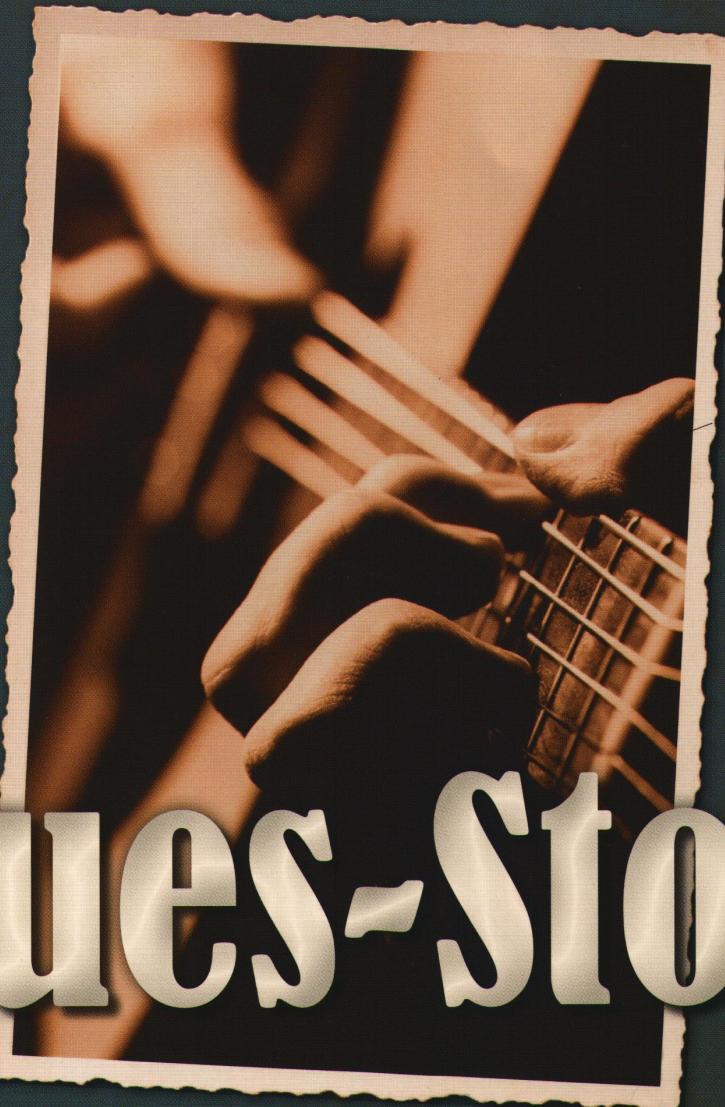


Volker Luft



Blues-Story

Fingerstyle-Bluesgitarre für Einsteiger

Fingerstyle Blues Guitar for Beginners



Friedrich Hofmeister Musikverlag
FH 1070

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Bluespicking für Akustik-Gitarre
Bluespicking for Acoustic Guitar



Friedrich Hofmeister Musikverlag
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Vorwort

„Wenn wir Blues singen, singen wir aus unseren Herzen, wir singen alles heraus, was wir fühlen.“ Alberta Hunter

Besser als die Sängerin Alberta Hunter kann man Blues nicht beschreiben. Blues ist eine Musik, die hauptsächlich Gefühle transportieren will, Emotionen anspricht und Emotionen auslösen will. Jeder, der sich intensiver mit dem Blues beschäftigt hat wird fasziniert von seiner Ursprünglichkeit und seiner Emotionalität. Aber auch musikhistorisch hat der Blues eine unglaublich große Bedeutung: Er wird von vielen als Grundlage aller heute gängigen populären Musikarten angesehen, egal ob Jazz, Pop, Rock oder Hip Hop. So ist es fast schon ein Muss für jeden Musiker, sich mit dem Blues auseinanderzusetzen. Die eigene Begeisterung für Blues und das Wissen um seine Bedeutung waren die natürliche Motivation für mich, Blues Story zu schreiben. Blues Story richtet sich zum einen an Gitarristen die selbst den Einstieg in das Bluesgitarrenspiel suchen und keinerlei Erfahrung mit dem Spielen nach Noten haben. Vor allem aber bietet Blues Story auch den klassischen Gitarristen einen Einstieg in das Bluesgitarrenspiel und ist genauso gut für den klassischen, wie für den mehr populärmusikalischen Gitarrenunterricht geeignet. Um beiden Zielgruppen gerecht zu werden, habe ich den Schwerpunkt von Bluesstory auf das Fingerpicking und die Akustikbluesgitarre gelegt.

Ich wünsche allen viel Spaß und musikalischen Gewinn mit Blues Story

Ihr

Volker Luft

P.S. Ganz besonders möchte ich mich an dieser Stelle bei meiner Lektorin Frau Dr. Punkt und Frau Clement vom Hofmeisterverlag für ihre Unterstützung bei der Verwirklichung von Blues Story bedanken.

Preface

"When we sing the blues, we sing it from our hearts, we let go of all the feelings inside and sing it all out." Alberta Hunter

There are no better words than those of Alberta Hunter to describe the blues. The blues is a style of music, which is supposed to transport emotions, as well as activate and release them. Everyone who has ever devoted themselves to the blues, will find that it has left them fascinated by its originality and emotionality. But the blues is also important to the history of music in general: it is seen by many as the foundation of all kinds of modern popular music, such as jazz, pop, rock or hip hop. Therefore, it is almost a must for any musician to study the blues.

My own fascination for the blues and the knowledge of its importance, motivated me to compose Blues Story. On one hand, Blues Story is suitable for guitarists without any experience with sheet music and who want to take the first steps towards playing the blues on their guitar. On the other hand, especially classical guitarists will enjoy this composition to begin their journey towards the blues. Furthermore, this piece can be used during classical lessons, as well as during lessons concentrating more on popular/jazz music. To satisfy both groups, Blues Story concentrates on finger picking and the acoustic blues guitar.

*I hope everybody enjoys and musically grows with Blues Story,
yours truly,
Volker Luft*

p.s.: My thanks especially go to my lecturer Mrs. Dr. Punkt and Mrs. Clement of the Hofmeisterverlag for their support during the realization of Blues Story.

Über Bluesstory

Bluesstory möchte einen Einstieg in das Bluesgitarrenspiel vermitteln, es hat natürlich nicht den Anspruch, ein Kompendium des Bluesgitarrenspiels zu sein. Vielmehr werden Basiswissen und grundlegende Spieltechniken behandelt.

Bluesstory ist in mehrere Kapitel unterteilt, die aufeinander aufbauen. Es ist jedoch durchaus möglich, die Theorie- und Spieltechnikkapitel zu überspringen und die Blueskompositionen zu spielen und nur bei auftretenden Verständnisschwierigkeiten auf die Theorie- und Spieltechnikkapitel zurückzugreifen. Dies ist ein mehr emotionaler Ansatz, und der kann ja gerade beim Blues nicht der schlechteste sein. Um aber die Notationsweise und die möglichen Einsatzmöglichkeiten der Bluesriffs und Begleitungen zu verstehen, sollte man unbedingt die Erklärung ganz zu Beginn des Kapitels „Grundlegende Spieltechniken“ des Blues lesen. Zur Notation allgemein: In der Regel wurde auf Lagenangaben verzichtet, da sich diese aus der Tabulatur und den Fingersätzen für die Greifhand sehr gut ableiten lassen. Die meisten Technikübungen, Begriffe und Kompositionen sind in den Tonarten A-Dur und A-Moll gehalten. Im Blues werden gerne Riffs und Bässe mit Leersaiten gespielt. Dies ist ein wichtiger Bestandteil des charakteristischen Bluessounds. Um diese Techniken auch in anderen Tonarten problemlos spielen zu können, werden sogenannte offene Stimmungen verwendet (d.h. die Leersaiten ergeben einen Akkord). Um das ständige Umstimmen der Gitarre zu vermeiden, das besonders für Einsteiger ins Bluesgitarrenspiel und im Gitarrenunterricht recht mühsam ist, beschränke ich mich bei den Technikübungen, hauptsächlich auf die beiden Tonarten, bei denen wir in der Standardstimmung alle wichtigen Bässe (I, IV, V) als Leersaiten spielen können. Sehr interessant und lehrreich ist es natürlich die Riffs und Begleitung in andere Tonarten zu transponieren und diese auch kreativ zu verändern. Blues ist eine Musik, die von der Improvisation und dem Einbringen eigener Ideen lebt.

About Bluesstory

The intention of Blues Story is to introduce the guitarist to the art of playing the blues, but should not be seen as a compendium to the techniques needed for performing it. It rather teaches and concentrates on the basic knowledge and the basic techniques.

Blues Story is separated into several consecutive chapters. Yet, it is still possible to skip the chapters concentrating on theory or playing technique and carry on with the blues compositions themselves and only when faced with difficulties to refer back to the previous chapters. In fact, this rather more emotional approach might not be the worst for learning the blues. But, in order to fully understand the notation and the use of the blues riff and accompaniment, it is vital to read the explanations at the beginning of the chapter "Basic playing techniques". To explain the notation: the positions were not additionally notated, since they are rather self-explanatory due to the tabs and fingerings.

Most exercises for the techniques, the riffs of the accompaniments and the compositions are set in A-major and a-minor. The blues often uses riffs and bass patterns with open strings, which is an important part of the characteristic sound of the blues. In order to achieve this effect in other keys, an open tuning is used (this means, that the open strings already determine a specific chord). Therefore, within the exercises for the techniques I concentrated on only the two keys, in which it is possible to play the important bass lines with open strings (I, IV, V). It is also very interesting and educational to transfer the riffs and accompaniments into other keys and to creatively adapt them. The blues is a type of music, which comes to life by improvising and contributing own ideas.

Geschichte des Blues

„Der Blues ist eine natürliche Sache, das was jemand lebt. Wenn du es nicht lebst, dann hast du es auch nicht.“ Big Bill Broonzy

Der Blues hat viele Wurzeln, seine wichtigsten Einflüsse stammen eindeutig aus der afrikanischen Musik. Die afrikanische Tradition Musik mündlich zu überliefern und weiterzugeben, war für die Entstehung des Blues von zentraler Bedeutung. Big Bill Broonzy, einer der größten und bedeutendsten Bluessänger und Gitarristen, deutet es in seinem Zitat an: Blues war von großer Bedeutung im Leben seiner Protagonisten und wurde nicht akademisch gelehrt, sondern weitergegeben und damit Teil des Lebensgefühls.

Entstanden ist der Blues Ende des 19. Jahrhunderts im Süden der Vereinigten Staaten. Der Blues war die Musik der farbigen Bevölkerung, der Nachfahren der Sklaven, die auf den Baumwollfeldern der Plantagen zur Arbeit gezwungen wurden. Durch den Sklavenhandel, bei dem afrikanische Männer, Frauen und Kinder aus ihrer Heimat verschleppt und in Amerika als Sklaven verkauft wurden, kam die afrikanische Musiktradition in den Süden der USA. Die Sklaven gaben ihren Kinder die Musik Afrikas weiter, so dass diese ein Bestandteil des harten Alltagslebens wurde. Für jede Gelegenheit gab es Lieder, ob für die Arbeit oder den Gottesdienst. Durch die Vermischung der traditionellen Musik Afrikas mit den Balladen, Liedern und Hymnen der Siedler aus Europa entstanden Gospels und Spirituals für den Gottesdienst und Worksongs für den Arbeitsalltag. Die Worksongs mit ihrer „call and response“-Form beeinflussten den Aufbau und die Form des Blues wesentlich (Kapitel Aufbau und Melodik).

Zu Beginn des 20. Jahrhunderts entwickelten sich im Süden der USA, vor allem in New Orleans zwei neue Musikrichtungen, die für die Geschichte des Blues von großer Bedeutung waren: Der Ragtime, eine stark synkopisierte Musik, deren herausragender Vertreter der Pianist Scott Joplin war, und der Jazz, der etwa zur selben Zeit entstand in Storyville, einem Stadtteil von New Orleans. Eine sehr rhythmische Musik, die voller Improvisation und Emotionen war. Einer der wichtigsten Vertreter des New Orleans Jazz war Louis Armstrong. Der Begriff Blues tauchte 1914 das erste Mal in einem Titel von W.C. Handy auf, der „St. Louis Blues“. Als erste richtige Tonaufnahme eines Blues sehen viele Experten den „Crazy Blues“ der Sängerin Mamie Smith an. Überhaupt war der Blues in seinen Anfangstagen von vielen legendären Sängerinnen geprägt. Bessie Smith, Ida Cox und Ma Rainey standen für den sogenannten Classic Blues, der kommerziell sehr erfolgreich war. Gleichzeitig entstand im Mississippi Delta der Country Blues, dessen Protagonisten hauptsächlich Gitarre spielende Sänger waren, wie Charlie Patton, Son House, Robert Johnson, Blind Blake, Tampa Red, Big Bill Broonzy und Lead Belly. Bevor die Plattenfirmen diese Musiker entdeckten, traten sie in Vergnügungskneipen, den Juke Joints, auf und fristeten oft ein kärgliches Dasein. Vor diesem Hintergrund versteht man das Zitat von Lead Belly noch besser: „Wenn du dich hinlegst, und du wälzt dich von einer Seite auf die andere und kannst nicht schlafen, was ist dann los? Der Blues hat dich.“

Die sich anbahnenden erfolgreichen Schallplattenkarrieren vieler Musiker wurden 1929 durch die Weltwirtschaftskrise abrupt beendet. Viele Musiker mussten wieder in Juke Joints spielen oder eine Arbeit in der Landwirtschaft oder der Industrie annehmen, um ihren Lebensunterhalt zu bestreiten. Immer mehr Farbige aus dem ländlichen Süden zogen in die Industriestädte des Nordens, vor allem nach Chicago, auf der Suche nach Arbeit, unter ihnen auch viele Bluesmusiker. So entstand in den vierziger Jahren der Chicago-Blues, eine mehr urban geprägte Spielart des Blues mit E-Gitarre und Band, während der Country Blues oft nur von einem Sänger mit Gitarre gespielt wurde. Der wichtigste Vertreter des Chicago Blues war Muddy Waters. Aber auch John Lee Hooker, Elmore James und Howlin Wolf starteten ihre Musikkarriere zu dieser Zeit.

Durch den großen Erfolg des Rock'n'Roll in den fünfziger Jahren geriet der Blues etwas in Vergessenheit und das obwohl der Rock'n'Roll eine Mischung aus schnell gespielter Countrymusik und Blues ist. Erst durch das Interesse britischer Musiker, wie beispielsweise der Rolling Stones, erlebte er eine Renaissance. Musiker wie B.B. King, Albert Collins, Albert King und viele Bluesveteranen der ersten Stunde wurden von einer breiteren Öffentlichkeit wiederentdeckt. Auch viele Stars der Rock- und Folkmusik wie Jimi Hendrix und Bob Dylan besannen sich auf ihre Blueswurzeln.

Blues hat sich seitdem als eigenständige Musikform etabliert. Dies ist neben den Bluesstars der ersten Stunde auch Gitarristen und Gitarristinnen wie Stevie Ray Vaughan, Eric Clapton, Rory Gallagher, Bonnie Raitt, Rory Block und Keb' Mo' zu verdanken.

History of the Blues

"Blues is a natural fact, is something that a fellow lives. If you don't live it, you don't have it."

Big Bill Broonzy

The blues has many roots, and definitely one of most important influences comes from african music. The african tradition of passing the music on verbally, was vital for the development of the blues. Big Bill Broonzy, one of the most famous and legendary blues singers and guitarists, expresses it in his quote: the blues had a big impact on the protagonists' life and wasn't something that could be taught academically; it was passed on and therefore was something which was experienced and was part of their lives.

The blues originates at the end of the 19th century in the south of the united states. The blues was the music of the black population, the descendants of slaves, who were forced to work on cotton plantations. Due to the slave trade, where african men, women and children were kidnapped and sold as slaves to the US, the tradition of their music came to the south of the USA. The slaves passed the african music on to their children, which integrated the music into their tough everyday lives. There were songs for every occasion, whether it be for work or for church services. The blend of the traditional african music with ballads, songs and hymns of the european settlers resulted in gospels and spirituals for the services and work songs for everyday work. The work songs with their "call and response" form had a huge impact on the development and structure of the blues (chapter Structure and Melody).

At the beginning of the 20th century, in the south of the USA, especially in New Orleans, two new music genres started to form, which were of great importance for the history of the blues: the Ragtime, a highly syncopated music, with its shining representative, the pianist, Scott Joplin and the Jazz, which originated at about the same time in Storyville, a district of New Orleans. The Jazz came to be a very rhythmical form of music, full of improvisation and emotions. One of the most prominent representatives of the New Orleans Jazz was Louis Armstrong. The term blues first came to be known in 1914 in a title by W.C. Handy, the "St.Louis Blues". Experts see the first actual recording of the blues in the "Crazy Blues" by the singer Mamie Smith. In general, in its beginnings, the blues was influenced by many legendary female singers. Bessie Smith, Ida Cox and Ma Rainey stood for the so-called Classic Blues, which was commercially very successful. At the same time the Country Blues originated in Mississippi Delta, whose protagonists were mostly guitar playing singers, such as Charlie Patton, Son House, Robert Johnson, Blind Blake, Tampa Red, Big Bill Broonzy and Lead Belly. Prior to being discovered by music labels, these musicians performed in Juke Joints (barrelhouse) and carved out a miserable existence. With this information in mind, the quote by Lead Belly can be seen in a completely different light: "You lay down some nights and you turn from one side of bed to the other all night long. It's not too cold in that bed and it ain't too hot. What's the matter is the blues has got you."

The growing music careers of many musicians came to a sudden halt during the Great Depression in 1929. Many had to resort back to playing in the juke joints or working on the field or in the industry to gain some form of living. An increasing number of blacks from the southern countryside, including many blues musicians, had to move to the industrial cities of the north, especially to Chicago, in order to find employment. Following this, during the 40s, the Chicago-Blues appeared, a much more urban influenced form of the Blues with electric guitar and band, while the Country Blues often was played by only one singer with an acoustic guitar. The most important musician representing the Chicago-Blues was Muddy Waters. Simultaneously, also John Lee Hooker, Elmore James and Howlin Wolf began their music career.

It got a little quiet around the Blues during the 50s due to the great success of the Rock'n'Roll, even though the Rock'n'Roll is a mixture of fast played country music and the Blues. Only thanks to the interest of british musicians, such as the Rolling Stones, the Blues came back to life. Musicians such as B.B. King,

Albert Collins, Albert King and many "Blues veterans" were rediscovered by a vast majority of the public. Many stars of the Rock and Folk Music, such as Jimi Hendrix and Bob Dylan, rekindled with their blues roots.

Over time, the Blues has established itself as an independent music form. The original blues stars and guitarists such as Stevie Ray Vaughan, Eric Clapton, Rory Gallagher, Bonnie Raitt, Rory Block and Keb'Mo' have and will carry its legacy onwards.

Grundlagen des Blues

1. Harmonik

„Im Grunde gibt es nur einen einzigen Blues. Das ist das zwölftaktige Harmonieschema. Das hast du zu interpretieren. Du schreibst einfach neue Worte darüber und improvisiert etwas anderes und du hast einen neuen Blues.“ T-Bone Walker

Dieses Zitat des großen Bluesinterpreten T-Bone Walker enthält viele grundsätzliche Wahrheiten über den Blues: Ein Standard-Blues basiert auf zwölf Takten und einer gleichbleibenden Akkordfolge, die variiert werden kann. Verwendet werden die drei Hauptharmonien einer Tonart: Tonika (I. Stufe), Dominante (V. Stufe) und Subdominante (IV. Stufe). Im Gegensatz zur klassischen Harmonielehre werden im Blues diese Hauptharmonien als Dominantseptakkord gespielt. Dies erzeugt natürlich ein ganz eigenen Klangcharakter, der den Blues ausmacht.

A. Dur-Blues

1.1. Harmoniefolge eines Standard-Blues in Dur:

Tonart A-Dur: A7 (I.), D7 (IV.), E7 (V.)

/A7 /A7/A7/A7/ D7/ D7/A7/A7/E7/D7/A7/A7/

1.2. Harmoniefolge eines Standard-Blues in Dur mit „Quick Change“:

Die gebräuchlichste Variation des Blues ist der sogenannte „Quick Change“. Die Tonika im zweiten Takt wird durch eine Subdominante ersetzt.

Tonart A-Dur: A7 (I.), D7 (IV.), E7 (V.)

/A7 / D7/A7/A7/ D7/ D7/A7/A7/E7/D7/A7/A7/

1.3. Harmoniefolge eines Blues in Dur mit „Quick Change“ und einfachem Turnaround:

Eine weitere gerne benutzte Variation ist der „Turnaround“, eine harmonische Variation der Akkorde der letzten beiden Takte. Ein Turnaround hat die musikalische Aufgabe, wieder zum Anfang des Blues zurückzuführen. Deshalb ist es auch üblich einen Turnaround als Einleitung (Intro) zu spielen.

Tonart A-Dur: A7 (I.), D7 (IV.), E7 (V.)

/A7 / D7/A7/A7/ D7/ D7/A7/A7/E7/D7/A7/E7/

1.4. Harmoniefolge eines Blues in Dur mit „Quick Change“ und Turnaround:

Tonart A-Dur: A7 (I.), D7 (IV.), E7 (V.)

/A7 / D7/A7/A7/ D7/ D7/A7/A7/E7/D7/A7 D7/A7 E7/

1.5. Harmoniefolge eines Blues in Dur mit „Quick Change“ und Turnaround mit Akkorderweiterung:

Tonart A-Dur: A7 (I.), D7 (IV.), E7 (V.), Fis7 (VI.), Hm7 (II.)

/A7 / D7/A7/A7/ D7/ D7/A7/A7/E7/D7/A7 Fis7 / Hm7 E7 /

B. Moll-Blues

1.6. Harmoniefolge eines Standard-Blues in Moll:

Tonart A-moll: Am (I.), Dm (IV.), Em (V.)

/ Am / Am / Am / Am / Dm / Dm / Am / Am / Em / Dm / Am / Am /

1.7. Harmoniefolge eines Standard-Blues in Harmonisch-Moll mit Quick Change:

Ein Blues in harmonisch-Moll ist fast gebräuchlicher als ein Blues in A-Moll, weil in dieser Tonart der Akkord auf der 5. Stufe (ein Dominatseptakkord) eine besondere Spannung erzeugt.

Tonart A-Harmonisch-Moll: Am (I.), Dm (IV.), E7 (V.) mit „Quick Change“ und eintaktigem Turnaround:

/ Am / Dm / Am / Am / Dm / Dm / Am / E7 / Dm / Am / E7 /

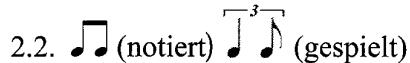
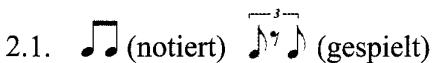
1.8. Harmoniefolge eines Blues in Harmonisch-Moll mit Variationen und Turnaround :

Tonart A-Harmonisch-Moll: Am (I.), Dm (IV.), E7 (V.), F7 (VI.), Hm (II.)

/ Am / Dm / Am / Am / Dm / Dm / Am / F7 / E7 / Am / Hm E7 /

2. Rhythmisik

Eines der wichtigsten Kennzeichen eines Blues ist der sogenannte Shuffle Rhythmus. Im Gegensatz zur europäischen Kunstmusik, die in der Regel von einer binären Rhythmisik geprägt ist, wird ein Blues mit einer ternären Rhythmisik gespielt. Dies bedeutet: Das grundlegende rhythmische Gerüst eines Blues sind Triolen. Achtelnoten werden aus diesem Grund nicht gespielt, wie sie notiert werden. Achtelnoten werden als Achteltriolen gespielt, wobei die mittlere Triole weggelassen wird (2.1.) oder aber die beiden ersten Triolen werden gebunden gespielt. (2.2.):



Die ternäre Spielweise eines Blues wird am Anfang eines Stückes durch dieses Zeichen angezeigt:



Die meistens Blues sind im $\frac{4}{4}$ Takt gehalten. Manchmal werden sie aber auch im $\frac{12}{8}$ notiert, um die ternäre Spielweise besser darzustellen.

3. Aufbau und Melodik

Durch seine afrikanischen Wurzeln und den Einfluss der Worksongs der Sklaven erhielt der Blues seinen eigenständigen Aufbau und seine Melodik. Typisch für Worksongs war das sogenannte „call and response“ Prinzip, das vom Blues übernommen wurde. Ein Vorsänger singt eine Phrase, die Mitsänger wiederholen sie, anschließend singt der Vorsänger ein Art Fazit. Ein sehr schönes Beispiel für die Übernahme dieses call and response Prinzips und den typischen Aufbau eines Blues ist der bekannte Backwater Blues:

When it rains five days and the sky turns dark as night, (Takt 1-4): Call

When it rains five days and the sky turns dark as night, (Takt 5-8): Response

There's trouble taking place in the lowlands at night (Takt 9-12): Fazit

Typisch für die Bluesmelodik ist die Verwendung von sogenannten „Bluenotes“. Dies unterscheidet die Melodik und Harmonik des Blues grundsätzlich von der klassischen Harmonielehre und Melodieführung. Die Pentatonische Tonleiter wird durch eine kleine und große Terz und eine Septime ergänzt. Möglich ist auch der Einsatz einer verminderten Quinte.

Beispiel für einen Blues in A:

Pentatonische Tonleiter: A, H, Cis, E, Fis, A

ergänzt durch die Bluenotes: C und G sowie Es (verminderte Quinte)

Bei einer Bluesimprovisation wird sehr oft mit einer Mollpentatonik über einen Dur-Blues gespielt.

Basics of the Blues

1. Harmony

"Basically there is only one kind of Blues. It is the twelve-measure harmony. You have to interpret it. You simply write new words for it and improvise something else and you've got yourself a Blues." T-Bone Walker

This quote of the great blues guitarist T-Bone Walker combines several truths about the blues: a standard-blues is based upon 12 measures and a constant figure of chords which can be altered. The traditional three harmonies are used: the tonic (I.), the dominant (V.) and the subdominant (IV.). In contrast to the classical theory, the blues uses the main harmonies as dominant 7th chords (major 7th). This creates an own unique character, which is typical of the blues.

A. Major Blues

1.1. Harmonic progression of a standard blues in major:

Key A-major : A7 (I.), D7 (IV.), E7 (V.)

/A7 /A7 /A7 /A7 / D7 / D7 /A7 /A7 /E7 /D7 /A7 /A7 /

1.2. Harmonic progression of a standard blues in major with a "Quick Change":

The most common variation of the blues is the so-called "Quick Change". The tonic in the second measure is replaced by a subdominant.

Key A-major : A7 (I.), D7 (IV.), E7 (V.)

/A7 /D7 /A7 /A7 / D7 / D7 /A7 /A7 /E7 /D7 /A7 /A7 /

1.3. Harmonic progression of a blues in major with "Quick Change" and a basic Turnaround:

Another common variation is the "Turnaround", a harmonic variation of the chords in the last two measures. A Turnaround serves the purpose to lead the blues back to the beginning. Therefore, it is also normal to play the Turnaround as an intro.

Key A-major : A7 (I.), D7 (IV.), E7 (V.)

/A7 /D7 /A7 /A7 / D7 / D7 /A7 /A7 /E7 /D7 /A7 /E7 /

1.4. Harmonic progression of a blues in major with a "Quick Change" and a Turnaround:

Key A-major : A7 (I.), D7 (IV.), E7 (V.)

/A7 /D7 /A7 /A7 / D7 / D7 /A7 /A7 /E7 /D7 /A7 D7 /A7 E7 /

1.5. Harmonic progression of a blues in major with a "Quick Change" and Turnaround with added chords.

Key A-major: A7 (I.), D7 (IV.), E7 (V.), F#7 (VI.), Bm7 (II.)

/A7 /D7 /A7 /A7 / D7 / D7 /A7 /A7 /E7 /D7 /A7 F#7 /Bm7 E7 /

B. Minor Blues

1.6. Harmonic progression of a standard blues in minor:

Key a-minor: Am (I.), Dm (IV.), Em (V.)

/Am /Am /Am /Am / Dm / Dm /Am /Am /Em /Dm /Am /Am /

*1.7. Harmonic progression of a standard blues in harmonic minor with "Quick Change":
 A blues in harmonic minor is almost more common than a blues in a-minor, because the chord on the fifth scale degree (a major 7th) creates a special kind of tension.
 Key a-harmonic-minor: Am (I.), Dm (IV.), E7 (V.) with "Quick Change" and 1-measure Turnaround:*

/ Am / Dm / Am / Am / Dm / Dm / Am / Am / E7 / Dm / Am / E7 /

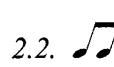
*1.8. Harmonic progression of a blues in harmonic minor with variations and turnaround:
 Key a-harmonic-minor: Am (I.), Dm (IV.), E7 (V.), F7 (VI.), Bm (II.)*

/ Am / Dm / Am / Am / Dm / Dm / Am / Am / F7 / E7 / Am / Bm E7 /

2. Rhythm

One of the most prominent indicators of a blues is the so-called shuffle rhythm. In comparison to the European art music, which was usually influenced by binary rhythms, the blues is played with a ternary rhythm. This means: the basic structure of the blues are triplets. Eight notes are therefore not played as notated. They are played as eight triplets, where the second note of the triplet is being left out (2.1.) or the first two eight notes are slurred together (2.2.):

2.1.  (notated)  (played)

2.2.  (notated)  (played)

The ternary form of playing the blues is set at the beginning of the piece by this sign:



Most blues are set in 4/4. Sometimes they are notated in 12/8 to better portray the ternary form of playing.

3. Structure and Melody

Due to its African roots and the influence of the work songs of the slaves, the blues received his distinct structure and melody. Typical for the work songs was the so-called "Call and Response" concept, which was adapted by the blues. A cantor sings a phrase, the other voices repeat this phrase, and then the cantor sings a form of a conclusion. A good example of the adaptation of this call and response and the typical structure of a blues is the famous Backwater Blues:

When it rains five days and the sky turns dark as night, (measure 1-4): Call

When it rains five days and the sky turns dark as night, (measure 5-8): Response

There's trouble taking place in the lowlands at night (measure 9-12): Conclusion

Typical for the blues melody is the usage of the so-called "blue notes". This distinctly separates the melody and harmony of the blues from the classic harmony and melody. The pentatonic scale is enhanced by a minor and major third and by a seventh. It is also possible to add a diminished fifth.

Example for a blues in A:

pentatonic scale: A, B, C#, E, F#, A

added blue notes: C and G as well as Eflat (diminished fifth)

Often, an improvisation on a minor pentatonic scale is played with a major based blues.

Zeichenerklärung / Table of Signs

i Zeigefinger der rechten Hand / *index finger of the right hand*
m Mittelfinger der rechten Hand / *middle finger of the right hand*
a Ringfinger der rechten Hand / *ring finger of the right hand*
c kleiner Finger der rechten Hand / *pinky of the right hand*

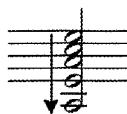
1 Zeigefinger der linken Hand / *index finger of the left hand*
 2 Mittelfinger der linken Hand / *middle finger of the left hand*
 3 Ringfinger der linken Hand / *ring finger of the left hand*
 4 kleiner Finger der linken Hand / *pinky of the right hand*



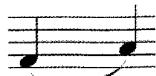
Arpeggio (mit Daumen oder Finger) / *Arpeggio (with thumb or finger)*



von der tiefen Saite zur hohen Saite durchschlagen / *strumming from the low string to the high string*



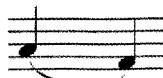
von der hohen Saite zur tiefen Saite durchschlagen / *strumming from the high string to the low string*



Hammer-on (Aufschlagsbindung) / *hammer-on*



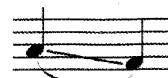
Hammer-on ohne rhythmischen Wert der 1. Note / *hammer-on without rhythmically set first note*



Pull-off (Abzugsbindung) / *pull-off*



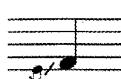
Pull-off ohne rhythmischen Wert der 1. Note / *pull-off without rhythmically set first note*



Slide mit Bindung / *slide with slur*



Slide ohne Bindung / *slide without slur*



Slide ohne rhythmischen Wert der 1. Note / *slide without rhythmically set first note*



Vorschlagslide (den Ton „ansliden“) / *grace-slide (sliding onto the note)*



Vibrato / *vibrato*



Achtelnoten werden in ternärer Spielweise gespielt / *eight notes are played in ternary rhythm*

Grundlegende Spieltechniken des Blues

„Mein Großvater brachte mir bei, auf Schlauchstücken, die in unterschiedlichen Spannungen an die Scheunentür genagelt waren, zu spielen.“ John Lee Hooker

Ganz so weit wie John Lee Hooker müssen wir sicherlich nicht gehen, um das Bluesgitarrenspiel zu erlernen. Sämtliche Übungen sollten auf einer handelsüblichen Gitarre gespielt werden, egal ob Nylonsaiten oder Stahlsaiten.

Von großer Bedeutung ist es, sich den Ablauf des Bluesharmonieschema zu verinnerlichen. Deshalb sollten alle Übungen, Riffs und Begleitmuster immer mit dem Standard Bluesschema (gerne auch mit den komplexeren Bluesschemas) geübt werden. Für jede Harmonie des Bluesschema werden Riffs, Geläufigkeitsübungen oder Begleitmuster ausnotiert, die man über die entsprechende Harmonie innerhalb des Bluesschemas spielen kann. Um Verständnisschwierigkeiten auszuschließen, ist die erste Übung vollständig ausnotiert. Bei den nachfolgenden wurde aus Platzgründen darauf verzichtet.

Basic Playing Techniques of the Blues

„My grandfather taught me to play on pieces of pipe, which were nailed with different tensions to the barn door.“ John Lee Hooker

Surely, we will not have to go as far as John Lee Hooker to learn to play blues guitar. All following exercises should be played on a normal acoustic guitar with either nylon or steel strings.

It is of great importance to internalize the pattern of the harmony of the blues. Therefore all exercises, riffs and accompaniments should be practiced with the standard harmony (of course also with the more complex version if desired). Every harmony of the blues pattern has versions of riffs, exercises for fluency and accompaniments notated, which can be played to the according harmonies during the course of the blues. The first exercise is fully notated to avoid misunderstandings later on, since the rest of the exercises are shortened due to space.

1. Daumenanschlag / Plucking with the thumb

- 1.1. Basslauf mit dem Daumen für die jeweiligen Hauptbluesharmonien / Bass pattern of the thumb for the main blues harmonies :

Einsatzmöglichkeit innerhalb des Standardbluesschemas / A version of application within the standard blues pattern:

- 1.2. Rhythmische Variation (auf Bluesrhythmik achten und nicht vergessen: als Standardblues spielen!)
Rhythmic variation (pay attention to the blues rhythm and don't forget to apply to the standard blues pattern!):

- 1.3. Triolen / Triplets:

- 1.4. Triolen und Achtel / Triplets and eight notes:

- 1.5. Variationsmöglichkeit Triolen und Achtel / Variations of triplets and eight notes:

1.6. Bluesriff 1 (nicht vergessen: im Bluesschema spielen!) / *Blues riff 1 (don't forget to apply to the standard blues pattern!):*

Musical notation for Bluesriff 1. The top staff shows a piano bass line with a treble clef and a key signature of one sharp. The bottom staff shows a guitar neck with three measures of chords: A7, D7, and E7. The guitar tab includes fingerings: 0 0 3 4 for A7, 0 0 3 4 for D7, and 0 0 3 4 for E7. The piano bass line has a dynamic marking 'p'.

1.7. Bluesriff 2 / *Blues riff 2:*

Musical notation for Bluesriff 2. The top staff shows a piano bass line with a treble clef and a key signature of one sharp. The bottom staff shows a guitar neck with three measures of chords: A7, D7, and E7. The guitar tab includes fingerings: 0 0 3 4 2 2 4 3 for A7, 0 0 3 4 2 2 4 3 for D7, and 0 0 3 4 2 2 4 3 for E7. The piano bass line has a dynamic marking 'p'.

1.8. Bluesriff 3 / *Blues riff 3:*

Musical notation for Bluesriff 3. The top staff shows a piano bass line with a treble clef and a key signature of one sharp. The bottom staff shows a guitar neck with three measures of chords: A7, D7, and E7. The guitar tab includes fingerings: 0 0 4 4 2 2 4 2 for A7, 0 0 4 4 2 2 4 2 for D7, and 0 0 4 4 2 2 4 2 for E7. The piano bass line has a dynamic marking 'p'.

1.9. Bluesriff 4 / *Blues riff 4:*

Musical notation for Bluesriff 4. The top staff shows a piano bass line with a treble clef and a key signature of one sharp. The bottom staff shows a guitar neck with three measures of chords: A7, D7, and E7. The guitar tab includes fingerings: 0 0 4 4 2 2 4 2 4 for A7, 0 0 4 4 2 2 4 2 4 for D7, and 0 0 4 4 2 2 4 2 4 for E7. The piano bass line has a dynamic marking 'p'.

2. Zweistimmiger Anschlag / Two-part plucking

2.1. Grundübung zweistimmiger Anschlag (p,i,m / p,m,a) / Basic exercise for two part stroke (p,i,m / p,m,a):

2.2. Grundübung zweistimmiger Anschlag (p,i,m / p,m,a) / Basic exercise for two part stroke (p,i,m / p,m,a):

2.3. Grundübung zweistimmiger Anschlag (p,i,m / p,m,a) / Basic exercise for two part stroke (p,i,m / p,m,a):

2.4. Grundübung zweistimmiger Anschlag (p,i,m / p,m,a) / Basic exercise for two part stroke (p,i,m / p,m,a):

- 2.5.** Grundübung syncopischer zweistimmiger Anschlag (*p,i,m / p,m,a*) /
Basic exercise for syncopated two part stroke (p,i,m / p,m,a):

- 2.6.** Grundübung syncopischer zweistimmiger Anschlag (*p,i,m / p,m,a*) /
Basic exercise for syncopated two part stroke (p,i,m / p,m,a):

- 2.7.** Grundübung zweistimmiger Anschlag mit Bassriff / *Basic exercise for two part stroke with bass riff:*

- 2.8.** Grundübung syncopischer zweistimmiger Anschlag mit Bassriff
Basic exercise for syncopated two part stroke with bass riff:

3. Hammer-On

Ein Hammer-on (Aufschlagsbindung) ist eine Legatotechnik (Bindetechnik), bei der ein Ton durch Aufschlagen oder Aufhämmern eines Fingers der Greifhand nach dem Anschlag erzeugt wird, ohne dass mit der Anschlaghand nochmals angeschlagen wird. / A hammer-on is a legato technique (slurring technique), where after stroking the string, a sound is produced by tapping or hammering a finger of the fingering hand onto the string, without having to additionally use the other hand, which usually strokes the strings, again.

3.1. Grundübung Hammer-on / Basic exercise hammer-on:

Musical notation for a basic hammer-on exercise. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. The notation consists of five measures of eighth-note pairs connected by slurs. Fingerings are indicated above the notes: 'i' for index, 'm' for middle, and '2' for ring. Below the staff, a tablature shows the corresponding fingerings: 0-1, 0-1; 0-2, 0-2; 0-3, 0-3; 0-4, 0-4; and 1-2, 1-2.

Musical notation for a blues hammer-on exercise. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. The notation consists of five measures of eighth-note pairs connected by slurs. Fingerings are indicated above the notes: 'i', 'm', 'i', 'm'; 'p' (pizzicato); 'i', 'm', 'i', 'm', 'i'; and 'p' (pizzicato). Below the staff, a tablature shows the corresponding fingerings: 1-3, 1-3; 1-4, 1-4; 2-3, 2-3; 2-4, 2-4; and 3-4, 3-4.

3.2. Bluesübung Hammer-on / Blues exercise hammer-on:

Musical notation for a blues hammer-on exercise featuring bass. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. The notation consists of four measures. The first measure shows a bass note followed by a treble note with fingerings 'i', 'm', 'i', 'm'. The second measure shows a bass note followed by a treble note with fingerings 'p' (pizzicato), '3', '3', '3'. The third measure shows a bass note followed by a treble note with fingerings 'i', 'm', 'i', 'm', 'i'. The fourth measure shows a bass note followed by a treble note with fingerings 'p' (pizzicato), '3', '3', '3'. Below the staff, a tablature shows the corresponding fingerings: 1-2, 0-0, 2-2; 0-4, 2-4; 1-2-2-1, 2-2-1-2; and 0-3-4, 2-4, 0-1-2.

3.2. Bluesübung Hammer-on mit Bass / Blues exercise hammer-on with bass:

Musical notation for a blues hammer-on exercise featuring bass. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a 4/4 time signature. The notation consists of four measures. The first measure shows a bass note followed by a treble note with fingerings 'i', 'm', 'i', 'm'. The second measure shows a bass note followed by a treble note with fingerings 'p', '3', 'p', '3'. The third measure shows a bass note followed by a treble note with fingerings 'i', 'm', 'i', 'm', 'i'. The fourth measure shows a bass note followed by a treble note with fingerings 'p', '3', 'p', '3'. Below the staff, a tablature shows the corresponding fingerings: 1-2, 0-0, 2-2; 0-4, 2-4; 1-2-2-1, 2-2-1-2; and 0-3-4, 2-4, 1-2-2.

4. Pull-Off

Ein Pull-off (Abzugsbindung) ist eine Legatotechnik (Bindetechnik), bei der ein Ton durch das Abziehen eines Fingers der Greifhand nach dem Anschlag erzeugt wird, ohne dass mit der Anschlagshand nochmals angeschlagen wird. Der Finger sollte beim Abziehen die Saite wie bei einem Anschlag anzupfen.

A pull-off is a legato technique (slurring technique), where after stroking the string, a sound is produced by pulling a finger of the fingering hand off the string, without having to additionally use the other hand, which usually strokes the strings, again. The finger should pull the string similarly to plucking a string.

4.1. Grundübung Hammer-on / Basic exercise hammer-on:

1 0 1 0 | 2 0 2 0 | 3 0 3 0 | 4 0 4 0 | 2 1 2 1 |

3 1 3 1 | 4 1 4 1 | 3 2 3 2 | 4 2 4 2 | 4 3 4 3 |

4.2. Bluesübung Pull-off / Blues exercise pull-off:

0 2 0 2 1 2 | 2 0 4 2 4 3 0 | 2 1 2 2 1 2 2 1 2 | 2 1 0 2 1 1 0 2 |

4.3. Bluesübung Pull-off mit Bass / Blues exercise pull-off with bass:

p p p p | p p p p | p p p p | p p p p |

0 2 0 2 1 2 | 2 0 4 2 4 3 0 | 2 1 2 2 1 2 2 1 2 | 2 1 0 2 1 1 0 2 |

5. Slide

Ein Slide (engl. rutschen) ist eine Legatotechnik (Bindetechnik), bei der ein Ton durch das Gleiten eines Fingers der Greifhand nach dem Anschlag von einem Ton zu einem Zielton erzeugt wird. Ein Slide kann einen kleinen Tonumfang (Sekunde) bis zu einem sehr großen Tonumfang (Quinte, Oktav) haben. Ein Slidestrich mit Bindebogen gibt an, dass der Zielton nicht nochmals angeschlagen werden muss.

A slide is a legato technique (slurring technique), where after stroking the string, a sound is produced by sliding the finger of the fingering hand from the original tone to the next tone. A slide can cover small intervals (2nd) or larger intervals (5th or octave). The line indicating a slide, means that the second note is not to be stroked again.

5.1. Grundübung Slide / Basic exercise slide: a. mit Bindung / with slur:

b. ohne Bindung / without slur:

5.2. Bluesübung Slide / Blues exercise slide:

5.3. Bluesübung Slide mit Bass / Blues exercise slide with bass:

6. Vibrato

Beim Vibrato geht es darum, dem Ton eine gesangsähnliche tonale Schwebung zu geben. Dies erreicht man durch kleine Tonhöhen Schwankungen, die durch gleichmäßiges, minimales Auf- und Abziehen der Saite erzeugt werden. Wichtig ist es dabei, um den Hauptton herum zu vibrieren und ihn stets als Ausgangs- und Zielton zu spielen. Beim Vibrato unbedingt den Rhythmus beachten. /

Vibrato means giving a sound a voice-like tonal quality. It is achieved by minimal pitch alterations, which are produced by a slight but even pulling of the string. It is important to vibrate around the main note and to always refer back to it. Always keep an eye on the rhythm while using vibrato.

6.1. Grundübung Vibrato / Basic exercise vibrato:

Musical notation for a basic vibrato exercise. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The notation consists of eight measures of eighth-note patterns with vibrato markings. Measure 1: 1, 2, 3, 4. Measure 2: 5, 6, 7, 8. Measure 3: 5, 5, 6, 6. Measure 4: 7, 7, 8, 8. Measure 5: 5, 6, 7, 8. Measure 6: 8, 7, 6, 5. Measures 7 and 8 are identical to measures 5 and 6 respectively.

6.2. Bluesübung Vibrato / Blues exercise vibrato:

Musical notation for a blues vibrato exercise. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The notation consists of four measures of eighth-note patterns with vibrato markings. Measure 1: 3, 3, 3, 3. Measure 2: 2, 3, 5, 2; 1, 2, 1, 2. Measure 3: 5, 3, 2, 0, 3, 2, 0, 2, 5. Measure 4: 1, 2, 1, 2, 2, 2.

6.3. Bluesübung Vibrato mit Bass / Blues exercise vibrato with bass:

Musical notation for a blues vibrato with bass exercise. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The notation consists of four measures of eighth-note patterns with vibrato markings. Measure 1: p, p, p, p. Measure 2: 2, 3, 5, 2; 1, 2, 1, 2. Measure 3: 5, 5, 3, 2, 0, 3, 2, 0, 2, 5. Measure 4: 1, 2, 1, 2, 2, 2.

Bluesbegleitung / Blues Accompaniment

Man kann einen Blues mit Akkorden oder Bluesriffs begleiten. Riffs sind sich wiederholende rhythmisch und melodisch prägnante musikalische Phrasen, die über eine Harmonie gespielt werden. Riffs spielen in der Bluesbegleitung eine sehr große Rolle. Bitte alle Riffs und Harmoniebegleitung immer in ein Bluesschema integrieren, auch wenn dies nicht extra erwähnt wird und aus Platzgründen nicht ausnotiert wurde. Viele der unterschiedlichen Riffs und Akkordbegleitungen kann man innerhalb eines Blues kombinieren. Einfach Ausprobieren! Blues lebt von Improvisation und Kreativität. / *The blues can be accompanied by chords or blues riffs. Riffs are reoccurring rhythmically and melodically succinct musical phrases, which are played over a harmony. Riffs play a big role in the accompaniment of the blues. Please always integrate all riffs and harmonic accompaniments into a blues pattern, even if not specifically mentioned or notated. Many of the different riffs and harmonic accompaniments can be combined within the blues. Just give it a try!* The blues lives through improvisation and creativity.

1. Zweistimmige Bluesriffs / Two part blues riff

- 1.1. Zweistimmiges Bluesriff 1 (Daumen schlägt beide Seiten gleichzeitig an oder mit Daumen / i und m) / *Two part blues riff 1 (thumb strokes both strings simultaneously or thumb/ i and m):*

Einsatzmöglichkeiten des Bluesriffs 1 innerhalb eines Bluesschemas / *A version of application of the blues riff 1 within the standard blues pattern:*

- 1.2. Zweistimmiges Bluesriff 2 (nicht vergessen im Bluesschema spielen) /
Two part blues riff 2 (don't forget to apply to the standard blues pattern):

1.2. Zweistimmiges Bluesriff 2 (nicht vergessen im Bluesschema spielen) /
Two part blues riff 2 (don't forget to apply to the standard blues pattern):

- 1.3. Zweistimmiges Bluesriff 3 / *Two part blues riff 3:*

1.3. Zweistimmiges Bluesriff 3 / *Two part blues riff 3:*

- 1.4. Zweistimmiges Bluesriff 4 / *Two part blues riff 4:*

1.4. Zweistimmiges Bluesriff 4 / *Two part blues riff 4:*

- 1.5. Zweistimmiges Bluesriff 5 / *Two part blues riff 5:*

1.5. Zweistimmiges Bluesriff 5 / *Two part blues riff 5:*

1.6. Zweistimmiges Bluesriff 6 mit Hammer-on / Two part blues riff 6 with hammer-on:

Notation for Two Part Blues Riff 6. The top staff is a treble clef staff with a key signature of one sharp. The bottom staff is a bass clef staff with a key signature of one sharp. The notation shows eighth-note patterns for both parts, with hammer-on techniques indicated by the number '3' under specific notes.

1.7. Zweistimmiges Bluesriff 7 mit Hammer-on / Two part blues riff 7 with hammer-on:

Notation for Two Part Blues Riff 7. The top staff is a treble clef staff with a key signature of one sharp. The bottom staff is a bass clef staff with a key signature of one sharp. The notation shows eighth-note patterns for both parts, with hammer-on techniques indicated by the number '3' under specific notes.

1.8. Zweistimmiges Bluesriff 8 mit Hammer-on / Two part blues riff 8 with hammer-on:

Notation for Two Part Blues Riff 8. The top staff is a treble clef staff with a key signature of one sharp. The bottom staff is a bass clef staff with a key signature of one sharp. The notation shows eighth-note patterns for both parts, with hammer-on techniques indicated by the number '3' under specific notes.

1.9. Zweistimmiges Bluesriff 9 mit Hammer-on / Two part blues riff 9 with hammer-on:

Notation for Two Part Blues Riff 9. The top staff is a treble clef staff with a key signature of one sharp. The bottom staff is a bass clef staff with a key signature of one sharp. The notation shows eighth-note patterns for both parts, with hammer-on techniques indicated by the number '3' under specific notes.

2. Akkordbegleitung / Chord accompaniment :

- 2.1. Akkordbegleitung 1 für Blues in Dur (immer mit einem Bluesschema spielen) /
Chord accompaniment 1 for blues in major (always play within a blues pattern):

The musical score consists of two staves. The top staff is for a piano, showing chords A7, D7, and E7. The bottom staff is for a guitar, with tablature for strings T (Treble), A, and B. The guitar tab shows fingerings (e.g., m, i, 2, 3) and string numbers (e.g., 0, 1, 2, 3). The dynamic 'p' is indicated at the beginning.

- 2.2. Akkordbegleitung 2 für Blues in Moll (alle weiteren Akkordbegleitungen, die in Dur notiert werden, können wie untenstehendes Beispiel, unter Beibehaltung der Rhythmus, in Moll übertragen werden) /
Chord accompaniment 2 for blues in minor (all following chord accompaniments, which are notated in major, can be, as in the example below, transferred into minor as long as the rhythm stays intact):

The musical score consists of two staves. The top staff is for a piano, showing chords Am, Dm, and E7. The bottom staff is for a guitar, with tablature for strings T, A, and B. The guitar tab shows fingerings (e.g., m, i, 2, 3) and string numbers (e.g., 0, 1, 2, 3). The dynamic 'p' is indicated at the beginning.

- 2.3. Akkordbegleitung 3 für Blues in Dur / *Chord accompaniment 3 for blues in major:*

The musical score consists of two staves. The top staff is for a piano, showing chords A7, D7, and E7. The bottom staff is for a guitar, with tablature for strings T, A, and B. The guitar tab shows fingerings (e.g., m, i, 2, 3) and string numbers (e.g., 0, 1, 2, 3). The dynamic 'p' is indicated at the beginning.

- 2.4. Akkordbegleitung 4 für Blues in Dur / *Chord accompaniment 4 for blues in major:*

The musical score consists of two staves. The top staff is for a piano, showing chords A7, D7, and E7. The bottom staff is for a guitar, with tablature for strings T, A, and B. The guitar tab shows fingerings (e.g., m, i, 2, 3) and string numbers (e.g., 0, 1, 2, 3). The dynamic 'p' is indicated at the beginning.

2.5. Akkordbegleitung 5 für Blues in Dur mit Arpeggios /
Chord accompaniment 5 for blues in major with arpeggios:

Musical score for Chord accompaniment 5. Treble clef staff: Dynamics p, p, p. Bass staff: Notes 0, 2, 0, 2, 0, 2, 0. Chords: A⁷, D⁷, E⁷. Fingerings: a m i, i m a.

2.6. Akkordbegleitung 6 für Blues in Dur mit Wechselbass /
Chord accompaniment 6 for blues in major with alternate bass:

Musical score for Chord accompaniment 6. Treble clef staff: Dynamics p, p, p. Bass staff: Notes 0, 2, 0, 2, 0, 2, 0. Chords: A⁷, D⁷, E⁷. Fingerings: a m i, a m i.

2.7. Akkordbegleitung 7 für Blues in Dur mit Walking Bass /
Chord accompaniment 7 for blues in major with walking bass:

Musical score for Chord accompaniment 7. Treble clef staff: Dynamics p, p, p. Bass staff: Notes 0, 2, 0, 2, 0, 2, 0. Chords: A⁷, D⁷, E⁷. Fingerings: a m i, a m i.

2.8. Akkordbegleitung 8 für Blues in Dur mit Walking Bass /
Chord accompaniment 8 for blues in major with walking bass:

Musical score for Chord accompaniment 8. Treble clef staff: Dynamics p. Bass staff: Notes 0, 2, 0, 2, 0, 2, 0. Chords: A⁷, D⁷, E⁷. Fingerings: a m i, a m i.

- 2.9. Akkordbegleitung 9 für Blues in Dur mit Basslauf /
Chord accompaniment 9 for blues in major with bass pattern:

- 2.10. Akkordbegleitung 10 für Blues in Dur mit Basslauf /
Chord accompaniment 10 for blues in major with bass pattern:

- 2.11. Akkordbegleitung 11 für Blues in Dur mit Triolen und Achtel im Bass / *Chord accompaniment 11 for blues in major with triplets and eight notes in the bass part :*

- 2.12. Akkordbegleitung 12 für Blues in Dur mit Akkordvariationen /
Chord accompaniment 12 for blues in major with chord variations:

- 2.13. Jazzakkordbegleitung für Blues in Dur mit Quick Change und Turnaround (Rhythmusvariationen ausprobieren) / Jazz chord accompaniment for blues in major with quick change and turnaround (try out rhythmic variations) (Hm7 = Bm7):

TABULATURE FOR GUITAR (TAB):

T	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5
A	6 6 6 6	5 5 5 5	6 6 6 6	6 6 6 6	5 5 5 5	5 5 5 5	5 5 5 5
B	5 5 5 5	5 5 5 5	4 4 4 4	5 5 5 5	5 5 5 5	4 4 4 4	4 4 4 4
	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5

T	5 5 5 5	5 5 5 5	7 7 7 7	5 5 5 5	5 5 9 9	7 7 7 7	.
A	6 6 6 6	6 6 6 6	6 6 6 6	4 4 4 4	6 6 9 9	7 7 6 6	.
B	5 5 5 5	5 5 5 5	6 6 6 6	5 5 5 5	5 5 8 8	7 7 7 7	.
	5 5 5 5	5 5 5 5	7 7 7 7	5 5 5 5	5 5 9 9	7 7 7 7	.

- 2.14. Jazzakkordbegleitung für Blues in Moll mit Variationen und Turnaround (Rhythmusvariationen ausprobieren) / Jazz chord accompaniment for blues in minor with variations and turnaround (try out rhythmic variations) (Hm7 = Bm7):

TABULATURE FOR GUITAR (TAB):

T	5 5 5 5	6 6 6 6	5 5 5 5	5 5 5 5	6 6 6 6	6 6 6 6	.
A	5 5 5 5	5 5 5 5	3 3 3 3	5 5 5 5	5 5 5 5	5 5 5 5	.
B	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5	.
	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5	.

T	5 5 5 5	5 5 5 5	8 8 8 8	7 7 7 7	5 5 5 5	7 7 7 7	.
A	5 5 5 5	5 5 5 5	8 8 8 8	6 6 6 6	5 5 5 5	7 7 6 6	.
B	5 5 5 5	5 5 5 5	7 7 7 7	7 7 7 7	5 5 5 5	7 7 7 7	.
	5 5 5 5	5 5 5 5	8 8 8 8	7 7 7 7	5 5 5 5	7 7 7 7	.

3. Turnaround / Intro:

Turnaround innerhalb einer Akkordbegleitung oder eines zweistimmigen Bluesriff (Kapitel 1. und 2.) spielen /
Play the Turnaround within a chord accompaniment or a two part blues riff (Chapters 1. and 2.)

- 3.1. Turnaround 1 Akkordbegleitung Dur-Blues / *Turnaround 1 chord accompaniment major blues:*

Musical score for Turnaround 1 in G major blues. The piano part consists of four measures of chords: A7, D7, A7, and E7. The guitar part (T, A, B strings) has tablature below it. Fingerings (m, i) and dynamics (p) are indicated.

- 3.2. Turnaround 2 Akkorderweiterung Dur-Blues / *Turnaround 2 chord variation major blues (Hm7 = Bm7):*

Musical score for Turnaround 2 in G major blues. The piano part consists of four measures of chords: A7, F#7, H7, and E7. The guitar part (T, A, B strings) has tablature below it. Fingerings (m, i) and dynamics (p) are indicated.

- 3.3. Turnaround 3 Akkorderweiterung Dur-Blues / *Turnaround 3 chord variation major blues (Hm7 = Bm7):*

Musical score for Turnaround 3 in G major blues. The piano part consists of four measures of chords: C#7, F#7, H7, and E7. The guitar part (T, A, B strings) has tablature below it. Fingerings (m, i) and dynamics (p) are indicated.

- 3.4. Turnaround 4 Akkordbegleitung Moll-Blues / *Turnaround 4 chord accompaniment minor blues (Hm7 = Bm7):*

Musical score for Turnaround 4 in E minor blues. The piano part consists of three measures of chords: Am, Hm7, and E7. The guitar part (T, A, B strings) has tablature below it. Fingerings (m, i) and dynamics (p) are indicated.

3.5. Turnaround 5 Riff Dur-Blues / Turnaround 5 riff major blues:

3.6. Turnaround 6 Riff Dur-Blues / Turnaround 6 riff major blues:

3.7. Turnaround 7 Riff Dur-Blues / Turnaround 7 riff major blues:

3.8. Turnaround 8 Riff Moll-Blues / Turnaround 8 riff minor blues:

4. Ending:

Ein Ending wird zum Schluss eines Blues gespielt. Im Gegensatz zum Turnaround, dem ein Ending sehr ähnelt, ist der Schlußakkord eines Endings in der Regel die Tonika (bei A-Dur = A oder A7). / An ending is played at the end of the blues. In comparison to the turnaround, which is rather similar to an ending, the ending very often closes with the tonic (in A-major = A or A7).

4.1. Ending 1 Akkordbegleitung Dur-Blues / Ending 1 chord accompaniment major blues:

Musical notation for Ending 1 of a Dur-Blues. The piano part consists of chords A7, D7, A7, E7, A7. The guitar part is a simple riff with fingerings (m, i) and dynamic markings (p).

4.2. Ending 2 Riff Dur-Blues / Ending 2 riff major blues:

Musical notation for Ending 2 of a Dur-Blues. The piano part consists of chords E7, F7, E7, A7. The guitar part shows a more complex riff with fingerings (m, i) and dynamic markings (p).

4.3. Ending 3 Riff Dur-Blues / Ending 3 riff major blues:

Musical notation for Ending 3 of a Dur-Blues. The piano part consists of chords A7, E7, A7. The guitar part shows a complex riff with fingerings (m, i) and dynamic markings (p).

4.4. Ending 4 Riff Moll-Blues / Ending 4 riff minor blues:

Musical notation for Ending 4 of a Moll-Blues. The piano part consists of chords Am, F7, Em7, Am. The guitar part shows a complex riff with fingerings (m, i) and dynamic markings (p).

Blues Improvisation

Zum Blues gehört natürlich die Improvisation. Das folgende Kapitel möchte einen kleinen Einstieg in die Welt der Bluesimprovisation vermitteln. Bei einer Bluesimprovisation werden spontan Melodien und Riffs zum Bluesschema gespielt. Daher sollte man das Tonmaterial (Tonleitern) beherrschen, das sich zur Bluesimprovisation eignet.

The blues is not complete without improvising. The following chapter will try to introduce you to a small part of the world of the blues improvisation. In a blues improvisation, melodies and riffs are spontaneously played within the blues pattern. Therefore it is a must to know the scales, which are suitable for improvising within the blues.

1. Pentatonische Tonleiter / Pentatonic scale

Die pentatonische Tonleiter besteht aus fünf Tönen (griechisch "Penta" = fünf). Im Gegensatz zur Dur- und Moll-Tonleiter enthält sie keine Halbtontöne. Dies macht sie als Grundlage zur Improvisation besonders geeignet, weil keiner ihrer Töne vollkommen falsch klingen kann. Für eine Bluesimprovisation wird in der Regel eine Mollpentatonik bevorzugt. Um einen anderen Klangcharakter zu erzeugen, kann man aber auch eine Dur-pentatonik verwenden. / *The pentatonic scale consists of five tones (greek "Penta" = five). In comparison to the standard major or minor scale it does not contain any half steps. This makes the pentatonic scale ideal for improvising, since none of the available notes can sound completely wrong. Usually, for a blues improvisation, the minor pentatonic scale is preferred. Nonetheless, to achieve a different character in sound, the major pentatonic scale still may be used.*

1.1. A-Molltonleiter (Töne A,H,C,D,E,F,G,A) / *a-minor scale (tones A,B,C,D,E,F,G,A)*

A musical staff with a treble clef and a guitar neck diagram below it. The staff has eight notes: A, H, C, D, E, F, G, A. The guitar neck diagram shows the strings A, B, and T (top), with fret positions 0, 2, 3, 0, 2, 3, 0, 2 indicated from left to right.

1.2. A-Mollpentatonik (Töne A,C,D,E,G,A) / *a-minor pentatonic scale (tones A,C,D,E,G,A)*

A musical staff with a treble clef and a guitar neck diagram below it. The staff has six notes: A, C, D, E, G, A. The guitar neck diagram shows the strings A, B, and T (top), with fret positions 0, 3, 0, 2, 0, 2 indicated from left to right.

1.3. A-Durtonleiter (Töne A,H,Cis,D,E,Fis,Gis,A) / *A-major scale (tones A,B,Csharp,D,E,Fsharp,Gsharp,A)*

A musical staff with a treble clef and a guitar neck diagram below it. The staff has eight notes: A, H, Cis, D, E, Fis, Gis, A. The guitar neck diagram shows the strings A, B, and T (top), with fret positions 0, 2, 4, 0, 2, 4, 1, 2 indicated from left to right.

1.4. A-Durpentatonik (Töne A,Cis,E,Fis,A) / *A-major pentatonic scale (tones A, Csharp, E, Fsharp, A)*

A musical staff with a treble clef and a guitar neck diagram below it. The staff has five notes: A, Cis, E, Fis, A. The guitar neck diagram shows the strings A, B, and T (top), with fret positions 0, 2, 4, 2, 4 indicated from left to right.

Um mit der pentatonischen Molltonleiter über das gesamte Griffbrett improvisieren zu können, ist es notwendig, die Fingersätze der verschiedenen Lagen zu erlernen. Die Fingersätze der Mollpentatonik können auch für die Durpentatonik übernommen werden, indem man die Lagen eine kleine Terz tiefer transponiert. Um in anderen Tonarten mit den Fingersätzen zu improvisieren, müssen sie entsprechend transponiert werden (zum Beispiel: für G-Mollpentatonik einen Ganzton tiefer). / *To be able to improvise with the minor pentatonic scale over the entirety of the fingerboard, it is necessary to learn the fingerings in the different positions. The fingerings of the minor pentatonic scale can be transferred to the major pentatonic scale by transposing the positions by a minor third. In order to improvise with the fingerings in other keys, they have to be transposed accordingly (for example: for g-minor pentatonic, transpose a whole tone downwards).*

- 1.5.** A-Mollpentatonik 2. Lage (Anschlag *i*, *m* oder *p*) /
a-minor pentatonic scale 2nd position (stroke i, m or p)

The image shows a musical score for guitar. The top staff features a treble clef, a 4/4 time signature, and a key signature of one sharp. A tempo marking of 3 is indicated above the first measure. The melody consists of eighth and sixteenth notes. The bottom staff shows a harmonic progression with chords T (Tonic), A (Subdominant), and B (Dominant). The bass line provides harmonic support, with notes corresponding to the chords in the progression.

- #### 1.6. A-Mollpentatonik 5. Lage / *a-minor pentatonic scale 5th position*

The image shows a musical score for a six-string guitar. The top staff features a treble clef and a common time signature. A measure begins with a grace note followed by a eighth-note followed by a sixteenth-note. The melody continues with eighth-note pairs and sixteenth-note groups, each marked with a number indicating a specific finger (1, 2, 3, or 4). The second measure starts with a sixteenth-note followed by eighth-note pairs. The third measure shows a descending eighth-note line. The fourth measure consists of eighth-note pairs. The bottom staff provides a harmonic foundation with a bass line and a harmonic progression. The bass line is indicated by letters T, A, and B above the strings. The harmonic progression is shown as a sequence of numbers under the bass line: 5 8 5 7 | 5 8 5 8 5 | 7 5 7 5 | 7 5 8 5. The numbers correspond to the notes played on the bass strings.

- #### 1.7. A-Mollpentatonik 7. Lage / *a-minor pentatonic scale 7th position*

The image shows a musical score for guitar. The top staff features a melodic line with grace notes indicated by small numbers above the stems. The bottom staff shows a harmonic section with fingerings (1-10) and string indications (T, A, B).

Top Staff (Melody):

- Measure 1: Grace note 3, main note 2, grace note 4.
- Measure 2: Main note 4, grace note 1, grace note 3.
- Measure 3: Main note 2, grace note 4, grace note 2.
- Measure 4: Main note 4, grace note 2, grace note 4.
- Measure 5: Main note 2, grace note 3.

Bottom Staff (Harmonics):

Fret	String								
8	T	10	A	7	B	10	T	8	A
8	T	10	A	7	B	10	T	8	A
9	T	10	A	7	B	10	T	8	A

- 1.7. A-Mollpentatonik 9./10. Lage / *a-minor pentatonic scale 9th/10th position*

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a time signature of common time (indicated by 'C'). The melody consists of eighth-note pairs and sixteenth-note patterns. The bottom part is a tablature for a six-string guitar, showing the fingerings for each note. The tablature is divided into measures by vertical bar lines. The strings are labeled T (top string), A, and B (bottom string). Fingerings are indicated above the strings: measure 1 (T) has 2-4-2; measure 2 (A) has 4-2-1-4; measure 3 (B) has 1-4-2-4. Measures 4-6 (T) have 10-13-10-12-12-10. Measures 7-8 (A) have 13-10. Measures 9-10 (B) have 12-9-12-10. Measures 11-12 (T) have 12-10. Measures 13-14 (A) have 12-10. Measures 15-16 (B) have 12-10.

- #### 1.8. A-Mollpentatonik 12. Lage / *a-minor pentatonic scale 12th position*

2. Bluestonleiter / Blues scale

Damit die Bluesimprovisation melodisch noch interessanter klingt, erweitert man die Mollpentatonik um eine verminderte Quinte (sog. Blue Note). Weitere Blue Notes siehe: Kapitel "Melodik und Aufbau". Die A-Bluestonleiter besteht somit aus den Tönen: A,C,D, E_b,E, G. Beim Improvisieren sollte man darauf achten, die verminderte Quinte eher als Durchgangston zu spielen und mit Akkordtönen die längeren Zählzeiten zu gestalten. / In order for the blues improvisation to sound more interesting, the minor pentatonic scale is enhanced by a diminished 5th (the so called blue note). For additional blue notes refer to: Chapter "Structure and Melody". The a-blues-scale therefore consists of the tones: A,C,D,Eflat,E,G. While improvising, the diminished 5th should rather be seen as a note that transitions to another note. Longer beats should be filled with the basic tones of the chord.

2.1. A-Bluestonleiter 2. Lage / a-blues-scale 2nd position

2.2. A-Bluestonleiter 5. Lage / a-blues-scale 5th position

2.3. A-Bluestonleiter 7./8. Lage / a-blues-scale 7th / 8th position

2.4. A-Bluestonleiter 9./10. Lage / a-blues-scale 9th / 10th position

2.5. A-Bluestonleiter 12./13. Lage / a-blues-scale 12th / 13th position

3. Improvisationsaufbau / Structure of Improvisations

Beim Aufbau einer Bluesimprovisation sollte man unbedingt das "call and response" Prinzip des Blues berücksichtigen (siehe Grundlagen des Blues, Kapitel 3):

Takt 1-4: Vorstellung einer Melodie oder musikalischen Phrase.

Takt 5-8: Wiederholung der Takte 1-4, allerdings mit leichten melodischen und rhythmischen Veränderungen.

Takt 9-12: Musikalische Antwort oder Zusammenfassung der Melodien der Takte 1-8.

The structure of a blues improvisation should definitely be in a "call and response" pattern (see "Basics of the Blues", chapter 3):

Measure 1 – 4: Introduction of a melody or musical phrase

Measure 5 – 8: Repetition of the measures 1 – 4, but with slight melodic and rhythmic variations.

Measure 9 – 12: Musical answer or summary of the melodies of the measures 1 – 8.

Beispiel für einen Bluessolo / Example for a blues solo:

A musical score for a blues solo on guitar. The top part shows a treble clef staff with eighth-note patterns and a bass staff with fingerings (T, A, B) over a 12-bar blues progression (A⁷, D⁷, E⁷). The bottom part shows a guitar neck with fret numbers corresponding to the notes on the staff.

Continuation of the musical score for a blues solo on guitar, showing the progression from D⁷ to A⁷.

Continuation of the musical score for a blues solo on guitar, showing the progression from E⁷ back to D⁷.

Little Easy

Volker Luft

i m

1

T A B

2

T A B

7

T A B

10

T A B

Juke Joints

Volker Luft

1

2

3

4

5

6

7

8

9

10

Barrelhouse

Volker Luft

Volker Lüft

The sheet music consists of four staves, each with a treble clef and a key signature of two sharps. The time signature is 4/4.

Staff 1: Measures 1-3. Fingerings: m a m a, m a m a, m i m i. Dynamic: p. Fingerings above the staff: m a m a, m i m i. Tablature below the staff shows notes on the 6th, 5th, and 4th strings.

Staff 2: Measures 4-6. Fingerings: 2 0 3 2 0 2, 1 2 1 3, 2 1 2 0. Tablature below the staff shows notes on the 6th, 5th, and 4th strings.

Staff 3: Measures 7-9. Fingerings: 3 0 2 3, 2 3 1 2 1 3, 2 3 1 2 0 0, 2 0 2 0 3 5. Tablature below the staff shows notes on the 6th, 5th, and 4th strings.

Staff 4: Measures 10-12. Fingerings: 3 2 0 2, 0 1 0 3 0 4 0 0, 3 0 3 1 3 2 3 1, 2 2 2 3. Tablature below the staff shows notes on the 6th, 5th, and 4th strings.

Staff 5: Measures 13-15. Fingerings: 4 2 0 3 0 1 0 3, 4 2 0 3 0 1, 2 0. Tablature below the staff shows notes on the 6th, 5th, and 4th strings.

Big Sandy

Volker Luft

i m i m i m i

T 3-7 5 5 7 5 7 3 | 3-7 5 5 7 5 7 3 1 | 3-7 5 5 7 5 7 3 |

A 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 |

B 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 |

4

T 3-7 5 5 7 5 5 3 | 1 0 3 3 1 0 3 | 1 0 3 3 1 0 3 | 3 1 2 3 3 1 3 |

A 0 0 0 0 2 3 2 | 2 3 2 3 2 3 3 | 2 3 2 3 2 3 3 | 2 0 0 0 0 0 0 |

B 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 |

8

T 3 3 1 2 3 1 3 | 1 2 5 3 0 | 3 0 1 3 1 3 |

A 2 0 0 0 | 0 2 0 4 3 | 2 3 0 3 3 | 2 0 0 0 |

B 2 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 |

11

T 3 1 2 3 3 1 3 | 2 5 0 3 0 0 0 | 2 5 0 3 0 0 0 | 5 3 5 |

A 2 0 0 0 | 0 2 0 0 0 | 0 2 0 0 0 | 5 6 |

B 2 0 0 0 | 0 0 0 0 | 0 0 0 0 | 5 6 |

Peabody Hotel

Volker Luft

m a m a m a m

T 2 3 2 0 2 3 2 | 0 2 2 0 2 3 | 2 3 1 2 1 3 1 | 2 3 1 3 2 1 3

A 0 2 0 2 | 0 2 0 2 | 0 2 0 | 0 2 0

B 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

5

T 1 0 3 3 1 3 0 | 3 0 3 0 1 0 3 | 1 | 0 0 0

A 0 0 0 | 0 0 0 | 3 3 0 1 2 | 3 2 1 0

B 3 3 3 3 | 3 3 3 | 3 3 0 1 2 | 3 2 1 0

9

T 2 3 2 0 2 3 2 | 0 2 2 0 2 3 | 2 3 1 2 1 3 1 | 2 3 1 3 2 1 3

A 0 2 0 2 | 0 2 0 2 | 0 2 0 | 0 2 0

B 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

13

m a m a

T 3 3 2 1 2 | 3 0 1 2 0 | 2 0 3 1 0 1 0 | 0 0 1

A 3 2 1 | 3 0 2 0 | 2 0 3 2 1 | 3 3 2 1

B 1 | 3 3 | 2 3 | 3 3

Yellow Dog

Volker Luft

The sheet music consists of five staves. The top staff is a treble clef staff with a key signature of two sharps and a time signature of 2/4. It features a melodic line with eighth-note patterns and rests. The second staff is a bass staff with a key signature of one sharp and a time signature of 2/4, showing a continuous eighth-note pattern. The third staff is a tablature staff for a three-string guitar (T-A-B), with note heads indicating fingerings like 'i', 'm', and 'a'. The fourth staff is another tablature staff for a three-string guitar, with note heads and fingerings. The fifth staff is a tablature staff for a three-string guitar, continuing from the previous staff. Measure numbers 1 through 10 are indicated above the staves.

Field Holler Blues

Volker Luft

1

2

3

4

V I

5

6

7

8

9

10

11

Road Blues

Volker Luft

i m a m a m

The musical score consists of four staves. The top staff is for piano, showing a treble clef, a key signature of two sharps, and a 4/4 time signature. It includes dynamic markings like *p* and a fermata. The second staff is for guitar, with a standard tuning (EADGBE) indicated by the letters T, A, B above the strings. Fret numbers are written above the strings to show the fingerings for the chords and melody. The third staff continues the piano part. The fourth staff continues the guitar part, with a measure number 12 and specific fingerings labeled *a*, *m*, and *i*. The score concludes with a final dynamic marking *p*.

Boll Weevil Blues

Volker Luft

Volker Eule

The sheet music consists of five staves. The top staff is a treble clef staff with a 3/4 time signature. It features six measures of eighth-note patterns with fingerings: 'm m m' over three measures, followed by 'i i i', 'm m m', 'i i i', 'm m m', and 'i i i'. The second staff is a guitar tablature (T-A-B) with a 3/4 time signature. It shows a sequence of notes on the A, D, G, B, and E strings. The third staff is another treble clef staff with a 3/4 time signature, featuring six measures of eighth-note patterns with fingerings: '2-3 3 3 2-3 3 3' over three measures, followed by '2-3 3 3 2-3 3 3' and '2-3 3 3 2-3 3 3'. The fourth staff is a guitar tablature (T-A-B) with a 3/4 time signature. The fifth staff is a treble clef staff with a 6/8 time signature, featuring six measures of eighth-note patterns with fingerings: '5 5 5 5 5 5' over three measures, followed by '3 4 0 1 4 4 4' and '3 4 0 1 4 4 4'. The sixth staff is a guitar tablature (T-A-B) with a 6/8 time signature.

Southern Blues

Volker Luft

V

The sheet music consists of four horizontal staves. The top staff is a treble clef staff with a 4/4 time signature, featuring a melodic line with grace notes and slurs. The second staff is a bass clef staff with a 4/4 time signature, showing a harmonic bass line with sustained notes. The third staff is a guitar tablature staff with six horizontal lines representing the strings, showing fingerings (e.g., 3, 5, 7) and string muting symbols (e.g., ~). The fourth staff is another guitar tablature staff, continuing the pattern from the third staff.

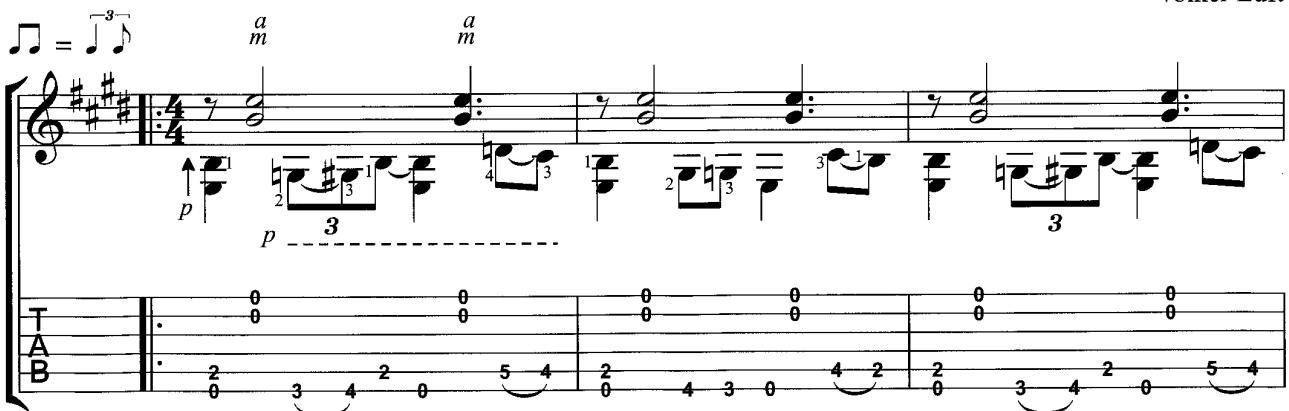
11

1. 2.

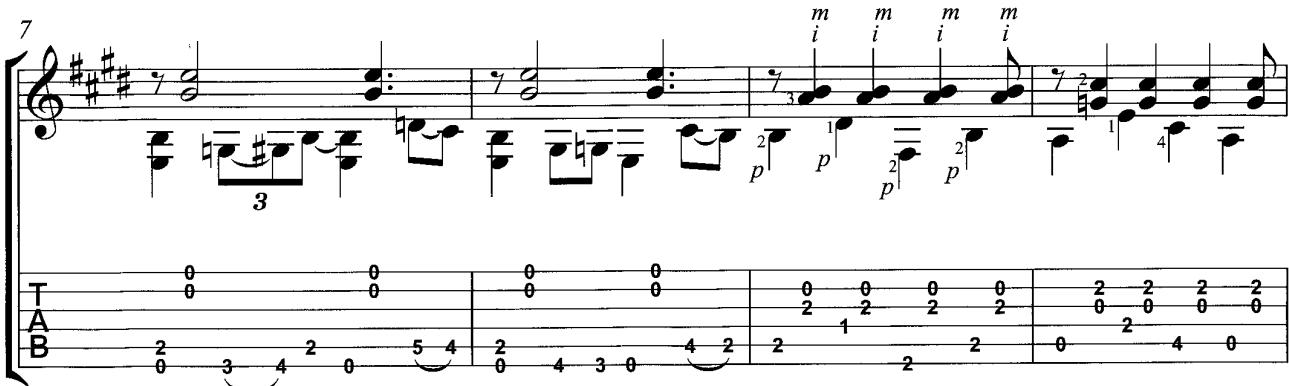
FH 1070

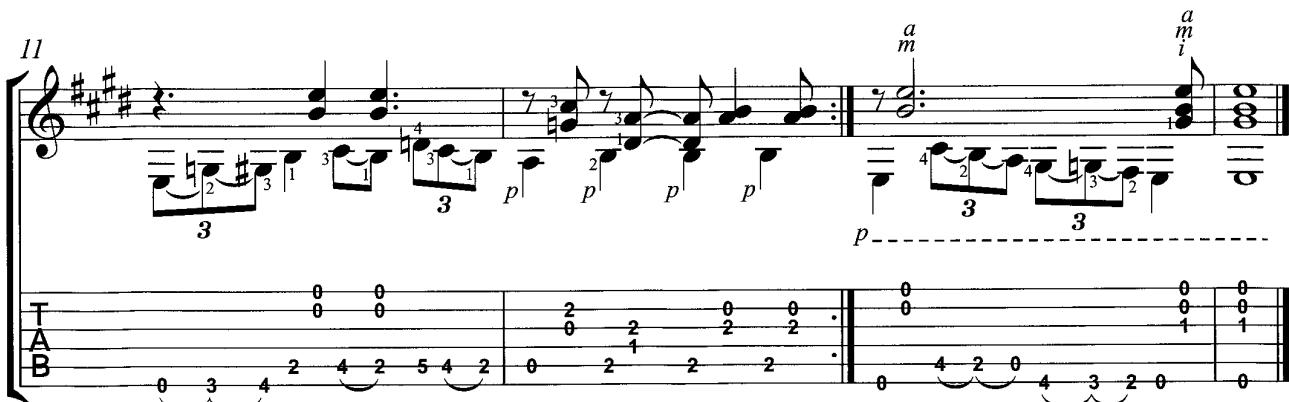
Fat Cat

Volker Luft









Canal Street

Volker Luft

1

m a m m a m m a m a

i m i m i m i m

T A B

3 0 0 0 0 0 | 0 1 2 | 1 0 3 0 0 3 0 | 4 3 2 0

0 0 0 0 0 | 0 2 | 0 2 0 2 0 | 0 2 0 2 0

5

3

T A B

1 0 3 0 0 3 | 4 3 0 2 0 | 2 0 3 0 0 3 0 | 3 0 2 5

0 2 0 2 | 0 2 0 2 | 0 0 0 0 | 0 0 0 0

9

3

T A B

1 0 3 0 4 7 0 3 | 0 1 3 0 | 2 0 3 0 0 3 0 3 | 0 3 0 3 0 3 0 3

0 2 0 2 | 0 2 0 2 | 2 2 2 2 | 0 0 0 0

13

1. a m a a m a a m a m i

2. 3 3 3 3 m i

T A B

0 0 0 3 0 3 | 0 0 0 2 0 0 1 0 0 3 | 0 3 0 0 2 0 1 0 0 0 3 | 1

1 2 0 2 | 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 | 1

Sharecropper Blues

Volker Luft

11

Hobo Train

Volker Luft

Sheet music for "Hobo Train" by Volker Luft. The music is in common time (indicated by '4'). The key signature is A major (two sharps). The notation includes a treble clef staff for the top line and a bass clef staff for the bottom line. The first section starts with a dynamic 'p' and includes tablature for the strings. Measures 4 through 7 show a transition with a dynamic 'p' and more tablature. Measures 8 through 11 continue with tablature. The final section begins at measure 12 with tablature.

Street Parade

Volker Luft

Musical score for piano, page 13, measures 13-14. The score shows two staves. The left hand plays eighth-note chords in G major. The right hand plays sixteenth-note patterns with grace notes. Measure 13 ends with a fermata over the right-hand notes. Measure 14 begins with a dynamic of fff.

Fretboard diagram for the first measure of the C major scale. The strings are labeled T (Top), A, and B (Bottom). The diagram shows the following fingerings: T (1, 0, 1, 0, 1, 0), A (2, 2, 2, 0, 0, 0), and B (0, 0, 0, 0, 0, 0). The 0 indicates an open string.

A musical score for piano, page 17. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes, featuring dynamic markings like forte (f), piano (p), and sforzando (sf). Articulation marks include short vertical dashes and dots. The bottom staff provides harmonic support with sustained notes and bassline activity. Measure numbers 17 and 18 are indicated at the beginning of each staff.

Musical score for piano, page 10, measures 20-21. The score consists of two staves. The top staff starts with a dynamic of *m*, followed by measure 20 (measures 1-4) and measure 21 (measures 5-8). Measure 20 includes a tempo marking of *3*. Measure 21 begins with a dynamic of *a m*, followed by measures 5-8, which include a tempo marking of *3*. The bottom staff continues from measure 20, showing measures 5-8. Measures 5-8 include dynamics of *p*, *p*, *p*, *p*, *p*, *p*, *p*, and *p*.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: T (1), A (0), B (3), E (0), A (2), and D (0). The 3rd string (A) is muted.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: T (1), A (0), B (3), T (1), A (2), and B (3). The 3rd string is muted.

Crescent City

Volker Luft

A musical score for piano, page 19. The score consists of two staves. The top staff shows a melodic line with various note heads and stems, some with numbers (1, 2, 3, 4) and arrows indicating direction. The bottom staff shows harmonic or rhythmic patterns. The key signature is one sharp, and the time signature is common time.

Fretboard diagram for the first measure of the guitar part. The strings are labeled T, A, B from left to right. The diagram shows the following fingerings: T (0), A (0), B (3). The 6th string is muted (0). The 5th string is muted (0). The 4th string is muted (0). The 3rd string is muted (0). The 2nd string is muted (0). The 1st string is muted (0).

23

1.

2.

p

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings and five frets. The notes are: T (open), A (3rd fret), B (3rd fret), E (open), G (3rd fret), and C (3rd fret). Fingerings are indicated above the strings: 0, 0, 3, 0, 3, 1. A brace indicates a two-note chord between the 3rd and 4th strings.

Musical score for piano, page 10, system 2. The score shows a melodic line in the treble clef and a harmonic bass line in the bass clef. Measure 27 starts with a forte dynamic (f) and continues with eighth-note patterns. Measure 28 begins with a piano dynamic (p). Measure 29 concludes with a fermata over the bass note.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: T (3), A (3), B (3), E (3), G (1), D (0), A (2), E (0), D (3), G (0), C (4), B (0), E (5), D (0), A (6), G (0), D (7), C (8), G (0), B (3). The diagram includes vertical bar lines at the 3rd, 5th, and 7th fret positions.

Deep South

Volker Luft

m *i* *m* *m* *a* *m*

V IV III

m *i* *m* *i* *m* *i* *m* *i*

V VII V IV III II

m *i* *m* *i* *m* *i*

16

T-A-B T-A-B T-A-B T-A-B

20

V III
a i m i a i m i

p p

24

30

V IV III

V VII V IV III II

⁴⁰

p

Double Talk

Volker Luft



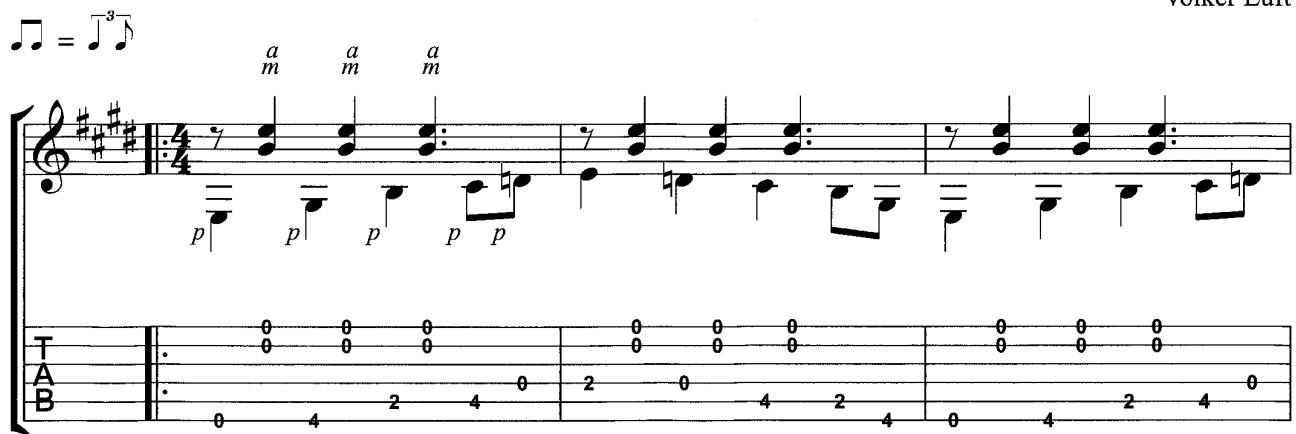
The music is composed for a single melodic instrument, likely a guitar, and consists of six staves. The top staff is a treble clef staff with a 4/4 time signature and a key signature of two sharps. It features eighth-note patterns and grace notes. The bottom staff is a standard six-string guitar tablature (T-A-B) with a 4/4 time signature. The first measure shows a descending eighth-note scale pattern. The second measure shows a descending eighth-note scale pattern. The third measure shows a descending eighth-note scale pattern. The fourth measure shows a descending eighth-note scale pattern.

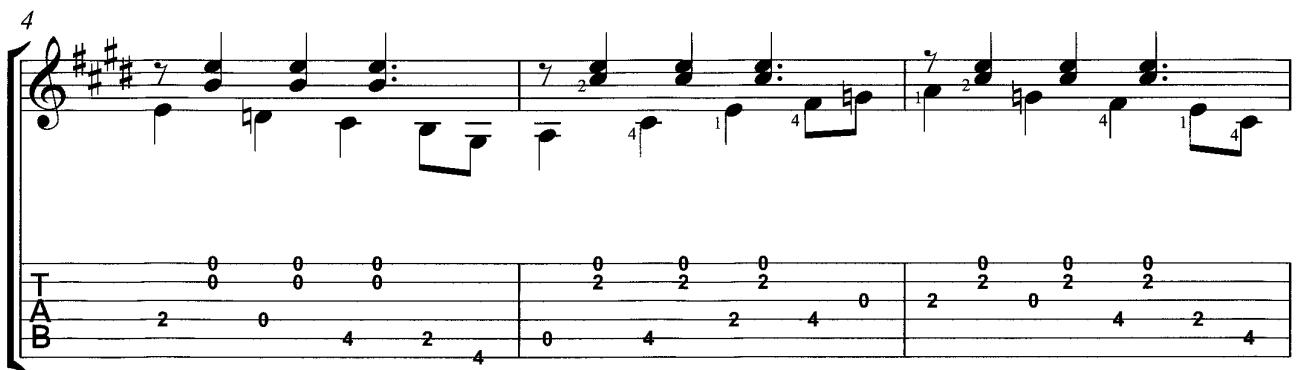
The fifth staff begins at measure 5 and continues with eighth-note patterns. The sixth staff is a guitar tablature starting at measure 9, showing fingerings (m, i, m, m) and dynamic markings (p). The tablature shows a sequence of chords and single notes.

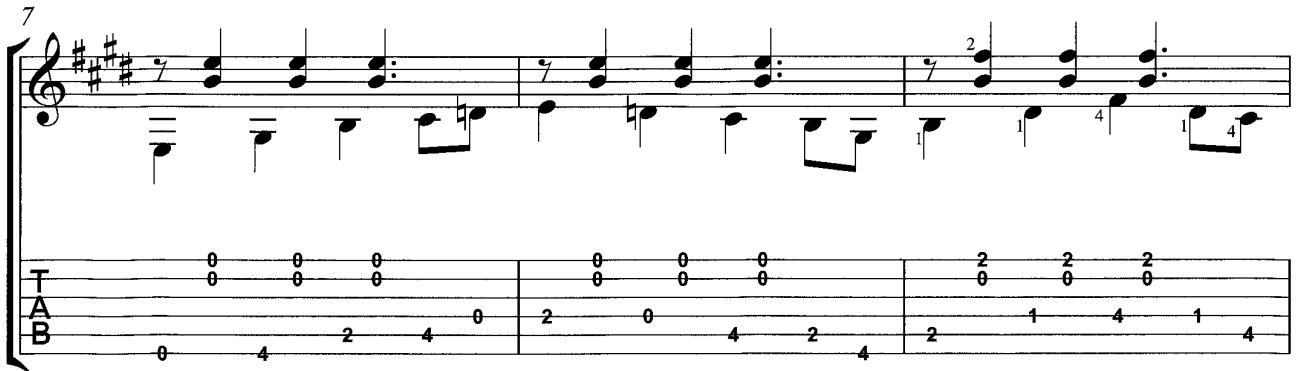
The seventh staff begins at measure 12 and continues with eighth-note patterns. The eighth staff is a guitar tablature starting at measure 12, showing fingerings (m, i, m, m) and dynamic markings (p). The tablature shows a sequence of chords and single notes.

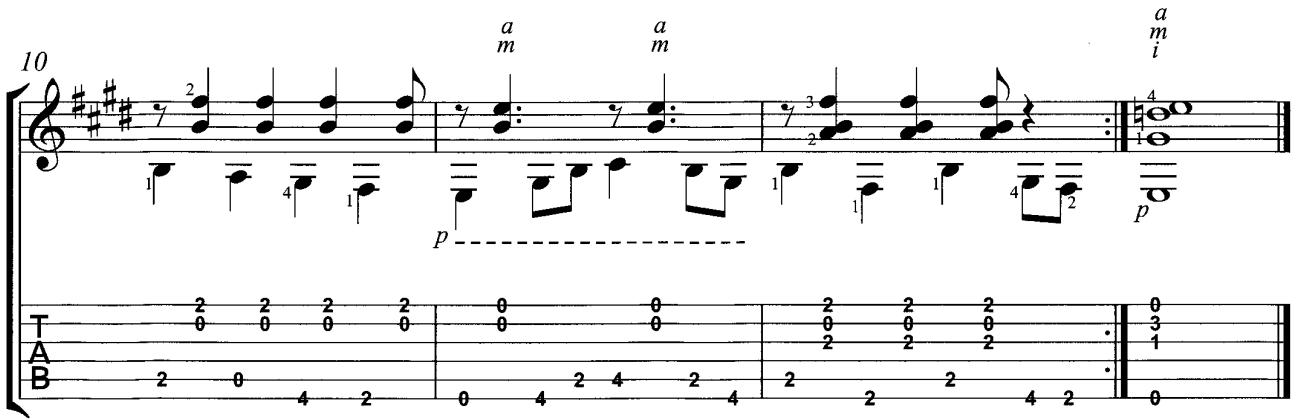
Rock Island Boogie

Volker Luft



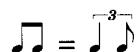






Sunflower County Boogie

Volker Luft



m *m* *m* *m*

m *m* *m* *m*

m *m* *m* *m*

13

16

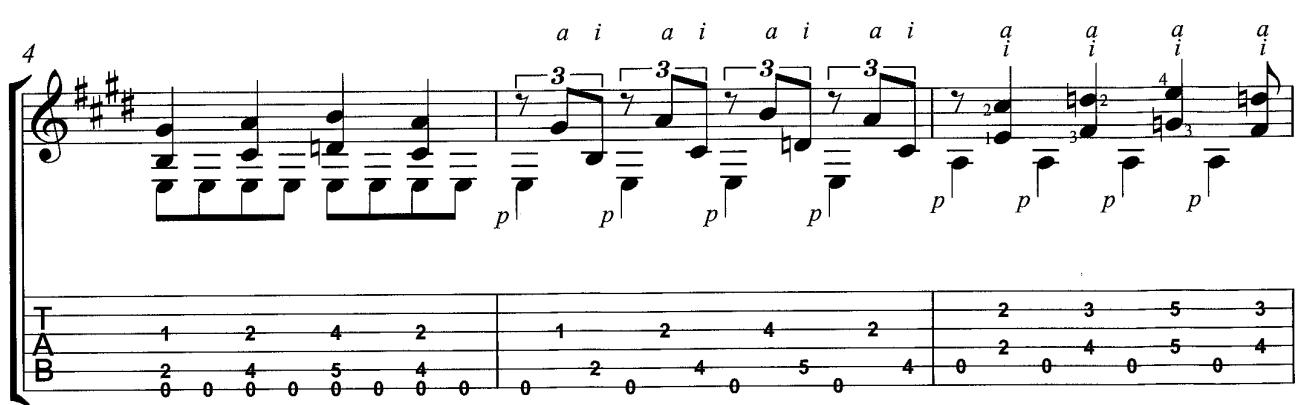
20

23

Southern Cross The Dog

Volker Luft









Chain Gang

Volker Luft

Black Bay

Volker Luft

a m i a m i a

V I V I

5

a i m a i m i m

9

m i m m a m a m

13

V I

17

a m a m i m a m

T A B

8 0 5 8 0 5 0 7 | 8 0 7 8 0 5 3 0 | 2 0 3 2 0 0 3 0 | 2 0 0 3 0 2 2 0 | 3 0 1 1 3 0 3 0

B 0 0 0 0 0 0 2 | 0 0 2 2 0 3 2 0 | 0 2 0 2 0 0 3 | 0 2 0 2 0 2 3 0 | 3 0 2 0 0 0 0 0

22

a i m a i m a m i

T A B

3 0 3 3 0 0 2 | 3 0 2 2 0 3 2 0 | 2 0 2 2 0 0 0 | 2 0 0 3 0 2 0 0 | 0 0 2 0 3 0 0

2 2 3 2 0 0 0 | 2 2 2 2 1 2 0 0 | 2 2 2 2 1 2 0 0 | 0 0 2 0 2 0 0 | 2 0 0 0 2 0 0

27

T A B

2 0 0 0 0 0 | 0 3 0 2 0 0 | 0 2 1 3 1 1 | 2 1 0 2 1 1 | 3 0 2 0 0 0

0 3 2 0 0 0 | 0 0 0 0 0 0 | 2 2 1 2 2 2 | 2 2 1 2 2 2 | 0 0 0 0 0 0

32

a m i

T A B

2 0 3 0 2 0 | 0 1 3 0 3 1 | 0 2 0 2 0 2 | 3 0 2 0 0 0 | 2 0 2 0 0 0

0 2 0 2 0 0 | 3 2 0 3 0 0 | 2 2 1 2 2 2 | 0 2 0 3 0 0 | 0 2 0 2 0 0

Storyville

Volker Luft

$\text{D} = \text{D}_m^3 \text{ D}_m^4$

VI i m III m m i II I

TABLATURES (Fingerings and String Numbers):

- Measure 1: T 6, A 8, B 8; T 8, A 7, B 8; T 6, A 8, B 7
- Measure 2: T 3, A 4, B 5; T 3, A 5, B 4
- Measure 3: T 2, A 3, B 4; T 2, A 3, B 4
- Measure 4: T 1, A 3, B 2; T 1, A 3, B 2
- Measure 5: T 0, A 3, B 0; T 0, A 3, B 0
- Measure 6: T 0, A 3, B 0; T 0, A 3, B 0
- Measure 7: T 1, A 0, B 3; T 0, A 3, B 0
- Measure 8: T 1, A 0, B 3; T 0, A 3, B 0
- Measure 9: T 0, A 3, B 0; T 0, A 3, B 0
- Measure 10: T 3, A 1, B 2; T 2, A 3, B 2
- Measure 11: T 0, A 2, B 3; T 3, A 2, B 3
- Measure 12: T 3, A 2, B 2; T 3, A 2, B 2
- Measure 13: T 0, A 2, B 2; T 0, A 2, B 2
- Measure 14: T 1, A 2, B 3; T 2, A 3, B 3

19 *i m i m i m i* [1.] [2.]

 23

 27 D.S. al Coda

 31

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VOLKER LUFT (*1964) ist ein deutscher Gitarrist, Komponist und Kompositionsspreisträger. Die zahlreichen Publikationen seiner Kompositionen, Gitarrenbearbeitungen und CDs finden nationale und internationale Anerkennung. Neben Konzerten und Studioproduktionen (Kammermusik, Musikhörspiele, Sologitarre, Flamenco, Blues- und Rockproduktionen), sind die Tätigkeit als Gitarrenlehrer und Dozent, sowie die Arbeit als Workshop-Autor für Fachzeitschriften wichtige Schwerpunkte im künstlerischen Schaffen von Volker Luft.

www.volkerluft.net

Bluesstory ist ideal für:

- Einsteiger ins Bluesgitarrenspiel (keine Notenkenntnisse erforderlich, mit Tabulatur).
 - Klassische Gitarristen und Bluesgitarristen, die ihre stilistische Bandbreite erweitern wollen.
 - Besonders geeignet, konzipiert und erprobt für den Gitarrenunterricht (klassische Gitarre und populärmusikalischer Gitarrenunterricht)
-

*VOLKER LUFT (*1964) is a German guitarist, composer and holder of award-winning compositions. His large amount of compositions, guitar arrangements and CDs are nationally and internationally renowned. Concerts and studio productions (chamber music, music radio plays, solo guitar, flamenco, blues and rock productions), as well as serving as a teacher and lecturer and working as an author for journals are important milestones in the artistry of Volker Luft.*

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BLUES STORY is very well suited for:

- *beginners at blues guitar playing (no notation skills necessary, with tabs)*
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