

# Blues-form 1 (Blues 1-17, 21,22,34,35)

This 12 bar blues scheme is often used in traditional blues, Chicago blues, Boogie Woogie, Rythm 'n'blues, Rock & roll and blues-rock. Harmonically it is built on 3 different chords.

1. F7 is the tonic (I) in the key of F-major.
2. Bb7 is the subdominant (IV) in the key of F-major.
3. C7 is the dominant (V) in the key of F-major.

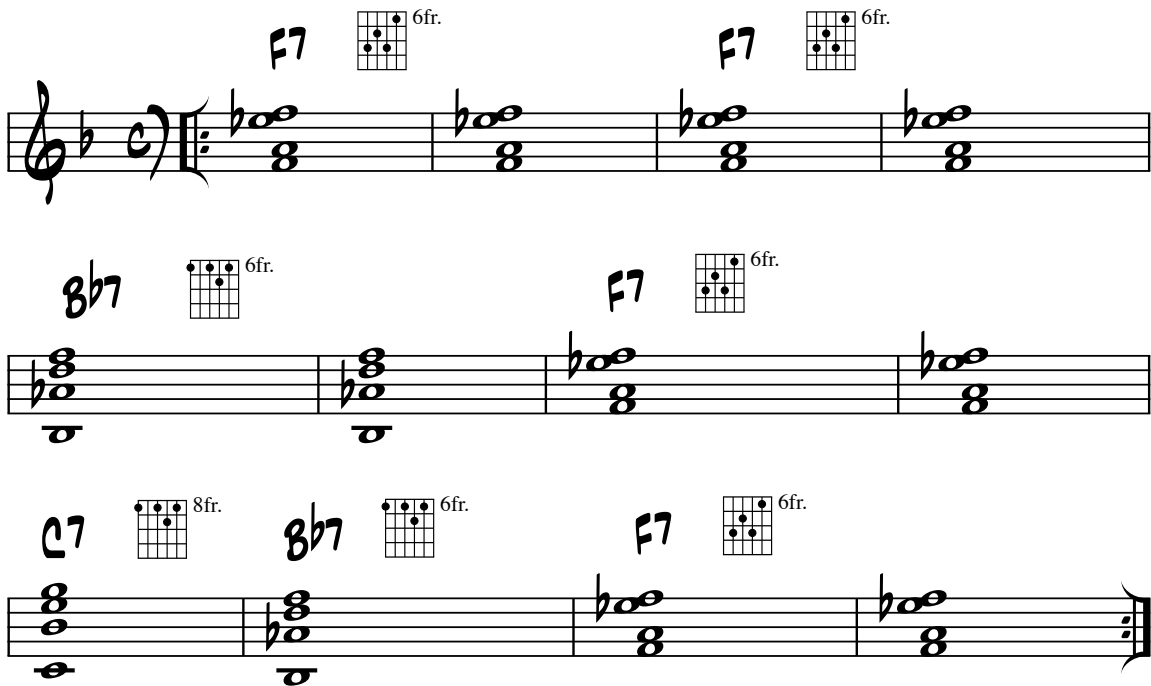
Dieses 12 taktige Bluesschema wird sehr oft im traditionellen Blues, Chicago Blues, Boogie-Woogie, Rythm 'n' Blues, Rock & Roll und Blues-Rock verwendet. Harmonisch besteht es aus 3 verschiedenen Akkorden.

1. F7 ist die Tonika (I) in F-Dur.
2. Bb7 ist die Subdominante (IV) in F-Dur.
3. C7 ist die Dominante (V) in F-Dur.



The musical notation shows the 12-bar blues scheme in F major. It is written in three rows of four bars each. The first row is in treble clef with a common time signature (C) and features the F7 chord in all four bars. The second row is in bass clef and features the Bb7 chord in the first two bars and the F7 chord in the last two bars. The third row is in bass clef and features the C7 chord in the first bar, the Bb7 chord in the second bar, and the F7 chord in the last two bars. The piece concludes with a double bar line and repeat dots.

Blues-form 1 Guitar



Blues-form 1 Guitar notation showing four measures per line. The first line contains two measures of F7 (6fr.) in the treble clef. The second line contains two measures of Bb7 (6fr.) in the bass clef. The third line contains two measures of C7 (8fr.) in the treble clef and two measures of Bb7 (6fr.) in the bass clef. The fourth line contains two measures of F7 (6fr.) in the treble clef and two measures of Bb7 (6fr.) in the bass clef.

Blues-form 1 Piano



Blues-form 1 Piano notation showing four measures per line. The first line contains two measures of F13 in the treble clef and two measures of F13 in the bass clef. The second line contains two measures of Bb9 in the treble clef and two measures of F13 in the bass clef. The third line contains two measures of C9 in the treble clef and two measures of Bb9 in the bass clef. The fourth line contains two measures of F13 in the treble clef and two measures of F13 in the bass clef.

## Blues-form 2 (Blues 18-20, 23-33)

In the second bar there is a quick change to the subdominant chord and in the last bar we go to the dominant to prepare for the F7 chord in the 1st bar. The C7 chord in the last bar is often played just on the 3rd and 4th beat of the last Bar.

Hier wird im zweiten Takt kurz die Subdominante eingeschoben und im letzten Takt wird die Dominante verwendet um den F7 Akkord in Takt 1 wieder vorzubereiten. Der C7 Akkord im letzten Takt wird oft auch nur auf den dritten und vierten Schlag im letzten Takt gespielt.



The musical notation consists of three staves, each representing a line of chords in 12/8 time. The first staff starts with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The chords are: F7 (bar 1), Bb7 (bar 2), F7 (bar 3), and F7 (bar 4). The second staff continues with Bb7 (bar 1), Bb7 (bar 2), F7 (bar 3), and F7 (bar 4). The third staff starts with C7 (bar 1), Bb7 (bar 2), F7 (bar 3), and C7 (bar 4), ending with a double bar line and repeat dots.

Blues-form 2 Guitar



Chord progression for Blues-form 2 Guitar:

- System 1: F7 (6fr.), B $\flat$ 7 (6fr.), F7 (6fr.), F7 (6fr.)
- System 2: B $\flat$ 7 (6fr.), B $\flat$ 7 (6fr.), F7 (6fr.), F7 (6fr.)
- System 3: C7 (8fr.), B $\flat$ 7 (6fr.), F7 (6fr.), C7 (8fr.)

Blues-form 2 Piano



Chord progression for Blues-form 2 Piano:

- System 1: F $_{13}$ , B $\flat$  $_9$ , F $_{13}$ , F $_{13}$
- System 2: B $\flat$  $_9$ , B $\flat$  $_9$ , F $_{13}$ , F $_{13}$
- System 3: C $_9$ , B $\flat$  $_9$ , F $_{13}$ , C $_9$

## Blues-form 3 (Blues 41)

This blues scheme is often used in the New Orleans jazz and swing style. In the 9th bar there is an G7 chord based on the second note of the F-major scale. In the 10th bar the dominant C7 appears on the fifth degree of the F major scale. That's why musicians call this chord progression a 2-5 (II-V) progression. In the last two bars there is a I-IV-I-V chord progression. The roman numbers are used to define the notes of the F-major scale.

Dieses Bluesschema wird oft im New Orleans-Jazz und Swingstil gespielt. Der Unterschied zum einfachen Blues besteht in erster Linie in Takt 9 und 10. In Takt 9 wird ein G7 Akkord auf dem zweiten Ton der F-Dur Tonleiter gespielt, und erst in Takt 10 erscheint die Dominante C7 auf dem fünften Ton der F-Dur Tonleiter. Deswegen wird diese Akkordverbindung eine 2-5 (II-V) Verbindung genannt. In den letzten 2 Takten wird hier eine I-IV-I-V Kadenz gespielt. Die römischen Zahlen beziehen sich auf die Töne der F-Dur Skala.



The musical notation consists of three staves of music in F major, 4/4 time, showing chord progressions for measures 1 through 12. Roman numerals are placed above the chords to indicate their position in the F major scale.

- Staff 1 (Measures 1-4):
  - Measure 1: F7 (I7)
  - Measure 2: Bb7 (II7)
  - Measure 3: F7 (I7)
  - Measure 4: Bb7 (II7)
- Staff 2 (Measures 5-8):
  - Measure 5: Bb7 (II7)
  - Measure 6: Bb7 (II7)
  - Measure 7: F7 (I7)
  - Measure 8: Bb7 (II7)
- Staff 3 (Measures 9-12):
  - Measure 9: G7 (II7)
  - Measure 10: C7 (V7)
  - Measure 11: F7 (I7)
  - Measure 12: Bb7 (II7)
  - Measure 13: F7 (I7)
  - Measure 14: C7 (V7)

Blues-form 3 Guitar





Blues-form 3 Piano



# Blues-form 4

This blues form is often used in mainstream and modern jazz. That's why it is called jazz-blues. In this blues scheme the harmonic structure is extended once more. You can find the typical II-V jazz progression in the 4th bar (related to Bb7) and in the 8th bar (related to Gm7), in the 9th and 10th bar and in the 12th bar (related to F7).

The Bø7 chord can be used in the 6th bar as a passing chord if it fits to the melody. In the last two bars you hear a typical I-VI-II-V jazz progression (turnaround).

Dieses Bluesschema wird oft im Mainstream- und Modernjazz verwendet und heißt daher auch Jazz-Blues. In diesem Bluesschema wird die harmonische Struktur nochmals erweitert. Es werden hier, die im Jazz typischen II-V Akkordverbindungen in Takt 4 (im Bezug auf Bb7), in Takt 8 (im Bezug auf Gm7), Takt 9-10 und Takt 12 (im Bezug auf F7) verwendet.

Der Bø7 Akkord (dt. Ho) im sechsten Takt kann als Durchgangsakkord verwendet werden, wenn er zur Melodie passt. In den letzten zwei Takten wird eine für den Jazz typische I-VI-II-V Kadenz (Turnaround) gespielt.



The musical notation shows the chord progression for Blues-form 4 in F major, consisting of 13 measures:

- Measure 1: F7
- Measure 2: Bb7
- Measure 3: F7
- Measure 4: C-7
- Measure 5: F7
- Measure 6: Bb7
- Measure 7: Bb7
- Measure 8: Bø7
- Measure 9: F7
- Measure 10: A-7
- Measure 11: D7(b9)
- Measure 12: G-7
- Measure 13: C7

Blues-form 4 Guitar



Blues-form 4 Guitar sheet music. The piece is in the key of B-flat major (two flats) and 4/4 time. It consists of 12 measures. The first measure is the start of a 12-measure blues progression. The notes and chords are as follows:

- Measure 1: F7 (6fr.)
- Measure 2: Bb7 (6fr.)
- Measure 3: F7 (6fr.)
- Measure 4: C-7 (8fr.)
- Measure 5: F9 (7fr.)
- Measure 6: Bb7 (6fr.)
- Measure 7: Bb7 (6fr.)
- Measure 8: Bb7 (6fr.)
- Measure 9: F7 (6fr.)
- Measure 10: A-7 (5fr.)
- Measure 11: D7(b9) (4fr.)
- Measure 12: G-7 (3fr.)

Blues-form 4 Piano



Blues-form 4 Piano sheet music. The piece is in the key of B-flat major (two flats) and 4/4 time. It consists of 12 measures. The notes and chords are as follows:

- Measure 1: F13
- Measure 2: Bb9
- Measure 3: F13
- Measure 4: C-9
- Measure 5: F13
- Measure 6: Bb9
- Measure 7: Bb9
- Measure 8: Bb7
- Measure 9: F13
- Measure 10: A-7
- Measure 11: D7(b9)
- Measure 12: G-9



# Blues-form 5

## Simple minor-blues

On the root (F) and on the subdominant (Bb) there is a minor seventh chord. On the dominant (C) and the flat sixth (Db) there is a dominant seventh chord.

## Einfacher Mollblues.

Auf dem Grundton (F) und der Subdominante (Bb) der Molltonleiter steht ein Mollseptakkord. Auf der Dominante (C) und der kleinen Sexte (Des) steht ein Dominantseptakkord.



The image displays three systems of musical notation for Blues-form 5 in F minor. Each system consists of a staff with a treble clef, a key signature of three flats (F, C, G), and a common time signature (C). The notation shows chord symbols above the staff and corresponding chord diagrams below it.

- System 1:** Shows two measures of F-7 chords. The first measure has a treble clef and a repeat sign. The second measure has a bass clef. Both measures show a treble clef staff with a treble clef and a bass clef staff with a bass clef. The chord diagrams below show F-7 chords in both positions.
- System 2:** Shows two measures. The first measure has a bass clef and shows a Bb-7 chord. The second measure has a treble clef and shows an F-7 chord. The chord diagrams below show Bb-7 and F-7 chords in their respective positions.
- System 3:** Shows four measures. The first measure has a bass clef and shows a Db9 chord. The second measure has a treble clef and shows a C7(#9) chord. The third measure has a bass clef and shows an F-7 chord. The fourth measure has a treble clef and shows a C7(#9) chord. The chord diagrams below show Db9, C7(#9), F-7, and C7(#9) chords in their respective positions.

Blues-form 5 Guitar



Blues-form 5 Guitar notation. The piece is in the key of F major (one flat) and 4/4 time. It consists of three systems of four measures each. The first system features F-7 chords at the 6th fret. The second system features Bb-7 and F-7 chords at the 6th fret. The third system features Db9 at the 3rd fret, C7(#9) at the 2nd fret, F-7 at the 6th fret, and C7(#9) at the 2nd fret.

Blues-form 5 Piano



Blues-form 5 Piano notation. The piece is in the key of F major (one flat) and 4/4 time. It consists of three systems of two staves (treble and bass clef) each. The first system features F-7 chords. The second system features Bb-7/9 and F-7 chords. The third system features Db7/9, C7(#9), F-7, and C7(#9) chords.

# Blues-form 6

## Harmonically extended minor-blues

This is a typical minor blues as played in modern jazz. You can find II-V jazz progressions in the 2nd bar (related to Fm7) in the 4th bar (related to Bbm7) and in the 12th bar (related to Fm7).

## Harmonisch erweiterter Mollblues.

Dies ist ein typischer Mollblues wie er im Modernjazz gespielt wird. Du findest hier II-V Akkordprogressionen in Takt 2 (bezogen auf Fm7), in Takt 4 (bezogen auf Bbm7) und in Takt 12 (bezogen auf Fm7).



The image shows three staves of musical notation for Blues-form 6. The first staff is in treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). It contains four measures of chords. Handwritten chord symbols above the staff are: F-7, G-7(b5), C7(b9), F-7, C-7, F7(b9). The second staff is in bass clef and contains four measures of chords. Handwritten chord symbols below the staff are: Bb-7, C7(b9/b13), F-7, F-6. The third staff is in bass clef and contains five measures of chords. Handwritten chord symbols below the staff are: Db7, C7(b9/b13), F-6, G-7(b5), C7(b9). The notation includes chord symbols, stems, and beams for the notes.

Blues-form 6 Guitar



Blues-form 6 Guitar sheet music. The piece is in 12/8 time and features a key signature of three flats (B-flat major/C minor). The notation includes guitar-specific chord diagrams with fret numbers (6fr., 8fr., 10fr.) and chord symbols: F-7, G-7(b5), C7(#5), F-7, F7(b9), Bb-7, C7(#5), F-7, F-6, Db9, C7(#9), F-6, G-7(b5), and C7(#5).

Blues-form 6 Piano



Blues-form 6 Piano sheet music. The piece is in 12/8 time and features a key signature of three flats (B-flat major/C minor). The notation includes piano-specific chord symbols: F-7, G-7(b5), C7(b9), F-7, F7(b9), Bb-7, Bb-7, C7(b9), F-7, F-6, Db7/9, C7(#9), F-6, G-7(b5), and C7(#5). The music is written in both treble and bass clefs.