

# **UNT Vibe Blues Barrier Material**

**By Ed Smith**

# 2-5-1 PROGRESSION OUTLINES AND CHORDS

SMITH

SHAPE 1

G7 C7 FMAJ7

12

G7 C7 FMAJ7

5

G7 C7 FMAJ7

13

G7 C7 FMAJ7

NOW YOU ARE GIVEN JUST THE 2 CHORD SHAPE. TRANSPOSE EACH SHAPE TO THE 5 CHORD AND 1 CHORD AND PLAY IT THROUGH THE PROGRESSION ABOVE.

15 G7 G7 G7 G7

17

19 G7 G7 G7 G7

21

TRANSPOSE ALL SHAPES ABOVE TO THE 2-5-1 IN THE KEY OF G AND THEN THE KEY OF B FLAT

A7 D7 GMAJ7

25

C7 F7 BbMAJ7

29

2 ROOTLESS TERTIAN CHORDS

2-5-1 PROGRESSION OUTLINES AND CHORDS

#13 G<sup>M7</sup> C<sup>13</sup> F<sup>MAJ9</sup>

33

#14 G<sup>M9</sup> C<sup>13</sup> F<sup>MAJ9</sup>

37

DROP 2 OPEN VOICINGS

#15 G<sup>M9</sup> C<sup>13</sup> F<sup>MAJ9</sup>

41

#16 G<sup>M9</sup> C<sup>13</sup> F<sup>MAJ9</sup>

45

2-5-1 PROGRESSION IN MINOR

A DASH (-) BY A LETTER CAN ALSO MEAN MINOR TRIAD

#17 E-7<sup>b5</sup> A7<sup>b9</sup> D<sup>M9</sup>

49

#18 E-7<sup>b5</sup> A7<sup>b9</sup> D<sup>M9</sup>

53

# 12 BAR BLUES PROGRESSION IN F, G AND B FLAT

**Staff 1 (Measures 1-4):** F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup> F<sup>7</sup>

**Staff 2 (Measures 5-8):** B<sup>b7</sup> B<sup>b7</sup> F<sup>7</sup> D<sup>7</sup>

**Staff 3 (Measures 9-12):** G<sup>m7</sup> C<sup>7</sup> F<sup>7</sup> D<sup>7</sup> G<sup>m7</sup> C<sup>7</sup>

**Staff 4 (Measures 13-16):** G<sup>7</sup> C<sup>7</sup> G<sup>7</sup> G<sup>7</sup>

**Staff 5 (Measures 17-20):** C<sup>7</sup> C<sup>7</sup> G<sup>7</sup> E<sup>7</sup>

**Staff 6 (Measures 21-24):** A<sup>m7</sup> D<sup>7</sup> G<sup>7</sup> E<sup>7</sup> A<sup>m7</sup> D<sup>7</sup>

**Staff 7 (Measures 25-28):** B<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> B<sup>b7</sup>

**Staff 8 (Measures 29-32):** E<sup>b7</sup> E<sup>b7</sup> B<sup>b7</sup> G<sup>7</sup>

**Staff 9 (Measures 33-36):** C<sup>m7</sup> F<sup>7</sup> B<sup>b7</sup> G<sup>7</sup> C<sup>m7</sup> F<sup>7</sup>



# RHYTHMS FOR BLUES

ED SMITH

**A**  $F^7$   $B^b7$   $F^7$

**B**  $F^7$   $B^b7$   $F^7$   $F^7$   $B^b7$

5  $F^7$   $B^b7$   $F^7$   $F^7$   $B^b7$

10 VARIATION IN 3 OVERLAPPING THE BARLINE

**C**  $F^7$   $B^b7$   $F^7$   $F^7$   $B^b7$

**D**  $F^7$   $B^b7$   $F^7$   $F^7$   $B^b7$

**E**  $F^7$   $B^b7$   $F^7$   $F^7$   $B^b7$

**F**  $F^7$   $B^b7$   $F^7$   $F^7$   $B^b7$

**G**  $F^7$   $B^b7$   $F^7$   $F^7$   $B^b7$

**H**  $F^7$   $B^b7$   $F^7$   $F^7$   $B^b7$

**I**  $F^7$   $B^b7$   $F^7$   $F^7$   $B^b7$

20

24

28

32

36

40

# DIGITAL FOR BLUES

ED SMITH LOVEVIBE DUDE

THESE SHAPES CAN BE PLAYED AT BARS 3 5 4 OF THE BLUES PROGRESSION. THEN TRANSPOSE FOR BARS 5 6 6.  
TRANSFER TO THE 2 OTHER KEYS.

#1 F7 #2

#3 #4

#5 #6

#7 #8

#9 #10

#11 #12


# NEIGHBOR TONES

SMITH

#1 F<sup>7</sup>      The lower neighbor is a half-step below the chord tone      The upper neighbor is a diatonic step above the chord tone as in a major scale or minor scale      #2



examples: #3 F<sup>7</sup>      Combination of lower and upper      #4      #5 F<sup>7</sup>



#6 F<sup>7</sup>      #7



#8 F<sup>7</sup>      #9      #10



Bebop scale      #13



#11      #12





# 2-5-1 LICKS

SMITH

This musical score consists of ten staves of music, each representing a different lick for the 2-5-1 progression in the key of G major. The chords are G7, C7, and F#m7(b9). The licks are numbered 1 through 10, with measure numbers 1, 4, 7, 10, 13, 16, 19, 22, 25, and 28 marked at the beginning of each staff. The licks are as follows:

- Lick 1:** G7 (measures 1-2), C7 (measures 3-4), F#m7(b9) (measures 5-6). Includes an accent 'a' on the first note of the C7 lick.
- Lick 2:** G7 (measures 1-2), C7 (measures 3-4), F#m7(b9) (measures 5-6). Includes an accent 'a' on the first note of the C7 lick and a flat 'b' on the second note of the F#m7(b9) lick.
- Lick 3:** G7 (measures 1-2), C7 (measures 3-4), F#m7(b9) (measures 5-6). Includes an accent 'a' on the first note of the C7 lick.
- Lick 4:** G7 (measures 1-2), C7 (measures 3-4), F#m7(b9) (measures 5-6). Includes an accent 'a' on the first note of the C7 lick.
- Lick 5:** G7 (measures 1-2), C7 (measures 3-4), F#m7(b9) (measures 5-6). Includes an accent 'a' on the first note of the C7 lick.
- Lick 6:** G7 (measures 1-2), C7 (measures 3-4), F#m7(b9) (measures 5-6). Includes an accent 'a' on the first note of the C7 lick.
- Lick 7:** G7 (measures 1-2), C7 (measures 3-4), F#m7(b9) (measures 5-6). Includes an accent 'a' on the first note of the C7 lick.
- Lick 8:** G7 (measures 1-2), C7 (measures 3-4), F#m7(b9) (measures 5-6). Includes an accent 'a' on the first note of the C7 lick.
- Lick 9:** G7 (measures 1-2), C7 (measures 3-4), F#m7(b9) (measures 5-6). Includes an accent 'a' on the first note of the C7 lick.
- Lick 10:** G7 (measures 1-2), C7 (measures 3-4), F#m7(b9) (measures 5-6). Includes an accent 'a' on the first note of the C7 lick.



# OPEN VOICINGS FOR COMPING THE 12 BAR BLUES

SMITH

TRANSPOSE TO THE KEY OF G AND B FLAT

Handwritten musical notation for a 12-bar blues in B-flat major, showing open voicings for various chords across three staves.

**Staff 1:** 4/4 time signature. Chords: F<sup>9</sup>, B<sup>b13</sup>, F<sup>9</sup>, C<sup>M9</sup>, F<sup>9</sup>.

**Staff 2:** Chords: B<sup>b13</sup>, B<sup>07</sup>, F<sup>9</sup>, D<sup>7b9</sup>.

**Staff 3:** Chords: G<sup>M9</sup>, C<sup>13</sup>, C<sup>7(b9b13)</sup>, F<sup>9</sup>, D<sup>7b9</sup>, G<sup>M9</sup>, C<sup>7(b9b13)</sup>.

Each chord is represented by a vertical line with circles indicating the notes of the open voicing on the staff lines. Some notes have accidentals (sharps or flats) to indicate the correct pitch in the key of B-flat major.