

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

The musical score for Ex. 4-79 is a twelve-bar blues in F major. It is presented in four systems, each with a treble clef staff and guitar chord diagrams below. The chords and their fret numbers are:

- System 1:** F⁷ (1), E^b/G (1), F^{#0}/G[#] (3), F/A (3), B^b7 (6), A^b/C (6), B^{b0}/C[#] (8), B^b/D (8), F⁷ (13), E^b7 (11), D^MI⁷ (10), D^bM^I7 (9).
- System 2:** C^MI⁷ (8), B^{b0}/D^b (8), F/C (7), B⁷ (7), B^b7 (6), A^b/C (6), B^{b0}/C[#] (8), B^b/D (8), B^b7 (6), A⁷ (5), B^b7 (6), A^{b0}/B (6).
- System 3:** F/C (6), F/A (3), G^MI⁷ (3), G^MI/B^b (5), A^MI⁷ (5), G⁰/B^b (5), D/A (4), A^b7 (4), G^MI⁷ (3), F[#]M^I7 (2), G^MI⁷ (3), F⁰/A^b (3).
- System 4:** C⁷ (2), F⁰/A^b (3), E⁰/G (2), G^b7 (2), F⁷ (1), E^b7 (5), D⁷ (4), A^b7 (4), G⁷ (3), D^b7 (3), C⁷ (2), G^b7 (2), F⁷ (1).

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