

PROGRESSION #1:

1	2	3	4	5	6	7	8	9	10	11	12
I ₇	I ₇ or IV ₇	I ₇	I ₇	IV ₇	IV ₇	I ₇	I ₇	V ₇	IV ₇	I ₇ VI ₇	II ₇ V ₇

① Each chord in the above progression has a COMPANION m7 which is built a 5th higher (than the given chord) → EXAMPLE: C7's companion m7 is Fm7.

The companion m7 may precede its "companion dominant" or may be "sandwiched" in between it → EXAMPLES:

Key of C || Gm7¹ C9¹ | Gm7² C9² | etc. or || C9¹ Gm7¹ | C9² | C9³ Gm7¹ | C9⁴ |

Naturally, extensions can be used according to taste on any chord.

② Each chord in the above progression may be preceded by a dominant 7th chord whose root is a 1/2 step higher. EXAMPLES:

1 2 3
|| C7^{b9} | D^{b9}7^{b9} | C7^{b9} | D^{b9}9 | C13 |

in JAZZ → SWING & FEEL

ASSIGNMENT: Make up quite a few variations on progression #1. Consult the "Voicing Centers" below, and strive to be melodic (Melody is the heart & soul of Blues). The rhythmic feel is open to you but jazz swing is a good place to start. Consider the performance context to include a bass player. Try the following procedure:

- ① Play a version that just has "hip" voicings of the given chords.
- ② Play a version that adds some 1/2 step dominants.
- ③ " " " " " " Companion m7's.
- ④ " " " " " " uses some of both (1/2 st. + comp. m7).

Repeat this whole process starting from a new voicing center.
" " " " but mix up the voicing centers now.

VOICING CENTERS

Common chord types to apply to PROG. #1:

on I₇: GROUP 1 DOMINANTS (including the Dom. 7th chord itself) | GROUP 2 Dom.'s | 7#9, 13#9 | other chords GROUP 4 in passing to IV₇

on IV₇: GROUP 1, 2, 3 | 7#9, 13#9 |

on V₇: GROUP 1, 2, 4