



Western Swing

WESTERN SWING - G CHORD PROGRESSION Jones: <https://www.youtube.com/watch?v=PcebWwo3rw0>

-G6--G6--C6--C#o7-	-G6-G#o7-Am7-D9-	-G6--G6--C6--C#o7-	-D7--D7--D7b5-G6--	-G6-----	-D7--D7--D7b5-G6-	
-3---5---8---8---	-3---3---5---5---	-3---5---8---8---	-10--3---3---3---	--8--6--5--4--	-3--3---3---3---	
-4---7---9---9---	-4---4---5---5---	-4---7---9---9---	-11--5---5---4---	--9--7--5--5--	-5--5---5---4---	
-2---5---7---8---	-2---3---5---4---	-2---5---7---8---	-10--4---4---2---	--9--7--5--5--	-4--4---4---2---	
-----	-----5-	-----	-----	-10--8--7--6--	-5-----	
-3---7---8---9---	-3---4---5---	-3---7---8---9---	-10--5---4---3---		-----	---5---4---3---

WESTERN SWING - CHORD FORMS 1-4-5 PROGRESSION Witt Smith: <https://www.youtube.com/watch?v=5yyK3wVNku4>

-G6-G---G---	-C-----	-D-----	-G--C--D7-	-G--C--D7-	-G--C--D7--	-----	-G---C---D7-	-----
-3--8-----	-----	-----	-3-----	-3-----3--	-----3---	-----	-----	-----
-4--7--12--	-5--9--12--	-2--7--11--	-4--5--2--	-4--5--5--	-7--9--5--	-9-9-9-9-9-	-12--12--11-	-12-12-11-
-2--5---9--	-2--7--10--	-0--4---9--	-5--2-----	-5--2--4--	-5--5--4---	-5-6-7-6-5-	--9--10--10-	--9-10--7-
-----	-----	-----	-5-----	-5-----	-----	-----	-----	-----
-3--7--10--	-3--8--12--	-2--5--10--	-3--3--2--	-3--3--5--	-7--8--5--	-8-8-8-8-8-	-10--12--10-	-10-12-10-

SWING CHORDS - FADED LOVE

Banjo Ben: <https://www.youtube.com/watch?v=ZWOelzDAIAI> Western Swing Rules #5: <https://www.youtube.com/watch?v=5yyK3wVNku4>

Willis: <https://www.youtube.com/watch?v=hoVNMa29Igg> Willie: <https://www.youtube.com/watch?v=ESeyLLz82mE> Doc: <https://www.youtube.com/watch?v=5L5I9BSEyLo>

----	-D7-	-G6-	-----G#o-	----	----	-7---	-A7-	----	----	-----	-----2-----	----	----	-----	----
-3--	-3--	-3--	-----3---	----	----	-8---	-5--	----	----	-----	-----3-----	----	----	-----	----
-4--	-5--	-4--	-----4---	----	----	-7---	-6--	----	----	-----	-----2-----	----	----	-----	----
-4--	-4--	-2--	-----3---	----	----	-----	-5--	----	----	-----	-----	----	----	-----	----
-5--	----	----	-----	----	----	-7---	----	----	----	-----2-----	----	----	-----	----	
-D6-	-5--	-3--	-G6--4--	-D6-	-D6-	-Em7-	-5--	-D6-	-D7-	-G6-G#o-	-D6--Bm7--	-Em7-	-A7-	-D6-G6-	-D6-

WESTERN SWING - CHORD PROGRESSION in A https://www.youtube.com/watch?v=a6c_h3XUbWg

-A6-A7-----	-----A--D#o-Bm7-----7---A7--7---A7-----Bm7-----5--
-5---5---7---7---	-5--10---7---7---5---7---5---8---5---7---7---5---7---5---5--
-6---6---7---5---	-6---9---8---7---7---7---6---7---6---7---5---7---7---4---6--
-4---5---7---7---	-7---7---7---7---6---6---5-----5---7---7---6---7---6---4--
-----5---6---	-7-----7---7---7---7---5---6---7-----5---A6-
-5---5---D--D#o-	-A---9---8---7---E7--E9--5---Em7-5---D--D#o-E7--7---E7--5--



```

|-5---5---|-----|-----|-----A---|
|-5---5---|-7---6---|-5---5---|-5---5---|
|-6---6---|-7---7---|-6---6---|-7---6---|
|-7---5---|-7---7---|-7---7---|-6-----|
|-----|-9---8---|-7---7---|-7---7---|
|-A/A-A7/G-|-D/F#-Dm/F-|-A/E-A/E-|-E7/E-5---|

```

This style of playing has a few defining characteristics:

- * a) Frequently changing chords, generally two per measure (in 4/4).
- * b) A walking bass line beneath the chords.
- * c) Frequent use of closed-position chords (i.e. with no open strings) instead of open-voiced chords (such as the standard G, C, etc.).
- * d) "Passing chords" used between the major harmonic areas in a tune.
- * e) Extended chords (6ths, major 7ths, 9ths, 13ths, minor 7ths, minor 9ths), altered chords (b9ths, augmented, diminished).

Here is a cliché Texas swing progression: The entire progression would go like this:

G G9 C7 C#dim G G9 A7 D9 | G G9 C7 C#dim D7 G

```

|---3-----|---3-----5-|
|---0---3---1---5-|---0---3---5---5-|
|---0---2---3---3-|---0---2---6---5-|---ETC....-
|---0---3---2---5-|---0---3---5---4-|
|---2-2---3---4---|---2-2-----5---|
|-3-----|---3-----5-----|

```



Western Swing Rhythm

This unique rhythm style was developed by Eldon Shamblin in the 1940s when he was a member of Bob Wills' Texas Playboys. The style features jazz style rhythm chords and a moving bass line. The Wills band recorded many fiddle tune based songs that had very simple chord changes. Songs like *Stay All Night*, *Ida Red* and *Take Me Back to Tulsa* use only three chords when played by most country guitarists. Shamblin used his extensive chord knowledge to dress up these progressions. The basic progression of the exercise is:

G C G D 1 4 1 5
G C D G 1 4 5 1

In measure one, the dominant G7 chord "sets up" the C chord in measure two. The second chord in measure two is named E^b6. This is a name of convenience that a guitarist can find quickly. The actual function of the chord is like a C minor chord with the third (E^b) in the bass. In this situation, it connects the surrounding chords and continues the bass line.

In measure three, the C[#] diminished serves as a connector between the G and D7 chords. In measure five, the G9 acts just like the G7 in measure one. The C[#] diminished chord in measure six connects the C and D7 chords. These concepts can be used to dress up simple progressions.

Ida

Track 7

Chord progression for measures 1-5: G, G7, C/E, E^b6, G, C[#]dim, D7, G/B, G, G9.

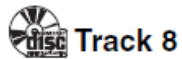
Chord progression for measures 6-8: C, C[#]dim, D7, C/E, Fdim, D/A, D/A, G.



Western Swing Lead

Western Swing lead borrows many ideas from jazz. The style relies heavily on the major scale with a penchant for the sixth and ninth tones. The home scale (same as the key) is sometimes used for the entire progression. This will work when the progression contains chord derived from the major scale, i.e. 1, 2m, 3m, 4, 5, 6m and m7^b5. In G, these chords are G, Am, Bm, C, D, Em, F#m7^b5. The basic chord progression of Ida contains only the 1, 4 and 5 chords. It is a good candidate for the one scale approach. The chords on the CD are the first eight bars of the rhythm on the previous page. The solo will also work with the chords above the staff.

Ida Lead 1



Track 8

Ida Lead 1

Chord progression: G C G D

Chord progression: G C D G



Western Swing Lead II

Another soloing approach is to change scales as the chords change. After all, G scale is perfect for a G chord (G A B C D E F[#] G) since the 1, 3 and 5 notes of the G chord are in the scale. It is also perfect for the D7 chord (1 3 5 b7) since the D, F[#], A and C notes of the D7 are in the scale. This is an important rule to remember: *To solo over any dominant chord, use the major scale of the chord a fourth above the dominant chord.* Players who study modes call this the mixolydian mode. The scale starts on the fifth note of the major scale (D mixolydian = G major beginning on a D note.) Therefore, we can solo over two chords with one scale.

But the G scale is not perfect for the C chord. It will work as in our previous example but, the scale is missing the F natural note we need to really fit the C chord well. By switching to the C major scale during the C chord, we indicate the chord change with our note choices. This happens in measure two below. In measure six, we don't play an F natural note, but the G (5), E (3) and C (1) notes clearly spell the C major chord.

Notice also that the phrases generally begin on the 1, 3 or 5 note of the current chord. This is another way to make the solo convey the chord changes.

- Measure 1 G chord D note (5)
- Measure 2 C chord E note (3)
- Measure 3 G chord G note (1)
- Measure 4 D chord C note (b7)
- Measure 5 G chord G note (1)
- Measure 6 C chord G note (5)
- Measure 7 D chord G note (Exception!)
- Measure 8 G chord G note (1)

Ida Lead 2



Measure 1: G chord, D note (5). Tab: 10-8-7, 10-8, 7-9.

Measure 2: C chord, E note (3). Tab: 5-6-8, 5-8-6-5.

Measure 3: G chord, G note (1). Tab: 8-8-10, 7-8-10-7.

Measure 4: D chord, C note (b7). Tab: 8-10-8-7, 10-8-7.

Measure 5: G chord, G note (1). Tab: 8-9-7-9, 8-10-7.

Measure 6: C chord, G note (5). Tab: 8-9-9, 8-10-8.

Measure 7: D chord, G note (Exception!). Tab: 8-9-7-9, 8-10-7-10.

Measure 8: G chord, G note (1). Tab: 8-8-10-8.



<https://www.premierguitar.com/articles/27870-journey-out-west-a-western-swing-primer>

G-A7-D

Two systems of guitar tablature for the G-A7-D progression. The first system consists of two measures. The first measure has a 'let ring' marking above the strings. The second measure also has a 'let ring' marking. The second system consists of two measures. A vertical orange line is placed between the first and second measures, indicating a fret change.

G-A7-D7-G

Three systems of guitar tablature for the G-A7-D7-G progression. The first system consists of two measures. The second system consists of two measures, with a 'let ring' marking and a dashed line above the strings. The third system consists of two measures, with a vertical orange line between them.



mf 5 5



6 5 6 5 3 5 6 3 4 3

8 9 7 7 9 8 7 9

6 7 5 7 (7) 5 7 (7) 5 7 (7) 5 6 7 7 5 6 5 7 7 8 7

7 8 8 9 5 7 5 5 5 5 5 5 5 5 5 5

10 12 8 7 8 8 12 9 10 11 11 13 14 13 12 13 14 13 12 15 16 15 14

(12) (12) (14) 10 12 14 10 11 10 10 11 11 9 8 11 12 11 12 13 14



Tablature for guitar (T, A, B strings):

Measure	Fret
1	8
1	7
1	9
1	10
2	14
2	15
2	16
2	17
2	18
2	19

<https://acousticguitar.com/guitar-lesson-western-swing-rhythm-essentials/>



Example 1

G6 *play four times* D7/A G D7/A

Example 2

G G9/B C6 C#dim7 G/D D7/A G/B G

Example 3

G/D G/B G/D

Example 4a

G D7/A G/B C6 G/D C6 G/B D7/A G

Example 4b

G D7/A G/B C6 G/D C6 G/B D7/A G

Example 5

G D7/A G/B G7/F C/D C#dim7 Em7/D G/B

G D7/A G/B Bbdim7 A/C# A7/G D9/F# D7



9 G Gmaj7 G6 G C C#dim7 G Am7

9 9 9 9 9 9 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0 0

10 10 9 9 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 0 0

13 G/B Bbdim7 D7/A G A#dim7 G/B G7/D

7 7 6 6 5 5 5 5 4 4 6 7 7 10 10 10 10 0

5 5 6 5 4 4 5 5 4 5 5 5 5 9 9 9 9 0

17 C Caug/G# Am7 A#dim7 G/B D7/A G Bm/F#

9 9 9 9 13 14 14 12 12 10 10 8 8 7 7

10 10 10 10 12 12 12 12 12 11 11 7 7 7 7

10 10 11 10 12 12 14 14 14 10 10 9 9 9 9

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

21 Em7 G A7/C# A7 D7/A Am Am(b6) Am6 C/D D7 D7/c

8 7 4 4 5 5 5 5 3 3 5 5 5 5 5 5 5 5 5 5 3 3 3 3

7 0 5 5 4 4 4 4 4 4 4 4 4 4 2 3 4 4 4 4 4 4 4 4

25 G/B D7/A G G7/F C/E C#dim7 Em7/D Am7

3 4 4 4 5 5 5 5 8 8 8 8 8 8 8 8 5 5

4 4 4 4 5 5 3 3 7 7 9 9 9 9 9 9 9 9 9 9 7 0

5 5 5 5 5 5 5 5 9 9 9 9 9 9 9 9 9 9 9 9 0 0

2 2 5 5 5 5 5 5 8 8 7 7 7 7 7 7 7 7 7 7 7 7 7 7



29

G/B Bbdim7 Am7 D7/A G D7/A A#dim7 G/B Am/C G/D

7 7 6 6 5 5 5 5 3 5 6 7 9 12
5 5 5 5 4 4 4 5 4 5 5 7 9
7 7 6 6 5 5 5 5 3 5 6 7 8 10

Example 6

D7 D7/C G9/B G7 C7/Bb C7/G F

3 3 3 3 1 1 1
5 4 2 2 0 2 2
5 4 3 3 1 2 3

Example 7

Bb/D Bb6 F/c F/A G7 C7/G F

10 7 10 5 3 1 1
8 5 7 3 3 4 2
10 6 8 5 3 3 3

Example 8

C9/E Gm7/F C7/G G#aug F/A C7/G F F7/Eb

8 8 8 11 9 10 8 6 6
7 7 7 9 9 10 9 5 5
10 9 8 7 8 8 10 11 10 12 10 8 7 6 7

5 C9/E Bb/D C7 Bb6 F/A C7/G F F#dim7

8 7 10 9 7 5 3 2 2 2
7 8 8 8 8 5 3 3 3 3
7 10 8 6 5 3 2 1 3 1 3



9 **C7/G** **F** **Fmaj7** **F7**

3 2 0 1 | 3 2 3 4/5 3 | 8 7 7 7 | 6 7 7 5 8 6

13 **Bb/D** **Bdim7** **Dm7/C** **D7** **G7** **C7** **F**

7 7 | 6 3 | 3 1 | 1 | 8 7 6 | 7 5 4 | 3 4 3 2 | 3 2 | 5 7 6 | 8 5 4 | 3 3 2 | 1 3 2



<https://www.guitarplayer.com/technique/lone-star-guitar-how-to-swing-like-a-texas-playboy>

Ex. 1a

A

T 2 1-2 6 5-6 9 8-9 14 13-14
A 2 1-2 7 6-7 11 10-11 14 13-14
B 0 0 0 0 0 0 0 0

Ex. 1b

E

T 1 0-1 4 3-4 9 8-9 13 12-13
A 2 1-2 6 5-6 9 8-9 14 13-14
B 0 0 0 0 0 0 0 0



Ex. 2a

A7

T 5 4 5 8 7 8 14 13 14 15
A 6 5 6 9 8 9 12 11 12 14
B 0 0 4 5 0 11 10 11 0 14 13 14 0 14

Ex. 2b



E7

T 3 2 3 9 8 9 12 11 12 16
A 4 3 4 7 6 7 12 11 12 15
B 6 5 6 9 8 9 12 11 12 14



Ex. 3
Pint

A E7

T
A
B

Ex. 4

A6 A9 E6 E9

T
A
B



Ex. 5

E6 E6#11 Amaj7/E B(13) E5

Ex. 6

A E



Ex. 7

A7 E7

T
A
B

Ex. 8

A7 E7

T
A
B



Diminished passing chords

For example, in a classic breakdown type tune in G with the following standard chord progression:

[G ///][C ///][G ///][D ///]
[G ///][C ///][D ///][G ///]

You can put in diminished chords that sort of lead in to the next chord, for example...

[G / Bdim /][C / C#dim /][G/D / C#dim /][D7 / F#dim /]
[G / Bdim /][C / C#dim /][D7 / F#dim /][G ///]



Example 1

G6 *play four times* D7/A G D7/A

Example 2

G G9/B C6 C#dim7 G/D D7/A G/B G **Example 3**
 G/D G/B G/D

Example 4a

Example 4b

G D7/A G/B C6 G/D C6 G/B D7/A G



Example 5

G D7/A G/B G7/F C/D C#dim7 Em7/D G/B

G D7/A G/B Bbdim7 A/C# A7/G D9/F# D7

G Gmaj7 G6 G C C#dim7 G Am7

G/B Bbdim7 D7/A G A#dim7 G/B G7/D

C Caug/G# Am7 A#dim7 G/B D7/A G Bm/F#



21

Em7 G A7/C# A7 D7/A Am Am(b6) Am6 C/D D7 D7/C

8																
7	4	4	5	5	5	5	5	3	3	5	5	5	5	3	3	
7	0	5	5	4	4	5	5	4	4	2	3	4	5	4	4	

25

G/B D7/A G G7/F C/E C#dim7 Em7/D Am7

3	3	3														
4	4	5	4	8	8	8	8	8	8	9	9	9	9	8	8	5
5	5	4		4	7	7	7	9	9	9	9	9	9	10	10	7

29

G/B Bbdim7 Am7 D7/A G D7/A A#dim7 G/B Am/C G/D

7	7	6	6	5	5	5	5	3	3	3	3	4	5	6	7	9

Example 6

D7 D7/C G9/B G7 C7/Bb C7/G F

3	3	3	3	3	3	1	1	1	1	1	1	1	1	1	1	1
5	4	2	4	2	4	0	3	3	3	2	3	2	3	2	2	3
5		4		5	3	2	2	2	2	2	2	2	2	2	2	3



Example 7

Chords: $B\flat/D$ $B\flat6$ F/c F/A $G7$ $C7/G$ F

Fingerings (Bass Staff):

10	7	10	5	3	1	1
8	5	7	3	4	3	2
10	6	8	5	3	2	3

Example 8

Chords: $C9/E$ $Gm7/F$ $C7/G$ $G\sharp aug$ F/A $C7/G$ F $F7/E\flat$

Fingerings (Bass Staff):

10	9	8	7	8	8	8	11	9	10	8	6	6
				7	8	8	9	9	10	9	5	5
							10	10	10	8	7	7

Chords: $C9/E$ $B\flat/D$ $C7$ $B\flat6$ F/A $C7/G$ F $F\sharp dim7$

Fingerings (Bass Staff):

8	7	10	9	7	5	3	2	2	2
7	8	8	8	8	5	3	2	3	1
		10	8	6	5	3	2	3	3



9 **C7/G** **F** **Fmaj7** **F7**

13 **B \flat /D** **Bdim7** **Dm7/C** **D7** **G7** **C7** **F**

<https://acousticguitar.com/lesson-an-intro-to-hot-western-swing/>
<https://www.guitarplayer.com/technique/lone-star-guitar-how-to-swing-like-a-texas-playboy>
<https://www.masterguitarists.com/lesson-14>



Week One

Ex. 1

Ex. 2

G G/B C A/C# G/D E7 A7 D7

G6 G/B C6 C#7 G6/D E°7 Am7 D7 G6 F#6 G6

Week Two

Ex. 3

G6 G/B G/D D#7 C6 C/E C6 C#7 D7 D9/F#

G6 C#7 C6 D9 G6 F6 F#6 G6

Week Three

Ex. 4: Eldon Shamblin Rhythm Style

G G/B C6 C#7 G/D C6 G/B D7/A

G G7/F C/E Cm/Eb G6/D C#m7b5 C9 G6/B



Week Four

Ex. 5: Charlie Christian Style Lead Lines

Dm7 G7 C6 Dm7 G7

C7 F7 Fm6 C/G Dm7 G7

C Am Dm7 G7 C Am Dm7 G7

C F6 Fm6 C

Extra Credit

Ex. 6: Twin Lead Double Stops

C6

Ex. 7: Barney Kessel Chordal Lead Line

Bb7



Holger Bogen

Western Swing "Tumarounds" in G:

These Licks work over the basic chord progression: | G E7 | Am7 D7 | G |

Some "outside" notes are alterations or substitutions (written in brackets) that make it sound more interesting, but it will still work if the band only plays the basic chords.

Lick 1 G E7 (G#dim) Am7 D7(b9) G G(6)

Lick 2 G E7 (G#dim) Am7 D7 G G(6)

Lick 3 G E7 Am7 D7(b9) G G(6)

Lick 4 G E7 Am7 D7(b9) G G(6)



Lick 5 G E7 (G#dim) Am7 D7 G G

7-10-7 8-6-9-6-7 5-5 7-5-4-7-4 5-4-5-6-7-6-5-3 4

Lick 6 G(maj7) E7 (G#dim) Am7 D7(b9) G G(6)

6 7 9-7-6-9 7 6 5 5 7-5-4-7 5 4 3 5-2-3-4 3-5 3

Lick 7 G E7 Am7 D7 G

7-9 8 10 8-9 9 10 8 9 8 11-10-8-10-8 12 12 12

G(6)

5 8
7 6

Lick 8 G E7 (G#dim) Am7 D7

3 4 3 5 3 6 5 3 5 3 5 3 5 3 5 3 6 5 3 5 3



G G

Lick 9 G E7 Am7 D7 G G(6/9)

Lick 10 G E7 Am7 D7 G G

Lick 11 G E7 Am7 D7(b9) G G

Lick 12 G E7(G#dim) Am7 D9 G(6) G(6)

Lick 13 G E7(G#dim) Am7 D13 G(6) G(6)



Texas Swing Chord Progression Lesson

www.MasterGuitarists.com

David DeLoach

Chord diagrams for measures 1-4: G, G⁹/B, C, A/C[#], G, G⁹/B, A⁷, D⁹.

Chord diagrams for measures 5-8: G, G⁹/B, C, A/C[#], D⁷, D⁷/A, G.

Chord diagrams for measures 9-12: G, G⁹/B, C, A/C[#], G, A⁷, D⁹.

Chord diagrams for measures 13-16: G, G⁹/B, C, A/C[#], D⁷, D⁷/A, G.



2
17

G E^{o7} Am⁷ D⁷ G E^{o7} Am⁷ D⁷

21

G E^{o7} Am⁷ D⁷ G

25

G E^{o7} Am⁷ D⁷ G E^{o7} Am⁷ D⁷

29

G E^{o7} Am⁷ D⁷ G



Twang 101: Western Swing Rhythm

By Jason Loughlin
premierguitar.com/dec2011

Fig. 1

C6 C6

TAB

T	8	1
A	9	2
B	7	3
B	8	3

Fig. 2

Bb6 Gm7 Cm7 F7

I-VI-II-V

TAB

T	6	6	3	3	8	8	6	6	.
A	7	7	3	3	8	8	8	8	.
B	5	5	3	3	8	8	7	7	.
B	6	6	3	3	8	8	8	8	.

Fig. 3

Bb6 B°7 Cm7 F7

TAB

T	6	6	6	6	8	8	6	6	.
A	7	7	7	7	8	8	8	8	.
B	5	5	5	5	8	8	7	7	.
B	6	6	7	7	8	8	8	8	.



Fig. 4

Chord progression for Fig. 4: Bb6, Bb/D, Bb/F, Bb/D.

T	6	6	3	3	6	6	3	3
A	7	7	3	3	7	7	3	3
B	5	5	3	3	8	8	3	3
	6	6	5	5	8	8	5	5

Fig. 5

Chord progression for Fig. 5: Bb6, Bb/D, Eb, E7, Bb/F, F7, Bb6.

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

6	6	6	6	6	6	6	6
7	7	8	8	7	7	7	7
8	8	8	7	5	5	5	5
8	8	8	8	6	6	6	6



Fig. 6

Fig. 6 displays four systems of guitar chord diagrams and tablature for the chords Bb6, Bb/D, Eb, E°7, Bb/F, Gm7, Cm7, and F7. Each system includes a musical staff with chord diagrams and a corresponding TAB line with fret numbers.

System 1: Chords Bb6, Bb/D, Eb, and E°7. The TAB line shows fret numbers: 6, 7, 5, 6 for Bb6; 3, 3, 3, 5 for Bb/D; 4, 3, 5, 6 for Eb; and 8, 6, 8, 7 for E°7.

System 2: Chords Bb/F, Gm7, Cm7, and F7. The TAB line shows fret numbers: 6, 7, 8, 8 for Bb/F; 8, 10, 8, 10 for Gm7; 8, 8, 8, 8 for Cm7; and 6, 8, 7, 8 for F7.

System 3: Chords Bb6, Bb/D, Eb, and E°7. The TAB line shows fret numbers: 6, 7, 5, 6 for Bb6; 3, 3, 3, 5 for Bb/D; 4, 3, 5, 6 for Eb; and 8, 6, 8, 7 for E°7.

System 4: Chords Bb/F, F7, Bb/D, and Bb6. The TAB line shows fret numbers: 6, 7, 8, 8 for Bb/F; 6, 8, 7, 8 for F7; 3, 3, 3, 5 for Bb/D; and 6, 7, 5, 6 for Bb6.



Western Swing Rhythm

This unique rhythm style was developed by Eldon Shamblin in the 1940s when he was a member of Bob Wills' Texas Playboys. The style features jazz style rhythm chords and a moving bass line. The Wills band recorded many fiddle tune based songs that had very simple chord changes. Songs like *Stay All Night*, *Ida Red* and *Take Me Back to Tulsa* use only three chords when played by most country guitarists. Shamblin used his extensive chord knowledge to dress up these progressions. The basic progression of the exercise is:

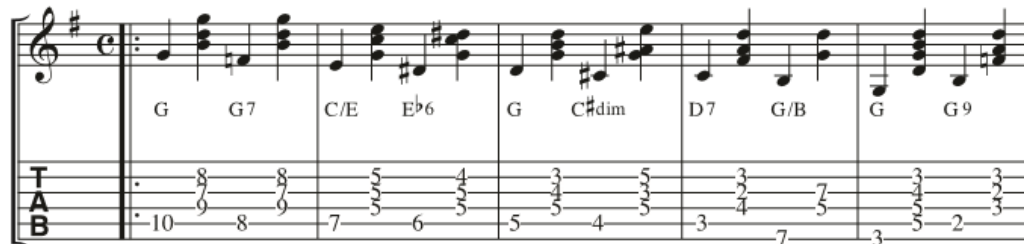
G C G D 1 4 1 5
G C D G 1 4 5 1

In measure one, the dominant G7 chord “sets up” the C chord in measure two. The second chord in measure two is named E^b6. This is a name of convenience that a guitarist can find quickly. The actual function of the chord is like a C minor chord with the third (E^b) in the bass. In this situation, it connects the surrounding chords and continues the bass line.

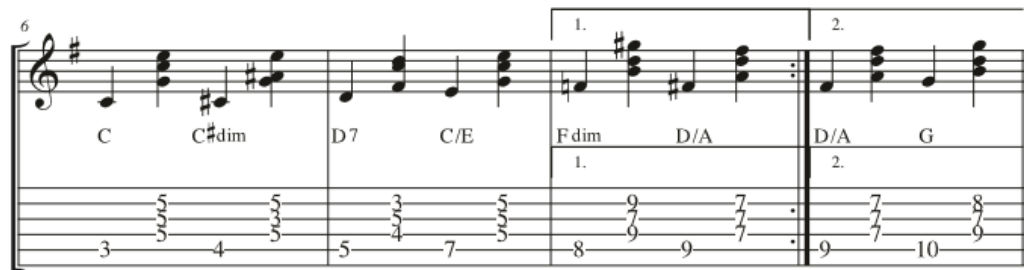
In measure three, the C[#] diminished serves as a connector between the G and D7 chords. In measure five, the G9 acts just like the G7 in measure one. The C[#] diminished chord in measure six connects the C and D7 chords. These concepts can be used to dress up simple progressions.

Ida

Track 7



Musical notation for the first system of 'Ida'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes. Below the staff are guitar tablature lines for the Treble (T), Bass (B), and Middle (M) strings. Chord changes are indicated below the staff: G, G7, C/E, E^b6, G, C[#]dim, D7, G/B, G, G9.



Musical notation for the second system of 'Ida'. It continues from the first system. The treble staff shows a first ending (1.) and a second ending (2.). Chord changes are indicated below the staff: C, C[#]dim, D7, C/E, F dim, D/A, D/A, G. The tablature continues with fret numbers for the strings.



Western Swing Lead

Western Swing lead borrows many ideas from jazz. The style relies heavily on the major scale with a penchant for the sixth and ninth tones. The home scale (same as the key) is sometimes used for the entire progression. This will work when the progression contains chord derived from the major scale, i.e. 1, 2m, 3m, 4, 5, 6m and $m7^b5$. In G, these chords are G, Am, Bm, C, D, Em, $F\#m7^b5$. The basic chord progression of Ida contains only the 1, 4 and 5 chords. It is a good candidate for the one scale approach. The chords on the CD are the first eight bars of the rhythm on the previous page. The solo will also work with the chords above the staff.

Ida Lead 1



G C G D

10-8-7 10-8 7-9 8-10 7-8-10-8-7 10 8-8-10 7-8-10-7 8-10-8-7 10-8-7

T
A
B

G C D G

8-9-7-9 8-10-7 8-9-7-9 8-10-7 8-9-7-9 8-10-7 10 8-8-10-8



Western Swing Lead II

Another soloing approach is to change scales as the chords change. After all, G scale is perfect for a G chord (G A B C D E F# G) since the 1, 3 and 5 notes of the G chord are in the scale. It is also perfect for the D7 chord (1 3 5 b7) since the D, F#, A and C notes of the D7 are in the scale. This is an important rule to remember: *To solo over any dominant chord, use the major scale of the chord a fourth above the dominant chord.* Players who study modes call this the mixolydian mode. The scale starts on the fifth note of the major scale (D mixolydian = G major beginning on a D note.) Therefore, we can solo over two chords with one scale.

But the G scale is not perfect for the C chord. It will work as in our previous example but, the scale is missing the F natural note we need to really fit the C chord well. By switching to the C major scale during the C chord, we indicate the chord change with our note choices. This happens in measure two below. In measure six, we don't play an F natural note, but the G (5), E (3) and C (1) notes clearly spell the C major chord.

Notice also that the phrases generally begin on the 1, 3 or 5 note of the current chord. This is another way to make the solo convey the chord changes.

- Measure 1 G chord D note (5)
- Measure 2 C chord E note (3)
- Measure 3 G chord G note (1)
- Measure 4 D chord C note (b7)
- Measure 5 G chord G note (1)
- Measure 6 C chord G note (5)
- Measure 7 D chord G note (Exception!)
- Measure 8 G chord G note (1)

Ida Lead 2



Measure 1: G chord, D note (5). Fingering: 10-8-7, 10-8, 7-9.

Measure 2: C chord, E note (3). Fingering: 5-6-8, 5, 8-6-5.

Measure 3: G chord, G note (1). Fingering: 8, 8-10, 7-8-10-7.

Measure 4: D chord, C note (b7). Fingering: 8-10-8-7, 10-8-7.

Measure 5: G chord, G note (1). Fingering: 8, 9-7-9, 8-10, 7.

Measure 6: C chord, G note (5). Fingering: 8, 9, 8-10, 8, 10.

Measure 7: D chord, G note (Exception!). Fingering: 8, 9-7-9, 8-10, 7, 10.

Measure 8: G chord, G note (1). Fingering: 8, 8-10-8.



```

F                Bb    Bdim  F
-----+-----+-----+
---6---6---6---6---+---6-----+
---5---5---5---5---+---7---6---10---10---+
---7---7---7---7---+---8---7---7---7---+
--8---7---5-----+---8---6-----+
-----8---+---6---7---8---8---+

```

```

F                C7                F
-----+-----+-----+
---6---6---8---8---+---6---6-----+
---5---5---9---9---+---5---5-----+
---7---7---10---10---+---7---7---5---6---7---+
--8-----10---10---+---8-----8-----+
---8---8---8-----+---8-----8-----+

```

Bridge

```

Bb                F
-----+-----+-----+
---6---6---6---6---+-----+
---6---6---6---6---+---6---6---6---6---+
---7---7---7---7---+---5---5---5---5---+
--8---7---5---8---+---7---7---7---7---+
-----8---+---8---7---5-----+
-----+-----8-----+

```

```

G7                C7
-----+-----+-----+
---8---8---8---8---+---8-----11---+
---10---7---7---10---+---9---10---10---12---+
---9---9---9---9---+---10-----11---10---+
--10---8---7-----+---10---8---10---+
-----10---+---8---10---11---12---+

```

Code:

```

Am    E7    Am    E7
---5---5-----+-----+
---5-----+-----+
---5---7---9---7---+-----+
---7---6---7---6---+-----+
---7-----+-----+
---5---7---8---7---+-----+

```

Similarly, if the minor chord has its root on the 5th string:

Code:

```

Dm    A7    Dm    A7
---5---5-----+-----+
---6---5---6---5---+-----+
---7---6---7---6---+-----+
---7---5---7---5---+-----+
---5---7---8---7---+-----+
-----+-----+

```

Here is a one measure walk down:

Code:

```

Dm    Dm/C#    Dm/C    Dm/B or Dm/B
-----+-----+-----+
-----6-----+-----+
---10---10---10---10---7---+-----+
---7---7---7---7---7---7---+-----+
-----+-----+
---10---9---8---7---7---+-----+

```



Deep Water <https://www.youtube.com/watch?v=vEHdxduf3rQ> <https://www.youtube.com/watch?v=YOuQ1jSNqFg>

recorded by Bob Wills Vocals by Tommy Duncan <https://www.youtube.com/watch?v=L3j1BMmgwsM>

written by Fred Rose <https://www.youtube.com/watch?v=77pFBtgBKs>

Correct key is F

<p>G G7 C G I'm drifting into deep water A7 D7 I'm startin' to care for you G G7 C G You're getting me in deep water D7 G Be careful what you do</p>	<p>D7 A7 D7 A7 You wanna romance but I'm seeking love D7 A7 D7 I know I'll regret it when it ends G G7 C I'm winding off in deep water D7 G Why can't we just be friends</p>
<p>G7 C G It's restless in this deep water A7 D7 I'm lost between right and wrong G G7 C G My love is true as deep water D7 G Your love won't last this long</p>	<p>D7 A7 D7 A7 Where will it lead me and where will it end D7 A7 D7 I can't help but wish I only knew cause G G7 C G I'm winding up in deep water D7 G So deep in love with you</p>



C MAJOR 6th CHORDS

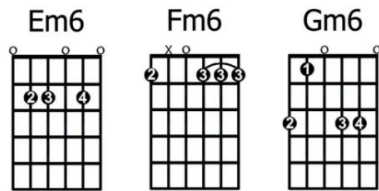
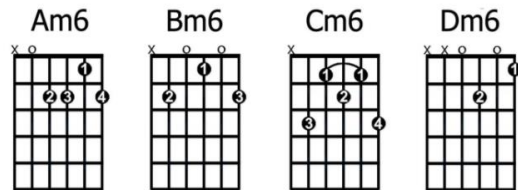
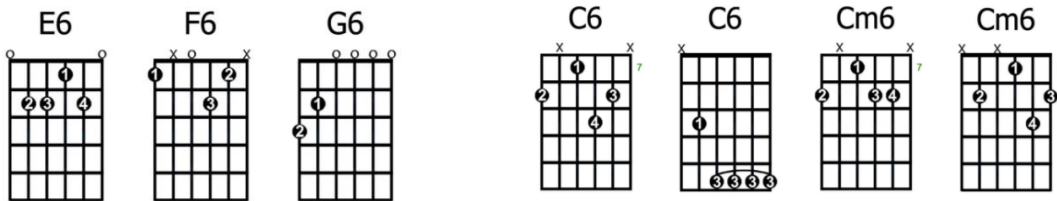
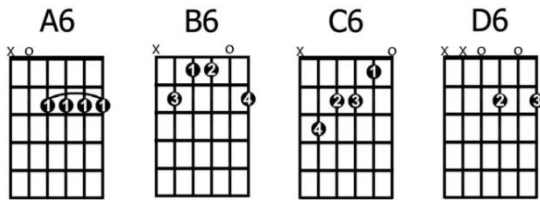
X3221x
CEAC

x35555
CGCEA

X75555
EGCE

8x798x
CAEG

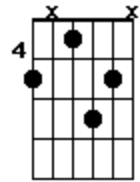
x10-9-10-10x 9xx10-12-10-12
GCEA CGAE



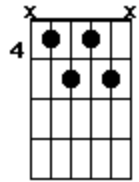


Key of A

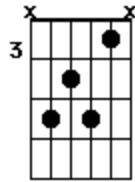
Amaj6



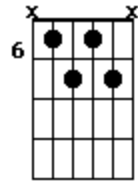
C#m7-5



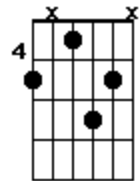
D7



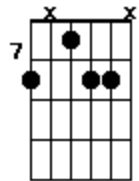
D#m7-5



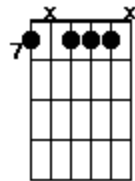
Amaj6



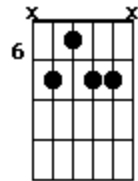
F9(NR)



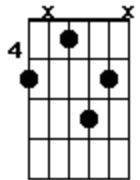
Bm7



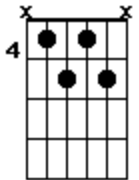
E9



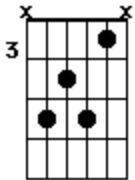
Amaj6



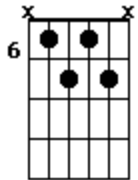
C#m7-5



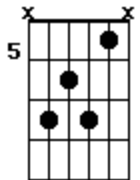
D7



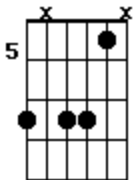
D#m7-5



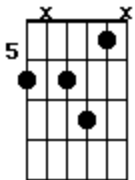
E7



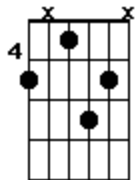
E11



E7-5



Amaj6





Intro

```
|--5-6-5-----5--+-----5--+5-6-5-----5--+-----+
|-----8-6-8-----+5-6-8--6-8-----+-----8-6-8-----+5-6-8--6-----+
|--5-7-5-----5--+-----5--+5-7-5-----5--+-----5-----+
|-----8-7-8-----+5-7-8--7-8-----+-----8-7-8-----+5-7-8-----+
|-----+-----+-----+-----7-8-----5-7--+
|-----+-----+-----+-----8-----+
```

```
|--F-----+Bb--Bdim--F-----|
|-----6-----6-----6-----6--+-----6-----|
|-----5-----5-----5-----5--+-----7-----6-----10-----10--|
|-----7-----7-----7-----7--+-----8-----7-----7-----7--|
|--8-----7-----5-----+-----8-----6-----|
|-----8-----+6-----7-----8-----8-----+
```

```
|--F-----+C7-----+
|-----6-----6-----6-----6--+-----8-----8-----+
|-----5-----5-----5-----5--+-----9-----9-----+
|-----7-----7-----7-----7--+-----10-----10-----+
|--8-----7-----5-----+-----10-10-----5-6-7--+
|-----8-----+8-----8-----8-----+
```

```
|--F-----+Bb--Bdim--F-----+
|-----6-----6-----6-----6--+-----6-----+
|-----5-----5-----5-----5--+-----7-----6-----10-----10--+
|-----7-----7-----7-----7--+-----8-----7-----7-----7--+
|--8-----7-----5-----+-----8-----6-----+
|-----8-----+6-----7-----8-----8-----+
```

```
|--F-----C7-----+F-----+
|-----6-----6-----8-----8--+-----6-----6-----+
|-----5-----5-----9-----9--+-----5-----5-----+
|-----7-----7-----10-----10--+-----7-----7-----5-6-7--+
|--8-----10-10-----+8-----8-----+
|-----8-----8-----+8-----8-----+
```

Bridge

```
|-----6-----6-----6-----6--+-----+
|-----6-----6-----6-----6--+-----6-----6-----6-----6--+
|-----7-----7-----7-----7--+-----5-----5-----5-----5--+
|--8-----7-----5-----8--+-----7-----7-----7-----7--+
|-----8-----+8-----7-----5-----+
|--Bb-----+F-----8-----+
```



```

|--G7-----+C7-----+
|-----8-----8-----8-----8-----+-----8-----11-----+
|-----10-----7-----7-----10-----+-----9-----10-----10-----12-----+
|-----9-----9-----9-----9-----+-----10-----11-----10-----+
|--10-----8-----7-----+-----10-----8-----10-----+
|-----10-----+-----8-----10-----11-----12-----+

```

I don't play the riff in the ending riff based chorus; the pedal steel and fiddle play it. I play rhythm with regular 7th chords and alternating bass. The progression is just:

```
| F7 /// | Bb7 /// | F7 /// | G7 / Db C |
```

```
| F7 /// | Bb7 /// | G7 / Gb7 // | F / Gb F |
```

But if I did, I think I'd use these chord forms:

```

      F7   Bb7   G7   C   F
|---5---4---7---8---5---
|---6---6---8---8---6---
|---8---7---10---9---5---
|-----
|-----
|-----

```

Picked something like this:

```

      F7
|---5---5---5-----
|---6---6---6-----
|---8---8---8-----
|-----
|-----
|-----

```

```

-----
C      C/B   C/A   C/G   F      Gm7   F      F#dim
|-----+-----+
|-8--8--5--5--5--5-----+1--1--3--3--1--1--1--1--+
|-9--9--5--5--5--5--5--5--+2--2--3--3--2--2--2--2--+
|-----5--5--5--5--2--2--+-----3--3-----1--1--+
|-10-10-----+3--3-----3--3-----+
|-8--8--7--7--5--5--3--3--+1--1--3--3--1--1--2--2--+

```



First Ending

That first ending is wrong. Oughta be G7 / G7 / C / C / .

G7 F A#dim G C Ebm7 Dm7 G7 G7/b5
 -----+-----+
 -----+8--8--11-11-10-10-8--8--+
 -4--4--5--5--6--6--7--7--9--9--11-11-10-10-10-10--+
 -3--3--3--3--5--5--5--5--11-11-10-10-9--9--+
 -----+10-10-----+
 -3--3--5--5--6--6--7--7--8--8--11-11-10-10-10-9--+

Second Ending

G7 G7 C / / / / / C#dim
 -----+-----+
 -6--6--8--8--8--8--8--8--8--8--8--8--+
 -7--7--10-10--9-----9--9--9--9--+
 -5--5--9--9--9--9--8--8--8--8--8--8--+
 -----+10-----+
 -7--7--10-10--8-----9--9--9--9--9--9--+

Bridge:

-G7-----G7/F--G/E----G7/D-	-C-----Cdim--C-----
-8--8--8--8--8--8--8--8-	-8--8--7--7--8--8--8--8-
-10-10--7--7--7--7--10-10-	-9--9--8--8--9--9--9--9-
-9--9--9--9--9--9--9--9-	-----7--7-----
-10-10--8--8--7--7-----	-10-10-----10-10-10-10-
-----10-10-	-8--8--8--8--8--8--8--8-

D7 D7/C Bm7Bbm7Am7D7 G7 F A#d G7 G7+
 |-----+-----+
 |-----7--7--7--6--5--3--5--6--6--4-----+
 | -11-11-7--7--7--6--5--5--4--4--5--6--7--7--4-----+
 | -10-10-7--7--7--6--5--4--3--3--3--5--5--5--3-----+
 |-----+-----+
-10-10-8--8--7--6--5--5--3--3--5--6--7--7--3-----+



A/A A9/C# D/D D#dim/D# A/E A/E E7/E A/A repeat

```

-----+-----+-----+-----+-----
--5--5--+-7-----7-----+--5--5--+-5--+-5--
--6--4--+-7-----5-----+--6--6--+-7--+-6--
-----5--+-7-----7-----+--7--7--+-6--+-
--7--4--+-5-----6-----+--7--7--+-7--+-7--
--5-----+-----+-----+-----+5--

```

Sally Goodin (traditional)

Note the nice walking bass lines. The whole thing is done bass-strum, bass-strum, etc.

A A9/C# D D#o7 A A#o7 Bm7 E7

```

|-----2-----2---|-----2-----0---| | |
|-----2-----5---|-----3-----1---|-----2-----2---|-----3-----0---|
|-----2-----4---|-----2-----2---|-----2-----0---|-----2-----1---|
|-----2-----5---|-0-----1-----|-----2-----2---|----- (0) -----0---|
|-0-----4-----|-----|-----1-----|-2-----2---|
|-----|-----|-----|-----0-----|

```

A A9/C# D D#o7 E7 F#m E7/G# A

```

|-----2-----2---|-----3-----5---|-----7-----5---| |
|-----2-----5---|-----3-----1---|-----3-----5---|-----5-----5---|
|-----2-----4---|-----2-----2---|-----4-----6---|-----7-----6---|
|-----2-----5---|-0-----1-----|-2-----4-----|-6-----7-----|
|-0-----4-----|-----|-----|-----|
|-----|-----|-----|-----|

```

A A7/G D/F# Dm/F A/E D#o7 E7/D E7/B

```

|-----5-----5---|-----|-----|-----0---|
|-----5-----5---|-----7-----6---|-----5-----7---|-----5-----0---|
|-----6-----6---|-----7-----7---|-----6-----5---|-----4-----1---|
|-7-----5-----|-----7-----7---|-----7-----7---|-----6-----0---|
|-----|-----9-----8-----|-7-----6-----|-5-----2-----|
|-----|-----|-----|-----|

```

A A9/C# D D#o7 E7 E7/B E7/G# A

```

|-----2-----2---|-----|-----|-----|
|-----2-----5---|-----3-----1---|-----5-----5---|-----3-----2---|
|-----2-----4---|-----2-----2---|-----7-----7---|-----4-----2---|
|-----2-----5---|-0-----1-----|-----6-----6---|-----2-----2---|
|-0-----4-----|-----|-----7-----|-----0-----|
|-----|-----|-----7-----|-4-----|

```



An important point about this backup style is the articulation. You should strive for a sound like this:

```
boom-CHUNK-boom-CHUNK-boom-CHUNK-boom-CHUNK...
1     2     3     4     1     2     3     4
```

"Boom" is the bass note (which is allowed to ring), and "CHUNK" is an accented, muted chord strum. So in other words, the chords should not be allowed to ring out - they should be cut short by lifting the fingers of your fretting hand as soon as you strike the strings. This gives a little rhythmic jab or "sock" on the backbeat, and leads, BTW, to this style sometimes being referred to as "sock guitar." This also is why we use primarily closed-voiced chords - it's hard to properly mute open-voiced chords.

Another way these chords are articulated sometimes is like this:

```
CHUNK-CHUNK-CHUNK-CHUNK-CHUNK-CHUNK-CHUNK-CHUNK...
1     2     3     4     1     2     3     4
```

i.e. with no separate bass note - just the whole chord strummed staccato on beats 1, 2, 3, and 4. This is more like the way that big-band guitarists play, for example Freddie Green with the Count Basie Orchestra.

Another point to note is that we don't always use chords voiced with the root in the bass. A good example is this voicing, which appears in the first measure:

```
A9/C#
+---+---+---+
| o | o | |
+---+---+---+
| | o | o |
5 +---+---+---+
```

Such voicings are used primarily to keep the bass line moving.

Another point about this chord is that it provides a I dominant (I9), which leads very strongly to the IV chord in the next measure.

An example of a passing chord, as mentioned above, is the D#dim7 chord found in measure 2:

```
D#dim7
0 +---+---+---+
| | o | o |
+---+---+---+
| | | o | o
```



+--+--+--+--+

This chord adds interest to the progression in two ways:

First, it provides an interesting harmonic transition between the IV chord (D) and the I chord (A/E).

Second, the D, D#, A run in the bass gives a very nice jazzy, chromatic sound to the progression. A similar use of a passing chord (an A#dim7) is found in measure 3. In fact, just playing through measures 1 through 4 will give you a good idea of where this stuff is coming from.

Now the next tune, Westphalia Waltz. This is a lovely old fiddle waltz that sounds great with a Texas-style backup. As above, I have provided a guitar TAB for the melody with the "straight" chords indicated on the upper line of chords above the TAB and the Texas-style chords indicated on the lower line of chords above the TAB. The next TAB is just for the backup part.

When playing a waltz, it sounds best if you let the chords ring rather than muting them. So, you want a sound more like this:

BOOM-strum-strum-BOOM-strum-strum...

1 2 3 1 2 3

where the 1 is accented and the 2 and 3 are unaccented.

Also, note that the moving ("walking") voice in this backup part is sometimes in an inner voice rather than in the bass.

For example, see the G, F#, E, F#, G run on the 4th string in measures 1 through 5.



Westphalia Waltz

<https://www.youtube.com/watch?v=auMp6qTb9H4>
<https://www.youtube.com/watch?v=DaXCx9iIzvI>
<https://www.youtube.com/watch?v=vdoWRs57PbA>

Part A

G	Bm	Em	G	G	D
G	Gmaj7	G6	Gmaj7 G	G#dim	Am7 D9

```

|-----|-----|-----0-|-----|-----|-----|-----Am7-----|-----D-----| | | | |
|-----|-----|-----0-|-----3-|-----|-----|-----0-----1-|-----D9-----|
|-----|-----|-----0-2-|-----|-----|-----|-----0-----2-|-----2-----|
|-----|-----|-----0-2-4-|-----|-----|-----|-----0-2-4-|-----|-----|-----3-|-----4-|-----3-2-1-|
|-----|-----|-----Bm-----|-----Em-----|-----G-----|-----G-----|-----|-----|-----|
|-----|-----|-----GM7-----|-----G6-----|-----|-----|-----G#o-----|-----|-----|

```

D	D9	Am7	D9	D	Daug9/C	G	1
Am7	D9	Am7	D9	Am7	Daug9/C	G6/9/B	G

```

|-----|-----|-----3-|-----2-|-----3-|-----2-|-----0-|-----|-----|-----|-----| |
|-----|-----|-----|-----|-----|-----|-----3-|-----2-3-|-----3-2-1-|-----0-1-|-----0-|
|-----|-----|-----2-|-----|-----|-----|-----|-----|-----|-----|-----|-----*|
|-----|-----|-----0-4-|-----|-----|-----|-----|-----|-----|-----|-----0-2-4*|
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
2
|-----|
|-----|
|-----|
|-----|
|-----|
|-----|
|-----|

```

Part B

G	Bm	Em	G	G	D
G	Gmaj7	G6	Gmaj7	G	G#dim Am7 D9

```

|-----|-----|-----0-2-3-|-----|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----0-----|-----0-----|-----1-0-----|
|*-----|-----|-----|-----|-----|-----|-----2-0-----|-----2-0-----|-----2-0-----|
|*-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----4-----|
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|

```




D	D9	Am7	D9	D	Daug9/C	G	G
Am7				Am7		G6/9/B	
0-----	0-----	0-2-3--	2-----0--	3-----2-3-	0-----3-2-1-	0-----1-0--	-----
-----	-----	-----	-----	-----	-----	-----2-	0-----*
-----	-----	-----	-----	-----	-----	-----	-----*
-----	-----	-----	-----	-----	-----	-----	-----
-----	-----	-----	-----	-----	-----	-----	-----

Westphalia Waltz Backup 3/4 Same for both parts

-G-----	-GM7-----	-G6-----	-GM7-----	-G-----	-G#o-----	-Am7-----	-D9-----
---3---3---	---3---3---	---3---3---	---3---3---	---3---3---	---3---3---	---5---5---	---5---5---
---4---4---	---4---4---	---4---4---	---4---4---	---4---4---	---4---4---	---5---5---	---5---5---
---5---5---	---4---4---	---2---2---	---4---4---	---5---5---	---3---3---	---5---5---	---4---4---
---5---5---	-----	-----	-----	---5---5---	-----	-----4-	-5-----
-3-----	-3-----	-3-----	-3-----	-3-----3-	-4-----4-	-5-----	-----
-Am7-----	-D9-----	-Am7-----	-D9-----	-Am7-----	-Daug9/C-----	-G6/9/B-----	-G-----
---5---5---	---5---5---	---5---5---	---5---5---	---5---5---	---5---5---	---3---3---	---0-----
---5---5---	---5---5---	---5---5---	---5---5---	---5---5---	---3---3---	---2---2---	---0-----
---5---5---	---4---4---	---5---5---	---4---4---	---5---5---	---4---4---	---2---2---	---0-----
-----4-	-5-----	-----4-	-5-----	-----2-	-3-----	-2-----	-----
-5-----	-----	-5-----	-----	-5-----	-----	-----	-3-----0-2-
-G-----	-GM7-----	-G6-----	-GM7-----	-G-----	-G#o-----	-Am7-----	-D9-----
---3---3---	---3---3---	---3---3---	---3---3---	---3---3---	---3---3---	---5---5---	---5---5---
---4---4---	---4---4---	---4---4---	---4---4---	---4---4---	---4---4---	---5---5---	---5---5---
---5---5---	---4---4---	---2---2---	---4---4---	---5---5---	---3---3---	---5---5---	---4---4---
---5---5---	-----	-----	-----	---5---5---	-----	-----4-	-5-----
-3-----	-3-----	-3-----	-3-----	-3-----3-	-4-----4-	-5-----	-----
-Am7-----	-D9-----	-Am7-----	-D9-----	-Am7-----	-D7-----	-G---3---3---	-G/D-3---3---
---5---5---	---5---5---	---5---5---	---5---5---	---5---5---	---3-----	---0---0---	---0---0---
---5---5---	---5---5---	---5---5---	---5---5---	---5---5---	---5-----	---0---0---	---0---0---
---5---5---	---4---4---	---5---5---	---4---4---	---5---5---	---4-----	---0---0---	-0-----
-----4-	-5-----	-----4-	-5-----	-----	-5-----	-----	-----
-5-----	-----	-5-----	-----	-5-----	-----0-2-	-3-----	-----



An interesting chord in this progression is the D augmented chord (actually a Daug9/C) in measure 14. Remember that a D augmented chord has the notes D, F#, A#. Well, that A# is the same as a Bb, which is the flat-third "blue note" in the key of G. Its presence in the D augmented chord (which is used as a V dominant chord) gives the V - I cadence a really cool bluesy, "down-home" kind of sound.

Here are some turn-arounds or intros:

G-55433 Bm7-7X777X Bbm7-6X666X Am7-5X555X D7-5X453X E7-7X675X G#dim-4X343X

G / Bm7, Bbm7, Am7 / D7 /

G / E7 / Am7 / D7 /

G / G#dim / Am7 / D7 /