

5 Delta Turnarounds in D



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Key: D

BPM: Any

Chords needed for 12 bar circle: D7, G7, A7

Video Tutorial: <https://www.youtube.com/watch?v=j9A5fid5uKM>

Example 12 bar Circle

1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	
D7	D7	D7	D7	
D D U U D U	D D U U D U	D D U U D U	D D U U D U	
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	
G7	G7	D7	D7	
D D U U D U	D D U U D U	D D U U D U	D D U U D U	
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	
A7	G7	TURNAROUND	TURNAROUND	
D D U U D U	D D U U D U			

Turnaround 1 - Our first turnaround is a descending line coming down from the 5th interval. Note that the first beat is a D note, you want the first beat to imply a D chord, it can be a D note, D chord or a double stop with the root and 5th or root and 3rd. There we jump to the 5th interval and work our way down. Finally we approach the V chord from a half step above it, the Bb7, this is a fun and unique way to get to the V chord.

Musical notation for Turnaround 1 in 4/4 time. The staff shows a descending line of notes: D4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3. A double bar line is placed after the first measure. The second measure starts with a half note D4, followed by a half note G4, and then a half note F#4. A slur labeled 'H' covers the last two notes of the second measure. The bass line shows fingerings: 2, 5, 5, 4, 4, 3, 3, 2, 1, 2, 1, 2, 0.

Turnaround 2 - This time we are ascending and the line starts from the 3rd interval. We also approach the A7 from the Bb7 but we use a different chord shape, the G7 shape to be specific.

Musical notation for Turnaround 2 in 4/4 time. The staff shows an ascending line of notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. A double bar line is placed after the first measure. The second measure starts with a half note D4, followed by a half note E4, and then a half note F#4. A slur labeled 'H' covers the last two notes of the second measure. The bass line shows fingerings: 2, 2, 2, 3, 3, 4, 4, 5, 2, 5, 4, 4.

Turnaround 3 - The 3rd turnaround is another descending line but this time we are starting on the b7th. Those are the three places to start your turnaround, the 3rd, 5th and b7th. In 3 turnarounds we have hit all three of our starting intervals. This one produces the biggest interval leap, or the note that is furthest from the root. After we approach the V chord in a more classic way, from the IV chord, the G7 in a D blues but on our way to the A7 we pass through the Ab7 giving the final movement a nice chromatic touch.

5 6

T 3 3 2 2 1 1 0 2 3 4
 A 2 2 2 2 2 2 2 1 2 3 4
 B 2 2 2 2 2 2 2 2 3 4

Turnaround 4 - This line combines both the 5th and b7th starting points, you can combine anyone of the three lines that you would like. We also do a quick slide up from the A7 to the Bb7 before coming back down, a nice touch to the final bar.

7 8

T 3 5 2 4 1 3 1 2 0 4 5 4 3 4
 A 2 2 2 2 2 2 2 2 2 4 5 4 3 4
 B 2 2 2 2 2 2 2 2 2 4 5 4 3 4

Turnaround 5 - This is essentially the same as the last turnaround but it just goes to show how you can work with the same lines but vary the rhythm to create new life in an old turnaround. To mix the rhythm up we actually use both straight and swing rhythm mixing both 8th notes and 8th note triplets, a trick that the great Robert Johnson used all the time.

9 10

T 3 3 3 2 1 1 1 2 0 4 5 4 3 4
 A 2 5 5 5 4 3 3 2 2 4 5 4 3 4
 B 2 2 2 2 2 2 2 2 2 4 5 4 3 4