

Jim Gleason's GUITAR ENCYCLOPEDIA

# Chord Progression and Rhythm Guitar

By Jim Gleason

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# INTRODUCTION

This book contains the essential chord progressions used in Rock-related music from 1950 to the present. Each of the chord progressions in the book may be heard on the accompanying CD's.

Memorize every progression in this book or only those applicable to your personal style. If you wish to memorize only selected progressions, listen to the entire tape first and take note of the ones you like.

You can transpose the progressions to other keys by moving each chord fingering used in the progression up or down the neck a certain number of frets. This will enable you to use the progressions fluently in your own arrangements and recognize them in other songs.

I used a guitar synthesizer in addition to my standard electric guitars. Synthesizer sounds (imitating various instruments) were used to suggest instrumentation appropriate to the style of the chord progression. Without a synthesizer, you can broaden your musical skills by working out chord voicings on the guitar to be used on other instruments.

Here is a list of the guitars and guitar synthesizer patches that were used in recording the tape included with this book:

Charvel Soloist (Stratocaster type) with EMG pickups  
Charvel Soloist (Stratocaster type) with Duncan Pearly Gates (bridge) and Ultrasonic Ref 1 pickups  
Charvel Telecaster with Ultrasonic Ref 6, Ref 1, Duncan Hot Tele and Danelectro pickups  
Gibson ES335 with standard Gibson neck pickup and Duncan '59 bridge pickup  
Roland GR700 guitar synthesizer and GR707 guitar

## ABBREVIATIONS & SYMBOLS USED IN CHORD NAMES

|      |   |  |
|------|---|--|
| Δ7   | = | major seventh chord                        |
| Δ9   | = | major ninth chord                          |
| /9   | = | add nine chord                             |
| m/9  | = | minor add nine chord                       |
| 6/9  | = | major sixth, add nine chord                |
| m6/9 | = | minor sixth, add nine chord                |
| °7   | = | diminished seventh chord                   |
| R    | = | chord root                                 |
| NR   | = | no chord root in this fingering            |
| N3   | = | no third of the chord in this fingering    |
| N5   | = | no fifth of the chord in this fingering    |
| N9   | = | no ninth of the chord in this fingering    |
| N11  | = | no eleventh of the chord in this fingering |

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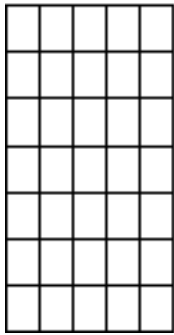
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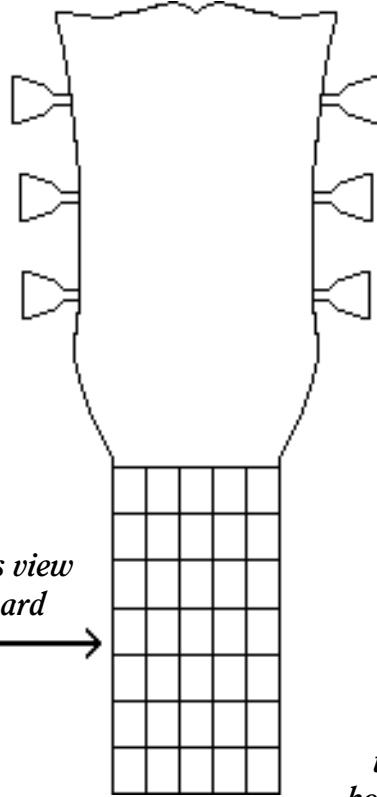
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# FRETBOARD DIAGRAMS

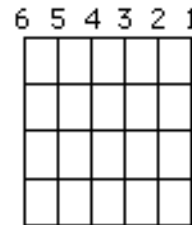
*this diagram.....*



*represents this view  
of the fretboard*



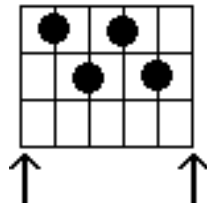
*vertical lines are strings  
(numbered above diagram)*



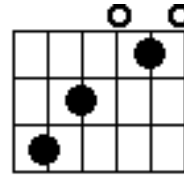
*horizontal  
spaces are frets*

*the actual metal fret is indicated by the  
horizontal line at the bottom of each space*

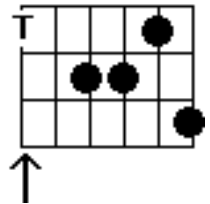
*Dots in these diagrams indicate fingered notes. Chord tones are fingered simultaneously. Scale or arpeggio tones are fingered individually.*



*↑ ↑  
unmarked strings  
are not sounded*

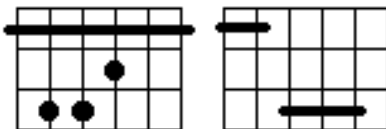


*a circle above a string  
indicates it is played  
open (not fretted)*



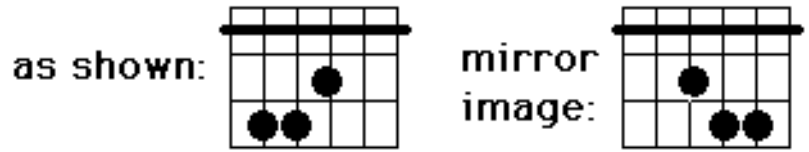
*↑  
"T" indicates a  
note fretted with  
the left thumb.*

**barre'** →

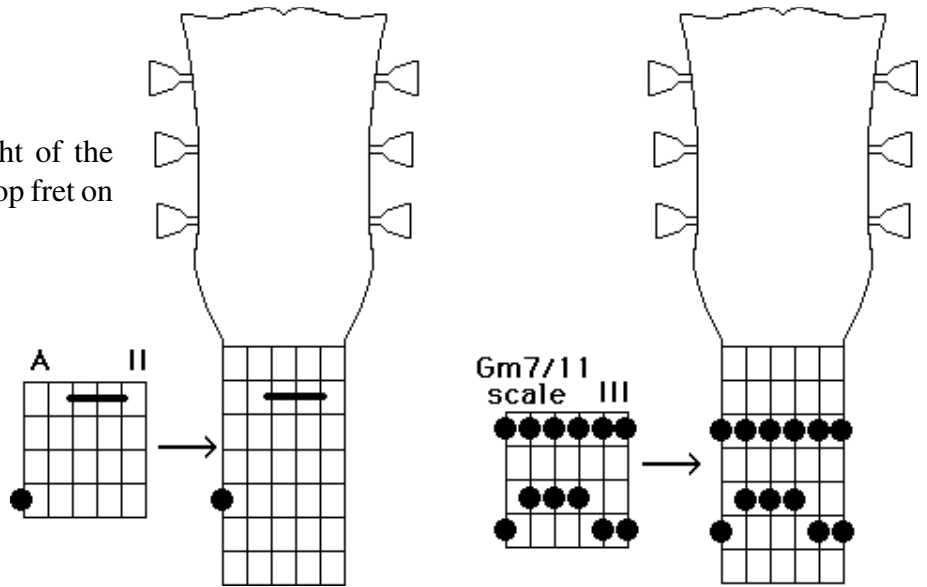


The *barré* is a group of notes all on the same fret of two or more strings fingered with a straight portion of one finger. It uses the classical wrist position. Finger (fret) the barre with the harder edge of your finger when you can. Avoid the creases opposite your knuckles, since they can mute notes.

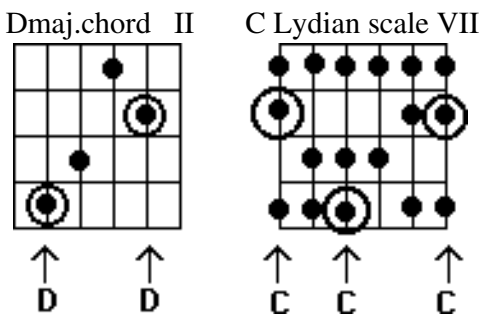
*Left handed guitarists.* Interpret references to the right hand as left hand and vice versa. All diagrams must be imagined in “mirror image”:



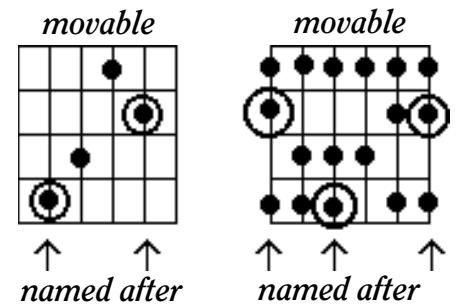
A roman numeral above the top right of the diagram indicates the number of the top fret on the diagram:



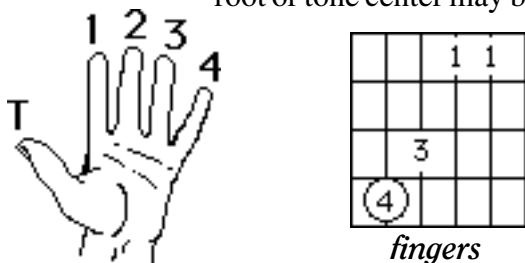
A *chord root* is the note after which a chord is named (“D” is the root of a D major chord). A *tone center* is the note after which a scale is named (“C” is the tone center of a C Lydian scale).



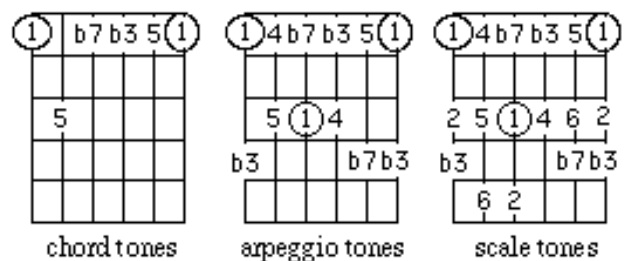
*Movable diagrams* have no roman numeral on their upper right and therefore have no specified top fret number. They may be placed anywhere on the fretboard according to their chord root(s) or tone center(s). If notes on a diagram are indicated by dots, a circled or enlarged dot indicates the chord root or tone center.



The numbers 1, 2, 3 and 4 within diagrams indicate left hand fingers. The finger number on the chord root or tone center may be circled.



When numbers higher than 4 are used in a diagram, all of the numbers indicate scale, chord or arpeggio tones.



# FULL FRETBOARD NOTE NAMES AND STAFF LOCATIONS

string: 6 5 4 3 2 1

OPEN STRINGS

1st fret

2nd fret

3rd fret

4th fret

5th fret

6th fret

7th fret

8th fret

9th fret

10th fret

11th fret

12th fret

13th fret

14th fret

15th fret

16th fret *8va higher than written*

17th fret *8va higher than written*

18th fret *8va higher than written*

19th fret *8va higher than written*

20th fret *8va higher than written*

21st fret *8va higher than written*

22nd fret *8va higher than written*

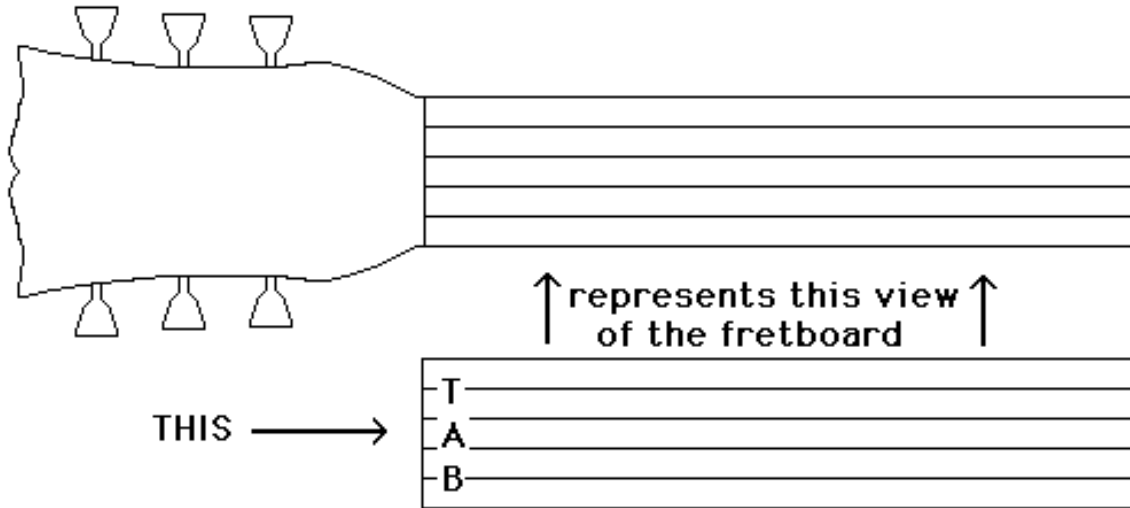
|    |          |          |          |    |    |
|----|----------|----------|----------|----|----|
| 6  | 5        | 4        | 3        | 2  | 1  |
| E  | A        | D        | G        | B  | E  |
| F  | A#<br>Bb | D#<br>Eb | G#<br>Ab | C  | F  |
| F# | B        | E        | A        | C# | F# |
| Gb |          |          |          | Db | Gb |
| G  | C        | F        | A#<br>Bb | D  | G  |
| G# | C#       | F#       | B        | D# | G# |
| Ab | Db       | Gb       |          | Eb | Ab |
| A  | D        | G        | C        | E  | A  |
| A# | D#       | G#       | C#       | F  | A# |
| Bb | Eb       | Ab       | Db       |    | Bb |
| B  | E        | A        | D        | F# | B  |
|    |          |          |          | Gb |    |
| C  | F        | A#<br>Bb | D#<br>Eb | G  | C  |
| C# | F#       | B        | E        | G# | C# |
| Db | Gb       |          |          | Ab | Db |
| D  | G        | C        | F        | A  | D  |
| D# | G#       | C#       | F#       | A# | D# |
| Eb | Ab       | Db       | Gb       | Bb | Eb |
| E  | A        | D        | G        | B  | E  |
| F  | A#       | D#       | G#       | C  | F  |
|    | Bb       | Eb       | Ab       |    |    |
| F# | B        | E        | A        | C# | F# |
| Gb |          |          |          | Db | Gb |
| G  | C        | F        | Bb       | D  | G  |
| G# | C#       | F#       | B        | D# | G# |
| Ab | Db       | Gb       |          | Eb | Ab |
| A  | D        | G        | C        | E  | A  |

\* *Guitar sounds one octave lower than written.*



# TABLATURE

This system of notation is simply a graph of the guitar strings from the perspective of looking down on the guitar as you're playing it (see below). The numbers on the strings indicate frets and are written from left to right in the sequence they are to be played. In this book, tablature is written below all music notation. The tablature indicates where each note is fretted.



Symbols *below* each fretted note indicate the suggested fretting finger. Left hand finger symbols are “T” for thumb, “1” for index, “2” for middle, “3” for ring and “4” for little finger. “B1” indicates bend an interval of 1 fret. “R” indicates release the bend. “H” means hammer. “P” means pull off. “S” means slide.

Where too many numbers are required to clearly show the left hand fingering for a chord, the chord is diagrammed on a grid above or below the music notation and tablature.

Gm    III    F    I    F    I    Eb    III

finger numbers

fret numbers

# PART 1:

# RHYTHM GUITAR

# TECHNIQUE

## TECHNIQUES OF STRUMMING

*Holding the pick.* There are many ways to hold a guitar pick. In the most traditional method, hold the pick between the side of the tip segment of the index finger and the flat surface of the thumb (opposite the thumbnail). Try to extend the tip of the pick 1/4" or less from the thumb for fine control (many players prefer less than 1/8"). Bend the first finger so its tip points toward the base of the thumb. Holding the pick in this manner should allow light pressure between the thumb and first finger.

*The position of the pick in relation to the strings.* To produce the purest string tone, cause the strings to vibrate parallel to the frets, providing maximum clearance and minimum buzzing. Make sure that the pick is held in a plane perpendicular (90°) to the surface of the strings (or to the guitar top), to avoid "catching" the string on upstrokes. Pluck the strings with the tip of the pick. Keep the flat surface of the pick almost, but not quite parallel with the length of the string. Allow the tip of the pick to protrude just barely past the underside of the string (nearest the guitar body).

*Timbrel effects (particular tone qualities).* You can vary the percussive tone quality of picked notes with the part of the pick that contacts the string and the path on which the pick causes the string to vibrate. It is sometimes desirable to increase the buzziness of the string tone. To do so, twist the pick so its surface is less parallel to the string. This increases the force required to sound the string, and causes a harder, more percussive attack with increased scraping of the pick against the string.

Another timbrel effect is produced by tilting the pick to a plane approximately 60° to the surface of the strings (toward the body of the guitar), causing a picked string to vibrate on the frets and buzz. This technique is generally only practical with all upstrokes or all downstrokes.

*Right wrist and hand position.* The shoulder, forearm, wrist and hand should be loose throughout. Apply light, evenly-distributed muscular tension throughout these parts of the hand and arm to support the pick "effortlessly".

The wrist should be slightly bent unless you are using part of the hand to mute. The upper forearm should serve as an "anchor" point against the upper edge of the guitar. The fingertips, side of hand (from the base of the little finger to the wrist), heel of hand, and side of the thumb can touch to judge distance. As you develop your personal technique, you may find yourself touching with various parts of the hand. Analyze your technique to make sure the habits you develop contribute to your control of the pick.

Many players rest the "pinky" side of their hand (between the little finger and the wrist) on the bridge while picking. While this provides stability for the right hand, it sacrifices the tone variation usually available by picking closer to the neck for bass tones or closer to the bridge for treble tones.

*Right wrist sweep.* A sweeping, continuous down-up motion of the wrist is used for strumming chords. Here is an exercise to familiarize you with this motion:

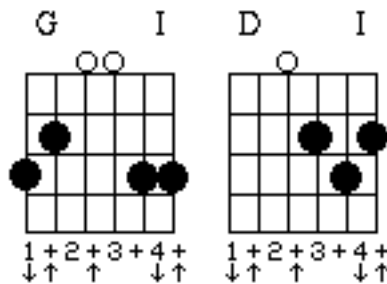
- Move your hand side to side with the same movement as if your hand were palm-down on a table.
- Mute the strings with your left hand and strum down-up alternately on two or three strings as a group; as you would a three note chord.
- Gradually widen the stroke until you are strumming on all six strings.

Note that when strumming alternately down-up on four to six strings, the wrist movement is so wide that it involves a distinct forearm rotation (view the protruding wrist bone nearest the thumb). The weight of the hand will aid the motion of the hand in strumming.

### Rhythmic Selection.

Many accompaniment and melodic rhythms can be played easily when your right hand assumes a continuous motion but you select when the pick contacts the strings. This may be applied to playing single notes or strumming chords.

*Rhythmic selection. Miss the strings where no arrow is shown.*

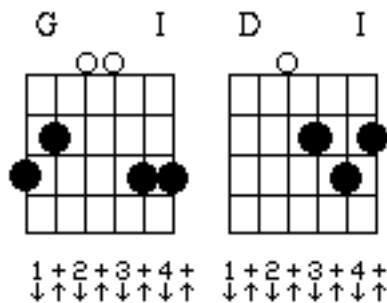


### Strict Down-Up Strumming

In *strict down-up strumming*, each series of continuous notes is strummed strictly (1) down-up-down-up, etc. or (2) up-down-up-down, etc. If you start with a downstroke, the picking order is down-up-down-up, etc. Starting with an upstroke would use the picking order up-down-up-down, etc.

You often pass the strings before strumming them to strictly continue the down-up motion. In theory, the wasted motion is acceptable in order to allow an uninterrupted continuous rhythmic motion.

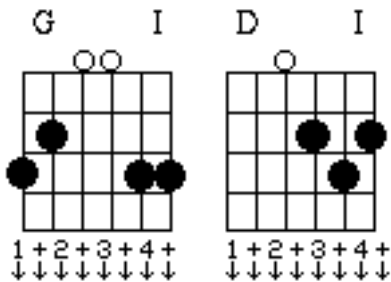
*Down-up strumming exercise. Count evenly: "one - and - two - and - three - and - four - and," as you strum down on the downward arrows and up on the upward arrows.*



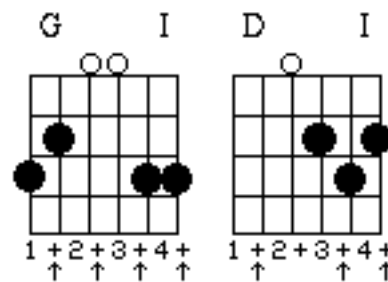
## Exceptions to Strict Down-Up Strumming

*Consecutive downstrokes* or *consecutive upstrokes* provide emphasis and a consistent tone.

*Consecutive downstroke exercise.*



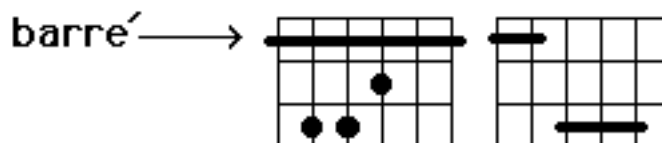
*Consecutive upstroke exercise.*



## LEFT HAND TECHNIQUE

*Fretting techniques.* Fret notes with the fingertip pressing the string up against the left edge of the metal fret. Exert just enough pressure. Contact the string to the fret at precisely the same time the pick touches the string, so that by the time the pick follows through, the note is clearly fretted.

The *barré* is a group of notes all on the same fret of two or more strings fingered with a straight portion of one finger. It uses the classical wrist position. Finger (fret) the barré with the harder edge of your finger when you can. Avoid the creases opposite your knuckles, since they can mute notes.



*Chord cancellation exercise.* This exercise can train you to fret all notes of a chord at once, as they usually should be. Use this exercise when you find yourself “breaking up” a chord fingering.

- Finger the notes of the chord as slowly as necessary, making sure all of them will sound simultaneously;
- Keeping your fingers in place, relax all the fingertips or barring portions of the fingers together, all at once;
- In five steps, move the fingers progressively further from their chord formation, first 1/4 inch away, then 1/2 inch, etc., until the fingers are fully straightened. Return and sound all notes simultaneously after each of the five steps.

## LEFT HAND MUTING

To mute a chord, relax all the left hand fingers at once. If there are open strings in the chord, lay one or more left hand fingers across all the strings in the chord. In muting at the 5th, 7th, 12th, 17th and 19th frets, use two or more fingers, since unwanted open string harmonics can easily be produced when muting with one finger.

When you need to move rapidly to another note or chord after muting with the left hand, the muting and movement to a new fingering must be made in one smooth action. Try to leave the strings in a path perpendicular

to the fretboard without any friction (which would sound open strings). Then, immediately curve the path of the fingertip(s) back toward the fretboard to take the shortest possible path to the next fingering.

## RIGHT HAND MUTING

### Right hand full chord muting.

Keep the side of your hand between the little finger and the wrist consistently touching the strings slightly to your left of the bridge. It helps to use the base of the little finger to feel the point where the first string meets the bridge. Muting farther away from the bridge will mute the pitch more and more until it is not discernible.

### Right hand single note muting.

To mute single notes or notes on adjacent strings, keep the right elbow low and the right hand fingers parallel to the strings. Mute with the heel of the hand (near the hairless inside of the wrist). Consistently mute with the heel of the hand, sliding it just to the left of the bridge to cover the strings you intend to mute. Changing strings while muting with the right hand is easier for most guitarists if the guitar head is lowered to where the neck is almost parallel to the floor.

## FINGERPICK TECHNIQUE

In Classical guitar technique, the thumb is positioned nearly parallel to the sixth string, tipping downward slightly. The other fingers are used nearly perpendicular to the strings, their tips leaning slightly toward the fretboard. The fingers (excluding the thumb) are parallel to one another, nearly touching. All plucking should be performed with little movement of the back of the hand. The back of the hand should remain relaxed. There are two basic strokes:

The *rest stroke* follows through to the next string and comes to rest on it. When the rest stroke is used by the thumb, the smaller adjacent string is muted. When the rest stroke is used by another finger, the larger adjacent string is muted.

The *free stroke* curves away from the adjacent string as it follows through. Adjacent strings are not muted at all in using the free stroke.



**Pulse groups: subdividing the beat into two, three or four parts.**

There are twenty five possibilities of rhythms that involve two, three or four parts per beat by choosing pulses. These are shown below with counting symbols and direction of strumming.

*Examples 1 through 3 involve two parts per beat. Count: “one-and-two-and-three-and-four-and,” strumming where indicated.*

Example 1

1+2+3+4+  
↓↑↓↑↓↑↓↑

Example 2

1+2+3+4+  
↓ ↓ ↓ ↓

Example 3

1+2+3+4+  
↑ ↑ ↑ ↑

*Examples 4 through 10 involve three parts per beat. Count: “one - trip - let - two - trip - let - three - trip - let - four - trip - let,” strumming where indicated.*

Example 4

1TL2TL3TL4TL  
↓↓↓↓↓↓↓↓↓↓

Example 5

1TL2TL3TL4TL  
↓↑ ↓↑ ↓↑ ↓↑

Example 6

1TL2TL3TL4TL  
↓ ↑↓ ↑↓ ↑↓ ↑

Example 7

1TL2TL3TL4TL  
↓ ↓ ↓ ↓

Example 8

1TL2TL3TL4TL  
↓↑ ↓↑ ↓↑ ↓↑

Example 9

1TL2TL3TL4TL  
↑ ↑ ↑ ↑

Example 10

1TL2TL3TL4TL  
↑ ↑ ↑ ↑

*Examples 11 through 25 involve four parts per beat. Count: “one - ee - and - uh - two - ee - and - uh - three - ee - and - uh - four - ee - and - uh,” strumming where indicated.*

Example 11

1e+q2e+q3e+q4e+q  
↓↑↓↑↓↑↓↑↓↑

Example 12

1e+q2e+q3e+q4e+q  
↓↑↓ ↓↑↓ ↓↑↓ ↓↑↓

Example 13

1e+q2e+q3e+q4e+q  
↓ ↓↓ ↓↑↓ ↓↑↓ ↓

Example 14

1e+q2e+q3e+q4e+q  
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Example 15

1e+q2e+q3e+q4e+q  
↓ ↓ ↓ ↓

Example 16

1e+q2e+q3e+q4e+q  
↓ ↑↓ ↑↓ ↑↓ ↑

Example 17

1e+q2e+q3e+q4e+q  
↓↑ ↓↑ ↓↑ ↓↑

Example 18

1e+q2e+q3e+q4e+q  
↓↑ ↓↑ ↓↑ ↓↑

Example 19

1e+q2e+q3e+q4e+q  
↑↓↑ ↑↓↑ ↑↓↑ ↑↓↑

Example 20

1e+q2e+q3e+q4e+q  
↓↑ ↑↓↑ ↑↓↑ ↑↓↑ ↑

Example 21

1e+q2e+q3e+q4e+q  
↓ ↓ ↓ ↓ ↓

Example 22

1e+q2e+q3e+q4e+q  
↑ ↑ ↑ ↑ ↑ ↑ ↑

Example 23

1e+q2e+q3e+q4e+q  
↑↓ ↑↓ ↑↓ ↑↓

Example 24

1e+q2e+q3e+q4e+q  
↑ ↑ ↑ ↑

Example 25

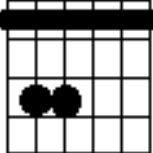
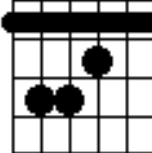
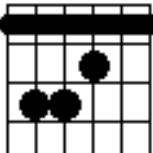
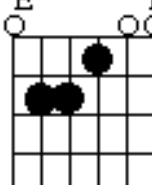
1e+q2e+q3e+q4e+q  
↑ ↑ ↑ ↑



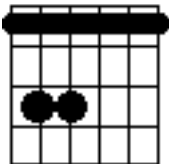

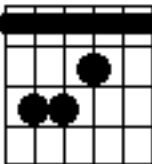
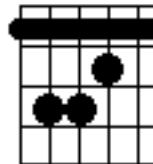
**PART 3:**  
**RHYTHM GUITAR**  
**EXAMPLES**

## AEOLIAN HARD ROCK RHYTHM GUITAR EXAMPLES

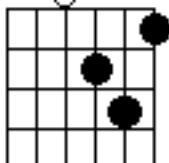
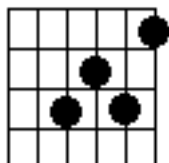
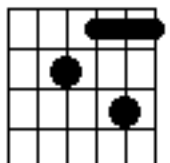
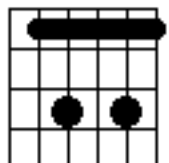
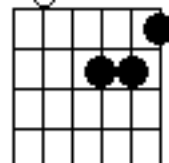
*Aeolian (altered) Hard Rock Example 1. All "B" Aeolian, except "B" Dorian on the "E" chord.. Repeat and end on the Bm chord.*

|  |  |
|--|--|
| <p>Bm VII</p>  | <p>A V</p>  |
| <p>1e+a2e+a3e+a4e+a<br/>↓ ↓ ↑ ↓ ↓</p>  | <p>1e+a2e+a3e+a4e+a<br/>↓ ↓ ↑ ↓ ↓</p>  |
| <p>G III</p>   | <p>E I</p>  |
| <p>1e+a2e+a3e+a4e+a<br/>↓ ↓ ↑ ↓ ↓</p>  | <p>1e+a2e+a3e+a4e+a<br/>↓ ↓ ↑ ↓ ↓</p>  |

*Aeolian Hard Rock Example 2. "C" Aeolian. Repeat and end on the Cm chord.*

|  |  |  |  |
|--|--|--|--|
| <p>Cm VIII</p>  | <p>Bb VI</p>  | <p>Ab IV</p>  | <p>Bb VI</p>  |
| <p>1e+a2e+a3e+a4e+a<br/>↓ ↓ ↓ ↓ ↓</p>  | <p>1e+a2e+a3e+a4e+a<br/>↓ ↓ ↑ ↓ ↓</p>  | <p>1e+a2e+a3e+a4e+a<br/>↓ ↓ ↓ ↓ ↓</p>  | <p>1e+a2e+a3e+a4e+a<br/>↓ ↓ ↑ ↓ ↓</p>  |

*Aeolian (altered) Hard Rock Example 3. Scales for improvising are shown in parenthesis above the chords. Repeat and end on the first chord.*

|   |   |   |  |   |
|---|---|---|--|---|
| (D Aeolian  | A har. min.   | F mel. min.   | D har. min.)   |   |
| Dm I  | Dm I  | E7b9 I  | Bb7 I  | A7#5 I  |
|  |  |  |  |  |
| <p>123456<br/>↓ ↓ ↓ ↓ ↓ ↓</p>   | <p>123456<br/>↓ ↓ ↓ ↓ ↓ ↓</p>   | <p>123456<br/>↓ ↓ ↓ ↓ ↓ ↓</p>   | <p>123456<br/>↓ ↓ ↓ ↓ ↓ ↓</p>  | <p>123546<br/>↓ ↓ ↓ ↓ ↓ ↓</p>   |







Major Hard Rock Example 3. "E" major. Repeat and end on the first E chord.

|                |          |                    |                             |         |                    |
|----------------|----------|--------------------|-----------------------------|---------|--------------------|
| En3 VII        | E6n3 VII | En3 VII            | Bn3 II                      | B6n3 II | Bn3 II             |
|                |          |                    |                             |         |                    |
| 1 + 2<br>↓ ↓ ↓ | ↑        | 3 + 4 +<br>↓ ↓ ↓ ↓ | 1 + 2<br>↓ ↓ ↓              | ↑       | 3 + 4 +<br>↓ ↓ ↓ ↓ |
| C#n3 IV        | A IV     | C#n3 IV            | G# IV                       |         |                    |
|                |          |                    |                             |         |                    |
| 1 + 2<br>↓ ↓ ↓ | ↑        | 3 + 4 +<br>↓ ↓ ↓ ↓ | 1+2+3+4+<br>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ |         |                    |

Major Hard Rock Example 4. "G" major. Repeat and end on the G chord.

|                                  |       |                               |       |
|----------------------------------|-------|-------------------------------|-------|
| G III                            | C III | Em VII                        | D V   |
|                                  |       |                               |       |
| 1e+a2e+a3e+a4 e + a<br>↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ | 1e+a2e+a3e+a4e+a<br>↓ ↓ ↓ ↓ ↓ | ↓ ↓ ↓ |

Major Hard Rock Example 5. "D" major. Repeat and end on the D chord.

|                            |                            |                      |                                |
|----------------------------|----------------------------|----------------------|--------------------------------|
| G I                        | D I                        | G I                  | A I                            |
|                            |                            |                      |                                |
| 1 + 2 + 3 + 4 +<br>↓ ↑ ↓ ↑ | 1 + 2 + 3 + 4 +<br>↓ ↑ ↓ ↑ | 1 + 2 + 3 +<br>↓ ↑ ↓ | 4 + 1 + 2 + 3 + 4 +<br>↓ ↑ ↓ ↑ |

Major Hard Rock Example 6. "C" Major. Repeat and end on the C chord.

|                               |                                   |                                   |                                    |
|-------------------------------|-----------------------------------|-----------------------------------|------------------------------------|
| C I                           | F/9 I                             | Em I                              | F/9 I                              |
|                               |                                   |                                   |                                    |
| 1 TL 2 TL 3 TL 4 T<br>↓ ↓ ↓ ↓ | L 1 TL 2 TL 3 TL 4 T<br>↑ ↓ ↓ ↓ ↓ | L 1 TL 2 TL 3 TL 4 T<br>↑ ↓ ↓ ↓ ↓ | L 1 TL 2 TL 3 TL 4 TL<br>↑ ↓ ↓ ↓ ↓ |

Major Hard Rock Example 7. "G" Major. Repeat and end on the first chord.

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

3 1 1 1 0 2 0 2 0 0

3 0 0 0 0 0 0 0 0 0 0 0

3 0 2 2 2 0 0 0 0 2 0 0

3 3 3 3 3 0 2 3 0 2 0 0

G I C I D I Csus2 I

## MIXED MINOR HARD ROCK RHYTHM GUITAR EXAMPLES

*Mixed Minor Hard Rock Example 1. "D" Aeolian, except "D" Dorian during the last six chords. Repeat and end on the first chord.*

|               |             |                    |                    |                    |                    |               |               |               |               |               |               |
|---------------|-------------|--------------------|--------------------|--------------------|--------------------|---------------|---------------|---------------|---------------|---------------|---------------|
| Dm            | V           | C                  | V                  | Bb                 | III                | C             | V             | Dm            | V             |               |               |
|               |             |                    |                    |                    |                    |               |               |               |               |               |               |
| 1+2+3<br>↓    | +4+1+2<br>↓ | +3+4+1+2+3+4+<br>↓ | +3+4+1+2+3+4+<br>↓ | +3+4+1+2+3+4+<br>↓ | +3+4+<br>↓         | 1+2<br>↓      | +3+4+<br>↓    | +3+4+<br>↓    | +3+4+<br>↓    |               |               |
| Dm            | V           | Bb                 | I                  | F                  | I                  | C             | I             | Bb            | III           |               |               |
|               |             |                    |                    |                    |                    |               |               |               |               |               |               |
| 1+2+3+4+<br>↓ | 1+2<br>↓    | +3+<br>↓           | +3+<br>↓           | 4+1+2+3+4+<br>↓    | 4+1+2+3+4+<br>↓    | 1+2+3+4+<br>↓ | 1+2+3+4+<br>↓ | 1+2+3+4+<br>↓ | 1+2+3+4+<br>↓ |               |               |
| Dm            | V           | C                  | V                  | Bb                 | III                | C             | V             | Dm            | V             |               |               |
|               |             |                    |                    |                    |                    |               |               |               |               |               |               |
| 1+2+3<br>↓    | +4+1+2<br>↓ | +3+4+1+2+3+4+<br>↓ | +3+4+1+2+3+4+<br>↓ | +3+4+1+2+3+4+<br>↓ | +3+4+1+2+3+4+<br>↓ | 1+2<br>↓      | +3+4+<br>↓    | +3+4+<br>↓    | +3+4+<br>↓    |               |               |
| Dm            | V           | F                  | X                  | G                  | X                  | Gsus4         | X             | G             | X             | Dsus4         | X             |
|               |             |                    |                    |                    |                    |               |               |               |               |               |               |
| 1+2+3+4+<br>↓ | 1+2<br>↓    | +3+4+1+<br>↓       | +3+4+1+<br>↓       | 2+3<br>↓           | 2+3<br>↓           | +4+<br>↑      | +4+<br>↑      | +4+<br>↑      | +4+<br>↑      | 1+2+3+4+<br>↓ | 1+2+3+4+<br>↓ |

*Mixed Minor Hard Rock Example 2. "D" Aeolian. Repeat and end on the first chord.*

|           |           |           |           |           |           |         |         |         |         |
|-----------|-----------|-----------|-----------|-----------|-----------|---------|---------|---------|---------|
| Dm        | I         | Dm7       | I         | G/B       | I         | Bb      | I       | C       | III     |
|           |           |           |           |           |           |         |         |         |         |
| 1+2+<br>↓ | 3+4+<br>↓ | 3+4+<br>↓ | 3+4+<br>↓ | 1+2+<br>↓ | 1+2+<br>↓ | 3+<br>↓ | 3+<br>↓ | 4+<br>↓ | 4+<br>↓ |



## MIXOLYDIAN HARD ROCK RHYTHM GUITAR EXAMPLES

*Mixolydian Hard Rock Example 1. "A" Mixolydian, except "A" harmonic minor mode V during the Dm chord. Repeat and end on the first chord.*

The following example is played with a combination of strumming and fingerpicking. The downward arrow indicates a downstroke, which should be performed with the right thumb. The right thumb should be used on the fourth string, the right index on the third string, and the right ring finger on the second string.

The "+" symbol represents the syllable "and." Count "one - and - two - and - three - and - four - and" evenly while plucking the strings indicated below the counting symbols. For example: Strum down on the first beat; play nothing on the "+" after the first beat; pluck string four on the second beat; and pluck the third string on the "+" after the second beat.

|          |          |          |           |
|----------|----------|----------|-----------|
| An3 II   | A7n3 II  | D II     | Dm II     |
|          |          |          |           |
| 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+  |
| ↓ 43 243 | ↓ 432343 | ↓ 43 243 | ↓ 4321234 |

*Mixolydian Hard Rock Example 2. "A" Mixolydian. Repeat and end on the A chord.*

|           |           |           |           |
|-----------|-----------|-----------|-----------|
| A V       | E I       | F#m II    | D V       |
|           |           |           |           |
| 1e+a2e+a  | 3e+a4e+a  | 1e+a2e+a  | 3e+a4e+a  |
| ↓ ↓ ↑ ↓ ↑ | ↓ ↓ ↑ ↓ ↑ | ↓ ↓ ↑ ↓ ↑ | ↓ ↓ ↑ ↓ ↑ |

*Mixolydian Hard Rock Example 3. "E" Mixolydian. Repeat and end with a deceptive cadence on the D chord.*

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

|     |     |     |
|-----|-----|-----|
| E I | A I | D I |
|     |     |     |

0 3 0 1 0                      3 1 3 1 3

T                      0                      2                      2                      3

A                      1                      2                      2                      2

B                      0-2                      5                      7-5                      0                      0                      4

0-3                      0                      5-7                      7                      0                      0                      0

Mixolydian Hard Rock Example 4. "A" Mixolydian. Repeat and end on the last A chord.

A I D I A7nr I A I

1 ↓ + 2 ↓ + 3 ↓ + 4 ↓ + 1 ↓ + 2 ↓ + 3 ↓ + + 4 +

Mixolydian Hard Rock Example 5. "E" Mixolydian. Repeat and end on the last note as written below.

E D A D A E

1 2 0 2 0 1 3 0 0 2 0 3 0 1 0 0

T —  
A — 6 — 4 — 2 — 4 — 2 — 2 —  
B — 7 — 5 — 4 — 5 — 4 — 2 —

Mixolydian Hard Rock Example 6. "E" Mixolydian. Repeat and end on the first chord.

E I E7nr IV E7sus4 I Aadd9 II

1 ↓ + 2 ↓ + 3 ↓ + 4 ↓ + 1 ↓ + 2 ↓ + 3 ↓ + 4 ↓ +

Mixolydian Hard Rock Example 7. "F#" Mixolydian. Repeat and end on the last chord.

F# II B II E I B II F# II

1e+a2e+a3e+a4e+a 1e+a2e+a3e+a4e+a 1e+a2 e + a3e+a4e+a 1e+a2e+a3e+a4e+a

↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓



Mixolydian Hard Rock Example 11. "A" Mixolydian. Repeat and end on the A chord.

A I G I D I

↓ +2 +3 +4 +    1 + 2    +3 +4 +  
 ↓ ↑    ↑    ↓ ↑

Mixolydian Hard Rock Example 12. "A" Mixolydian. Repeat and end on the second A chord.

A I G I D I G I D I G I D I A I

↓ 4    ↓ 1 ↓    2 +    3 +    4 +    1 +    2    ↓ 3 ↓ 4

G I D I G I D I A I G I

↓ 1 ↓    2 +    3 +    4    ↓ 1    ↓ 2 ↓ 3

### PARALLEL 4THS HARD ROCK RHYTHM GUITAR EXAMPLES

Parallel 4ths Hard Rock Example 1. "C" Dorian. Repeat and end on the last chord.

F#3 VII Bbn3 VIII VIII Bbn3 VIII C#3 VIII

1 + 2 +    3 +    4 +    1    +2 +3 +4 +  
 ↓ ↓    ↓    ↓    ↓    ↓ ↓ ↓ ↓

Parallel 4ths Hard Rock Example 2. "A" Dorian. Repeat and end on the first chord.

Musical notation for Example 2. The top staff shows a melodic line in treble clef with fingerings: 1 1 3 3 1 1 3 3 1 1 3 1 0 1 2 3 1 3 3. Techniques include P (palm mute), HHH (hammer-ons), and S (slides). Below the staff are fretboard diagrams for strings T, A, and B.

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |  |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|--|--|
| T |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |  |  |
| A | 2 | 5 | 5 | 2 | 2 | 5 | 5 | 2 | 2 | 5 | 2 | 5 | 8 | 7 | 5 | 8 | 7 |  |  |
| B | 2 | 5 | 5 | 2 | 2 | 5 | 5 | 2 | 2 | 5 | 2 | 0 | 5 | 6 | 7 |   |   |  |  |

Parallel 4ths Hard Rock Example 3. "B" Dorian. Repeat and end on the last chord (deceptive cadence).

Bn3 VII An3 VII Bn3 VII Dn3 VII An3 VII Bn3 VII Dn3 VI

Diagram 1: Bn3 VII An3 VII Bn3 VII Dn3 VII An3 VII Bn3 VII Dn3 VI

Diagram 2: An3 VII Bn3 VII Dn3 VI

Fingerings: 1+2+3, †, 4, † 1, †, 2, † 3, †, 4, †

Parallel 4ths Hard Rock Example 4. "B" Aeolian. Repeat and end on the first Bn3 chord.

An3 VII Bn3 VII Dn3 VII Bn3 VII Dn3 VII Bn3 VII VII An3 VII Bn3 VII

An3 VII Bn3 VII Dn3 VII Bn3 VII Dn3 VII En3 VII Bn3 VII Dn3 VII En3 VII

Diagram 1: An3 VII Bn3 VII Dn3 VII Bn3 VII Dn3 VII Bn3 VII VII An3 VII Bn3 VII

Diagram 2: An3 VII Bn3 VII Dn3 VII Bn3 VII Dn3 VII En3 VII Bn3 VII Dn3 VII En3 VII

Fingerings: 1, † 2 +, 3, † 4 +, 1 †, 2, †, 3 †, 4 +

Parallel 4ths Hard Rock Example 5. "A" Aeolian. Repeat and end on the second chord.

## PARALLEL 5THS HARD ROCK RHYTHM GUITAR EXAMPLES

Parallel 5ths Hard Rock Example 1. "E" Dorian. Repeat and end on the last chord.

An3 I
Dn3 I
An3 I
Dn3 I
An3 I
An3 V
G III
En3 I

1 + 2 +    3 + 4    + 1    +    2 +    3    + 4    +

Parallel 5ths Hard Rock Example 2. "C#" Aeolian. Repeat and end on first C#n3 chord.

En3 VII
D6/9n3 V
C#n3 IV
B II

1e+a2e+a3e+a4e+a    1T L    2T L    3TL4TL

C#n3 IV
B II
C#n3 IV
B II
En3 VII

3 T L    4 T L    1 T L    2 T L    3 T L 4 T L

Parallel 5ths Hard Rock Example 3. "B" harmonic minor mode V. Repeat and end on the B chord.

|         |         |         |         |         |         |                 |                 |                 |                 |
|---------|---------|---------|---------|---------|---------|-----------------|-----------------|-----------------|-----------------|
| E       | VII     | D       | V       | C       | III     | D               | V               | B               | II              |
|         |         |         |         |         |         |                 |                 |                 |                 |
| 1 + 2 + | 3 + 4 + | 1 + 2 + | 3 + 4 + | 1 + 2 + | 3 + 4 + | 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + |

### PARALLEL MAJOR CHORDS HARD ROCK RHYTHM GUITAR EXAMPLES

Parallel Major Chords Hard Rock Example 1. "D" Mixolydian and "E" Mixolydian, as marked. Repeat and end on the last chord.

|              |               |     |     |              |     |     |    |     |    |           |    |
|--------------|---------------|-----|-----|--------------|-----|-----|----|-----|----|-----------|----|
| D Mixolydian |               |     |     | E Mixolydian |     |     |    |     |    |           |    |
| C            | V             | D   | VII | D            | VII | E   | IX | A   | IX | E         | IX |
|              |               |     |     |              |     |     |    |     |    |           |    |
| 1 ↓          | + 2 + 3 + 4 + | 1 ↓ |     | 1 ↓          |     | + ↓ |    | 2 ↓ |    | + 3 + 4 + |    |

Parallel Major Chords Hard Rock Example 2. "E" Aeolian, except "E" Mixolydian during the E and Esus4 chords. Repeat and end on the last chord.

|     |     |         |         |     |     |       |     |         |         |
|-----|-----|---------|---------|-----|-----|-------|-----|---------|---------|
| E   | IX  | Esus4   | IX      | C   | V   | Csus4 | V   | C       | V       |
|     |     |         |         |     |     |       |     |         |         |
| 1 + | 2   | + 3 + 4 | + 3 + 4 | + 1 | 1   | + 1   | 2   | 2       | +       |
| 1 ↓ |     | 2 ↓     | 3 ↓ 4 ↓ | 1 ↓ | 1 ↓ | 1 ↓   | 2 ↓ | 2 ↓     | +       |
| D   | VII | Dsus4   | VII     | D   | VII | E     | IX  | Esus4   | IX      |
|     |     |         |         |     |     |       |     |         |         |
| 3   | + 4 | 4       | + 4     | 3   | + 4 | 1 +   | 2   | + 3 + 4 | + 3 + 4 |
| 3 ↓ | 4 ↓ | 4 ↓     | 4 ↓     | 3 ↓ | 4 ↓ | 1 ↓   | 2 ↓ | 3 ↓ 4 ↓ | 3 ↓ 4 ↓ |
| G   | XII | Gsus4   | XII     | G   | XII | G     | X   | D       | X       |
|     |     |         |         |     |     |       |     |         |         |
| + 1 | + 1 | 2       | + 1     | + 1 | + 1 | 3     | + 1 | 4       | + 1     |
| + ↓ | + ↓ | 2 ↓     | + ↓     | + ↓ | + ↓ | 3 ↓   | + ↓ | 4 ↓     | + ↓     |









*Dorian Metal Example 2. "A" Dorian. Repeat and end on the An3 chord.*

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

Chord grids for An3 I, G I, D I, Cn3 III, and Gn3 III.

1 1 1 1 1 3 1 B1 4 4 4  
 1 1 1 2 1 2 1 3 1 0 0 3 3 3  
 0 0 0 0 0 0 0 1 0 0 2 2 2 1 1 1  
 T ————— 2 — 2 — 2 — 2 ————— 2 ————— 3 — 3 — 3 — 3 ————— 2 — 2 — 2 — 2 ————— 3 — 3 — 3 — 3 ————— 3 — 3 — 3 — 3 —————  
 A ————— 2 — 2 — 2 — 2 ————— 2 ————— 0 — 0 — 0 — 0 ————— 2 — 2 — 2 — 2 ————— 3 — 3 — 3 — 3 ————— 5 — 5 — 5 — 5 —————  
 B ————— 0 — 0 — 0 — 0 ————— 0 ————— 2 — 2 — 2 — 2 ————— 2 — 2 — 2 — 2 ————— 0 — 0 — 0 — 0 ————— 3 — 3 — 3 — 3 ————— 3 — 5 — 3 — 3 —————

*Dorian Metal Example 3. "D" Dorian. Play "D" Dorian or "D" Mixolydian on the D chord. Repeat and end on the D chord.*

Chord grid for D I.

D I

1 4 1 1 3 1 3 1 2 3 1 0 2 3 2 3 1 0  
 1 3 1 2 2 2 2 0 1 0 0 1 0 0 0 0 0 0  
 T ————— 2 — 3 — 3 — 2 — 2 — 2 — 2 ————— 2 — 2 — 2 — 2 ————— 2 — 2 — 2 — 2 ————— 2 — 2 — 2 — 2 —————  
 A ————— 3 ————— 5 — 3 — 2 — 3 — 2 — 3 — 0 ————— 2 ————— 2 ————— 2 ————— 2 ————— 2 —————  
 B ————— 3 ————— 5 — 3 — 3 — 3 — 3 — 3 ————— 0 — 0 — 0 — 0 ————— 0 — 0 — 0 — 0 ————— 0 — 0 — 0 — 0 —————

*Dorian Metal Example 4. "A" Dorian. Repeat and end on the second An3 chord.*

I An3 I Gn3/A I An3 I Dn3 V Cn3/D V Dn3 V

I Cn3 III Cn3/B II

*Dorian Metal Example 5. "A" Dorian. Repeat and end on the first chord.*

Am7 nr Cn3 Dn3

*Dorian Metal Example 6. "G" Dorian. Repeat and end on the second chord.*

## MIXED MINOR METAL RHYTHM GUITAR EXAMPLES

*Mixed Minor Metal Example 1. "A" Aeolian, except "A" harmonic minor during the last chord. Repeat and end on the first chord.*

An3 I Fn3 I Gn3 III An3 I Fn3 I Gn3 III

1+2+3+4+ 1+2+ 3+4+ 1+2+3+4+ 1+2+ 3+4+

An3 I Fn3 I Gn3 III Fn3 I En3 I

1+2+3+4+ 1+2+ 3+4+ +1+2+3+4+ +1+2+3+4+

*Mixed Minor Metal Example 2. "A" Aeolian, except "A" Dorian on the D/F# chord. Repeat and end on the first chord.*

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

An3 I G/F I G I D/F# I

0 1 1 1 1 0 0 3 0 0 0 2 0 2

T  
A  
B

2 2 0 0 0 0  
2 2 0 0 0 0  
0 1 3 2

## MIXOLYDIAN METAL RHYTHM GUITAR EXAMPLES

Mixolydian Metal Example 1. "E" Mixolydian. Repeat and end on the E chord.

|             |                     |                                 |
|-------------|---------------------|---------------------------------|
| E           | I D                 | I A                             |
|             |                     |                                 |
| 1 e + a 2 e | + a 3 e + a 4 e + a | 1 e + a 2 e + a 3 e + a 4 e + a |
| ↓           | ↓ ↑ ↓               | ↓ ↑ ↓                           |

## PARALLEL 4THS METAL RHYTHM GUITAR EXAMPLES

Parallel 4ths Metal Example 1. "F#" Aeolian. Repeat and end on the last chord.

B1 R

|       |         |   |         |         |       |
|-------|---------|---|---------|---------|-------|
| 4 1 4 | 1 4 1 4 | 4 | 1 4 1 4 | 1 4 1 4 | 1 2 3 |
| 3 1 3 | 1 3 1 3 | 3 | 1 3 1 3 | 1 3 1 3 | 1 2 3 |

|   |       |         |       |         |             |
|---|-------|---------|-------|---------|-------------|
| T |       |         |       |         |             |
| A | 2     | 2       | 2     | 2       | 2           |
| B | 4-2-4 | 4-2-4-4 | 4-2-4 | 4-2-4-2 | 4-2-4-2-3-4 |

Parallel 4ths Metal Example 2. "F#" Aeolian. Repeat and end on the third chord.

|       |         |       |       |     |
|-------|---------|-------|-------|-----|
| 4 1 4 | 4 1 4   | 4 1 4 | 4 1 4 | 4 1 |
| 3 1 3 | 3 1 1 3 | 1 1 3 | 1 1 3 | 3 1 |

|   |       |       |       |       |     |
|---|-------|-------|-------|-------|-----|
| T |       |       |       |       |     |
| A | 2     | 2     | 2     | 2     | 2   |
| B | 4-2-4 | 4-2-4 | 4-2-4 | 4-2-4 | 4-2 |

*Parallel 4ths Metal Example 3. "G" Dorian. Repeat and end on the sixth chord.*

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

Csus4 III C III

### PARALLEL 5THS METAL RHYTHM GUITAR EXAMPLES

*Parallel 5ths Metal Example 1. "F#" Aeolian. Repeat and end on the last chord.*

F#m3 IX

1e+a2e+a3e+a  
↓ ↑↑ ↓ ↑↑ ↓ ↑↑

Em3 VII

4 e + a  
↓

Dm3 V

1e+a2e+a3e+a  
↓ ↑↑ ↓ ↑↑ ↓ ↑↑

C#m3 IV

4 e + a  
↓

Bm3 II

1e+a2e+a3e+a  
↓ ↑↑ ↓ ↑↑

Am3 I

3e+a  
↓ ↑↑

4 e  
↓

+ a  
↓

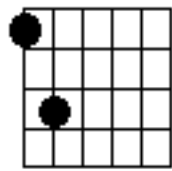
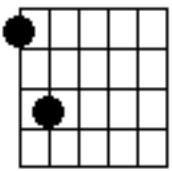
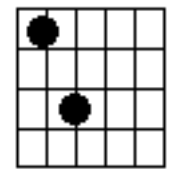
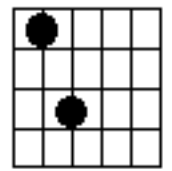
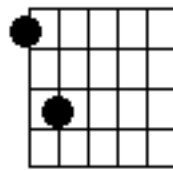



F#m3 II

1e+a2e+a3e+a4e+a  
↓ ↑↑ ↓ ↑↑ ↓ ↑↑





*Parallel 5ths Metal Example 5. Key of "G". A weird one!! In improvising, use "G" harmonic major IV (G - A - Bb - C# - D - E - F# - G), except use "G" Dorian (G - A - Bb - C - D - E - F) on the Cn3 and Bbn3 chords. Repeat and end on the first chord.*

|   |   |   |  |   |   |   |   |   |   |
|---|---|---|--|---|---|---|---|---|---|
| Gn3   | III   | An3   | V  | Cn3   | III   | Bbn3  | I   | F#n3  | II  |
|  |  |  |  |  |  |  |  |  |  |
| ↓ 1+2+3+4 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓   | ↓ + 1 + 2 ↓   | ↓ + 3 + 4 ↓ ↓   | ↓ +1+2+3+4 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓   | ↓ +1+2+3+4 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓  | ↓ +1+2+3+4 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓  | ↓ +1+2+3+4 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓  | ↓ +1+2+3+4 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓  | ↓ +1+2+3+4 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓  |   |

*Parallel 5ths Metal Example 6. "E" Dorian. Repeat and end on the first chord.*

3 3 3 3 3 3 3 3 3 3  
1 1 1 1 1 1 1 1 1 1

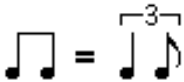
T —  
A — 5 — 5 — 5-5 — 7 — 5 — 5 — 5-5 — 7 — 7 —  
B — 7 — 7 — 7-7 — 5 — 7 — 7 — 7-7 — 7-7 — 5 — 4 —

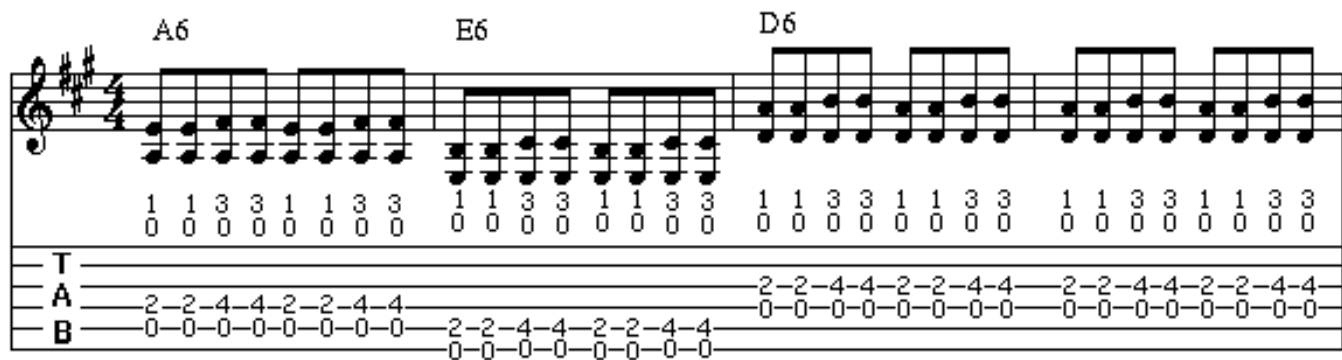




*Parallel 6th Chords Blues Example 2. Key of "A". Improvise with all A Dorian, optionally playing Mixolydian "A" on the A6 and E6 chords. Repeat and end on the first chord.*

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

Shuffle: 



A6 E6 D6

1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3

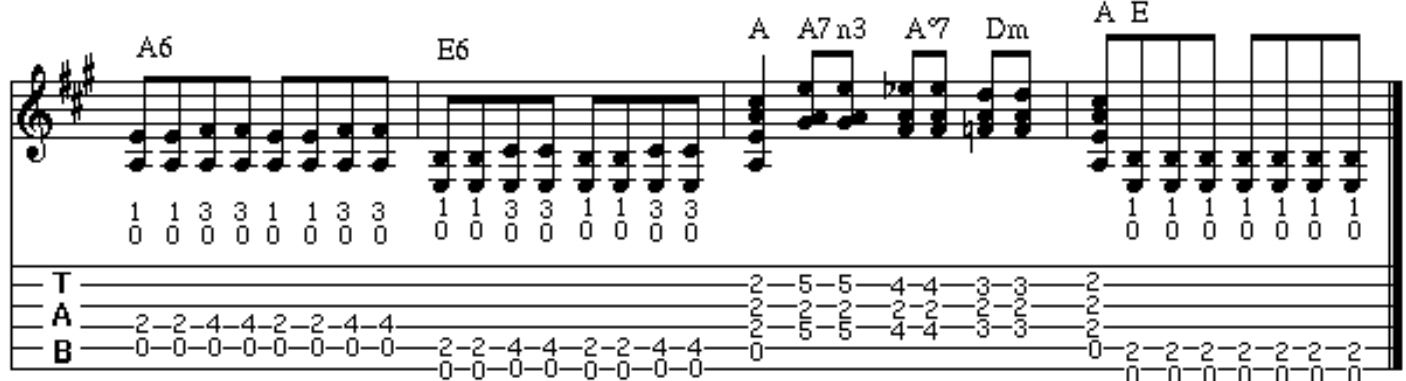
0 0

T —————

A 2-2-4-4-2-2-4-4 2-2-4-4-2-2-4-4 2-2-4-4-2-2-4-4

B 0-0-0-0-0-0-0-0 2-2-4-4-2-2-4-4 0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0

0-0-0-0-0-0-0-0



A6 E6 A A7n3 A7 Dm A E

1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 1 1 1 1 1 1 1 1

0 0

T ————— 2-5-5 4-4 3-3 2

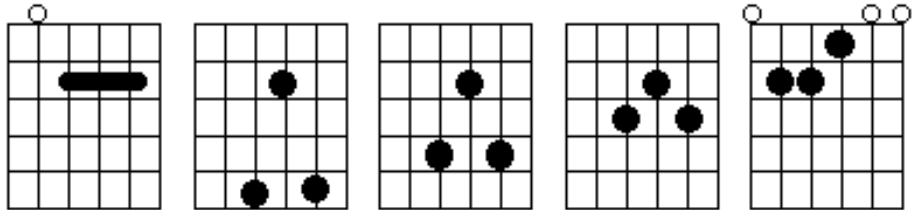
A 2-2-4-4-2-2-4-4 2-2-2 2-2 2-2 2

B 0-0-0-0-0-0-0-0 2-2-4-4-2-2-4-4 0 2-5-5 4-4 3-3 2 0 2-2-2-2-2-2-2

0-0-0-0-0-0-0-0 0-0-0-0-0-0-0-0 0 0-0-0-0-0-0-0-0

0 0

A I A7n3 I A7 I Dm I E I



## PARALLEL 7TH CHORDS BLUES RHYTHM GUITAR EXAMPLE

*Parallel 7th Chords Blues Example 1. Key of "G". Improvise with all "G" Dorian, optionally playing "G" Mixolydian on the G7 and D9 chords. Additionally, you may play "D" mixolydian during the D9 chord.*

|  |           |             |  |  |             |  |
|--|-----------|-------------|--|--|-------------|--|
| G7 III<br>                                       | D9 IV<br> | Db9 III<br> | C9 II<br>  | G7 III<br>                                       | F I<br>     | F#7 II<br>   |
| 1 1 L 2 T L 3 T L 4 T<br>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ | ↓         | ↓           | 1 1 L 2 T L 3 T L 4 T L<br>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ | 1 1 L 2 T L 3 T L 4 T<br>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ | ↓           | ↓  |
| G7 III<br>                                       | D9 IV<br> | Db9 III<br> | C9 II<br>  | D9 IV<br>  | Db9 III<br> | C9 II<br>  |
| 1 1 L 2 T L 3 T L 4 T<br>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ | ↓         | ↓           | 1 1 L 2 T L 3 T L 4 T<br>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓   | ↓  | ↓           | 1 1 L 2 T L 3 T L 4 T L<br>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ |
| G7 III<br>                                       | F7 I<br>  | F#7 II<br>  | G7 III<br>   | C9 II<br>  | C#9 III<br> |  |
| 1 1 L 2 T L 3 T L 4 T<br>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ | ↓         | ↓           | 1 1 L 2 T L 3 T L 4 T<br>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓   | ↓  | ↓           |  |
| D9 IV<br>  | D9 IV<br> | Db9 III<br> | C9 II<br>  |  |             |  |
| 1 1 L 2 T L 3 T L 4 T<br>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ | ↓         | ↓           | 1 1 L 2 T L 3 T L 4 T L<br>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ |  |             |  |

Use this ending every time, except for the final ending →

|  |           |             |  |
|--|-----------|-------------|--|
| G7 III<br>                                       | C9 II<br> | C#9 III<br> | D9 IV<br>  |
| 1 1 L 2 T L 3 T L 4 T<br>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ | ↓         | ↓           | 1 1 L 2 T L 3 T L 4 T L<br>↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ |

**Final ending** →

|             |          |            |                                    |
|-------------|----------|------------|------------------------------------|
| G7 III<br>  | F7 I<br> | F#7 II<br> | G7 III<br>                         |
| ↓ (slower:) | ↓        | ↓          | <sup>2</sup> strum down-up rapidly |

## MIXED MINOR BLUES RHYTHM GUITAR EXAMPLE

Mixed Minor Blues Example 1. "B" Aeolian, optionally using "B" harmonic minor during the Gma7 and F#7 chords. Repeat and end on the first chord.

The musical score is divided into three systems, each with a treble clef and 4/4 time signature. The first system is labeled **Bm7** and consists of 8 measures. The second system is labeled **Em7** and **Bm7**, consisting of 8 measures. The third system is labeled **Gma7**, **F#7**, and **Bm7**, consisting of 8 measures. Each system includes a melodic line in the treble clef, a guitar tablature line, and three string-specific tablature lines (T, A, B). The tablature uses numbers 1-4 for frets and 'x' for natural harmonics. Some notes are marked with an 'S' for slides. The piece concludes with a double bar line.

**System 1: Bm7**

Measure 1: 2 3 3 2 2 3 3 3

Measure 2: 2 3 3 2 3 1 1 3

Measure 3: 2 3 3 2 2 3 3 3

Measure 4: 2 3 3 2 3 1 1 3

Measure 5: 2 3 3 2 2 3 3 3

Measure 6: 2 3 3 2 3 1 1 3

Measure 7: 2 3 3 2 3 1 1 3

Measure 8: 2 3 3 2 3 1 1 3

**System 2: Em7 Bm7**

Measure 1: 1 3 3 1 1 3 3 3

Measure 2: 1 3 3 1 1 3 3 3

Measure 3: 1 3 3 1 1 3 3 3

Measure 4: 1 3 3 1 1 3 3 3

Measure 5: 2 3 3 2 2 3 3 3

Measure 6: 2 3 3 2 3 1 1 3

Measure 7: 2 3 3 2 3 1 1 3

Measure 8: 2 3 3 2 3 1 1 3

**System 3: Gma7 F#7 Bm7**

Measure 1: 4 1 3 4 4 1 3 4

Measure 2: 3 4 3 3 4 2 3 3

Measure 3: 4 1 3 4 4 1 3 4

Measure 4: 3 4 3 3 4 2 3 3

Measure 5: 2 3 3 2 2 3 3 3

Measure 6: 2 3 3 2 2 3 3 3

Measure 7: 2 3 3 2 2 3 3 3

Measure 8: 2 3 3 2 2 3 3 3



## DORIAN SOFT ROCK RHYTHM GUITAR EXAMPLES

*Dorian Soft Rock Example 1. "A" Dorian. Repeat and end on the first chord.*

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

Am7 I      D11 I      Am7 I      D11 I

3 B1 0   3 B1 0      0      0      0      0

T ————— 1 1 3 3 1 1 3 3 0 0 0 0 0 0 0 0

A ————— 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B ————— 3 3 0 2 2 0 4 4 0 2 2 0 4

*Dorian Soft Rock Example 2. "A" Dorian. Repeat and end on the first chord.*

Read the music notation or tablature, using the chord grids to learn the chord fingerings.

Am7 I      D7 I      G7 I      C I      C/B I

3 3 3   3 3 3      2 2 2      2 2 2      1 1 1      1 1 1      0 0 0      0 0 0


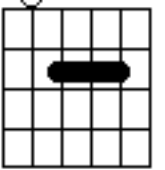
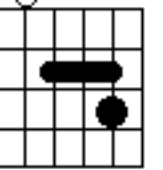
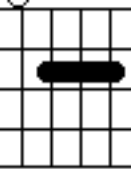
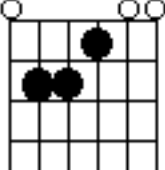
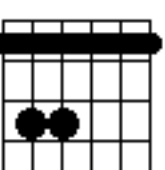
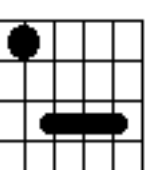
T ————— 1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0

A ————— 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

B ————— 0 0 0 0 0 0 0 0 3 3 0 0 0 0 0 0

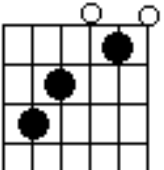
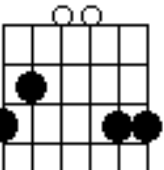
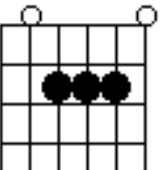
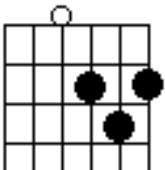


*Dorian Soft Rock Example 3. "F#" Dorian, except "F#" Aeolian during the Asus4 chord. Repeat and end on the next-to-last chord.*

|   |  |   |  |
|---|--|---|--|
| <p>F#m II</p>  <p>1e+a2e+a3e+a4e+a<br/>↓ ↓ ↑↑ ↓↑ ↓↑ ↓↑</p> | <p>A I</p>  <p>1e+a2e+a3 e<br/>↓ ↓ ↓ ↑↑</p>   | <p>Asus4 I</p>  <p>+ a<br/>↓ ↑</p>     | <p>A I</p>  <p>4e+a<br/>↑ ↓ ↑</p> |
| <p>E I</p>  <p>1e+a2e+a3e+a4e+a<br/>↓ ↓ ↑↑ ↓↑ ↓↑ ↓↑</p>    | <p>F#m II</p>  <p>1e+a2e+a3e<br/>↓ ↓ ↓ ↑↑</p> | <p>B II</p>  <p>+a4e+a<br/>↑ ↑ ↓ ↓</p> |  |

### MAJOR SOFT ROCK RHYTHM GUITAR EXAMPLES

*Major (altered) Soft Rock Example 1. "C" major during the C and G chords; "D" major during the A and D chords.*

|  |  |   |  |
|--|--|---|--|
| <p>C I</p>  <p>1e+a2e+a3e+a4e+a<br/>↓ ↓ ↓↑ ↓↑ ↓↑ ↓↑</p> | <p>G I</p>  <p>1e+a2e+a3e+a4e+a<br/>↓ ↓ ↓↑ ↓↑ ↓↑ ↓↑</p> | <p>A I</p>  <p>1e+a2e+a3e+a4e+a<br/>↓ ↓ ↓↑ ↓↑ ↓↑ ↓↑</p> | <p>D I</p>  <p>1e+a2e+a3e+a4e+a<br/>↓ ↓ ↓↑ ↓↑ ↓↑ ↓↑</p> |
|--|--|---|--|

*Major Soft Rock Example 2. "C" major. Repeat and end on the first chord.*

The following example is fingerpicked. The "+" symbol represents the syllable "and." Count "one - and - two - and - three - and - four - and" evenly while plucking the strings indicated below the counting symbols. For example: pluck strings five and two together on the first beat; play nothing on the "+" after the first beat; and pluck the fourth string on the second beat.

|          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|
| C/9      | I        | C        | I        | CΔ7      | I        | C/9      | I        | Am       | I        | Asus2    | I        | Asus4    | I        | Am       | I        |
|          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |          |
| 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ |
| 2        | 2        | 2        | 2        | 2        | 2        | 2        | 2        | 2        | 2        | 2        | 2        | 2        | 2        | 2        | 2        |
| 5        | 5        | 5        | 5        | 5        | 5        | 5        | 5        | 5        | 5        | 5        | 5        | 5        | 5        | 5        | 5        |
| 435243   | 435243   | 435243   | 435243   | 435243   | 435243   | 435243   | 435243   | 435243   | 435243   | 435243   | 435243   | 435243   | 435243   | 435243   | 435243   |

*Major Soft Rock Example 3. "G" major. Repeat and end on the first chord.*

The following example is fingerpicked. The "+" symbol represents the syllable "and." Count "one - and - two - and - three - and - four - and" evenly while plucking the strings indicated below the counting symbols. For example: pluck the sixth string on the first beat; pluck the fourth string on the "+" after the first beat; and pluck the third string on the second beat.

|                  |                  |          |          |                  |                  |                  |                  |                  |                  |
|------------------|------------------|----------|----------|------------------|------------------|------------------|------------------|------------------|------------------|
| G/9              | I                | Em/9     | I        | Csus2            | III              | Dsus2            | V                | G/9              | I                |
|                  |                  |          |          |                  |                  |                  |                  |                  |                  |
| 1+2+3+4+1+2+3+4+ | 1+2+3+4+1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+1+2+3+4+ | 1+2+3+4+         | 1+2+3+4+         | 1+2+3+4+         | 1+2+3+4+1+2+3+4+ | 1+2+3+4+1+2+3+4+ |
| 6434234364342343 | 6545345465453454 | 54243454 | 54243454 | 6434234364342343 | 6434234364342343 | 6434234364342343 | 6434234364342343 | 6434234364342343 | 6434234364342343 |

*Major Soft Rock Example 4. "G" major. Repeat and end on the first chord.*

|         |         |         |         |    |     |   |      |
|---------|---------|---------|---------|----|-----|---|------|
| G       | III     | Am      | V       | Bm | VII | C | VIII |
|         |         |         |         |    |     |   |      |
| 1 + 2 + | 3 + 4 + | 1 + 2 + | 3 + 4 + |    |     |   |      |
| ↓ ↑ ↓   | ↓ ↑ ↓   | ↓ ↑ ↓   | ↓ ↑ ↓   |    |     |   |      |

Major Soft Rock Example 5. "G" major. Repeat and end on the first chord.

|         |           |                  |    |   |    |   |
|---------|-----------|------------------|----|---|----|---|
| G       |           | I                | D  | I | Am | I |
|         |           |                  |    |   |    |   |
| 1e+a2e+ | a3e+a4e+a | 1e+a2e+a3e+a4e+a |    |   |    |   |
| ↓       | ↑↓↑       | ↑↓↑              | ↑↓ | ↓ | ↓  | ↓ |

Major Soft Rock Example 6. "A" major. Repeat and end on the last chord.

|          |          |          |          |          |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|----------|
| A        | I        | C#m      | IV       | D        | V        | A        | V        |
|          |          |          |          |          |          |          |          |
| 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ |
| ↓        | ↓        | ↓        | ↓        | ↓        | ↓        | ↓        | ↓        |

### MIXED MINOR SOFT ROCK RHYTHM GUITAR EXAMPLES

Mixed Minor Soft Rock Example 1. "E" Aeolian, except "E" harmonic minor during the B7 chord and "E" Dorian during the A9nr chord.. Repeat and end on the first chord.

|          |          |          |          |          |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|----------|
| Em       | I        | B7       | I        | D        | I        | A9nr     | I        |
|          |          |          |          |          |          |          |          |
| 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ |
| ↓        | ↑↓↑↓↑↓↑  | ↓        | ↑↓↑↓↑↓↑  | ↓        | ↑↓↑↓↑↓↑  | ↓        | ↑↓↑↓↑↓↑  |

|          |          |          |          |          |          |          |          |
|----------|----------|----------|----------|----------|----------|----------|----------|
| C        | I        | G        | I        | Am       | I        | B7       | I        |
|          |          |          |          |          |          |          |          |
| 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ | 1+2+3+4+ |
| ↓        | ↑↓↑↓↑↓↑  | ↓        | ↑↓↑↓↑↓↑  | ↓        | ↑↓↑↓↑↓↑  | ↓        | ↑↓↑↓↑↓↑  |

## MIXOLYDIAN SOFT ROCK RHYTHM GUITAR EXAMPLES

*Mixolydian Soft Rock Example 1. "A" Mixolydian. Repeat and end on the second A chord.*

Diagram 1: A (open) I  
 Diagram 2: A (open) I D (open) I A (open) I G (open) I  
 Rhythms: 1 ↓ +, 2 ↓ +, 3 ↓ +, 4 ↓ +, 1 ↓ + 2 ↓ + 3 ↓ +, 1 ↓ +, 1 ↓

*Mixolydian Soft Rock Example 2. "D" Mixolydian. Repeat and end on the second chord.*

Diagram 1: Dsus4 I D I C I G I  
 Rhythms: 1+2+3, 4, 2, 3, 1; +, 4, +; 1, +, 2; 5, 4, 3; +, 3, +, 4, +; 5, 4, 3, 6

*Mixolydian Soft Rock Example 3. "E" Mixolydian. Repeat and end on the first chord.*

Diagram 1: E I A I E I A I E I A I  
 Diagram 2: D I A I E I A I  
 Rhythms: 1 ↓ +, 2 ↓ +, 3 ↓ + 4 ↓ + 1 ↓ +, 2 ↓, 1 ↓ + 2 ↓ + 3 ↓ +, 3 ↓ + 4 ↓ +, 1 ↓ +, 2 ↓, 1 ↓ + 2 ↓ + 3 ↓ +, 3 ↓ + 4 ↓ +, 1 ↓ +, 2 ↓, 1 ↓ + 2 ↓ + 3 ↓ +, 3 ↓ + 4 ↓ +, 1 ↓ +, 2 ↓, 1 ↓ + 2 ↓ + 3 ↓ +, 3 ↓ + 4 ↓ +, 1 ↓ +, 2 ↓, 1 ↓ + 2 ↓ + 3 ↓ +, 3 ↓ + 4 ↓ +

# **PART 4:**

# **CHORD PROGRESSION**

## MAJOR SCALE TONE STEPWISE TRIADS

(some notes are doubled or tripled)

① F I Gm III Am V B $\flat$  VI C VIII Dm X Edim. XI F XIII

② B $\flat$  I Cm III Dm V E $\flat$  VI F VIII Gm X A dim. XII B $\flat$  XIII

③ D II Em III F#m V G VII A IX Bm X C#dim. XII D XIV

④ A II Bm IV C#m VI D VII E IX F#m XI G#m XII A XIV

⑤ E II F#m IV G#m VI A VII B IX C#m XI D#dim. XIII E XIV

⑥ A V Bm VII C#m IX D V E VII F#m II G#dim. III A V

⑦ D V Em VII F#m IX G X A V Bm VII C#dim. IV D V

## MAJOR SCALE TONE STEPWISE SEVENTH CHORDS

(some notes are doubled)

⑧ FΔ7 I Gm7 III Am7 V B♭Δ7 VI C7 VIII Dm7 X Em7♭5 XI FΔ7 XIII

⑨ B♭Δ7 I Cm7 III Dm7 V E♭Δ7 VI F7 VIII Gm7 X Am7♭5 XII B♭Δ7 XIII

⑩ DΔ7 II Em7 III F♯m7 V GΔ7 VII A7 VIII Bm7 X C♯m7♭5 XII DΔ7 XIV

⑪ AΔ7 II Bm7 III C♯m7 V DΔ7 VII E7 IX F♯m7 X G♯m7♭5 XII AΔ7 XIV

⑫ EΔ7 II F♯m7 IV G♯m7 VI AΔ7 VII B7 IX C♯m7 XI D♯m7♭5 XIII EΔ7 XIV

⑬ AΔ7 V Bm7 VII C♯m7 IX DΔ7 V E7 V F♯m7 II G♯m7♭5 IV AΔ7 V

⑭ DΔ7 V Em7 VII F♯m7 IX GΔ7 III A7 V Bm7 VII C♯m7♭5 IV DΔ7 V

## MAJOR SCALE TONE STEPWISE TRIADS

(three note triads without doubled notes)

15

A II Bm IV C#m I D II E IV F#m II G#dim.III A V

16

D II Em IV F#m II G III A V Bm II C#dim.III D V

17

F I Gm III Am V Bb I C III Dm V Edim.VI F VIII

18

E II F#m IV G#m I A II B IV C#m I D#dim.II E IV

19

A II Bm IV C#m I D II E IV F#m II G#dim.III A V

20

C II Dm III Em V F II G IV Am I Bdim. III C V

21

F II Gm III Am I Bb III C V Dm I Edim. III F V



22 B $\flat$  I Cm III Dm V E $\flat$  I F III Gm V Adim VII B $\flat$  VIII

23 F I Gm III Am V B $\flat$  VI C III Dm V Edim VII F VIII

24 A $\flat$  I B $\flat$ m III Cm V D $\flat$  II E $\flat$  IV Fm VI Gdim.VIII A $\flat$  IX

25 E $\flat$  I Fm III Gm V A $\flat$  I B $\flat$  III Cm V Ddim VII E $\flat$  VIII

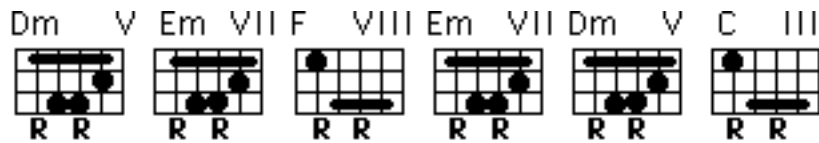
26 C I Dm III Em V F I G III Am V Bdim.VII C VIII

### MAJOR SCALE TONE SEVENTH CHORDS (four note seventh chords without doubled notes)

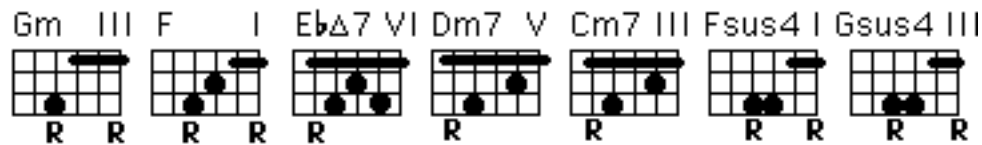
27 D $\Delta$ 7 II Em7 III F $\sharp$ m7 V G $\Delta$ 7 II A7 III Bm7 V C $\sharp$ m7 $\flat$ 5 VII D $\Delta$ 7 IX

## STEPWISE SONGFORM EXAMPLES

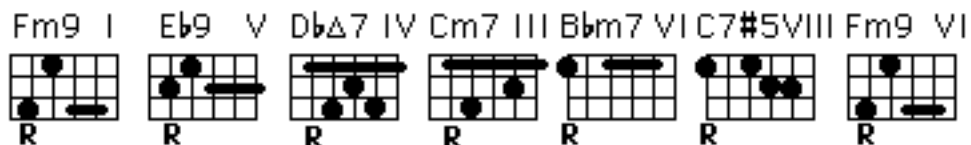
28



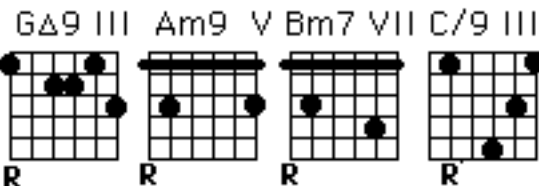
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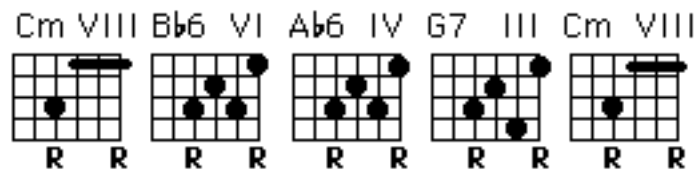
30



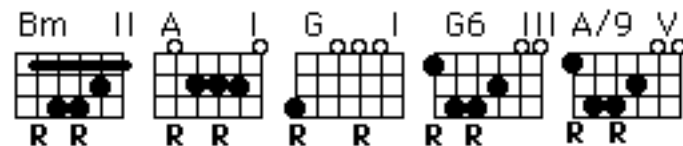
31



31a



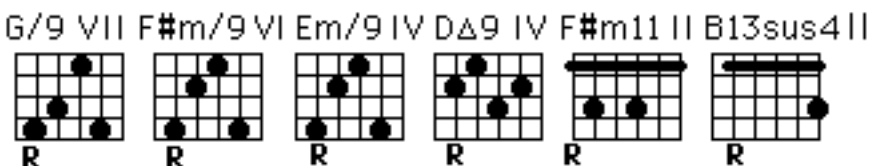
32



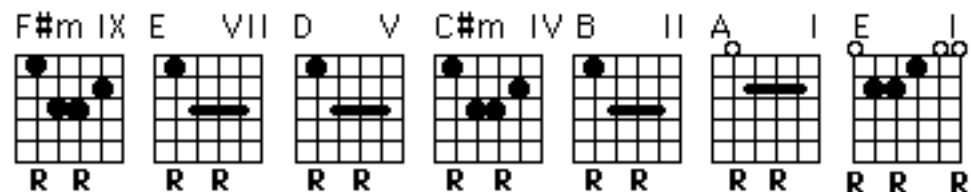
32a



33



34



## PARALLEL MAJOR CHORDS

35 G III B $\flat$  III C III E $\flat$  III F III G III

36 G V B $\flat$  VI C V E $\flat$  VI F V G V

37 G VII B $\flat$  VIII C VIII E $\flat$  VIII F VIII G VII

38 G X B $\flat$  X C X E $\flat$  XI F X G X

39 G XII B $\flat$  XIII C XII E $\flat$  XIII F XIII G XII

### SONGFORM EXAMPLES: PARALLEL CHORDS OF THE SAME QUALITY

**40** C III G III D V A V E VII

**41** E VII B VII D V A V

**42** B XI F# XI A IX E IX G VII D VII F V C V Eb III Bb III

Db I Ab I A I

**43** C V F V G VII C V D V G III

**44** C III Bb I F I G I

**45** F I G III F I G III Bb I

**46** F VIII Eb VI Db IV Bb I C III Eb VI F VIII Eb VI Db IV Bb I

C III

**47** Eb VI Bb I Db IV G III Ab IV A V Bb VI

**48** C I A I G I F I D I F I D I

3 times

49 V D V E VII C VIII B VII A V D V E VII

50 G III C III D V G III C III D/A V E I

51 B VII A V D V A V B VII A V G III A V

52 Bn3 VII Dn3 V En3 VII Gn3 X F#n3 IX Gn3 X Dn3 V En3 VII

53 D V C III A V C III D V G X C III G/B II

54 G X E VII G X E VII D V C# IV A I E VII

55 C III D V A V G III A V C III D V A V G III E I

56 F#m3 IX Dm3 V Em3 VII C#m3 IV Dm3 V Am3 I Bm3 II Gm3 III

57 Bb I F I C III G III Bb I F I Ab IV Eb VI C III

58 E7 VII A7 V D7 V G7 III B7 VII

59 CΔ7 VIII EbΔ7 VI AbΔ7 IV DbΔ7 IV CΔ7 III

60 CΔ7 III BbΔ7 VI EbΔ7 VI DbΔ7 IV CΔ7 III

61 CΔ7 III EbΔ7 VI AbΔ7 IV DbΔ7 IV CΔ7 III

62 Bbm7 VI Cm7 VIII Bbm7 VI Cm7 VIII Dbm7 IX

Dbm7 IX Ebm7 XI Dbm7 IX Bm7 VII Dbm7 IX Bm7 VII Bbm7 VI

63 E°7 II G°7 V Bb°7 VIII C#°7 XI

64 G°7 II Bb°7 V C#°7 VIII E°7 XI

65 Caug. I Eaug. V G#aug. IX Caug. XIII

66 Em7b5 II Em7/11b5 II Gm7b5 V Gm7/11b5 V Bbm7b5 VIII Bbm7/11b5 VIII



75

D7/C I G/B I Gm/B $\flat$  I D/A I

76

C I C/B I Am I Am/G I D I

77

F V Am/E V Dm7 V F/C V G III C/G III G7 III

78

C V C7/B $\flat$  V A7 V Dm7 V C/E V F V C/E V Dm7 V G VII C VIII

79

D $\Delta$ 7 IX A/9 C $\sharp$  VII Bm7 II A/9 I

80

F $\Delta$ 7 VIII C/9 VII Dm7 V C $\Delta$ 7 III

### STEPWISE BASS DESCENDING FROM A MINOR CHORD ROOT

81

Bm VII Bm/A IV E/G $\sharp$  IV F $\sharp$  II Bm II Bm/A III G III F $\sharp$  II Bm II

82

Em VII Em/D VIII C $\Delta$ 7 VIII B7sus4 VII Em VII Em/D VIII A/C $\sharp$  VII B VII Em7 VII



83 Am VII Am/G VIII D/F# VII E7 VII Am VII Am/G VIII FΔ7 VIII E7sus4 VII Am VII

84 Gm VII Gm/F VII EbΔ7 VI D7sus4 V Gm VII Gm/F VII C/E V D7sus4 V Gm VII

85 Dm VII Dm/C VII G/B V A7sus4 V Dm VII Dm/C VII BbΔ7 VI A7 V Dm VII

86 Em I Em/D I CΔ7 I Em7/B I Am7 I D7 I G I

### CHROMATIC DESCENT FROM A MINOR CHORD ROOT

87 Gm III GmΔ7 III Gm7 III Gm6 II Gm III Daug. III Gm7 III C9 II

88 Am VII AmΔ7 VII Am7 VII Am6 VII Am VII Eaug. VIII Am7 VII D9 VII

89

Em IV Em $\sharp$ 7 IV Em7 V Em6 V Em IV D $\sharp$ aug IV Em7 IV A9nr IV

90

C $\sharp$ m IV C $\sharp$ m $\sharp$ 7 IV C $\sharp$ m7 IV C $\sharp$ m6 III C $\sharp$ m IV B $\sharp$ aug III C $\sharp$ m7 V F $\sharp$ 9nr V

91

Bm IV Bm $\sharp$ 7 III Bm7 IV Bm6 IV Bm IV A $\sharp$ aug IV Bm7 V E9 IV

92

Am V Am $\sharp$ 7 IV Am7 V Am6 V Am V G $\sharp$ aug IV Am7 V D9 IV

SONGFORM EXAMPLES:  
CHROMATIC DESCENT FROM A MINOR CHORD ROOT

93

Bm VII Bm $\sharp$ 7nr VII Bm7nr VII Em VIII Em $\sharp$ 7nr VIII Em7nr VII G VII G6 VIII G7 VIII F $\sharp$ 7 VII

F $\sharp$ aug VII

94

Am V Am9 $\sharp$ 7nr V Am7nr V D/F $\sharp$  II F $\Delta$ 7 I G/B I Am I

95

Dm I Dm/C $\sharp$  I Dm/C I G7/B I Gm6 I A7 $\sharp$ 5 I Dm I

96

Em VII Baug. VII Em7nr VII A9 VI Dm7 V G9 IV CΔ7 V Baug./F VII

97

Fm VIII Caug. VIII Fm7nr VIII Fm6nr VII D♭Δ7 X C VIII

98

Fm/9 V Fm9♯7nr V Fm9nr V Fm6/9nr V B♭m/9 VI B♭m9♯7nr VI B♭m9nr VI B♭m6/9nr V C7sus4 VIII C7♯9nr VIII

99

Cm VIII Cm♯7 VIII Cm7 VIII F/A V Fm/A♭ V Cm/G VIII D/F♯ VII G7 X

100

Am VII E7/G♯ IX C/G VIII F♯m7♭5 IX FΔ7 VIII Em7 VII Dm7 V Em7 VII Dm7 V Em7 VII

F/G V C VIII E7 VII

101

Am6 IV G13♭9nr III Gm7 III G♭7 II FΔ7 I

### CHROMATIC ASCENT FROM THE FIFTH OF A MAJOR CHORD

102

|        |           |        |            |         |           |        |           |        |           |
|--------|-----------|--------|------------|---------|-----------|--------|-----------|--------|-----------|
| G III  | Gaug. III | G6 III | G7 III     | C III   | Caug. III | C6 II  | C7 III    | F III  | Faug. III |
|        |           |        |            |         |           |        |           |        |           |
| R R    | R R       | R R    | R R        | R R     | R R       | R      | R         | R R    | R R       |
| F6 III | F7 III    | Bb III | Bbaug. III | Bb6 III | Bb7 III   | Eb III | Ebaug. IV | Eb6 IV | Eb7 IV    |
|        |           |        |            |         |           |        |           |        |           |
| R      | R         | R R    | R R        | R R     | R R       | R R    | R R       | R R    | R R       |

### CHROMATIC ASCENT FROM THE FIFTH OF A MINOR CHORD

103

|         |          |         |         |        |          |          |         |        |          |
|---------|----------|---------|---------|--------|----------|----------|---------|--------|----------|
| Abm IV  | Abm#5 IV | Abm6 IV | Abm7 IV | Dbm IV | Dbm#5 IV | Dbm6 III | Dbm7 IV | F#m IV | F#m#5 IV |
|         |          |         |         |        |          |          |         |        |          |
| R R     | R R      | R R     | R R     | R R    | R        | R        | R       | R R    | R R      |
| F#m6 IV | F#m7 IV  | Bm IV   | GΔ7 IV  | Bm6 IV | Bm7 IV   | Em IV    | Em#5 V  | Em6 V  | Em7 V    |
|         |          |         |         |        |          |          |         |        |          |
| R       | R        | R       | R       | R      | R        | R R      | R R     | R R    | R R      |

### CHROMATIC DESCENT FROM THE ROOT OF A MAJOR CHORD

104

|       |        |        |        |         |           |          |          |       |       |
|-------|--------|--------|--------|---------|-----------|----------|----------|-------|-------|
| A V   | AΔ7 V  | A7 V   | A6 V   | D V     | DΔ7 V     | D7 V     | D6 IV    | G V   | GΔ7 V |
|       |        |        |        |         |           |          |          |       |       |
| R R   | R      | R      | R      | R       | R         | R        | R        | R R   | R     |
| G7 V  | G6 V   | C V    | CΔ7 V  | C7 V    | C6 V      | F V      | FΔ7 V    | F7 VI | F6 VI |
|       |        |        |        |         |           |          |          |       |       |
| R     | R      | R R    | R R    | R R     | R R       | R R      | R        | R R   | R R   |
| Bb VI | BbΔ7 V | Bb7 VI | Bb6 VI | Eb VIII | EbΔ7 VIII | Eb7 VIII | Eb6 VIII |       |       |
|       |        |        |        |         |           |          |          |       |       |
| R R   | R      | R R    | R R    | R       | R         | R        | R        |       |       |

I IV I7 IV PROGRESSIONS

105 A I D I A7 I D I

106 A II D II A7 II D II

107 A II D II A7 II D II

108 A IV D V A7 V D V

109 A V D V A7 V D V

110 A V D V A7 V D V

111 A VI D VII A7 VII D VII

112 A IX D X A7 X D X

113 A IX D X A7 X D X

114 A IX D XI A7 XII D XI

I IV IMAJ7 IV PROGRESSIONS

115 A I D I AΔ7 I D I

116 A II D II AΔ7 II D II

117 A II D II AΔ7 II D II

118 A IV D IV AΔ7 V D V

119 A V D V AΔ7 V D V

120 A V D V AΔ7 V D V

121 A VI D VII AΔ7 VII D VII

122 A IX D X AΔ7 X D X

123 A IX D X AΔ7 X D X

124 A IX D XI AΔ7 XII D XI

Im IV Im7 IV PROGRESSIONS

125 Am II D III Am7 V D III

126 Am II D II Am7 II D II

127 Am I D II Am7 II D II

128 Am V D V Am7 VII D V

129 Am V D VII Am7 VII D VII

130 Am V D V Am7 V D V

131 Am V D VII Am7 VII D VII

132 Am VIII D X Am7 X D X

133 Am IX D X Am7 X D X

134 Am IX D XI Am7 XII D XI

Im IVm Im7 IVm PROGRESSIONS

135 Am II Dm III Am7 V Dm III

136 Am II Dm II Am7 II Dm II

137 Am I Dm II Am7 II Dm II

138 Am V Dm V Am7 VII Dm V

139 Am V Dm VI Am7 VII Dm VI

140 Am V Dm V Am7 V Dm V

141 Am V Dm VII Am7 VII Dm VII

R R R R

142 Am VIII Dm X Am7 X Dm X

R R R R

143 Am IX Dm X Am7 X Dm X

R R R R

144 Am IX Dm X Am7 XII Dm X

R R R R

I IVm I7 IVm PROGRESSIONS

145 A II Dm III A7 V Dm III

R R R R

146 A II Dm II A7 II Dm II

R R R R

147 A II Dm II A7 II Dm II

R R R R

148 A IV Dm V A7 VII Dm V

R R R R

149 A V Dm VI A7 VII Dm VI

R R R R

150 A V Dm V A7 V Dm V

R R R R

151 A VI Dm VII A7 VII Dm VII

R R R R

152 A IX Dm X A7 X Dm X

R R R R

153 A IX Dm X A7 X Dm X

R R R R

154 A IX Dm X A7 XII Dm X

R R R R

## MAJOR SCALE TONE TRIADS WITH ROOT MOVEMENT UP IN PERFECT FOURTHS

|     |            |        |        |        |       |        |        |
|-----|------------|--------|--------|--------|-------|--------|--------|
| 155 | D#dim VI   | G#m VI | C#m VI | F#m IX | B VII | E VII  | A VII  |
|     |            |        |        |        |       |        |        |
| 156 | G#dim V    | C#m VI | F#m IX | Bm VII | E VII | A VII  | D VII  |
|     |            |        |        |        |       |        |        |
| 157 | C#dim VIII | F#m IX | Bm VII | Em VII | A VII | D VII  | G VII  |
|     |            |        |        |        |       |        |        |
| 158 | F#dim V    | Bm VII | Em VII | Am VII | D VII | G VII  | C VIII |
|     |            |        |        |        |       |        |        |
| 159 | Bdim VII   | Em VII | Am VII | Dm VII | G VII | C VIII | F VIII |
|     |            |        |        |        |       |        |        |

## MAJOR SCALE TONE SEVENTH CHORDS WITH ROOT MOVEMENT UP IN PERFECT FOURTHS

|     |            |          |           |           |          |          |          |
|-----|------------|----------|-----------|-----------|----------|----------|----------|
| 160 | Em7b5 VII  | Am7 VII  | Dm7 X     | Gm7 VIII  | C7 VIII  | F#7 VIII | Bb7 VIII |
|     |            |          |           |           |          |          |          |
| 161 | Am7b5 VII  | Dm7 X    | Gm7 VIII  | Cm7 VIII  | F7 VIII  | Bb7 VIII | Eb7 VI   |
|     |            |          |           |           |          |          |          |
| 162 | Dm7b5 IX   | Gm7 VIII | Cm7 VIII  | Fm7 VIII  | Bb7 VIII | Eb7 VIII | Ab7 VIII |
|     |            |          |           |           |          |          |          |
| 163 | Gm7b5 IX   | Cm7 VIII | Fm7 VIII  | Bbm7 VIII | Eb7 VIII | Ab7 VIII | D#7 VIII |
|     |            |          |           |           |          |          |          |
| 164 | Cm7b5 VIII | Fm7 VIII | Bbm7 VIII | Ebm7 XI   | Ab7 IX   | D#7 IX   | G#7 IX   |
|     |            |          |           |           |          |          |          |



G MAJOR SCALE TONE 7TH CHORDS: ROOTS UP IN PERFECT 4THS  
WITH DESCENDING VOICES ON THE 1ST THROUGH 4TH STRINGS

165 Am7 XIII D7 XII GΔ7 XII CΔ7 X F#m7b5 X Bm7 IX B7 IX B7b9nr X Em7 VIII

166 Am7 VII D7 VII GΔ7 V CΔ7 V F#m7b5 IV Bm7 III B7 IV B7b9nr IV Em7 II Am7 I

G MAJOR SCALE TONE 7TH CHORDS: ROOTS UP IN PERFECT 4THS  
WITH DESCENDING VOICES ON THE 2ND THROUGH 5TH STRINGS

167 Am7 XII D7 XI GΔ7 X CΔ7 IX F#m7b5 IX Bm7 VII B7 VIII B7b9nr VIII Em7 VII

168 Am7 V D7 V GΔ7 IV CΔ7 III F#m7b5 II Bm7 II B7 II B7b9nr II Em7 I Am7 I

G MAJOR SCALE TONE 7TH CHORDS: ROOTS UP IN PERFECT 4THS  
WITH DESCENDING VOICES ON THE 3RD THROUGH 6TH STRINGS

169 F#m7b5 XIV Bm7 XII B7 XIII B7b9nr XIII Em7 XII Am7 X D7 X GΔ7 IX CΔ7 VIII

170 F#m7b5 VII Bm7 VII B7 VII B7b9nr VII Em7 V Am7 V D7 IV GΔ7 III CΔ7 II F#m7b5 II

## G MAJOR SCALE TONE 7TH CHORDS: ROOTS UP IN PERFECT 4THS WITH ASCENDING VOICES ON THE 1ST THROUGH 4TH STRINGS

171 Am7 I D7 III GΔ7 V CΔ7 VIII F#m7b5 X Bm7 XII B7 XII B7b9nrXIII Em7 XIV

172 Am7 V D7 VII GΔ7 VIII CΔ7 X F#m7b5 I Bm7 III B7 IV B7b9nr IV Em7 V

173 Am7 VII D7 X GΔ7 XII CΔ7 I F#m7b5 IV Bm7 VII B7 VII B7b9nr VII Em7 VIII

174 Am7 X D7 XII GΔ7 III CΔ7 V F#m7b5 VII Bm7 IX B7 IX B7b9nr X Em7 XII Am7 XIII

## G MAJOR SCALE TONE 7TH CHORDS: ROOTS UP IN PERFECT 4THS WITH ASCENDING VOICES ON THE 2ND THROUGH 5TH STRINGS

175 Am7 II D7 V GΔ7 VII CΔ7 IX F#m7b5 XI Bm7 II B7 II B7b9nr II Em7 IV

176 Am7 V D7 VII GΔ7 X CΔ7 XII F#m7b5 II Bm7 IV B7 IV B7b9nr V Em7 VII

177 Am7 IX D7 XI GΔ7 XII CΔ7 III F#m7b5 V Bm7 VII B7 VIII B7b9nr VIII Em7 IX

178 Am7 XII D7 XIV GΔ7 IV CΔ7 V F#m7b5 IX Bm7 XI B7 XI B7b9nr XI Em7 XII Am7 XIV

G MAJOR SCALE TONE 7TH CHORDS: ROOTS UP IN PERFECT 4THS  
WITH ASCENDING VOICES ON THE 3RD THROUGH 6TH STRINGS

179 Am7 II D7 IV GΔ7 V CΔ7 VIII F#m7b5 X Bm7 XII B7 XIII B7b9nrXIII Em7 XIV

180 Am7 V D7 VII GΔ7 IX CΔ7 X F#m7b5 II Bm7 IV B7 IV B7b9nr IV Em7 V

181 Am7 VII D7 X GΔ7 XII CΔ7 II F#m7b5 IV Bm7 VII B7 VII B7b9nr VII Em7 IX

182 Am7 X D7 XII GΔ7 III CΔ7 V F#m7b5 VII Bm7 IX B7 IX B7b9nr X Em7 XII Am7 XIV

G MAJOR SCALE TONE 7TH CHORDS: STEPWISE ROOT MOVEMENT  
WITH DESCENDING VOICES ON THE 1ST THROUGH 4TH STRINGS

182a Am7 XIII Bm7 XII CΔ7 X D7 X Em7 VIII F#m7b5 VII GΔ7 V

183 Am7 V Bm7 III CΔ7 I D7 XII Em7 XII F#m7b5 X GΔ7 VIII

184 Am7 VII Bm7 VII CΔ7 V D7 III Em7 II F#m7b5 XIII GΔ7 XII

185 Am7 X Bm7 IX CΔ7 VIII D7 VII Em7 V F#m7b5 IV GΔ7 III Am7 I

## G MAJOR SCALE TONE 7TH CHORDS: STEPWISE ROOT MOVEMENT WITH DESCENDING VOICES ON THE 2ND THROUGH 5TH STRINGS

**186** C $\Delta$ 7 XY D7 XIV Em7 XII F#m7 $\flat$ 5 XI G $\Delta$ 7 X Am7 IX Bm7 VII

C $\Delta$ 7 Y D7 Y Em7 IV F#m7 $\flat$ 5 II G $\Delta$ 7 XII

**187** Am7 XII Bm7 XI C $\Delta$ 7 IX D7 VII Em7 VII F#m7 $\flat$ 5 Y G $\Delta$ 7 IV

**188**

Am7 XIV Bm7 XIV C $\Delta$ 7 XII D7 XI Em7 IX F#m7 $\flat$ 5 IX G $\Delta$ 7 VII Am7 Y Bm7 IV C $\Delta$ 7 III

## G MAJOR SCALE TONE 7TH CHORDS: STEPWISE ROOT MOVEMENT WITH DESCENDING VOICES ON THE 3RD THROUGH 6TH STRINGS

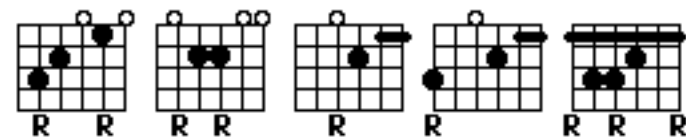
**189** Am7 XIV Bm7 XII C $\Delta$ 7 X D7 X Em7 IX F#m7 $\flat$ 5 VII G $\Delta$ 7 Y

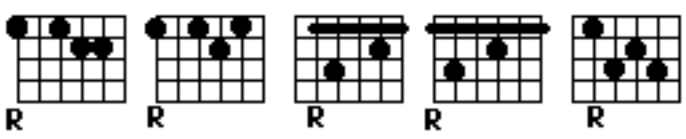
**190** Am7 Y Bm7 IV C $\Delta$ 7 II D7 XII Em7 XII F#m7 $\flat$ 5 X G $\Delta$ 7 IX

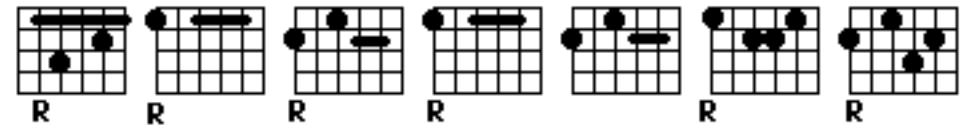
**191** Am7 VII Bm7 VII C $\Delta$ 7 Y D7 IV Em7 II F#m7 $\flat$ 5 II G $\Delta$ 7 XII

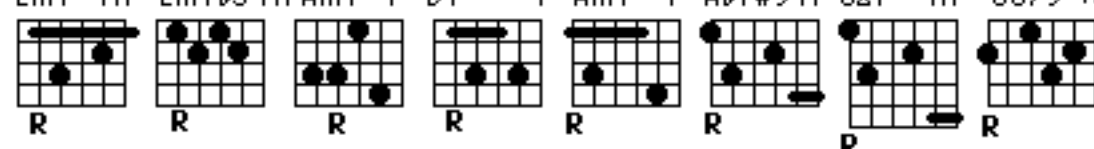
**192** Am7 X Bm7 IX C $\Delta$ 7 VIII D7 VII Em7 Y F#m7 $\flat$ 5 IV G $\Delta$ 7 III Am7 II

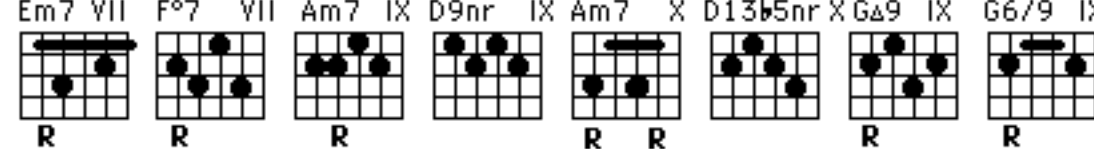
SONGFORM EXAMPLES: ROOT MOVEMENT UP IN PERFECT FOURTHS

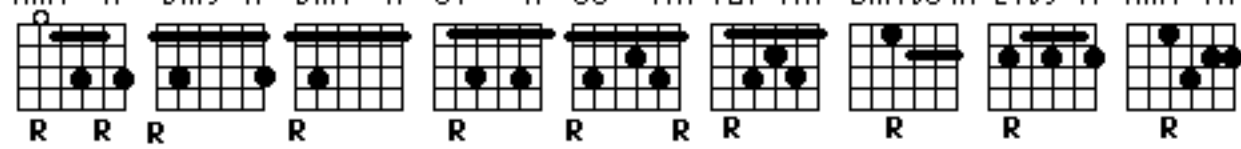
193 C I Asus2 I Dm7 I G11 I G III  


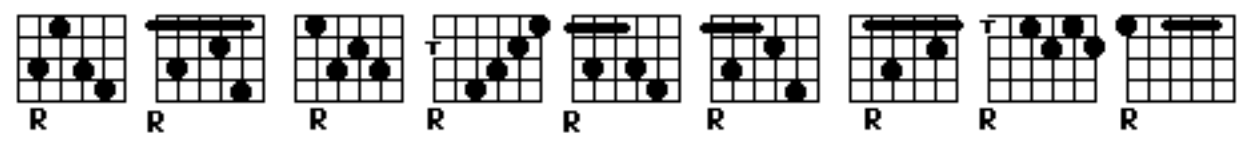
194 B7#5 VII B7 VII Em7 VII A7 V DΔ7 V  


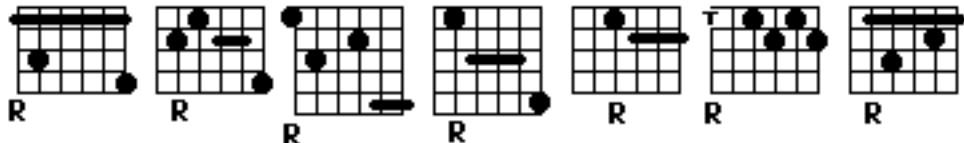
195 Em7 VII Am7 V Am6 IV Am7 V D9/Anr IV GΔ7 III G6 II  


196 Em7 VII Em7b5 VII Am7 V D7 V Am7 V Ab7#9 IV GΔ7 III G6/9 II  


197 Em7 VII F°7 VII Am7 IX D9nr IX Am7 X D13b5nr X GΔ9 IX G6/9 IX  


198 Am7 X Dm9 X Dm7 X G7 X C6 VIII FΔ7 VIII Bm7b5 IX E7b9 VI Am7 VII  


199 Fm7 VI Bb7 VI EbΔ7 VI AbΔ7 III G7sus4 III G7 III Cm7 III G7b9 III Cm7 VIII  


200 Am7 V D13 IV GΔ7 III CΔ7 III F#m7b5 IV B7b9 VII Em7 VII  


201 Am7 VII Dm7 VI G7 V CΔ7 Y FΔ7 V Bm7♭5 VI E7♭9 VI Am7 V

202 CΔ7 VIII F#m7♭5 IX Bm7 VII Em7 V Am7 V D7 V GΔ7 VII G7 VIII

203 CΔ7 VIII F#m7♭5 IX Bm7 VII Em7 V Am7 V D7 V F#m7 VII B7 VII Em7 VII

204 CΔ7 V FΔ7 V Bm7♭5 VI Em7 V Am V Am7/G II D7/F# I F I C III

GΔ7 VII F#7 VIII Em7 VIII A7 VII DΔ7 VII GΔ7 VII C#m7♭5 VII F#7#5 VIII Bm VII B7 VII

BLUES TURNAROUND WITH CONTRARY MOTION IN VOICES

205 A V A7/C# VII D7 V E♭9 V E7 V D7 III C V Enr IV A V

BLUES TURNAROUND WITH BASSLINE 1, 3, 4, #4, 5

206 A7 Y A7/C# VII D7 Y D#°7 Y E7 Y

207 A7 Y A9nr IV D9 IV D#°7 Y E7 Y

208 A II A7/C# II D7 III D#°7 I E9 I

209 A7 X A9 IX D7 X D#°7 X E7#9 XI

210 A7 XII A9nr XI D9 XI D#°7 XIII E9 XIII A9 XI

DESCENDING DIMINISHED BLUES TURNAROUND (I7 I°7 IVm6 I)

211 A7 Y A°7 IV Dm III A II

212 A7 Y A°7 IV Dm6 III A II

213 A7 Y A°7 IV Dm6 III A II

214 A7 Y A°7 V Dm V A V

215 A7 VII A°7 VII Dm6 VI A V

216 A7nr VIII A°7nr VII Dm6 VI A V

217 A7 X A°7 X Dm X A IX

218 A7 XII A°7 XI Dm6 X A IX

219 A7 XIV A°7 XIII Dm6 XII A7 X

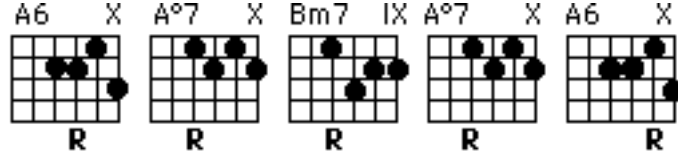
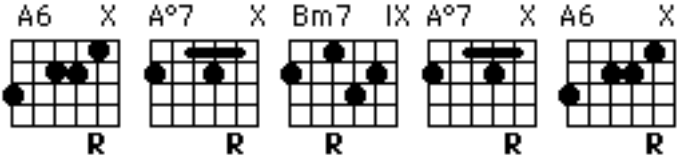
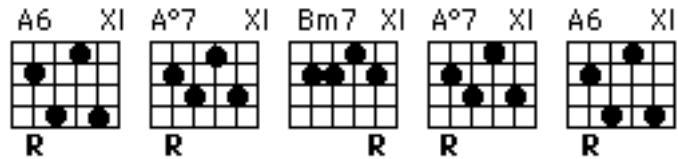
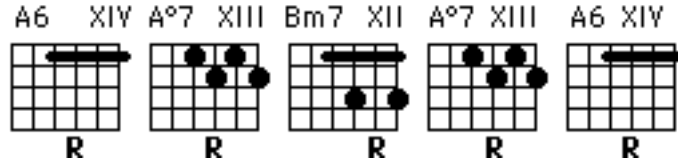
DESCENDING DIMINISHED BLUES TURNAROUND (I7 Im7b5 V9nr I)

|   |   |
|---|---|
| <p>220</p> <p>A7 II Am7b5 II E9nr I A II</p>        | <p>221</p> <p>A7 Y Am7b5 IV E9nr III A II</p>   |
| <p>222</p> <p>A7 VII Am7b5 VII E9nr VI A Y</p>      | <p>223</p> <p>A7 VIII Am7b5 VII E9nr VI A Y</p> |
| <p>224</p> <p>A7nr VIII Am7b5nr VIII Bm VII A Y</p> | <p>225</p> <p>A7 X Am7b5 X E9nr IX A IX</p>     |
| <p>226</p> <p>A7 X Am7b5 X E9nr IX A9 IX</p>        | <p>227</p> <p>A7 XII Am7b5 XII E9nr XI A7 X</p> |

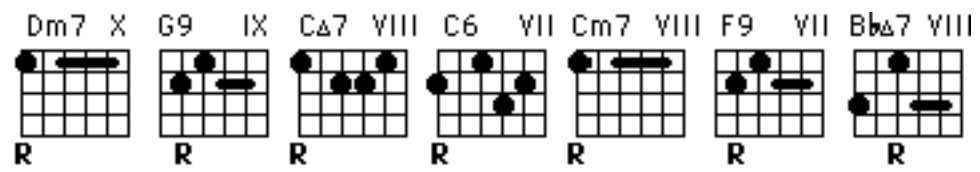
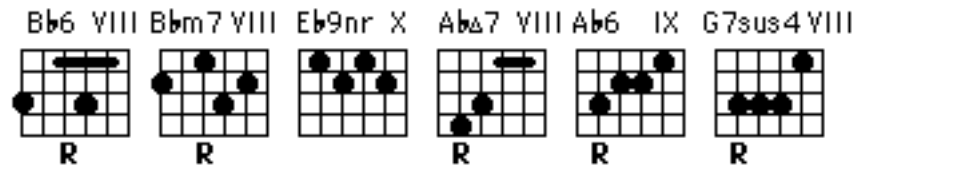
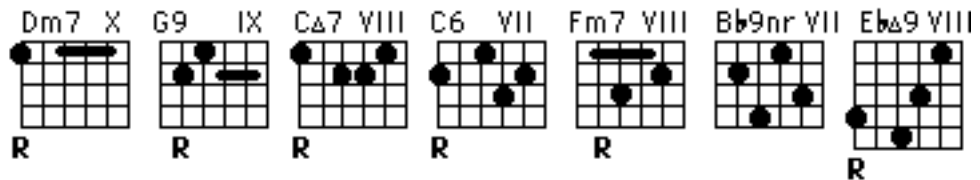
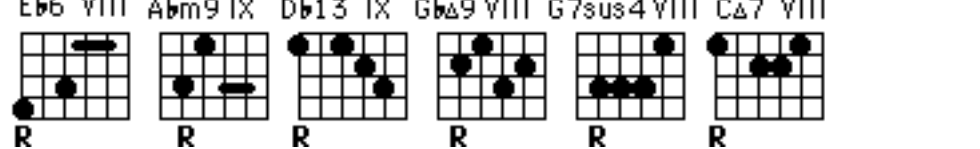
JAZZ TURNAROUND: I6 I°7 II7 I°7 I6

|   |
|---|
| <p>228</p> <p>A6 IV A°7 IV Bm7 III A°7 IV A6 IV</p>     |
| <p>229</p> <p>A6 IV A°7 IV Bm7 III A°7 IV A6 IV</p>     |
| <p>230</p> <p>A6 VI A°7 V Bm7 IV A°7 V A6 VI</p>        |
| <p>231</p> <p>A6 VII A°7 VII Bm7 VII A°7 VII A6 VII</p> |
| <p>232</p> <p>A6 VII A°7 VII Bm7 VII A°7 VII A6 VII</p> |



233 A6 X A°7 X Bm7 IX A°7 X A6 X  

  
 234 A6 X A°7 X Bm7 IX A°7 X A6 X  

  
 235 A6 XI A°7 XI Bm7 XI A°7 XI A6 XI  

  
 236 A6 XIV A°7 XIII Bm7 XII A°7 XIII A6 XIV  


SONGFORM EXAMPLES EMPLOYING VARIATIONS OF THE II V I PROGRESSION

237 Dm7 X G9 IX CΔ7 VIII C6 VII Cm7 VIII F9 VII BbΔ7 VIII  

  
 Bb6 VIII Bbm7 VIII Eb9nr X AbΔ7 VIII Ab6 IX G7sus4 VIII  

  
 238 Dm7 X G9 IX CΔ7 VIII C6 VII Fm7 VIII Bb9nr VII EbΔ9 VIII  

  
 Eb6 VIII Abm9 IX Db13 IX GbΔ9 VIII G7sus4 VIII CΔ7 VIII  


## JAZZ TURNAROUND VARIATIONS OF III VI II V

239

Bm7 VII E7 VII Am7 V D7 V G6 IV Bm7 VII E7#5#9 VI Am7 V D7#5#9 IV GΔ9 III

240

241

Bm7 III E7 II Am7 III D9 II GΔ7 II

242

Bm7 III E7nr III Am11nr III D7 III GΔ7 III

243

Bm7 IV E7#5#9nr V Am7 II D7#5#9nr III G6 IV

244

Bm7 IV E7#5#9nr V Am7 II D7#5#9nr III GΔ7 III

245

Bm11 VII E7#5b9nr V Am11 V D7#5b9nr III GΔ9 III

246

Bm11nr VII E7#5#9nr V Am11nr V D7#5#9nr III G6 III

247

Bm11nr VII E7#5b9 V Am11nr V D7#5b9nr III GΔ9 III

248

Bm7 VII E7b9nr VII Am7 V D7b9nr V G6/9 IV

249

Bm7 VII E7#5b9nr VII Am7 V D13b9nr V GΔ7 V

250

Bm7 VII E7b9nr VII Am7 V D7b9nr V GΔ7 V

251

Bm7 VII E7b9nr VII Am9nr V D13b9nr V G6/9 IV

252

Bm7nr VII E13b9nr VII Am7nr V D13b9nr V GΔ7 V

253

Bm7 VII E7#9 VI Am7 V D7#9 IV GΔ7 III Bm7 VII E7#5b9 VI Am7 V D7#5b9 IV GΔ7 III

254

Bm7 VII E13b9nr V Am7 V D7b9 IV GΔ7 III Bm7 VII E7#9 VI Am11 III D7#5#9 I GΔ7 II

255

256

257

258

Bm7 VII E7 V Am7 III D7b9 II GΔ7 II Bm11 VII E7#5 VII Am11 V D13 V G6/9 IV

259

260

Bm11 V E9 VI Am7 III D7b9 IV GΔ7 III Bm7 VII E7#5b9 VI Am9 V D7#5b9 IV GΔ13n11 III

261

262

Bm7 VII E7#5b9nr VIII Am7 III D13b9nr VII G6/9 VII Bm7nr X E7b9 IX Am7nr VIII D7b9 VII G/9 VII

263

264

Bm7nr X E7b9 IX Am11nr VIII D13b9nr VII GΔ7 VII Bm7 X E7b9 IX Am7 VIII D7b9 VII G6 III

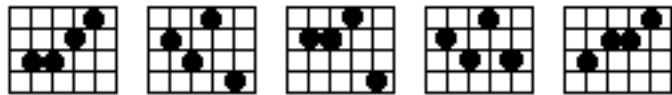
265

266

Bm7nr X E7b9nr X Am7nr VIII D7b9nr VIII G6 VIII Bm7nr X E7b9nr IX Am7nr VIII D7b9nr VII GΔ7 VII

267

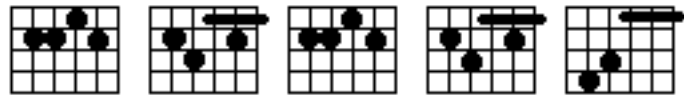
Bm7nr X E7#5b9nrX Am9nr IX D7b9nrVIII G6 VIII



R R

268

Bm7 XI E7b5b9nrX Am7 IX D7b5b9nrVIII GΔ7 VII

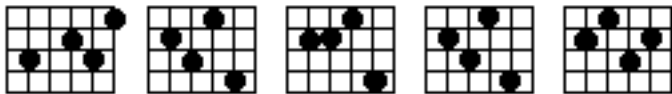


R

R

269

Bm7 X E7#5b9nrX Am9nr IX D7#5b9nrVIII GΔ9 IX

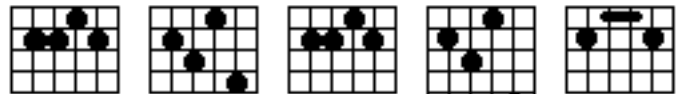


R

R

270

Bm7 XI E7#5b9nrX Am7 IX D13b9nrVIII G6/9 IX

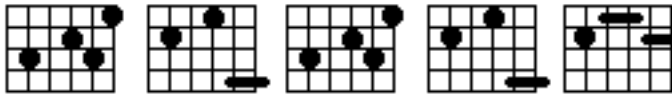


R

R

271

Bm7 X E#5b9nrX Am7 VIII D#5b9nrVIII G6/9 IX

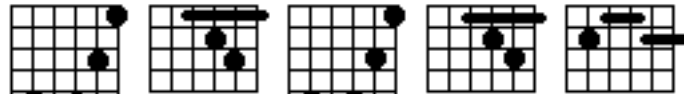


R

R

272

Bm7 X E13 XII Am7 VIII D13 X G6/9 IX



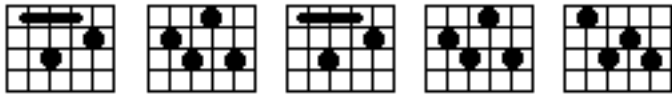
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R

R

273

Bm7 XIV E7b9nrXIII Am7 XII D7b9nrXI GΔ7 X



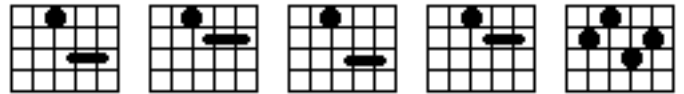
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R

R

274

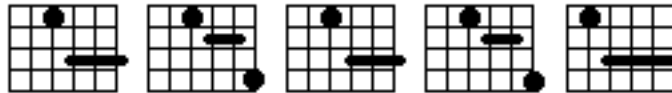
Bm7nr XII E7#5nrXII Am9nr X D7#5nr X GΔ9 IX



R

275

Bm XII E7#5b9nrXII Am9nr X D7#5b9nrX G6 X

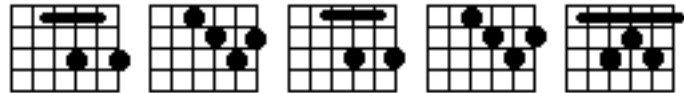


R

R

276

Bm7 XII E13b9nrXII Am7 X D13b9nrX GΔ7 X

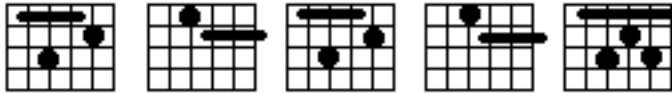


R

R

277

Bm7 XIV E7#5b9nrXII Am7 XII D7#5b9nrX GΔ7 X



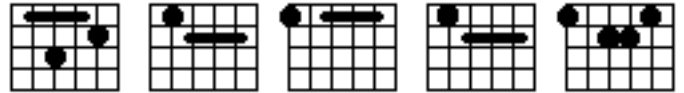
R

R

R

278

Bm7 II E13b9nr V Am7 V D13b9nrIII GΔ7 III



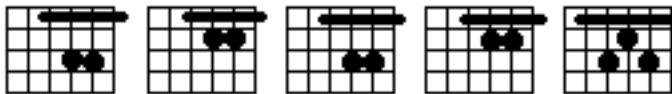
R

R

R

279

Bm11nrXII E7#5 XII Am11nr X D7#5 X GΔ7 X



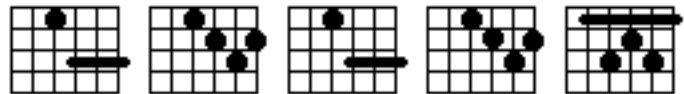
R

R

R

280

Bm9nrXII E13b9nrXII Am9nr X D13b9nrX GΔ7 X



R

281

Bm7 XII E7#5 XII Am7 X D7#5 X GΔ7 X

282

Bm7 XII E7#5b9nr XII Am9nr X D13b9nr X GΔ9nr IX

283

Bm7 XII E7b9nr XII Am7nr X D13b9nr X G6/9 IX

284

Bm7 XII E13 XII Am7 X D13 X G6 IX

285

Bm7 XII E7#5b9 XII Am9 X D7#5b9 X G6 X

286

Bm7 XII E7#5b9nr XII Am7 X D13b9nr XI GΔ7 X

287

Bm7 XII E7#9 XII Am9 X D7#9 X GΔ7 X

288

Bm7 VII E13b9nr V Am7 V D13b9nr III GΔ9 II

MORE SONGFORM EXAMPLES EMPLOYING II V I

289

EbΔ7 III Bbm9 VI Eb9 V AbΔ7 IV Abm7 IV Db9 III EbΔ7 III

290

GΔ7 III BbΔ7 I EbΔ7 III AbΔ7 IV Am7 V D7b9 IV GΔ7 III Dm7 III G7b5 IV CΔ7 III

Am7 V D7b9 IV GΔ7 III Bm7 II Em7b5 II A7 V Am11 III D7 III D13 IV G6/9 IV

### I VI II V TYPE PROGRESSIONS WITH COMMON TONE "1"

291

GΔ7 VIII Em7 VII Am7 VII D7sus4 V G6 VIII Em/9 VII Am7 VII

A♭Δ7 VI G6 VIII Em/9 VII Am9 V D11 VIII G6 VIII G°7 VIII C6 VII G°7 VIII G6 VIII

292

GΔ7 XII Em7 XII Am7 XII D9sus4 XII G6 XII Em/9 XII Am7 XII

A♭Δ7 XI G6 XII Em/9 XII Am9nr XII D11 XII G6 XII G°7 XI Am7 X G°7 XI G6 XII

293

CΔ7 V Am7 V A♭Δ7 V G7sus4 III C6 V Am/9 V FΔ7 V

G7sus4 III CΔ7 V Am7 V A♭Δ7 V G7sus4 V C6 V Am7 V A♭Δ7 IV D♭Δ7 IV CΔ7 III

### I VI II V TYPE PROGRESSIONS WITH COMMON TONE "2"

294

CΔ9 VIII Am7/11 VII Dm7 X G9 IX Em7/11 IX Am7/11 VII D7sus4 X G11 X CΔ9 VIII

## I VI II V TYPE PROGRESSIONS WITH COMMON TONE "3"

**295**

D $\Delta$ 7 V Bm7 VII Em9 V A13 V F#m7 VII B7 $\flat$ 9nr VII Em9nr V A13 $\flat$ 9nrV

D $\Delta$ 7 VII D6 VII Bm7 VII E9 VI A13 V F#7 VI Bm7 V Em9 V E $\flat$ 7#9 V D $\Delta$ 7 V

**296**

A $\Delta$ 7 VII F#m7 VII Bm9 VII E13nr VII C#m7 IX F#7 $\flat$ 9nrVIII Bm9nrVII E13 $\flat$ 9nrVI

A $\Delta$ 7 VII F#m7 VII B9 VIII E13nr VII C#7#5 IX F#m7 IX Bm9 VII B $\flat$ 7#9 VII A $\Delta$ 7 VII

**297**

G/9 VII Em7 VII Am9 X A $\flat$ 7#9 VII G/9 VII G# $\circ$ 7 X A9 XI D13 X

B/D# IX Em IX Am9 X A $\flat$ 7#9 XI Bm7 XI E7#9nr X Am9nrIX D13 $\flat$ 9nrVIII G $\Delta$ 9 IX

# I VI II V TYPE PROGRESSIONS WITH COMMON TONE "5"

**298** BbΔ7 VI B°7 VI Eb6/9 V F7b9 VI

**299** Dm7 VI Db7 VI Cm7/11 VI Cb7b5 VI

**300** Bb/9 VI Gm7 VI GbΔ7 VI F7sus4 VI

**301** Dm7 V G9nr IV Cm11 VI Cb7b5 VI

**302** Bb6 V DbΔ7 IV GbΔ7 III F13 VI

**303** Dm7 V D°7 IV Cm11 VI Cb7b5 VI

**304** Bb6/9 V Db7 IV GbΔ7 III Cb9b5 VI

**305** Bb/9 VI G7sus4 III Cm11 VI F7sus4 VI BbΔ9 V

**306** FΔ7 VIII F#°7 VIII Gm7/11 VIII C13 VIII

**307** Am7 VII Ab7 VI Gm11 V Gb9b5 VIII

**308** F6/9 VII Dm7 VI DbΔ7 VI C9#5 VII

**309** Am7 VII D9nr VII Gm11 V Gb7#11 IV

**310** F6/9 VII AbΔ7 VI DbΔ7 VI C7sus4 VIII

**311** Am7 V A°7 VI G7sus4 V C13b9 VIII

**312** F6/9 VII Ab7 VI DbΔ7 IV C7b5 VII

**313** F6/9 VII D7sus4 V Gm11 VIII C7sus4 VIII FΔ9 VIII



I VI II V TYPE PROGRESSIONS WITH COMMON TONE "6"

314 G6 VIII Em/9 VII Am7 IX D9nr IX

315 G6/9 IX Em7 VIII CΔ7 VIII D11 VIII

316 Bm7/11 V E7b5 V Am7/11 V D13sus4 V

317 G6 VII G°7 VI Am7 V Ab7#5#9VII G6/9 IX

318 D6 VII Bm/9 VII Em7 VII A9nr VII

319 DΔ7/6 VII Bm7 VII GΔ7 VII A9 VI

320 F#m7/11VII B7 VI Em7 V A9 V

321 D6/9 VII D°7 VII Em7 VII Eb9#5 V DΔ7 V

I VI II V TYPE PROGRESSIONS WITH COMMON TONES "1" AND "3"

322 CΔ7 X Am7 X Dm9 X G13sus4 X CΔ7 IX

I VI II V TYPE PROGRESSIONS WITH COMMON TONES "3" AND "5"

323 CΔ7 VIII C6 VII FΔ9 VIII G13nr VIII

324 CΔ7 VIII C#°7 VIII Dm11 VIII G13b5 VIII CΔ7 VIII

# I VI II V TYPE PROGRESSIONS WITH COMMON TONES "1" AND "6"

325

C6 IX Am7 X Dm7 X G11 X

R R R R

326

C6 X Eb°7 X Dm7 X G11 X C6 IX

R R R R R

## SONGFORM EXAMPLES WITH COMMON TONES

327

EΔ9 IV A6 II EΔ9 IV C#m7 IX B/9nr E bass XI A6 II

R R R R R R

328

Gsus2 III Bb6n3 VI Cn3 VIII Bb6n3 VI Gsus2 III Fsus2 I Gsus2 III Gn3 III

R R R R R R R R

329

E VII D/E V A7sus4 I C/9 E bass III E I B/11 VII G#mb13 IV A/9 V B/11 VII

R R R R R R R R R R

331

C V D/C VII C VIII D/C VII D VII G/D VII D X G/D VII

R R R R R R R R

play twice play twice

332

Dm I F6 I E7b9 I Bb7 I Aaug. I

R R R R R R

333

C#m7 IX C#m6 IX A IX C# IX

R R R R R R

334

G I Dsus4 I F/9 I C I G I


R R R R R R R R

335

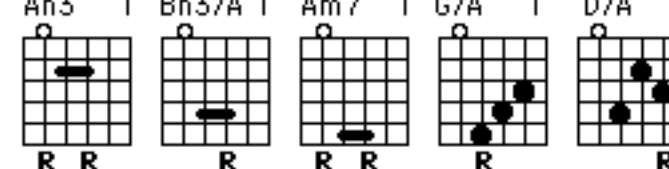
Em I CΔ7 I A/9 I D/9 I

R R R R R R R R

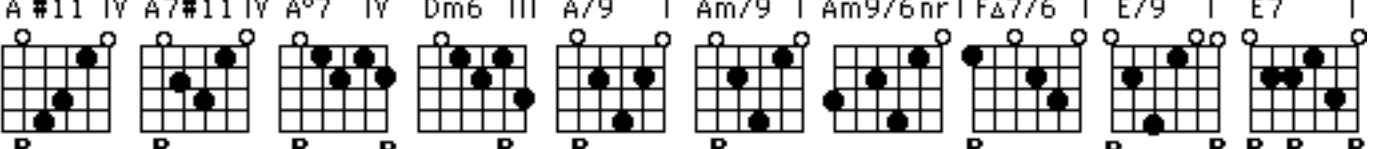
336 Eb $\Delta$ 7 VI Fm9 VI Gm7 VIII Am7 V D7sus4 V



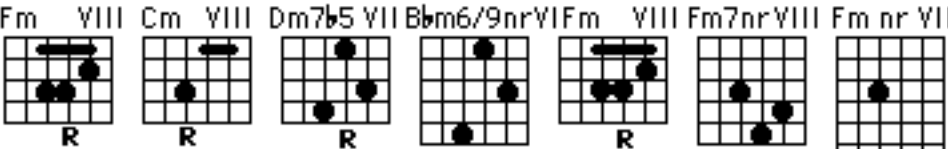
337 An3 I Bn3/A I Am7 I G/A I D/A I



338 A $\sharp$ 11 IV A7 $\sharp$ 11 IV A $\circ$ 7 IV Dm6 III A/9 I Am/9 I Am9/6nr I F $\Delta$ 7/6 I E/9 I E7 I

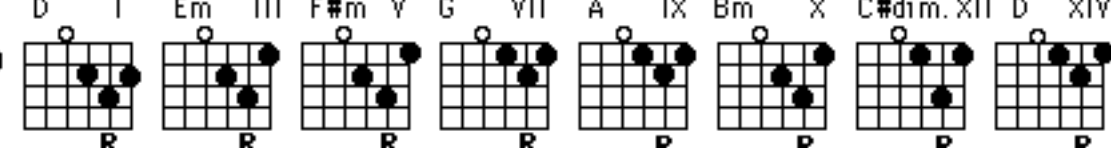


339 Fm VIII Cm VIII Dm7 $\flat$ 5 VII Bm6/9nr VII Fm VIII Fm7nr VIII Fm nr VIII

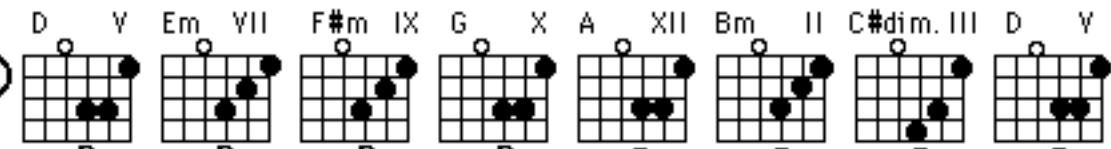


### D MAJOR SCALE TONE PROGRESSIONS WITH PEDAL TONE "D"

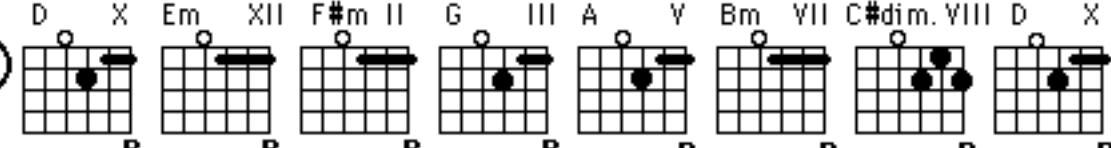
340 D I Em III F $\sharp$ m V G VII A IX Bm X C $\sharp$ dim. XII D XIV



341 D V Em VII F $\sharp$ m IX G X A XII Bm II C $\sharp$ dim. III D V



342 D X Em XII F $\sharp$ m II G III A V Bm VII C $\sharp$ dim. VIII D X



### D MIXOLYDIAN SCALE TONE PROGRESSIONSWITH PEDAL TONE "D"

343 D I Em III F#dim. V G VII Am VIII Bm X C XII D XIV

344 D V Em VII F#dim. VIII G X Am XII Bm II C III D V

345 D X Em XII F#dim. I G III Am V Bm VII C VIII D X

### D DORIAN SCALE TONE PROGRESSIONSWITH PEDAL TONE "D"

346 Dm I Em III F V G VII Am VIII Bdim X C XII Dm XIII

347 Dm V Em VII F VIII G X Am XII Bdim. I C III Dm V

348 Dm X Em XII F I G III Am V Bdim. VI C VIII Dm X

### D AEOLIANSCALE TONE PROGRESSIONSWITH PEDAL TONE "D"

349 Dm I Edim. III F V Gm VI Am VIII Bb X C XII Dm XIII

350 Dm V Edim. VI F VIII Gm X Am XII Bb I C III Dm V

351 Dm X Edim. XI F I Gm III Am V Bb VI C VIII Dm X

### A MAJOR SCALE TONE PROGRESSIONS WITH PEDAL TONE "A"

352 A I Bm III C#m V D VII E IX F#m X G#dim. XII A XIV

353 A V Bm VII C#m IX D X E XII F#m II G#dim. III A V

354 A IX Bm XI C#m I D II E IV F#m VI G#dim. VII A IX

### A MIXOLYDIAN SCALE TONE PROGRESSIONS WITH PEDAL TONE "A"

355 A I Bm III C#dim. V D VII Em VIII F#m X G XII A XIV

356 A V Bm VII C#dim. VIII D X Em XII F#m II G III A V

357 A IX Bm XI C#dim. XII D II Em IV F#m VI G VII A IX

### A DORIAN SCALE TONE PROGRESSIONS WITH PEDAL TONE "A"

358 Am I Bm III C V D VII Em VIII F#dim. X G XII Am XIII

359 Am V Bm VII C VIII D X Em XII F#dim. I G III Am V

360 Am IX Bm XI C XII D II Em IV F#dim. V G VII Am IX

### A AEOLIAN SCALE TONE PROGRESSIONS WITH PEDAL TONE "A"

361

Am V Bdim. VI C VIII Dm X Em XII F I G III Am V

362

Am I Bdim. III C V Dm VI Em VIII F X G XII Am XIII

363

Am IX Bdim. X C XII Dm II Em IV F V G VII Am IX

### DELTA BLUES PIANO PROGRESSION

364

A7 V A°7 IV Dm6 III A II D II A7n3 II D II

D7 V D°7 IV Gm6 III D II G III D9 IV G III A7 V A°7 IV Dm6 III

A II D II A7n3 II D II E7 II E°7 II Am6 I E IV A V E7n3 V

A V A7 V A°7 IV Dm6 III A II E7b9nr VI A7 V

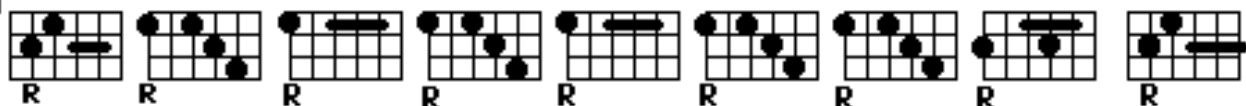
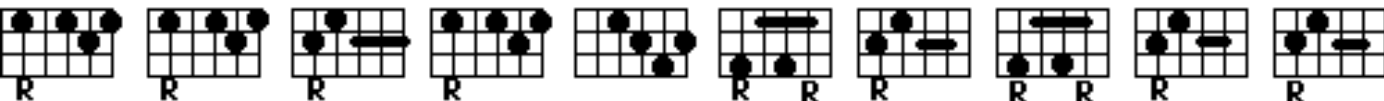
### JAZZY 12 BAR BLUES PROGRESSIONS

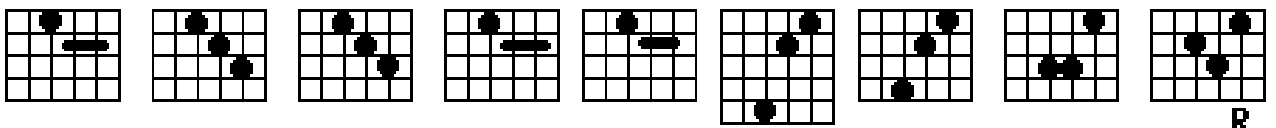
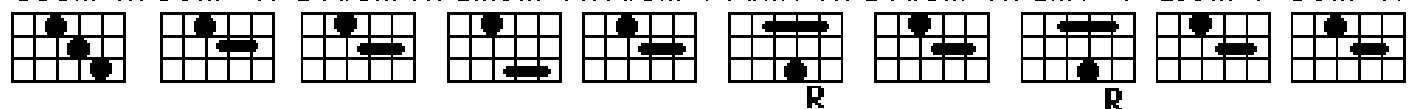
365

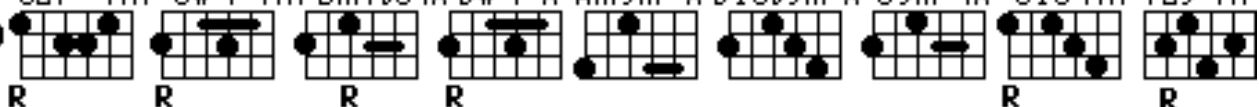
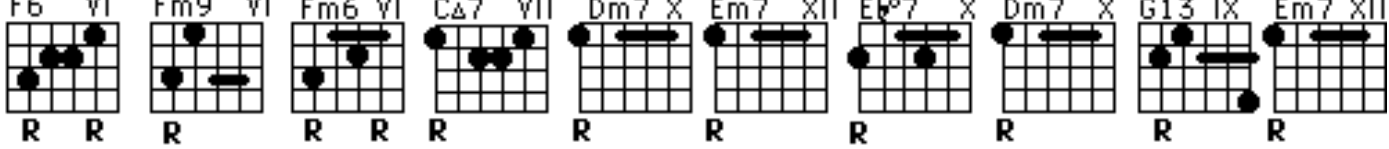
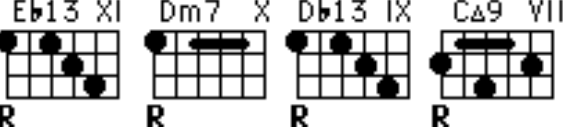
A6 VI A°7 V Bm7 IV A°7 V A6 VI A°7 V Bm7 IV A°7 V A6 VI

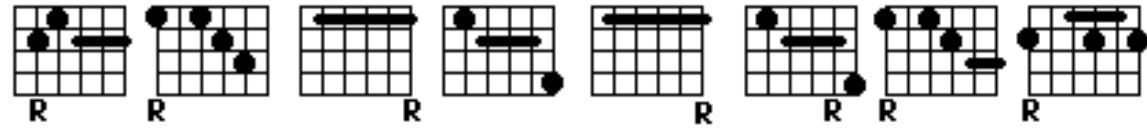
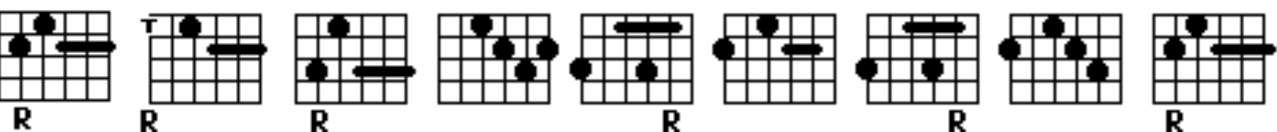
Bm7 IV A°7 V A6 VI A°7 V Bm7 IV A°7 V A6 VI Bm7 IV A°7 V A6 VI

A°7 V Bm7 IV A°7 V A6 VI

**366** G9 IX C13 VIII Em7 XII E♭13 XI Dm7 X D♭13 IX C13 VIII C♯°7 VIII G9 IX  
  
 Am7 XII Bm7 XIV B♭9 XII Am7 XII D13♭9nr X Bm7 XII B♭9 XII Am7 X A♭9 X G9 IX  


**367** D9nr IV A♭13nr IV G13nr III E♭9nr V D9nr IV Bm7 III E7nr III Am11nr III D7 III  
  
 G13nr III D9nr IV B7♯5nr VII Em9nr V A7♯5nr V F♯m7 VII B7♯5nr VII Em7 V E♭9nr V D9nr IV  


**368** CΔ7 VIII C♯°7 VIII Bm7♭5 IX D♯°7 X Am9nr X D13♭9nr X G9nr IX C13 VIII FΔ9 VII  
  
 F6 VI Fm9 VI Fm6 VI CΔ7 VII Dm7 X Em7 XII E♭°7 X Dm7 X G13 IX Em7 XII  
  
 E♭13 XI Dm7 X D♭13 IX CΔ9 VII  


**369** F9 VII B♭13 VI Dm11 X G7♯5♭9nr VIII Cm11 VIII F13♯5♭9nr VI B♭13 VI D°7 IX  
  
 F9 VII D7♯5♭9nr X Gm9 VIII C13♭9nr VIII Am7 X A♭9nr X Gm7 VIII C13♭9nr VIII F9 VII  


370

F13 VI Gm7 VII C7b9nr VI Dm7 VI Db7 VI Cm11 VI B7b5 VI Bb9nr V Am7 IX

D9nr IX Abm7 VIII Db9nr VIII Gm7 VII C9nr VII Am7 IX D7b9nr VIII Gm7 VII C7b9nr VI F13 VI

371

G13 III C9 V C9nr V Am7 V Ab13 IV G13 III Dm7 III G13 III

Db9 III C9 II Bm7 IV E7#5b9nr V Am7 II D7#5b9nr III G9nr II Am7 II Bm7 IV

E7b9nr IV Am7 V Ab13 IV Bm7 VII E7#5#9 VI Am7 V D7#5#9 IV G13 III

372

Bb9nr VIII Am7b5nr VIII D7b9 VII Gm7nr VI C7b9 V Fm11nr IV Bb13b9nr III Eb9nr V Cm7 VIII F7#5b9nr VII

Bb9 VII G7#9 VII G7b9 IX Cm7 VIII F13b9nr VII Dm7 X G13b5nr X Cm7 X F13b9nr X Bb9nr VIII



373

B♭9 X Am7♭5 X D7#5 X Gm7 VIII C13♭9nr VIII Fm7 VI B♭13♭9nr VI E♭9nr V B♭7 VIII

R R R R R R R R R

B♭9 X D♭13 IX Cm7 VIII B♭7 IX B♭9 X B♭7 IX Cm7 VIII B♭7 IX B♭9 X

R R R R R R R R R

374

G9 IX F#m7♭5 XI B7#5#9nr XII Em7 IX A7#5#9nr X Dm7 VII G7#5#9nr VIII A♭m7 IX D♭13 IX

R R R R R R R R R

C13 VIII C#7 VIII G9 IX F#m7♭5 XI B7#5#9nr XII E7♭9nr X Am7 X A♭7#9 X

R R R R R R R R

Bm7 XI E7#5♭9nr X Am7 IX D13♭9nr VIII G9 IX

R R R R R

or the first 4 chords of 269, 271, 272, 273 or 277

375

D9nr IX C#m7♭5 IX F#7#5 IX Bm7 VII E7♭9nr VII Am7 V D7♭9nr V G9nr IV D°7 VII

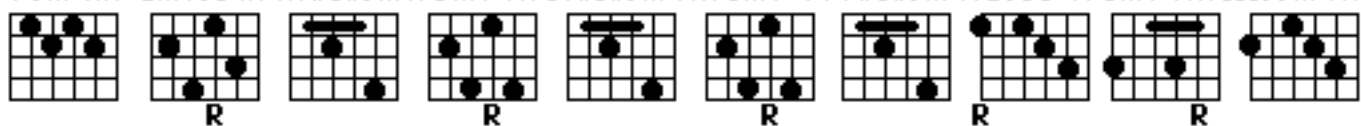
R R R R R R R R R

D9nr IX B7♭9nr XI Em7 IX A7♭9nr IX F#m7 IX F7 VIII Em11 VII E♭9♭5nr X D9nr IX

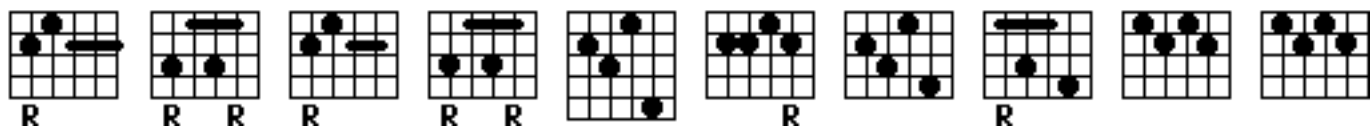
R R R R R R R R

376

F9nr XII Em7b5 IX A7#5#9nrX Dm7 VII G7#5#9nrVIII Cm7 V F7#5#9nrVI Bb13 VI Gm7 VIII C13b9nrVIII

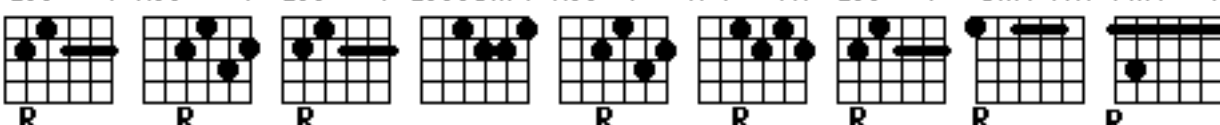


F9 VII Am7 X Ab9 X Gm7 VIII C13b9nrVI Am7 IX D7#5b9nrVIII Gm11 X C7#5b9nrXIII F9nr XII

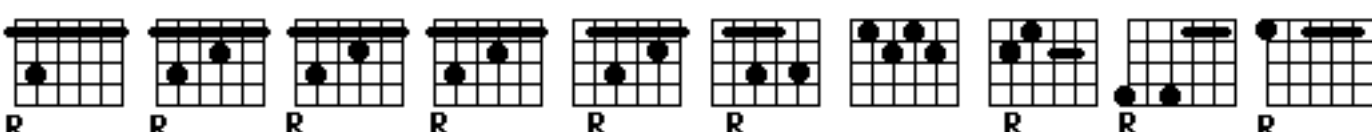


377

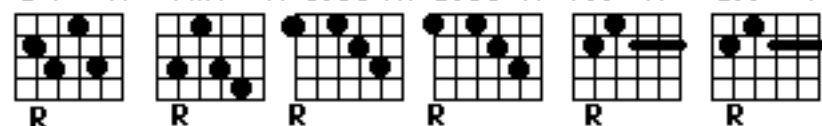
Eb9 V Ab9 V Eb9 V Eb9b5nrV Ab9 V A°7 VII Eb9 V Cm7 VIII Fm7 I



Gm7 III Ab7 IV A7 V Bb7 VI Cm7 III C#7 IV Bb9nr V Eb9 V Db7 VI Cm7 VIII



E°7 VI Fm7 VI Cb13 VII Bb13 VI Fb9 VI Eb9 V



# Bass Pickup Blues In A

A V

|  |  |   |   |
|--|--|---|---|
|  |  | 1 | 1 |
|  |  | 2 |   |
|  |  | 3 |   |

D9 IV

|  |   |   |   |
|--|---|---|---|
|  | 1 |   |   |
|  | 2 | 3 | 3 |
|  |   |   |   |

A V

|  |  |   |   |
|--|--|---|---|
|  |  | 1 | 1 |
|  |  | 2 |   |
|  |  | 3 |   |

E9 VI

|  |   |   |   |
|--|---|---|---|
|  | 1 |   |   |
|  | 2 | 3 | 3 |
|  |   |   |   |

D9 IV

|  |   |   |   |
|--|---|---|---|
|  | 1 |   |   |
|  | 2 | 3 | 3 |
|  |   |   |   |

A V

|  |  |   |   |
|--|--|---|---|
|  |  | 1 | 1 |
|  |  | 2 |   |
|  |  | 3 |   |

Bass Pickup Blues In A (continued)

A V                      A9 XI

|   |   |   |   |
|---|---|---|---|
|   |   | 1 | 1 |
|   | 2 |   |   |
| 3 |   |   |   |

|   |   |   |  |
|---|---|---|--|
|   | 1 |   |  |
| 2 | 3 | 3 |  |
|   |   |   |  |

2.

T 5 5  
A 5 5  
B 12 10 11    12 12    12 10 11    12 12    12 10 11

D X                      A9 XI

|   |   |   |   |
|---|---|---|---|
|   |   | 1 | 1 |
|   | 2 |   |   |
| 3 |   |   |   |

|   |   |   |  |
|---|---|---|--|
|   | 1 |   |  |
| 2 | 3 | 3 |  |
|   |   |   |  |

T 12 12    12 12    12 12    12 12  
A 12 12    12 12    12 12    12 12  
B 17 17    12 15 11    17 17    12 10 11    12 12    12 10 11    12 12    14 12 13

E XII                      D X                      A9 XI                      Bb9 XII                      A9 XI

|   |   |   |   |
|---|---|---|---|
|   |   | 1 | 1 |
|   | 2 |   |   |
| 3 |   |   |   |

|   |   |   |   |
|---|---|---|---|
|   |   | 1 | 1 |
|   | 2 |   |   |
| 3 |   |   |   |

|   |   |   |  |
|---|---|---|--|
|   | 1 |   |  |
| 2 | 3 | 3 |  |
|   |   |   |  |

|   |   |   |  |
|---|---|---|--|
|   | 1 |   |  |
| 2 | 3 | 3 |  |
|   |   |   |  |

|   |   |   |  |
|---|---|---|--|
|   | 1 |   |  |
| 2 | 3 | 3 |  |
|   |   |   |  |

T 12 12    10 10    12 12    13 12  
A 13 13    12 12    12 12    12 12  
B 14 14    12 10 11    12 12    13 12

# IV Hammer I7 Blues

Swing Eighths

D VII A7 V D VII A7 V G VII

D7 V G VII D7 V D VII A7 V D VII A7 V A IX

E7 VII G VII D7 V D VII A7 V D VII

A7 V

# Descending Diminished Blues in E

Swing Eighthths

Chord diagrams: E7 VII, E°7 VI, Am6 V, E IV, A/E V, E7 V, A/E V, E7 VII, E°7 VI, Am6 V

Bass staff: T, A, B

Chord diagrams: E IV, A/E V, E7 V, A/E V, A7 V, A°7 IV, Dm6 III, A I, D/A I, A7 no third I, D/A I

Bass staff: T, A, B

Chord diagrams: E7 VII, E°7 VI, Am6 V, E IV, A/E V, E7 V, A/E V, B7 VII, B°7 VI, Em6 V

Bass staff: T, A, B

Chord diagrams: B IV, E/B IV, B7 no root VII, E/B IV, E7 VII, E°7 VI, Am6 V, E IV, B7 VII, E7 V

Bass staff: T, A, B

# I7 IV I IV Blues #1 In C

**C7 X** **F X** **C X** **F X** **C7 X** **F X** **C X** **F X**

1 6 b7      5 1 3      1 3 5      5 1 3      1 6 b7      5 1 3      1 3 5      5 1 3

H

|   |   |    |    |    |    |   |   |   |    |    |    |    |    |
|---|---|----|----|----|----|---|---|---|----|----|----|----|----|
| T | 4 | 11 | 11 | 10 | 10 | 8 | 8 | 8 | 10 | 10 | 11 | 11 | 11 |
| A | 4 | 10 | 10 | 10 | 10 | 8 | 8 | 8 | 10 | 10 | 10 | 10 | 10 |
| B | 4 | 10 | 10 | 10 | 10 | 8 | 8 | 8 | 10 | 10 | 10 | 10 | 10 |

**F7 X** **Bb X** **F VIII** **Bb X** **C7 X** **F X** **C X** **F X**

1 5 b7      5 1 3      1 3 5      5 1 3      1 6 b7      5 1 3      1 3 5      5 1 3

|   |    |    |    |    |   |   |   |    |    |    |    |    |    |
|---|----|----|----|----|---|---|---|----|----|----|----|----|----|
| T | 10 | 11 | 10 | 10 | 9 | 8 | 8 | 10 | 10 | 11 | 11 | 11 | 11 |
| A | 10 | 10 | 10 | 10 | 8 | 8 | 8 | 10 | 10 | 10 | 10 | 10 | 10 |
| B | 10 | 10 | 10 | 10 | 8 | 8 | 8 | 10 | 10 | 10 | 10 | 10 | 10 |

**G7 X** **C IX** **G VII** **C IX** **C7 X** **F X** **C X** **F X** **C7 X**

1 5 b7      5 1 3      1 3 5      5 1 3      1 6 b7      5 1 3      1 3 5      5 1 3      1 6 b7

|   |    |   |   |   |   |    |    |    |    |   |   |   |    |    |    |
|---|----|---|---|---|---|----|----|----|----|---|---|---|----|----|----|
| T | 10 | 9 | 9 | 8 | 7 | 11 | 11 | 10 | 10 | 8 | 8 | 8 | 10 | 10 | 11 |
| A | 10 | 7 | 9 | 9 | 7 | 11 | 11 | 10 | 10 | 8 | 8 | 8 | 10 | 10 | 10 |
| B | 10 | 7 | 9 | 9 | 7 | 11 | 11 | 10 | 10 | 8 | 8 | 8 | 10 | 10 | 10 |

# I7 IV I IV Blues #2 in A

|   |   |    |     |       |    |     |       |    |     |       |    |     |       |   |
|---|---|----|-----|-------|----|-----|-------|----|-----|-------|----|-----|-------|---|
| T | 4 | 10 | 10  | 10 10 | 10 | 10  | 10 10 | 10 | 10  | 10 10 | 10 | 10  | 10 10 | 7 |
| A | 4 |    |     |       |    |     |       |    |     |       |    |     |       | 7 |
| B | 4 | 7  | 9 9 | 10 10 | 10 | 9 9 | 8 8   | 7  | 9 9 | 10 10 | 10 | 9 9 | 8 7   |   |

|   |  |   |       |       |    |   |   |    |     |       |       |     |       |   |
|---|--|---|-------|-------|----|---|---|----|-----|-------|-------|-----|-------|---|
| T |  | 9 | 10 10 | 10    | 8  | 8 | 7 | 10 | 10  | 10 10 | 10    | 10  | 10 10 | 9 |
| A |  | 9 | 10 10 | 10    | 9  | 9 | 7 | 6  | 7   | 9 9   | 10 10 | 10  | 8     | 7 |
| B |  | 9 | 9     | 10 10 | 10 | 9 | 7 | 7  | 9 9 | 10 10 | 10    | 9 9 | 8 7   | 7 |

|   |  |   |     |    |    |    |    |       |    |    |  |  |  |  |
|---|--|---|-----|----|----|----|----|-------|----|----|--|--|--|--|
| T |  | 5 | 7 7 | 10 | 8  | 10 | 10 | 10 10 | 12 | 10 |  |  |  |  |
| A |  | 6 | 7 7 | 10 | 9  | 6  | 7  | 9 9   | 12 | 6  |  |  |  |  |
| B |  | 7 | 7 7 | 10 | 10 | 7  | 7  | 9 9   | 12 | 7  |  |  |  |  |

|   |  |    |    |    |    |
|---|--|----|----|----|----|
| T |  | 10 | 10 | 10 | 10 |
| A |  | 6  | 8  | 7  | 6  |
| B |  |    | 9  | 8  | 7  |



# I7 IV I IV Blues #3 In C

Swing Eighths

**C VIII** **Fm IX** **C<sup>7</sup> X** **C7 X** **F X** **C VIII** **Fm IX** **C<sup>7</sup> X** **C7 X** **F X**

T  
A  
B

**F VIII** **Bbm IX** **F<sup>7</sup> X** **Bb X** **C VIII** **Fm IX** **C<sup>7</sup> X** **C7 X** **F X**

T  
A  
B

**G VII** **Cm VIII** **G<sup>7</sup> IX** **G7 X** **C IX** **1. C VIII** **Fm IX** **C<sup>7</sup> X** **C7 X** **G7 X**

T  
A  
B

**2. C VIII** **Fm IX** **C<sup>7</sup> X** **C7 X**

T  
A  
B

# Six Nine Blues #1 In G

G6 III G9 I

Diagram 1 (G6 III):  
 E string: 1 (circled)  
 D string: 2  
 C string: 4  
 B string: 3  
 G string: 6 1

Diagram 2 (G9 I):  
 E string: 1  
 D string: 2  
 C string: 4  
 B string: 2  
 G string: 5 b7

G6 III G9 I

Diagram 3 (G6 III):  
 E string: 1 (circled)  
 D string: 2  
 C string: 4  
 B string: 3  
 G string: 6 1

Diagram 4 (G9 I):  
 E string: 1  
 D string: 2  
 C string: 4  
 B string: 2  
 G string: 5 b7

G6

Staff 1: Treble clef, 4/4 time. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Bass line: G2 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), D3 (quarter), B2 (quarter), G2 (quarter). Slurs 'S' are under the first and third measures.

Staff 2: Bass clef, 4/4 time. Bass line: 3 (quarter), 5 (quarter), 7 (quarter), 5 (quarter), 7 (quarter). Slurs 'S' are under the first and third measures.

C6 V C9 III

Diagram 5 (C6 V):  
 E string: 1 (circled)  
 D string: 1 (circled)  
 C string: 3  
 B string: 6  
 G string: 1 3

Diagram 6 (C9 III):  
 E string: 1 (circled)  
 D string: 1 (circled)  
 C string: 3  
 B string: 5  
 G string: b7 9

G6 III G9 I

Diagram 7 (G6 III):  
 E string: 1 (circled)  
 D string: 2  
 C string: 4  
 B string: 3  
 G string: 6 1

Diagram 8 (G9 I):  
 E string: 1  
 D string: 2  
 C string: 4  
 B string: 2  
 G string: 5 b7

C6 G6

Staff 1: Treble clef, 4/4 time. Melody: C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter). Bass line: C2 (quarter), E2 (quarter), G2 (quarter), A2 (quarter), G2 (quarter), E2 (quarter), C2 (quarter). Slurs 'S' are under the first and third measures.

Staff 2: Bass clef, 4/4 time. Bass line: 3 (quarter), 5 (quarter), 7 (quarter), 5 (quarter), 7 (quarter). Slurs 'S' are under the first and third measures.

C6 V C9 III

Diagram 9 (C6 V):  
 E string: 1 (circled)  
 D string: 1 (circled)  
 C string: 3  
 B string: 6  
 G string: 1 3

Diagram 10 (C9 III):  
 E string: 1 (circled)  
 D string: 1 (circled)  
 C string: 3  
 B string: 5  
 G string: b7 9

D6 III D9 I

Diagram 11 (D6 III):  
 E string: 1 (circled)  
 D string: 2 3  
 C string: 3  
 B string: 9  
 G string: 6 1

Diagram 12 (D9 I):  
 E string: 1 (circled)  
 D string: 2 3  
 C string: 3  
 B string: 9  
 G string: 5 b7

D6 G6

Staff 1: Treble clef, 4/4 time. Melody: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter). Bass line: D2 (quarter), F2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), F2 (quarter), D2 (quarter). Slurs 'S' are under the first and third measures.

Staff 2: Bass clef, 4/4 time. Bass line: 5 (quarter), 7 (quarter), 9 (quarter), 7 (quarter), 9 (quarter). Slurs 'S' are under the first and third measures.

# Six Nine Blues #2 In G

G6 IV G9 II

|   |   |
|---|---|
| 2 |   |
| 3 | 4 |
|   |   |

|   |   |
|---|---|
| 2 |   |
| 3 | 4 |
|   |   |

1 3 6      b7 2 5

G6 IV G9 II

|   |   |
|---|---|
| 2 |   |
| 3 | 4 |
|   |   |

|   |   |
|---|---|
| 2 |   |
| 3 | 4 |
|   |   |

1 3 6      b7 2 5

C6 III C9 III

|   |   |   |
|---|---|---|
|   |   |   |
|   |   |   |
| 3 | 3 | 3 |

|   |   |   |
|---|---|---|
| 1 | 1 | 1 |
|   |   |   |
|   |   |   |

1 3 6      b7 2 5

C6 III C9 III

|   |   |   |
|---|---|---|
|   |   |   |
|   |   |   |
| 3 | 3 | 3 |

|   |   |   |
|---|---|---|
| 1 | 1 | 1 |
|   |   |   |
|   |   |   |

1 3 6      b7 2 5

G6 IV

|   |   |
|---|---|
| 2 |   |
| 3 | 4 |
|   |   |

1 3 6

G6 IV

|   |   |
|---|---|
| 2 |   |
| 3 | 4 |
|   |   |

1 3 6

D6 III Eb9 II D9 I

|   |   |
|---|---|
| 1 |   |
| 2 | 3 |
|   |   |

3 1 6

|   |   |
|---|---|
| 1 |   |
| 2 | 3 |
|   |   |

2 b7 5

|   |   |
|---|---|
| 1 |   |
| 2 | 3 |
|   |   |

2 b7 5

G6 IV G9 II

|   |   |
|---|---|
| 2 |   |
| 3 | 4 |
|   |   |

1 3 6

|   |   |
|---|---|
| 2 |   |
| 3 | 4 |
|   |   |

b7 2 5

1. G6 IV

|   |   |
|---|---|
| 2 |   |
| 3 | 4 |
|   |   |

1 3 6

2. G6 IV

|   |   |
|---|---|
| 2 |   |
| 3 | 4 |
|   |   |

1 3 6

# Six Nine Blues #3 In G

Swing Eighths

G6 VII G9 V

|   |   |   |   |
|---|---|---|---|
|   |   |   | 1 |
|   |   |   | 2 |
|   |   |   | 3 |
| 6 | 1 | 3 |   |

|   |    |   |   |
|---|----|---|---|
|   |    |   | 1 |
|   |    |   | 2 |
|   |    |   | 3 |
| 5 | b7 | 2 |   |

G6 VII G9 V

|   |   |   |   |
|---|---|---|---|
|   |   |   | 1 |
|   |   |   | 2 |
|   |   |   | 3 |
| 6 | 1 | 3 |   |

|   |    |   |   |
|---|----|---|---|
|   |    |   | 1 |
|   |    |   | 2 |
|   |    |   | 3 |
| 5 | b7 | 2 |   |

C6 VIII C9 VI

|   |   |   |   |
|---|---|---|---|
|   |   |   | 1 |
|   |   |   | 2 |
|   |   |   | 3 |
| 3 | 6 | 1 |   |

|   |   |    |   |
|---|---|----|---|
|   |   |    | 1 |
|   |   |    | 2 |
|   |   |    | 3 |
| 2 | 5 | b7 |   |

G6 VII G9 V

|   |   |   |   |
|---|---|---|---|
|   |   |   | 1 |
|   |   |   | 2 |
|   |   |   | 3 |
| 6 | 1 | 3 |   |

|   |    |   |   |
|---|----|---|---|
|   |    |   | 1 |
|   |    |   | 2 |
|   |    |   | 3 |
| 5 | b7 | 2 |   |

D6 X C9 VIII

|   |   |   |   |
|---|---|---|---|
|   |   |   | 1 |
|   |   |   | 2 |
|   |   |   | 3 |
| 3 | 6 | 1 |   |

|    |   |   |   |
|----|---|---|---|
| 1  | 1 |   |   |
|    | 2 |   |   |
|    |   |   | 3 |
| b7 | 3 | 5 | 2 |

F6 V F#6 VI G6 VII D7#9 IV

|   |   |   |   |
|---|---|---|---|
|   |   |   | 1 |
|   |   |   | 2 |
|   |   |   | 3 |
| 6 | 1 | 3 |   |

|   |   |   |   |
|---|---|---|---|
|   |   |   | 1 |
|   |   |   | 2 |
|   |   |   | 3 |
| 6 | 1 | 3 |   |

|   |   |   |   |
|---|---|---|---|
|   |   |   | 1 |
|   |   |   | 2 |
|   |   |   | 3 |
| 6 | 1 | 3 |   |

|   |   |    |    |
|---|---|----|----|
| 1 |   |    |    |
| 2 | 3 |    |    |
|   |   |    | 4  |
| 1 | 3 | b7 | #2 |

# Six Nine Blues #4 In G

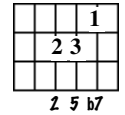
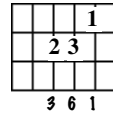
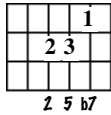
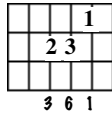
Swing Eighths

G6 VIII

G9 VI

G6 VIII

G9 VI



C6 IX

C9 VII

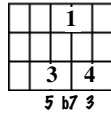
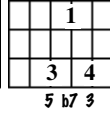
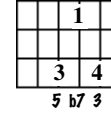
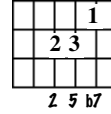
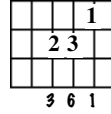
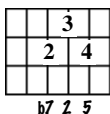
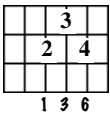
G6 VIII

G9 VI

C7 III

C#7 IV

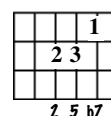
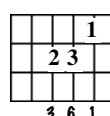
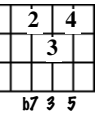
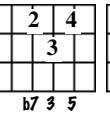
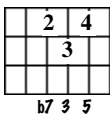
D7 V



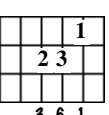
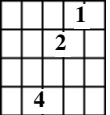
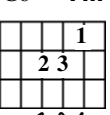
Bb7 VI B7 VII C7 VIII

1. G6 VIII

G9 VI



2. G6 VIII D7b9 VII G6 VIII



# Six Nine Blues #5 In G

Swing Eighths

F X G6 IX G9 VII

|       |       |
|-------|-------|
| 1     | 1     |
|       |       |
|       |       |
| 3     |       |
| 3 5 1 | 1 3 6 |

|        |   |
|--------|---|
| 1      | 1 |
|        |   |
|        |   |
| 2      |   |
| b7 2 5 |   |

F X G6 IX G9 VII

|       |       |
|-------|-------|
| 1     | 1     |
|       |       |
|       |       |
| 3     |       |
| 3 5 1 | 1 3 6 |

|        |   |
|--------|---|
| 1      | 1 |
|        |   |
|        |   |
| 2      |   |
| b7 2 5 |   |

G6 G6

3 3 1 3 3 3 3 1 3 3

3 3 1 3 3

Bb X C6 IX C9 VII

|       |       |
|-------|-------|
| 1     |       |
|       | 2     |
|       |       |
| 3     |       |
| 3 5 1 | 1 3 6 |

|        |   |
|--------|---|
| 1      |   |
|        | 3 |
|        |   |
| 2      |   |
| b7 2 5 |   |

F X G6 IX G9 VII

|       |       |
|-------|-------|
| 1     | 1     |
|       |       |
|       |       |
| 3     |       |
| 3 5 1 | 1 3 6 |

|        |   |
|--------|---|
| 1      | 1 |
|        |   |
|        |   |
| 2      |   |
| b7 2 5 |   |

C6 G6

3 3 1 3 3

3 3 1 3 3

C7 X

|        |   |
|--------|---|
| 1      |   |
|        | 2 |
|        |   |
| 3      |   |
| 1 5 b7 |   |

D7 IX

|      |   |
|------|---|
| 1    |   |
|      | 2 |
|      |   |
| 3    |   |
| 3 b7 |   |

D6 G6

3 3

3 3 1 3 3

2. F X G6 IX

|       |       |
|-------|-------|
| 1     | 1     |
|       |       |
|       |       |
| 3     |       |
| 3 5 1 | 1 3 6 |

|   |   |
|---|---|
| 1 | 1 |
|   |   |
|   |   |
| 2 |   |

G6

3 3 1 3 3

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# Walking Bass Blues #1 in C

|                             |                              |                             |                                 |                             |                                 |                              |                              |
|-----------------------------|------------------------------|-----------------------------|---------------------------------|-----------------------------|---------------------------------|------------------------------|------------------------------|
| <br>C major VIII<br>1 3 5 1 | <br>C 7 VIII<br>b7 3 5 1     | <br>C 7 nr VIII<br>5 b7 3 5 | <br>Gb 9 VIII<br>1 3 b7 2       | <br>F 9 VII<br>1 3 b7 2     | <br>F 7 X<br>b7 5 1 3           | <br>F 6 X<br>6 5 1 3         | <br>Db 13 IX<br>1 b7 3 6     |
| <br>C 7 VIII<br>1 b7 3 5    | <br>C 9 nr VII<br>3 b7 2 5   | <br>F 9 VII<br>1 3 b7 2     | <br>F# dim. 7 VIII<br>1 b5 6 b3 | <br>C 6 VIII<br>5 1 3 6     | <br>F# dim. 7 VIII<br>1 b5 6 b3 | <br>Db 9 nr VIII<br>3 b7 2 5 | <br>C 9 nr VII<br>3 b7 2 5   |
| <br>F 9 VII<br>1 3 b7 2     | <br>F 9 nr VI<br>b7 3 b7 2   | <br>F 6 V<br>6 3 5 1        | <br>F 9 nr VII<br>5 3 b7 2      | <br>F 9 VII<br>1 3 b7 2     | <br>F 9 nr V<br>3 b7 2          | <br>Bb major VI<br>1 1 3 5   | <br>B dim. 7 VI<br>1 6 b3 b5 |
| <br>C 7 VIII<br>1 b7 3 5    | <br>C 9 nr VII<br>3 b7 2 5   | <br>F 9 VII<br>1 3 b7 2     | <br>C 7 nr VIII<br>5 b7 3 5     | <br>C major VIII<br>1 3 5 1 | <br>C 7 VIII<br>b7 3 5 1        | <br>C 6 n3 X<br>6 1 5 6      | <br>Ab 9 X<br>1 3 b7 2       |
| <br>G 9 IX<br>1 3 b7 2      | <br>G 9 nr VIII<br>b7 3 b7 2 | <br>G 6 VII<br>6 3 5 1      | <br>G 9 nr IX<br>5 3 b7 2       | <br>F 9 VII<br>1 3 b7 2     | <br>F 7 X<br>b7 5 1 3           | <br>F 6 X<br>6 5 1 3         | <br>Db 13 IX<br>1 b7 3 6     |
| <br>C 7 VIII<br>1 b7 3 5    | <br>C 9 nr VII<br>3 b7 2 5   | <br>F 9 VII<br>1 3 b7 2     | <br>F# dim. 7 VIII<br>1 b5 6 b3 | <br>G 9 IX<br>1 3 b7 2      | <br>G 9 nr IX<br>5 3 b7 2       | <br>G 9 nr VIII<br>b7 3 b7 2 | <br>D dim. 7 IX<br>6 b3 b5 1 |
| <br>C VIII<br>1 3 5 1       |                              |                             |                                 |                             |                                 |                              |                              |

# Walking Bass Blues #2 in C

|                                 |                                   |                                    |  |                                 |                                     |                                    |  |
|---------------------------------|-----------------------------------|------------------------------------|--|---------------------------------|-------------------------------------|------------------------------------|--|
| <p>C 7 V</p> <p>1 b7 3 5</p>    | <p>C 9 nr IV</p> <p>3 b7 2 5</p>  | <p>C 7 nr V</p> <p>5 b7 3 5</p>    | <p>Gb 9 V</p> <p>1 3 b7 2</p>          | <p>F 9 IV</p> <p>1 3 b7 2</p>   | <p>F 9 nr II</p> <p>3 b7 2</p>      | <p>Eb major III</p> <p>5 5 1 3</p> | <p>B dim. 7 III</p> <p>1 6 b3 b5</p>   |
| <p>C 7 V</p> <p>1 b7 3 5</p>    | <p>C 9 nr IV</p> <p>3 b7 2 5</p>  | <p>F 9 IV</p> <p>1 3 b7 2</p>      | <p>F# dim. 7 V</p> <p>1 b5 6 b3</p>    | <p>C 7 nr V</p> <p>5 b7 3 5</p> | <p>C 6 V</p> <p>6 1 3 5</p>         | <p>C 7 nr V</p> <p>5 b7 3 5</p>    | <p>C 9 nr IV</p> <p>3 b7 2 5</p>       |
| <p>F 9 VII</p> <p>1 3 b7 2</p>  | <p>F 9 nr VII</p> <p>3 b7 2</p>   | <p>F 7 nr VIII</p> <p>5 b7 3</p>   | <p>F 9 nr VII</p> <p>3 b7 2</p>        | <p>F 9 VII</p> <p>1 3 b7 2</p>  | <p>F 9 nr V</p> <p>3 b7 2</p>       | <p>Eb major VI</p> <p>5 5 1 3</p>  | <p>B dim. 7 VI</p> <p>1 6 b3 b5</p>    |
| <p>C 7 VIII</p> <p>1 b7 3 5</p> | <p>C 9 nr VII</p> <p>3 b7 2 5</p> | <p>F 9 VII</p> <p>1 3 b7 2</p>     | <p>C 7 nr VIII</p> <p>5 b7 3 5</p>     | <p>C 7 VIII</p> <p>1 b7 3 5</p> | <p>C 9 nr VII</p> <p>3 b7 2 5</p>   | <p>F 9 VII</p> <p>1 3 b7 2</p>     | <p>F# dim. 7 VIII</p> <p>1 b5 6 b3</p> |
| <p>G 9 IX</p> <p>1 3 b7 2</p>   | <p>G 9 nr VII</p> <p>3 b7 2</p>   | <p>F major VIII</p> <p>5 5 1 3</p> | <p>G 9 nr IX</p> <p>5 3 b7 2</p>       | <p>F 9 VII</p> <p>1 3 b7 2</p>  | <p>F 9 nr V</p> <p>3 b7 2</p>       | <p>Eb major VI</p> <p>5 5 1 3</p>  | <p>B dim. 7 VI</p> <p>1 6 b3 b5</p>    |
| <p>C 7 VIII</p> <p>1 b7 3 5</p> | <p>C 9 nr VII</p> <p>3 b7 2 5</p> | <p>F 9 VII</p> <p>1 3 b7 2</p>     | <p>F# dim. 7 VIII</p> <p>1 b5 6 b3</p> | <p>G 9 IX</p> <p>1 3 b7 2</p>   | <p>G 9 nr VIII</p> <p>b7 3 b7 2</p> | <p>G 9 nr IX</p> <p>5 3 b7 2</p>   | <p>G 9 nr VII</p> <p>3 b7 2</p>        |
| <p>C 7 V</p> <p>1 b7 3 5</p>    |                                   |                                    |  |                                 |                                     |                                    |  |



# Walking Bass Blues #3 in C

|                                    |                                  |                                    |  |                                    |                                  |                                  |  |
|------------------------------------|----------------------------------|------------------------------------|--|------------------------------------|----------------------------------|----------------------------------|--|
| <p>C 7 VIII</p> <p>1 b7 3 5</p>    | <p>C 9nr VII</p> <p>3 b7 2 5</p> | <p>F 9 VII</p> <p>1 3 b7 2</p>     | <p>C 7nr VIII</p> <p>5 b7 3 5</p>      | <p>F 9 VII</p> <p>1 3 b7 2</p>     | <p>F 7 X</p> <p>b7 5 1 3</p>     | <p>F 6 X</p> <p>6 5 1 3</p>      | <p>Db 13 IX</p> <p>1 b7 3 6</p>        |
| <p>C 7 VIII</p> <p>1 b7 3 5</p>    | <p>F 9nr VII</p> <p>3 b7 2 5</p> | <p>F 9 VII</p> <p>1 3 b7 2</p>     | <p>C 7nr VIII</p> <p>5 b7 3 5</p>      | <p>C major VIII</p> <p>1 3 5 1</p> | <p>C 7 VIII</p> <p>b7 3 5 1</p>  | <p>F major X</p> <p>3 5 1 3</p>  | <p>C 7nr VIII</p> <p>5 b7 3 5</p>      |
| <p>F 9 VII</p> <p>1 3 b7 2</p>     | <p>F 7 X</p> <p>b7 5 1 3</p>     | <p>F 6 X</p> <p>6 5 1 3</p>        | <p>F major VIII</p> <p>5 5 1 3</p>     | <p>F 9 VII</p> <p>1 3 b7 2</p>     | <p>F 9nr VII</p> <p>3 b7 2</p>   | <p>Bb 7 VIII</p> <p>1 5 b7 3</p> | <p>B dim. 7 IX</p> <p>1 b5 6 b3</p>    |
| <p>C major VIII</p> <p>1 3 5 1</p> | <p>C 7 VIII</p> <p>b7 3 5 1</p>  | <p>C 7nr VIII</p> <p>5 b7 3 5</p>  | <p>C 7 VIII</p> <p>b7 3 5 1</p>        | <p>C major VIII</p> <p>1 3 5 1</p> | <p>C 9nr VII</p> <p>3 b7 2 5</p> | <p>F 9 VII</p> <p>1 3 b7 2</p>   | <p>F# dim. 7 VIII</p> <p>1 b5 6 b3</p> |
| <p>G 9 IX</p> <p>1 3 b7 2</p>      | <p>G 9nr VII</p> <p>3 b7 2</p>   | <p>F major VIII</p> <p>5 5 1 3</p> | <p>G 9nr IX</p> <p>5 3 b7 2</p>        | <p>F 9 VII</p> <p>1 3 b7 2</p>     | <p>F 7 X</p> <p>b7 5 1 3</p>     | <p>F 6 X</p> <p>6 5 1 3</p>      | <p>Db 13 IX</p> <p>1 b7 3 6</p>        |
| <p>C 7 VIII</p> <p>1 b7 3 5</p>    | <p>C 9nr VII</p> <p>3 b7 2 5</p> | <p>F 9 VII</p> <p>1 3 b7 2</p>     | <p>F# dim. 7 VIII</p> <p>1 b5 6 b3</p> | <p>G 9 IX</p> <p>1 3 b7 2</p>      | <p>G 9nr IX</p> <p>b7 3 b7 2</p> | <p>F 7 X</p> <p>b7 5 1 3</p>     | <p>G 9nr IX</p> <p>5 3 b7 2</p>        |
| <p>C 7 VIII</p> <p>1 b7 3 5</p>    |                                  |                                    |  |                                    |                                  |                                  |  |

# Walking Bass Blues #4 in C

|                                 |                                   |                                    |                                |                                    |                                   |                                    |                                     |
|---------------------------------|-----------------------------------|------------------------------------|--------------------------------|------------------------------------|-----------------------------------|------------------------------------|-------------------------------------|
| <p>C 7 VIII</p> <p>1 b7 3 5</p> | <p>C 9 nr VII</p> <p>3 b7 2 5</p> | <p>C 7 nr VIII</p> <p>5 b7 3 5</p> | <p>C 6 VIII</p> <p>6 1 3 5</p> | <p>F 9 VII</p> <p>1 3 b7 2</p>     | <p>F 9 nr VII</p> <p>3 b7 2 5</p> | <p>F 7 nr VIII</p> <p>5 b7 3 5</p> | <p>F m6 VIII</p> <p>6 1 b3 5</p>    |
| <p>C 7 VIII</p> <p>1 b7 3 5</p> | <p>C 9 nr VII</p> <p>3 b7 2 5</p> | <p>C 7 nr VIII</p> <p>5 b7 3 5</p> | <p>C 6 VIII</p> <p>6 1 3 5</p> | <p>C 13 XIII</p> <p>b7 3 6 1</p>   | <p>C 6 XII</p> <p>6 3 5 1</p>     | <p>G m7 X</p> <p>1 5 b7 b3</p>     | <p>C 9 nr VII</p> <p>3 b7 2 5</p>   |
| <p>F 9 VII</p> <p>1 3 b7 2</p>  | <p>F 9 nr VII</p> <p>3 b7 2 5</p> | <p>F 7 nr VIII</p> <p>5 b7 3 5</p> | <p>F 6 X</p> <p>6 3 3 6</p>    | <p>F 9 VII</p> <p>1 3 b7 2</p>     | <p>F 9 nr VII</p> <p>3 b7 2 5</p> | <p>F 7 nr VIII</p> <p>5 b7 3 5</p> | <p>F m6 VIII</p> <p>6 1 b3 5</p>    |
| <p>C 7 VIII</p> <p>1 b7 3 5</p> | <p>C 9 nr VII</p> <p>3 b7 2 5</p> | <p>C 7 nr VIII</p> <p>5 b7 3 5</p> | <p>C 6 n3 X</p> <p>6 1 5 6</p> | <p>C major VIII</p> <p>1 3 5 1</p> | <p>C 6 n3 X</p> <p>6 1 5 6</p>    | <p>C 7 nr VIII</p> <p>5 b7 3 5</p> | <p>C 6 n3 X</p> <p>6 1 5 6</p>      |
| <p>G 9 IX</p> <p>1 3 b7 2</p>   | <p>G 9 nr IX</p> <p>3 b7 2 5</p>  | <p>G 7 nr X</p> <p>5 b7 3 5</p>    | <p>G 6 XII</p> <p>6 3 3 6</p>  | <p>F 9 VII</p> <p>1 3 b7 2</p>     | <p>F 9 nr VII</p> <p>3 b7 2 5</p> | <p>F 7 nr VIII</p> <p>5 b7 3 5</p> | <p>F m6 VIII</p> <p>6 1 b3 5</p>    |
| <p>C 7 VIII</p> <p>1 b7 3 5</p> | <p>C 9 nr VII</p> <p>3 b7 2 5</p> | <p>C 7 nr VIII</p> <p>5 b7 3 5</p> | <p>C 6 VIII</p> <p>6 1 3 5</p> | <p>G 9 IX</p> <p>1 3 b7 2</p>      | <p>G 9 nr VII</p> <p>3 b7 2</p>   | <p>G 6 VII</p> <p>6 3 5 1</p>      | <p>D dim. 7 IX</p> <p>1 6 b3 b5</p> |
| <p>C 7 VIII</p> <p>1 b7 3 5</p> |                                   |                                    |                                |                                    |                                   |                                    |                                     |

# Walking Bass Blues #5 in C

|                          |                            |                           |                                 |                            |                             |                        |                            |
|--------------------------|----------------------------|---------------------------|---------------------------------|----------------------------|-----------------------------|------------------------|----------------------------|
| C 7 VIII<br><br>1 b7 3 5 | C 9 nr VII<br><br>3 b7 2 5 | C major V<br><br>5 1 3    | F major V<br><br>3 5 1          | C 7 n3 -<br><br>b7 1 5     | F major V<br><br>3 5 1      | C major V<br><br>5 1 3 | C 9 nr VI<br><br>3 b7 2 5  |
| C 7 VIII<br><br>1 b7 3 5 | C 9 nr VII<br><br>3 b7 2 5 | C major V<br><br>5 1 3    | F major V<br><br>3 5 1          | C 7 n3 V<br><br>b7 1 5     | F major V<br><br>3 5 1      | C major V<br><br>5 1 3 | F major V<br><br>3 5 1     |
| F major V<br><br>1 3 5 1 | F major III<br><br>3 1 5 1 | F 5 III<br><br>5 1 5 1    | Bb major III<br><br>3 5 1 5     | F 7 n3 III<br><br>b7 1 5 1 | Bb major III<br><br>3 5 1 5 | F 5 III<br><br>5 1 5 1 | F major III<br><br>3 1 5 1 |
| C 7 VIII<br><br>1 b7 3 5 | C 9 nr VII<br><br>3 b7 2 5 | C major V<br><br>5 1 3    | F major V<br><br>3 5 1          | Bb 7 n3 V<br><br>b7 1 5    | F major V<br><br>3 5 1      | C major V<br><br>5 1 3 | C 9 nr VII<br><br>3 b7 2 5 |
| G 9 IX<br><br>1 3 b7 2   | G 9 nr VII<br><br>3 b7 2   | G 9 nr IX<br><br>5 3 b7 2 | G 6 VII<br><br>6 3 5 1          | F 9 VII<br><br>1 3 b7 2    | F 13 VI<br><br>b7 3 6 1     | F 6 V<br><br>6 3 5 1   | Db 7 IV<br><br>1 5 b7 3    |
| C 7 VIII<br><br>1 b7 3 5 | C 9 nr VII<br><br>3 b7 2 5 | F 9 VII<br><br>1 3 b7 2   | F# dim. 7 VIII<br><br>1 b5 6 b3 | G 9 IX<br><br>1 3 b7 2     | G 13 VIII<br><br>b7 3 6 1   | G 6 VII<br><br>6 3 5 1 | D m7 V<br><br>1 5 b7 b3    |
| C 7 VIII<br><br>1 b7 3 5 |                            |                           |                                 |                            |                             |                        |                            |

# Walking Bass Blues #6 in C

|                             |                              |                         |                             |                             |                                |                              |                              |
|-----------------------------|------------------------------|-------------------------|-----------------------------|-----------------------------|--------------------------------|------------------------------|------------------------------|
| <br>C major VIII<br>1 3 5 1 | <br>C 7 VIII<br>b7 3 5 1     | <br>C 6 n3 X<br>6 1 5 6 | <br>C 7 nr VIII<br>5 b7 3 5 | <br>F 9 VII<br>1 3 b7 2     | <br>F 7 X<br>b7 5 1 3          | <br>F 6 X<br>6 5 1 3         | <br>Db 13 IX<br>1 b7 3 6     |
| <br>C 7 VIII<br>1 b7 3 5    | <br>C 9 nr VII<br>3 b7 2 5   | <br>C 6 n3 X<br>6 1 5 6 | <br>C 7 nr VIII<br>5 b7 3 5 | <br>C 7 nr VIII<br>5 b7 3 5 | <br>C dim. 7 VIII<br>b5 1 b3 6 | <br>Db 9 nr VIII<br>3 b7 2 5 | <br>C 9 nr VII<br>3 b7 2 5   |
| <br>F 9 VII<br>1 3 b7 2     | <br>F 9 nr VI<br>b7 3 b7 2   | <br>F 6 V<br>6 3 5 1    | <br>F 9 nr VII<br>5 3 b7 2  | <br>F 9 VII<br>1 3 b7 2     | <br>F 9 nr V<br>3 b7 2         | <br>Eb major VI<br>5 5 1 3   | <br>B dim. 7 VI<br>1 6 b3 b5 |
| <br>C 7 VIII<br>1 b7 3 5    | <br>C 9 nr VII<br>3 b7 2 5   | <br>F 9 VII<br>1 3 b7 2 | <br>C 7 nr VIII<br>5 b7 3 5 | <br>C major VIII<br>1 3 5 1 | <br>C 7 VIII<br>b7 3 5 1       | <br>C 6 n3 X<br>6 1 5 6      | <br>Ab 9 X<br>1 3 b7 2       |
| <br>G 9 IX<br>1 3 b7 2      | <br>G 9 nr VIII<br>b7 3 b7 2 | <br>G 6 VII<br>6 3 5 1  | <br>G 9 nr IX<br>5 3 b7 2   | <br>F 9 VII<br>1 3 b7 2     | <br>F 7 X<br>b7 5 1 3          | <br>F 6 X<br>6 5 1 3         | <br>Db 13 IX<br>1 b7 3 6     |
| <br>7 VIII<br>1 b7 3 5      | <br>C 9 nr VII<br>3 b7 2 5   | <br>F 9 VII<br>1 3 b7 2 | <br>Ab 9 X<br>1 3 b7 2      | <br>G 9 IX<br>1 3 b7 2      | <br>G 9 nr IX<br>5 3 b7 2      | <br>G 9 nr VIII<br>b7 3 b7 2 | <br>Db 7 IX<br>1 b7 3 5      |
| <br>C major VIII<br>1 3 5 1 |                              |                         |                             |                             |                                |                              |                              |

# Walking Bass Blues #7 in G

Swing Eighths

G7 G9 3 G7 C G7 G9 3 G7 C9 G7 G9 3 G7 C G7

T  
A  
B

G7 G7/B 3 G9 C7 G9 C7 C9 3 C7 F C7 C9 3 C7 F Ab7

T  
A  
B

G7 G7/B 3 G9 C7 G9 G7 G7/B 3 G9 C7 D7 D9 D7 G D7

T  
A  
B

C7 C9 C7 F C7 G7 G9 3 G7 C G7 3 D7

T  
A  
B

### Walking Bass Blues #7 (continued)

Swing Eighths

Chord progression: G7 G7/F G7/D G7 C7 C9 C7 F 3 G7 G9 G7 C 3

T  
A  
B

Chord progression: G G9 C7 C9 C7 F 3 C C7/Bb Am7 D7

T  
A  
B

Chord progression: G G7/F C/E G/D G9 G9/F Em7 3 Am7 3 D7 D9 3 D7 G

T  
A  
B

Chord progression: C7 C9 3 C7 F 3 G7 G7 Ab9 G9

T  
A  
B

# Walking Bass Blues #8



**A V** **A7/G V** **D/F# VII** **A/E V** **D9 IV** **D9/F# II** **G III** **D9/F# II**

**12**  
**8**

**T** **12**  
**A** **8**  
**B**

**A7 V** **A9/C# IV** **A7/E V** **D/F# VII** **A7 V** **Bm II** **C dim.7 II** **Bm II**

**3**

**T**  
**A**  
**B**

**D9 IV** **D9/F# II** **D9 IV** **Bm II** **D9 IV** **D9/F# II** **D9 IV** **Bm II**

**5**

**T**  
**A**  
**B**

**A7 V** **A9/C# IV** **D9 IV** **Adim7 V** **A V** **A7/G V** **D/F# VII** **A7/G V**

**7**

**T**  
**A**  
**B**

Walking Bass Blues #8 (continued)

9

E9 VI E9/G# VI E7 VII E dim. VII D9 IV D9/F# II G III D9/F# II

T 9 7 9 5 5 3 5  
A 9 7 6 6 6 9 5 5  
B 7 7 6 6 6 9 9 8 9 7 7 5 5 2 2 3 3 2 3 4

11

A7 V A9/C# IV D9 IV D9/F# II A7 V A9/C# IV E9 VI E9 VI

T 5 5 5 5 5 5 7 7 7 7  
A 6 6 5 5 6 6 7 7 7 7  
B 5 5 4 7 6 5 5 2 3 4 5 5 4 5 6 7 7 7 7 5 6

13

A7 III A9 III Bm7 IV A7/E II D9 IV D7/C II D6 VII D7/C II

T 3 3 5 3 5 5 7 7 7  
A 7 7 5 4 4 2 7 7 7  
B 7 7 5 4 4 2 4 5 2 5 5 8 8 7 7 8 7 6 6

15

A7 V A9/C# IV A7/E V D/F# VII A7 V Bm II C dim.7 II Bm II

T 5 7 5 7 5 3 4 3  
A 6 6 6 7 6 2 4 4  
B 5 5 9 9 9 7 9 9 7 9 7 5 5 5 2 2 2 2 3 3 3 3 2 3 2 4



