

WALKING CHORD "GOSPEL STYLE" BLUES

Key of F#

Chord diagrams for the first line:

- F#/A# (1st fret)
- G#m/B (6th fret)
- F# (9th fret)
- G#m/B (6th fret)
- F#m/A (1st fret)
- B⁹no3 (1st fret)
- F#m (7th fret)
- B7 (7th fret)

Musical notation for the first line, 4/4 time signature.

Chord diagrams for the second line:

- F#/A# (1st fret)
- G#m/B (6th fret)
- F# (9th fret)
- G#m (11th fret)
- A#^o F#7 (11th fret)
- G#m (11th fret)
- F# (9th fret)
- C7 (8th fret)

Musical notation for the second line, 4/4 time signature.

Chord diagrams for the third line:

- B7 (7th fret)
- F#m (9th fret)
- B7 (9th fret)
- F#m (9th fret)
- B7 (7th fret)
- F#m (7th fret)
- Bm7 (9th fret)
- F#^o (7th fret)

Musical notation for the third line, 4/4 time signature.

-----or repeat last idea -----

ASSIGNMENT:

- 1) Write in the chord names.
- 2) As before, memorize slowly and gradually while thinking of the chord names as you go.
- 3) Aft'r learning in the above key, TRANSPOSE to the keys of F, Ab, G and E.

It's a lot of work...but this is what building up chord vocabulary is about. And the road to higher musicianship does involve learning to play in all the keys so...learning to *hear* the different keys is another matter and a wonderful skill to acquire, but it won't happen if you don't *play* in the various keys. Unless you were fortunate to have come out of the womb with it, this sensitivity is acquired slowly, little by little.

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Neil Greene

Key of F#

Handwritten guitar chord diagrams for the key of F# (G major) in a walking blues style. The diagrams are arranged in a grid with six rows and eight columns. Each diagram shows a guitar neck with six strings and a fret number (1, 6, 9, 11, 7, 9) above it. Chord names are written above the diagrams, and various annotations are present:

- Row 1:** F# (1), G#m (6), F# (9), G#m (6), B9(F#) B7 (1), B7 (7), F#m (7), B7 (7). Annotations: "VAMPING (I II I)", "w/ CO MINOR (I w/ II)", "w/ II".
- Row 2:** F# (1), G#m (6), F# (9), G#m (11), F#7(F#) G#m (11), F# (9), B7(C7) (8). Annotations: "CHAIN", "1st Approach".
- Row 3:** B7 (7), F#m (9), B7 (9), F#m (9), B7 (7), F#m (7), Bm7 (9), F#0 (7). Annotations: "w/ CO MINOR VAMP", "INT APPROACH CHORD".
- Row 4:** F# (9), B7 (7), F# (9), B7 (7), F# (1), B7(A7) (9), F# (9), F# (7). Annotations: "VAMPS w/ II (A7)", "SLIDE", "SLIGHT BEND HERE".
- Row 5:** C# (1), G#m (11), C#7 (9), C#7 (6), B7 (1), B7 (7), B (9), B (9). Annotations: "OR ON THE 2ND STRING", "w/ APPROACH as approach to I".
- Row 6:** F# (9), F# (11), C#7 (11), F#7 (11), B (9), D (10), F# (9), B7 (7). Annotations: "w/ APPROACH CHORD to II", "and repeat".

ASSIGNMENT:

APPROACH CHORDS

① WRITE IN THE CHORD NAMES.

② AS BEFORE, MEMORIZE SLOWLY and GRADUALLY while thinking of the chord names as you go.

③ After learning in the above key, TRANSPOSE to the Keys of F, A^b, G and E. It's a lot of work..... but this is what building up chord vocabulary is about. Part of the road to higher musicianship does involve learning to play in all the keys so..... Learning to hear the different keys is another matter and a wonderful skill to acquire, but if you don't happen to have come out of the womb with it, this sensitivity is acquired slowly little by little.