



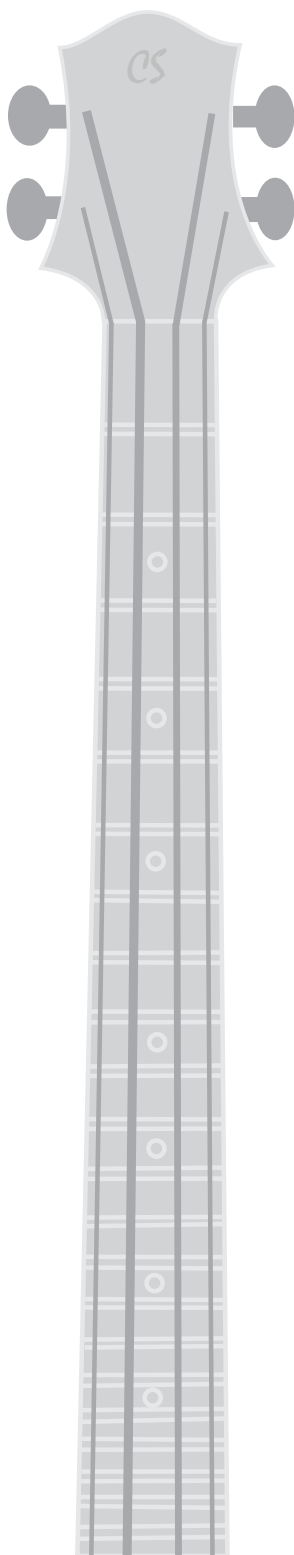
# Curt Sheller

## Jazzin' Up Da' Blues

Da' Blues — It's a Scale, It's a Progression, It's a Feelin'.  
This workshop will explore expanding the blues beyond the basic C , F , and G chords - the I , IV , V . Will spice it up with cool substitutions and using harmonic connections while still retaining the essence of the I , IV , V of the da' Blues.

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# Introduction



The “**Blues**” are at the heart of all American music. It has influenced Country, Rock, Folk, Jazz, Bluegrass and just about every form of American music we listen to today.

Studying the blues chord progressions in this book will open a wealth of creative possibilities for exploring chords and chord progressions in all styles of music, not just the blues.

The “**Blues**”, a Scale, a Chord Progression, and a Feeling.

This book covers the “chord changes” or *progression* part of the blues.

Here is a common twelve measure blues chord progression in the key of C major.

C 1* I				
F 5 IV		C 7 I		
G 9 V		C 12 I		

Measures *one, five, seven, nine, and eleven* are critical measures where the **I**, **IV** and **V** chords **MUST** appear or their direct diatonic substitutions for a progression to remain a blues progression.

The most common form of a blues chord progression is twelve measures in length containing three four measure sections:

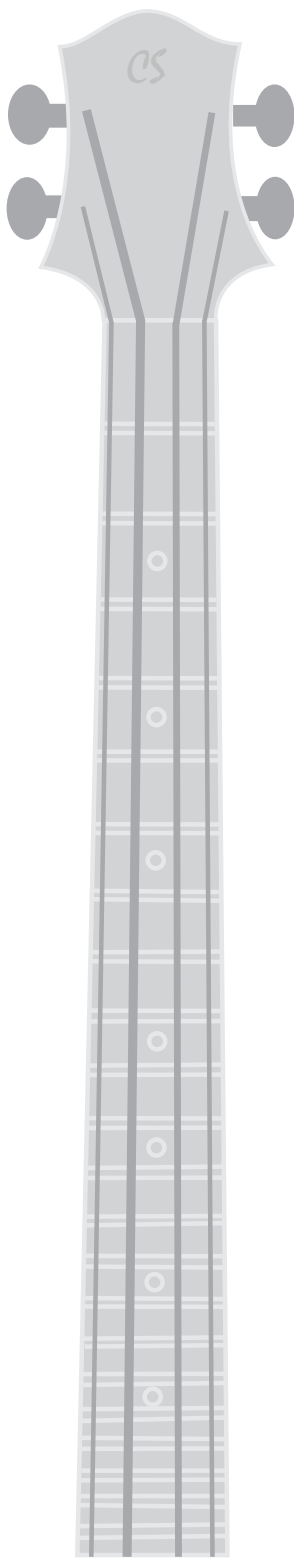
- 4 Measures of the **I** chord
- 2 Measures of the **IV** chord and 2 bars of the **I** chord
- 2 Measures of the **V** chord and 2 measures of the **I** chord

**Totalling 12 measures**

\* These UPPERCASE roman numerals correspond to the chord's function with in its major or minor tonality. See the author's book **Harmonic Analysis for Scale Selection and Chord Substitution** for more information.



# Chord Substitution Principles



A substitution is when a chord replaces or is used in addition to an existing chord.

Chords can have a *active* or *passive* quality to them. *Active* chords tend to be restless and want to move on to other chords. *Passive* chords tend to offer a feeling of rest and resolution. This cycle of active and passive chords are what gives chord progressions their feeling of movement.

## Passive Chords

*Passive* chords can substitute for *Passive* chords.

In the key of C major the passive chords are the **I, III** and **VI** chords. As triads they are **C, Em** and **Am** and as 4-part chords they are **Cmaj7, Em7** and **Am7**.

In the key of C minor the passive chords are the **I, III** and **VI** chords. As triads they are **Cm, Eb** and **Ab** and as 4-part chords they are **Cm7, Ebmaj7** and **Abmaj7**.

## Active Chords

*Active* chords can substitute for *Active* chords.

In the Key of C major the active chords are the **V, II, VII** and **IV** chords. As triads they are **G, Dm, Bdim**, and **F**. As 4-part chords they are **G7, Dm7, Bm7b5**, and **Fmaj7**.

In the Key of C minor the active chords are the **V, II, VII** and **IV** chords. As triads they are **G, Dm, Bdim**, and **F**. As 4-part chords they are **G7, Dm7b5, Bm7b5**, and **Fm7**.

## Summary





## Direct Substitution

A direct substitute is when the root of a substitute chord matches the root of the original chord.

There are two types of direct substitutions: *replacement* and *expansion*, with the substitution characteristics of *superimposable* or *non-superimposable*.

### Replacement

**ORIGINAL**

G<sup>7</sup> C<sub>MA7</sub><sup>7</sup>

C: V I

**SUBSTITUTION**

G<sup>9</sup> C<sub>MA7</sub><sup>7</sup>

C: V I

The original chord is removed and replaced with the substitute in the same time frame.

### Expansion

Original chord remains plus the substitute in the same time frame.

**ORIGINAL**

G<sup>7</sup> C<sub>MA7</sub><sup>7</sup>

C: V I

**SUBSTITUTION**

G<sup>9</sup> G<sup>7</sup> C<sub>MA7</sub><sup>7</sup>

C: V I





## Superimposable

Upper partials (9, 11 and 13) can be used as a *direct* substitute without changing the scale that would be used to create melodies or improvise.

**ORIGINAL**

$D_M^7$                        $G^7$                        $C_{MAY}^7$

C: II                      V                      I

**SUBSTITUTION**

$D_M^9$                        $G^{13}$                        $C_{MAY}^9$

C: II                      V                      I

Superimposable substitutions are *direct* substitutions, either replacing or expanding the existing chord.

## Non-Superimposable

Alterations (**#4, b5, #5, b9, #9, #11, b13**).

Non-superimposed substitutions are *direct* substitutions, either replacing or expanding the existing chord. The scale selected depends on the chord alterations used.

**ORIGINAL**

$D_M^7$                        $G^7$                        $C_{MAY}^7$

C: II                      V                      I

**SUBSTITUTIONS**

$D_M^7$                        $G^{7b9}$                        $C_{MAY}^9$

C: II                      V                      I





## Note Substitution

**6** for maj7, **6/9** for maj7, **m6** for m7, **mL7\*** for m7.

Note substitutions are *direct* substitutions, either *replacing* or *expanding* the existing chord.

**ORIGINAL**

D<sup>M</sup>7                      G7                      C<sup>Maj</sup>7

C: II                      V                      I

**SUBSTITUTION**

D<sup>M9</sup>                      G<sup>9(#11)</sup>                      C<sup>6/9</sup>

C: II                      V                      I



\*minMaj7 - The "L" stands for *large* seventh, a major seventh.





## Harmonic Principles

### The Minor Third Substitution Principle

The *Minor Third Substitution Principle* states that a chord, ANY type, whose roots are 1 and 1/2 steps (*a minor third*) apart can substitute for each other. The most common chord type are 7th chords. These chords are often preceded by their **II** chords. Typically acting as a **V** or **II V** to the next chord.

#### Key of C Example

V G7	bVII7	→	bII7	→	III7
	Bb7	→	Db7	→	E7
	Fm7 <b>Bb7</b>				
	IVm7		Abm7 <b>Db7</b>		
	II V of ...		bVI m7		Bm7 <b>E7</b>
			II V of ...		VII m7
					II V of ...

#### bVII7

At times only the **II** of the **bVII** chord (*IVm7* or *IVm6*) is used. This is often referred to as a *Backdoor* substitution, due how the resolution to the **I** chord is approached from the **bVII7** chord vs., the traditional Dominant **V** resolution to the **I** chord.

ORIGINAL

C<sub>MAT</sub>7                      G7                      C<sub>MAT</sub>7

C: I                      V                      I

SUBSTITUTION

C<sub>MAT</sub>7                      Fm7      Bb7      C<sub>MAT</sub>7

C: I                      Backdoor  
Minor Third  
Substitution for G7 (Bb7)  
with it's II (Fm7)                      I





## bII7

This substitution turns a *Full Diatonic*\* chord progression into a *Chromatic*\* chord progression. This is often referred to as the *Tritone* substitution.

**ORIGINAL**

C<sub>MA7</sub><sup>7</sup>                      G<sup>7</sup>                      C<sub>MA7</sub><sup>7</sup>

C: I                      V                      I

**SUBSTITUTION**

C<sub>MA7</sub><sup>7</sup>                      D<sup>b7</sup>                      C<sub>MA7</sub><sup>7</sup>

C: I                      bII (tritone)  
Minor Third  
Substitution for G7                      I

## III7

A rare substitution but worth exploring.

**ORIGINAL**

C<sub>MA7</sub><sup>7</sup>                      G<sup>7</sup>                      C<sub>MA7</sub><sup>7</sup>

C: I                      V                      I

**SUBSTITUTION**

C<sub>MA7</sub><sup>7</sup>                      B<sub>M</sub><sup>7</sup>      E<sup>7</sup>      C<sub>MA7</sub><sup>7</sup>

C: I                      III7 Minor Third  
Substitution for G7  
with its II chord                      I

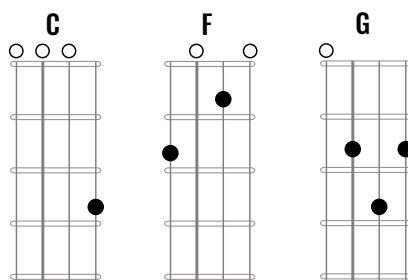
\* See the author's book **Harmonic Analysis for Scale Selection and Chord Substitution** for a description of these terms and more information.



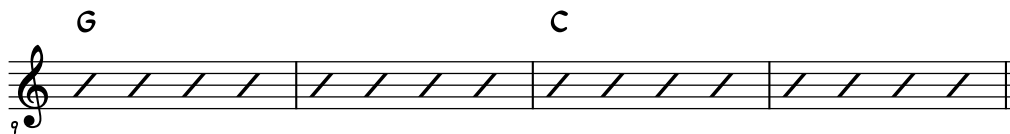
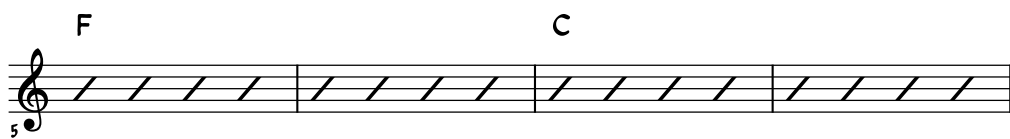
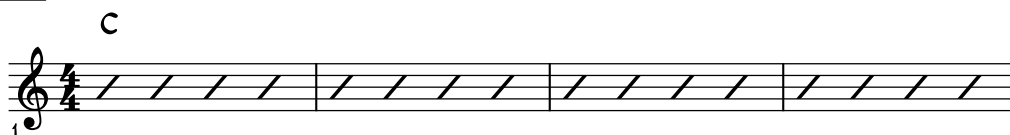




## Example A

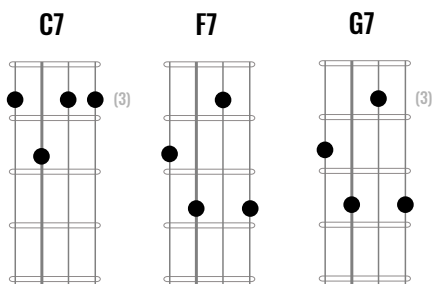


**A**





## Example B



**B**





## Major “Quick Four” Progression - Example D

To break up the monotony of six measures of a **I** chord when the progression is repeated. A **V** chord is added to measure twelve turning the progression back to the **I** chord. A **IV** chord is added to measure two, returning to the **I** chord in measure three. This change is often referred to as a “Quick Four” change. A **IV** chord can also be added to measure ten.

Chords can be *major triads* or *4-part seventh* chords.

### D

1. **C7** / / / / | **F7** / / / / | **C7** / / / / | / / / / | / / / / | / / / / |

I7 IV7 I7 (V of IV) ----->

5. **F7** / / / / | / / / / | **C7** / / / / | / / / / | / / / / | / / / / |

IV7 I7

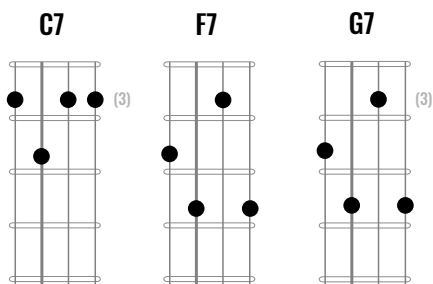
9. **G7** / / / / | **F7** / / / / | **C7** / / / / | **G7** / / / / | / / / / | / / / / ||

V IV7 I7 V

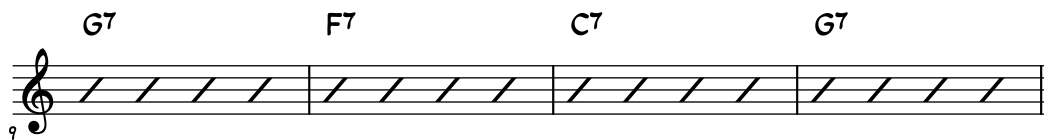
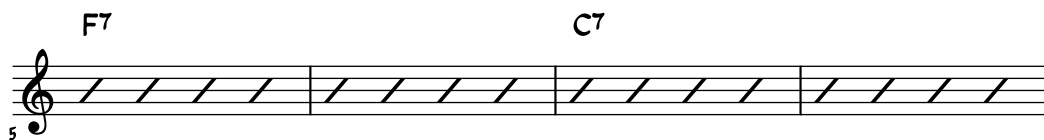




## Example D



**D**





## Linking Substitution - Example G

An *expansion* substitution in measure four treats measure five as a temporary tonic or **I** chord. The **C7** is acting as a V of IV *Secondary Dominant*\* chord and can be preceded by its **II** chord. A diatonic *expansion* substitution, **II** for **IV** in measure nine is created by moving the **V** chord to measure ten. This same substitution has been applied to measure twelve.

A more harmonically active turnaround has been added to measures eleven and twelve and will be used, or a variation for the remaining examples.

### G

1. **C7** / / / / | **F7** / / / / | **C7** / / / / | **Gm7** **C7** / / / / |

I7 IV7 I7 II V of IV.....

5. **F7** / / / / | / / / / | **C7** / / / / | / / / / |

IV7 I7

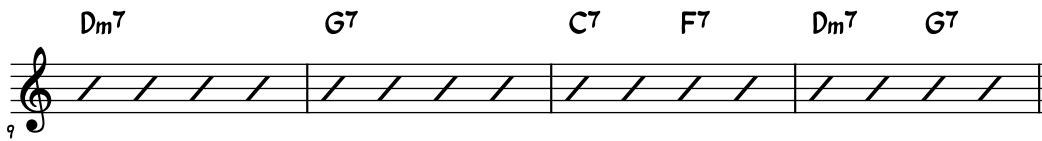
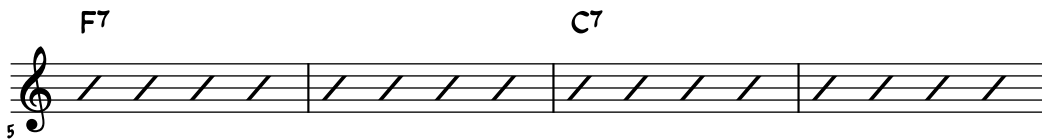
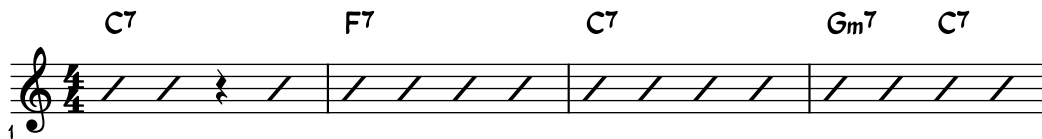
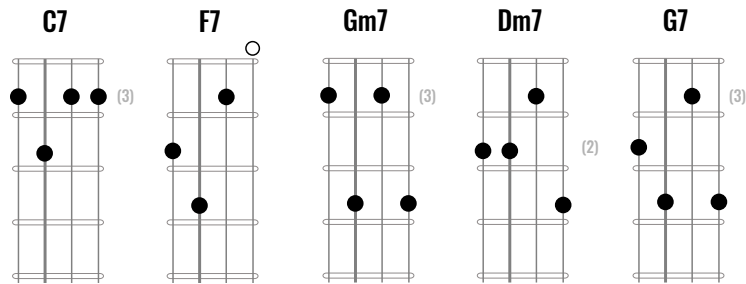
9. **Dm7** / / / / | **G7** / / / / | **C7** **F7** **Dm7** **G7** / / / / |

II V II V  
II is a Sub for IV





## Example G





## Linking Substitution - Example H

An *expansion* substitution in measure four treats measure five as a temporary tonic or **I** chord. The **C7** is acting as a V of IV *Secondary Dominant\** chord and can be preceded by its **II** chord. A diatonic *expansion* substitution, **II** for **IV** in measure nine is created by moving the **V** chord to measure ten. This same substitution has been applied to measure twelve.

A more harmonically active turnaround has been added to measures eleven and twelve and will be used, or a variation for the remaining examples.

### H

1. **C7** / / / / | **F7** / / / / | **C7** / / / / | **Gm7** **C7** / / / / |

I7 IV7 I7 IVm7 I7  
II V of IV ----->

5. **F7** / / / / | / / / / | **C7** / / / / | **A7** / / / / |

IV7 I7 VI7  
V of II ----->

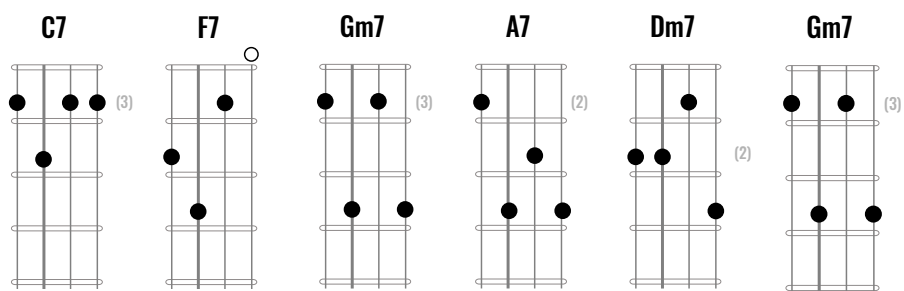
9. **Dm7** / / / / | **G7** / / / / | **C7** / / / / | **A7** / / / / | **Dm7** **G7** / / / / ||

II V I7 VI7 II V  
V of II ----->





## Example H



**H**

Chord progression notation for Example H:

1 C7 F7 C7 Gm7 C7

5 F7 C7 A7

9 Dm7 G7 C7 A7 Dm7 G7







## “Backdoor” Substitution - Example 0

The “Backdoor” substitution falls under the Minor Third Substitution principle, a **bVII7** (Bb7) substitute for the **V** (G7) chord and can proceed by its **II** chord.

### 0

1. **C7** / / / / | **F7** / / / / | **C7** / / / / | **Gm7** / / / / | **C7** / / / / |  
I7 IV7 I7 IVm7 I7 II V of IV ----->

5. **F7** / / / / | **F#°7** / / / / | **C7** / / / / | **A7** / / / / |  
IV7 #IV°7 I7 VI7 V of II ----->

9. **Dm7** / / / / | **G7** / / / / | **Fm7** / / / / | **Bb7** / / / / | **C7** / / / / | **A7** / / / / | **Dm7** / / / / | **G7** / / / / ||  
II V IVm7 bVII7 I7 VI7 II V “Backdoor” Substitution V of II -----^  
 A II V in Eb Major

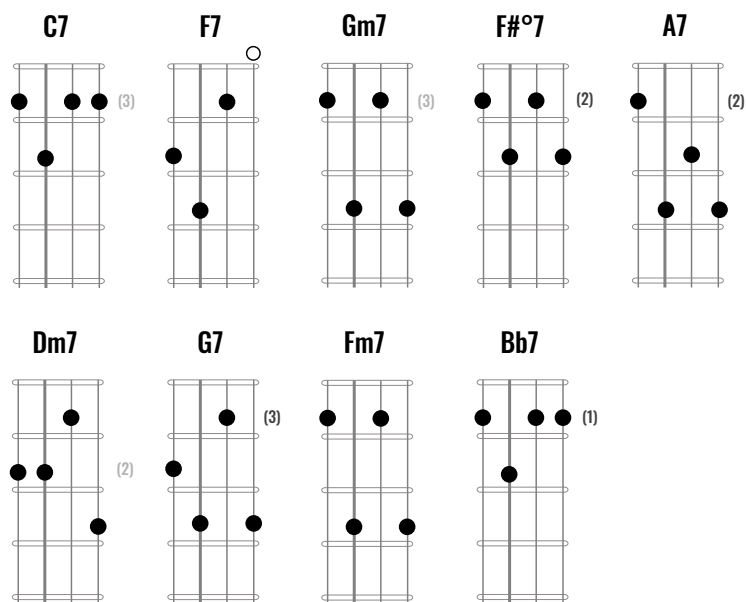
The “Backdoor” substitution can be found in many songs of the standard Jazz repertoire. Songs like: Valse Hot (m. 10), Ladybird (m. 3), How High the Moon (m. 28), Joy Spring (m. 4 & 12), Groovin’ High (m. 30), Four (m. 7), plus many more.

A common substitution for a **V** or **II V**. A linking substitute after a temporary modulation to a **IV** chord before returning to a **I** chord. Or as a free standing **V** or **II V** between two **I** chords.





## Example 0



**0**

Chord progression notation for Example 0:

1 **C7** **F7** **C7** **Gm7** **C7**

5 **F7** **F#dim7** **C7** **A7**

9 **Dm7** **G7** **Fm7** **Bb7** **C7** **A7** **Dm7** **G7**





## Confirmation Changes - Example P

This example used a technique called *Backcycling*. A series of linking **II V** chords leading to the **IV** chord. This progression is called the “*Confirmation Cycle*” and named after the Charlie Parker song “*Confirmation*”.

**P**

Confirmation Changes/Cycle

	<b>C7</b>		<b>Bm7b5</b>	<b>E7</b>		<b>Am7</b>	<b>D7</b>		<b>Gm7</b>	<b>C7</b>
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /
1. I7 I7			VII II V of VI	III7 ----->		VI II V of Vm7	II7 ----->		IVm7 II V of IV	I7 ----->
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /
5. IV7			F#°7 #IV°7	C7 I7					A7 VI7 V of II	----->
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /
9. II		Dm7 II	G7 V	C7 I7	A7 VI7 V of II	Dm II	G7 V			

The chord changes can be found in songs like: *Bluesette*, *There Will Never Be Another You*, and *Blues for Alice*.

### Alternate Analysis

An alternative analysis could have been done using a double function notation of **II V/I** with the **I** serving a double function for the previous **II V** as well as a **II**.

	<b>C7</b>		<b>Bm7b5</b>	<b>E7</b>		<b>Am7</b>	<b>D7</b>		<b>Gm7</b>	<b>C7</b>
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /
I7			II Am:	V		II G:	V		II F:	V





## Lewis Changes - Example Q

Named after John Lewis of the Modern Jazz Quartet these changes are often called the “*Stormy Monday*” changes.

### Q

<b>C7</b>	<b>Bm7b5</b>	<b>E7</b>	<b>Am7</b>	<b>D7</b>	<b>Gm7</b>	<b>C7</b>
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /
1. I7 I7	VII II V of VI	III7	VI II V of Vm7	II7	IVm7 II V of IV	I7
	----->		----->		----->	
			<div style="border: 1px solid black; padding: 2px; display: inline-block;">Lewis Changes</div>			
<b>F7</b>			<b>Cmaj7</b>	<b>Dm7</b>	<b>Em7</b>	<b>A7</b>
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /
5. IV7			I	II	III II V of II	VI7
			----->			
<b>Dm7</b>	<b>G7</b>	<b>C7</b>	<b>A7</b>	<b>Dm7</b>	<b>G7</b>	
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	
9. II	V	I7	VI7 V of II	II ↑	V	
			----->			

The chord changes can be found in songs like; *Bluesette*, *There Will Never Be Another You*, and *Blues for Alice*.

### Alternate Lewis Changes

<b>F7</b>	<b>Cmaj7</b>	<b>Dm</b>	<b>Em7</b>	<b>Eb7</b>
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /
IV7	I	II	III	bIII7 Tritone Sub





## Coltrane Blues - Example R

John Coltrane's music and compositions are a formative influence on all jazz musicians. His composition, Giant Steps and its use of a major third modulation sequence can be used in a blues progression.

**R** Coltrane Changes

	<b>Cmaj7</b>	<b>Eb7</b>	<b>Abmaj7</b>	<b>B7</b>	<b>Emaj7</b>	<b>G7</b>	<b>C7</b>	
	/ /	/ /	/ /	/ /	/ /	/ /	/ /	
1.	II	Ab: V	I	E: V I		C: V	V of IV	
		Key Modulations						
	/ /	/ /	/ /	/ /	/ /	/ /	/ /	
5.	I7			F#°7		C7	A7	
						I7	V of II	
		Key Modulations						
	/ /	/ /	/ /	/ /	/ /	/ /	/ /	
9.	II	Ab: V	I	Eb: VI		C: V	I V	
		Key Modulations						
	/ /	/ /	/ /	/ /	/ /	/ /	/ /	
*	Dm7	Eb7	Abmaj7	B7	Emaj7	G7	C7 G7	

\* The *Coltrane Changes* can start with either a **I** or **II** chord.





## The Tritone Substitution - Example S

The *Tritone* substitution is a *Minor Third Substitution* that creates a chromatic root movement. Here the **V** chords are replaced with their tritone substitution.

**S**

<p><b>C7</b></p> <p>   / / / /  </p> <p>1. I7</p>	<p><b>F7</b></p> <p>/ / / /  </p> <p>IV7</p>	<p><b>C7</b></p> <p>/ / / /  </p> <p>I7</p>	<p><b>Gm7</b></p> <p>/ / / /  </p> <p>IVm7 II bII of IV</p>	<p><b>Gb7</b></p> <p>/ / / /  </p> <p>bIV7</p> <p>.....&gt;</p>	
<p><b>F7</b></p> <p>  / / / /  </p> <p>5. IV7</p>	<p><b>F#°7</b></p> <p>/ / / /  </p> <p>#IV°7</p>	<p><b>C7</b></p> <p>/ / / /  </p> <p>I7</p>	<p><b>Em7</b></p> <p>/ / / /  </p> <p>IIIIm7 II bII of II</p>	<p><b>Eb7</b></p> <p>/ / / /  </p> <p>bIII7</p> <p>.....&gt;</p>	
<p><b>Dm7</b></p> <p>  / / / /  </p> <p>9. II</p>	<p><b>G7</b></p> <p>/ / / /  </p> <p>V</p>	<p><b>C7</b></p> <p>/ / / /  </p> <p>I7</p>	<p><b>A7</b></p> <p>/ / / /  </p> <p>VI7 V of II</p>	<p><b>Dm7</b></p> <p>/ / / /  </p> <p>II</p>	<p><b>Db7</b></p> <p>/ / / /   </p> <p>bII7</p> <p>.....^ II bII of I</p>





## The Tritone Substitution - Example T

The *Tritone* substitution is a *Minor Third Substitution* that creates a chromatic root movement. Here the **V** chords are replaced with their tritone substitution.

### T

	<b>C7</b>	/ / / /		<b>F7</b>	/ / / /		<b>C7</b>	/ / / /		<b>Gm7</b>	<b>Gb7</b>	/ / / /		
1.	I7			IV7			I7			IVm7	bIV7		II bII of IV ----->	
	<b>F7</b>	/ / / /		<b>F#°7</b>	/ / / /		<b>C7</b>	/ / / /		<b>Em7</b>	<b>Eb7</b>	/ / / /		
5.	IV7			#IV°7			I7			IIIIm7	bIII7		II bII of II ----->	
	<b>Dm7</b>	/ / / /		<b>G7</b>	/ / / /		<b>C7</b>	/ / / /		<b>Eb7</b>	<b>Dm7</b>	<b>Db7</b>	/ / / /	
9.	II			V			I7			bVII7 Tritone Sub	II	bII7	II bII of I ----->	





## The Tritone Substitution - Example U

The *Tritone* substitution is a *Minor Third Substitution* that creates a chromatic root movement. Here the **V** chords are replaced with their tritone substitution.

### U

1. **C7** / / / / | **F7** / / / / | **C7** / / / / | **Dbm7** **Gb7** / / / / |

I7 IV7 I7 II V  
Tritone II V of IV ----->

5. **F7** / / / / | **F#°7** / / / / | **C7** / / / / | **Bbm7** **Eb7** / / / / |

IV7 #IV°7 I7 II V  
Tritone II V of II ----->

9. **Dm7** / / / / | **G7** / / / / | **C7** / / / / | **Eb7** **Abm7** **Db7** / / / / ||

II V I7 bVII7 II V  
Tritone Sub ↑ Tritone II V of I ----->

All these *Tritone Subs* are just *Minor Third Substitutions* of Secondary Dominant substitutions, a **V** to **X** with their **II** chords.







## The Tritone II V Substitution - Example V

Adding the **II** chord to the tritone **bII** substitution in measure nine.

### V

<p><b>C7</b></p> <p>   / / / /  </p> <p>1. I7</p>	<p><b>F7</b></p> <p>/ / / /  </p> <p>IV7</p>	<p><b>C7</b></p> <p>/ / / /  </p> <p>I7</p>	<p><b>Dbm7</b>   <b>Gb7</b></p> <p>/ / / /  </p> <p>II   V</p> <p>Tritone II V of IV -----&gt;</p>		
<p><b>F7</b></p> <p>/ / / /  </p> <p>5. IV7</p>	<p><b>F#°7</b></p> <p>/ / / /  </p> <p>#IV°7</p>	<p><b>C7</b></p> <p>/ / / /  </p> <p>I7</p>	<p><b>Bbm7</b>   <b>Eb7</b></p> <p>/ / / /  </p> <p>II   V</p> <p>Tritone II V of II -----&gt;</p>		
<p><b>Dm7</b></p> <p>/ / / /  </p> <p>9. II</p>	<p><b>Abm7</b>   <b>Db7</b></p> <p>/ / / /  </p> <p>bVIIm7   bII7</p> <p>Tritone II V of I</p>		<p><b>C7</b></p> <p>/ / / /  </p> <p>I7</p>	<p><b>Eb7</b></p> <p>/ / / /  </p> <p>bVII7</p> <p>Tritone Sub -----&gt;</p>	<p><b>Abm7</b>   <b>Db7</b></p> <p>/ / / /  </p> <p>II   V</p> <p>↑ Tritone II V of I -----&gt;</p>

You can end up getting pretty crazy with the substitutions. But, it all still sticks with the harmonic intent of the progressions.





## Expansion Substitution - Example W

Adding the **V** chord back into measure nine.

**W**

1. **C7** / / / / | **F7** / / / / | **C7** / / / / | **Dbm7** / / / / | **Gb7** / / / / |

I<sup>7</sup> IV<sup>7</sup> I<sup>7</sup> II V  
Tritone II V of IV ----->

5. **F7** / / / / | **F#°7** / / / / | **C7** / / / / | **Bbm7** / / / / | **Eb7** / / / / |

IV<sup>7</sup> #IV<sup>°7</sup> I<sup>7</sup> II V  
Tritone II V of II ----->

9. **Dm7** / / / / | **G7** / / / / | **Abm7** / / / / | **Db7** / / / / | **C7** / / / / | **Eb7** / / / / | **Abm7** / / / / | **Db7** / / / / ||

II V bVI<sup>m7</sup> bII<sup>7</sup> I<sup>7</sup> bVII<sup>7</sup> II V  
Tritone II V of I Tritone Sub ----->





## Backdoor bVII7 Substitution - Example X

Using example **O** from page 42 a “Backdoor” **bVII7** chord replaces the **IV** chord in measure two.

**X**

1. **C7** / / / / | **Bb7** / / / / | **C7** / / / / | **Gm7** **C7** / / / / |

1. I7 bVII7 I7 II V

Backdoor V of I -----^ II V of IV ----->

5. **F7** / / / / | **F#°7** / / / / | **C7** / / / / | **A7** / / / / |

5. IV7 #IV°7 I7 V

V of II ----->

9. **Dm7** / / / / | **G7** / / / / | **C7** / / / / | **A7** **Dm7** **G7** / / / / ||

9. II V I7 bVII7 II V

V of II -----^

The “Backdoor” substitution (example **O**, page 42) can be used as a free standing **V** or **II V** between two **I** chords (*m1* and *m2*).





## Backdoor II V Substitution - Example Y

A **II** chord can be added to a “Backdoor” substitution.

**Y**

1. **C7** / / / / | **Fm7** **Bb7** **C7** / / / / | **Gm7** **C7** / / / / |

IVm7      bVII7      I7      II      V  
 Backdoor II V of I .....^

5. **F7** / / / / | **F#°7** **C7** / / / / | **A7** / / / / |

IV7      #IV°7      I7      II      V  
 V of II .....

9. **Dm7** / / / / | **G7** / / / / | **C7** **A7** **Dm7** **G7** / / / / ||

II      V      I7      VI7      II      V  
 V of II .....^





## Backdoor II V with Tritone Substitution - Example Z

A Tritone substitution of the **V** of the “Backdoor” substitution, the **E7** in measure two.

**Z**

	<b>C7</b>	<b>Fm7</b> <b>E7</b>	<b>C7</b>		<b>Gm7</b> <b>C7</b>
	/ / / /	/ / / /	/ / / /		/ / / /
1.	I7	IVm7 Backdoor II V of I	III7 I7		II II V of IV
----->					
	<b>F7</b>		<b>F#7</b>	<b>C7</b>	
	/ / / /	/ / / /	/ / / /	/ / / /	
5.	IV7		#IV°7 I7	I7	II V of II
----->					
	<b>Dm7</b>	<b>G7</b>	<b>C7</b>	<b>A7</b>	<b>Dm7</b> <b>G7</b>
	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /
9.	II	V	I7	VI7 V of II	II V
----->					

In measure 2 (*m2*), you could substitute **Am7** for the **Fm7**, creating a different **II V**, **Am7 E7**.

**26 Blues Chord Progression from A to Z.** As you can see, it can get harmonically, pretty crazy. And there would be a lot more. And the title of the book would have to be changed. All the progressions adhere to the harmonic intent of a blues progression.





## Scale Choices

### Seventh Chords

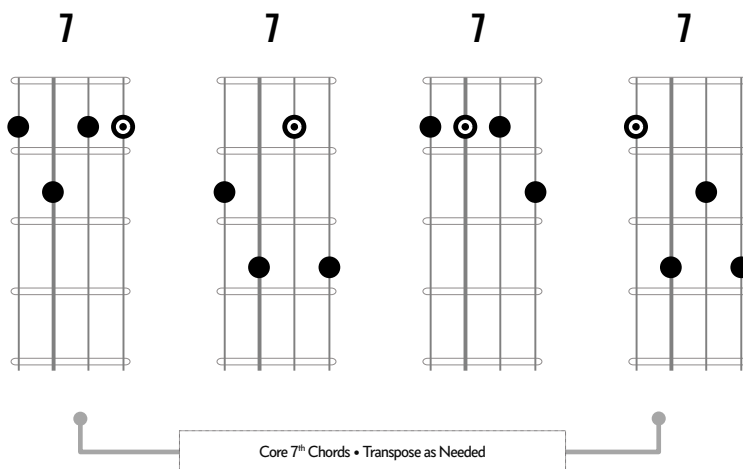
- For **Seventh** chords resolving up a perfect fourth (or down a perfect fifth) to a *major* chord type use a **Mixolydian** scale.
- For **Seventh** chords resolving up a perfect fourth (or down a perfect fifth) to a *minor* chord type use a **Mixolydian -2 -6** scale.

## Core Chords

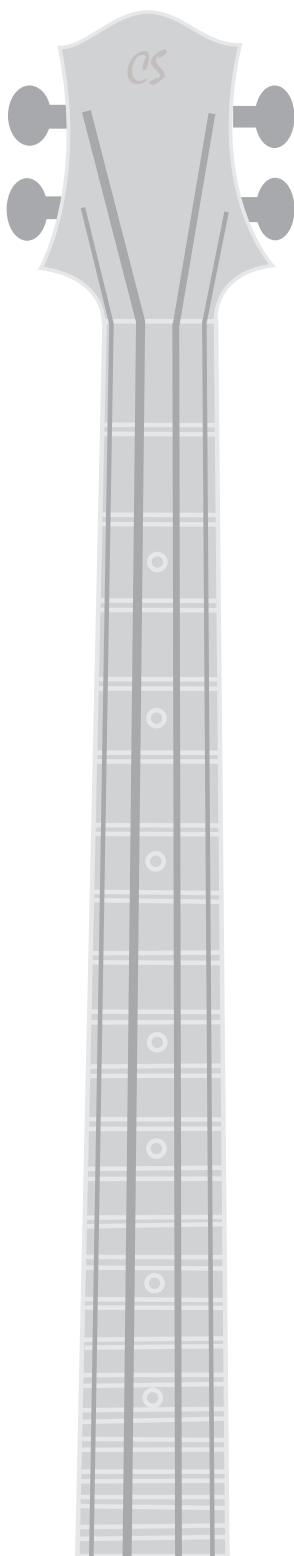
### Seventh Chords

There are six essential chords to build your 4-part contemporary, a.k.a., “Jazz” chord vocabulary on.

From the below four, core Seventh chords you will need on your way to building any chord you would ever need.



## Conclusion



A blues progression can be as simple as a **I IV V** basic twelve measure progression to a complex jazz arrangement with substitutions, upper partials and alterations.

For a blues progression to remain a blues progression it needs a **I, IV** and **V** chord in the post positions.

This book focused mainly on the major blues progression in the **Key of C** and briefly touched on the blues progression in a minor key. Other substitutions and keys are possible and should be explored.

The principles used to create the substitutions can be applied to other progressions and key - not just a blues progression.



## Now Get to Work!

