





## Break Down 9-12

Chords: C#7, C7, B7, F#m, B7 C7 C#7, F#m

Measure numbers: 9, 10, 11, 12, 13

Fret numbers (Bass line):

4	4	4	4	3	2	2	2	2	2	2	5	4	2	2	4	2	2	4	2
2	2	2	2	1	0	0	0	0	0	2	5	4	2	2	2	4	4	2	2
4	4	4	4	3	2	2	2	2	2	2	6	4	2	2	2	4	4	2	2
3	3	3	3	2	1	1	1	1	1	2	4	2	4	4	2	4	4	4	4

- The hardest part here is the new shape as it is a four finger chord
  - o In general more fingers mean harder chords
- If you are really struggling with the C#7 and C7 try to play the B7 with your middle, ring and pinky instead of index, middle and ring, to get used to using those fingers on those specific frets.
- After slide the shape up and play the C7, essentially working it out backwards
- The 2<sup>nd</sup> and 3<sup>rd</sup> beat of the last bar are just the top two strings of those chords.
  - o A dominant 7 chord has 4 notes
    - Root
    - 3<sup>rd</sup>
    - 5<sup>th</sup>
    - b7<sup>th</sup>
  - o The 3<sup>rd</sup> and the 7<sup>th</sup> are called guide tones because they determine what the chord is.
    - A flat 3<sup>rd</sup> makes the chord minor
    - A 3<sup>rd</sup> makes it major
    - A flat 7<sup>th</sup> makes it dominant
    - A 7<sup>th</sup> makes it a major 7 chord
  - o That is why the 3<sup>rd</sup> and 7<sup>th</sup> are called guide tones and that is why in the end those are the two notes I chose to use.
- End it on the F#m minor or take it back to the top!

## Break Down 5-8

- F#m pentatonic works over the entire progression
- F# blues does as well
- F# major pentatonic sounds great over the C#7
- C# Mixolydian works over the C#7
- B Mixolydian over the B7
- If just learning stick with the blues scale for the entire progression