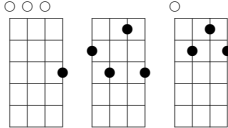
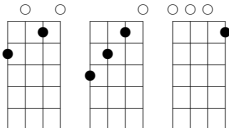
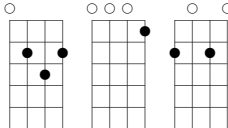
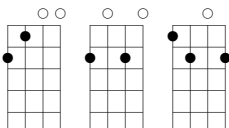


Zwölf-Takt-Blues

Der *Zwölf-Takt-Blues* ist die bekannteste Form von Bluesmusik. Er besteht aus zwölf Takten 😊 in einer festen Reihenfolge von Akkordstufen, nämlich

I-I-I-IV-IV-I-I-V-IV-I-V/I

Es kommen also nur drei verschiedene Akkorde vor, nämlich die Tonika, Subdominante und Dominante. Statt ihrer Grundformen werden häufig die Dominantseptakkorde (X⁷) benutzt. Also z.B. für

C-Dur: C, F7 und G7		F-Dur: F, B7 und C7	
G-Dur: G, C7 und D7		A-Dur: A, D7 und E7	

Dieses Schema gilt für Dur-Tonleitern. Weniger gebräuchlich und etwas komplizierter ist das Schema für Moll-Tonleitern:

I-IV-i-v-IV-IV-I-vi-II-v-I-v/i

Acht-Takt-Blues

Es gibt beim *Acht-Takt-Blues* kein Standardschema. Er zerfällt aber sehr deutlich in zwei Hälften mit je vier Takten. U.a. werden folgende Schemata verwendet:

I-I-I-I-V-IV-I-IV

(Bei diesem Schema werden die vier ersten und die vier letzten Takte des Zwölf-Takt-Blues benutzt.)

I-I-I-I-IV-IV-V-V

I-IV-I-VI-I-V-I-V

I-I-IV-IV-I-V-I IV-I IV

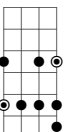
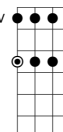
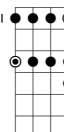
I-V-I-IV-I-V-I IV-I IV

Slow Blues

Slow Blues (langsamer Blues) ist prinzipiell an kein Schema gebunden, wird aber häufig wie ein Acht-Takt-Blues gestaltet. Der bedeutsame Unterschied: Während der „normale“ Blues im Vierviertel-Takt steht, wird Slow Blues meist als 6/8-Takt gespielt. Dadurch bekommt er einen walzerartigen „Groove“.

Blue Note und Blues-Tonleiter

Eine *Blue Note* ist ein Zusatzton in einer üblichen Tonleiter, der zwischen einer viertel und einer halben Tonstufe niedriger als der eigentlich erwartete Ton liegt. Eigentlich kann sie an mehreren Stellen der Tonleiter auftreten. In der Praxis wird die Blues-Tonleiter aber durch eine pentatonische Moll-Tonleiter mit hinzugefügter verminderter Quinte erzeugt. Auf der Ukulele gibt es dafür ein sehr einfaches **bewegliches Griffmuster**:

C-Dur:		D-Dur:		F-Dur:	
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Bei Improvisationen können also alle Töne benutzt werden, die in diesem Muster vorkommen.

Swing

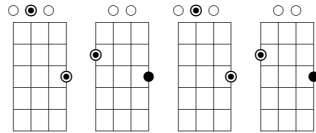


Blues-Musik im Vierviertel-Takt wird meist als *Swing* gespielt. Der Grundschlag wird dabei wie bei einer Triole in eine Dreiergruppe verwandelt, wobei die ersten beiden Einheiten als ein einziger Schlag behandelt werden. Bei Achtelnoten bedeutet dies, daß die erste von zwei Achtelnoten doppelt so lang wie die zweite gespielt wird, aber beide Noten zusammen nicht länger sein sollen als zwei Achtelnoten ohne *Swing*.

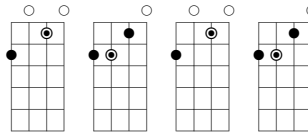
Shuffle

Bei Blues-Musik im Viervierteltakt werden in der Begleitung häufig anstelle der Schläge 1 und 3 die Schläge 2 und 4 betont (*Backbeat*). Dies wird häufig erreicht, indem auf dem Backbeat nicht der „normale“ Akkord gespielt wird, sondern eine Variante, z.B. der dazugehörige (parallele) Moll-Akkord. Man nennt dies *Shuffle*.

In C-Dur also: C—Am—C—Am



In F-Dur: F—Dm—F—Dm



Turnaround

Wird (wie meist üblich) das Blues-Stück mehrfach wiederholt, so werden die letzten beiden Takte im Zwölf-Takt-Blues bzw. der letzte Takt im Acht-Takt-Blues gern durch eine Ton- oder Akkordfolge ersetzt, die zur Dominanten hinführt, bevor das Stück wieder von vorn beginnt. Dies heißt *Turnaround*.

Dafür gibt es zahlreiche Variationen. Beliebte ist, vom Grundton über Halbtonschritte auf- oder abzustei-gen, bis man bei der Dominanten angekommen ist.

Swing **A** Aufsteigend (G-Dur)

B Absteigend (G-Dur)

C Absteigende Triolen (C-Dur)

Blues in C

Traditional

$\text{♩} = 100$
Swing

Intro

C

Blues

C

Musical notation for the Intro section, measures 1-5. The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line is shown on a separate staff with fret numbers (0-5) and fingerings (1-3). A repeat sign is present at the end of measure 5.

Musical notation for the Blues section, measures 6-10. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The melody consists of eighth and quarter notes. The bass line is shown on a separate staff with fret numbers (0-6) and fingerings (1-3). The section is divided into two measures by the chord changes F and C.

Musical notation for the Turnaround section, measures 11-14. The notation includes a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The melody consists of eighth and quarter notes. The bass line is shown on a separate staff with fret numbers (0-5) and fingerings (1-3). The section is divided into two measures by the chord changes G7 and F. A repeat sign is present at the end of measure 13, with two endings (1. and 2.) leading to the final measure.

Tenerife Blues

Peter Luongo

The musical score for "Tenerife Blues" is written in 4/4 time. It consists of two systems of music. The first system starts with a treble clef and a key signature of one flat (Bb). The melody begins with a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), a quarter note (E), and a quarter note (D). The first system includes guitar chord diagrams for C and F, and a bass line with fret numbers: 3-2-1-0-3-2-1-0, 3-0-0, 3-2-1-0-3-2-1-0, and 3-0. The second system starts with a treble clef and a key signature of one flat. The melody continues with a quarter note (C), a quarter note (Bb), a quarter note (A), and a quarter note (G). The second system includes guitar chord diagrams for C, G7, F, and C, and a bass line with fret numbers: 3-2-1-0-3-2-1-0, 3-0-0, 3-0-2-0-3-3, 3-3-3-3-3, and 3. The score concludes with a double bar line.

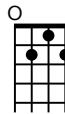
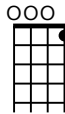
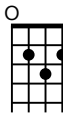
Folsom Prison Blues

Johnny Cash 1955

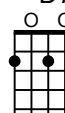
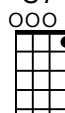
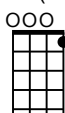
Johnny Cash 1955

Swing 

I hear the train a-com-in', it's roll-in'round the bend; and I ain't seen the sun-shine since

4   

I don't know when. I'm stuck at Fol-som Pri-son, and time keeps drag-gin' on. But that

9    

train keeps roll-in' on down to San An - tone.

Twelve Bar Blues

Carld Blutds
Arrangement: Reinhard Zöllner

$\text{♩} = 96$

A



I



II



5

D7



A



I



II



9

E7



D7



A



E7



A



I



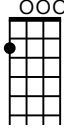
II



12-Bar-Blues

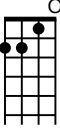
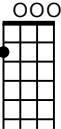
in Am

Reinhard Zöllner 2019

Swing Am 

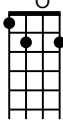
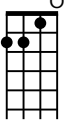
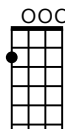
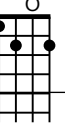
I

II

5 Dm  Am 

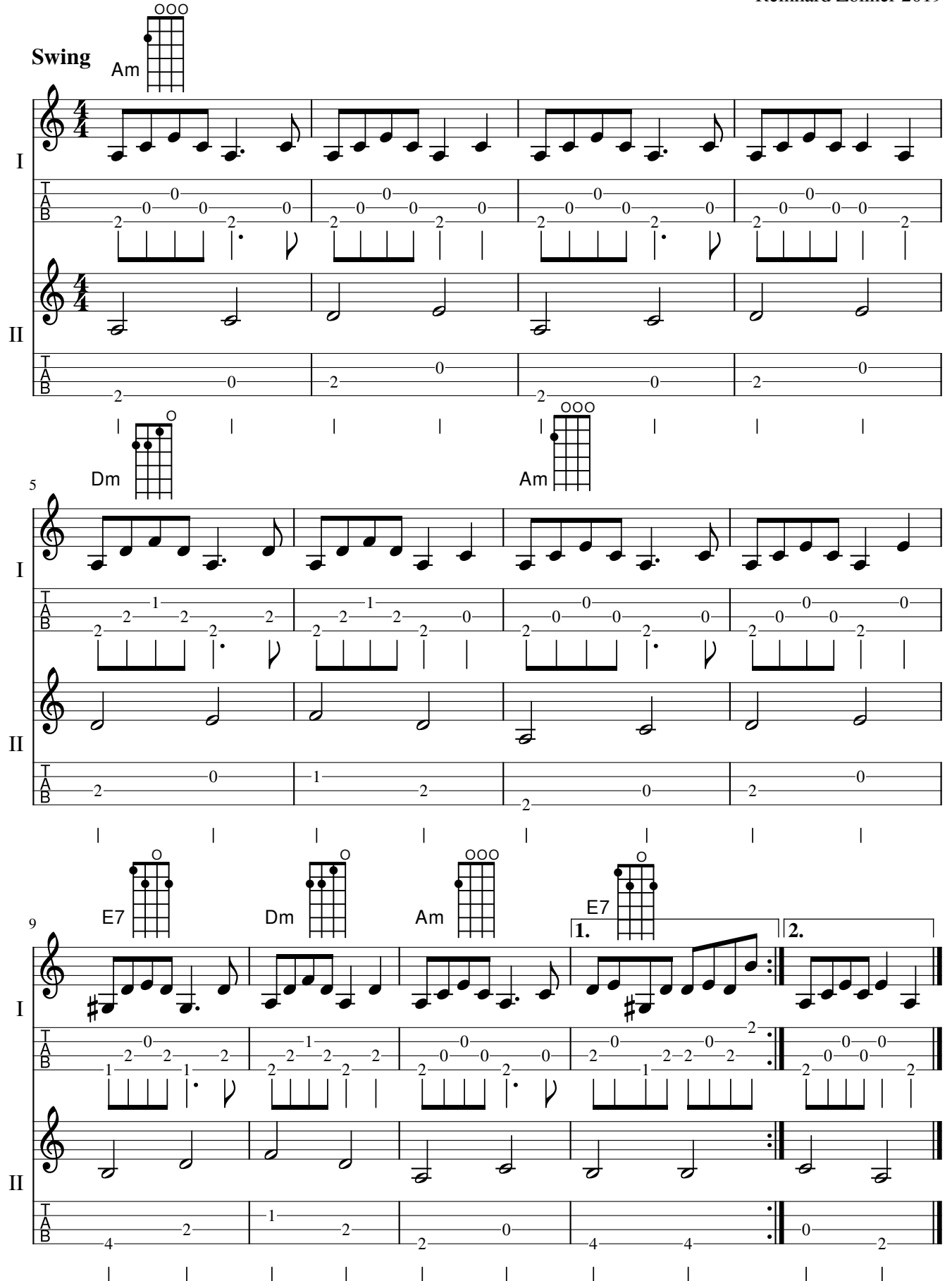
I

II

9 E7  Dm  Am  E7  1. 2.

I

II



12-Bar-Blues

in G

The image displays a 12-bar blues progression in the key of G major. It includes guitar chord diagrams and a corresponding guitar tablature.

Chord Diagrams:

- G7:** 3rd fret, 2nd string; 2nd fret, 3rd string; 3rd fret, 4th string; 3rd fret, 5th string.
- C1:** 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 3rd fret, 4th string; 3rd fret, 5th string.
- D7:** 2nd fret, 2nd string; 3rd fret, 3rd string; 2nd fret, 4th string; 2nd fret, 5th string; open 1st and 5th strings.
- G7:** 3rd fret, 2nd string; 2nd fret, 3rd string; 3rd fret, 4th string; 3rd fret, 5th string.

Tablature:

The tablature is written on a six-line staff. The first system (bars 1-6) starts with a G7 chord and features a melodic line with notes G4 (2), A4 (1), B4 (2), C5 (2), D5 (1), E5 (2), F#5 (2), G5 (1), A5 (2), B5 (1), C6 (2), D6 (1). The bass line consists of a G7 pattern: G4 (0), B3 (0), D4 (2), G4 (0), B3 (0), D4 (2), G4 (0), B3 (0), D4 (2), G4 (0), B3 (0), D4 (2).

The second system (bars 7-12) starts with a G7 chord, moves to a D7 chord in bar 8, and returns to G7 in bar 9. The melodic line continues: D5 (0), E5 (2), F#5 (0), G5 (1), A5 (1), B5 (2), C6 (2), D6 (2), E6 (2), D6 (1), C6 (2), B5 (1), A5 (2), G5 (1). The bass line continues the G7 pattern: G4 (0), B3 (0), D4 (2), G4 (0), B3 (0), D4 (2), G4 (0), B3 (0), D4 (2), G4 (0), B3 (0), D4 (2), G4 (0), B3 (0), D4 (2), G4 (0), B3 (0), D4 (2), G4 (0), B3 (0), D4 (2), G4 (0), B3 (0), D4 (2).

Slow Blues

Traditional

F

J = 100



I



II



B \flat



5



I



II



C7



B \flat



F



9



II

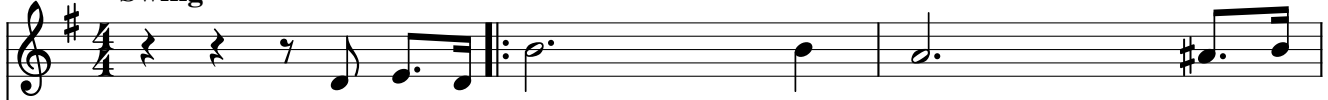


Trouble in Mind

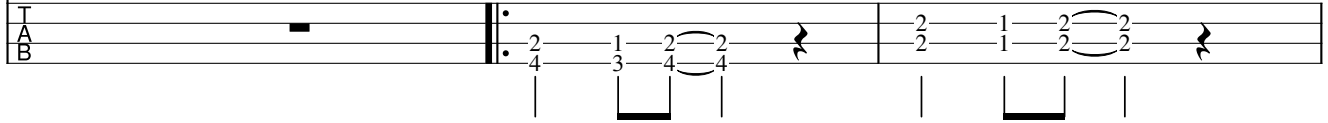
8 Bar Blues

Richard M. Jones 1924
Solo Arr. Guido Heistek

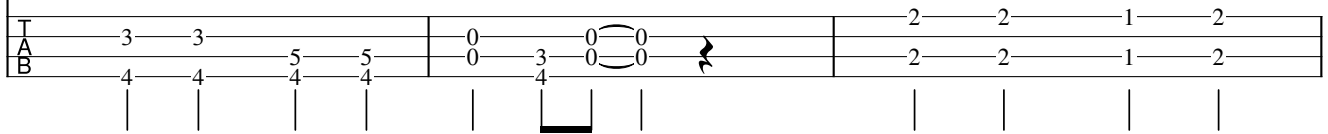
♩ = 120
Swing



1. Trouble in mind, I'm blue, but I
lay my head on some
mind, I'm blue, my poor



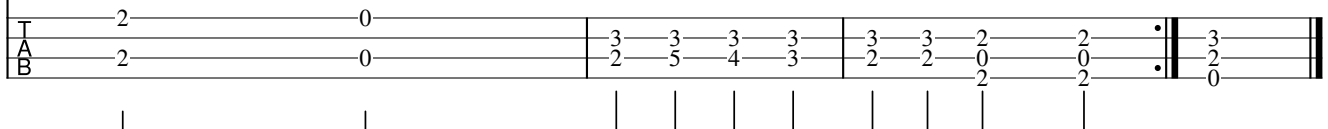
won't be blue al - ways, for the sun gon - na shine,
lone - some rail - road line. Let that two hundred nine - teen special
heart is beat - ing slow. Ne-ver had so much trouble



Turnaround



in my back door some day.____ 2. I'm go - in
ease my troub - led mind.____ 3. Trouble in
in my life be - fore.____



Rob's Minor Blues

Rob Reeves 2012

The musical score for "Rob's Minor Blues" is presented in 4/4 time. It consists of three systems of music, each with a treble clef staff and a guitar tablature staff. The first system (measures 1-4) features an Am chord diagram and a triplet of eighth notes. The second system (measures 5-8) features Dm and Am chord diagrams. The third system (measures 9-12) features E7, Dm, and Am chord diagrams. The tablature includes various techniques such as triplets, bends, and slurs. The piece concludes with a double bar line and repeat dots.

System 1 (Measures 1-4):
Chord: Am (000020)
Triplet: $\text{♩} = \text{♩} \text{♩}$
Tab: 0-0-3-3-2-2 | 0-0-3-3-2-2 | 0-0-3-3-2-2 | 0-0-3-3-2-2

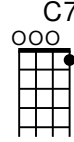
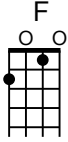
System 2 (Measures 5-8):
Chords: Dm (020210), Am (000020)
Tab: 2-2-1-1-0-0 | 2-0-3-0-0-3-3-2-2 | 0-0-3-3-2-2 | 0-0-3-3-2-2

System 3 (Measures 9-12):
Chords: E7 (020210), Dm (020210), Am (000020)
Tab: 0-0-1-1-0-0 | 2-2-0-0-3-3-2-2 | 0-0-3-3-2-2 | 0-0-3-3-2-2

Polly Wolly Doodle

Country Blues Style

Traditional (USA)
Arr. Mark Kailana Nelson



Musical notation for measures 1-5. Treble clef, key signature of one flat, 4/4 time. Chord F is indicated above the staff. The bass line includes fret numbers and pickup flags.

Musical notation for measures 6-11. Treble clef, key signature of one flat, 4/4 time. Chord F is indicated above the staff. The bass line includes fret numbers and pickup flags.

Musical notation for measures 12-16. Treble clef, key signature of one flat, 4/4 time. Chords C7 and F are indicated above the staff. The bass line includes fret numbers and pickup flags.

Musical notation for measures 17-22. Treble clef, key signature of one flat, 4/4 time. Chords F and C7 are indicated above the staff. The bass line includes fret numbers and pickup flags.

Musical notation for measures 23-27. Treble clef, key signature of one flat, 4/4 time. Chords F and C7 are indicated above the staff. The bass line includes fret numbers and pickup flags.

29

F F

Musical notation for measures 29-33. Treble clef, key signature of one flat. Chords F and H are indicated above and below the staff. Includes guitar tablature and fretboard diagrams.

34

C7

Musical notation for measures 34-39. Treble clef, key signature of one flat. Chord C7 is indicated above the staff. Includes guitar tablature and fretboard diagrams.

40

F

Musical notation for measures 40-43. Treble clef, key signature of one flat. Chord F is indicated above the staff. Chords H are indicated below the staff. Includes guitar tablature and fretboard diagrams.

44

C7

Musical notation for measures 44-46. Treble clef, key signature of one flat. Chord C7 is indicated above the staff. Includes guitar tablature and fretboard diagrams.

F7

Fretboard diagram for the F7 chord.

47

F

Musical notation for measures 47-50. Treble clef, key signature of one flat. Chord F is indicated above the staff. Chords H and P are indicated below the staff. Includes guitar tablature and fretboard diagrams.

St Louis Blues

W. C. Handy

W. C. Handy (1873–1958) 1914

Intro

♩ = 80

I

II

7

A G7 C G

I

I hate to see___ de ev'nin' sun go down___
 Feel-in' to-morrow lak___ Ah feel to - day___

II

13

G7 C C G D7

I

___ hate to see___ the ev'nin' sun go down___ 'Cause my ba-by___
 ___ Feeltomor-row lak___ Ah feel to - day___ I'll pack my trunk,

II

33

G Cmaj7 G Cmaj7 G Cmaj7 G Cmaj7 G7 C

I

blue as Ah can be. Dat man got a heart lak a
 school - boy loves his pie, lak a Ken - tuck - y Col' - nel'

TAB

II

TAB

37

G Cmaj7 G Cmaj7 G

I

rock cast in the sea, or else he wouldn't have gone.
 loves his mint an' rye, I'll love ma ba - by till'

TAB

II

TAB

41

D7 G Cmaj7 G Cmaj7 G 1. D7 2. G

I

so far from me. I
 the day Ah die.

TAB

II

TAB