

Standard tuning

♩ = 120

Chromatic Tones & Tritone Substitution For Tension

C9(no5) F7/C Cdim7 G C#7(#9) C9(no5)

s.guit.

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

Using dominant 7th chords for tension in a typical gospel blues chord progression.

C E7 Am A7 Dm D7 G G7

T	0	0	0	0	2	3	1
A	1	3	1	2	1	0	0
B	0	1	2	0	2	0	0
	2	2	2	2	0	0	2
	3	0	0	0		3	3

Using leading tones to guide the bass/inversions

C E7/G# Am A7/C# Dm D7/F# G G7/B

T	5	5	1	3	1	3	1
A	5	7	2	2	2	0	0
B	3	6	0	5	0	0	0
		4		4	X	3	2
					2		

The same idea in a higher register (better for playing in groups)

C E7/G# Am A7/C# Dm D7/F# G G7/B

T	8	5	5	5	3	3	8
A	9	7	5	8	5	4	10
B	10	6	7	6	4	5	9

Adding a walking bassline

C E7/G# Am A7/C# Dm D7/F# G G7/B

T	0	5	0	1	1	3	1
A	1	7	1	3	2	0	0
B	2	6	2	2	0	0	0
	3		0	0	X	2	0
		4	0	0	2	3	2
	0		0	0			
	2		2	4			0

Adding a walking bassline and substitutions.

Cmaj7 **Fdim/G#** **E7/G#** **Am7** **Eaug/D** **C#°** **A9(no3)**

T	5	6	5	5	5	5	0
A	4	4	7	5	5	4	0
B	3	6	6	5	6	5	0
	0	2	4	4	5	0	7
							5
							4
							1
							2

Dm7 **G7sus4** **D9/F#** **G/B** **G7/B** **C#7(#9)**

T	6	6	0	3	1	5
A	5	5	1	0	0	4
B	5	0	0	0	0	3
	0	3	0	0	3	2
	3	1	0	0	1	0
	2	2	0	2	2	4