

Ex 1.8

I7
A7

R 3 5 6 R 6 5 3 R 3 5 6 R 6 5 3

T
A
B 5 4 7 4 7 4 7 4 5 4 7 4 7 4 7 4

1

IV7
D7

I7
A7

R 3 5 6 R 6 5 3 R 3 5 6 R 6 5 3

T
A
B 5 4 7 4 7 4 7 4 5 4 7 4 7 4 7 4

5

V7
E7

I7
A7

R 3 5 6 R 6 5 3 R 3 5 6 R 6 5 3

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

9

Ex 1.12

1

5

9

Ex 3.4

I^7
 A^7

IV^7
 D^7

I^7
 A^7

R R 3 3 5 5 6 6 R R 3 3 5 5 6 6 R R 3 3 5 5 6 6 R R 6 6 5 5 3 3
 5 5 4 4 7 7 4 4 5 5 4 4 7 7 4 4 5 5 4 4 7 7 4 4 7 7 4 4 7 7 4 4

1

IV^7
 D^7

I^7
 A^7

R R 3 3 5 5 6 6 R R 6 6 5 5 3 3 R R 3 3 5 5 6 6 R R 6 6 5 5 3 3
 5 5 4 4 7 7 4 4 7 7 4 4 7 7 4 4 5 5 4 4 7 7 4 4 7 7 4 4 7 7 4 4

5

V^7
 E^7

IV^7
 D^7

I^7
 A^7

V^7
 E^7

R R 3 3 5 5 3 3 R R 3 3 5 5 3 3 R R 3 3 4 4 P P R R 7 7 6 6 5 5
 7 7 6 6 9 9 6 6 5 5 4 4 7 7 4 4 5 5 4 4 5 5 6 6 7 7 5 5 4 4 7 7

9

NOTE: The last note in measures 6, 8, and 10 are the "4" to the current chord, but they are also "b7" to the next chord. Using the b7 in this manner helps to *imply* the next chord. When the chord is played (on the downbeat of measures 7, 9, and 11), the b7 resolves to the chord. This produces a very solid "bluesy" passage from one chord to the next.

Chicago Blues

Ex 4.13

$\text{♩} = 120$

Measures 1, 5, and 9 are shown, illustrating the progression of chords (G7, C7, D7) and the use of the flat 7th note to imply the next chord.

Rhythm and Blues ala Freddie King

Ex 4.17

♩ = 92

C7 + 2 + a 3 + a (4) e + a

1

R R R 4 5 b7 5 b7 5 b7 R typ...

T 5 5 3 3 3 3 5 5 5 3 3 3 5 5 3 3 5

A 3 3 5 5 5 3 5 3 5 3 5 3 5 3 5 3 5

B 3 3 5 5 5 3 5 3 5 3 5 3 5 3 5 3 5

4

F7

5 4 P

T 5 5 3 3 3 3 5 3 3 1 3 1 3 1 3 3 1 3 1 3 1 2

A 3 3 5 5 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5

B 3 3 5 5 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5

7

C7 G7

T 5 5 3 3 3 3 5 5 5 3 3 3 5 5 5 3 3 3 5 5 5 3 3 3 5

A 3 3 5 5 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5

B 3 3 5 5 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5

10

F7 C7

R R R 6 b7 P R 3 R 4 P R R R 4 5 b7 5 b7 5 b7 R typ...

T 3 3 0 1 2 3 3 5 5 3 3 3 5 5 5 3 3 3 5 5 5 3 3 3 5

A 3 3 0 1 2 3 3 5 5 3 3 3 5 5 5 3 3 3 5 5 5 3 3 3 5

B 3 3 0 1 2 3 3 5 5 3 3 3 5 5 5 3 3 3 5 5 5 3 3 3 5

Jazz Walk (I-IV-V)

Ex 4.31

Ex 4.31 (1)

Chords: B^b7, E^b7, B^b7

Staff 1 (Bass): R 3 5 R | R 2 3 P | R 3 6 5 | R b7 6 5

Staff 2 (T): 1 0 3 3 | 1 3 0 2 | 3 0 5 3 | 3 1 0 3

Staff 3 (A): 1 0 3 3 | 1 3 0 2 | 3 0 5 3 | 3 1 0 3

Staff 4 (B): 1 0 3 3 | 1 3 0 2 | 3 0 5 3 | 3 1 0 3

Ex 4.31 (5)

Chords: E^b7, B^b7

Staff 1 (Bass): R 5 5 5 | R b7 6 P | R 5 b7 P | R 3 6 P

Staff 2 (T): 1 3 3 3 | 1 b7 6 P | R 5 b7 P | R 3 6 P

Staff 3 (A): 1 3 3 3 | 1 4 3 0 | 1 1 4 0 | 1 0 5 2

Staff 4 (B): 1 3 3 3 | 1 4 3 0 | 1 1 4 0 | 1 0 5 2

Ex 4.31 (9)

Chords: F7, E^b7, B^b7, F7

Staff 1 (Bass): R 2 3 R | R b7 6 P | R b7 6 P | R 3 6 R

Staff 2 (T): 3 5 2 3 | 1 b7 6 P | R b7 6 P | R 3 6 R

Staff 3 (A): 3 5 2 3 | 1 4 3 0 | 1 1 0 4 | 3 0 0 1

Staff 4 (B): 3 5 2 3 | 1 4 3 0 | 1 1 0 4 | 3 0 0 1