

B $\flat$

II<sub>m7</sub> - V<sub>7</sub> - I $\Delta$

### guidetones 1.

[Composer]

Acoustic Guitar

Em<sub>7</sub> A<sub>7</sub> D $\Delta$  Em<sub>7</sub> A<sub>7</sub> D $\Delta$

(1) Em<sub>7</sub> A<sub>7</sub> D $\Delta$

(2) Em<sub>7</sub> A<sub>7</sub> D $\Delta$  (3) Em<sub>7</sub>

A<sub>7</sub> D $\Delta$  (4) Em<sub>7</sub> A<sub>7</sub>

D $\Delta$

B<sup>b</sup>  
B

II<sub>m7</sub> - V<sub>7</sub> - I<sup>Δ</sup>

Double chromatic approach

## guidetones2

[Composer]

(1)

Em7

A7

D<sup>Δ</sup>

Acoustic Guitar



(2)

Em7

A7

D<sup>Δ</sup>

(3)

Em7



A7

D<sup>Δ</sup>

(4)

Em7



A7

D<sup>Δ</sup>

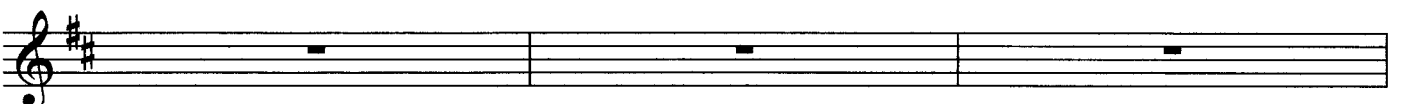
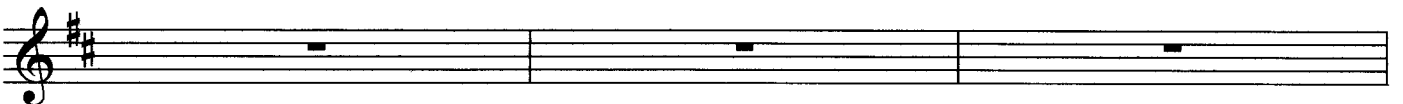
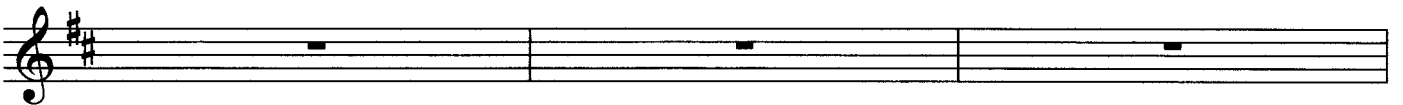
(5)

Em7



A7

D<sup>Δ</sup>



B $\flat$

II $_{m7}^{b5}$  (=  $\phi$ ) - V $_{7}^{b9}$  - I $_m$

**guidetones3**

acoustic Guitar

E $\phi$  A $_{7}^{b9}$  D $_m$  E $\phi$  A $_{7}^{b9}$  D $_m$  [Composer]

(1) A $_{7}^{b9}$  A $_{7}^{b9}$  zonder grondtoon = C $\#0$  (2) A $_{7}^{b9}$

(3) E $\phi$  A $_{7}^{b9}$  D $_m$  (4) E $\phi$

A $_{7}^{b9}$  D $_m$  (5) E $\phi$

A $_{7}^{b9}$  D $_m$  (6) A $_7$  E $\phi$

A $_{7}^{b9}$  D $_m$

harmonisch mineurs

F $_m$  majeur

B

$\text{II}_{m7}^{b5} (= \emptyset) - \text{V}_7^{b9} - \text{I}_m$

combinatie van  
Fmajeur (= D min.)  
en D harmonisch mineur

# guidetones4

[Composer]

Acoustic Guitar

$A_7$

1  $b_9$  tg 3 4 5  $b_{13}$   $b_7$

(1)  $A_7$

(2) D harm. min.  $A_7^{+5}$  D nat. min. D harm. min.

1  $b_9$  tg 3 4 5  $b_{13}$   $b_7$

(3) E  $\emptyset$   $A_7^{+5}$  D harm. min. D nat. min.

1  $b_9$  tg 3 4 5  $b_{13}$   $b_7$

(4) D nat. min. / Fmajeur D harm. min.

(5) Dm (6) Dm

Dm. Adriecklaan

B<sup>b</sup>

II<sub>m7</sub><sup>S5</sup> - V<sub>7</sub><sup>S9</sup> - I<sub>m</sub>

# Guidetones 5<sup>S9</sup>

[Composer]

Acoustic Guitar

A<sub>7</sub><sup>S9</sup> A<sub>7</sub><sup>S9</sup>

(1) E $\phi$  A<sub>7</sub><sup>S9</sup> D<sub>m</sub>

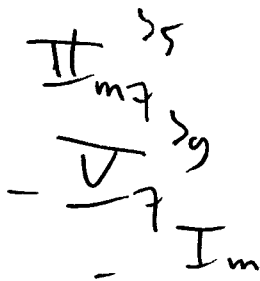
(2) E $\phi$  A<sub>7</sub><sup>S9</sup> D<sub>m</sub> (3) E $\phi$

A<sub>7</sub><sup>S9</sup> D<sub>m</sub> (4) E $\phi$

A<sub>7</sub><sup>S9</sup> D<sub>m</sub> (5) E $\phi$  A<sub>7</sub><sup>S9</sup> D<sub>m</sub>

(6) E $\phi$  A<sub>7</sub><sup>S9</sup> D<sub>m</sub>

B<sub>5</sub>



# Double chromatic Approach Guidetones6

(1)  $\frac{1}{2}$  step d.ch. APP.  $\frac{1}{2}$  step d.ch. APP.  $\frac{1}{2}$  step d.ch. APP.

(4)  $\frac{1}{2}$  step d.ch. APP.

(5)

(6)

(7)

(8)

(9)

B<sup>5</sup>

chromatic  
Passing tones

# Guidetones7

[Composer]

Electric Guitar

The musical score is written in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It consists of seven staves. The first staff begins with an **Em7** chord and is labeled **APP** and **scale tones**. A circled **(1)** is written above the staff. The second staff is labeled **stijgend** (ascending) and has a circled **(2)** below it. The third staff is labeled **Dalend** (descending) and has a circled **(3)** above it. The fourth staff begins with an **A7** chord and is labeled **APP.** and **scale tones**, with a circled **(4)** below it. The fifth staff has a circled **(5)** above it. The sixth and seventh staves are empty.

B<sub>3</sub>

$\text{II}_{m7} - \text{V}_7 - \text{I}^{\Delta}$

# Guidetones8

[Composer]

Acoustic Guitar

(1)  $E_{m7}$   $D^{\Delta}$

(2)

(3)

(4)

(5)

(6) (7)

(8)