

# 28.

BAROQUE JAZZ (♩=120)

Chord progression for exercise 28:

- Staff 1: Gmi7, Cmi7, Gmi7, Dmi7, Gmi7
- Staff 2: Gmi7, Cmi7, Gmi7, Dmi7, Gmi7
- Staff 3: Gmi7, Cmi7, Gmi7, Dmi7, Gmi7
- Staff 4: Gmi7, Cmi7, Dmi7, Gmi7
- Staff 5: Cmi7, Dmi7, Gmi7, Dmi7, Gmi7

The score includes a repeat sign at the end of the fifth staff.

GUITAR USE 3RD POSITION

# 29.

POP (♩=120)

Chord progression for exercise 29:

- Staff 1: (A) F, BbMA7, Dmi7, C9 To CODA, F
- Staff 2: BbMA7, Gmi7, Bb/C, C7, F, (B) BbMA7, Ami7, Dmi7
- Staff 3: Gmi7, Bb/C, F, BbMA7, Dmi7, Ami7, Gmi7, C7

The score includes section markers (A) and (B) and a 'To CODA' instruction.

Handwritten musical notation for a piece in 4/4 time. The first staff contains a melodic line with a circled 'C' above the first measure. The second staff contains a series of chords: B<sup>b</sup>MA7, Am7, Dmi7, Gmi7, B<sup>b</sup>/C, C7, F, and N.C. The third staff contains a melodic line with a circled 'C' above the first measure. The fourth staff contains a series of chords: F, B<sup>b</sup>MA7, Gmi7, C7, and F. A bracket above the fourth staff indicates 'D.S. AL CODA'.

(GUITAR - USE 5TH POSITION)

# 30.

JAZZ BALLAD (♩=76)

Handwritten musical notation for a jazz ballad in 4/4 time. The first staff is marked with a circled 'A' and contains chords: B<sup>b</sup>6/9, Gmi7, Dmi7, E<sup>b</sup>MA7, Cmi7, and B<sup>b</sup>6/9. The second staff contains chords: Gmi7, E<sup>b</sup>MA7, Dmi7, Gmi7, A7(b5), and B<sup>b</sup>6/9. The third staff contains chords: Gmi7, Dmi7, Cmi7, To CODA, Gmi7, Cmi7, A<sup>b</sup>7(b5), and B<sup>b</sup>6/9. The fourth staff is marked with a circled 'B' and contains chords: Dmi7, Gmi7, A<sup>b</sup>7(b5), D<sup>b</sup>13, C7, and FMA7. The fifth staff contains chords: B<sup>b</sup>MA9, A<sup>b</sup>13, D<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>/F, FMA7, B<sup>b</sup>MA7, and a circled 'C' above the staff. The sixth staff contains chords: Cmi7, A<sup>b</sup>7(b9), and a circled 'C' above the staff. The seventh staff contains a circled 'C' above the staff and chords: D<sup>b</sup>/E<sup>b</sup>, E<sup>b</sup>/F, and B<sup>b</sup>6/9. A bracket above the sixth and seventh staves indicates 'D.S. AL CODA'.

(GUITAR - USE 5TH POSITION)

# 31.

FOLK DANCE (♩=144)

**(A)** *S.* Emi

Ami G C B7 Emi FINE

**(B)** G C Ami B7

Emi C B7 Emi

**(C)** Emi C Emi B7 Emi C G D7 G Ami

Bmi Emi Ami G <sup>1.</sup> B7 Emi <sup>2.</sup> B7 Emi N.C. (D.S. *S.* AL FINE)

(GUITAR - USE 7TH POSITION)

# 32.

COUNTRY (♩=120)

**(A)** D G/D D G/D D A A7

D G/D D G A D FINE

② A D A D A

A D G A D Bmi7

③ EMI Bmi7 EMI D

EMI Bmi7 G A D

D.C. AL FINE

(GUITAR - USE 7TH POSITION)

# 33.

Pop (♩=100)

① G EMI G

G C/D G ② CMA7 Ami EMI Bmi7

CMA7 Ami7 Bmi7 B7 EMI Ami

B7 EMI N.C. ③ G

EMI G C/D G

(GUITAR - USE OPEN OR 2ND POSITION)

# 34.

SHOW TUNE (♩=96)

Chords: N.C., G, D7, D7/F#, G, G/F#, E7, AmI, D7, G, CmI, G, D7/F#, G, CmI, G, D7, G, 1. N.C., 2. DmI, F, G, DmI, F, G.

(GUITAR - USE OPEN OR 2ND POSITION)

# 35.

COUNTRY ROCK (♩=120)

Chords: A, D, G, D, C, G, D, F#, G, D, C, G, D, FINE, B, A, EmI, G, A, EmI.

G A D (C) G A

(A) G F#mi

D G D C G D

(D.S. AL FINE)

(GUITAR - USE OPEN OR 2ND POSITION)

# 36.

FOLK (108)

(A) D F#mi D Bmi D G To CODA

A D F#mi D Bmi

D F#mi Bmi Bmi A D (B) G Emi

D D7 G Emi A

(C) F#mi Bmi Emi Bmi F#mi G

Emi (D.C. AL CODA) Bmi CODA A G F#mi B

(GUITAR - USE 2ND POSITION)

# 37.

SHOW TUNE (♩=126)

(A) A DMA7 A DMA7 A

DMA7 Bmi E9 G E

DMA7 F#mi7 Bmi7 E7 A

(B) A DMA7 A DMA7 A

DMA7 Bmi7 E9 To CODA Bmi7 E7

DMA7 F#mi7 Bmi7 E7 A (D.S.: 8. AL CODA)

CODA A DMA7 Bmi7 E7 DMA7

E7 A E7 A

(GUITAR - USE 2ND OR 4TH POSITION)

# 38.

MOVIE THEME (♩ = 88)

The musical score is written in G major (one sharp) and 4/4 time. It consists of 12 staves of music. The melody is primarily composed of eighth and quarter notes. Chords are indicated by letters above the staff. The score is divided into three sections: Section A (measures 1-10), Section B (measures 11-14), and Section C (measures 15-18). Section A starts with a circled 'A' and includes chords Bmi, F#mi, and G. Section B starts with a circled 'B' and includes chords E and Bmi. Section C starts with a circled 'C' and includes chords Bmi, F#mi, Bmi, G, and F#mi. The final staff concludes with chords G, F#mi, E, A, and Bmi.

(GUITAR - USE OPEN, 2ND OR 4TH POSITION)



# 39.

MARCH (♩=120)

**(A)** F C F B♭ Dmi C

Gmi F B♭ F C Gmi C7 F

**(B)** F B♭ C Gmi C F

B♭ F Gmi F B♭ C7 Gmi F

**(C)** Dmi A7 Dmi Gmi F A A7

Dmi B♭ F Dmi F Gmi

C F **(D)** C F

B♭ Dmi C Gmi F

B♭ F C Gmi C7 F

(GUITAR - USE OPEN OR 5TH POSITION)

# 40.

POP (♩=130)

**(A)**

**(B)**

**(C)**

Detailed description: The page contains three sections of musical notation, A, B, and C, each consisting of two staves. Section A (measures 1-8) starts with a treble clef and a 4/4 time signature. The first staff has a circled 'A' and contains notes with chords F, C, Gmi7, and F. The second staff continues with chords F, Gmi7, C, and F. Section B (measures 9-16) starts with a circled 'B'. The first staff has chords C, F, Gmi7, F, and Gmi7. The second staff has chords Ami7, Gmi7, C, and Dmi7. The third staff has chords Dmi7, Gmi7, Ami7, and Dmi7. Section C (measures 17-20) starts with a circled 'C'. The first staff has chords F, Gmi7, and Ami7. The second staff has chords Gmi7, F, C, Bb, and F.

(GUITAR - USE 5TH POSITION)

# 41.

MARCH (♩ = 108)

**(A)** B $\flat$  F E $\flat$  F Cmi E $\flat$  B $\flat$  F B $\flat$  F

**(1)** Gmi Cmi B $\flat$  F B $\flat$  F **(2.)** Gmi $?$  Cmi B $\flat$  F B $\flat$  D7/F $\sharp$

**(B)** Gmi Cmi D F B $\flat$  Gmi D7/F $\sharp$  Gmi

Cmi D F D7 Gmi F **(C)** B $\flat$  E $\flat$  B $\flat$

F B $\flat$  F B $\flat$  E $\flat$  B $\flat$  Cmi F Gmi D7/F $\sharp$

**(D)** Gmi D E $\flat$  Cmi E $\flat$  B $\flat$  Gmi D7/F $\sharp$  Gmi D

E $\flat$  Cmi E $\flat$  Gmi D7 Gmi F B $\flat$  F E $\flat$  F **(E)**

Cmi E $\flat$  B $\flat$  F B $\flat$  F E $\flat$  F Gmi

Cmi D F B $\flat$  F Gmi $?$  F E $\flat$  F F/B $\flat$  B $\flat$

(GUITAR - USE OPEN, 3RD OR 5TH POSITION)

# 42.

LATIN (♩=100)

**A** Gmi Bb Cmi Gmi Cmi

Bb Ami7(b5) D Bb Ami7(b5)

Gmi D Bb Ami7(b5) Gmi D

Gmi **B** D Eb D Eb D

Cmi Gmi Ami7(b5) D Gmi

(GUITAR - USE 2ND OR 3RD POSITION)

# 43.

T.V. COMMERCIAL THEME (♩=112)

DMA9 Emi9 A7 D DMA9

Bmi7 Emi9 E/D A7 Emi7 A7 Emi7 A7

Emi7 A7 DMA9 Emi9 A7 D

(GUITAR - USE 2ND POSITION)

# 44.

LATIN ROCK (♩ = 112)

A
Bmi7
A/C#
Bmi7
A/C#

D
Emi
F#mi/E
Emi
TO CODA

F#mi/E
Bmi7
A/C#
Bmi7
A
D.C. AL CODA

CODA
F#mi/E
Bmi7
E
F#mi/E
Bmi7

E
A
Bmi7
E
A
Bmi7

E
A
Bmi7
E
Bmi9

(GUITAR USE 7TH POSITION)

# 45.

JAZZ ROCK (♩ = 104)

A
A7
A7sus4
A7
A7sus4

A7
A7sus4
A7
A7sus4

A7
A7sus4
A7
A7sus4

(B) D C A7 D C A7  
 D C A7 E7(+9)

(C) A7 A7sus4 A7 A7sus4  
 A7 A7sus4 N.C. A7

(GUITAR - USE 5TH POSITION)

# 46.

BEBOP (♩ = 152)

G7 C9 G7 C9 G7 C9 G7 C9  
 G7 C9 G7 C9 G7 C9 G7 B<sup>b</sup>7 A7 A<sup>b</sup>7  
 G7 C9 G7 C9 G7 C9  
 G7 C9 G7 C9 G7 C9  
 G7 C9 G7 B<sup>b</sup>7 A7 A<sup>b</sup>7 B<sup>b</sup>7 A7 A<sup>b</sup>7 G7

(GUITAR - USE 3RD POSITION)

# 47.

LATIN ROCK (♩ = 92)

**(A)** Am<sup>i</sup>7 D<sup>9</sup> Am<sup>i</sup>7 D<sup>9</sup>

Am<sup>i</sup>7 D<sup>9</sup> Am<sup>i</sup>7 D<sup>9</sup> To CODA

F<sup>M</sup>A<sup>7</sup> E<sup>7</sup>(+9) Am<sup>i</sup>7 E<sup>7</sup>(+9) E<sup>7</sup>(+9) Am<sup>i</sup>7

**(B)** G<sup>M</sup>A<sup>7</sup> C<sup>M</sup>A<sup>7</sup> G<sup>M</sup>A<sup>7</sup> C<sup>M</sup>A<sup>7</sup>

B<sup>b</sup>M<sup>A</sup>7 Am<sup>i</sup>7 B<sup>b</sup>M<sup>A</sup>7 E<sup>7</sup>(+9) D.C. AL CODA

CODA F<sup>M</sup>A<sup>7</sup> C<sup>M</sup>A<sup>7</sup> B<sup>m</sup>i<sup>7</sup> Am<sup>i</sup>7

(GUITAR - USE 7TH POSITION)

# 48.

T.V. THEME (♩ = 96)

**(A)** G B<sup>m</sup>i<sup>7</sup> C<sup>M</sup>A<sup>7</sup>

Am<sup>i</sup>7 D<sup>11</sup> E<sup>m</sup>i<sup>7</sup> Am<sup>i</sup>7

Emi7 Ami7 G D11 G

(B) G Emi7 C G Ami7

D11 G Emi7 D7 G

(GUITAR USE 7TH POSITION)

# 49.

POP (d=b6)

(A) F Ami7 BbMA7 Bb/c

F Ami7 BbMA7 Bb/c

Dmi7 Ami7 Gmi7 F

(B) Dmi7 Ami7 Gmi7 F

Dmi7 Ami7 Dmi7 Ami7 BbMA7

Bb/c F Ami7 Gmi7 C7 F

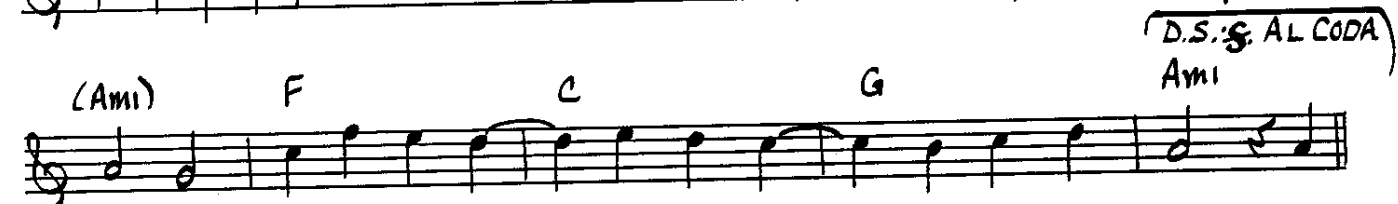
(GUITAR USE 5TH POSITION)



# 50.

Rock (♩=92)

(A)  Am1



(GUITAR - USE 2ND OR 5TH POSITION)

# 51.

SOUTHERN ROCK (♩=69)

**A**

F Eb/F Bb/F F Eb/F Bb/F

F Eb/F Bb/F F Eb/F Bb/F

F Eb/F Bb/F F

**B**

Dmi Gmi

Bb7 A7 Dmi A7

Bb7 Bb/C

C Bb/C C

**C**

F Eb/F Bb/F F Eb/F Bb/F F

Eb/F Bb/F F Eb/F Bb/F F

(GUITAR - USE 5TH POSITION)

# 52.

LATIN ROCK (d=60)

**(A)**

Bmi F#mi7 Emi Bmi

G F#mi7 Bmi F#mi7 (1.) Bmi (2.)

**(B)**

A Bmi

A Bmi

A D G

F#mi7 Bmi F#mi7

**(C)**

Bmi F#mi7 Emi

Bmi G F#mi7

Bmi

(GUITAR - USE 4TH OR 7TH POSITION)