

Learn & Master
SPOTLIGHT SERIES

BLUES GUITAR

with Steve Krenz



Lesson Book

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LESSON BOOK



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Jam Along Songs

| <u>Track</u> | <u>Name</u> | <u>Page</u> | <u>DVD</u> | <u>Style</u> |
|--------------|------------------------|-------------|------------|---------------------------|
| 1 | Around the World Blues | 76 | | Relaxed Shuffle |
| 2 | Blues Track | 77 | | Medium Shuffle |
| 3 | Bluesy | 78 | | Slow 12/8 |
| 4 | The Cats Meow | 79 | | Country Shuffle |
| 5 | Curbside Shuffle | 80 | | Half-Time Feel |
| 6 | Fatboy | 81 | | James Brown Funk |
| 7 | Grind and Flail | 83 | | Fast Boogie-Woogie |
| 8 | Jazz Blues | 85 | DVD | Medium Swing |
| 9 | Memphis Express | 86 | | Up Country |
| 10 | Minor Blues | 87 | DVD | Minor Blues |
| 11 | Mojo | 88 | | Slow 12/8 |
| 12 | One Armed Bandit | 90 | | Medium |
| 13 | Really Slow 12/8 Blues | 92 | DVD | Slow 12/8 |
| 14 | Shuffle in A | 93 | DVD | Relaxed Shuffle |
| 15 | Slide on Over | 94 | | Rock |
| 16 | Slow Burn | 96 | | Slow Rock |
| 17 | Triple Threat | 98 | | Stevie Ray Vaughn Shuffle |
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| 20 | 12-Bar Brawl | 103 | | Up Rock |
| 21 | 12/8 Blues | 104 | DVD | Medium 12/8 |
| 22 | 50s Boogie-Woogie | 105 | DVD | Fast Boogie-Woogie |



Music Notation

Music Notation Explanation

Examples in this book will use a variety of types of musical notation. Here are the types of music notation and guitar notation used.

MUSIC NOTATION

Standard music notation is used to display the notes and rhythms.



RHYTHMIC NOTATION

Rhythmic notation is used to indicate the rhythm that a chord is to be played.



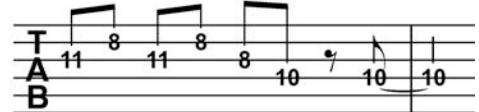
SLASH NOTATION

Slash notation is used to indicate that a chord is in effect for a specific length of time but the rhythm to be played is up to the player's discretion.



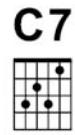
TABLATURE (TAB)

Guitar tablature is written on a tablature staff with six lines that represents the six strings of the guitar. The top line corresponds to the 1st string of the guitar (High E) and the bottom line corresponds to the 6th string of the guitar (Low E). The numbers represent on which fret the notes are to be played. Many times an example will include the music staff with the tablature staff below it.



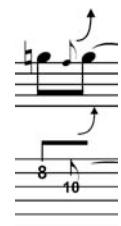
CHORDS

Chords are shown above the line of music as the chord name. Sometimes a suggested fingering in a fretboard diagram is given.



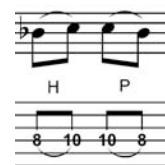
BENDS

Bends are notated with a curved line and arrow either bending up or down indicating the direction of the bend. A smaller note indicates the note bent from and the larger note indicates the note bent to. On the tab staff only the note bent from is shown. If a note is being bent from then the tab finger number will appear with parenthesis around it.



HAMMER-ONS & PULL-OFFS

Hammer-ons and pull-offs are notated with a curved line between two notes. An "H" by the line indicates for the second note to be played as a hammer-on. A "P" by the line indicates for the second note to be played as a pull-off.



SLIDES

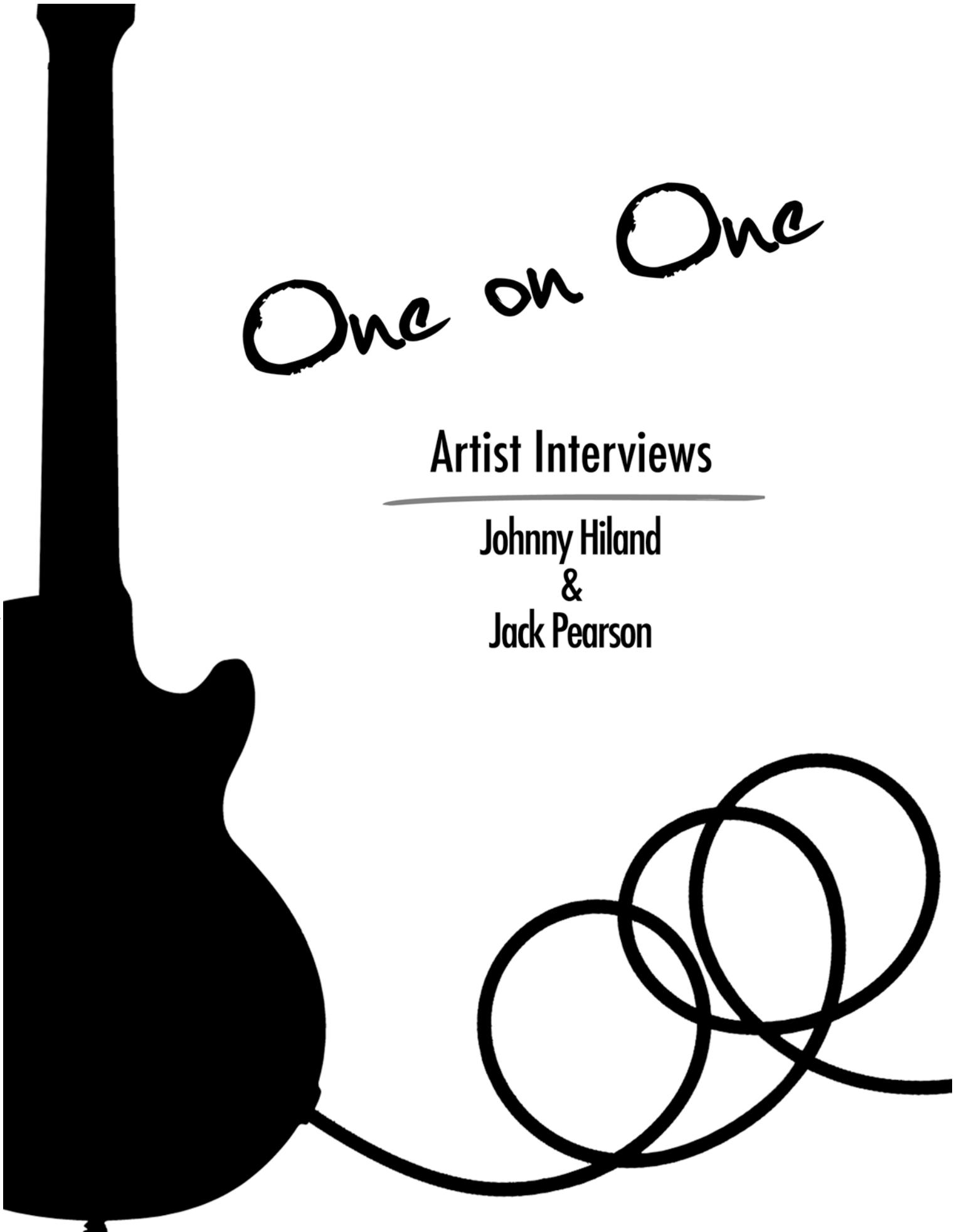
Slides are notated as a straight line between two notes. A smaller note indicates the note where the slide begins and the larger note indicates the note where the slide ends.



One on One

Artist Interviews

Johnny Hiland
&
Jack Pearson



One on One Interview with Johnny Hiland

www.JohnnyHiland.com

"I think Johnny Hiland is the most versatile guitar player I've ever heard. From Bill Monroe to Eddie Van Halen, he can play it all." Ricky Skaggs

About Johnny

If you tried, you couldn't make up a story this good: legally blind kid grows up in a trailer home in rural Maine. A guitar prodigy, he tours with the family band starting at age 8, wins local and regional competitions, moves to Nashville, ends up dropping jaws all over town, doing sessions with Ricky Skaggs, Toby Keith, Randy Travis, Janie Fricke and many more, and gets signed by Steve Vai when his manager leaves a demo snippet on Steve Vai's voicemail box.



Johnny's Gear

This is a list of the gear that Johnny was playing through on the day of the interview.

GUITAR

Paul Reed Smith - Johnny Hiland Signature Model
Elixir Strings – Super Light Gauge .009-.42

AMP

Paul Reed Smith - 2x12 100 watt Dallas Amp
Amp Case by Pro Stage Gear



EFFECTS

Compressor - Johnny Hiland Compressor by Wampler
Tuner - Boss TU1000 Stage Tuner
Foot Switch - Boss FS-5U Foot Switch
Distortion - Route 808 by Visual Sound
Distortion - Johnny Hiland "Bad Dog" Overdrive/Distortion by Wampler
Distortion - AC-Booster by Xotic
Pre-Amp - EP3-Booster by Xotic
Noise Reduction - Decimator G String by ISP Technologies
Power Supply - Pedal Power by Voodoo Lab
Effects Case - Pedaltrain Pro by Pedaltrain

Blues Playing & Technique

Johnny's trademark technique is his use of "chicken pickin'" hybrid picking. This involves mixing the use of the pick with upstrokes from the middle and ring fingers. The tension needed to pull the strings with the upstrokes is hard on the fingernails so often players will use artificial fingernails on the middle and ring fingers. Johnny's aggressive playing and blazing speed during this interview intertwines many of the techniques that are covered in this course.

Pulling upstrokes by the middle and ring fingers create a slap back sound that gives a lot of character to the tone as well as increased sustain.

Bending Exercise

Johnny demonstrates a very helpful bending exercise combining two notes—one stationary and one bent. This technique imitates a steel guitar type sound using whole and half step bends. The bending exercise is in the key of E and incorporates bends that are bent down on the fretboard rather than the standard upward movement.

Playing Tip

Find licks that help you travel over the fretboard. These are always helpful to use when soloing to get you to another part of the neck.

Warm-Up Exercises

Johnny illustrates several important exercises for guitar players.

Hand Stretching Exercise

The first is a hand stretching exercise. Place your arm in front of you and bend your hand down and pull the fingers back using your other hand then stretch your hand upward with the palm out. Then repeat with the opposite hand.

Playing Tip
Always stretch your hands before you play.

Picking Control Exercise

This exercise is designed to help you get both your picking hand and your fretting hand working together. Use an alternating down-up-down-up picking pattern. Remember to practice with a metronome.

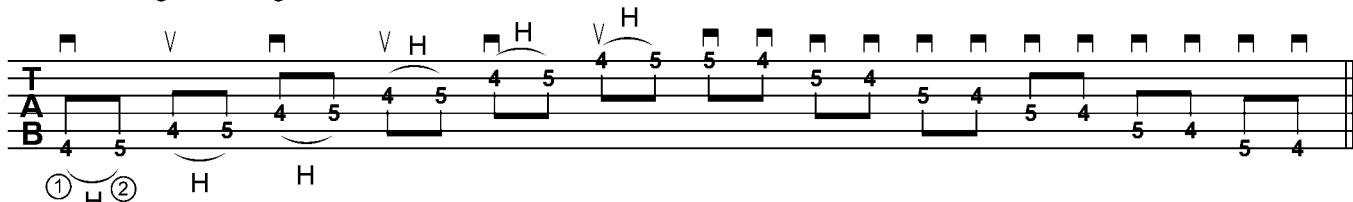
Continue sliding up one fret and alternating finger pattern.

Hybrid Picking Exercise

The exercise incorporates hybrid picking--alternating between the pick and the upstrokes with the middle or ring fingers. This exercise strengthens the fingers on the left hand as well as helps to develop speed.

When coming down in the second half of the exercise, use an alternating down-up-down-up picking pattern with the pick. Play exercise alternating between pick and middle finger. Then play, alternating between pick and ring finger.

Use fretting hand fingers 1-2, then 1-3, then 1-4.



■ = Pick with pick

▽ = Upstroke with middle or ring finger

Approaching the Blues

Here are some keys for approaching blues guitar playing from Johnny Hiland.

- Have a love for the style of the blues.
- Lay back and let the notes breathe.
- Listen to a lot of blues music.
- Play with emotion.



Steve and Johnny after the interview.

"I am honored to have had the pleasure of meeting, pickin', and teaching guitar with my new bud, Steve Krenz. Legacy Learning Systems provides a program that is truly a blessing for those of you who desire the gift of guitar. It's fun, easy to use, and inspirational!!!" Johnny Hiland

One on One Interview with Jack Pearson

www.JackPearson.com

About Jack

Singer, studio musician, songwriter, producer...these words only begin to describe Jack Pearson. But guitarist is what comes to most people's minds when they hear his name. According to the Nashville Scene, he has "quietly earned a national reputation as the guitarist of choice when someone needs a mature, tasteful picker with a broad knowledge of blues, jazz, and soulful rock."

Jack has been influenced by many styles of music which can be heard in the distinct soulful voice of his guitar. And his knowledge of the history of the musical styles he plays allows him to deliver a true to the tradition performance. His versatility and musicianship are astounding. He is just as comfortable playing blues as he is jazz. And he can rock out with the best of them.

His playing credits read like a who's who of blues and rock. He has played and recorded with the Allman Brothers Band, Delbert McClinton, Buddy DeFranco, Jimmy Buffett, Faith Hill, Derek Trucks, and countless others.

Jack's Gear

This is a list of the gear that Jack was playing through on the day of the interview.

GUITAR

Gibson 336 (with custom modifications)

AMP

1965 Fender Champ 1x8 (Blackface)

EFFECTS

Ibanez TS-9 Tube Screamer
Boss TU-2 Chromatic Tuner

Playing Technique

Jack has limited range of motion on his fretting hand causing his wrist not to bend very far. This forces him to play more "flat fingered" on his fretting hand. But it also frees up his thumb to comfortably reach bass notes over the top of the neck.

Jack incorporates a variety of picking techniques from fingerstyle, to playing with a pick, to playing with his thumb (ala Wes Montgomery). He switches effortlessly back and forth from using a pick to tucking it between his index and middle finger to play fingerstyle.

"world-class guitarist..."
Blues Revue Magazine

"light touch and fluid, jazzy style... and dynamic slide playing"
Rolling Stone Magazine

"one of the best blues/rock guitarists on the scene today."
Real Blues Magazine



Pull-Off String Exercise

Jack demonstrates an exercise where he pulls off the strings without picking the string to get a range of notes. Building up the finger muscles enough is essential for good pull-off technique. There needs to be adequate force by the finger pulling on the string to get enough volume for the note to sound. This technique should be practiced with a variety of fretting hand fingers to build up strength on each of the fingers.

Playing Slide on Guitar

Jack is a world-renowned slide guitar player and he offers several keys to his brilliant technique.

- **Find a slide that fits your fingers—not too tight and not too loose.** Jack uses a glass slide with a medium thickness for use on an electric guitar with lower action. He uses a bone slide when playing acoustic guitar.
- **Use a light touch with the slide.** Let the slide flow over the strings. Don't press too hard.
- **Use a fingerstyle technique instead of a pick.** This helps to dampen the adjacent strings so that they don't buzz. For example, when he plays the 4th string, he uses the side of the thumb to dampen the 6th and 5th strings and the fingertips of the unused fingers to rest on the 1st-3rd strings dampening them.
- **Play right over the fret and slide into the note.**

Alternate Tunings

Jack covers several alternate tunings that work well for slide guitar.

- Open G Tuning (DGDGBD) The 2nd-4th strings remain the same as they would be in standard tuning which helps with playing major chord forms with the slide.
- Open D Tuning (DADF#AD) This tuning is the equivalent of an open E chord (in standard tuning) as open strings but tuned down to the key of D.

Advice for Beginning Blues Players

- Learning to play slide can be frustrating, so be patient and practice a lot.
- Learn the notes on the neck of the guitar.
- Practice playing notes perfectly in tune with the slide.
- Plant the thumb on the back of the neck and rock the wrist back and forth for a smooth vibrato.
- Keep developing your ear and learning new songs.



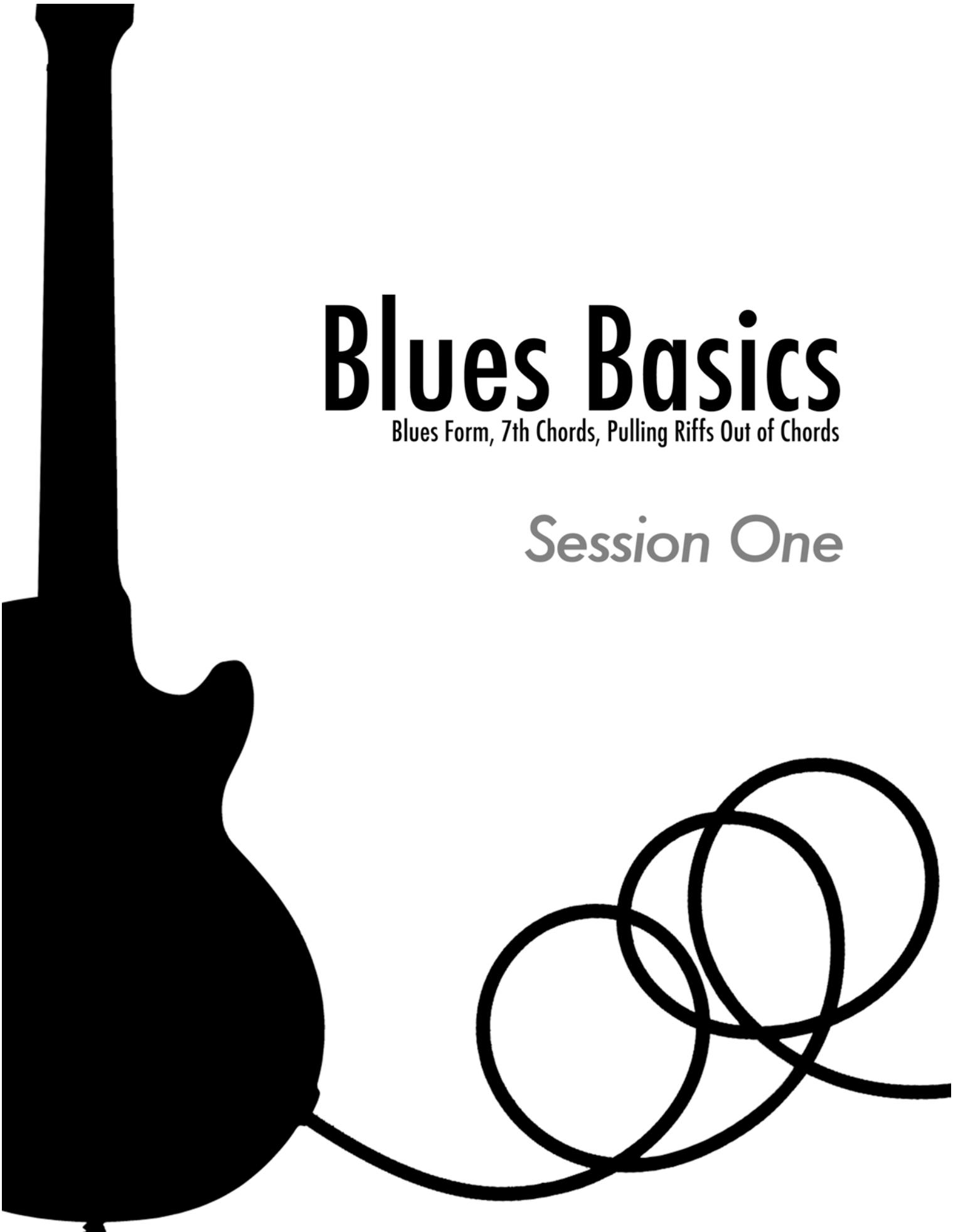
Steve and Jack after the interview.

"I really enjoyed working with Steve on the blues guitar course. He's a fine guitarist and an excellent instructor. The Legacy Learning Systems products are top notch." Jack Pearson

Blues Basics

Blues Form, 7th Chords, Pulling Riffs Out of Chords

Session One



Blues Basics

Blues Form, 7th Chords, Pulling Riffs out of Chords

"It's 106 miles to Chicago, we've got a full tank of gas, half a pack of cigarettes, it's dark, and we're wearing sunglasses."

Elwood Blues, The Blues Brothers 1980

Objectives

- Learning the form of the blues.
- Learning common open & moveable forms for 7th chords.
- Learning to hear the I, IV, & V chords by ear.
- Improvise riffs based on chord shapes.

Key Ideas

The blues is a 12-measure chord progression.

The blues uses three main chords—the I, the IV, and the V chord in any key.

Listen to the bass note of the chord to help determine what it is.

When learning a new riff...

- Learn the riff using proper fingering.
- Move it to different places on the neck.
- Experiment with different variations.

The Form of the Blues

The blues is a style of music but it is also a specific cycle of chords that fills 12 measures or bars hence the term 12-Bar Blues. The 12-Bar Blues in its most basic form uses three main chords represented here in roman numerals. In whatever key you are working with the three main chords for the blues are the I, IV, and V chords. This combination of chords is one of the most commonly used progressions in a variety of styles of music.

Basic 12-Bar Blues

Here is the basic 12-bar blues in the key of C.

Basic Blues in C

There are numerous variations to this basic blues chord progression. One of the most common variation substitutes the IV chord in the second measure. Also, it is common to insert a V chord in the last measure of the progression to help for a better transition when the form is repeated.

Basic 12-Bar Blues (with Variations)

The musical staff shows a 12-bar blues progression. The chords are labeled above the staff: I, IV, I, IV, I, V. Measure numbers 1 through 12 are indicated below the staff.

Here is the blues chord progression in the key of C including the variations.

Basic Blues in C (with Variations)

The musical staff shows a 12-bar blues progression in the key of C. The chords are labeled: C, F, C, F, C, G. Measure numbers 1 through 12 are indicated below the staff.

Another very common variation is to put a ii minor chord going to the V in the 9th and 10th bar. Here is the ii-V blues chord variation in the key of C.

Basic Blues in C (with ii-V Variation)

The musical staff shows a 12-bar blues progression in the key of C with an ii-V variation. The chords are labeled: C, F, C, F, C, Gm, G, C, G. Measure numbers 1 through 12 are indicated below the staff.

Key Ideas

The blues chord progression has many variations.

A common variation is to insert the IV chord in the 2nd measure.

When repeating the blues form, put a V chord in the last measure.

Another common variation is to put a ii minor chord going to the V chord in the 9th and 10th measure.

Terms

7th Chords

Seventh chords (dominant 7th chords) are built off of the 1-3-5-b7 in any key.

Open Chords

Guitar chord forms that use open strings.

Moveable Chords

Guitar chord forms that do not use open strings and are thus moveable to different notes on the neck.

Barre Chords

Barre chords use one finger to cover more than one string in the chord form.

7th Chords

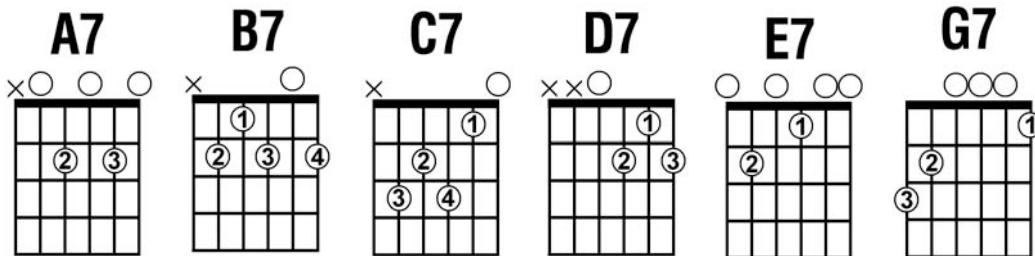
Blues guitar playing commonly involves the use of 7th chords, also called dominant 7th chords. These dominant 7th chords are written in music as the root of the chord followed by the number 7 as in C7, E7, or A7.

Seventh chords can be played on guitar many different ways. Some forms use open strings. These are called Open Chords. Others do not use open strings and can then be moved on the neck of the guitar to different keys.

Different chord forms use different numbers of strings. In the chord forms below, the X indicates to not play that string. The number inside the circle indicates what finger the note should be played with. The open circle behind the thicker top line indicates to play the string open.

Here are the chord forms to several open 7th chords. Some use five strings, some use six strings, and one form uses only four strings. These chord forms should be memorized.

Open 7th Chords



Notes on the Guitar

The musical alphabet goes from A-G and then repeats. Without the addition of sharps and flats, the distance from each note to the next letter named note is a whole-step or the distance of 2 frets on the guitar.

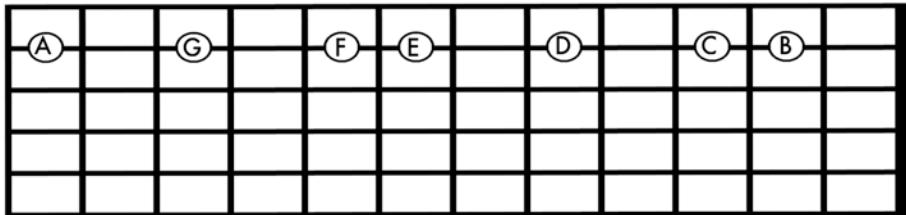
For example, on the 6th string, the distance from F (1st fret) to G (3rd fret) is a whole-step and covers a 2 fret range on guitar. The same is true for the distance from G (3rd fret) to A (5th fret). These two notes are a whole-step apart and cover a distance of 2 frets.

There are 2 important exceptions to this rule and they are the half-step distance (1 fret) between E-F and B-C. So between E-F and B-C there is only a 1 fret half-step distance between them.

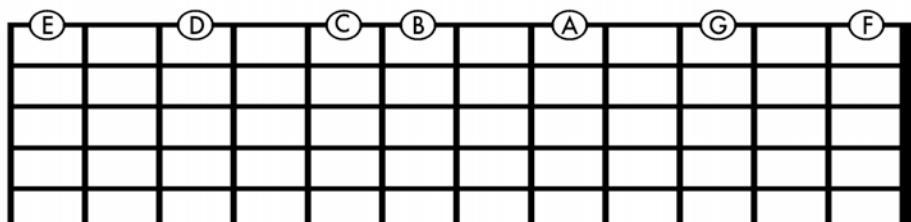
For example, on the 5th string, the distance from B (2nd fret) and C (3rd fret) is a half-step and only covers a one fret range on guitar.

The Notes on the 5th & 6th Strings

Here are the notes on the 5th string of the guitar. These notes should be memorized.



Here are the notes on the 6th string of the guitar. These notes should be memorized as well.



Flats & Sharps

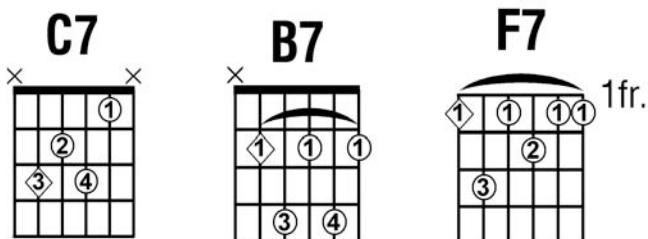
Each note can be altered or adjusted either up or down by one half-step by adding a symbol called a Flat or Sharp. A Flat (b) lowers the note one half-step or the distance of 1 fret down on the guitar. A Sharp (#) raises the note one half-step up or the distance of 1 fret up on the guitar. Notes that are sharped or flatted can be called by two names--a sharp name and a flat name.

For example, on the 6th string, the note between F (1st fret) and G (3rd fret) would be an “F sharp” which would be written in music “F#” or it could also be called a “G flat” which would be written “Gb”.

Moveable 7th Chords

These next chord forms are Moveable Chords. These can be moved to different places on the guitar neck to get 7th chords based on any note. The diamond in the chord indicates the moveable root of the chord. The C7 and B7 form use a root that is on the 5th string. The F7 is based off of a 6th string root.

Some moveable chord forms are called Barre Chords because they use one finger to cover more than one note in the form. The one finger barre is indicated by the curved line.



Terms

Flats (b)

A Flat lowers the note one half step down or the distance of one fret lower on guitar.

Sharps (#)

A Sharp raises the note one half step up or the distance of one fret higher on guitar.

Things to Do

Play through and memorize all of the Open and Moveable 7th chord forms.

Memorize the notes on the 5th and 6th strings of your guitar.

Basic Blues in E

Using the blues form and the 7th chord forms learned, play through the blues in these keys. (The version of the Blues in E used in the workshop is the basic blues progression without the added variation chords.)

The diagram shows a musical staff in 4/4 time with a key signature of two sharps. It features four measures of a blues progression. The first measure contains an E7 chord (chord diagram: top E string open, B string open, G string x, D string x, A string x, E string x). The second measure contains an A7 chord (chord diagram: top E string open, B string x, G string open, D string x, A string x, E string x). The third measure contains an E7 chord (chord diagram: top E string open, B string open, G string x, D string x, A string x, E string x). The fourth measure contains an A7 chord (chord diagram: top E string open, B string x, G string open, D string x, A string x, E string x).

The next section starts with a B7 chord (chord diagram: top E string x, B string open, G string x, D string x, A string x, E string x), followed by an A7 chord (chord diagram: top E string open, B string x, G string open, D string x, A string x, E string x), an E7 chord (chord diagram: top E string open, B string open, G string x, D string x, A string x, E string x), and finally a B7 chord (chord diagram: top E string x, B string open, G string x, D string x, A string x, E string x).

Basic Blues in C

The diagram shows a musical staff in 4/4 time with a key signature of no sharps or flats. It features four measures of a blues progression. The first measure contains a C7 chord (chord diagram: top E string x, B string x, G string open, D string x, A string x, E string x). The second measure contains an F7 chord (chord diagram: top E string x, B string x, G string x, D string open, A string x, E string x). The third measure contains a C7 chord (chord diagram: top E string x, B string x, G string open, D string x, A string x, E string x). The fourth measure contains an F7 chord (chord diagram: top E string x, B string x, G string x, D string open, A string x, E string x).

The next section starts with a C7 chord (chord diagram: top E string x, B string x, G string open, D string x, A string x, E string x), followed by a G7 chord (chord diagram: top E string x, B string x, G string x, D string x, A string open, E string x), an F7 chord (chord diagram: top E string x, B string x, G string x, D string open, A string x, E string x), and finally a G7 chord (chord diagram: top E string x, B string x, G string x, D string x, A string open, E string x).

Basic Blues in D

The image shows three staves of musical notation for guitar. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff contains three D7 chords, each with a corresponding chord diagram above it. The second staff contains two G7 chords. The third staff contains four A7 chords. Each staff consists of four measures of music, indicated by vertical bar lines.

Basic Blues in A

The image shows three staves of musical notation for guitar. Each staff begins with a treble clef and a key signature of two sharps (D#). The first staff contains three A7 chords. The second staff contains two D7 chords. The third staff contains four E7 chords. Each staff consists of four measures of music, indicated by vertical bar lines.

Basic Blues in G

The image shows three staves of musical notation for a blues progression in G major. The first staff starts with a G7 chord (three diagonal slashes) followed by a C7 chord (two diagonal slashes). The second staff begins with a C7 chord. The third staff starts with a G7 chord, followed by a D7 chord, another C7 chord, another G7 chord, and finally a D7 chord. Each staff is in common time (indicated by a '4' in the top right corner) and has a treble clef.

Hearing the I, IV, and V Chords

A lot of being a musician involves developing your sense of hearing. Developing your ear is about listening to something critically so that you can understand what it is doing. This is a very different skill from simply hearing something. The ability to hear something and understand what it is and then know how to recreate on guitar is a vital skill to develop as a musician. To musicians this is called “developing your ear” and each session we are going to have a time of developing your ear so that you can begin to hear the blues.

The I, IV, and V chords are the most common chords used in any type of music and once you learn to hear the difference between them you will begin to hear them in all types of music.

In the session a simple exercise is covered to assist you in hearing the difference between the I chord, the IV chord, and the V chord. While this may be confusing and difficult to hear the differences between the various chords at first, as you practice you will get better at it. Practice the exercises in the session and also listen to music throughout your day and try to pick out these three important chords.

Characteristics of the I, IV, and V Chords

- The I chord is usually the first and last chord of a song.
- It sounds like “homebase”. Other chords seem to always want to come back to the I chord.
- The IV chord shares a common note with the I chord so it sounds complementary--different from the I chord but yet similar.
- The V chord usually precedes and resolves to a I chord.
- The V chord has an “unsettled” sound that wants to resolve.

Playing Tip
Listen to the bass note
of the chord to help
determine what it is.

Pulling Riffs Out of Chords

A good place to start when learning various blues riffs is by relating them to chord forms and shapes on the guitar. In the session, a G7 barre form at the 3rd fret is used as a basis for this process.

Form the chord, then think about what fingers are unused and available to move and what notes they could reach while still playing the chord.

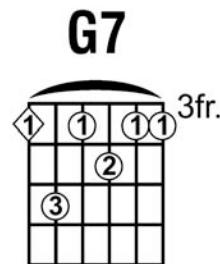
Several different riffs are demonstrated in the session using this form.

Experiment on your own with this form and others to come up with your own finger patterns and riffs.

Playing Tip

When learning a new riff...

- **Learn the riff using proper fingering.**
- **Move it to different places on the guitar neck.**
- **Experiment with different variations.**



Suggested Listening

B.B.King (2002)

"Live from the Cook County Jail"

Muddy Waters (2001)

"The Complete Plantation Recordings"

Robert Cray (2007)

"Live from Across the Pond"

Eric Clapton (2004)

"Me and Mr. Johnson"

Robert Johnson (1990)

"The Complete Recordings: Robert Johnson"

Albert King (1998)

"I'll Play the Blues for You"

Jack Pearson (1999)

"Jack Pearson"

The Blues Brothers (1978)

"Briefcase Full of Blues"

Jonny Lang (1998)

"Wander This World"

Assignment

Here is your assignment for this session.

- Memorize the 12-bar blues chord progression.
- Play through the 12-bar blues in A, C, D, E, and G.
- Learn all of the open and moveable 7th chord forms covered.
- Experiment with blues riffs pulled from the dominant 7th barre chord form.

You're Ready to Move On When

You're ready to move on from this session when you...

- Have memorized both versions of the Basic 12-Bar Blues chord progression.
- Can play the chords to the Blues in A, C, D, E, and G.
- Can play some of the blues licks covered in this session in any key.

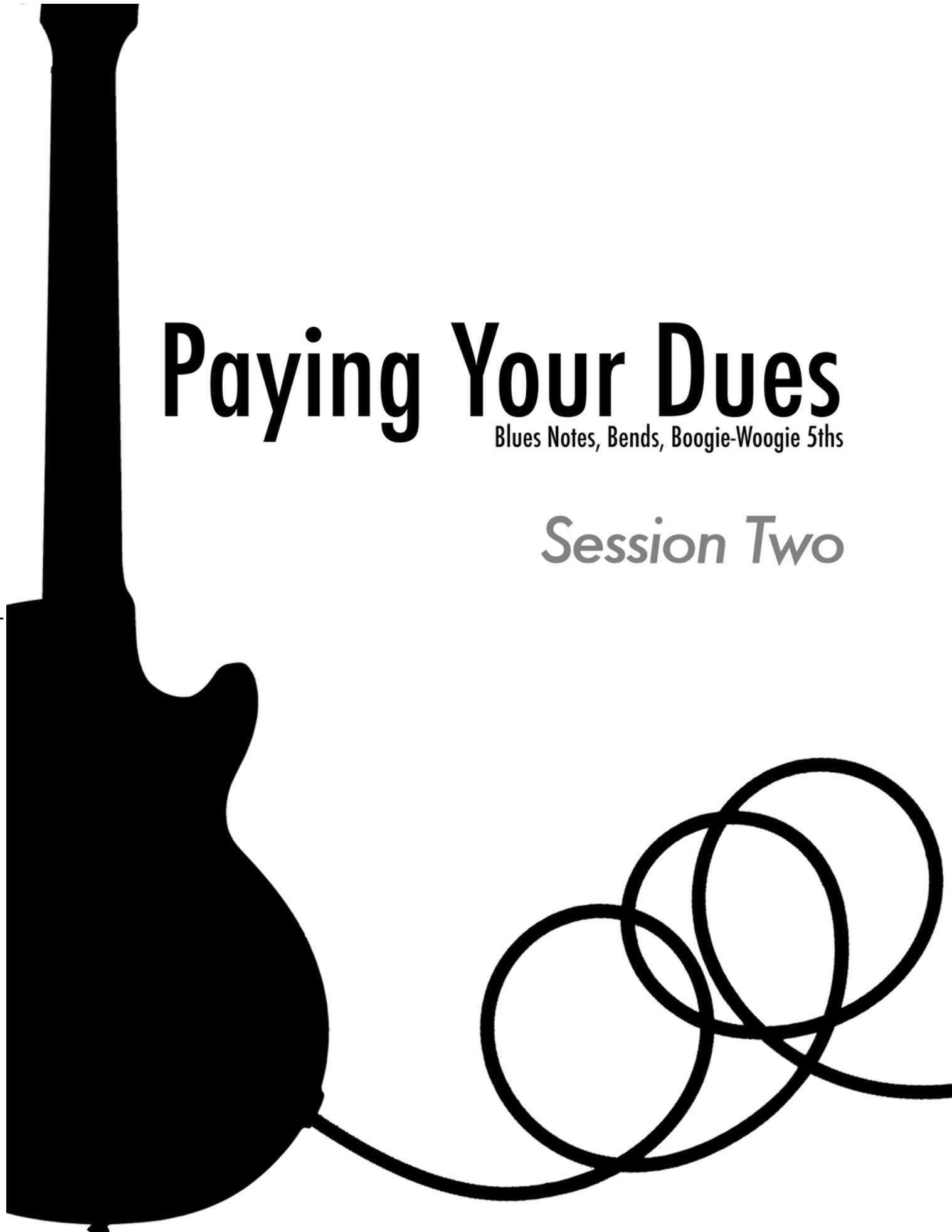


Steve on the set in Nashville during the recording of the teaching portions.

Paying Your Dues

Blues Notes, Bends, Boogie-Woogie 5ths

Session Two



Paying Your Dues

Blues Notes, Bends, Boogie-Woogie 5ths

"Hearing the blues saved my life." Van Morrison

Objectives

- Learning the blues notes and understanding how to use them.
- Hearing the blues notes.
- Playing bends effectively.
- Learning the Boogie-Woogie 5ths Pattern.

Key Ideas

The blues notes are the flatted 3rd, flatted 5th, and the flatted 7th.

The flatted 3rd and the normal 3rd can be used interchangeably depending on the sound you want to get.

When playing the Blues NEVER use the normal 7th—always use the flatted 7th.

Use the flatted 5th as much as you want, just make sure to resolve it.

The Blues Notes

Certain tones within a key give it a “bluesy” sound. These are called the Blues Notes. Blues notes are scale tones that are adjusted slightly from their normal major scale position. The notes that are adjusted are the 3rd, the 5th, and the 7th steps of the major scale. In order to get that bluesy sound, you need to lower each of these steps by a half-step. So, the blues notes are the flatted 3rd, flatted 5th, and the flatted 7th. Each of these three tones brings different colors to your sound.

Practical Rules for Using Blues Notes

THE FLATTED 3RD RULE: The flatted 3rd and the normal 3rd can be used interchangeably in the blues depending on the sound you want to get. The flatted 3rd scale step serves as a color tone to get a blues sound.

THE FLATTED 5TH RULE: Use the flatted 5th as much as you want, just be sure to resolve it. The flatted 5th is a dissonant tone that wants to resolve. So, in most situations, it needs to be resolved when used--either up to the 5th or down to the 4th.

THE FLATTED 7TH RULE: When playing the Blues never use the normal 7th--always use the flatted 7th. The flatted 7th is one of the defining tones in blues and its use really establishes the blues sound.

Example 1

In this example, the same lick is played using a major or unaltered 3rd and using a flatted 3rd. Listen for how the usage of the different 3rds alters the sound.

Using major 3rd

Using flatted 3rd

Example 2

This example, as shown in Session 2, illustrates the use of the flattened 5th. Notice how the flattened 5th resolves up to the 5th for most of the example, but in the first measure of the last line the flattened 5th resolves down to the 4th.

The sheet music consists of four lines of guitar tablature. Each line begins with a chord diagram and a label:

- Line 1:** C7 (chord diagram: 1st string open, 2nd string 1, 3rd string 1, 4th string 1, 5th string 1, 6th string 1), followed by a 4-measure blues scale pattern.
- Line 2:** F7 (chord diagram: 1st string 1, 2nd string 1, 3rd string 1, 4th string 1, 5th string 1, 6th string 1), followed by a 4-measure blues scale pattern.
- Line 3:** C7 (chord diagram: 1st string 1, 2nd string 1, 3rd string 1, 4th string 1, 5th string 1, 6th string 1), followed by a 4-measure blues scale pattern.
- Line 4:** F9 (chord diagram: 1st string 1, 2nd string 1, 3rd string 1, 4th string 1, 5th string 1, 6th string 1, with a 7fr. (7th finger) note), followed by a 4-measure blues scale pattern.
- Line 5:** G7 (chord diagram: 1st string 1, 2nd string 1, 3rd string 1, 4th string 1, 5th string 1, 6th string 1, with a 3fr. (3rd finger) note), followed by a 4-measure blues scale pattern.
- Line 6:** C7 (chord diagram: 1st string 1, 2nd string 1, 3rd string 1, 4th string 1, 5th string 1, 6th string 1), followed by a 4-measure blues scale pattern.

Arrows indicate specific notes or fingerings for each line. The tablature uses T (Treble) and B (Bass) staff notation.

Keys and Key Signatures

Learning your keys and key signatures is one of the most helpful things you can ever do for your musical life. Key signatures appear at the beginning of each line of music and tell the player what notes are to be sharped or flatted. Each major scale produces a unique combination of sharps or flats as its key signature. A key signature will never have both sharps and flats in it simultaneously. The order of sharps and flats in a key signature come in a predictable sequence. The key signature order of sharps is F#, C#, G#, D#, A#, E#. The order of flats is Bb, Eb, Ab, Db, Gb, Cb.



| <u>KEY</u> | <u>KEY SIGNATURE</u> | <u>ORDER</u> | <u>MAJOR SCALE</u> | | | | | | | |
|------------|----------------------|------------------------|--------------------|----|----|----|----|----|----|----|
| C | | No sharps or flats | C | D | E | F | G | A | B | C |
| F | | Bb | F | G | A | Bb | C | D | E | F |
| Bb | | Bb, Eb | Bb | C | D | Eb | F | G | A | Bb |
| Eb | | Bb, Eb, Ab | Eb | F | G | Ab | Bb | C | D | Eb |
| Ab | | Bb, Eb, Ab, Db | Ab | Bb | C | Db | Eb | F | G | Ab |
| Db | | Bb, Eb, Ab, Db, Gb | Db | Eb | F | Gb | Ab | Bb | C | Db |
| Gb | | Bb, Eb, Ab, Db, Gb, Cb | Gb | Ab | Bb | Cb | Db | Eb | F | Gb |
| G | | F# | G | A | B | C | D | E | F# | G |
| D | | F#, C# | D | E | F# | G | A | B | C# | D |
| A | | F#, C#, G# | A | B | C# | D | E | F# | G# | A |
| E | | F#, C#, G#, D# | E | F# | G# | A | B | C# | D# | E |
| B | | F#, C#, G#, D#, A# | B | C# | D# | E | F# | G# | A# | B |
| F# | | F#, C#, G#, D#, A#, E# | F# | G# | A# | B | C# | D# | E# | F# |

Learning the 3rds, 5ths, & 7ths

It is important to know the roots, 3rds, 5ths, and 7ths in every key. Using the information from the previous page, fill in the roots, 3rds, 5ths, and 7ths in every key. (These are not the blues notes just yet. For this exercise, list the unaltered 3rds, 5ths, and 7ths.) Some of the notes are filled in to help you. The answers are shown on page 107.

| <u>KEY</u> | <u>ROOT</u> | <u>3RD</u> | <u>5TH</u> | <u>7TH</u> |
|--------------------|-------------|------------|------------|------------|
| Key of C | <u>C</u> | _____ | _____ | _____ |
| (Keys with Flats) | | | | |
| Key of F | _____ | <u>A</u> | _____ | _____ |
| Key of Bb | _____ | _____ | <u>F</u> | _____ |
| Key of Eb | _____ | _____ | _____ | <u>D</u> |
| Key of Ab | _____ | _____ | <u>Eb</u> | _____ |
| Key of Db | _____ | <u>F</u> | _____ | _____ |
| Key of Gb | <u>Gb</u> | _____ | _____ | _____ |
| (Keys with Sharps) | | | | |
| Key of G | _____ | <u>B</u> | _____ | _____ |
| Key of D | _____ | _____ | <u>A</u> | _____ |
| Key of A | _____ | _____ | _____ | <u>G#</u> |
| Key of E | _____ | _____ | <u>B</u> | _____ |
| Key of B | _____ | <u>D#</u> | _____ | _____ |
| Key of F# | <u>F#</u> | _____ | _____ | _____ |

Playing Tip

The ability to recall without hesitation the 3rd, 5th, and 7th of any key is one of the most important real-world playing skills you will ever learn. Practice saying them from memory as you go throughout your day.

Learning the Blues Notes

Using the information from the previous pages, fill in the blues notes of the flattened 3rd, flattened 5th, and flattened 7th in every key. Some of the notes are filled in to help you. The answers are shown on page 108.

IMPORTANT

Do not give the enharmonic equivalent of the note. For example, the flattened 5th in C would be a Gb, since the G is the 5th. Even though an F# would technically be the same pitch, an F# would be considered a sharped 4th since F is the 4th of C.

Also, use double flats as needed. For example, a flattened 5th in Ab would be Ebb (or E “double flat”). Since Eb is the unaltered 5th in Ab, if we flattened an Eb it would become a Ebb.

| <u>KEY</u> | <u>FLATTED 3RD</u> | <u>FLATTED 5TH</u> | <u>FLATTED 7TH</u> |
|--------------------|--------------------|--------------------|--------------------|
| Key of C | _____ | <u>Gb</u> | _____ |
| (Keys with Flats) | | | |
| Key of F | <u>Ab</u> | _____ | _____ |
| Key of Bb | _____ | <u>Fb</u> | _____ |
| Key of Eb | _____ | _____ | <u>Db</u> |
| Key of Ab | _____ | <u>Ebb</u> | _____ |
| Key of Db | <u>Fb</u> | _____ | _____ |
| Key of Gb | _____ | <u>Dbb</u> | _____ |
| (Keys with Sharps) | | | |
| Key of G | <u>Bb</u> | _____ | _____ |
| Key of D | _____ | <u>Ab</u> | _____ |
| Key of A | _____ | _____ | <u>G</u> |
| Key of E | _____ | <u>Bb</u> | _____ |
| Key of B | <u>D</u> | _____ | _____ |
| Key of F# | _____ | <u>C</u> | _____ |

Hearing the Blues Notes

In this session's Hearing the Blues section, Steve takes you through various blues riffs using the blues notes in a variety of keys. Play along with the DVD and copy what is being played listening for how the various blues notes sound. After you have played with the DVD then experiment with creating blues sounding riffs using the blues notes on your own.

Getting the sound of the blues notes in your ear will help as you begin to solo by teaching you which notes give a specific sound.

Bends

Bending strings on a guitar is a technique that is synonymous with the Blues. The player can bend up to reach a certain pitch or to simply provide some nuance to the sound.

The most important thing to remember when bending is that when you bend, bend to a pitch. Bending to a pitch takes more control than simply bending up to an undefined tone. But gaining the control to bend to a specific pitch is well worth the effort and it will improve the overall sound of your playing.

There are three major types of bends that are used most often—half-step bends, whole-step bends, and minor 3rd bends.

Half-Step Bends

In the blues, some great places to do a half-step bend are from...

- the 2nd to the minor 3rd.
- the minor 3rd to the major 3rd.
- the 6th to the flatted 7th.

Other good places for a half-step bend would be from...

- the 4th to the flatted 5th.
- the flatted 5th to the normal 5th (also called “perfect 5th”).

Key Ideas

Listen and be able to identify the sound of each of the blues notes.

When you bend, bend to a pitch.

Bending properly requires increased hand strength and control.

Playing Tip

Initially, bends are easier to learn on lighter strings. So, when you are first learning bends try changing the strings on your guitar to a lighter gauge for a while. Then, as your hand strength increases you can change back to your normal string gauge.

Half-Step Bend Lick #1

This simple lick starts on the 5th of the chord goes to the 6th then bends up to the flattened 7th. This pattern can be applied to all of the chords, (I-IV-V) in the blues.

The musical notation shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The tablature below shows the strings T (Top), A, and B. The lick starts on the 5th fret of the A string, moves to the 6th fret, and then bends up to the 7th fret, which is marked with a sharp sign. The tablature also shows the 5th, 7th, and 7th frets on the A string, and the 7th and 5th frets on the B string.

Variations

Variations of any lick can be made by transposing it to different places or different octaves on the neck. Playing the lick in different places on the guitar creates a lot of variation in your playing while still remaining the same finger pattern to you as the player.

Here is Half-Step Bend Lick #1 transposed up an octave and played in the 12th position on the 1st string.

The musical notation and tablature show the lick transposed up an octave. The tablature indicates the 12th, 14th, and 14th frets on the A string, and the 14th and 12th frets on the B string. The lick starts on the 12th fret of the A string, moves to the 14th fret, and then bends up to the 14th fret.

Here is the same lick back in the original octave but played in the 7th position on the 3rd string.

The musical notation and tablature show the lick in the original octave. The tablature indicates the 9th, 11th, and 11th frets on the A string, and the 11th and 9th frets on the B string. The lick starts on the 9th fret of the A string, moves to the 11th fret, and then bends up to the 11th fret.

And here it is again transposed down an octave and played in the 2nd position on the 4th string.

The musical notation and tablature show the lick transposed down an octave. The tablature indicates the 2nd, 4th, and 4th frets on the A string, and the 4th and 2nd frets on the B string. The lick starts on the 2nd fret of the A string, moves to the 4th fret, and then bends up to the 4th fret.

Half-Step Bend Lick #2

This example takes the first lick and elaborates on it. This pattern can be applied to all of the chords, (I-IV-V) in the blues.

A7

The musical notation shows a lick starting with a quarter note, followed by a eighth-note pair, a sixteenth-note pair, a eighth-note pair, and a sixteenth-note pair. Above the notes, there are two upward curved arrows indicating bends. The tablature below shows the strings and frets: 5, 7, 7; 7, 5, 5; and 5/6. The tablature is labeled T, A, B from top to bottom.

Variations

As before, this lick can be transposed to different octaves and places on the neck. Here is Half-Step Bend Lick #2 transposed up an octave and played in the 12th position. Notice that the last note is down an octave in order to play it more comfortably.

A7

The musical notation shows the same lick as above, but transposed up an octave. The tablature shows the strings and frets: 12, 14, 14; 14, 12, 15; and 13/14, 14. The tablature is labeled T, A, B from top to bottom.

Here is Half-Step Bend Lick #2 played back in the original octave but played on the 3rd string in the 9th position.

A7

The musical notation shows the lick on the 3rd string in the 9th position. The tablature shows the strings and frets: 9, 11, 11; 11, 9, 12; and 10/11. The tablature is labeled T, A, B from top to bottom.

Here is Half-Step Bend Lick #2 played down an octave on the 4th string in the 2nd position.

A7

The musical notation shows the lick on the 4th string in the 2nd position. The tablature shows the strings and frets: 2, 4, 4; 4, 2, 5; and 3/4, 2. The tablature is labeled T, A, B from top to bottom.

Whole-Step Bends

In the blues, some great places to do a whole-step bend are from...

- the 2nd up to the major 3rd.
- the flattened 3rd to the 4th.
- the 4th to the 5th.
- the 5th to the 6th.
- the flattened 7th to the root.

Playing Tip

When bending...

- **Use the other fingers for support in pushing up the string.**
- **Bring thumb slightly up behind the neck for added support.**

Major Scale Exercise

This is a very helpful exercise for playing a major scale using whole-step bends. Finger numbers are indicated in the circled numbers. Notice the fingering changes in the ascending and descending version.

Double Bends

Another option for bends that works particularly good with whole-step bends are double bends. This is where two notes are being played at the same time and one of them is a bent note. While there are several combinations that work well, a very common type is demonstrated in the session.

As demonstrated in the example given in the session, the 4th of the chord or key is being bent up to the 5th while the flattened 7th is also played.

These notes are played in various rhythms in the session but here is the basic melodic line on the three chords of the C blues--C7, F7, & G7.

Minor 3rd Bends

Minor 3rd bends require a lot of hand strength and muscle control. Common minor 3rd bends in Blues are from...

- the root to the minor 3rd.
- the major 3rd to the 5th.
- the 6th to the root.

Playing Tip

Bends require hand strength. Hand strength takes time to develop. Don't be discouraged if your bends don't sound correct at first. Keep practicing them daily allowing time for the muscles in your hand to develop.



Steve at the Rutledge in Nashville with the band (and a good assortment of guitars).

Great Blues Guitarists

(a very incomplete list)

B.B.King

Robert Cray

Stevie Ray Vaughn

Robert Johnson

Albert King

T-Bone Walker

Buddy Guy

Muddy Waters

Eric Clapton

Johnny Winter

Earl Hooker

Clarence "Gatemouth" Brown

Billy Gibbons

Blind Lemon Jefferson

Keb Mo

Lightnin' Hopkins

Steve Cropper

Taj Majal

Elmore James

Duane Allman

Example 3

A5
5fr.

D5
5fr.

A5
5fr.

D5
5fr.

T **A** **B**

D5
5fr.

G5 **A5**
3fr. 5fr.

T **A** **B**

E5
7fr.

D5
5fr.

A5
5fr.

T **A** **B**

Finger Stretching Exercise

This is a great finger stretching exercise, as shown in the session, that helps develop increased flexibility with the 1st (index) and 4th (pinky) fingers. Finger numbers are shown under each fret position. As the exercise moves down the neck the distance needed to stretch by the fingers increases.

- Start this exercise at the 12th fret as indicated.
- Do finger pattern on all of the strings—going from 6th down to the 1st string.
- Then, repeat starting at the 11th fret working your way down the neck.

T **A** **B**

12 11 12 10 12 9 12 8 12 7

(4) (3) (4) (3) (4) (2) (4) (1) (4) (1)

Finger Numbers

Example 4

A5

D5

A5

E5

D5

A5

Sheet music for Example 4, featuring three staves of eighth-note chords in A major (A5, D5, A5), followed by three staves of eighth-note chords in E major (E5, D5, A5). The first staff uses A5 chords, the second staff uses D5 chords, and the third staff uses A5 chords. Chord diagrams are provided above each staff.

Playing Tip

When you learn a new lick, play it in as many places and octaves as possible all over the neck of the guitar. Learn the lick, then experiment with melodic variations on the same finger pattern.

Example 5

Boogie-Woogie Blues in A

This example is shown in the workshop. The tempo and style are notated at the beginning of the song as a fast shuffle with the quarter note at 174 beats per minute. In the workshop this song is repeated an extra time.

Sheet Music:

Top Line: A7

Bottom Line: TAB

Middle Line: D7 A7

Bottom Line: TAB

Bottom Line: E7 D7 A7 A13

Bottom Line: TAB

Assignment

Here is your assignment for this session.

- Memorize the blues notes.
- Understand the rules for each of the blues notes.
- Practice bends using proper bending technique.
- Practice daily the three types of bends—half-step, whole-step, and minor 3rd.

You're Ready to Move On When

You're ready to move on from this session when you...

- Understand the rules for using the blues notes.
- Can play half-step, whole-step, and minor 3rd bends using proper technique.
- Can play the Boogie-Woogie 5ths pattern over the chords of the blues in any key.

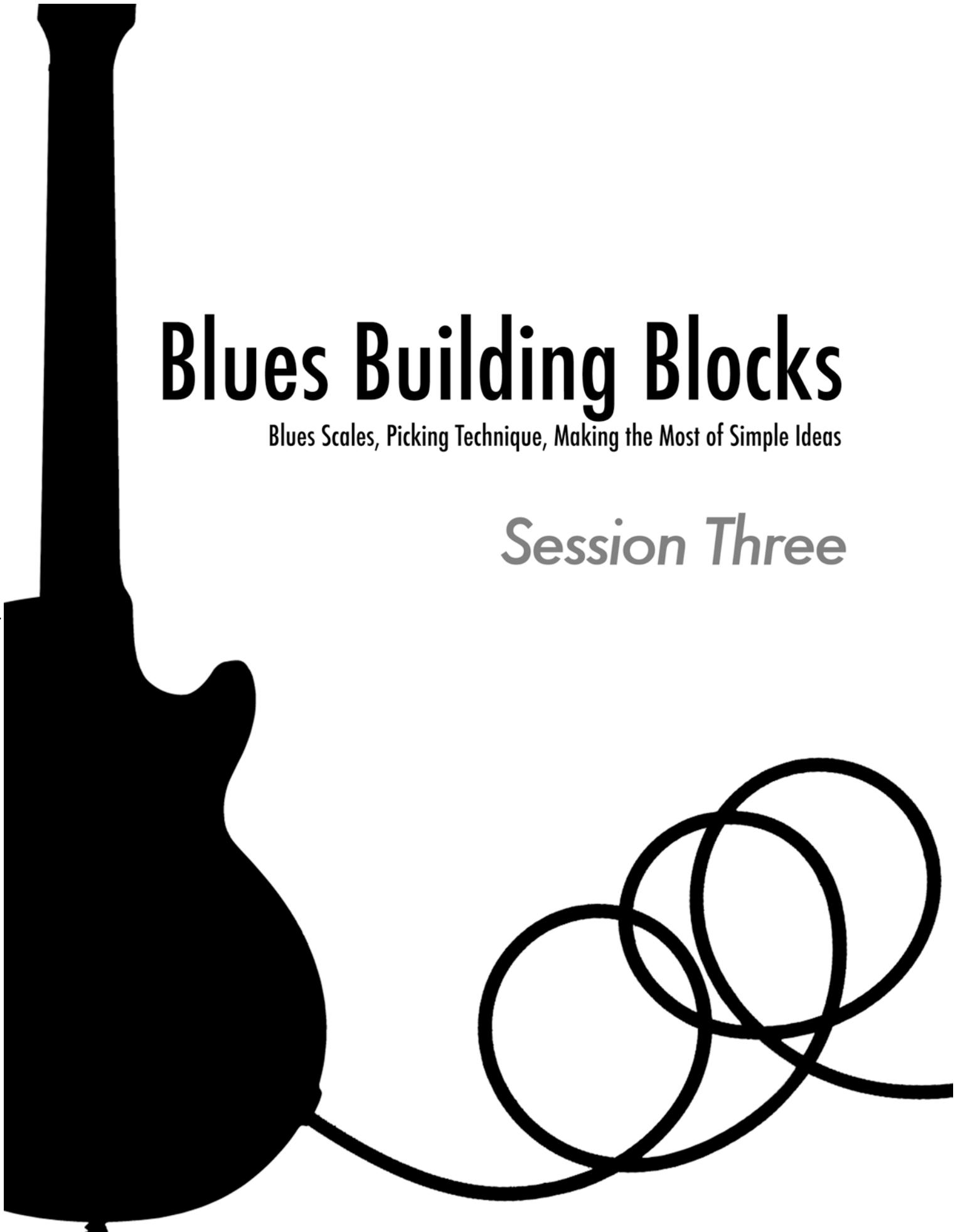


Steve's pedalboard during filming.

Blues Building Blocks

Blues Scales, Picking Technique, Making the Most of Simple Ideas

Session Three



Blues Building Blocks

Blues Scales, Picking Technique, Making the Most of Simple Ideas

"My blues are so simple, but so few people can play it right." Muddy Waters

Objectives

- Understanding the various scales used in blues playing.
- Playing using a strong picking technique.
- Learning the sus to hammer-on blues riff.

Key Ideas

The Major Scale is a combination of half-steps and whole-steps built off of a root.

Terms

Half-Step

A Half-Step is the distance between one note and the next note—the distance of one fret on the guitar.

Whole-Step

A Whole-Step is the distance of two half-steps which is the distance of two frets on the guitar.

Position

A Position is a specific range of frets on the neck of the guitar defined by the fret that the 1st finger is on.

Scales for Blues

There are several types of scales that work great for blues playing covered in this session. Scales are the building blocks of anything you create in music. The patterns of notes used in various scales can color your sound and your solos. Here are some of the primary scales you need to have in your bag of tricks as a blues guitar player.

The Major Scale

The major scale is the most fundamental scale in music. The major scale is a combination of half-steps and whole-steps built off of a root. It is a specific pattern of whole-steps and half-steps that when built on a specific note called the root create a major scale.

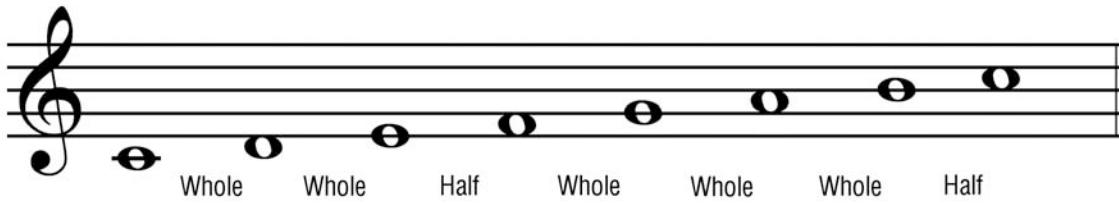
Remember that there are half-steps between E-F and B-C. Apart from using sharps and flats, these are the only two notes that are naturally a half-step apart.

The major scale pattern is...

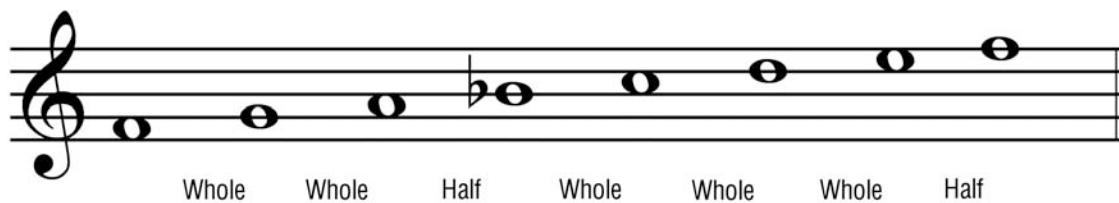
Whole Step - Whole Step - Half Step

Whole Step - Whole Step - Whole Step - Half Step

Here is the major scale in the key of C or a C major scale.



Here is the F major scale. In order to get the major scale pattern to work out correctly the 4th note B had to be flattened. So, in the key of F there is one flat--Bb.



Playing Tip

Understanding major scales and keys is a huge benefit when soloing and in knowing what notes are in chords. Refer to the Keys and Key Signatures chart in Session 2 for help.

Major Scale Exercise

The Major Scale Exercise involves playing every major scale for one octave in one position. This is a very helpful exercise for learning the neck of the guitar as well as the finger patterns for major scales. Here it is shown in the 5th position. Play each scale for one octave ascending and descending. The note with the diamond and the number indicates the root of the scale and the finger you are to start the scale on. Because of how the guitar is tuned, the 5th string root forms are identical to the 6th string root forms.

6th String Roots

| A Major Scale | Bb Major Scale | B Major Scale | C Major Scale | D _b Major Scale |
|---------------|----------------|---------------|---------------|----------------------------|
| 5fr. | 5fr. | 5fr. | 5fr. | 5fr. |
| | | | | |

5th String Roots

All of these 5th string forms share the same finger pattern as their 6th string root counterparts.

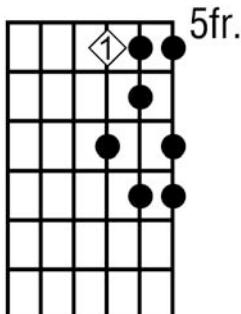
| D Major Scale | E _b Major Scale | E Major Scale | F Major Scale | F _# Major Scale |
|---------------|----------------------------|---------------|---------------|----------------------------|
| 5fr. | 5fr. | 5fr. | 5fr. | 5fr. |
| | | | | |

4th String Roots

| G Major Scale | A _b Major Scale | A Major Scale | Bb Major Scale | B Major Scale |
|---------------|----------------------------|---------------|----------------|---------------|
| 5fr. | 5fr. | 5fr. | 5fr. | 5fr. |
| | | | | |

3rd String Root

C Major Scale



Playing Tip

Play all of these scales every day for a couple of weeks and you will have the finger patterns in your muscle memory ready to use in a real playing or soloing situation.

The Blues Scale

The blues scale is a combination of the major scale and the blues notes. So, the blues scale is scale tones 1-2-b3-3-4-b5-5-6-b7.

Here is the blues scale in the key of C.

C Blues Scale

1 2 b3 3 4 b5 5 6 b7

The Pentatonic Scale

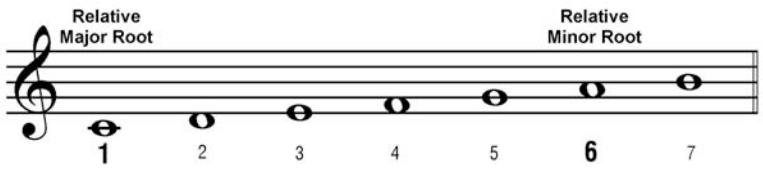
The pentatonic scale is a five-note scale derived from the major scale. It uses the 1st, 2nd, 3rd, 5th, and 6th steps of the major scale.

C Pentatonic Scale

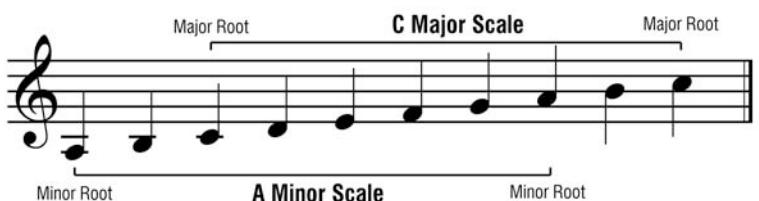
1 2 3 5 6

Major & Minor Roots

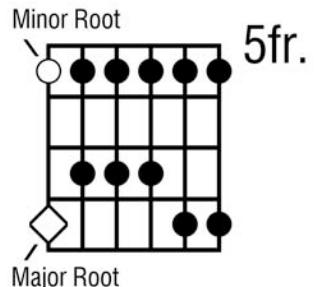
There is a special relationship between the 1st and 6th steps of the major scale that is called “relative”. The 1st step of the major scale is called the “relative major”. The 6th step of the major scale is called the “relative minor”.



Here is another way to illustrate it. The major and minor roots are all part of the same collection of notes. The relative major and minor scales share the same key signature.



Here are the major and minor roots on the 1st pentatonic form as played on guitar. The open circle shows the minor root and the diamond shows the major root.



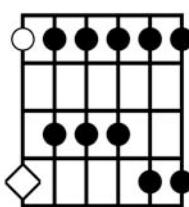
The Five Pentatonic Scale Forms on Guitar

Since there are five notes in a pentatonic scale, there are five different forms that we can use to play the scale if we start on each different note. These are the five forms of a C major pentatonic scale or an A minor pentatonic scale.

= Major Root

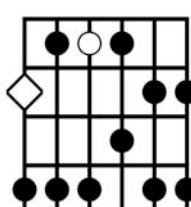
= Minor Root

1st Form



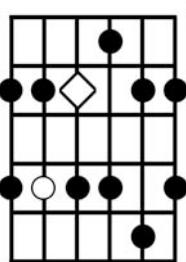
5fr.

2nd Form



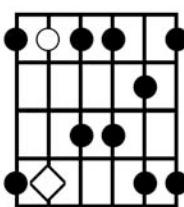
7fr.

3rd Form



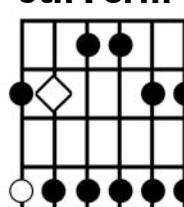
9fr.

4th Form



12fr.

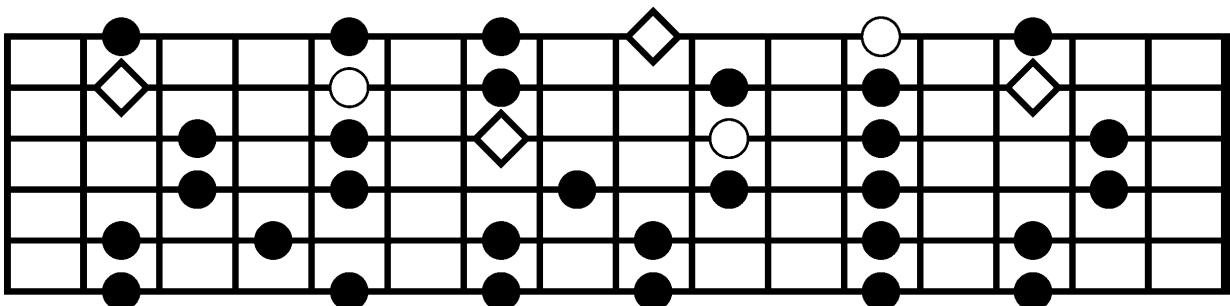
5th Form



2fr.

On guitar, these five forms connect together like overlapping puzzle pieces as shown in the lower example.

4th Form 3rd Form 2nd Form 1st Form 5th Form



Using the Minor Pentatonic Scale in Blues

When playing the blues, an easy way to get started is to solo using the minor pentatonic scale. The minor pentatonic scale includes two of the three blues notes.

For example, an A minor pentatonic scale is A-C-D-E-G. If you looked at this collection of notes as if the note A was the root then C would be the flattened 3rd, D would be the 4th, E the 5th, and G would be the flattened 7th.

Playing Tip

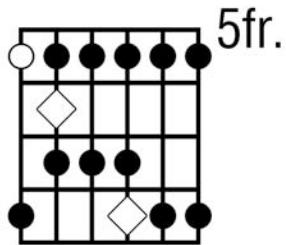
An easy scale to use in blues is the minor pentatonic scale.

For example, in an A blues you could use an A minor pentatonic scale.

So, a very basic way to begin soloing over an A blues would be to use an A minor pentatonic scale.

Adding a Blues Note to the Minor Pentatonic Scale

The minor pentatonic scale has two of the three blues notes in it. If you add the last blues note (the flattened 5th) to the 1st minor pentatonic form then all of the blues notes are covered with a minor modification to the form. Here is the 1st minor pentatonic form with the added blues note.



Pentatonic Forms With Added Blues Note

Here are all five of the pentatonic forms with the added blues note. These are based off an A minor pentatonic form. The open circle is the minor root and the diamond is the added blues note.

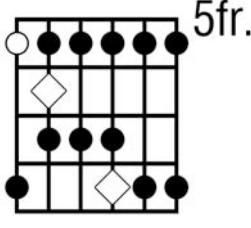


= Minor Root



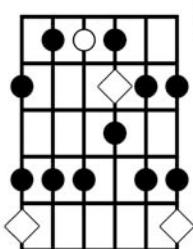
= Blues Note

1st Form



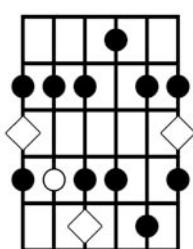
5fr.

2nd Form



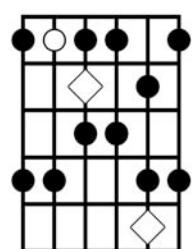
7fr.

3rd Form



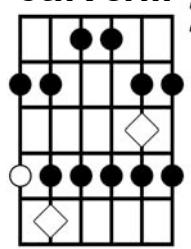
9fr.

4th Form



12fr.

5th Form



2fr.

Pentatonic Scale Bends

There are three good places to bend notes on a minor pentatonic scale. They are...

- from the 4th up to the flattened 5th (half-step bend) or perfect 5th (whole-step bend).
- from the flattened 7th up to the root (whole-step bend).
- from the flattened 3rd up to the major 3rd (half-step bend) or the perfect 4th (whole-step bend).

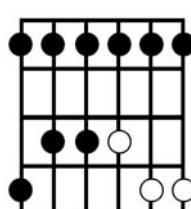
In the 1st minor pentatonic form in Am the three notes to bend are shown here as open circles. These notes are good to bend in all of the forms, so practice bending these pitches in all of the five forms.



= Notes to Bend

Playing Tip

Add the blues note to the minor pentatonic scale for an even “bluesier” sound.



5fr.

Blues Picking Technique

A lot of blues playing involves really digging into the strings when you pick. Picking forcefully as shown in the session gives a slap back of the string against the fretboard that creates a lot of color in your sound.

To practice picking forcefully, use only downstrokes on a simple scale or pentatonic form. Listen for the slap back sound.

Playing Tip

Many players play too softly. Don't be afraid to play and pick forcefully, especially when playing the blues.

Another helpful technique described in the session consists of plucking up on the string from underneath using the middle or ring finger. This gets a slightly smaller but more dynamic sound. Watch the interview with Johnny Hiland for a great demonstration and explanation of this technique.

Making the Most of Simple Ideas

Blues guitar playing is not complex. Many of the best musical ideas include a very small amount of notes. But it is what the player does with those notes is what gives the blues its passionate sound.

Here is a great exercise to help your ear start to hear different melodies to play.

Ear Training: Soloing with One Note

- **Solo using only the root.** Experiment with different rhythms and different picking attacks. Try to vary your volume.
- **Solo using the root in any octave.** Before you play find all of the roots in every octave all over the guitar. Practice jumping between them. Then experiment playing a solo using roots in any octave.
- **Solo using bends and slides to roots in any octave.** Remember to make good bends all the way up to the pitch. Practice sliding from a half-step and whole-step away from the root up to the root.

Finding the Roots on Every String

A helpful exercise in learning the neck of the guitar is to find a particular note on every string. The example below includes every G on each string. Say the name of the note while you play each one. (The second G on the 5th string may be impossible on some guitars because their necks do not have that many frets.)

The diagram shows a musical staff with a treble clef and a key signature of one sharp (F#). Below the staff is a guitar neck diagram with six strings labeled T, A, B from bottom to top. Fret numbers are indicated below the strings: 6th string (3, 15), 5th string (10, 22), 4th string (5, 17), 3rd string (0, 12), 2nd string (8, 20), and 1st string (3, 15). The diagram illustrates how to find every G note on the guitar neck.

Ear Training: Soloing with Two Notes

- Solo using the root and 6th in any octave.** Before you play, find the 6th to root combination in every octave. As you solo, vary the rhythms and octaves. (Patterns that use open strings are omitted from the chart below.) Here is the 6th going to the root in the key of G.

6th-5th strings 5th-4th strings 4th-3rd strings 3rd-2nd strings 2nd-1st strings

Finger Patterns & Combinations

There are many places on guitar where one melodic idea can be put into several places on the instrument using the same finger pattern. Using the same finger pattern in a variety of places is very useful when playing guitar and soloing. Common finger patterns occur because the strings of the guitar are mostly tuned in fourths. The distance from low 6th string E to 5th string A is an interval of a fourth. This is also true from the 5th string A to the 4th string D and from the 4th string D to the 3rd string G. It also happens from the 2nd string B to the 1st string E.

The only pair of adjacent strings that this does not occur on is between the 3rd string G and the 2nd string B. Between these two strings is the interval of a 3rd.

Notice in the diagram above that the fingering combinations are the same for each pattern on adjacent strings except patterns that are on the 3rd and 2nd string.

This means that you can play a melody on adjacent strings and everywhere (except the 3rd to 2nd strings) that melody can be played with the same finger pattern in any octave on the instrument.

Experiment with playing melodic ideas in different places all over the instrument using finger patterns as your guide.

Playing Tip

Any lick played on two adjacent strings can be played using the same fingering combination. The only exception is a lick using the 3rd and 2nd string. All others share the same finger pattern.

For practice, work out a lick that you like, then put it on every string and finger combination that you can find.

Ear Training: Soloing with Three Notes

- Solo using the root, 2nd, and flatted 3rd in any octave.** Experiment playing the two riffs in different octaves and in various places on the guitar. Try different rhythms as well.

- Solo using the same finger pattern on adjacent string.** Experiment playing the two riffs in different octaves and in various string combinations on the guitar. Vary the rhythms as well.

Making the Most of Simple Ideas Key Concepts

- Start with a simple idea.
- Play it in every place and octave on the guitar.
- Explore different variations.
- Use common finger patterns.

Sus to Hammer-On Blues Pattern

This is a classic blues guitar pattern that is the basis of lots of great blues riffs. Learn the pattern then experiment with variations. Here is the sus to hammer-on blues pattern on the three chords of the blues in G.

| Gsus | G7 | Csus | C7 | Dsus | D7 |
|---------------------------------|----------|------------------------------------|----------|--|-----------|
| 3fr. | 3fr. | 8fr. | 8fr. | 10fr. | 10fr. |
| TAB: 5 3 3 5 3 4 5 | | TAB: 10 8 8 10 8 9 10 | | TAB: 12 10 10 12 10 11 12 | |

Sus to Hammer-On Blues

Here is the Sus to Hammer-On Blues Pattern applied to the blues form in G as shown in the session. Feel free to experiment with your own variations of this common blues guitar pattern.

G7

C7

G7

D7

C7

G7

Assignment

Here is your assignment for this session.

- Learn the keys and key signatures.
- Play the Major Scale Exercise from memory.
- Learn the minor pentatonic form and the form with the added blues note.
- Practice bending the proper notes on the minor pentatonic scale.
- Practice picking forcefully.
- Practice the ear training licks and apply them to different keys.
- Learn the Sus to Hammer-On Blues Pattern.

You're Ready to Move on When

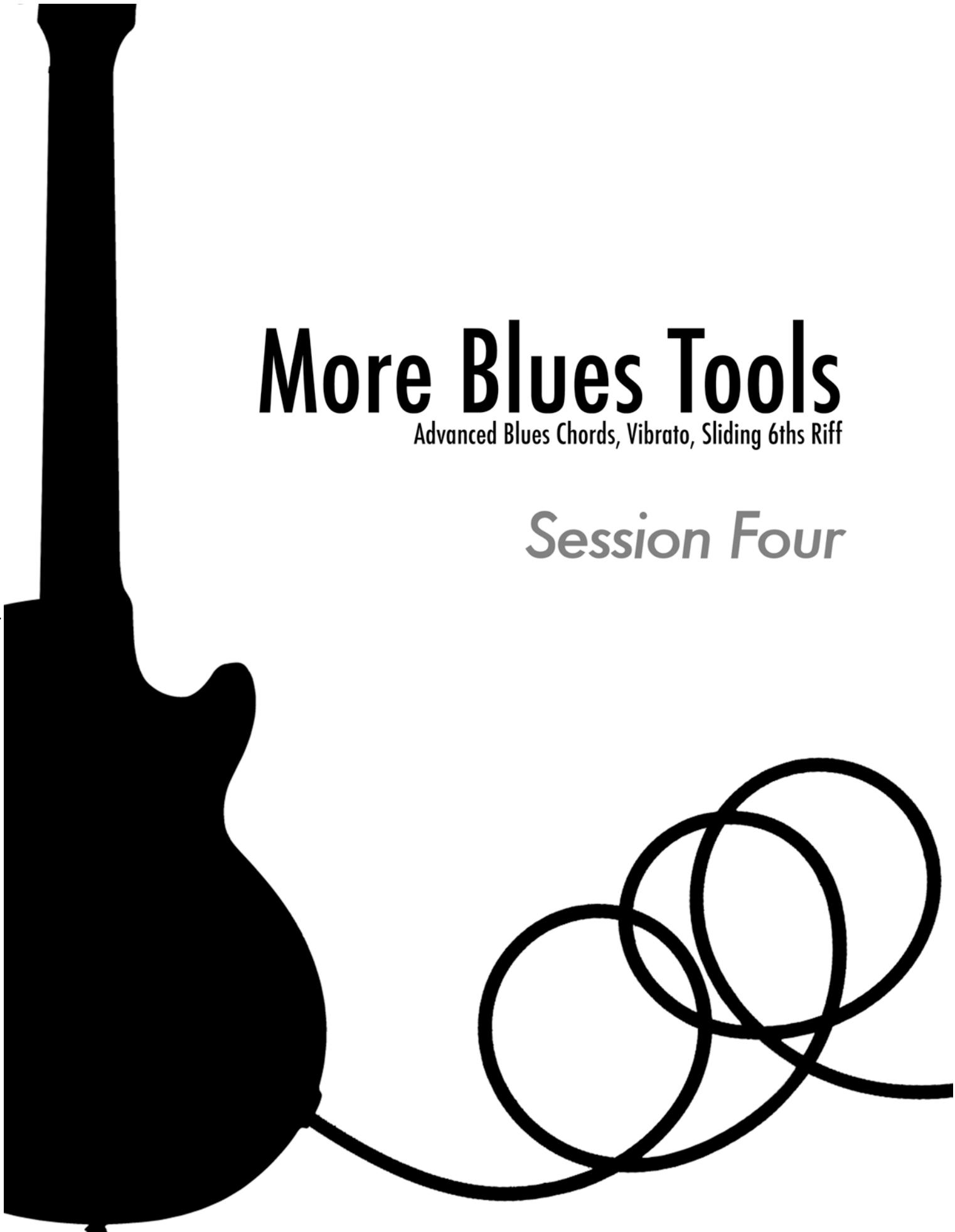
You're ready to move on from this session when you...

- Know the Keys and Key Signatures.
- Can play the minor pentatonic scale 1st form and the form with the added blues notes from memory.
- Can properly bend the right notes on the minor pentatonic scale form.
- Can find all of the G's, C's, E's, A's, and Bb's on the guitar.
- Can play the simple licks given in the ear training section in any key all over the neck.
- Can easily play the Sus to Hammer-On Pattern.

More Blues Tools

Advanced Blues Chords, Vibrato, Sliding 6ths Riff

Session Four



More Blues Tools

Advanced Blues Chords, Vibrato, Sliding 6ths Riffs

"I was told when I started to play that simple music is the hardest music in the world to play. And blues is simple music." Albert Collins

Objectives

- Learn 9th, 13th, and half-diminished chord forms.
- Understand the half-diminished chord substitution.
- Hearing the difference between the major 6th and the dominant 7th.
- Playing the sliding 6ths riff.

Key Ideas

Advanced chords use a flattened 7th unless the word "major" is in the chord name.

When the word "major" is in the chord name then the 7th is unaltered.

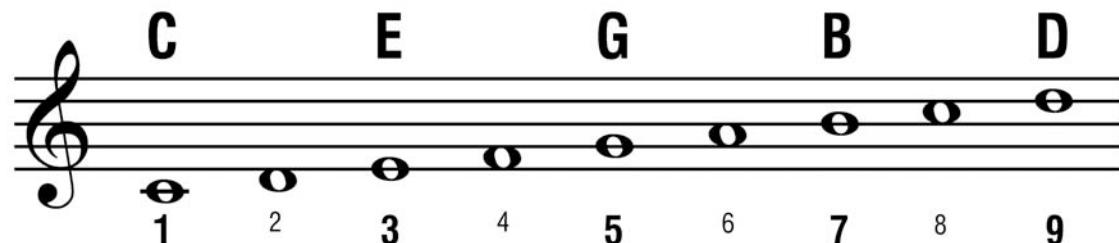
You can substitute a 9th chord for any 7th chord.

Advanced Blues Chords

This session covers many of the more advanced chord forms that are common in the blues. Primarily, it looks at 9th chords and 13th chords. These richer sounding chord forms really add a lot of color to your blues playing as well as multiply your options as a guitarist when playing chords to the blues.

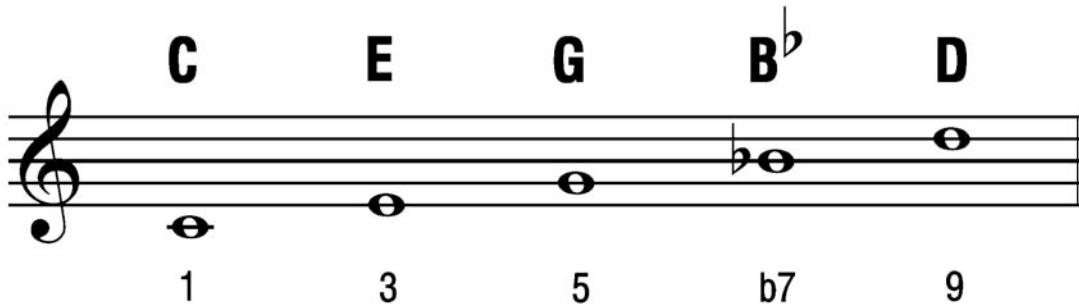
9th Chords

Ninth chords are built like the dominant 7th chords described in Session 1. But a ninth chord adds one more note to a 7th chord—the interval of the 9th. The 9th step is the same as the 2nd step. So, in the key of C the 9th would be the note D.



Ninths can be added to major 7th, minor 7th, or dominant 7th chords. For example, a dominant 7th chord would have the formula 1-3-5-b7 and a dominant 9th chord would be 1-3-5-b7-9.

In the key of C, a C9 would include the notes C-E-G-Bb-D.

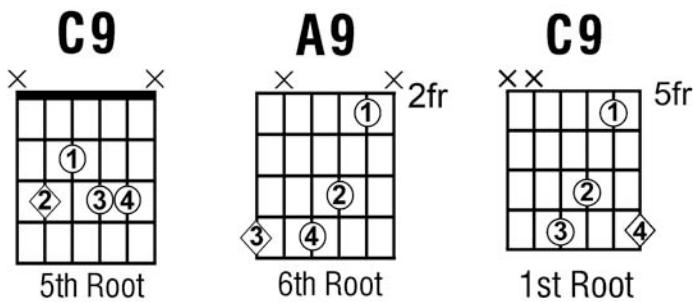


The Major 7th Rule

When the word "major" is in the chord name then the 7th in the chord is unaltered. But if "major" is not in the title then the chord has a flattened 7th. (The only exception to this rule is the fully-diminished chord which would have a double-flattened 7th.)

For example, a Cmaj7 has an unaltered 7th step—1-3-5-7. A Cmaj9 has an unaltered 7th step—1-3-5-7-9. But a C7 (no "major" in the chord name) has a flattened 7th—1-3-5-b7. And a C9th also has a flattened 7th—1-3-5-b7-9.

9th Chord Forms



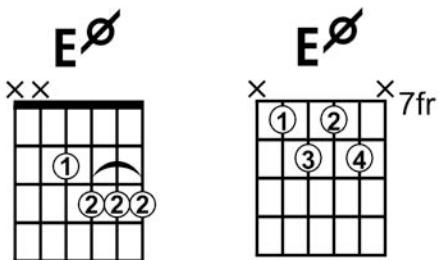
Playing Tip

You can substitute a 9th chord for any 7th chord.

9th Chord Blues in G

Musical score for 9th Chord Blues in G. The score consists of four staves of music. The first staff starts with a G9 chord (8th fret) followed by a series of eighth-note strokes. The second staff starts with a C9 chord (8th fret) followed by a series of eighth-note strokes. The third staff starts with a D9 chord (3rd fret) followed by a series of eighth-note strokes. The fourth staff starts with a G9 chord (8th fret) followed by a series of eighth-note strokes.

Half-Diminished 7th Chord Forms



Playing Tip

When you see a 9th chord, you can substitute a half-diminished 7th chord built on the 3rd of the 9th chord.

Chord Substitution: Half-Diminished 7th for 9th Chord

An important chord substitution trick is to substitute a half-diminished 7th built on the 3rd of the 9th chord. This is a very helpful chord substitution trick when looking for more chord options to play when playing the blues.

For example, an E half-diminished chord could be substituted for a C9th. Or if the chord is an F7 or F9, then an A half-diminished chord could be used.

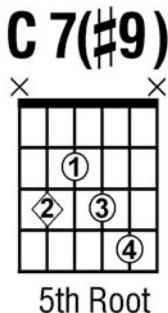
Altered Ninth Chords

Ninth chords can also be adjusted to form other chords like 7(#9) or 7(b9). The altered 9th chord most used in the blues is the 7(#9). The formula for a 7(#9) is 1-3-5-b7-b9.

In the key of C, a C7(#9) would be C-E-G-Bb-D#.

A musical staff with a treble clef. Above the staff are the letters C, E, G, B^b, and D[#]. Below the staff are the numbers 1, 3, 5, b7, and #9. The notes are positioned on the staff according to their pitch: C is on the 2nd line, E is on the 3rd line, G is on the 4th line, B^b is on the 5th line, and D[#] is on the 6th line.

Here is a common way to play a C7(#9) on guitar that is popular in blues guitar playing.



Playing Tip

In blues, the 7(#9) chord is used as a substitute for the V chord in a key.

For example in the key of A, the V chord would be an E which could be substituted as an E7(#9).

13th Chords

Thirteenth chords are another common chord type used in blues. The formula for a major 13th chord is 1-3-5-7-9-13. (In theory, the 11th is included in a 13th chord, but in practice the 11th is always omitted.)

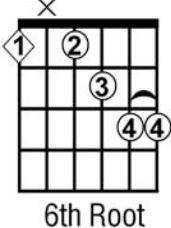
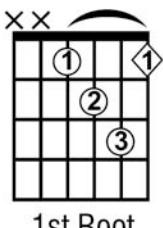
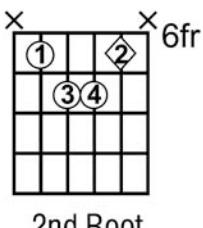
In the key of C, a Cmaj13th would include these notes.

A musical staff with a treble clef. Above the staff are the letters C, E, G, B, D, and A. Below the staff are the numbers 1, 3, 5, 7, 9, and 13. The notes are positioned on the staff according to their pitch: C is on the 2nd line, E is on the 3rd line, G is on the 4th line, B is on the 5th line, D is on the 6th line, and A is on the 7th line.

In the blues, the dominant 13th is more common. So, in the key of C, a C13th would include these notes.

A musical staff with a treble clef. Above the staff are the letters C, E, G, B^b, D, and A. Below the staff are the numbers 1, 3, 5, b7, 9, and 13. The notes are positioned on the staff according to their pitch: C is on the 2nd line, E is on the 3rd line, G is on the 4th line, B^b is on the 5th line, D is on the 6th line, and A is on the 7th line.

13th Chord Forms

F13**F13****F13**

Playing Tip

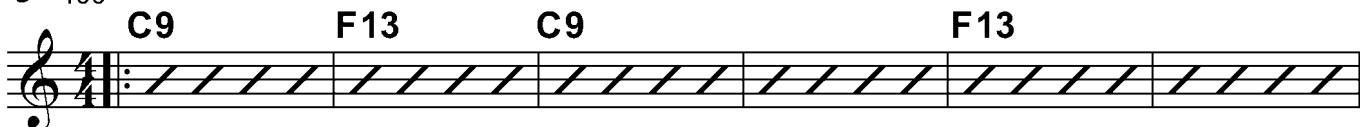
When playing more complex chords on guitar, certain chord tones can be safely omitted.

You can generally omit the 5th or the root of a chord and still retain the character and sound of the chord.

9th & 13th Blues

Blues in C

♩ = 100



C9

F13

C9

F13



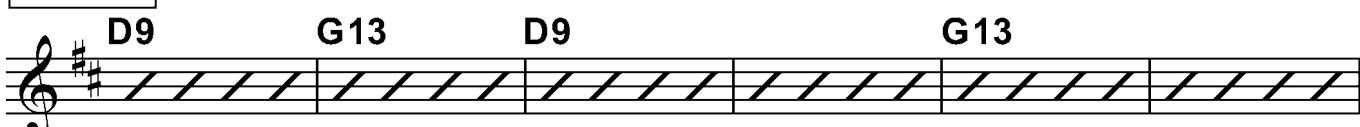
G13

F13

C9

G7(#9)

Blues in D

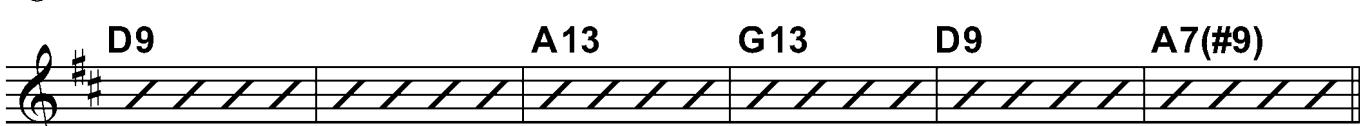


D9

G13

D9

G13



D9

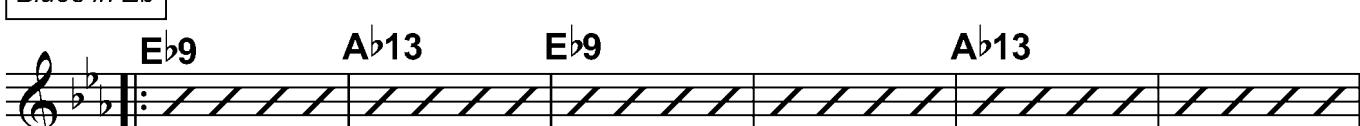
A13

G13

D9

A7(#9)

Blues in Eb



E♭9

A♭13

E♭9

A♭13



E♭9

B♭13

A♭13

E♭9

B♭7(#9)

Blues in E

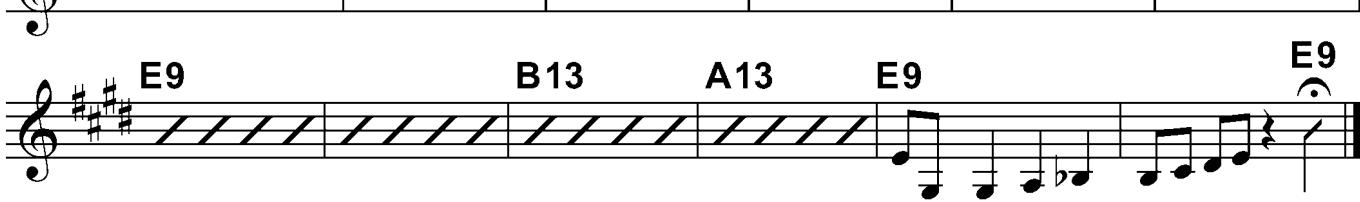


E9

A13

E9

A13



E9

B13

A13

E9

E9

Playing Tip

Choose chord forms that are located in a similar part of the neck so you aren't forced to make large jumps while playing.

Playing Tip

Chord forms that share common tones make progressions sound connected.

Half-Diminished Blues

Blues in A

A9 D9 ($F\# \emptyset$) A9 D9 ($F\# \emptyset$)

$\text{A} = 120$ 2fr. 4fr. 2fr. 4fr.

A9 E9 ($G\# \emptyset$) D9 ($F\# \emptyset$) A9 E7(#9)

2fr. 6fr. 4fr. 2fr. 5fr.

Blues in Bb

B \flat 9 E \flat 9 ($G \emptyset$) B \flat 9 E \flat 9 ($G \emptyset$)

3fr. 5fr. 3fr. 5fr.

B \flat 9 F9 ($A \emptyset$) E \flat 9 ($G \emptyset$) B \flat 9 F7(#9)

3fr. 7fr. 5fr. 3fr. 7fr.

Blues in C

C9 F9 ($A \emptyset$) C9 F9 ($A \emptyset$)

5fr. 7fr. 5fr. 7fr.

C9 G9 ($B \emptyset$) F9 ($A \emptyset$) C9 G7(#9)

5fr. 9fr. 7fr. 5fr. 9fr.

Half-Diminished Blues (cont.)

Blues in F

Proper Hand Position

Proper hand position is important in any type of guitar playing. Proper left-hand (fretting hand) position involves these elements.

- Keep wrist low.
- Angle wrist slightly forward.
- For general playing, keep a little bit of air space between your palm and the bottom of the neck.
- Don't bring the thumb up over the back of the neck unless you are needing the extra strength for bends, otherwise leave the fretting hand thumb resting around the top third of the back of the neck.

Playing Tip

Whenever you see a dominant seventh chord you can substitute in a 9th or 13th chord for more color.

Vibrato

Vibrato brings a degree of motion to fretted notes making the pitch of the note go up and down slightly as the wrist and fingers move in a rocking motion. It helps to release the thumb on the back of the neck while you are rocking the wrist. Vibrato can be used on single notes and chords.

Take some time to practice vibrato in order to get the physical motions needed under control. Remember, the gauges of the strings also affect how much pressure the hand needs to provide in order to create a good sounding vibrato.

Playing Tip

Just a little motion to the note gives a lot of character to your sound.

Using the Major 6th vs the Dominant 7th

There is a major difference in sound between using the major 6th in your blues soloing and using the dominant flatted 7th. The major 6th creates a “sweeter” sound. The flattened dominant 7th creates a “bluesy” sound.

Example 1

Using 6th

Using flattened 7th

Example 2

Here is an example shown in the workshop that illustrates the difference in sound between the use of the 6th and the flattened 7th. Listen for how the sound changes when the flattened seventh starts being used.

Notice in the last 2 measures the 8va symbol. This means to play that section of music up one octave higher than written in the music notation. This is a helpful notation so that the player doesn't have to read so many ledger lines in a high section of music. The tab staff below it does not need to be transposed. It appears as it is to be played.

Sliding Finger Pattern

Here is a helpful finger pattern that outlines the main positions on guitar. It's an easy and great sounding way to create a melody that travels a lot on the guitar by using common finger patterns.

Basic Sliding Riff

Here is the basic version of the sliding finger pattern. The root of this riff is the 5th string C.

| Normal | Adding Slides |
|--------|---------------|
| | |
| | |

Sliding Riff in C (5th String Root)

Here is the full version of the sliding riff in the key of C. The riff is based off of the 5th string root of C. Notice the difference between the ascending and descending versions. This pattern can be moved to any key using the 5th string root.

Sliding Riff in F (6th String Root)

Here is the full version of the sliding riff in the key of F. The riff is based off of the 6th string root of F. Again, notice the difference between the ascending and descending versions. This pattern can be moved to any key using the 6th string root.

Finger Patterns & Positions

Using common finger patterns to play riffs in many octaves on the guitar is very easy. Finger patterns that involve two adjacent strings can be repeated an octave up by moving up 2 or 3 frets and moving to the next string set down on the fretboard.

Playing Tip

One simple melodic idea can be played in several different positions on the guitar using the same fingering.

Example 3

Here, the same finger pattern is used in all three octaves of this riff. After you play the original riff on the 6th-5th strings, then you move up two frets and play the same finger pattern on the 4th-3rd string set. From there you can move up three frets and play the same finger pattern on the 2nd-1st string set.

6th-5th String Set

Original Finger Pattern
Original Octave
3rd Position

4th-3rd String Set

Same Finger Pattern
One Octave Up
5th Position

2nd-1st String Set

Same Finger Pattern
Two Octaves Up
8th Position

Example 4

Original Finger Pattern
Original Octave
3rd Position

Same Finger Pattern
One Octave Up
5th Position

Same Finger Pattern
Two Octaves Up
8th Position

Example 5

Original Finger Pattern
Original Octave
1st Position

Same Finger Pattern
One Octave Up
3rd Position

Same Finger Pattern
Two Octaves Up
6th Position

Assignment

Here is your assignment for this session.

- Learn the 9th, 13th, and 7(#9) chord forms.
- Understand the half-diminished substitution for 9th chords.
- Practice using a good hand position and playing vibrato using proper technique.
- Practice hearing the difference between using the 6th and the flatted 7th as you improvise.
- Learn the 5th & 6th string versions of the sliding finger pattern.
- Learn both versions of the sliding 6ths riff.

You're Ready to Move On When

You're ready to move on from this session when you...

- Have memorized the 9th and 13th chord forms.
- Can play the sliding finger pattern on any note.
- Can play the sliding 6ths riff on any major chord.



An impromptu jam with Steve and Jack Pearson from the Allman Brothers Band after the cameras had gone off for the Blues Course interview.



A shot of the stage and the band at the Rutledge during filming.
You can see the teleprompter in the foreground.

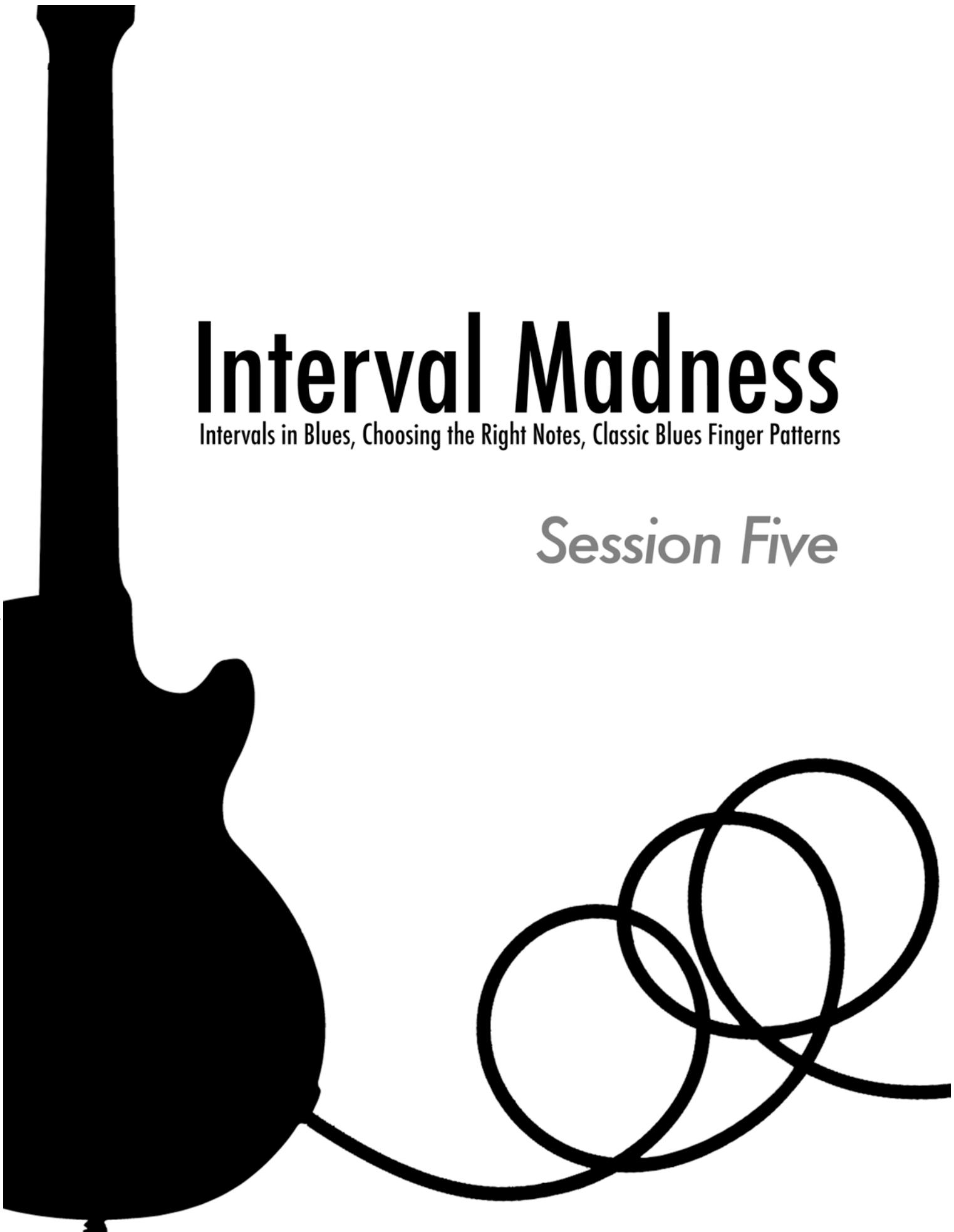


The view from the sound booth during taping at the Rutledge. The whole video session was multi-tracked so that it could be edited in the studio later.

Interval Madness

Intervals in Blues, Choosing the Right Notes, Classic Blues Finger Patterns

Session Five



Interval Madness

Intervals in Blues, Choosing the Right Notes, Classic Blues Finger Patterns

"Sounds like the blues are composed of feeling, finesse, and fear." **Billy Gibbons**

Objectives

- Playing 3rds, 4ths, 5ths, and 6ths on guitar.
- Learn some common blues expression techniques.
- Playing the interval riffs covered.

Key Ideas

Commonly used blues intervals are 3rds, 4ths, 5ths, and 6ths.

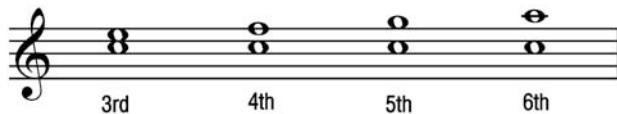
4ths and 5ths have a very "open" sound.

Using Intervals in Blues

Much of blues guitar playing is based on the use of intervals—combinations of notes that when played together create some characteristically bluesy guitar parts. This session you will learn several of these common blues riffs using intervals.

An interval is the distance between two notes. But for our purposes, we'll use the term interval to also describe the combination of those two notes played together. There are four main types of intervals that are looked at—3rds, 4ths, 5ths, and 6ths.

In the key of C, these intervals look like this.



Let's look at 3rds for a moment.

Start with a major scale. Then add the note of the 3rd above each note. Some of the intervals derived end up being two whole-steps apart from each other. These are called "major 3rds". Some of the intervals are a step and a half apart. These are called "minor 3rds". Here are 3rds built from a C major scale.

4ths & 5ths

The intervals of 4ths and 5ths have a very similar "open" sound to them. Here is a characteristic lick that uses sliding 4ths that Jimi Hendrix used in much of his playing. But you hear it in all types of music and blues guitar playing.

Sliding 4ths in A

Playing Tip

The sliding 4ths pattern sounds great when built off of the root as well as the 5th of the chord.

Diads on Pentatonic Forms

Just like a triad is a combination of three tones, a diad is a combination of two tones. Diads, like the 4ths on the previous page, are pretty easy to play on guitar because they often involve the use of a small barre with one finger to cover both notes as in the 1st example of the sliding 4th pattern.

If we apply the concept of diads to an A minor pentatonic scale you get combinations of notes that fall easily on the fretboard and sound great on guitar.

Diads basing off of this form are the foundation for many of the great blues licks including the opening lick of Chuck Berry's "Johnny B. Goode". Experiment with this pattern and explore ideas of your own.

You don't need to follow the pentatonic form exactly. One of the most characteristic sounds comes from lowering the G note on the second string of the form and putting a barre on the 3rd and 2nd strings at the 7th fret--forming a D and F#. This creates a great sound when combined with the rest of the Am form.

3rds Blues Riff

Here is a great riff common in all types of blues guitar playing using 3rds built off of the 5th and flatted 7th. This example is in the key of E as it was demonstrated in the session.

Playing Tip

Work the fingerings out for the 3rds Blues Riff in other keys that do not include open strings. This riff is commonly put all over the neck of the guitar.

6ths Blues Riff #1

E7

6ths Blues Riff #1 (Alternate Fingering)

6ths Blues Riff #2 (Basic Version)

E7

A7

6ths Blues Riff #2 (with 3rds)

E7

A7

Expression Techniques

There are three expression techniques covered in the session that are commonly used in blues.

STEVIE RAY VAUGHN FALL Form a small barre covering the 1st and 2nd strings around the 15th or 17th fret. Pick an upstroke with your pick and make the barre fall down the neck while still making good contact with the strings with the barre. Use this technique as a way to express emotion without using notes. It gives a solo a little breath in between melodic lines.

PALM MUTING Use the fleshy part of the palm touching the bridge of the guitar lightly to create added punch and dynamics in your playing. It takes some practice to get the correct amount of muting to get the correct sound. You want to hear the definition of the note—so don't mute the note off too much.

MIDDLE & RING FINGER UPSTROKES These upstrokes can be used in conjunction with the pick to provide fast melodic ideas. You also hear this technique used a lot in the “chicken pickin’” style of country lead guitar playing. These upstrokes also create a popping sound as the string hits slaps back against the neck of the guitar that can create a lot of character to a note.

Choosing the Right Notes

As you are creating a solo, here are four tips for choosing where to start.

Emphasize the Root of the Chord.

As you are learning to solo a helpful way to approach a solo is to use the root of the chord as a melodic home base. You can play around the home base root note but always come back to the root of the chord or even the key of the song as home base.

Emphasize the Fifth of the Chord.

Another note that can serve as home base is the fifth of the chord. The root and the 5th play an important role in the overall sound of blues guitar so a good way to start soloing is by using the root or fifth as the home base of your ideas.

The 3rds & 7ths tell the Story of the Chord Progression.

When the chords change in a song, it is the 3rds and 7ths of the chords that really create the tonality of the passing chords.

Use Major Tonality Over the I Chord and Minor Pentatonic Over the IV Chord.

An easy way to keep track of the change between the I and the IV chord is to use a major tonality (either major scale or major pentatonic scale) over the I chord. Then, when it comes to the IV chord, switch to a minor tonality (minor pentatonic scale.)

For example, in a Bb blues (as in the Bb Major & Minor Blues), use tones from the Bb major scale over the I chord sections. But when it switches to the IV chord, use tones from the Bb minor pentatonic scale.

3rds & 7ths Blues

C7 F7 C7 F7

T
A
B

C7 G7 F7 C7

T
A
B

C7 F7 C7

T
A
B

F7 C7

T
A
B

G7 F7 C7

T
A
B

Bb Major & Minor Blues

Here is the example solo as shown in the session. The brackets over the chord changes show the switch from the major tonality over the I chord to the minor tonality over the IV chord.

Bb Major Bb Minor Bb Major

Bb Minor Bb Major

F Major Bb Minor Bb Major

Bb Major Bb Minor Bb Major

Bb Major & Minor Blues (cont.)

Bb Minor

Bb Major

Bb Major

F Major

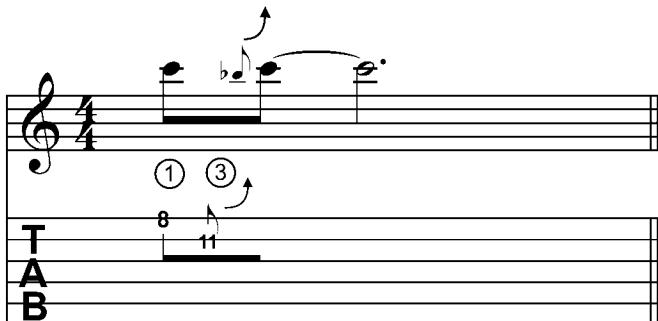
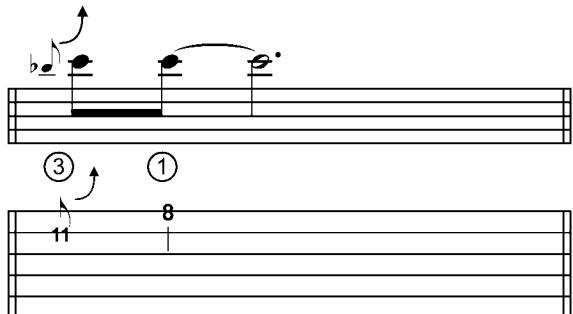
Bb Minor

Bb Major

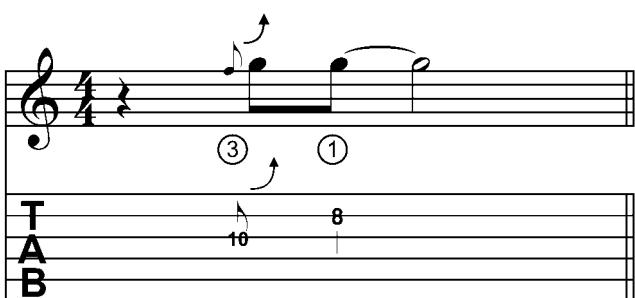
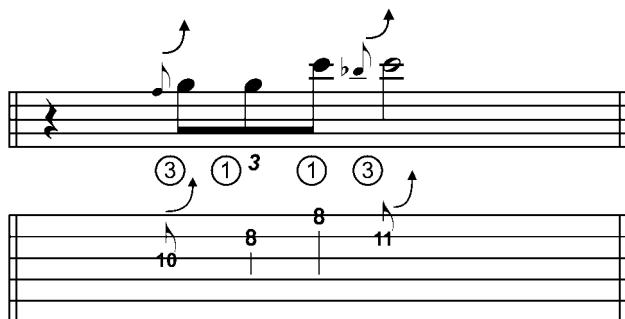
Blues Finger Patterns

Here are a couple of very characteristic blues guitar licks. Get them under your fingers then work on variations of your own. Try to incorporate them into your soloing.

Blues Finger Pattern #1

Blues Finger Pattern #2


Steve and Johnny Hiland jamming a little bit before the interview. He talks about his amp being powerful in the interview. We actually got complaints from our neighbors during the shoot at the studio that it was too loud. (Rock on!)

Assignment

Here is your assignment for this session.

- Practice the intervals from this session.
- Practice the three expression techniques.
- Practice the four ear training ideas.
- Learn the two blues finger patterns.

You're Ready to Move On When

You're ready to move on from this session when you...

- Can play the interval ideas in a couple of different keys.
- Have practiced the ear training ideas with the Jam-Along tracks.
- Can play the blues finger patterns in a variety of keys.

Playing Tip

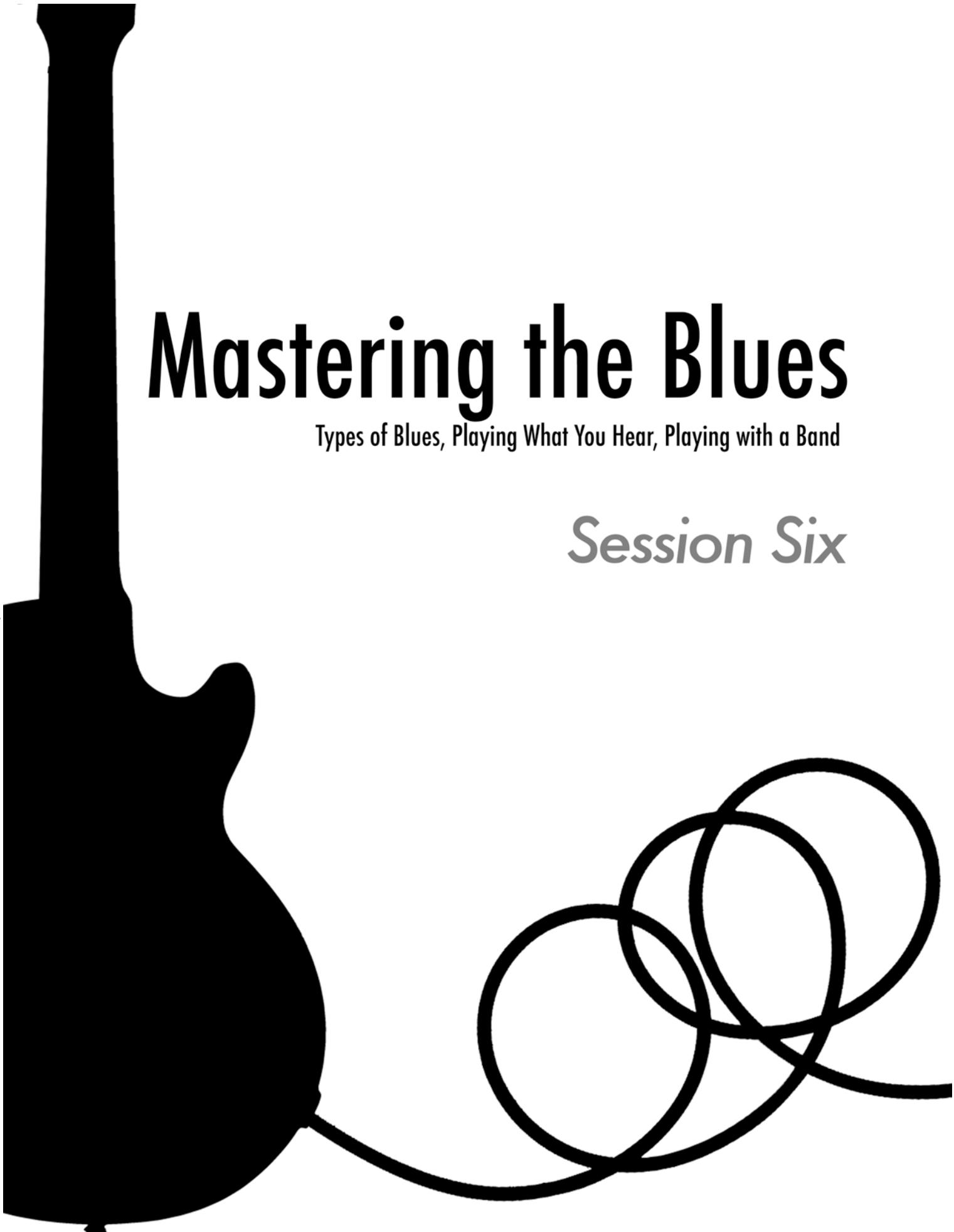
Always take new ideas and try to work them into a real musical situation. This is the key to internalizing them.

If you can't put an idea into a real musical setting then it is of no use to you—no matter how long you've practiced it.

Mastering the Blues

Types of Blues, Playing What You Hear, Playing with a Band

Session Six



Mastering the Blues

Types of Blues, Playing What You Hear, Playing with a Band

"I think the blues will always be around. People need it." **Johnny Winter**
Grammy Nominated Blues Guitarist

Objectives

- Become familiar with various styles of the blues.
- Learn ways to jazz up chord progressions.
- Soloing by ear.
- Learning the up-stroke pull-off technique.

Key Ideas

The shuffle has an underlying triplet feel.

The 12/8 feel is so slow that the triplet 8th notes are felt as 3 eighth notes for each of the 4 beats in each measure.

A boogie-woogie feel is much faster, ala Chuck Berry or the Stray Cats.

Jazz up chord progressions by adding leading chords such as a V or even a ii-V before a chord.

Jazz up chord progressions by adding color tones such as 9ths, 13ths, or #9ths.

Different Types of Blues Feels

Blues songs come in many different feels and styles. Some are fast and aggressive and others have a very slow groove. Several of the more common styles are covered in this session. Much of blues music is based off of a triplet feel in the rhythm. Sometimes this triplet feel is slow, sometimes this feel is fast, but it is almost always in the basic rhythm of the music.

Shuffle

The shuffle has an underlying triplet feel to the rhythm. Shuffles can come in a variety of tempos.

Some examples of shuffles on the Jam-Along CD are...

- Track 14 – Shuffle in A (medium tempo)
- Track 17 – Triple Threat (fast shuffle)
- Track 18 – Up Shuffle (medium-fast shuffle)

12/8 Blues

The 12/8 feel is so slow that the triplet 8th notes are felt as 3 eighth notes for each of the 4 beats in each measure. In a 12/8 the normal triplet feel of the blues is slowed down so that each of the eighth note triplets is felt individually.

Some examples of 12/8 feels on the Jam-Along CD are...

- Track 3 – Bluesy (medium 12/8)
- Track 11 – Mojo (medium 12/8)
- Track 13 – Really Slow 12/8 Blues (slow 12/8)
- Track 21 – 12/8 Blues (medium 12/8)

Playing Tip

A slow 12/8 is a good feel to practice soloing because it is so slow that it gives the player a lot of time to think and experiment with ideas.

Boogie-Woogie

A boogie-woogie feel is much faster, ala Chuck Berry's "Johnny B. Goode" or the Stray Cats' "Rock This Town". As the tempo increases the shuffle feel of the triplets begins to feel more as straight eighths.

Some examples of boogie-woogie feels on the Jam-Along CD are...

- Track 7 – Grind and Flail (medium tempo)
- Track 15 – Slide on Over (medium tempo)
- Track 22 – 50s Boogie-Woogie (fast tempo)

Blues Chord Form Variations

Blues songs vary in style but they also vary in the types of chords used. Not all blues use only dominant 7th, 9th, or 13th chords. A good example of this is the jam along song “Jazz Blues” as shown in the session.

Lead to Chords by Using Their V

A common chord option is to precede a chord by its V chord. For example, if you are in the key of F and you want to go to a Bb chord, you play the V of Bb which would be an F7.

This technique works equally well with minor chords. So, if you want to lead to a Gm, use the V of Gm, which is a D7.

Playing Tip

You can lead into any chord by using the V chord (the dominant 7th) in the key of the chord you are going to.

In the jam along song “Jazz Blues” shown below you see a chord lead into by its V demonstrated in the 8th-9th measure with the D7 leading to the Gm. The leading chords do not need to be in the key of the song. But they must be the V in the key of the chord they are leading to.

Lead to Chords by Using Their ii-V

You can also lead to chords by adding a ii minor chord in front of the V leading chord. Add the ii minor chord in front of the V for an even stronger leading to the targeted chord.

For example, if the target chord is Bb, use a Cm (the ii minor of Bb) and an F7 (the V of Bb) to lead in to it.

In the song “Jazz Blues” in the 4th measure, you see a Cm7 (ii in Bb) and F7 (V7 in Bb) leading to the Bb9 in the 5th measure.

Jazz Blues Example

d = 114 Intro

Medium Swing F A♭13 G13 G♭13 F

Using step-wise chromatic movement

Chorus 1

F B♭9 F Cm7 F7 B♭9

ii-V in Bb

V7 in Gm

F D7 Gm7 C7 F A♭13 G13 G♭13

Jazz Up Chords By Adding Color Tones

Jazz up chord progressions by adding color tones such as 9ths, 13ths, or #9ths. All of these extra tones added to a chord bring color and richness to the sound of the chord.

For example, instead of playing a pure Gm, you could play a Gm9 or Gm11. Instead of playing a normal C7, try a C9th or C13th.

Jazz Up Chord Progressions by Step-Wise Chromatic Movement

Jazz up chord progressions by moving step-wise chromatically between chords. This technique will lead you to many creative chord possibilities as long as you end on the desired chord.

Look at the intro section of “Jazz Blues” for an example of this technique. The key is established with the first chord F then the next three chords move step-wise chromatically down to the F in the chorus.

Playing Tip

Any technique used to jazz up chords can also be used in a soloing situation.

For example, you could outline a Cm7 and F7 arpeggio before you land on a Bb chord.

You can emphasize the 9th, or 13ths (the color tones) of a chord as you solo even though the chord written is a simple 7th chord.

You can lead step-wise chromatically down to a desired chord tone to create an interesting twist to the listeners ear.

Blues Song Form Variation

Blues songs often vary from the traditional 12-bar blues pattern. Sometimes they may have a bridge section. A bridge section in music is a place in the song form where it goes somewhere other than a verse or chorus for 8 or 16 bars and then returns to the main section of the song.

Other song form variations may include a form that is 16 bars long rather than the standard 12-bar form. There are an infinite variety of song forms used in the blues. But what makes the blues sound is the blues style, the use of blues notes, and the going to the IV chord in the 5th bar of the chord progression.

Many of the songs on the Jam-Along CD use a non-traditional form.

Playing with a Band

Most of blues guitar playing involves playing with a band. Bands typically include a rhythm section consisting of a keyboard, electric guitar, bass guitar, and drums. Bands also may have a singer or even some type of horn section consisting of a tenor sax, trumpet, trombone or other instruments.

Playing guitar with a band is something that you will be doing a lot of in your playing career. Sometimes you will get a chance to solo, but primarily you will be accompanying others as a rhythm guitar player.

Playing Tip

Look for opportunities to play with a band. Nothing will inspire your creativity more than playing regularly with a band. Playing with a band is one of the fastest ways to improve on your instrument.

If you really want to speed up your learning, then overcome your fears and seek out a group of other musicians to play with.

Keys to Playing Rhythm Guitar

Playing with a band involves a lot of rhythm guitar playing. Here are some keys to playing rhythm guitar in a band setting.

- When playing rhythm guitar, your goal is to complement what the other instruments are doing, not compete or distract.
- Find your niche in the overall sound—your piece in the harmonic framework.
- Don't duplicate what other instruments are doing.
- Don't just play chords—try to find a creative rhythmic part using the chords as a framework.
- Find a simple pattern that locks in with what the bass guitar and drums are playing.
- Your part doesn't need to be complex—it just needs fit and complement what others are playing.
- When playing fills, don't speak musically when someone else is speaking.

Keys for Soloing with a Band

- When you solo, tell a story, don't musically mumble. Soloing is about taking the listener somewhere. This involves starting in one place and then building musically to another. Resist the urge to simply musically mumble over the chord changes.
- Soloing serves the song, not the soloist. Soloing is not about playing fast or complex. It is not a time to show off every lick you ever learned.
- Strive for making a good melody that fits into the song. The listener doesn't need a lot of notes—they just need the right notes.

Playing What You Hear

The term and concept of “playing by ear” always sounded “mystical” to me. Actually, it has more to do with improvising out of your own creativity using the musical tools and understanding that you possess. Many learners simply don’t know where to start and end up frustrated at their first attempt.

Here are some things I’ve learned...

- **When you first start to improvise by ear, you are going to sound bad.** Most people want to skip over this obvious fact. Surely, there must be a secret tip from somewhere that can help me avoid this. Nope. Your choices are to quit and avoid the swamp of sounding bad for a while or to shut your practice room door tight and jump in knowing that the faster you dive in to this the sooner you will improve.

- **Use the musical tools you have.** Throughout this course you have learned numerous concepts, scales, riffs, finger patterns and the like. Pick one of these as a starting point. For example, the blues scale or the sliding 6ths riff and begin there. Finger patterns alone don't make a very interesting solo but they can help get you started.
- **Start by picking one note or group of notes.** Experiment with creating ideas out of a very limited supply of notes. Remember, the notes aren't the goal as you are practicing playing by ear, it's the creativity being guided by your ear that is the goal.
- **Creativity gets better with practice.** Don't give up after the first few times. It may take a month before you start to feel comfortable soloing, don't give up.
- **Stay out of the rut of the familiar.** You can start a solo from a familiar starting point but don't end there. Go beyond familiar finger patterns and licks. Force yourself to be creative.

Playing Tip

Use the jam along CD and DVD to help you learn how to solo. Practice with the tracks often to get the practice necessary for playing an effective solo by ear.

Upstroke Pull-Off Technique

This is a technique that is used in blues guitar playing to create fast licks. It is the combination between the upstroke with the pick on the bottom of the two strings and the pull-off with the fretting finger on the adjacent upper string that creates the speed in this riff.

The notes in this example are not the focus. The focus of the example is the upstroke and pull-off technique that can then be applied to any number of combinations of notes.

This example is based on a Bb minor pentatonic scale.

The tablature shows a Bb7 chord in 4/4 time. A 6fr. (6-fret) barre chord diagram is shown on the left. The top staff shows a Bb7 chord with a V symbol above the first note, indicating an upstroke. The bottom staff shows a Bb minor pentatonic scale with a P symbol above the 9th note, indicating a pull-off. Fingerings 3, 6, 8, and 6/7 are marked on the strings. A 3 is also marked under the 9th note. The tablature uses standard musical notation with stems and arrows for direction.

V = Upstroke
P = Pull-off

Try this pattern on the other string combinations of the pentatonic scale as shown in the session. Experiment with incorporating this technique in your soloing with a variety of ideas and places on the neck.

Assignment

Here is your assignment for this session.

- Get familiar with the various styles of the blues.
- Play through the various songs on the Jam Along tracks.
- Practice soloing using your ear to guide you.
- Practice the Upstroke Pull-Off technique.

The Next Step

Now that you have gone through this resource, here are some things to do as you move on from here.

- Play your guitar every day.
- Seek out some musicians to play with.
- Join or start a band.
- Leave time in your practice times for creativity.
- Listen to some great blues guitarists—either live in person or on recordings.



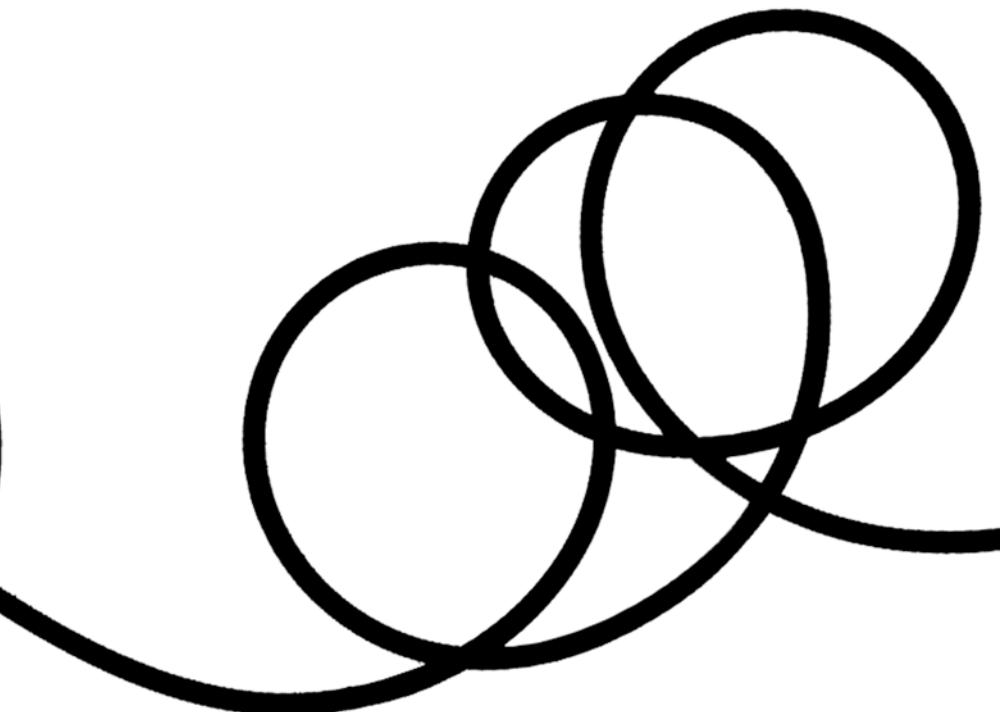
Steve at the Nashville Jazz Workshop during a video shoot for Gibson.com.



Jam Along

with Steve Krenz

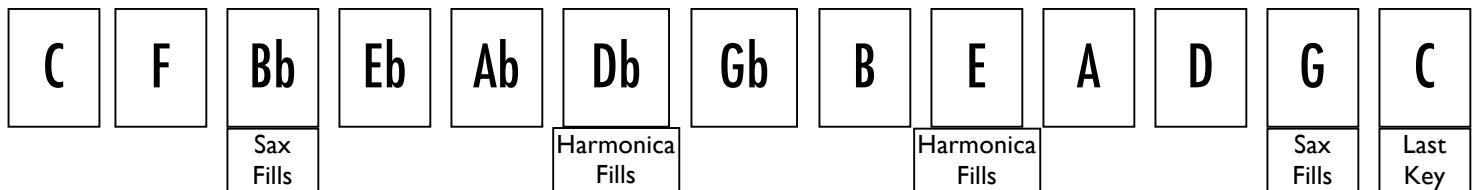
Charts



Around the World Blues

**Jam Along
CD - Track I
DVD**

Play in the keys of...



= 114

Relaxed Shuffle



Here is the music to the last time through in the key of C and the ending.

Last Key

Musical staff in G major (G clef) with a 4/4 time signature. It shows four measures: the first measure has a single vertical bar with a Roman numeral 'C' above it; the second measure has two vertical bars with Roman numerals 'F' above them; the third measure has one vertical bar with a Roman numeral 'C' above it; the fourth measure has two vertical bars with Roman numerals 'F' above them.

Musical staff in G major (G clef) with a 4/4 time signature. It shows four measures: the first measure has a single vertical bar with a Roman numeral 'C' above it; the second measure has two vertical bars with Roman numerals 'G' above them, labeled '1.' above the first bar; the third measure has one vertical bar with a Roman numeral 'F' above it; the fourth measure has two vertical bars with Roman numerals 'C' above them, labeled '2.' above the first bar; the fifth measure has two vertical bars with Roman numerals 'F/G' above them.

Musical staff in G major (G clef) with a 4/4 time signature. It shows eight measures: the first measure has a single vertical bar with a Roman numeral 'G7' above it, labeled '2.' above the first bar; the second measure has two vertical bars with Roman numerals 'F7' above them; the third measure has one vertical bar with a Roman numeral 'C' above it; the fourth measure has two vertical bars with Roman numerals 'C/Bb' above them; the fifth measure has one vertical bar with a Roman numeral 'F/A' above it; the sixth measure has two vertical bars with Roman numerals 'Fm/Ab' above them; the seventh measure has one vertical bar with a Roman numeral 'F/G' above it; the eighth measure has one vertical bar with a Roman numeral 'C' above it.

Blues Track

**Jam Along
CD - Track 2**

$\text{♩} = 130$ **Intro**

Musical staff for the Intro section. Key signature is one sharp (F#). Time signature is common time (4/4). The staff shows a repeating pattern of eighth notes and sixteenth-note pairs.

Chorus

Musical staff for the Chorus section. Key signature is one sharp (F#). Time signature is common time (4/4). The staff shows a repeating pattern of eighth notes and sixteenth-note pairs.

Musical staff for the Bridge section. Key signature is one sharp (F#). Time signature is common time (4/4). The staff shows a repeating pattern of eighth notes and sixteenth-note pairs.

Bridge

Musical staff for the Bridge section. Key signature is one sharp (F#). Time signature is common time (4/4). The staff shows a repeating pattern of eighth notes and sixteenth-note pairs. The section ends with a repeat sign and the instruction "Repeat 4x".

Ending

Musical staff for the Ending section. Key signature is one sharp (F#). Time signature is common time (4/4). The staff shows a repeating pattern of eighth notes and sixteenth-note pairs.

Bluesy

Jam Along
CD - Track 3
♩ = 61 **Intro**

Slow 12/8 Feel

C7 > > > > > > > >**Dm/C****Fm6/C****C7**
Chorus

F7 & **C7**

(repeat previous measure) Repeat 4x

G7 & **F7** & **1. C7** (Go back to Chorus)

D.S.

2. C7 & **/E** & **/F** & **/F♯** & **G** & **D♭7** & **C7**

The Cats Meow

Jam Along **CD - Track 4**

Intro

E7 **A7** **E7 /G# /A /A# B7**

Chorus

E7 **A7** **E7** **A7** **E7**

B7 **E7 /G# /A /A# B7**

1, 3. To Chorus **B7**

2, 4. To Bridge **E7**

Bridge

A7 **E7** **B7**

E7

1. E7 A7 E7 B7 To Chorus

(solo) D.S.

2. E7 A7 E7 B7 A7 E7 B7

(solo)

A7 **E7** **B7**

E7 /G# /A /A# B7 F7 E7

Curbside Shuffle

Jam Along
CD - Track 5

This is a great song to practice soloing with. It is slow enough to give you time to explore ideas.

Chorus

$\text{♩} = 60$

Half-Time Feel

G7

C7

C \sharp o

G7

D7(#9)

E \flat 7(#9)

D7(#9)

G7

Repeat 4x

Ending

D7(#9)

E \flat 7(#9)

D7(#9)

G7

D7(#9)

E \flat 7(#9)

D7(#9)

G9

Fatboy

**Jam Along
CD - Track 6**

This is a great song to practice the pentatonic diads discussed in Session 5. You can use diads based from the A minor pentatonic scale at the 5th fret.

James Brown Funk

Intro

A m7 D7/A A m7 D7/A E7(#9)

Chorus

A m7 A m7 D7/A

TAB

A m7 A m7 D7/A

D9 D9 D9 D9

A m7 A m7 D7/A

TAB

The sheet music includes six staves. The top staff shows an intro section with chords A m7, D7/A, A m7, D7/A, and E7(#9). The second staff is labeled 'Chorus' and shows chords A m7, A m7, and D7/A. The third staff is labeled 'TAB' and shows the guitar tab for the A m7 chord. The fourth staff shows chords A m7, A m7, and D7/A. The fifth staff shows chords D9, D9, D9, and D9. The sixth staff is labeled 'TAB' and shows the guitar tab for the A m7 chord. Chord diagrams are provided for each chord, indicating fingerings like '13fr.' or '5fr.'

E7 5fr. **E♭7 E7** 4fr. 5fr. **E7** 5fr. **E♭7 E7** 4fr. 5fr. **E♭7** 4fr.

D9 4fr.

E7(#9) 6fr.

>> >>

Repeat back to Chorus

Interlude **D7/A** 5fr.

1, 2, 3. 4. **E7(#9)** 6fr.

Vamp **A m7** 5fr. **D7/A** 5fr. **D7/A** 5fr.

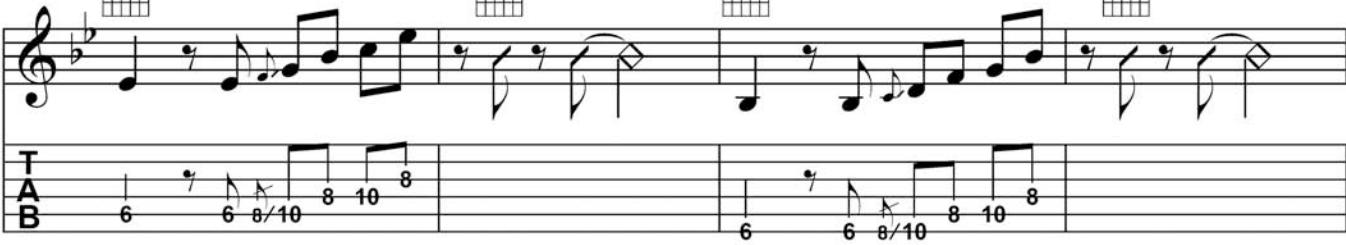
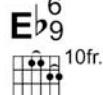
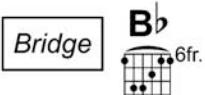
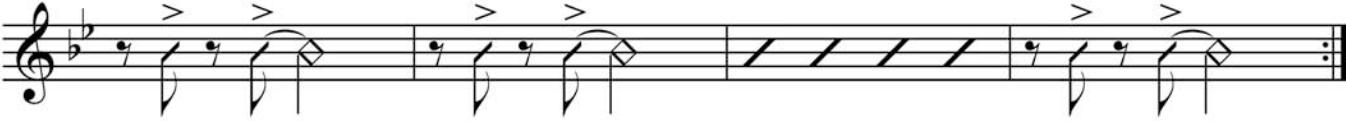
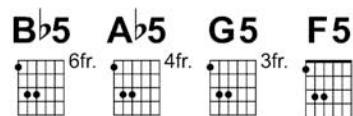
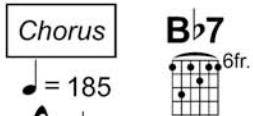
Repeat 4x

Grind and Flail

Jam Along
CD - Track 7

This is a great song to practice the Boogie-Woogie 5ths pattern from Session 2.

Fast Boogie Woogie



Cm7 8fr.
F13 7fr.
B♭ 6fr.
F7(#9) 7fr.

D.C.

T
A
B

6 6 8/10 8 10 8

(Go back to beginning & play again)

Last Chorus

B♭7 6fr.
B♭5 6fr. **A♭5** 4fr. **G5** 3fr. **F5**

E♭7 6fr.
B♭7 6fr.
B♭5 6fr. **A♭5** 4fr. **G5** 3fr. **F5**

Cm7 8fr.
F13 7fr.
B♭7 6fr.
F7(#9) 7fr.
B♭9 5fr.

Jazz Blues

**Jam Along
CD - Track 8
DVD**

Intro

Medium Swing F A♭13 G13 G♭13 F

Chorus 1

F B♭9 F Cm7 F7 B♭9

F D7 Gm7 C7 F A♭13 G13 G♭13

Chorus 2

F B♭ F Cm9 F13 B♭9 B°

F E E♭ D7 Gm9 C13 Am7 D7 Gm7 C7

Chorus 3

Fmaj7 E♭ A7 Dm7 C♯m7 Cm7 F7/B B♭maj7 B♭m6

Am7 D7(#9) 1. Gm7 C+ F A♭13 D♭13 G♭13 Fmaj7

Ending 2. Gm7 C7 F9⁶

Memphis Express

**Jam Along
CD - Track 9**

This is a good song to practice the Sus to Hammer-On Pattern shown in Session 3.

Chorus

D7
10fr.

$\text{J} = 121$

(Sus to Hammer-On Pattern)

D7
10fr.

(Same pattern - back in D)

C7
8fr.

(Same pattern as before - down 2 frets)

D7
10fr.

(Same pattern - back in D)

F5

G5

A

Repeat 5x

Ending

D7
10fr.

(Continue pattern in D)

Minor Blues

**Jam Along
CD - Track 10
DVD**

E7(#9) **F9** **E7(#9)** **Am7** **E7(#9)**

Intro 6fr. 7fr. 6fr. 5fr. 6fr.

Am7 **Dm9**

Am Chorus 5fr. 3fr.

Am7 **E7(#9)** **F9** **E7(#9)** **Am7** **E7(#9)**

5fr. 6fr. 7fr. 6fr. 5fr. 6fr.

>>>>^ >>>>^ >>>>^ >>>>^

Bbm Chorus **Bbm7**

Ebm9

Bbm7 **F7(#9)** **G9** **F7(#9)** **Bbm7** **F7(#9)**

6fr. 7fr. 8fr. 7fr. 6fr. 7fr.

>>>>^ >>>>^ >>>>^ >>>>^

Bm Chorus **Bm7**

Em7

Bm7 **F#7(#9)** **G9** **F#7(#9)** **Bm7** **F#7(#9)** **Bm7**

7fr. 8fr. 9fr. 8fr. 7fr. 8fr. 7fr.

>>>>^ >>>>^ >>>>^ >>>>^

Repeat 3x

Repeat 3x

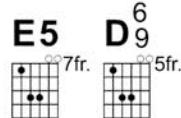
Mojo

Jam Along
CD - Track 11
 $\text{♩} = 62$

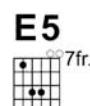
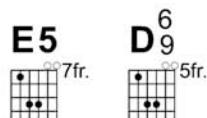
Slow 12/8 Feel

Section 1

E5

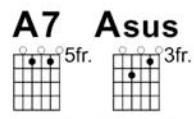


E5

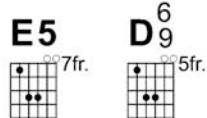


(original 2 measure pattern)

A5



E5



(original 2 measure pattern)

B7

C2

B7

E7

B7(#9)

Section 2

Guitar tablature for 'Hotel California' featuring two staves. The top staff shows chords E5, D9, E5, E5, D9, E5 and A7, Asus, A7, E5, D9, E5. The bottom staff shows chords B5, C5, B5, 1. E5, A5, E5, B5 and 2. E7, followed by a section with D9, E5, 5fr., 7fr. The tab includes a T-A-B chart at the bottom.

One Armed Bandit

**Jam Along
CD - Track 12**

= 81 **Intro**

B♭7 A♭13 B♭7 A♭13 B♭7 A♭13 B♭7 A♭13

6fr. 4fr. 6fr. 4fr. 6fr. 4fr. 6fr. 4fr.

(drums)

Chorus

B♭7A♭13B♭7A♭13

(repeat previous measure)

E♭7 D♭13 E♭7 D♭13

11fr. 9fr. 11fr. 9fr.

(continue pattern in Eb)

B♭7 A7 A♭7 G7

6fr. 5fr. 4fr. 3fr.

B♭7 A♭13 B♭7 A♭13 B♭7 A♭13

(Pattern in Bb)

Cm7 F7 B♭7 A♭7 G♭7 F7

Cm7 F7 B♭7 A♭7 G♭7 F7

Interlude **B♭7(#9)**

E♭7 B♭7(#9) B♭7 A7 A♭7 G7

5fr. 6fr. 5fr. 4fr. 3fr.

Cm7

F7

B♭7 6fr.

A♭7 4fr.

G♭7 2fr.

F7

D.S.
(Go back to Chorus)

Solos

B♭7 A♭13 B♭7 A♭13

E♭7 D♭13 E♭7 D♭13

B♭7 A♭13 B♭7 A♭13 B♭7 A♭13 B♭7 G7

Cm7

F7

B♭7

A♭7

G♭7

F7

Ending Chorus

B♭7 A♭13 B♭7 A♭13

E♭7 D♭13 E♭7 D♭13

B♭7 A♭13 B♭7 A♭13 B♭7 A♭13 B♭7 G7

Cm7

F7

B♭7 6fr.

B♭7(#9)

T 6 9 6 8 6 8 8 6 8 7 8

Really Slow 12/8 Blues

Jam Along
CD - Track 13
DVD

Chorus

B7 B+ 7fr. 7fr. **E7** **A7** 5fr. **E7** 10fr. **Bm7 E7** 7fr. 5fr.

A7 5fr. **A \sharp o** 5fr. **E9** 9fr.

F \sharp m7 **B7** 2fr. 1, 2. **E7 E/G \sharp A7 A \sharp o B7 B7(#9)**

E7 2fr. **E/G \sharp** 2fr. **A7** 5fr. **A \sharp o** 5fr. **B7** 7fr. **D9** 9fr. **D \sharp 9** 10fr. **E9** 11fr.

Ending

Drum Fill

Shuffle in A

Jam Along
CD - Track 14
DVD

Section 1

E **A7** **D7**

A7 **E7** **F7** **E7** **G7** **G#7** **A7**

Section 2

A7 **>>** **D7** **>>**

A7 **E7** **F7** **E7** **G7** **G#7** **A7**

Section 3

A7 **D7**

A7

1. **E7** **F7** **E7** **D/E**

2. **E7** **F7** **E7** **A7** **A7**

Slide on Over

**Jam Along
CD - Track 15**

This is a good song to practice the Boogie-Woogie 5ths pattern covered in Session 2.

G5 3fr. **Chorus**

F5

C5 3fr.

Boogie-Woogie 5ths Pattern

T **A** **B**

G5 3fr.

F5 **F#5** **G5** 3fr.

T **A** **B**

G5 **F5** **C5** 1. 2. 3. **G5** To Chorus 4. **G5** To Bridge

(continue pattern)

Bridge **D** 5fr. **F** 8fr.

C 3fr. 1. **C** **C#** **D** 2. **C5** **Bb5** **G5** 3fr.

T **A** **B**

Chorus
16 Bars
Full Band

Chorus
8 bars
Breaks

Bridge
8 bars

Chorus
8 bars
Full Band

Bridge
8 bars

Chorus
16 bars
Breakdown
Buildup

Chorus
32 bars
Full Band

Slow Burn

Jam Along
CD - Track 16

= 115
Slow Rock

Chorus

E7(#9)

12fr. 12fr. 12fr.

(Drum Fill)

Bridge

G5

12fr.

A5

12fr.

G5

3fr.

E7(#9)

12fr. 12fr. 12fr.

B7

7fr.

Interlude

Musical score for the Interlude section. The score consists of two staves. The top staff is for the treble clef guitar, and the bottom staff is for the bass (TAB). The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The score includes a first ending (labeled '1.') and a second ending ('2. To Chorus') which leads to the 'D.S. al Coda' section. The bass TAB shows fingerings: 0 0, 0 0, 0 0, 0 0, 0 0, 2 2 2.

Ending

Musical score for the Ending section. The score consists of two staves. The top staff is for the treble clef guitar, and the bottom staff is for the bass (TAB). The key signature changes to E major (one sharp). The time signature changes to 12/8 (indicated by a '12:' above the staff). The score ends with a final cadence. The bass TAB shows fingerings: 0 0, 12:, 2, 2 0, 1 2, 0 2, 3, 0.

Triple Threat

**Jam Along
CD - Track 17**

$\text{♩} = 149$

Medium/Up Stevie Ray Vaughn Feel

Chorus A7(#9)

(Drum Fill) 5fr.

5fr. 5fr.

(continue same pattern)

C#9 D9

3fr. 4fr.

D9

4fr.

A7(#9)

D#9 E9

5fr. 6fr.

E9

6fr.

D9

4fr.

The sheet music consists of six staves. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It includes a 'Chorus A7(#9)' section with a 5fr. fingering, a 'Drum Fill' section, and a continuation section with a 5fr. and 5fr. fingering. The second staff shows a bass line with T, A, and B notes. The third staff shows a treble clef, a key signature of two sharps, and a common time signature. It includes a 'C#9 D9' section with a 3fr. and 4fr. fingering, followed by a continuation section. The fourth staff shows a bass line with T, A, and B notes. The fifth staff shows a treble clef, a key signature of two sharps, and a common time signature. It includes a 'D9' section with a 4fr. fingering, followed by a continuation section. The sixth staff shows a bass line with T, A, and B notes. The bottom staff shows a treble clef, a key signature of two sharps, and a common time signature. It includes an 'E9' section with a 6fr. fingering, followed by a continuation section. The bottom staff also shows a bass line with T, A, and B notes.

A7(#9)

E7(#9)

Solos

A7

D7

A7

E7

D.S. al Coda
(after repeat)

Ending

E7(#9)

Up Shuffle

**Jam Along
CD - Track 18
DVD**

J = 148

Intro

G7

(continue same pattern)

D E♭ E F F♯

G13 **C9**

G7 **Am7** **D7** **G B♭13** **A13** **A♭13**

Chorus 1

Chorus 2

Repeat 3x

G7 C/G G7 C/G G7 G7(#9) C9

G7 **Am7** **D7** **G B♭13** **A13** **A♭13**

Chorus 3

Repeat 3x

G7 **C9**

1, 2.

G7 Am7 D7 G /B /C /C♯ /D /E♭ /E /F♯

Ending

3. Am7 D7 G A♭13 G13

(Guitar Fill)

Working the Beat

Jam Along
CD - Track 19

James Brown Funk

Intro **B♭m** 6fr.

F7(#9) 7fr. >> >>

(Drum Hit) (repeat previous measure)

TAB 6 6 . 6 4 6 6 / 8

Chorus **B♭m** 6fr. **E♭7** 4fr.

B♭m 6fr. **E♭/F** 8fr. **F7(#9)** 7fr.

> > > > > >>> >>>

B♭m 6fr. **F7(#9)** 7fr. >> >>

(Like Intro) **TAB** 6 6 . 6 4 6 6 / 8

Bridge **Cm7** 8fr.

Repeat 3x

E♭/F 8fr. >>> >>> To Intro

D.S. al Coda (take repeat)

Tag **E♭/F**

8fr.

F7(#9)

7fr.

Ending **B♭m**

6fr.

F7(#9)

7fr.

B♭m

6fr.

(Like Intro)

T A B

| | | | | | |
|---|-----|---|---|---|-------|
| 6 | 6 · | 6 | 4 | 6 | 6 / 8 |
|---|-----|---|---|---|-------|

12-Bar Brawl

 Jam Along
 CD - Track 20

= 174

Intro A7

Chorus 1

A7 > > > > > >

D7 > > > > > >

A7 > > > > > > E7 E♭

E7(#9) F9 E7(#9)

Chorus 2

A7 D7 A7

E7 E♭ D7 A7 E7(#9) F9 E7(#9)

Chorus 3

A7 D7 A7

E7 E♭ D7 A7 E7(#9)

Ending

A7 A7(#9)

12/8 Blues

**Jam Along
CD - Track 21
DVD**

Intro

Medium 12/8 Feel

Chorus

B♭7 E♭ E F9 F9 E9 E♭9 B♭7 E♭7 B♭7 F7

Chorus with Breaks

E9 E♭9

F9 F9 E9 E♭9 B♭7 E♭7 B♭7 F7

Ending

2. F9 F9 E9 E♭9 B♭7 B♭/D E♭7 E° F B9 B♭9

50s Boogie Woogie

Jam Along
CD - Track 22
DVD

$\text{♩} = 196$
Fast Boogie Woogie

D Blues

D7

(Drum Fill)

G7

D7

A7

G7

D7

E♭ Blues

Repeat 3x

E♭9

B♭13

A♭13

A♭9

E♭7

Repeat 3x

E Blues

E7 A7

E7 B7 A7 E7

Ending B7 A7 E7 E9

T
A
B

7 7 6 6 9 9 6 6 | 5 5 4 4 7 7 4 4 | 7 4 | 5 6 7 4 6 7

Learning the 3rds, 5ths, & 7ths

This is the answer key to the worksheet in Session 2 on page 24.

| <u>KEY</u> | <u>ROOT</u> | <u>3RD</u> | <u>5TH</u> | <u>7TH</u> |
|--------------------|-------------|------------|------------|------------|
| Key of C | <u>C</u> | <u>E</u> | <u>G</u> | <u>B</u> |
| (Keys with Flats) | | | | |
| Key of F | <u>F</u> | <u>A</u> | <u>C</u> | <u>E</u> |
| Key of Bb | <u>Bb</u> | <u>D</u> | <u>F</u> | <u>A</u> |
| Key of Eb | <u>Eb</u> | <u>G</u> | <u>Bb</u> | <u>D</u> |
| Key of Ab | <u>Ab</u> | <u>C</u> | <u>Eb</u> | <u>G</u> |
| Key of Db | <u>Db</u> | <u>F</u> | <u>Ab</u> | <u>C</u> |
| Key of Gb | <u>Gb</u> | <u>Bb</u> | <u>Db</u> | <u>F</u> |
| (Keys with Sharps) | | | | |
| Key of G | <u>G</u> | <u>B</u> | <u>D</u> | <u>F#</u> |
| Key of D | <u>D</u> | <u>F#</u> | <u>A</u> | <u>C#</u> |
| Key of A | <u>A</u> | <u>C#</u> | <u>E</u> | <u>G#</u> |
| Key of E | <u>E</u> | <u>G#</u> | <u>B</u> | <u>D#</u> |
| Key of B | <u>B</u> | <u>D#</u> | <u>F#</u> | <u>A#</u> |
| Key of F# | <u>F#</u> | <u>A#</u> | <u>C#</u> | <u>E#</u> |

Playing Tip

The ability to recall without hesitation the 3rd, 5th, and 7th of any key is one of the most important real-world playing skills you will ever learn. Practice saying them from memory as you go throughout your day.

Learning the Blues Notes

This is the answer key to the worksheet in Session 2 on page 25.

| <u>KEY</u> | <u>FLATTED 3RD</u> | <u>FLATTED 5TH</u> | <u>FLATTED 7TH</u> |
|------------|--------------------|--------------------|--------------------|
|------------|--------------------|--------------------|--------------------|

| | | | |
|----------|-----------|-----------|-----------|
| Key of C | <u>Eb</u> | <u>Gb</u> | <u>Bb</u> |
|----------|-----------|-----------|-----------|

(Keys with Flats)

| | | | |
|----------|-----------|-----------|-----------|
| Key of F | <u>Ab</u> | <u>Cb</u> | <u>Eb</u> |
|----------|-----------|-----------|-----------|

| | | | |
|-----------|----------------------|----------------------|----------------------|
| Key of Bb | <u>D_b</u> | <u>F_b</u> | <u>A_b</u> |
|-----------|----------------------|----------------------|----------------------|

| | | | |
|-----------|----------------------|-----------------------|----------------------|
| Key of Eb | <u>G_b</u> | <u>B_{bb}</u> | <u>D_b</u> |
|-----------|----------------------|-----------------------|----------------------|

| | | | |
|-----------|----------------------|-----------------------|----------------------|
| Key of Ab | <u>C_b</u> | <u>E_{bb}</u> | <u>G_b</u> |
|-----------|----------------------|-----------------------|----------------------|

| | | | |
|-----------|----------------------|-----------------------|----------------------|
| Key of Db | <u>F_b</u> | <u>A_{bb}</u> | <u>C_b</u> |
|-----------|----------------------|-----------------------|----------------------|

| | | | |
|-----------|-----------------------|-----------------------|----------------------|
| Key of Gb | <u>B_{bb}</u> | <u>D_{bb}</u> | <u>F_b</u> |
|-----------|-----------------------|-----------------------|----------------------|

(Keys with Sharps)

| | | | |
|----------|----------------------|----------------------|----------|
| Key of G | <u>B_b</u> | <u>D_b</u> | <u>F</u> |
|----------|----------------------|----------------------|----------|

| | | | |
|----------|----------|----------------------|----------|
| Key of D | <u>F</u> | <u>A_b</u> | <u>C</u> |
|----------|----------|----------------------|----------|

| | | | |
|----------|----------|----------------------|----------|
| Key of A | <u>C</u> | <u>E_b</u> | <u>G</u> |
|----------|----------|----------------------|----------|

| | | | |
|----------|----------|----------------------|----------|
| Key of E | <u>G</u> | <u>B_b</u> | <u>D</u> |
|----------|----------|----------------------|----------|

| | | | |
|----------|----------|----------|----------|
| Key of B | <u>D</u> | <u>F</u> | <u>A</u> |
|----------|----------|----------|----------|

| | | | |
|-----------|----------|----------|----------|
| Key of F# | <u>A</u> | <u>C</u> | <u>E</u> |
|-----------|----------|----------|----------|

Credits

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a personal note...

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