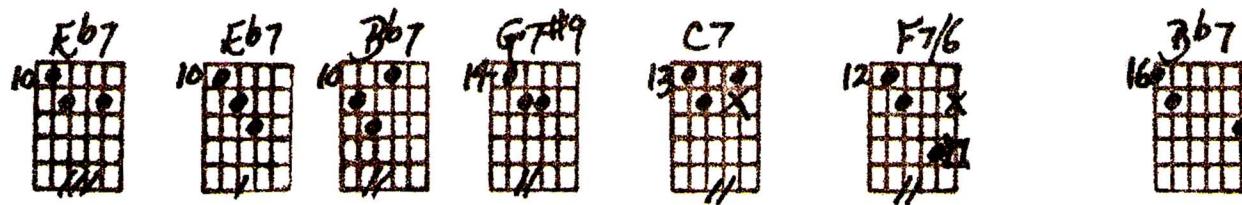
Notes: Bb, Bb, Bb, Bb, Bb, Bb



Handwritten musical staff for Bb key:

Chords: Bb, Bb, Bb, Bb, Bb, Bb

Notes: Bb, Bb, Bb, Bb, Bb, Bb



Handwritten musical staff for Bb key:

Chords: Bb, Bb, Bb, Bb, Bb, Bb

Notes: Bb, Bb, Bb, Bb, Bb, Bb

Key of D

Chords: A9, D7, D7/6, G7, G7, D7, A7+.

Melody: Measures 1-6 on a staff with a key signature of one sharp.

Chords: D7, D7#9+, G7/6 (OPT: G13), D9, G7, G7.

Melody: Measures 7-11 on a staff with a key signature of one sharp.

Chords: D7, D7, A7+, D7, E9, A7, D7#9.

Melody: Measures 12-16 on a staff with a key signature of one sharp.

Chords: G7, D7, D7#9, E7b9, A7(+), D7.

Melody: Measures 17-21 on a staff with a key signature of one sharp.

The basic progression above is just the normal I-IV-V type that "everybody" plays, but the difference is that many of the above I7, IV7 and V7 chords are preceded by their own V7 chords. Also the last measures have a common turnaround\* of I7-VI7-II7-V7.

\* Turnaround - a chord progression used to fill up space, usually at the end of a phrase.

PLAY WITH A JAZZ FEELING

## MELodic BLUES PROGRESSIONS

7-20-77

Key of B<sup>b</sup>

These examples are just "skeletons" and should be filled in with tasty melodic lines.

D) F7/6 | Bb7 Bb7#9 | E67 E67 | Bb7 F7+ | Bb7 Bb9 | E67 Bb7 Bb7 | E67

PICKUP COUNT: 12 11 10 11 10 11 10 11

Bb7#9 F7#9+ Bb7 C9 | F9 Bb7#9 E67 E67 | Bb7 G7#9 C7 F7/6 Bb7

Key of D

A9 | D7 D7/6 G7 G7 | D7 A7+ D7 D7#9+ G7/6 D9 | G7 G7 G7

D7 D7 A7+ D7 E9 | A7 D7#9 G7 | D7 B7#9 E7 b9 A7(+) D7

Learn these examples in the following keys : ① in B<sup>b</sup>, G, F, C, A

② in D, C, Eb, F, E

Then make up similar variations on the 12 bar blues progression

The basic progression above is just the normal I - IV - V type that "everybody" plays, but the difference is that many of the above I, IV, and V, chords are preceded by their own II, chords. Also, the last 2 measures have a common \*turnaround of I, IV, II, V.

\* TURNAROUND = a chord progression used to fill up space, usually at the end of a phrase.