MU 009: dominant seventh chords & 12-bar blues (2 pages)

In a simple 12-bar blues, all the main chords (I, IV, and V) are dominant-seventh quality seventh chords.

Since only the V^7 chord is naturally a dominant-seventh quality (that's why this quality is called <u>dominant</u> seventh), the other chords (I^{dom^7} and IV^{dom^7}) require <u>alterations</u> to create chords of the appropriate quality.

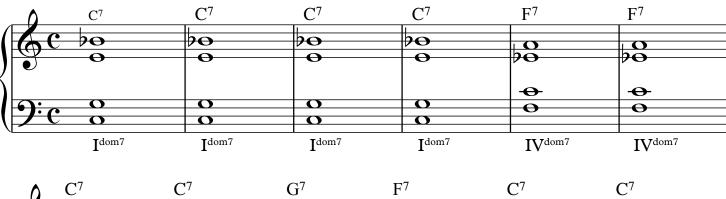
Realize the progressions based on the C-blues model written below.

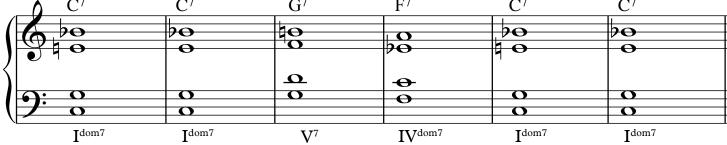
Add chord symbols above the staff.

All chords should be dominant quality (major triad with minor seventh).

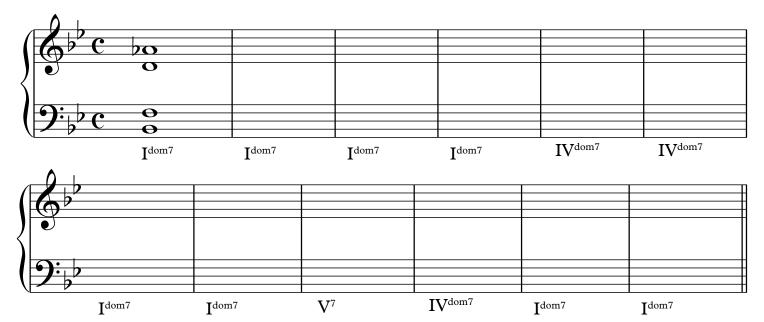
Note the **courtesy accidentals** as well that are used to show when a recently altered pitch returns to its usual form.

12-bar blues in C, simple chord voicings with close voice leading in upper voices

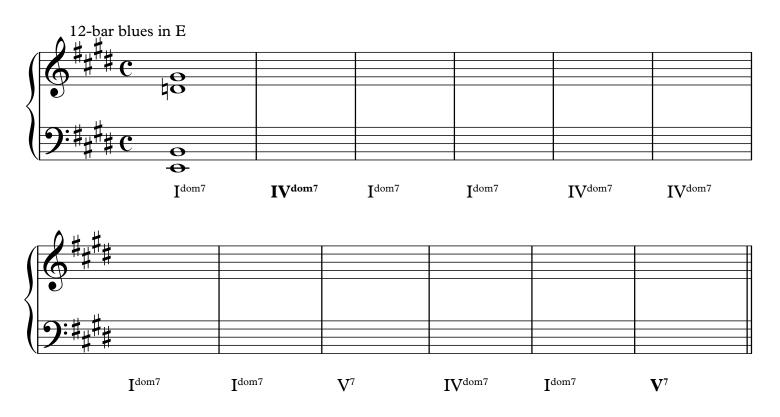




12-bar blues in Bb

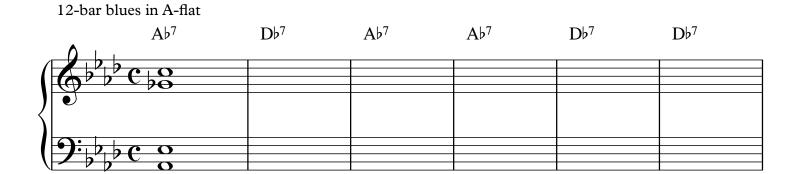


2 Note the <u>variants</u> in the 12-bar pattern below, and the flipped arrangement of the 3^{rd} and 7^{th} in the RH.



In the following example, the lead-sheet symbols are given.s Realize the chords and also provide appropriate roman numerals below the staff.

I^{dom7}



| | $A \flat^7$ | Ab^7 | $\mathrm{E}\flat^7$ | $\mathbf{E}\flat^7$ | Ab^7 | Ab^7 |
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