

Hear the difference between each Major chord and its related Seventh chord?

The Major chord has a pure, consonant sound, while the Seventh chord has an edgy, slightly dissonant sound, dare I say, a *bluesy* sound. Sounds like it's up to something, something it would need to get off its chest by appearing in a blues song. You can use either chord quality in the blues, depending on how sorry you are for what you did.

Here's the general pattern for the Twelve Bar Blues using the **1 - 4 - 5** system. Each number represents one bar of music, and there are 3 lines of 4 bars each:

**1 - 1 - 1 - 1      4 - 4 - 1 - 1      5 - 5 - 1 - 1**

Actually, there is a slight modification that is probably more common, where the chords change more frequently, that adds to the general interest:

**1 - 4 - 1 - 1      4 - 4 - 1 - 1      5 - 4 - 1 - 5**

Let's insert the actual **1 - 4 - 5** chords from the **Key of A** into the twelve bars:

Line 1: A (1 2), D (1 2), A (1 2), A (1 2)

Line 2: D (1 2), D (1 2), A (1 2), A (1 2)

Line 3: E (1 2 3), D (1 2), A (1 2), E (1 2 3)

Notice how, over the course of the progression, the *musical tension* and *variety* build.

Twelve bars of music is just long enough to (1) set a stage, (2) relate a brief narrative and (3) make some kind of point or drop a punchline. Feel free to substitute any of the Seventh chords; or make them *all* Seventh chords, or sprinkle them in more judiciously, for flavor:

A (1 2), D7 (1 2 3), A (1 2), A7 (1 2 3), D (1 2), D7 (1 2 3), A (1 2), A7 (1 2 3), E7 (1 2 3), D7 (1 2 3), A (1 2), E7 (1 2 3)