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Here is a minor blues with some commonly added chord changes. Notice how this line lies under your fingers with very little movement required. That is a formula for playing good time.

### Example 16 - Blues in C Minor Walking

Chord changes for Example 16:

- Measures 1-2: C-7
- Measures 3-4: D-7 (b5) G7
- Measures 5-6: C-7
- Measures 7-8: C7
- Measures 9-10: A $\flat$ 7
- Measures 11-12: D-7 (b5) G7
- Measures 13-14: C-7
- Measures 15-16: A7

Establishing a strong groove early in a song is oh, so important. It's like getting off on the right foot. When you get the groove going, it seems like you can play anything. Conversely, if you miss the groove when you first start, it can be very difficult to find later on. Your opening chorus of a song needs to be carefully executed to ensure that you find the groove.

My dear friend and mentor, John Abernethy, first described it to me.

*"It's like a small boat with a small engine. At first the boat is sluggish and doesn't steer well. You can feel the boat pushing against the water. As you build speed, the boat begins to rise in the water and finally starts to plane on top of the water. Like the boat, it takes a little time to get the music grooving. You must be very deliberate and patient in the beginning of a song. Strive for simplicity and consistency and the groove will settle in. Once you hit the groove, you can play almost anything, and it will feel great."*

This takes patience and consistent time. The great players always do this.

Example 25 - *Black Out*, Paul Chambers Transcription

B♭maj7 G-7 C-7 F7 D-7 G7 C-7 F7

1

B♭7 (3) E♭7 (3) D-7 (3) G7 (3) C-7 F7

5

B♭maj7 G7 C-7 F7 G7 C-7 F7

10

B♭7 (3) E♭7 (3) C-7 (3) F7 (3) B♭maj7

14

F-7 B♭7 E♭maj7

18

C7 (3) E7 (3) F7 (3)

22

B♭maj7 (3) G-7 (3) C-7 (3) F7 (3) D-7 (3) G7 (3) C-7 (3) F7 (3)

26

B♭7 (3) E♭7 (3) C-7 (3) F7 (3) B♭maj7

30

**STINNETT**

**MUSIC**

## Example 30 - Rhythm Changes in G Walking

Gmaj7 E-7 A-7 D7 B-7 E7 A-7 D7  
 1

G7 C7 B7 E7 A7 D7  
 5

Gmaj7 E-7 A-7 D7 B-7 E7 A-7 D7  
 9

G7 C7 A-7 D7 Gmaj7  
 13

B7 E7  
 17

A7 D7  
 21

Gmaj7 E-7 A-7 D7 B-7 E7 A-7 D7  
 25

G7 C7 A-7 D7 Gmaj7  
 29

**STINNETT**  
**MUSIC**

The image shows a jazz bass line for 'Rhythm Changes in G Walking' in G major, 4/4 time. The piece consists of 29 measures. The bass line is written in a walking style, primarily using eighth and quarter notes. The chord changes are indicated above the staff. The sequence of chords is: Gmaj7, E-7, A-7, D7, B-7, E7, A-7, D7 (measures 1-4); G7, C7, B7, E7, A7, D7 (measures 5-8); Gmaj7, E-7, A-7, D7, B-7, E7, A-7, D7 (measures 9-12); G7, C7, A-7, D7, Gmaj7 (measures 13-16); B7, E7 (measures 17-18); A7, D7 (measures 19-20); Gmaj7, E-7, A-7, D7, B-7, E7, A-7, D7 (measures 21-24); G7, C7, A-7, D7, Gmaj7 (measures 25-28). The piece ends with a double bar line at measure 29.

For this solo, I moved the phrasing around a little. It may be harder to learn to play, but I think you will dig it.

### Example 45 - F7 Solo

F7

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

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Work with the play-along track and you will begin to “hear” it better. With practice, it will groove as well as the others.

Example 55 - I Can't Get Started, Solo

1 Cmaj7 A-7 D-7 G7 B-7 E7 Bb-7 Eb7A-7 D7 Ab7 Db7

5 Cmaj7 A-7 D-7 G7 E-7 A7 D-7 G7

9 Cmaj7 A-7 D-7 G7 B-7 E7 Eb7 A7 D7 A7 Db7

13 Cmaj7 A-7 D-7 G7 Cmaj7 F-7 Cmaj7

17 E-7 A7 E-7 A7 Dmaj7 A7 Dmaj7

21 D-7 G7 D-7 G7 E-7 A7 D-7 G7

25 Cmaj7 A-7 D-7 G7 B-7 E7 Bb7 Eb7 D7 Ab-7 Db7

29 Cmaj7 A-7 D-7 G7 Cmaj7 F-7 Cmaj7

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Example 64 - *Autumn Leaves*, Bass Line

1

A-7 D7 Gmaj7 Cmaj7

F#-7(b5) E-7

5

9

A-7 D7 Gmaj7 Cmaj7

F#-7(b5) B7 E-7

13

F#-7(b5) B7 E-7

17

F#-7(b5) D7 Gmaj7 Cmaj7

21

F#-7(b5) B7 E-7 A7 D-7 G7

25

Cmaj7 B7 E-7

29

STINNETT

MUSIC