



Minor and Jazz Blues Sequences

Author: John Clarke

Date: October 2007

Instead of a 'Theory Piece' for this edition, I thought it would be helpful to you to list the Minor Blues (basic and enhanced versions) sequences we looked at during the July meeting, and the enhanced Jazz Blues sequence I talked about at the September meeting.

Basic Minor Blues

| | | | | |
|-----|-----|-----|------|--|
| Cm7 | Cm7 | Cm7 | C7 | |
| Fm7 | Fm7 | Cm7 | Cm7 | |
| Ab7 | G7 | Cm7 | (G7) | |

Enhanced Minor Blues (1)

| | | | | |
|------|-----------|---------|---------------|--|
| Cm9 | Ab13 G7#5 | Cm9 | C7#9 | |
| Fm9 | Ab/Bb | Cm7 Dm7 | Ebmaj7 Abmaj7 | |
| Ab13 | G7#5 | Cm9 | Ab13 G7#5 | |

Enhanced Minor Blues (2)

As (1), except, the first 3 bars have the 5th of the Cm7 chord rising in semitones, as per 'James Bond Theme'. I find this works best when the 5th is on the 4th string, as would be the case with a Cm7 at position 3. By the time you reach the 4th bar, the note on the 4th string will be Bb, which you can make the 7th of the C7#9 chord, voiced as indicated below.

| | | | |
|-------------|--------|--|---------|
| Bar 1 chord | XX554X | G(5 th), C(Root), Eb(minor 3 rd) | or Cm |
| Bar 2 chord | XX654X | G#(aug 5 th), C(Root), Eb(minor 3 rd) | or Cm+ |
| Bar 3 chord | XX754X | A(6 th), C(Root), Eb(minor 3 rd) | or Cm6 |
| Bar 4 chord | X7888X | E(3 rd), Bb(7 th), D#(#9), G(5 th) | or C7#9 |
| Bar 5 chord | X8688X | F(Root), Ab(minor 3 rd), Eb(7 th), G(9 th) | or Fm9 |

Etc.

Enhanced Jazz Blues (1)

| | | | | | | | |
|-----|------|------|---------|------|------|----|--|
| F | Bb | Bdim | F/A | F7#9 | F7b9 | | |
| | Bdim | | F | Am7 | D7 | | |
| Gm7 | C7 | | F | Ab13 | Gm7 | C7 | |
| | | | OR (Am7 | D7 |) | | |

Enhanced Jazz Blues (2)

| | | | | | | | |
|--------|------|-----|-----|-----|------|-----|--|
| Abmaj7 | Gm7 | C7 | Fm7 | Em7 | Ebm7 | Ab7 | |
| Dbmaj7 | Dbm7 | Gb9 | Cm7 | F9 | Bm7 | E9 | |
| Bbm7 | Eb7 | | Cm7 | F7 | Bbm7 | Eb7 | |

- **John Clarke**