



*TrueFire Presents  
Acoustic Guitar Workshop's*

# **Fingerstyle Encores**

**CD 2**

***4 CD Rom Set  
Interactive Software  
189 Video Segments  
19 Arrangements  
of Blues, Rag  
and Classic  
Fingerstyle Tunes***

**FINGERSTYLE ENCORES**

## How to Work with AGW's Fingerstyle Encores

You will work your way through the course by viewing lesson pages within this manual and then clicking on various icons to open the video, audio and PowerTab files that are associated with each individual lesson.

The following will describe the various icons and file types that you will encounter throughout the course.

**POWER TAB ICON** - This icon indicates that there is a Power Tab file available (for Windows users only). Power Tab allows you to "hear" and "see" the tablature played out. You can also control the speed without effecting pitch. Power Tab is a very powerful instructional tool and you'll want to make sure you install and become familiar with Power Tab. Look in the Power Tab folder on this CD, review the "Read Me" file and then click on the install file.

**VIDEO ICON** - This icon indicates that a lesson example video file is available. The video files are "Flash" files and will play in the TrueFire instructional player. If you do not have the latest version of Flash, please [download it here](#). The player offers several useful controls like zoom, speed control and looping. Please review the [Player How To](#) page for complete details and instructions. Click on the icon to play the file.

**MP3 ICON** - This icon indicates that a lesson example audio file is available. The audio is in MP3 format and will play in whatever your default MP3 player is. We like [Real Player](#) because the current version allows you to view the player in "Tool Bar" mode so that the player is always visible as you shuttle between course elements. Click on the icon to play the file.

If you have any questions about this course, please feel free to contact us at [support@truefire.com](mailto:support@truefire.com) or call 1-800-222-3366

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# FINGERSTYLE ENCORES

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## CINCINNATI FLOW RAG

### Session 1 Tab and Notation

“Cincinatti Flow Rag” by Rev Gary Davis is a real grandstand piece of ragtime in the key of C, as most pieces of ragtime are. This is a long one, but it will repay your diligence to get this one under your belt. Dig in and enjoy this fast and furious fingerstyle blues ride.

Review the tab and video on the next six pages.

#### More Fingerstyle Blues?

If you’d like to know more about the tricks, licks and techniques involved with Fingerstyle Blues you might want to check out the Acoustic Guitar Workshop’s:

#### **60 Day Fingerstyle Blues Camp**

Details on line at:

<http://truefire.com/agw/fsbnew.htm>

# Cincinnati Flow Rag

Measures 1-4 of the piece. The treble clef staff shows a melody starting with a whole rest, followed by eighth and quarter notes. The bass clef staff shows a bass line with octaves and chords. The guitar tablature below the bass staff uses numbers 0-5 to indicate fret positions.

Measures 5-8 of the piece. The treble clef staff continues the melody with eighth and quarter notes. The bass clef staff shows a bass line with octaves and chords. The guitar tablature below the bass staff uses numbers 3-8 and 'X' to indicate fret positions.

Measures 9-12 of the piece. The treble clef staff continues the melody with eighth and quarter notes. The bass clef staff shows a bass line with octaves and chords. The guitar tablature below the bass staff uses numbers 0-8 and 'X' to indicate fret positions.

Measures 13-16 of the piece. The treble clef staff continues the melody with eighth and quarter notes. The bass clef staff shows a bass line with octaves and chords. The guitar tablature below the bass staff uses numbers 3-10 to indicate fret positions.

(continued)



18

TAB

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

22

TAB

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

26

TAB

3	2	1	0 (0)	3	8	5	7	5	
0	0	0	0	0	5	5	5	5	
1	2	3		3					

30

TAB

8	1	1	5	5	1	0	1	7	
5	5	3	5	5	4	3	0	5	

35

TAB

(7)	7	7	8	(7)	8	(8)	8	(8)	10
5	7	5	5	6	5	0	5	5	9

(continued)

39

TAB

(10) 8 10 8 10 (10) 8 8 8 8 8 4 5 4 5 5 7 7 5

43

TAB

(7) 6 7 6 7 (7) 6 8 (8) 5 8 5 8 (8) 5 5 1 2 3 5

47

TAB

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

52

TAB

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

57

TAB

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

(continued)



62

Musical notation for measure 62, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line is indicated by a TAB system below the staff.

TAB

3	1	1	1	1	5	5	5	5	7	7	7	8	8	8	8	9	10	0	1	2
3	2	2	4	2	5	5	5	6	7	7	7	7	7	7	7	7	7	0	1	2

66

Musical notation for measure 66, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line is indicated by a TAB system below the staff.

TAB

3	2	1	0	(0)	3	8	5	7	5	(5)	8	5
0	0	0	0	0	0	5	5	5	5	5	5	5
3	0	0	2	0	3	5	5	5	5	5	5	5

70

Musical notation for measure 70, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line is indicated by a TAB system below the staff.

TAB

3	2	1	0	(0)	3	8	7	6	5	8	7	6	5	8	7	6	5
0	0	0	0	0	0	5	5	5	5	5	5	5	5	5	5	5	5
3	0	0	2	0	3	5	5	5	5	5	5	5	5	5	5	5	5

74

Musical notation for measure 74, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line is indicated by a TAB system below the staff.

TAB

3	2	1	0	(0)	3	8	5	7	5	(5)	8	5
0	0	0	0	0	0	5	5	5	5	5	5	5
3	0	0	2	0	3	5	5	5	5	5	5	5

78

Musical notation for measure 78, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line is indicated by a TAB system below the staff.

TAB

2	2	3	3	6	5	5	4	4	3	3	0	1	2	7	(7)	6	7
1	1	1	2	5	5	5	4	3	3	3	0	1	2	5	7	5	7
1	2	3	5	5	5	5	4	3	3	3	0	1	2	5	7	5	7

(continued)

83

7 6 7 (7) 6 7 | 8 (8) 5 5 | 8 5 8 (8) 5 5 | 10 10 8 10 |

TAB

5 7 | 5 5 5 5 | 5 5 5 5 | 9 10 9 10

87

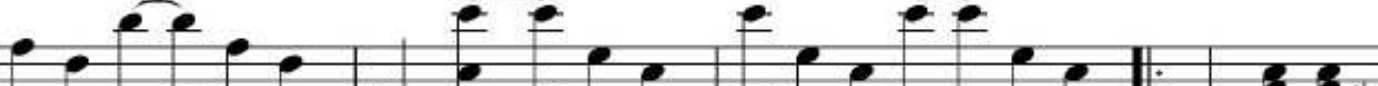
10 8 10 (10) 8 10

9 10

8 7 6 7 6 5 4 3 2 3 7 (7) 6 7

5 7 5

91



TAB

95

T  
A  
B

5 5 5 7 6 6 7 7 7 9 7 7 10 8 8 8 8 8 8 1 2 2 4 1 2 2

[illegible]

(continued)

103



Musical notation for measure 103, featuring a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes with various accidentals.



TAB notation for measure 103, showing fret numbers 0, 1, 2, 3, 4, 0, 1, 2, 3, 4, 0 on the strings.

105



Musical notation for measure 105, featuring a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes with various accidentals, including a triplet.



TAB notation for measure 105, showing fret numbers 1, 2, 3, 4, 1, 2, 3, 4, 5, 3, 2, 3, 2, 3.

[POWERTAB](#) [PICK HAND VIDEO](#) [VIDEO](#)

# CINCINNATI FLOW RAG

## Session 2 - The Structure

“Cincinnati Flow Rag” revolves round G and C with a connecting turnaround. It’s a testament to the skill of Gary Davis that he managed to pour so much invention and compositional ingenuity into this apparently simple structure.

If you haven’t come across it before note the C shape at the fifth position (fret 5). It’s a classic and indispensable ragtime chord.

[POWERTAB](#) [PICK HAND VIDEO](#) [VIDEO](#)

## CINCINNATI FLOW RAG

### Session 3 - Descending Ragtime Lick

In this descending lick in the C chord section, Rick uses a dampened, percussive effect. This is achieved with the fretting fingers by holding the chord shape at a slight distance from the actual frets.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 4 - The Turnaround

In bars 14 and 15 we get our first go at the famous Gary Davis ragtime turnaround.

You can play the turnaround as a kind of pick and strum, or arpeggiate it if you prefer. Rick demonstrates both ways on the video segment.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

## CINCINNATI FLOW RAG

### Session 5 - C Ragtime Lick

In bars 24 and 25 Rick demonstrates a classic descending ragtime lick, which is used to great effect as a variation to the C part.

This tune really does lick along at 220 bpm, so your Powertab\* should come in handy. Use it to slow down the tricky bits to see and hear what's going on.

\*(Note to Mac users Tabledit has a Mac version of the software which does more or less the same thing as Powertab. You'll need to select the tab in the Tab Midi folders for this)

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 6 - Turnaround Variation

In bars 31 to 33 there is a fantastic variation on the turnaround that both ascends and descends the fretboard.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)



## CINCINNATI FLOW RAG

### Session 7 - G Chord Variation

The first variation to the G chord theme crops up in bars 35 to 39.

The G chord is played as a G7 inversion at the fifth position (fifth fret).

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 8 - C Variation

In bars 40 and 41 the C variation employs a trademark Rev Gary Davis lick. Slow down the Powertab if you're having trouble with this one.

You'll notice that Rick is using his little finger to play this lick. This isn't compulsory. Use whichever finger is comfortable for you.

However, if you do use the little finger you can easily fall into the chords again because the other fingers are hanging there waiting to strike. And you do need to be nimble because the piece goes at breakneck speed.

Having said all that, you should of course practise it slow to begin with.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

## CINCINNATI FLOW RAG

### Session 9 - C and G Variations

Bars 50 to 61 plays through variations on both the C and G part. If you've played country before, you'll recognise some bluegrass licks in there.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 10 - Flatpick Riff

In bar 50 there's a typical flatpick type riff, beloved by country and bluegrass pickers. Pay attention to your left hand fingering and try to maintain the shape of the G and C chords while you're doing it.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 11 - Bluegrass Run in C

Joining the two riffs together is a bluegrass run in C with hammer-ons and bends.

When you pull this off with panache and style, it's a real crowd pleaser.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

## CINCINNATI FLOW RAG

### Session 12 - Chromatic Lick

A great chromatic run appears in bar 72. It's a great technique that supplies a kind of respite from the main themes.

Like every thing else with this tune it has to be played super fast. But practise it slow. Only increase the pace when your fingers aren't falling over it anymore.

To play it accurately and fast it's a good idea to keep the fingers in their position in the boxes and it will help to stress the first note in each 4 note sequence.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 13 - Jazzy Turnaround

Bars 78 to 81 is another variation to the turnaround. This one is a typical jazz turnaround and uses the following chord sequence, all sevenths:

F | Fsharp dim | C | A | D | G | C

Two seventh shapes are employed throughout the turnaround and the trick is to maintain the shapes. The video segment will make this clear.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

## CINCINNATI FLOW RAG

### Session 14 - Comical C Chord Lick

Bar 88 gives you another break from the main themes with a comical C chord lick.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 15 - Diminished Ragtime Run

As we get to end of the piece the turnaround is repeated several times and a great ragtime diminished run is introduced in bar 101.

This is a descending lick and you'll find it a lot easier to play if you maintain the same fingering for each part of the lick.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 16 - Chromatic Run - Fast!

Towards the end from bars 103 to 105 Rick plays a fast Django-esque type chromatic run, starting on the open low E and finishing on the C (5th fret of G string).

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

## CINCINNATI FLOW RAG

### Session 17 - Chromatic Run - Slow!

Towards the end from bars 103 to 105 Rick plays a fast Djangoesque type chromatic run, starting on the open low E and finishing on the C (5th fret of G string).

In this video segment Rick plays it much slower. Notice how his picking hand mimics a flatpick on this part and goes down up, down up etc to play the run.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 18 - Chromatic Run Accents

Make sure you put the accent, ie emphasise the first note of each 4 note grouping.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 19 - Rounding Up

So that's "Cincinnati Flow Rag". A fair bit of homework for you here! Bear in mind that you don't have to follow the order in the tab. You can break it up, switch it round, do what you like with it really. Rick Payne plays it a different way each time. The key is to get to grips with the main themes and the turnarounds and you're good to go in whatever direction pleases you. The main thing is to have fun playing it and it really is fun and very impressive when you pull it off at speed.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)



## THE GLORY OF LOVE

### Session 1 Tab and Notation

“The Glory Of Love” by Big Bill Broonzy is a truly great song. Be sure and review the audio in the mp3 folder. In this session Rick plays a straightforward version as written in the tab.

Review the tab and video on the next two pages.

#### More Fingerstyle Blues?

If you’d like to know more about the tricks, licks and techniques involved with Fingerstyle Blues you might want to check out the Acoustic Guitar Workshop’s:

#### **60 Day Fingerstyle Blues Camp**

Details on line at:

<http://truefire.com/agw/fsbnew.htm>

## The Glory Of Love

$\text{♩} = 140$   $\text{§}$

**To Coda**

5 1. 2.

9 2.

13

17

(continued)

19

D.S. al Coda

POWERTAB

PICK HAND VIDEO

VIDEO

# THE GLORY OF LOVE

## Session 2 - Pick and Strum

There are many ways to make this piece more interesting. The pick and strum technique is an obvious one to look at. Why pick and strum as opposed to a purer fingerstyle technique? The answer is that pick and strum gives a looser, rougher feel that is in keeping with the spirit of the blues. This technique also pushes the rhythm and gives it a dynamic edge.

POWERTAB

PICK HAND VIDEO

VIDEO

# THE GLORY OF LOVE

## Session 3 - Improvisational Link

You should never lose sight of the fact that ragtime blues is an improvisational art. Think of the tabs you come across as starting points. If you really want to ‘own’ the tune, you’re going to have to improvise and introduce your own licks and chord variations. The first obvious opportunity for improvisation in this tune occurs in bars 7 and 8.

POWERTAB

PICK HAND VIDEO

VIDEO

## Session 4 - Improvising with the C Blues Scale

A great way to improvise and come up with riffs is with a blues scale. Since this piece is in the key of C, you’ll be using the C Blues Scale. There’s Powertab here for a low and high inversion of the scale. So plenty of notes to play with and plenty of scope to improve your improvisational abilities when it comes to playing ragtime guitar. Most rags are in C, so the best tip we can give you is: get very familiar with the C Blues scale in all its forms!

Low inversion

POWERTAB

PICK HAND VIDEO

VIDEO

High inversion

POWERTAB

## THE GLORY OF LOVE

### Session 5 - More Improvisation

Here's a neat riff idea that starts on the 4th fret of the 2nd string (B String) and resolves very sweetly to the G7 chord. You'll need to pay close attention to both the picking video and the PIP video which shows both hands simultaneously.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 6 - The Artful use of Dissonance

You can define dissonance in music as playing notes simultaneously or consecutively that don't belong together. Obviously dissonance is popular in modern classical music, but it also can play a part in the blues. In this case an E flat is played against an E natural.

Notice how this riff relies on speed to work. Indeed when Rick plays it slow he falls over it the first time. If you look at the picking hand video closely you'll see that the index finger mimics the movement of a flatpick or plectrum. This is a great way to get the speed necessary to execute the riff properly.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)



## THE GLORY OF LOVE

### Session 7 - A Lick at the Nut

Here's another lick idea starting on the low C (3rd fret 5th string). It's a typical kind of bluegrass run favoured by flatpickers such as Tony Rice and Clarence White.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 8 - First Turnaround

The first turnaround of the piece happens in bars 9 and 10. Remember a turnaround is a linking passage of music designed to be a bridge between verses. It can resolve back to the key chord, or often the dominant (fifth) chord. In C the key chord is, naturally, C and the dominant is the G.

This turnaround resolves to the key chord of C, actually C7. Pay attention to your picking hand. Striking the wrong string will not give you the desired effect.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

## THE GLORY OF LOVE

### Session 9 - Varying the Turnaround

Turnarounds are a fertile ground for variation. If you keep playing the same turnaround all the time your playing will most likely be a little boring. For example, if your tune had several turnarounds in it, you could add spice and interest by varying the turnaround each time.

Here is a variation that starts in the fifth position resolving down to the standard C7 at the nut.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 10 - A Delta Turnaround

Here's another almost Delta turnaround to try. This one starts way up on the 8th fret and resolves to C in the fifth position. One of the hallmarks of a good fingerstyle player is his or her ability to use the entire fretboard and not always be stranded with chords and shapes at the nut.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

## THE GLORY OF LOVE

### Session 11 - Using the C Blues Scale to Turnaround

Another interesting turnaround to add to your arsenal! This one neatly utilises part of the C Blues Scale, starting on the 4th fret of the 2nd string (B string) and resolves to the standard C7 chord.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 12 - Second part of the Melody

All the previous turnarounds can be used as a link to the second part of the melody. Let's remind ourselves of how that goes in bars 11 and 12.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 13 - F Chord Inversion Trick

Once this part of the melody has been established, you could try varying the inversion of the somewhat difficult F chord at the nut. You will get a slightly brighter sound if you voice the F chord in the fifth position. It's also easier to play than the bear that is F at the nut, or first position.

# F

[PICK HAND VIDEO](#)[VIDEO](#)[POWERTAB](#)

## THE GLORY OF LOVE

### Session 14 - Ragtime Chord Progression

The Glory of Love has a fairly typical ragtime chord progression. Let's review that progression at this point. As a general rule of thumb you should do this with all pieces you want to learn. If you work out the basic chords and the progression first you'll find it much easier to add in the fingerstyle bits later.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

### Session 15 - Where to Improvise?

Once you have established the progression and the tune, you can begin to mess about with scale and chord improvisations. In this video example you'll see how you can use the C Blues Scale instead of playing the actual melody.

The truth is that as long as there is a logic musically to what you're doing, you can bend the blues and ragtime form around any which way you like. And by doing so you will find your own voice as a guitar player and not simply be a carbon copy of someone else.

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)

## THE GLORY OF LOVE

### Session 16 - Putting it Altogether

Let's play an extended version of the tune using some of the ideas that we have discussed. For the first time you will hear and see the song being played up to speed. This is the kind of tempo you will need to aim for. However, never try and play quicker than you can. The speed will come. Start slow and you will surely get there. Have fun!

[POWERTAB](#)[PICK HAND VIDEO](#)[VIDEO](#)



## ST LOUIS BLUES

### Session 1 - Tab and Notation

“St Louis Blues” by W C Handy is a great improvisational piece that has been covered by countless artists, including old masters like Big Bill Broonzy and contemporary pickers like Duck Baker.

Review the tab and video on the next two pages.

#### More Fingerstyle Blues?

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Details on line at:

<http://truefire.com/agw/fsbnew.htm>

$\text{♩} = 120$ 

## St Louis Blues

 $\text{♩} = \text{♩}^3$ 

First system of musical notation (measures 1-3). The treble clef staff shows a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass clef staff shows a key signature of three sharps (F#, C#, G#). The guitar tablature (TAB) is shown below the bass staff, with fret numbers 0, 4, 7, 4, 5, 0, 2, 5, 2, 5, 3, 2, 2, 0. Slides are indicated between measures 1 and 2, and between measures 2 and 3.

Second system of musical notation (measures 4-6). The treble clef staff shows a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass clef staff shows a key signature of three sharps (F#, C#, G#). The guitar tablature (TAB) is shown below the bass staff, with fret numbers 0, 3, 0, 0, 2, 5, 2, 5, 0, 2, 5, 2, 5, 3, 2, 0. Slides are indicated between measures 4 and 5, and between measures 5 and 6. A hammer on is indicated in measure 4.

Third system of musical notation (measures 7-9). The treble clef staff shows a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass clef staff shows a key signature of three sharps (F#, C#, G#). The guitar tablature (TAB) is shown below the bass staff, with fret numbers 0, 3, 0, 0, 4, 7, 4, 4, 4, 0, 1, 2, 5, 2, 5, 3, 2, 2, 0. Slides are indicated between measures 7 and 8, and between measures 8 and 9. A hammer on is indicated in measure 7.

Fourth system of musical notation (measures 10-12). The treble clef staff shows a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass clef staff shows a key signature of three sharps (F#, C#, G#). The guitar tablature (TAB) is shown below the bass staff, with fret numbers 0, 4, 3, 2, 0, 3, 4, 0, 3, 4, 0, 3, 4, 0, 3, 2, 0, 2. Slides are indicated between measures 10 and 11, and between measures 11 and 12.

2

15

slide

19

slide Hammer on

22

slide

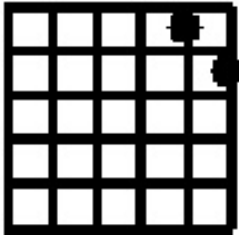
ST LOUIS BLUES

Session 2 - Chord Substitutions

Here we look at how you can add interest and variety by using chord substitutions. For example with these E7 inversions:

E7

0XXXX

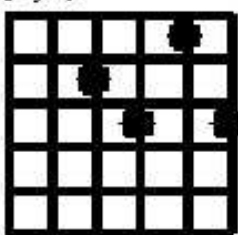


3fr

A fretboard diagram for the 3rd fret inversion of E7. The strings from top to bottom are: open (0), 4th fret (X), 4th fret (X), 4th fret (X), 4th fret (X), and 3rd fret (X). The notes are G#4, A4, B4, C#5, and D5.

E7

0X



5fr

A fretboard diagram for the 5th fret inversion of E7. The strings from top to bottom are: open (0), 2nd fret (X), 3rd fret (X), 3rd fret (X), 3rd fret (X), and 5th fret (X). The notes are G#4, A4, B4, C#5, and D5.

POWERTAB

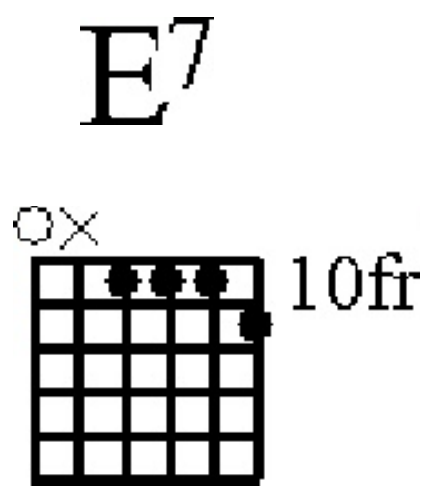
PICK HAND VIDEO

VIDEO

# ST LOUIS BLUES

## Session 3 - More Substitutions

Check out another useful chord substitution you can use, including this E7 at the 10th fret:



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## Session 4 - Reviewing the Substitutions

Play from the beginning of the piece, using the chord substitutions you looked at in sessions 2 and 3.

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ST LOUIS BLUES

Session 5 - Improving Round the Main Melody

Instead of playing the melody as tabbed, try experimenting with a cool chromatic lick.

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Please feel free to experiment with your own lick ideas. You'll need to know your E Blues and Em Pentatonic scales to do this:

E Blues Scale

First system of the E Blues Scale. The treble clef staff shows a 4/4 measure progression. The guitar tablature below it shows fingerings: Measure 1 (3 0 3 0), Measure 2 (3 2 0 2), Measure 3 (0 2 1 0), and Measure 4 (3 0).

Second system of the E Blues Scale. The treble clef staff shows a 4/4 measure progression. The guitar tablature below it shows fingerings: Measure 5 (0 3 0 1), Measure 6 (2 0 2 0), Measure 7 (2 3 0 3), and Measure 8 (0 3 0).

E Minor Pentatonic Scale

First system of the E Minor Pentatonic Scale. The treble clef staff shows a 4/4 measure progression. The guitar tablature below it shows fingerings: Measure 1 (3 0 3 0), Measure 2 (2 0 2 0), and Measure 3 (2 0 3 0).

Second system of the E Minor Pentatonic Scale. The treble clef staff shows a 4/4 measure progression. The guitar tablature below it shows fingerings: Measure 4 (0 3 0 2), Measure 5 (0 2 0 2), Measure 6 (0 3 0 3), and Measure 7 (0).



## ST LOUIS BLUES

### Session 6 - Substituting a Bluesy Riff for Main Melody

Instead of playing the melody as written you could try this classic blues figure which employs a dynamic bend and vibrato at the third fret of the high E string. This is derived from the E minor pentatonic scale.

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### Session 7 - Train-Like Blues Riff

Instead of the riff at the third fret, try incorporating this train-like riff at the seventh fret. Again a heavy bend and vibrato is required to achieve that classic blues sound.

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### Session 8 - Riff Review

In fact you can use both the riff at the third fret and the one you tried at the seventh fret in the last session. The point of all this is to encourage you to foster an improvisational approach to your playing. Stay loose and free. After all, this isn't Bach! It's the Blues. A great player would play this tune differently every night.

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## ST LOUIS BLUES

### Session 9 - Turnarounds and Variations

One thing that sets a highly polished performance apart from a humdrum one is an imaginative variation of the turnarounds after each verse. After all, why play the same one all the time? You'll bore yourself and sure as eggs is eggs, you'll bore the pants off your audience. So collect as many turnaround ideas as you can. There are three in this video clip. You'll find them in the powertab for this session.

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### Session 10 - The Second Theme

In bars 13 and 14 the melody changes. Again, you can play it as tabbed and it will sound just fine. But if you play it several times within a performance, some improvisation using the E Blues scale will be required to relieve the monotony.

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## ST LOUIS BLUES

### Session 11 - Dampening the Bass

For truly authentic acoustic blues playing, the bass strings are generally dampened. To do this you rest the fleshy part of your palm on the strings. You need to experiment with the pressure. Too much and the notes will be choked off entirely; too little and no dampening will take place.



*Move your picking hand towards the strings at the angle shown above*



*Rest the fleshy part of your palm on the strings with enough pressure to dampen the notes*



*The classic Clawhand playing position*

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### Session 12 - Putting it all Together

Here's where we put all the tricks, licks, improvisations and substitutions into one performance that would go down pretty well at a gig.

So your mission is to learn the tab as written and as soon as you've got this under your belt, chuck it out and use the tricks you've learned here. Plus some, hopefully, of your own devising. Have fun and remember to play loose and free.

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