

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 V⁷ chord is naturally a dominant-seventh quality (that's why this quality is called dominant seventh), the other chords (I^{dom7} and IV^{dom7}) require alterations 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

Chord symbols above the staff: C⁷, C⁷, C⁷, C⁷, F⁷, F⁷

Roman numerals below the staff: I^{dom7}, I^{dom7}, I^{dom7}, I^{dom7}, IV^{dom7}, IV^{dom7}

Chord symbols above the staff: C⁷, C⁷, G⁷, F⁷, C⁷, C⁷

Roman numerals below the staff: I^{dom7}, I^{dom7}, V⁷, IV^{dom7}, I^{dom7}, I^{dom7}

12-bar blues in B^b

Chord symbols above the staff: B^b7, B^b7, B^b7, B^b7, E^b7, E^b7

Roman numerals below the staff: I^{dom7}, I^{dom7}, I^{dom7}, I^{dom7}, IV^{dom7}, IV^{dom7}

Chord symbols above the staff: B^b7, B^b7, B^b7, B^b7, E^b7, E^b7

Roman numerals below the staff: I^{dom7}, I^{dom7}, V⁷, IV^{dom7}, I^{dom7}, I^{dom7}

Note the **variants** in the 12-bar pattern below, and the flipped arrangement of the 3rd and 7th in the RH.

12-bar blues in E

I^{dom7} IV^{dom7} I^{dom7} I^{dom7} IV^{dom7} IV^{dom7}

I^{dom7} I^{dom7} V⁷ IV^{dom7} I^{dom7} V⁷

In the following example, the lead-sheet symbols are given.

Realize the chords and also provide appropriate **roman numerals** below the staff.

12-bar blues in A-flat

Ab⁷ Db⁷ Ab⁷ Ab⁷ Db⁷ Db⁷

I^{dom7}

Ab⁷ Ab⁷ Eb⁷ Eb⁷ Ab⁷ Ab⁷