

## WALKING THE BLUES

The first example of walking blues, Ex. 4-79, is a complete twelve-bar form that begins exactly like Ex. 4-1 at the beginning of this chapter, but keeps on going to finish the form.

Ex. 4-79

**System 1:** F<sup>7</sup> (1), E<sup>b</sup>/G (1), F<sup>#0</sup>/G<sup>#</sup> (3), F/A (3), B<sup>b7</sup> (6), A<sup>b</sup>/C (6), B<sup>b0</sup>/C<sup>#</sup> (8), B<sup>b</sup>/D (8), F<sup>7</sup> (13), E<sup>b7</sup> (11), D<sup>M7</sup> (10), D<sup>bM7</sup> (9)

**System 2:** C<sup>M7</sup> (8), B<sup>b0</sup>/D<sup>b</sup> (8), F/C (7), B<sup>7</sup> (7), B<sup>b7</sup> (6), A<sup>b</sup>/C (6), B<sup>b0</sup>/C<sup>#</sup> (8), B<sup>b</sup>/D (8), B<sup>b7</sup> (6), A<sup>7</sup> (5), B<sup>b7</sup> (6), A<sup>b0</sup>/B (6)

**System 3:** F/C (6), F/A (3), G<sup>M7</sup> (3), G<sup>M</sup>/B<sup>b</sup> (5), A<sup>M7</sup> (5), G<sup>0</sup>/B<sup>b</sup> (5), D/A (4), A<sup>b7</sup> (4), G<sup>M7</sup> (3), F<sup>#M7</sup> (2), G<sup>M7</sup> (3), F<sup>0</sup>/A<sup>b</sup> (3)

**System 4:** C<sup>7</sup> (2), F<sup>0</sup>/A<sup>b</sup> (3), E<sup>0</sup>/G (2), G<sup>b7</sup> (2), F<sup>7</sup> (1), E<sup>b7</sup> (5), D<sup>7</sup> (4), A<sup>b7</sup> (4), G<sup>7</sup> (3), D<sup>b7</sup> (3), C<sup>7</sup> (2), G<sup>b7</sup> (2), F<sup>7</sup> (1) (etc.)

The seventh and eighth bars are similar to turnarounds to II we've looked at, but starting on the second inversion I chord (that's where the melodic voice-leading on the IV chord took us). The ninth and tenth bars are the same as the long II-V-I from Ex. 4-8, only resolves into a dom7-type I chord. The last two