Progression #1:

1 2 3 4 5 6 7 8 9 10 11 12
|| I7 | I7 | I7 | IV7 | IV7 | I7 | I7 | V7 | IV7 | I7 | VI7 | II7 |
or IV7

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 minor 7 is Gm7. The companion m7 may precede its “companion dominant” or may be “sandwiched” in between it. Examples:

Key of C

1                        2                                               1                  2                3                  4
|| Gm9  C9 | Gm9  C9 | etc.    or || C9  Gm9 | C9 | C9  Gm9 | C9 |

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
|| C7/6              D♭7/6 | C7/6 | C7/6 | D♭9 | C13 | etc.

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 and 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) Play a version that adds some companion m7’s.
4) Play a version that uses some of both (1/2 step and companion m7)

Repeat this whole process starting from a new voicing center.

Repeat this whole process but mix up the voicing centers now.

Voicing Centers

Common chord types to apply to progression #1:

On I7:  Group 1 dominants (including the dominant 7th chord itself) |
        Group 2 dominants | 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.
The BLUES: HARMONIC VOCABULARY and PROGRESSIONS

PROGRESSION #1:

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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: || Gm7 | C9 | Gm9 | C9 | etc. or || C9 | Gm9 | C9 | C9 | Gm7 | C9 |

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:

|| C7/6 | Db7/6 | C7/6 | Db9 | C13 |

**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. By 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) " " " " " use some of both (I, 5th & comp. m7).

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

**Voicing Centers**

![Chord diagrams]

Common chord types to apply to PROG. #1:

- On I7: Group 1 Dominants (including the Don, 7th chord itself) Group 2: Dom's: 7#9, 13#9
- On II7: Group 1, 2, 3: 7#9, 13#9
- On V7: Group 1, 2, 4