

Case Study

YELLOW GUITAR BOOKS

Blues To Jazz - 12 Bar Chord Substitutions I



By John Joy

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Yellow Guitar Books Case Study - Blues To Jazz Substitutions I

This Case Study will take you through three 12 Bar Blues Progressions from basic Rock, advanced Blues to Jazz. After working with this YGB Case Study you will be able to:

- Understand the form and construction of a 12 Bar Blues.
- Use various Chord Substitutions to fill out the Blues progressions.
- Use Dominant7, Minor 7, Diminished 7th and Minor 7b5 Chords.
- Understand the principles of Chord Substitution presented in the three 12 Bar Blues.

Theory Review

1/2 STEP : The smallest distance between any two notes on the guitar.
That's one fret on the guitar, up or down in pitch (note).

1 STEP : Two frets on the guitar either up or down in pitch.

OCTAVE : 12 consecutive 1/2 steps would cover the distance of 1 octave. This is the distance from an open string to the 12th fret on any single string.

Start on G go up 1 A go up 1 B go up 1/2 C go up 1 D go up 1 E go up 1 go up 1 F# go up 1/2 G (1 octave higher)

Notes in G Major Are: G A B C D E F#

Each Note has a Number 1 2 3 4 5 6 7

There is a Triad (chord) associated with each of the seven notes in a major scale. There are three types of chords. Major, Minor and Diminished. Adding another 3rd on top of the 5th (last note in the Triad) Results in 7th Chords.

Roman Numerals are used to depict the chords associated with each of the 7 possible chords. This is the basis for how all Chord Progression are put together. You can use any of the chords to create your own Progressions in Any Key.

I is G Major - go up another to add the 7th, Resulting in a Major 7th

ii is A minor - go up another to add the b7th, Resulting in a Minpr 7th

iii is B minor - go up another to add the b7th, Resulting in a Minor 7th

IV is C Major - go up another to add the 7th, Resulting in a Major 7th

V is D Major - go up another to add the b7th, Resulting in a Dominant 7th

vi is E minor - go up another to add the b7th, Resulting in a Minor 7th

vii is F# Diminished - go up another to add the 7th, Resulting in a Minor 7b5

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A Triad is a 3 note chord created by starting on any of the 7 Major Scale notes and going up a 3rd to the next note and then going up another 3rd to the last note.

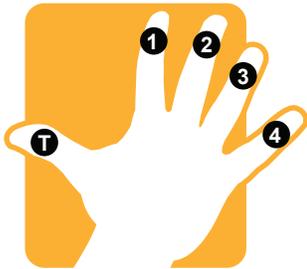
A 3rd is simply every other note in a Major Scale. Example: G to B would be a 3rd. B to D would also be a 3rd.

It turns out there are there 3 different types of Triads that are created when you do this. The result is called Harmonization. Going up another 3rd would yield another set of Chords called 7th Chords. There are 4 different types of 7th Chords, Major 7, Dominant 7, Minor 7 and Minor7b5.

- Triads ; I, IV and V are Major Triads: 1, 3, 5 of a Major Scale, ii, iii and vi are Minor: 1, b3, 5 of a Major Scale, vii is diminished: 1, b3, b5 of a Major Scale.
- 7th Chords: I, and IV are Major 7: 1, 3, 5, 7 of a Major Scale, V is Dominant 7: 1, 3, 5, b7 of a Major Scale, ii, iii, vi are Minor 7: 1, b3, 5, b7 of a Major Scale. vii is Minor 7 b5 (half Diminished): 1, b3, b5, b7 of a Major Scale.
- In Blues Chord Progressions Dominant 7 Chords are used For: I, II, III, IV, V, VI, etc. More on this later!



If this explanation of Triads and the Major Scale doesn't make sense, I would suggest you purchase Yellow Guitar Books Volume I for an in depth explanation. Or if you already have a copy of Yellow Guitar Books Volume I, review chapters 3 and 7. 18, 20, 21.



Left hand fingerings are: T for thumb, 1 for 1st finger, 2 for middle finger, 3 for ring finger and 4 for pinky.

This is standard for all Yellow Guitar Books lessons and Case Studies.

Lefties please adapt this for your purposes.

Chord Fingerings are presented in association with each of the 3 Blues Progressions featured in this Case Study.

Chord Progressions are notated with Roman Numerals and the Chord Name in the Key of A. The Progressions can be played in any key. Common Keys for Blues Progressions are: C, G, A, E, Bb, F, D.

Download the Jam Along wav files so you can play the progression in context. You can also use these to work on your soloing. Try Blues Scales and Major Blues Scales (called Inverted Blues in Yellow Guitar Books Volume I).

Play the bass note of each chord as you move through the progressions. Hear the bass motion as it relates to the chords.

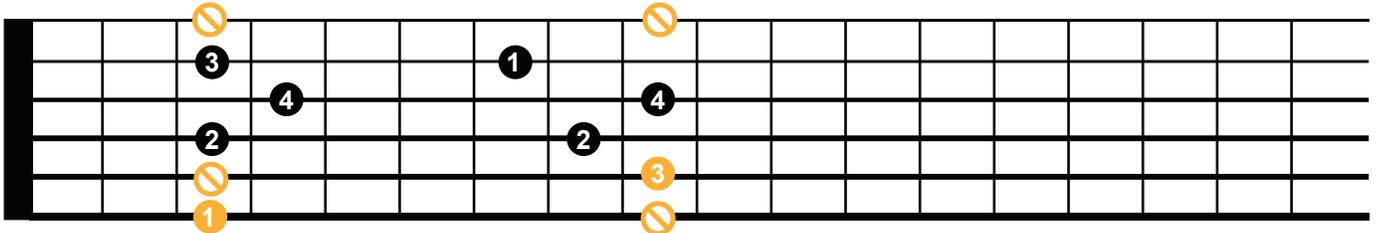
As you move through the progressions from basic to the more complex (examples 1 to 3) keep going back to the others to compare the sound of each progression. Try remember in which bar the substitutions are used.

Next we will dive right into all of this and play some nice sounding 12 Bar Blues Progressions using substitutions.

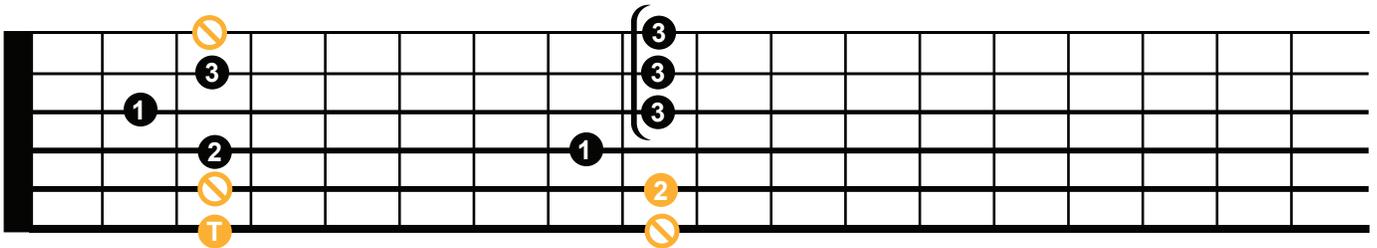
All Chord Chord Fingerings Are Movable Based On Location Of Root

● = Root ⊘ = Don't Play

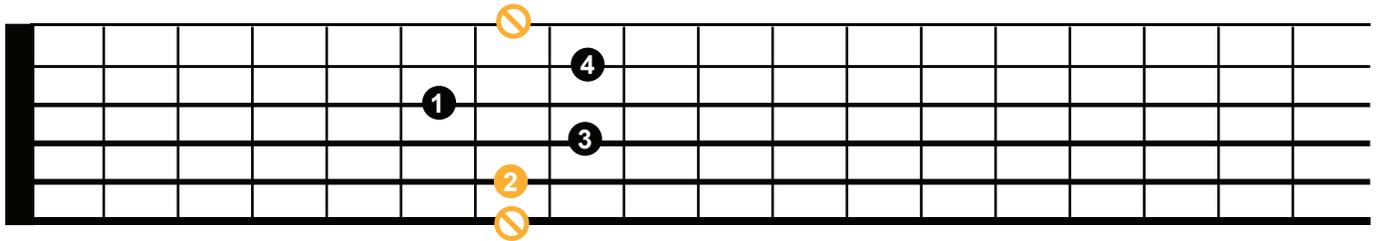
7th



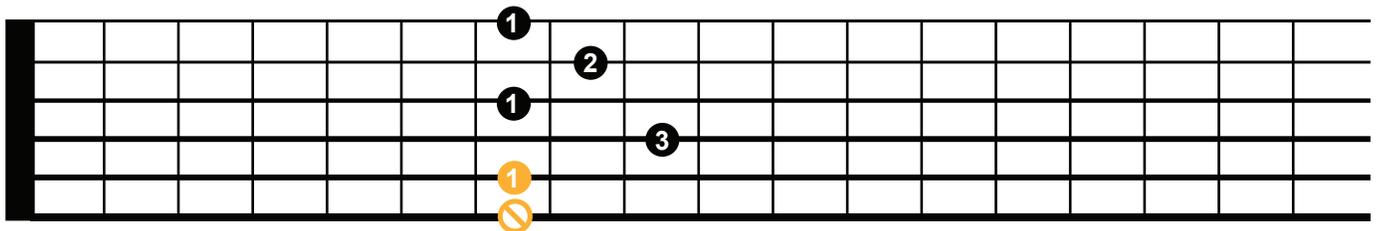
9th



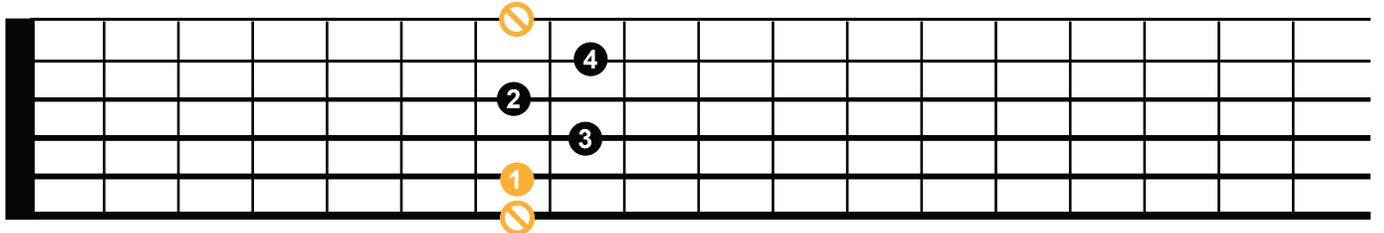
Dim7



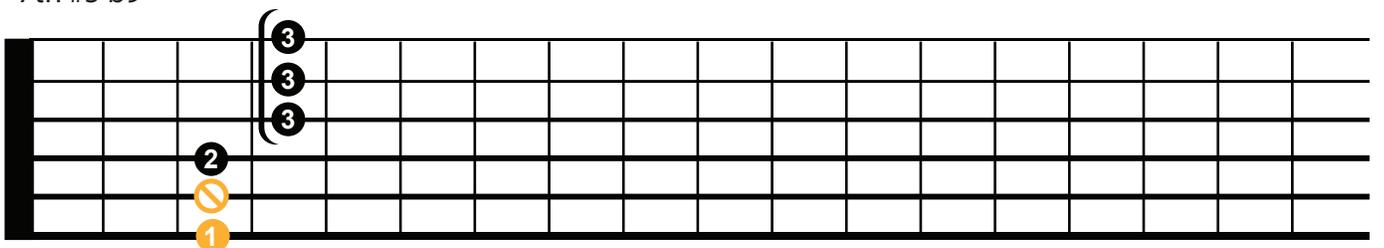
Minor 7



Minor 7 b5



7th #5 b9



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There are three 12 Bar Blues Progressions in this Case Study. We start with a basic 12 bar blues and progress through more and more complex 12 Blues Progressions using Chord Substitutions. As we move through each of these 12 Bar Blues, you will notice they sound Jazzier as more Chord Substitutions are used. We will cover all the details step by step for all of the material covered here.

Below is the analysis by comparison of the three 12 Bar Blues Progressions. Look at The Chord Charts provided when studying this comparative analysis.

- Blues Example 01: Simple 12 Bar Blues. You will find this in many Rock, Country, Soul and Funk tunes. I7 for 4 bars, IV7 for 2 bars, I7 for 2 bars, V7 for 1 bar, IV7 for 1 bar and I7 for 2 bars.

Bar#	1	2	3	4	5	6	7	8	9	10	11	12
	I7	I7	I7	I7	IV7	IV7	I7	I7	V7	IV7	I7	I7
												(Turnaround)

- Blues Examples 02: 12 Bar Blues with Substitutions. You will also find this in many Rock, Country, Soul and Funk tunes. Uses a couple of important Chord Substitutions, I7 for 1 bar, IV7 for 1 bar, I7 for 2 bars, IV7 for 1 bar, #IVDim7 for 1 bar, I7 for 1 bar, VI7 for 1 bar, II7 for 1 bar, V7 for 1 bar. I7 for 1/2 bar, IV7 for 1/2 bar, I7 for 1/2 bar, V7 for 1/2 bar.

***Note: Bars 11 and 12 are known as the "Turnaround" in a Blues Progression.**

Bar#	1	2	3	4	5	6	7	8	9	10	11	12
	I7	IV7	I7	I7	IV7	#IVDim7	I7	VI7	II7	V7	I7 / IV7	I7 / V7
												(Turnaround)

- Blues Example 03: 12 Bar Blues with Jazzy sounding Chord Substitutions. I7 for 1 bar, IV7 for 1 bar, I7 for 1 bar, v-7b5 for 1/2 bar, I7#5b9 for 1/2 bar, IV7 for 1 bar, #IVDim7 for 1 bar, I7 for 1 bar, iii-7b5 for 1/2 bar, VI7#5b9 for 1/2 bar, ii-7 for 1 bar, V7 for 1 bar, I7 for 1/2 bar, VI7 for 1/2 bar, II7 for 1/2 bar, V7 for 1/2 bar. This is starting to sound a bit more jazzy, but still very much a blues.

Bar#	1	2	3	4	5	6	7	8	9	10	11	12
	I7	IV7	I7	v-7 / I7#5b9	IV7	#IVDim7	I7	iii-7b5 / VI7#5b9	ii-7	V7	I7 / VI7	II7 / V7
												(Turnaround)

***Note: Bar 4 can be considered as ii -7/V7 (major ii / V) going to D7 (IV), Bar8 can be considered a ii-7b5/V7 (Minor ii / V) going to B minor 7. Both of these are known as "ii / V's".**

 **Come back to these short descriptions of the 12 Bar Blues Progressions as you learn and absorb the material. This Roman Numeral way to think about Chord Progressions is very useful, allowing you to apply what you learn to any key you may want to play in. Roman Numerals are a common method to describe Chord Progressions.**

Blues Example 1

A7 A7 A7 A7 D7 D7

A7 A7 E7 D7 A7 A7

Blues Example 2

A7 D7 A7 A7 D7 D#DIM7

A7 F#7 B7 E7 A7 D7 A7 E7

Blues Example 3

A9 D9 A9 eMIN7 A7^{b9}/_{#5} D7 D#DIM7

A7 C#-7b5 f#7^{b9}/_{#5} B-7 E7 A7 F#7 B7 E7

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About The 3 Chord Charts

A Chord Chart is a widely used method to share the form of a song with other musicians and to remember your ideas for later use. Chord Charts are a simple way to show anyone the basic elements of a song, They are pretty easy to understand and use. The 12 Bar Blues Chord Charts provides you a road map to playing the song.

- There are 12 Measures or “bars” in each progression
- The Time Signature is 4/4. That means 4 beats per measure.
- Chord names are put above the first beat and/or the 3rd beat in each measure.

Style, Feel and Tempo of the Jam Along recordings (download at www.yellowguitarbooks.com)

- Blues Example 1: Straight ahead Blues/Rock Shuffle, Tempo 100bpm
- Blues Example 2: Country Shuffle, Tempo 95 bpm
- Blues Example 3: Slower Jazz Feel, Tempo 80 bpm



What To Do

Start by learning the Chord Fingerings, play them and move them around the neck using the root to indicate the name of the Chord. Then use the Chords with the Chord Charts for each of the three Example 12 Bar Blues Progressions.

Now go back and compare the 3 Example 12 Bar Blues Progression and learn where the Chord Substitutes occur. All of the Chord Substitutions can be used in any 12 Bar Blues you may run into. Study the analysis on page 3 as you play the 3 Example 12 Bar Blues Progressions.

Play along with the 3 Example 12 Bar Blues Progressions using the Jam Along MP3 files as your private backup band. Try soloing over the 3 Example 12 Bar Blues Progressions using Blues Scales.



The best place to succeed is where you are with what you have.

- Charles M. Schwab