

# The 12-bar Blues

Name: \_\_\_\_\_

## Part 1

- Fill in chord symbols to create a basic 12 bar blues schema in B♭ major.
- Assume all chords are 7th chords.
- Write the harmonies indicated by your chord symbols in the treble staff, unvoiced.

Musical notation for Part 1, 12-bar blues in B♭ major. The notation consists of three staves, each with a treble clef and a key signature of two flats (B♭ major). The first staff is in 4/4 time. The first two bars of each staff contain diagonal slashes (// // // //), indicating unvoiced chords. The third staff ends with a double bar line and repeat dots.

## Part 2

- Fill in chord symbols to create a basic 12 bar blues schema in C major.
- Assume all chords are 7th chords.
- Voice the chords with 1 note in the left hand and 3 or 4 in the right, connecting 3rds and 7ths.

Musical notation for Part 2, 12-bar blues in C major. The notation consists of three systems of grand staff notation (treble and bass clefs). The first two systems have diagonal slashes (// // // //) in the right hand of each system, indicating unvoiced chords. The third system ends with a double bar line and repeat dots.

### Part 3

- Fill in chord symbols to create a jazz blues in F major.
- Add a turnaround in the last two bars.
- Write the harmonies indicated by your chord symbols in the treble staff, unvoiced.

Three treble clef staves for Part 3. The first staff has a key signature of one flat and a common time signature. The first two bars are empty. The last two bars contain four diagonal slashes. The second staff has the same key signature and time signature. The first two bars contain four diagonal slashes. The last two bars are empty. The third staff has the same key signature and time signature. All four bars are empty, ending with a double bar line and repeat dots.

### Part 4

- Fill in chord symbols to create a jazz blues in E $\flat$  major.
- Add a turnaround in the last two bars.
- Voice the harmonies with 1 note in the left hand and 3 or 4 in the right.
- Connect 3rds and 7ths, then incorporate extensions.

Three grand staff systems for Part 4. Each system has a treble and bass clef. The first system has a key signature of three flats and a common time signature. The first two bars are empty. The last two bars contain four diagonal slashes in both staves. The second system has the same key signature and time signature. The first two bars contain four diagonal slashes in both staves. The last two bars are empty. The third system has the same key signature and time signature. All four bars are empty, ending with a double bar line and repeat dots.

## Part 5

Following are three examples of altered blues chord progressions. For each progression:

- Decide whether to compare the progression to a standard blues or a jazz blues, and write your choice in the blank above the staff.
- Circle each non-standard harmony.
- Below each circled harmony, explain the alteration (e.g., applied ii–V, applied V<sup>7</sup>, tritone substitution, CT<sup>o7</sup>, etc.)
- Scan the QR code below to hear examples of recordings that use this progression.



Compared to: \_\_\_\_\_

1

Compared to: \_\_\_\_\_

2

Compared to: \_\_\_\_\_

3 

