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Closed-Position Two-Note Shuffle Patterns with a $\flat 7$

Playing a closed-position two-note shuffle will give your fingers a good stretch workout, especially if you play in one of the lower positions on the fretboard. Try it in G. If you find this too difficult at first, just try the same fingering on higher frets until you can get your hand used to stretching out for that $\flat 7$. Again, an easier fingering for the last four bars is provided directly below.

Exercise 12—Two-Note Shuffle with $\flat 7$ in G

13

Swing 8ths

Chords: G7, C7, G7

Fingering (B string):
 5 5 7 7 8 8 7 5 | 5 5 7 7 8 8 7 5 | 5 5 7 7 8 8 7 7 | 5 5 7 7 8 8 7 5
 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3
 2 2 4 4 4 4 4 2 | etc. | | |
 1 1 1 1 1 1 1 1 | | | |

Chords: C7, G7

Fingering (B string):
 5 5 7 7 8 8 7 7 | 5 5 7 7 8 8 7 5 | 5 5 7 7 8 8 7 7 | 5 5 7 7 8 8 7 5
 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

Chords: D7, C7, G7, G, C, C# D

Fingering (B string):
 7 7 9 9 10 10 9 7 | 5 5 7 7 8 8 7 5 | 5 5 7 7 8 8 7 7 | 5 5 6 7 (7)
 5 5 5 5 5 5 5 5 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3

Alternate fingering for last four bars

Chords: D7, C7, G7, G, C, C# D

Fingering (B string):
 12-12-14-14-15-15-14-12 | 10-10-12-12-13-13-12-10 | 5 5 7 7 8 8 7 5 | 5 10 11 12 (12)
 10-10-10-10-10-10-10 | 8 8 8 8 8 8 8 8 | 3 3 3 3 3 3 3 3 | 3 8 9 10 (10)

The 9 Chord

To create a 9 chord, add a 9th above the root of a dominant 7 chord. As with 7 chords, knowing the location of the root in each voicing makes them moveable to other keys. Here are some possibilities:

○ = Root
 ⊙ = Root not played in the chord

Exercise 23, try to keep your 1st and 3rd fingers on the fretboard as much as possible—just roll them from chord to chord.

Exercise 23—9 Chord Voicings in the Cycle of 4ths

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Below is a great R&B-flavored move (and some of its variations) you can do with 9 chords that will make you sound like a pro.

Exercise 24—The 9 Chord Slide

S = Slide

25

Exercise 34—Turnaround in E #5

35

In this turnaround, the top voice (stems up) descends as the bass (stems down) ascends. This is called *contrary motion*.

Exercise 35—Contrary Motion Turnaround in E

36

Another hip turnaround can be played using three-note dominant 7 voicings on the standard I–VI–II–V progression. The first half of Exercise 36 is the standard progression, and the second half walks into each standard chord from a half step above.

Exercise 36—I–VI–II–V Turnarounds

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