

PROMENADE by MICHAEL VOELKEL  
 (composed in winter 2021)

Liner-Notes, explanations and infos are written below the score)

Part #1:

Amaj7 G#-7

TAB

F#-9 Esus4 D (let ring)

TAB

D (#11) C#-11

TAB

Cmaj7(#11) B7(no3rd) A/B

TAB

Part #2

Amaj7 B7

5 4 2 0 0 2 0 4

T 2 2 2 2 2 4 2 4

A 2 2 2 2 2 4 2 4

B 5 5 5 5 2 2 2 2

A A/C# B5

0 0 2 0 0 0 0 0

T 2 2 0 2 0 4 4 0

A 2 2 2 4 2 4 2 4

B 5 5 2 4 4 2 4 2

B5 D6(add9) E(add11) Gmu\* Amu\* Bmu\*

2 0 0 0 0 0 0 0

T 2 4 4 2 0 2 0 0

A 2 4 2 2 4 5 4 5 4

B 2 2 2 4 5 7 6 7 6 3 5

D6(add9) E(add11) Em/G Amu\* B/F# E

0 0 0 0 0 0 0

T 4 2 0 2 0 4 4

A 5 4 5 4 7 6 7 6 5 7 4 5 4 2 2 4 6 2 0

B 5 5 7 7 5 7 4 2 2 4 6 2 0

Part #3 ("baroque-theme")

Explanations to PROMENADE by Michael Voelkel:

The guitar is tuned in standard-tuning with a partial capo on the 2nd fret covering A-, D- and G-string.

There is only one way to put that in tabs, that's to write down the actual fret-numbers. So a 4 in tabs means, the 4th fret has to be fingered, ignoring the capo in 2nd fret.

Whenever a 2 on A-, D- or G-string appears in tabs it is an „open string“, since there's the capo on the fretboard.

The whole tune has 3 different parts and some connecting licks. They are meant to be mixed at free will without any fixed sequence. Feel free to add own parts to that tune, to make the best of it and to add your own skills on the tune (I would be glad to hear your version of PROMENADE)

Please listen to the version on youtube as a reference.

<https://www.youtube.com/watch?v=O3rAjbEtOp0>

The Chordnames in the score show, what you are listening to. They are not meant as chordshapes for the left hand, since this doesn't work because of the capo and the open strings.

Mu\*-Chords:

The mu\*-chords are something special, so let me please explain, what they mean.

A mu\*-chord is a special version of a ninth- or an add2-chord. It works on the tension between the 3rd and the add2nd in a chord. Both tones are a whole step apart, and that's the only rule to build these kind of chords. Do what you want, but make sure, there's that whole-step-tension between the 2nd and the 3rd somewhere inside that voicing.

The name „mu\*-chord“ was developed by the band Steely Dan, who used it as a substitute for normal major-chords, to make the songs more interesting without going too far into jazz-voicings.

Examples for Steely-Dan songs with mu\*-chords: Reelin' in the years, Throw out your goldteeth II and much more.

On the piano these chords are quiet simple but in normal tuning they are hard to manage.  
I love that sound, so I was glad to see, that in this special guitar tuning, I could use some of them.

For questions or comments I invite you to make contact via [www.michaelvoelkel.de](http://www.michaelvoelkel.de) .