

# Make Your Blues Jazzy

## 12 Bar in F



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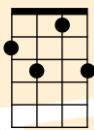
Key: F

Chords: F7, Bb7, Cm7, F7b9, Bdim7, Am7b5, D7#5, Gm7, C7, D7

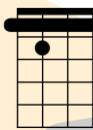
Video Tutorial: <https://www.youtube.com/watch?v=Xy05NGxpMaU>

Chord Shapes:

F7



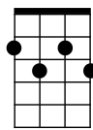
Bb7



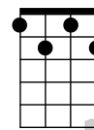
Cm7



F7b9



Bdim7



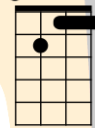
Am7b5



D7(#5)



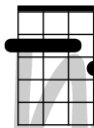
Gm7



C7



D7



C7



### Standard 12 bar Blues in F

1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &
F7	F7	F7	F7
D D U U D U	D D U U D U	D D U U D U	D D U U D U
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &
Bb7	Bb7	F7	F7
D D U U D U	D D U U D U	D D U U D U	D D U U D U
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &
C7	Bb7	F7	C7
D D U U D U	D D U U D U	D D U U D U	D D U U D U

- This is the basic blues that we are going to modify
- While this is the standard 12 bar in F there are two areas that change the most with the standard 12 bar blues
  - o Bar 2
    - Sometimes this is where there is a "quick change" meaning they change the I7 to a IV7.

- That would mean if this was a quick change blues the second measure would be a Bb7
- Bar 12
  - This barre can change on the 1 or the 2 or the & after the 2<sup>nd</sup> beat, so exactly when the change happens is the biggest variance
  - You'll also see passing chords here meaning the C7 is either approached from a whole step below, going Bb7 B7 C7 or a half step above, C#7 to C7

Standard 12 bar blues in F with a quick change and a more dynamic turnaround

1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &
F7	Bb7	F7	F7
D D U U D U	D D U U D U	D D U U D U	D D U U D U
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &
Bb7	Bb7	F7	F7
D D U U D U	D D U U D U	D D U U D U	D D U U D U
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4
C7	Bb7	F7	F7 C#7 C7
D D U U D U	D D U U D U	D D U U D U	D D U U

Modifying the first four bars

- Here we added a quick change
- The 4<sup>th</sup> measure was changed the most.
  - The first half is a Cm7
    - This chord is built of the 5<sup>th</sup> degree of the scale
    - The key is F, so the notes would be
      - F root
      - G 2<sup>nd</sup>
      - A 3<sup>rd</sup>
      - Bb 4<sup>th</sup>
      - C 5<sup>th</sup> - The note we use
      - D 6<sup>th</sup>
      - E 7<sup>th</sup>
    - The 5<sup>th</sup> degree, C is the note that we turn into a minor 7 chord.

- For beats 3 and 4 we use an F7b9, a further extended version of the dominant F7 that we are already using, one that sound much more dense and dissonant lending itself to a jazzier sound
  - This chord has 5 notes
    - F – Root
    - Gb – b9
    - A – 3<sup>rd</sup>
    - C – 5<sup>th</sup>
    - Eb – b7<sup>th</sup>
  - Because we only have 4 strings we have to get rid of one note, the two notes that are the most expendable are the root and the 5<sup>th</sup> as these two chords do not shape the sound of the chord and they are the notes that are most often targeted by the bass, so even when removing them the bass will be playing them. With that in mind we removed the F note. You'll see that means our new chord has the same notes as the F#dim7, but when played with an F in the bass transforms to F7b9

### Bars 5-9

The image shows a musical score for guitar, specifically focusing on the bass strings (A and B) for measures 5 through 9. The chords are: Bb7 (measures 5-6), Bdim7 (measure 6), F7 (measures 7-8), Am7b5 (measure 8), and D7(#5) (measures 8-9). Fingering numbers are provided for each note on the strings.

- Here the modification takes places over the 6<sup>th</sup> and 8<sup>th</sup> measures.
- The 6<sup>th</sup> bar is a Bdim7, this is very nice because it has a half step change between itself and the Bb7, with the only difference is walking the Bb up to the B.
- This sounds even nicer in the next measure as the B is walked up a half step to the C, completing the chromatic change between the chords
- As an added bonus the D moves up a half step to the Eb of F7, anytime you have a note moving up or a down one fret from one chord to the next you get a very nice walking sound that is characteristic of jazz.
- The last measure is also two new chords.
  - Am7b5 is built of the 3<sup>rd</sup> interval of our parent scale F major
  - It is made to be a nice passing chord but by adding the flat 5<sup>th</sup> interval we get an added sense of dissonance.
  - The next is a dominant chord built of the 6<sup>th</sup> interval, normally this would be a Dm but transforming to a D7 is also characteristic of jazz and we see again the 5<sup>th</sup> interval is modified. Moving the 5<sup>th</sup> up or down will also add a lot of dissonance. A stronger sense of dissonance creates a stronger resolution, both characteristics of jazz music.

## Final 4

Chord progression: Gm7, C7, F7, D7, Gm7, C7

- The around around here walks away from the more traditional turnaround and starts to resemble a more traditional jazz progression, the ii-V-I
  - o ii-V-I is the most common jazz circle and in F it would be
    - Gm - C - F
  - o Extended to the 7ths you get
    - Gm7 - C7 - Fmaj7
  - o If you look at the first two measures we have the ii-V and that is just to make the circle more like a traditional jazz circle, but we still have an F7, not an Fmaj7, keeping with the blues sound.
  - o From there we go to the 6<sup>th</sup> again, making it a D7 instead of Dm7 to keep with the blues sound before finally returning to the ii-V that will land on the I when the 12 bar restarts.

## Full 12 bar

Chord progression: F7, B $\flat$ 7, F7, Cm7, F7 $\flat$ 9

Chord progression: B $\flat$ 7, Bdim7, F7, Am7 $\flat$ 5, D7(#5)

Chord progression: Gm7, C7, F7, D7, Gm7, C7