

MASTERING

BLUES GUITAR



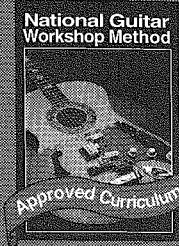
The Complete Electric
Blues Guitar Method

Beginning • Intermediate • Mastering

WAYNE RIKER

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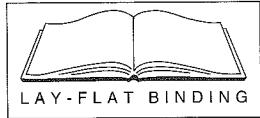
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Alfred, the leader in educational publishing, and the National Guitar Workshop, one of America's finest guitar schools, have joined forces to bring you the best, most progressive educational tools possible. We hope you will enjoy this book and encourage you to look for other fine products from Alfred and the National Guitar Workshop.

Alfred has made every effort to make this book not only attractive but more useful and long-lasting as well. Usually, large books do not lie flat or stay open on the music rack. In addition, the pages (which are glued together) tend to break away from the spine after repeated use.



In this edition, pages are sewn together in multiples of 16. This special process prevents pages from falling out of the book while allowing it to stay open for ease in playing. We hope this unique binding will give you added pleasure and additional use.

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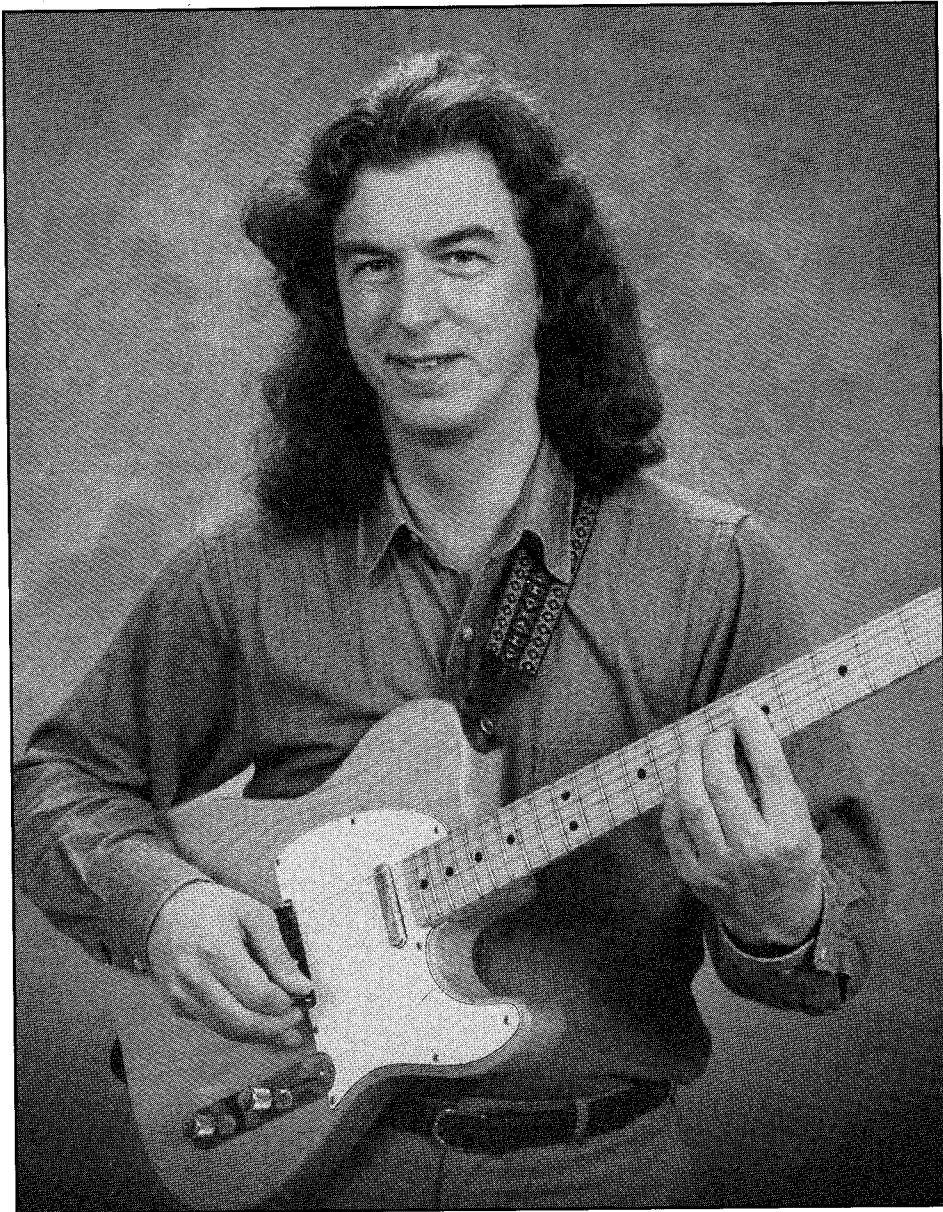
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ABOUT THE AUTHOR

Wayne Riker has been a guitar teacher and performer for twenty-five years, playing and teaching all styles of music. A graduate of the Guitar Institute of Technology (1980), he also earned a degree in English and Music from Fairleigh Dickinson University in 1973. He has been an instructor at the National Guitar Summer Workshop's California campus since its inception in 1990. Wayne is a teacher and freelance guitarist in the San Diego area, and conducts workshops around the country.



HOW TO USE THIS BOOK

Since this book explores a wide variety of blues styles and improvisational ideas, it is not absolutely necessary that you proceed chapter by chapter. However, the book has been organized in a way that progressively adds new terms and information in each chapter. Don't assume you know everything about a subject, even if it's one of your strengths. Everyone approaches the blues from a different perspective, so if one new concept that you learn from this book helps your playing, it's worth it.

No book can make you a better player. You have to go out and play to improve. A book can provide new vocabulary that can be added to your musical repertoire. Whether you play informally or professionally, try immediately plugging examples you like into your playing. For the single-note examples, experiment with different phrasing, add your own notes to extend a lick or play the same lick on different string sets.

The musical definition section at the beginning of this book should be used as a glossary. Look up any terms or concepts you don't understand. You should read the basic theory section to make sure you have no gaps in your understanding of keys, intervals, harmonized scales, etc. Taking a college level course or obtaining a couple books in theory is a good way of improving your theoretical knowledge. Becoming a good musician as well as a good guitarist is essential, particularly if you are going to play professionally.

DEDICATION

This book is dedicated to my parents, Virginia and Walter Riker, and to my two children, Tara and Trent, who have all stood by me in the best and worst of circumstances.

ACKNOWLEDGMENTS

I would like to recognize the people whose musical influence and inspiration have helped shape this book: Dion Grody, Walt Riker III, Craig Linenberger, Greg Gucker, John Varner, Dr. Unicio Violi, John Abercrombie, Al Alpert, Marc Sussman, Dave English, Kimbo Smith, Les Wise, Don Mock, Ron Eschete, Howard Roberts, and special thanks to Nat Gunod, David Smolover, and all my colleagues at the California campus of the National Guitar Summer Workshop.



An audio recording is available for every book in this series. We hope it will make learning with these books easier and more enjoyable. This symbol will appear next to every example that is played on the audio recording. Use the recording—and your rewind button!—to help insure that you are capturing the feel of each example, interpreting the rhythms correctly, and so on. If you have the compact disc version of this book, you can use the Track numbers below the symbol to go directly to the examples for any page. Have fun!

BASIC THEORY

Half Step—The distance from one fret to the next, or from the open string to the first fret.

Whole Step—The distance of two frets, or from the open string to the second fret.

Accidentals—A sharp ♯, which raises a pitch one half step; a double sharp ×, which raises a pitch one half step; a flat ♭, which lowers a pitch one half step; a double flat ♭, which lowers a pitch one half step; or a natural sign ♮, which cancels out the previous accidental.

The Chromatic Scale—The foundation for all musical motion on the guitar, from single notes to chords, scales, licks and melodies. All the notes of the chromatic scale are one half step (one fret) apart. It is the “slide rule” for finding the letter note names in the musical alphabet. You should definitely learn to recite the twelve notes of the chromatic scale before you play them on the guitar.

E	F	F♯ or G♭	G	G♯ or A♭	A	A♯ or B♭	B	C	C♯ or D♭	D	D♯ or E♭
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Now let's put these notes on the fingerboard.

E	F	F/G	G	G/A	A	A/B	B	C	C/D	D	D/E	E
B	C	C/D	D	D/E	E	F	F/G	G	G/A	A	A/B	B
G	G/A	A	A/B	B	C	C/D	D	D/E	E	F	F/G	G
D	D/E	E	F	F/G	G	G/A	A	A/B	B	C	C/D	D
A	A/B	B	C	C/D	D	D/E	E	F	F/G	G	G/A	A
E	F	F/G	G	G/A	A	A/B	B	C	C/D	D	D/E	E

III V VII IX XII

Enharmonic—Notes that are of equal pitch, but have two different names. Note the enharmonic relationships in the chromatic scale above: F♯ = G♭, G♯ = A♭, C♯ = D♭ and D♯ = E♭.

Intervals—The distance between two notes, or the interval, is the backbone for musical understanding of chord structures, double-stop patterns, single-note solos and melodies. The term “melodic interval” refers to the distance from one note to the next. “Harmonic interval” refers to the distance between two notes played simultaneously.

Melodic Interval

Harmonic Interval



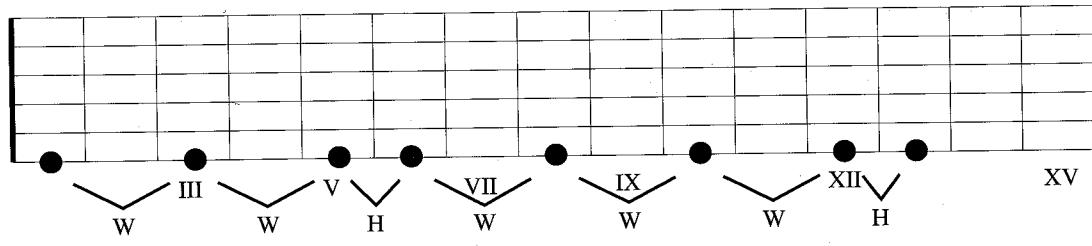
It is helpful to measure intervals in half steps. Memorize all the interval names below, using C as the starting pitch, then play them on the guitar to hear how each interval sounds.

Half steps	Pitches	Interval
0	C - C	unison
1	C - C [#]	augmented unison
1	C - D ^b	minor 2nd
2	C - D	major 2nd
3	C - D [#]	augmented 2nd
3	C - E ^b	minor 3rd
4	C - E	major 3rd
5	C - F	perfect 4th
6	C - F [#]	augmented 4th
6	C - G ^b	diminished 5th
7	C - G	perfect 5th
8	C - G [#]	augmented 5th
8	C - A ^b	minor 6th
9	C - A	major 6th
10	C - A [#]	augmented 6th
10	C - B ^b	minor 7th
11	C - B	major 7th
12	C - C	perfect octave

Key—The tonal center or home base of a tune. Refers to the entire set of pitches and harmonies resulting from building a scale on a root note. If a tune is in the key of A, corresponding notes, scales and chords are categorized by their numerical interval distance from A.

Diatonic—To be within a key, or only playing notes that belong to any non-chromatic scale. E-F[#]-G[#]-A-B is diatonic because all of the notes belong to the key of E Major. E-F-F[#]-G is chromatic because of the passing-tone between E and F[#] (F^b).

The Major Scale—The arrangement of notes in the diatonic major scale is the foundation for the musical system we use in Western music. The intervals used to construct this scale, starting on any pitch is: whole step, whole step, half step, whole step, whole step, whole step and half step. For example, the key of F Major:



W = whole step
H = half step

Memorizing the notes of the twelve major scales is essential in order to play any type of music. Here is a table for the major scales in a cycle of 5ths (all the roots are a 5th apart). Notice that G^b and F[#] are enharmonically equal. Also, notice that the number of sharps ascend and the number of flats descend. The first tone, called the *tonic* or *root*, gives the key its name. Arabic numerals (1,2,3,4,5,6,7,8) represent single notes.

The Major Scales

1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C
G	A	B	C	D	E	F [#]	G
D	E	F [#]	G	A	B	C [#]	D
A	B	C [#]	D	E	F [#]	G [#]	A
E	F [#]	G [#]	A	B	C [#]	D [#]	E
B	C [#]	D [#]	E	F [#]	G [#]	A [#]	B
F [#]	G [#]	A [#]	B	C [#]	D [#]	E [#]	F [#]
G ^b	A ^b	B ^b	C ^b	D ^b	E ^b	F	G ^b
D ^b	E ^b	F	G ^b	A ^b	B ^b	C	D ^b
A ^b	B ^b	C	D ^b	E ^b	F	G	A ^b
E ^b	F	G	A ^b	B ^b	C	D	E ^b
B ^b	C	D	E ^b	F	G	A	B ^b
F	G	A	B ^b	C	D	E	F

} Enharmonic

Key Signature (Major)—A key signature at the beginning of a piece defines the key, telling you which scale was used in its composition. If you compare the chart below to the chart of major scales, you will see that the key signatures are derived from the major scales.

The Relative Minor—The relative minor key is based on the scale that starts on the sixth degree of any major scale. It has the same key signature as its relative major scale. Since the note E is the sixth note of a G Major scale, E Minor is the relative minor to G Major. C Minor is the relative minor to E^b Major, etc.

Key Signature	Major Key	Minor Key	Key Signature	Major Key	Minor Key
	C	A		F	D
	G	E		B ^b	G
	D	B		E ^b	C
	A	F [#]		A ^b	F
	E	C [#]		D ^b	B ^b
	B	G [#]		G ^b	E ^b
	F [#]	D [#]			

Chord—Two or more notes played together.

The Triad—A three-note chord consisting of the root, 3rd and 5th of a scale. There are four basic triad types: major (Maj), minor (min), diminished (dim, or sometimes “°”) and augmented (aug).

C

Guitar chord diagram for C major (C Maj) with fingerings: X X X 3 4 1. Fret 3 is marked with a dot. Below the diagram, the musical notation shows a C major chord (G-B-D) followed by a C minor chord (G-B-Flat-D). The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature.

Cmin

Guitar chord diagram for C minor (C min) with fingerings: X X X 3 2 1. Fret 3 is marked with a dot. Below the diagram, the musical notation shows a C minor chord (G-B-Flat-D) followed by a C major chord (G-B-D). The notation includes a treble clef, a key signature of one flat (B Flat), and a common time signature.

Cdim

Guitar chord diagram for C diminished (C dim) with fingerings: X X X 3 2 1. Frets 3 and 5 are marked with dots. Below the diagram, the musical notation shows a C diminished chord (G-B-Flat-D-Flat) followed by another C diminished chord. The notation includes a treble clef, a key signature of one flat (B Flat), and a common time signature.

Caug

Guitar chord diagram for C augmented (C aug) with fingerings: X X X 2 3 1. Frets 3 and 5 are marked with dots. Below the diagram, the musical notation shows a C augmented chord (G-B-D) followed by another C augmented chord. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature.

The Harmonized Major Chord Scale—The harmonized major scales are the result of building a triad from each note of the major scale. For example, in the key of F:

F Maj G min A min B♭ Maj C Maj D min E dim

I ii iii IV V vi vii^o

T 1 3 5 6 8 10 11
A 2 3 5 7 9 10 12
B 3 5 7 8 10 12 14

Here is the table for all the harmonized major scales in all twelve keys. Harmonies are indicated with Roman numerals. Capital numerals are major, and lower case numerals are minor or diminished. In each key the I, IV, and V chords are major, the ii, iii, and vi chords are minor, and the vii chord is diminished.

The Harmonized Major Chord Scale (Triads)

I	ii	iii	IV	V	vi	vii°
C	Dmin	Emin	F	G	Amin	B dim
G	Amin	Bmin	C	D	Emin	F#dim
D	Emin	F#min	G	A	Bmin	C#dim
A	Bmin	C#min	D	E	F#min	G#dim
E	F#min	G#min	A	B	C#min	D#dim
B	C#min	D#min	E	F#	G#min	A#dim
G ^b	Abmin	B ^b min	C ^b	D ^b	E ^b min	Fdim
D ^b	E ^b min	Fmin	G ^b	A ^b	B ^b min	Cdim
A ^b	B ^b min	Cmin	D ^b	E ^b	Fmin	Gdim
E ^b	Fmin	Gmin	A ^b	B ^b	Cmin	Ddim
B ^b	Cmin	Dmin	E ^b	F	Gmin	Adim
F	Gmin	Amin	B ^b	C	Dmin	Edim

The Harmonized Major Chord Scale in 7ths—Now let's go one step farther and harmonize a four-note chord from each note of a major scale. This means adding another note a 3rd above the 5th of the triad. Here is a 7th chord scale in F:

FMaj7 Gmin7 Amin7 B^bMaj7 C7 Dmin7 Emin7^{b5}

IMaj7 ii7 iii7 IVMaj7 V7 vi7 vii°7

T	5	6	8	5	6	8	10	11
A	5	7	9	7	9	10	10	12
B	7	8	10	8	10	12	12	14
	8	10	12					

Here is a table of the 7th chords in all twelve major keys. Notice that the I and IV chords are major 7th chords (I, 3, 5, 7), the ii, iii, and vi chords are minor 7th chords (I, \flat 3, 5, \flat 7), and the vii chord is a min7 \flat 5 chord—also known as a half diminished chord (I, \flat 3, \flat 5, \flat 7). The V chord is a dominant 7th chord, written as V7 (I, 3, 5, \flat 7).

The Harmonized Major Chord Scale (7ths)

IMaj7	ii7	iii7	IVMaj7	V7	vi7	vii\circ 7
CMaj7	Dmin7	Emin7	FMaj7	G7	Amin7	Bmin7 \flat 5
GMaj7	Amin7	Bmin7	CMaj7	D7	Emin7	F \sharp min7 \flat 5
DMaj7	Emin7	F \sharp min7	GMaj7	A7	Bmin7	C \sharp min7 \flat 5
AMaj7	Bmin7	C \sharp min7	DMaj7	E7	F \sharp min7	G \sharp min7 \flat 5
EMaj7	F \sharp min7	G \sharp min7	AMaj7	B7	C \sharp min7	D \sharp min7 \flat 5
Bmaj7	C \sharp min7	D \sharp min7	EMaj7	F \sharp 7	G \sharp min7	A \sharp min7 \flat 5
G \flat Maj7	A \flat min7	B \flat min7	C \flat Maj7	D \flat 7	E \flat min7	Fmin7 \flat 5
D \flat Maj7	E \flat min7	Fmin7	G \flat Maj7	A \flat 7	B \flat min7	Cmin7 \flat 5
A \flat Maj7	B \flat min7	Cmin7	D \flat Maj7	E \flat 7	Fmin7	Gmin7 \flat 5
E \flat Maj7	Fmin7	Gmin7	A \flat Maj7	B \flat 7	Cmin7	Dmin7 \flat 5
B \flat Maj7	Cmin7	Dmin7	E \flat Maj7	F7	Gmin7	Amin7 \flat 5
FMaj7	Gmin7	Amin7	B \flat Maj7	C7	Dmin7	Emin7 \flat 5

MUSICAL DEFINITIONS

Alternate Changes—Chords extended or substituted for a basic chord to bring more color and chord motion to a tune.

Arpeggio—The notes of a chord played one after the other, either in ascending or descending order.

Attack—The articulation of a note. Notes can vary in sound depending on the way you strike them: how hard you hit the note; how long you hold the note; what pick direction you use; or at what angle your pick hits the string.

Backcycle—A series of chords that are a 5th apart in root name when measured backwards from the final chord.



As we move backwards from the C chord in bar seven, G7 is the V of C, D7 is the V of G7, A7 is the V of D7 and E7 is the V of A7.

/ = repeat previous measure

Changes—The progression of chords in a tune.

Choke—Stopping the sound of a bent note as soon as it reaches the intended pitch.

Chord Inversion—A chord voiced with a note other than the root in the bass.

G G G

8 8 8

root position first inversion second inversion

T 3 8 12
A 4 7 12
B 5 9 12

Chord Voicing—Refers to the particular arrangement or order of notes played in a chord. Voicings are measured from the bottom note (bass) to the top.

Closed Position—Notes or chords in any part of the neck that does not use open strings.

Comping—Improvising rhythms with chords to accompany a solo or melody. Mainly used in jazz by pianists and guitarists, comping usually employs short and sporadic rhythmic punches that provide space in the chord changes through which a soloist can weave in and out.

Contrary Motion—Two melodies moving in opposite directions.

A7

The image shows a musical staff with a treble clef and an A7 chord (A, C#, E, G#) followed by a blank measure. Below the staff is a guitar neck diagram with six strings. The strings are labeled T (top), A, and B from left to right. Fret numbers 2, 3, 4, and 5 are marked across each string.

Cycle of 5ths—A series of chords whose roots are a 5th apart.

The image shows a guitar neck diagram with six strings. Above the strings, the chords are labeled: Amin, Dmin, G, and C. The Amin chord is at the 12th fret, Dmin is at the 7th fret, G is at the 3rd fret, and C is at the 0th fret (open). The diagram illustrates a cycle where each chord is a 5th above the previous one.

As you backcycle from C, G is the V of C, Dmin is a 5th above G, and Amin is a 5th above Dmin. If you count forward from the Amin chord, the chords cycle in 4ths.

Dampen—Creating an unpitched percussive sound by lifting the string(s) off the wood while leaving the finger(s) on the string. Also known as muting (to mute a note or chord), or a “chuck.”

Dynamics—The volume level within a song. Playing softly or loudly to create a change in mood.

Flat 5 (\flat 5) Substitution—Substituting a chord a \flat 5 above the basic chord. For instance, D \flat 7 can be used instead of G7. D \flat is a \flat 5 above G.

G7
Dmin7 or D \flat 7 C

A musical staff in G major (one sharp) with a common time signature (indicated by '4'). It shows three chords: G7 (B-D-G-B), Dmin7 or D \flat 7 (B-D \flat -G-B), and C (C-E-G-C). The strings are numbered 1 through 6 from top to bottom.

The D \flat 7 chord is a \flat 5 above G7, so it can be substituted for the G7, because both of these dominant chords share the same 3rd and \flat 7 tones, B and F respectively. The \flat 5 substitution is often used to create chromatic movement between adjoining chords.

Hammer-on—A slur sound, ascending in pitch, executed by picking a note and then sounding the next with your fretting hand.

A7 A7 or Amin7

A musical staff in A major (no sharps or flats) with a common time signature (indicated by '4'). It shows two chords: A7 (E-G-C-E-G-E) and A7 or Amin7 (E-G-C-E-G-E). Below the staff is a guitar neck diagram with strings T (top), A, and B. Fingerings are indicated above the neck: H over the 5th fret of string T, 5 over the 8th fret of string A, and 8 over the 10th fret of string B. The neck has 12 frets.

Movable Chord—Any chord without open strings that can therefore move with its shape intact.

Oblique Motion—One melody note remains constant as other notes move around it.

CMaj7 F C G7sus C

A musical staff in C major (no sharps or flats) with a common time signature (indicated by '4'). It shows three chords: CMaj7 (C-E-G-C-E-G-C), F (F-A-C-F-A-C), and C (C-E-G-C-E-G-C). Below the staff is a guitar neck diagram with strings T (top), A, and B. Fingerings are indicated above the neck: 8 over the 12th fret of string T, 8 over the 10th fret of string A, 8 over the 9th fret of string B, 6 over the 7th fret of string A, and 5 over the 5th fret of string B. The neck has 12 frets.

Octave—Refers to the distance between two notes that have the same name and pitch, but are located twelve half steps or eight diatonic tones of the major scale away from each other. The G note on the third fret of the sixth string and the G note on the fifth fret of the fourth string are an octave apart.

Open Position—Fretted notes combined with open strings within the first three frets.

Palm Mute—Resting the palm of the picking hand lightly on any string near the bridge to dampen the string sound.

Passing Tones—Non-scale tones played in between melody, scale, or chord tones.

Musical notation example showing passing tones. The top staff shows a treble clef, 4/4 time, and a key signature of B♭. It features a sequence of eighth and sixteenth notes with various note heads and stems. The bottom staff shows a guitar neck diagram with three octaves. Frets are numbered 1 through 8. Boxed numbers indicate specific notes: 7, 6, 8, 7, 6, 6, 7, 8, 6, 7, 8, 7, 6. These numbers correspond to the notes in the musical line above, illustrating the concept of passing tones.

Pedal Tone—A sustained note, usually in the bass, sounding against moving harmonies above.

Musical notation example showing pedal tones. The top staff shows a treble clef, 4/4 time, and a key signature of A. It features four measures of chords: A7, Bmin/A, C/A, and Bmin/A. The bottom staff shows a guitar neck diagram with three octaves. Frets are numbered 0 through 5. The notes in the bass line are: 2, 3, 0, 4; 5, 4, 5, 4; 0, 5, 0, 4; 0, 5, 0, 4. These notes are sustained throughout the harmonic progression above, demonstrating pedal tones.

Pickup-Note(s)—Notes played before the opening bar to begin the melody or lick.

Musical notation example showing pickup notes. The top staff shows a treble clef, 4/4 time, and a key signature of A. It features a single measure starting with a note followed by a rest. The bottom staff shows a guitar neck diagram with three octaves. Frets are numbered 0 through 7. The notes in the bass line are: 7, 5, 7. These notes serve as pickup notes to start the melody.

Pull-off—A slur sound descending in pitch, created by pulling a finger of the fretting hand off the string (usually downward towards the floor), causing a lower note on the same string to sound without being picked. The lower note can be either the open string or another note on the string taken by a finger anchored firmly to the fret.

Quarter Tone—Half of a half step. A very distinctive blues sound. Since the frets divide the strings in half steps, the quarter tone is reached by bending slightly up from a fretted tone.

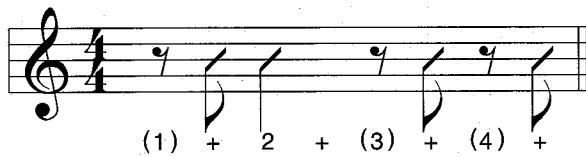
Root—The note from which a chord or scale is constructed. For example, a C note is the root of a C Major, C Minor or C7 chord. C is also the root of a C Blues or a C Major scale and a C Minor scale.

Shortpicking—Moving your thumb and index finger down to the edge of your pick and combining the skin of either finger with the pick as you strike the string. This produces a short or staccato note, sometimes producing overtones of other notes as well.

Slash Chords—Chord symbols for chords that have a bass note that differs from the chord name (inversions). G/B is a G Major chord with a B note in the bass. Dmin/C is a D Minor chord with a C note in the bass.

Slides—Picking a fretted note or chord and then sliding a finger or fingers up or down a string(s) to a designated location, producing a sliding, gliding sound. Indicated with this symbol:  or .

Syncopation—Rhythmic patterns accenting weak beats or weak parts of beats. This usually means getting away from accenting one and three.



Tap-on or Tapping—Bringing the index or middle finger of the picking hand over to fret a note.

Tempo—The rate of speed at which a tune is played. Learn the metronome markings often seen at the top of a chart. At the rate of speed of $\text{♩} = 60$, the quarter notes are played in the space of one second (sixty per minute).

Time Signature—The fractional number at the beginning of a tune to indicate the meter or “feel.” The top number denotes the number of beats in each measure, the bottom number indicates what type of note gets one beat.

$\frac{4}{4}$ = Four beats in a bar; quarter note = one beat

$\frac{12}{8}$ = Twelve beats in a bar; eighth note = one beat.

Transpose—Playing a tune in a different key than the original key. The music stays the same except for a change in pitch. All the chords move up or down an equal distance.

Transposition up a perfect 5th:

Tremolo Picking—Rapid alternate picking.

C7 or Cmin7

Musical score for C7 or Cmin7 and E7 or Emin7 chords. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The score consists of two measures of music, each with a dynamic marking 'P' at the end.

C7 or Cmin7 E7 or Emin7

P

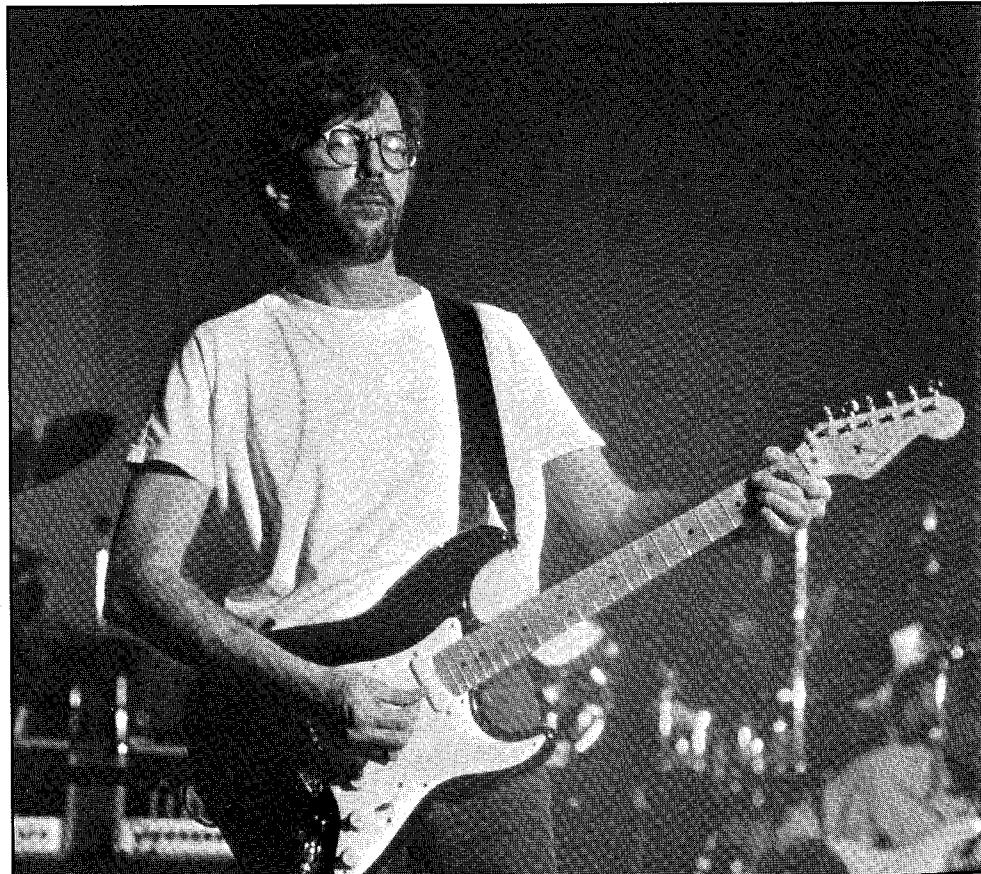
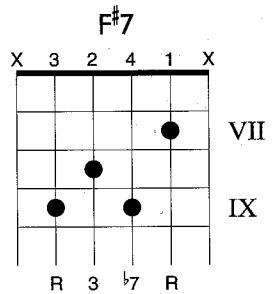
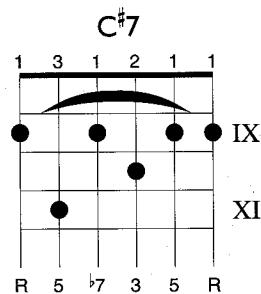
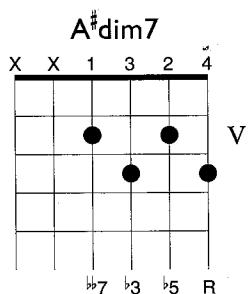
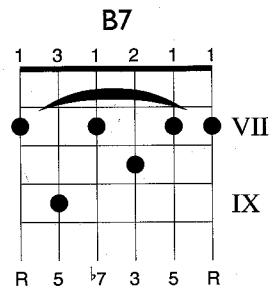
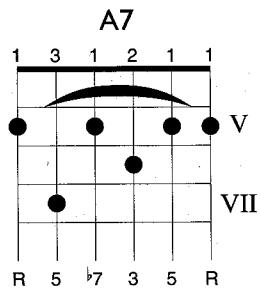
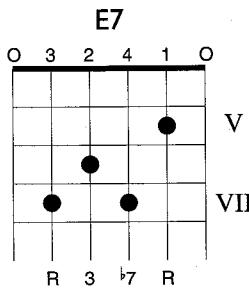
Trill—Rapidly combining hammer-ons and pull-offs between two notes.

A7 or Amin7

E7

Unison—Notes exactly the same in pitch played on different strings. For example, the F note found on the first fret of the first string can also be sounded on the sixth fret of the second string, the tenth fret of the third string and the fifteenth fret of the fourth string.

CHORDS FOR CHAPTER 1



Eric Clapton

CHAPTER 1

The Twelve-Bar Blues

The twelve-bar blues structure, using all dominant seventh chords, is the most common blues format. Ninety percent of the time we deal with this structure when we play the blues, so we are not talking about brain surgery here! However, since the blues format is so limited you need to know as many ways as possible to vary and enhance a blues tune. Your audience is tuned into this sound, as it is the basis for many rock, jazz, country and R&B (rhythm-and-blues) songs, so you need to turn their heads and keep them interested. Let's look at the most widely used chord pattern and at some other possibilities, too.

A musical staff in G major (one sharp) and common time (indicated by a '4'). The staff consists of six measures. The first measure is labeled E7 and has a bass note I7 below it. The second measure is marked with a slash and has no bass note. The third measure is marked with a slash and has no bass note. The fourth measure is marked with a slash and has no bass note. The fifth measure is labeled A7 and has a bass note IV7 below it. The sixth measure is marked with a slash and has no bass note.

A musical staff in G major (one sharp) and common time (indicated by a '4'). The staff consists of six measures. The first measure is labeled E7 and has a bass note I7 below it. The second measure is marked with a slash and has no bass note. The third measure is labeled B7 and has a bass note V7 below it. The fourth measure is labeled A7 and has a bass note IV7 below it. The fifth measure is labeled E7 and has a bass note I7 below it. The sixth measure is labeled B7 and has a bass note V7 below it.

The I chord, A7, is added in bar two.

A musical staff in G major (one sharp) and common time (indicated by a '4'). The staff consists of six measures. The first measure is labeled E7 and has a bass note I7 below it. The second measure is labeled A7 and has a bass note IV7 below it. The third measure is labeled E7 and has a bass note I7 below it. The fourth measure is marked with a slash and has no bass note. The fifth measure is labeled A7 and has a bass note IV7 below it. The sixth measure is marked with a slash and has no bass note.

A musical staff in G major (one sharp) and common time (indicated by a '4'). The staff consists of six measures. The first measure is labeled E7 and has a bass note I7 below it. The second measure is marked with a slash and has no bass note. The third measure is labeled B7 and has a bass note V7 below it. The fourth measure is labeled A7 and has a bass note IV7 below it. The fifth measure is labeled E7 and has a bass note I7 below it. The sixth measure is labeled B7 and has a bass note V7 below it.

The A[#] diminished chord (A[#]dim7), also known as an A7^{b9}, in measure six adds color to the I chord, A7.

3

E7 A7 E7 x A7 A[#] dim7

I7 IV7 I7 x IV7 #iv^o

E7 x B7 A7 E7 B7

I7 x V7 IV7 I7 V7

The addition of C[#]7 and F[#]7 in measures eight and nine creates a cycle of 5ths progression. If you backcycle from the B7 in measure ten, F[#]7 is the V chord of B7, and C[#]7 is the V chord of F[#]7.

4

E7 A7 E7 x A7 A[#] dim7

I7 IV7 I7 x IV7 #iv^o

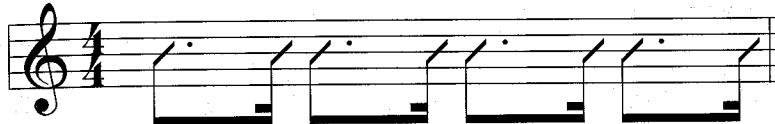
E7 C[#]7 F[#]7 B7 E7 B7

I7 VI7 II7 V7 I7 V7

SHUFFLE BLUES

The most important factor in blues rhythm playing is to create chord movement. Playing static dominant seventh chords tends to be bland. This next example shows chord motion using intervals of a 6th with a shuffle rhythm (a dotted eighth/sixteenth note feel).

5



Think of the thumpthump—thumpthump of your heartbeat (hopefully normal) to remember a shuffle rhythm. Now let's shuffle off to Buffalo.

6
Track
2

A7

D7

A7

E7

D7

A7

A7 D7

D7 E7

BLUES-ROCK RHYTHMS

Another alternative for creating chord motion are blues-rock rhythm patterns, which are variations of the old barrelhouse and boogie-woogie blues piano styles. The keys of E and A work the best for these rhythms because the open strings can ring out. They also fit well under the fingers in the open positions, unlike other keys that require a closed position and lots of finger stretching. Here are two examples of patterns over the I, IV, and V chords in the key of A. Combine them and play them through a twelve-bar blues.

Standard riff reaching out to the 6 and ♭7 of each chord

7
Track 3.1

A7 D7 E7

I7 IV7 V7

T A B

2	2	4	4	5	5	4	4
0	0	0	0	0	0	0	0
2	2	4	4	5	5	4	4

The movement from the minor to the major 3rd tones of each chord on the bass strings is typical in this style.

8
Track 3.2

A7 D7 E7

I7 IV7 V7

T A B

2	2	3	2	2	4	2
0	0	3	0	0	0	0
2	2	3	2	2	4	2

Full blown boogie-woogie

E7

٪

A7

Sheet music for the E7 chord. The top staff shows a treble clef, a 4/4 time signature, and a piano-roll style pattern of eighth notes. The bottom staff shows a bass clef, with notes on the 5th, 6th, and 7th strings.

Bass line for the E7 chord. The top staff shows a bass clef. The bottom staff shows a bass clef, with notes on the 5th, 6th, and 7th strings.

A7

B7

Sheet music for the B7 chord. The top staff shows a treble clef, a 4/4 time signature, and a piano-roll style pattern of eighth notes. The bottom staff shows a bass clef, with notes on the 5th, 6th, and 7th strings.

Bass line for the B7 chord. The top staff shows a bass clef. The bottom staff shows a bass clef, with notes on the 5th, 6th, and 7th strings.



Johnny Copeland

Let's conclude with this finger stretcher in E.

E7

A musical score for a guitar part. It consists of two staves. The top staff is a treble clef staff with six measures. The first measure shows a 'H' (Hammer-on) followed by a 'S' (Slide). The second measure shows another 'H'. The third measure shows a 'S'. The fourth measure shows another 'H'. The fifth measure shows a 'S'. The sixth measure shows another 'H'. The bottom staff is a bass clef staff with three measures. The first measure shows a 'T' (Tremolo), a 'A' (Arpeggio), and a 'B' (Bass note) with a '2' above it. The second measure shows a 'T', an 'A', and a 'B' with a '5 4 2' below it. The third measure shows a 'T', an 'A', and a 'B' with a '5 4 2' below it.

E7 A7

A musical score for a guitar part. It consists of two staves. The top staff is a treble clef staff with four measures. The first measure shows a 'H'. The second measure shows an 'H'. The third measure shows a 'S'. The fourth measure shows an 'H'. The bottom staff is a bass clef staff with three measures. The first measure shows a 'T', a 'A', and a 'B' with a '2' above it. The second measure shows a 'T', an 'A', and a 'B' with a '5 6' below it. The third measure shows a 'T', an 'A', and a 'B' with a '2' above it and a '5 6' below it.

E7

A musical score for a guitar part. It consists of two staves. The top staff is a treble clef staff with five measures. The first measure shows a 'H'. The second measure shows a 'S'. The third measure shows an 'H'. The fourth measure shows an 'H'. The fifth measure shows a 'S'. The bottom staff is a bass clef staff with three measures. The first measure shows a 'T', a 'A', and a 'B' with a '2' above it. The second measure shows a 'T', an 'A', and a 'B' with a '5 4 2' below it. The third measure shows a 'T', an 'A', and a 'B' with a '7 6 4' below it.

A7 E7 E7 B7

A musical score for a guitar part. It consists of two staves. The top staff is a treble clef staff with four measures. The first measure shows an 'H'. The second measure shows a 'S'. The third measure shows an 'H'. The fourth measure shows a 'S'. The bottom staff is a bass clef staff with four measures. The first measure shows a 'T', a 'A', and a 'B' with a '2' above it. The second measure shows a 'T', a 'A', and a 'B' with a '2' above it. The third measure shows a 'T', a 'A', and a 'B' with a '2' above it. The fourth measure shows a 'T', a 'A', and a 'B' with a '(2)' below it.

THE CLOSED-POSITION RHYTHM PATTERNS

As we move blues rhythms to other keys, away from the open position, the two-note form combining the root and 5th of each chord works best.

13

Track 7

G C D

I IV V

T A B

5 3 3 5 3 3 5 3 3 | 3 3 3 3 3 3 3 3 3 | 5 5 5 5 5 5 5 5 5

Transpose this progression to other keys and try playing some of the open position rhythms in this closed position. This will create some long stretches that look and sound impressive.

FUNK BLUES

Funk blues progressions move away from the traditional shuffle rhythm found in most blues patterns. Syncopated rhythms with chord chokes (x) make the groove happen.

14

Since horn players like to jam over this format, they will love you if you play in flat keys such as F, B^b, or E^b. Nothing is worse for horn players than playing in the keys of E and A all night. Sometimes they have to make that adjustment if it's a guitar-oriented band, but to avoid dirty looks, let them blow in keys that make them comfortable for most of the night. Make sure the choked string sound on beat two is strongly accented. The 7[#]9 chord is a strong turnaround chord in this style. (See Chapter Two for more about turnarounds.)

15

F7 × × × B[♭]7 ×

T 6
A 8
B 8

F7 × C7 B[♭]7 F7 C7

T 6
A 8
B 8

Twelve-bar minor blues funk progression

6

Cmin7 × × × Fmin7 ×

T 8
A 8
B 8

Cmin7 × A[♭]7 G7 Cmin7 G7[#]9

T 8
A 8
B 8

CHAPTER 2

Intros, Turnarounds, Vamps and Endings

INTROS

Introductions, or, intros for short, immediately cue your audience to the gist of a tune. A catchy intro grabs their attention right away. Since you may be the only chordal instrument, you may often be starting tunes by yourself. Make sure you count the correct tempo in your head before playing the intro. Drummers will hurl their extra sticks at you if the tune takes off too fast. The last thing you need is that sinking feeling of playing a tune at the wrong tempo for five minutes.

Slow blues a la T-Bone Walker

17
Track 8.1

Musical score for "Slow blues a la T-Bone Walker". The top part shows a treble clef staff with chords G9, G#9, G9, and Daug. The bottom part shows a bass staff with notes corresponding to the chords. The tablature below shows the strings T, A, and B with fingerings: T (2, 3, 2, 3, 3, 4, 3, 4), A (3, 2, 3, 4, 3, 5), and B (2, 3, 3, 4, 5). The score is in 4/4 time.

Medium blues

18
Track 8.2

Musical score for "Medium blues". The top part shows a treble clef staff with chords C7, A♭9, and G9. The bottom part shows a bass staff with notes corresponding to the chords. The tablature below shows the strings T, A, and B with fingerings: T (12, 13, 12, 11, 13, 11, 10, 13, 10, 9), A (11, 10, 10, 9, 10, 10, 10), and B (11, 10, 10, 9, 10, 10). The score is in 4/4 time.

A la Freddie King

The image shows a musical score and its corresponding tablature for a guitar. The score consists of two staves. The top staff is in E major (G clef) and the bottom staff is in E diminished (B flat clef). Both staves are in common time (indicated by '4'). The music features eighth-note patterns with slurs and grace notes. The tablature below shows the fretboard with six strings. The first measure starts at the 4th fret of the 6th string and moves to the 0th fret. The second measure starts at the 0th fret and ends with an open (0) note. The third measure starts at the 4th fret and ends with an open (0) note. The fourth measure starts at the 3rd fret and moves to the 0th fret. The fifth measure starts at the 3rd fret and ends with an open (0) note. The letter 'P' above the tablature indicates a pick stroke.

A musical score for guitar featuring three chords: A, E, and B7. The top staff shows the chords in standard notation (treble clef) with fingerings: 3, 3, and 2. The bottom staff shows the chords in tablature, with the strings numbered 1 through 6 from bottom to top. The tablature includes a 'P' above the first three notes, indicating a pick stroke. The B7 chord is shown with a circled 2 over the 2, suggesting a variation or specific technique.

Medium minor blues chordal intro

Musical score for guitar in 4/4 time. The score consists of five measures. The first measure shows a Gmin7 chord with a bass note at the bottom of the neck. The second measure shows a Cmin chord. The third measure shows a Gmin chord. The fourth measure shows an E7 chord. The fifth measure shows a D7 chord. The tablature below shows the fingerings for each chord: T3A3B3, T3A3B3, T3A3B3, T4A5B5, and T3A3B3 respectively.

Slow tempo arpeggiated minor intro

21
Track 10.1

Chords: Cmin, Cmin(Maj7), Cmin7, G7

Guitar Tab (T-A-B):

T	8	8	8	8	8	8	8	8	10
A	10	8	8	9	8	8	8	8	9
B									

Slow blues a la Robert Johnson

22
Track 10.2

Chords: C7, Cdim7, Bdim7, C7, C, G7

Guitar Tab (T-A-B):

T	12	12	12	11	11	11	10	10	10	9	8
A	11	11	11	10	10	10	9	9	9	9	8
B	12	12	12	11	11	11	10	10	10	9	10

Slurs: S, H

A la Big Bill Broonzy

23
Track 10.3

Chord: G7

Guitar Tab (T-A-B):

T	5	5	5	5	5	5	3	5	3	6	3
A	5	5	5	5	5	5	3	5	3	2	3
B										4	5

TURNAROUNDS

A turnaround is the musical phrase occurring in the last two measures of a blues progression, usually connecting a chord lick on the I chord into the V chord. A turnaround is the glue that attaches the end or bottom of a blues pattern back to the top. Make sure everybody's on the same page at each turnaround. Three musicians playing three different turnarounds at the same time can make for some interesting dissonances that would make even Stravinsky snarl.

Parallel motion. The E7 chord on the fifth fret moves down chromatically to the open E7 chord using the same shape.

E7

E7 C[#]7 C7 B7

T A B

T	0	0	0	0	0
A	1	4	3	2	0
B	2	5	4	3	2
	0				(2)
					{1}
					(2)

A la Robert Johnson

A musical score for guitar with a treble clef, a 4/4 time signature, and a key of E major. The score consists of six measures. The first measure shows a partial E7 chord. The second measure contains three eighth-note strokes. The third measure contains three eighth-note strokes. The fourth measure contains three eighth-note strokes. The fifth measure shows an E major chord. The sixth measure shows a partial B7 chord. Below the score is a six-string guitar tablature. The strings are labeled T (top), A, and B (bottom). The tablature shows the following fingerings: measure 1, T0, A0, B2; measure 2, T0, A5, B5; measure 3, T0, A5, B4; measure 4, T0, A4, B3; measure 5, T0, A3, B3; measure 6, T0, A2, B1. The tablature also includes a circled '3' above the first measure and a circled '2' above the last measure.

Oblique motion. The E note on the third string remains constant as the notes on the fourth string move in half steps.

26
Track
12.1

E7

E A7 B^b7 B7

A la Freddie King

27
Track
12.2

E

E B7

A la John Lee Hooker

28
Track
12.3

A

A F7 E7

Separated 3rds

E7

A la Eric Clapton

D7

Contrary motion a la Scott Joplin. Hey, you can steal (learn!) from piano players too!

The notes on the second string move up while the notes on the fourth string move down.

C9

VAMPS

A vamp is chord pattern you can repeat for as many measures as you choose. It can be used at any point in a blues song. Generally, a vamp is heard at the end or beginning of a tune as a device for singers to introduce a tune or to tell their life story. If a vocalist tells you to vamp until ready, that's your cue to experiment with every possible chord inversion and substitution known to man. Starting a tune with a solo over a vamp before the regular eight or twelve-bar structure begins or jamming at the end of a tune over a vamp is a nice alternative to the normal blues format.

32
Track 14.1

D D7 D9 G G7

T	7	7	7	5	3	3	3	(3)
A	7	7	5	5	4	4	4	(4)
B	5	5	5	5	5	5	5	(5)

33
Track 14.2

C7 A7 A^b7 G7

T	3	3	5	5	4	4	(4)	(3)
A	3	3	5	6	5	5	4	(4)
B	3	3	7	7	6	6	6	(5)

Amin6

E7[#]9

Amin6

E7[#]9

E7^b9

4

ck .1

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

8 8 8
7 7 7

5 5 5 8
4 4 4 6
5 5 5 7

6

Fmin9

B^b 13

4

ck 2

T 8 8 8 (8)
A 6 6 6 (6)
B 8 8 8 (8)

8 8 (8) 8 (8)
7 7 (7) 7 (7)

6 6 (6) 6 (6)

PHOTO • INSTITUTE OF JAZZ STUDIES

Albert King



ENDINGS

Every tune must eventually end, so make sure your endings are musically tight. You may have played what you thought was a lousy solo in the middle of the tune, but a catchy ending can grant you a reprieve and some applause. The public has a short memory.

You and the bass player take this one home together.

36



Track 16.1

D D7 G G[#]dim D E^b9 D9



The A7 on the fifth fret moves chromatically down to the open position A chord on the second fret.

37



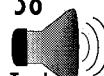
Track 16.2

A7 3 A A^b7 A7



A la "Rock Around the Clock"

38



Track 16.3

C C7 F Fmin C C9



A la Duke Ellington

9
ck
1

B^b7

T
A
B

8 5 (5) 6 7 8 5 7 8

Jazz blues ending

0
ck
2

A7 A7/C# D7 D[#]dim A/E B^b7 A7

T
A
B

6 5 6 5 6 5 5 4 5 4 5 5 6 6 7 6 5 6 5 7 6 5 (5)

Gospel blues ending

1
ck
3

G G7 C Cmin G G7

T
A
B

3 3 6 6 5 5 4 4 3 3 6 6 4 4 5 5 3 3

CHAPTER 3

The Blues Scale

The blues scale is the primary building material from which most blues ideas are constructed. The characteristic blues scale tones are the $\flat 3$, $\flat 5$ and $\flat 7$. Let's look at the blues scale structure in the key of A.

A	C	D	E \flat	E	G
I(R)	$\flat 3$	4	$\flat 5$	5	$\flat 7$

If we eliminate the $\flat 5$, (E \flat), we arrive at an A Minor Pentatonic scale.

A	C	D	E	G
I(R)	$\flat 3$	4	5	$\flat 7$

With the deletion of the $\flat 5$, there are no longer any half step relationships, which make a blues scale sound even blusier than the rock and country oriented minor pentatonic scale. However, the blues and pentatonic scales are interchangeable in most situations. In the key of E the blues scale is spelled as follows:

E	G	A	B \flat	B	D
I(R)	$\flat 3$	4	$\flat 5$	5	$\flat 7$

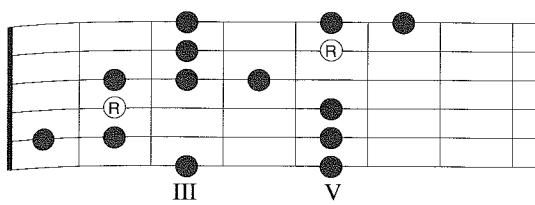
CLOSED POSITION BLUES SCALES

Here are the five patterns for the blues scale in the keys of E and A. They are shown here in two keys to emphasize the fact that these patterns are fully transposable. We simply move them around to the appropriate roots to play in the different keys. Notice also that they are shown starting in the lower positions and moving to higher positions. That is why the A Blues scale starts with Pattern #4.

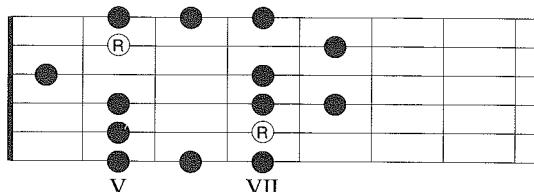
(R) = Root

THE E BLUES SCALE

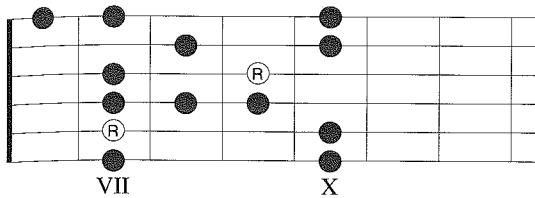
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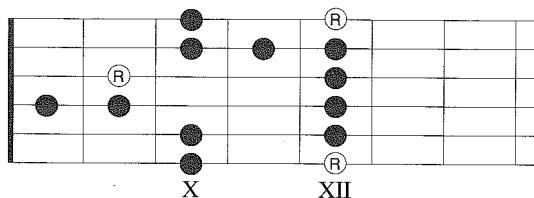
Pattern #2



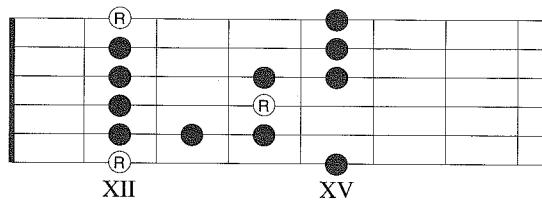
Pattern #3



Pattern #4

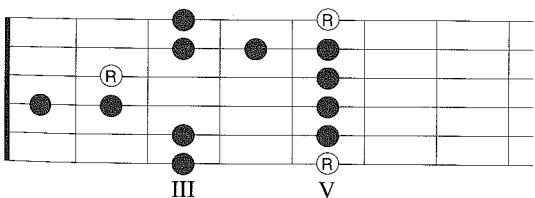


Pattern #5

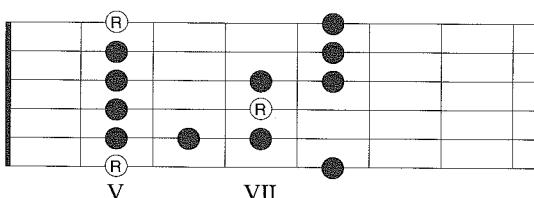


THE A BLUES SCALE

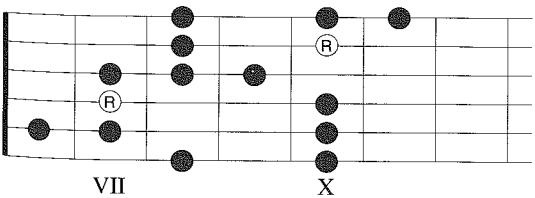
Pattern #4



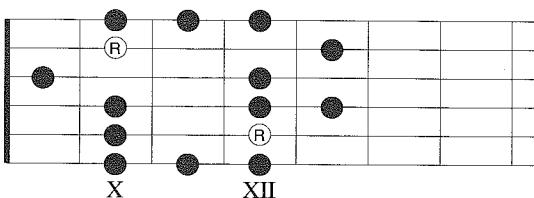
Pattern #5



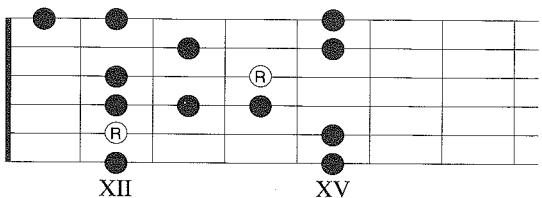
Pattern #1



Pattern #2



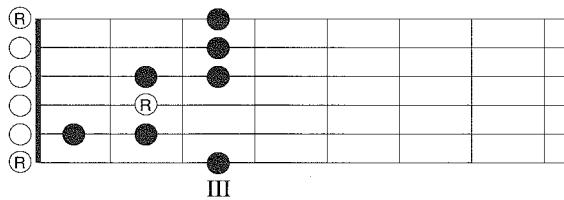
Pattern #3



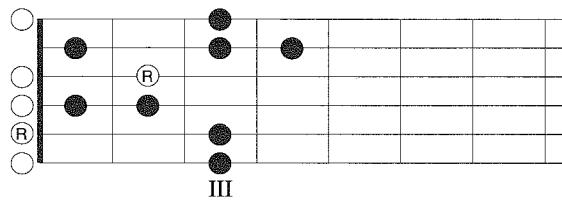
OPEN POSITION BLUES SCALES

Most of the original blues guitar songs, particularly in delta blues, are played in the open position. Improvising with open strings and notes on the first three frets gives you that down-home blues sound. Overlapping open strings and fretted notes on different strings can create some haunting effects. Hammer-ons, pull-offs, and trills are easier to do with open strings, and have more snap to them than those in the closed position. Here are the open position blues scales in the keys of E,A, G, B, and D. As an exercise, play a twelve-bar blues line in each of these keys just using the open position.

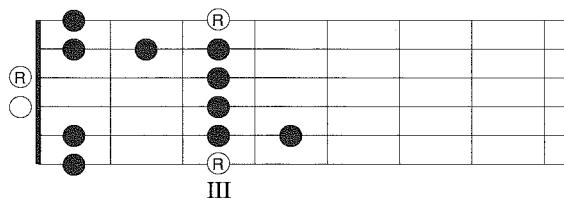
E Blues Scale



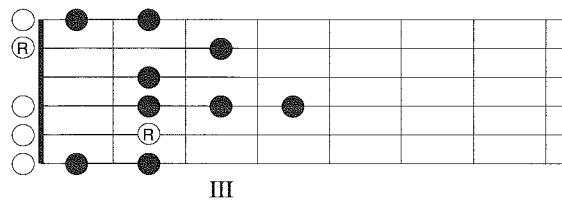
A Blues Scale



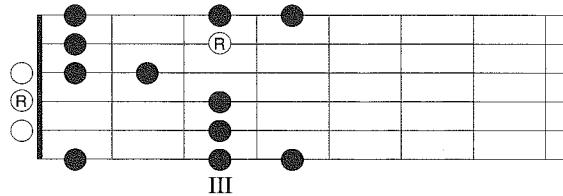
G Blues Scale



B Blues Scale



D Blues Scale



○ = Play the open string

ANALYZING SCALE TONES

Have you ever been improvising over a chord progression with a scale and realized that you were just playing hit and miss with the scale tones? The biggest step you can take as an improviser is to learn the relationship of each tone to every chord over which you are playing, particularly the notes on which you begin and end your lick. Let's look at a lick emphasizing each tone of the A Blues Scale using Pattern #5. The tones being emphasized in each lick are shown in boxes.

The root. A chord tone. Strong starting and ending note.

A7

Musical notation for lick 42. The top part shows a staff with a treble clef and a '4' time signature. The bottom part shows a guitar neck with three strings labeled T, A, B. The lick starts on the 5th fret of the A string (root), moves up to the 8th fret, down to the 5th fret, up to the 8th fret, down to the 7th fret, and ends on the 5th fret. The root note is boxed in both the staff and the neck diagram.

42

The $\flat 7$. A chord tone. Primary blues tone. Very strong ending note.

A7

Musical notation for lick 43. The top part shows a staff with a treble clef and a '4' time signature. The bottom part shows a guitar neck with three strings labeled T, A, B. The lick starts on the 8th fret, moves down to the 5th fret, up to the 8th fret, down to the 7th fret, up to the 5th fret, and ends on the 5th fret. The $\flat 7$ note is boxed in both the staff and the neck diagram.

43

The 5th. A chord tone. Strong.

A7

Musical notation for lick 44. The top part shows a staff with a treble clef and a '4' time signature. The bottom part shows a guitar neck with three strings labeled T, A, B. The lick starts on the 6th fret, moves up to the 7th fret, down to the 5th fret, up to the 7th fret, down to the 8th fret, and ends on the 5th fret. The 5th note is boxed in both the staff and the neck diagram.

44

The \flat 5. Primary blues tone. Effective mainly as a passing tone.

A7

45

T
A
B

7 5 8 5 7 8 5

The 4th. Neither a blues tone or a chord tone. It's a suspended tone, the weakest note of the scale, and best used as a passing tone.

A7

46

T
A
B

8 7 5 7 5 7 5

The \flat 3. Primary blues tone. Very strong. Best used in the middle or at the start of a lick.

A7

47

T
A
B

8 5 5 8 5 7 5 7

Now practice the same concepts in the other four patterns of the A Blues Scale. Make up licks carefully considering the tones you use over the A7 chord.

CHAPTER 4

Blues Techniques

The essence of improvising the blues lies in the expression of each note. The following hand techniques are the most important factor in making single note blues playing stand out as a unique sound. Many blues players improvise with similar scales and licks, but the strength of the following techniques will make one blues player stand out from the others. Playing fewer notes with more expression separates blues improvisation from other styles.

LEFT HAND TECHNIQUES

VIBRATO

It should only take a few minutes of watching B.B. King play to discover the importance of vibrato—the even fluctuation or shaking of a note back and forth. Most players are confident with finger vibrato, moving a note back and forth with any finger, either from side to side or up and down. The wrist vibrato, however, is a key part of any great player's technique.

To initiate a strong wrist vibrato, take a note with the left side of your index finger. Then rock your wrist and forearm back and forth. This motion will automatically move your finger to create a strong vibrato sound.

A musical staff with a treble clef and a '4' time signature. It features a eighth note followed by a sixteenth note, both with a wavy vibrato line above them. Below the staff is a guitar neck diagram with the strings labeled T, A, and B. Fret markers 7 and 5 are shown on the A string. A speaker icon with the number 18 indicates the sound level.

Practice your wrist vibrato at many different speeds. A slow vibrato can be just as powerful as a fast one. Now continue on to practice wrist vibrato with the middle finger, ring finger, and pinky.

49

A7

A7

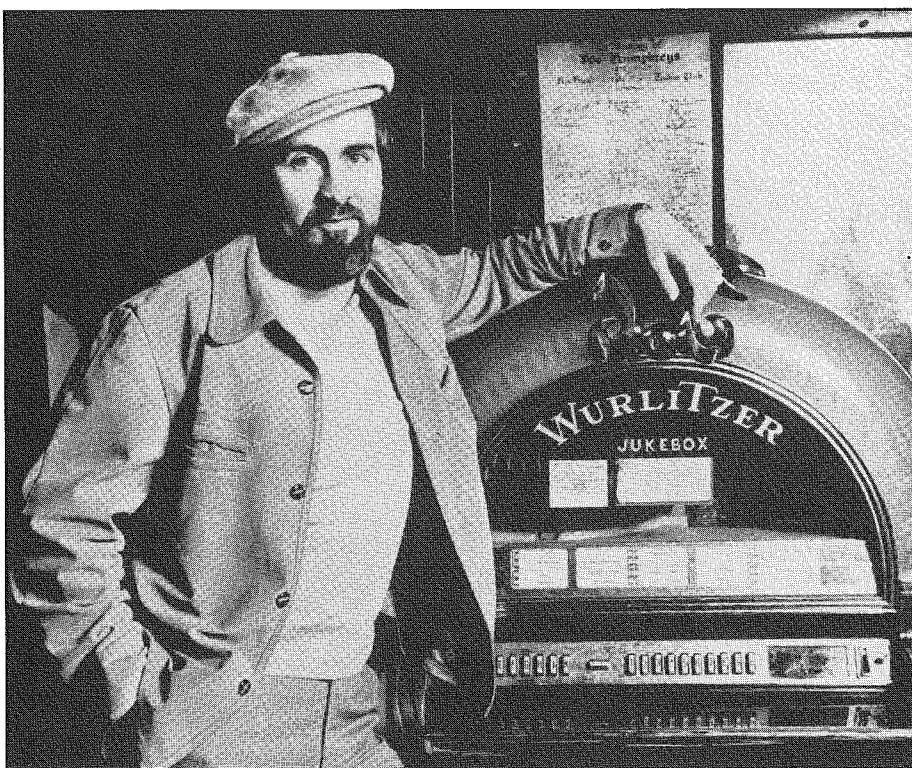
A7

Guitar tablature for blues scale bends. The top staff shows a blues scale with three A7 chords. The middle staff shows the fret positions for each note: T (10), A (8), B (9) (9), 5, 7 (7), and 5 (8). The bottom staff shows the fingerings: 3, 1, 2; 1, 3; and 1, 4.

BENDING

Bending all the way to the intended pitch is absolutely critical in blues improvising. Nothing sounds worse than a bend that doesn't reach its proper pitch. Sloppy bending will keep you in the garage while others are out playing gigs. Every time you bend a note you must know exactly how far in pitch you intend to go. In the following examples you will encounter quarter step, half step, whole step, whole-and-a-half step and two-whole step bends. Make sure you are bending with your ring finger, with your index and middle fingers glued to your ring finger to support your bend.

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Roy Buchanan

Quarter step bend on the third string. Pull slightly downwards (towards the floor) with the index finger to achieve the quarter step bend. Make sure you don't bend too far, or it will sound like a half step bend that didn't quite make it.

rack 9.1

A7

1/4

1/4

T A B

7 5 7

The image shows a musical staff with a treble clef and a '4' time signature. An 'A7' chord is indicated at the top. Two specific notes on the third string are highlighted with arrows above them, each labeled '1/4'. Below the staff is a guitar neck diagram with three strings labeled T (Top), A (Middle), and B (Bottom). Fret numbers 7, 5, and 7 are marked on the A string.

Quarter step bend on the first string. Push upwards slightly (towards the ceiling) with the index finger.

ack 9.2

A7

1/4

1/4

T A B

11 10 8 10 (10)

The image shows a musical staff with a treble clef and a '4' time signature. An 'A7' chord is indicated at the top. Two specific notes on the first string are highlighted with arrows above them, each labeled '1/4'. Below the staff is a guitar neck diagram with three strings labeled T (Top), A (Middle), and B (Bottom). Fret numbers 11, 10, 8, 10, and (10) are marked on the A string.

Half step and whole step bends. In this example we bend a half step into the $\flat 5$ (E^\flat), followed by a whole step bend into the 5th (E) from the 4th (D).

2
ack
3

A7 or Amin7

1/2

1

1/2

1

T A B

5 7 5 7 7 5 7 5

The image shows a musical staff with a treble clef and a '4' time signature. An 'A7' or 'Amin7' chord is indicated at the top. Two specific notes on the third string are highlighted with arrows above them, each labeled '1/2'. Two specific notes on the second string are highlighted with arrows above them, each labeled '1'. Below the staff is a guitar neck diagram with three strings labeled T (Top), A (Middle), and B (Bottom). Fret numbers 5, 7, 5, 7, 7, 5, 7, and 5 are marked on the A string.

In this one, pull the fifth string downwards to bend the bass note up a half step.

53

Track 20.1

A7 or Amin7

1/2

The musical notation consists of two staves. The top staff is a treble clef staff with a 4/4 time signature. It shows a bass line with a note on the first beat, followed by a note with a downward bend arrow labeled '1/2' on the second beat. The bottom staff is a bass clef staff with a 4/4 time signature. It shows a bass line with notes on the first, third, and fifth beats, each with a downward bend arrow labeled '1/2'. The bass notes are marked with 'T', 'A', and 'B' respectively. The strings are labeled 5, 3, 5, 5, 3, 5 from left to right.

Two bends in one. Bend up a half step and then without picking again push the bend up to a make it a whole step bend.

54

Track 20.2

A7 or Amin7

1/2

1

The musical notation consists of two staves. The top staff is a treble clef staff with a 4/4 time signature. It shows a bass line with notes on the first, second, and third beats, each with a downward bend arrow labeled '1/2'. The fourth beat has a note with an upward bend arrow labeled '1'. The bottom staff is a bass clef staff with a 4/4 time signature. It shows a bass line with notes on the first, second, and third beats, each with a downward bend arrow labeled '1/2'. The fourth beat has a note with an upward bend arrow labeled '1'. The bass notes are marked with 'T', 'A', and 'B' respectively. The strings are labeled 8, 10, 8, 10, 10, (10), 8 from left to right.

Whole step bend with choke and whole step bend release

55

Track 20.3

A7 or Amin7

1

1

1

1

The musical notation consists of two staves. The top staff is a treble clef staff with a 4/4 time signature. It shows a bass line with notes on the first, second, and third beats, each with a downward bend arrow labeled '1'. The fourth beat has a note with an upward bend arrow labeled '1'. The bottom staff is a bass clef staff with a 4/4 time signature. It shows a bass line with notes on the first, second, and third beats, each with a downward bend arrow labeled '1'. The fourth beat has a note with an upward bend arrow labeled '1'. The bass notes are marked with 'T', 'A', and 'B' respectively. The strings are labeled 5, 8, 5, 8, 8, 5, 8, 8, (8) from left to right.

Whole step bend and choke

6

A7 or Amin7

ack l.l.

T 10 12 10 13 13 10 12 10
A
B

Whole step bend on low E string from G to A. Notice that the next note after the bend is the open A string, creating the sound of successive unison A notes.

7

A7 or Amin7

ck .2

T 2 0 3 0 3 0
A
B 0 3

One of the more popular whole step bend combinations

8

A7 or Amin7

ck .3

T 7 5 5 8 10 8 5 8
A
B

Whole-and-a-half step (minor 3rd) bend, a la Eric Clapton and Freddie King.

Make sure the note gets all the way there. If you aren't using a set of lighter gauge strings, now may be the time to do so, especially the third string.

59

Track 22.1

A7 or Amin7

1 1/2

T A B

8 9 8 10 10 10 8

This musical example shows a guitar tablature and staff notation for track 22.1. The staff notation is in common time (indicated by a '4') with a treble clef. The tablature shows the strings T (Thick), A, and B. The notes are: T (8), A (9), A (8), B (10), B (10), B (10), A (8). Two curved arrows above the staff indicate a 'whole-and-a-half step' bend, starting from the eighth note on the A string and ending at the eleventh note on the B string. The tablature also includes a 'T' above the first note, likely indicating a tap.

Whole-and-a-half step bend on the second string

60

Track 22.2

A7 or Amin7

1 1/2

T A B

2 5 3 4 5 5 3 5

This musical example shows a guitar tablature and staff notation for track 22.2. The staff notation is in common time (indicated by a '4') with a treble clef. The tablature shows the strings T (Thick), A, and B. The notes are: T (2), A (5), A (3), B (4), B (5), B (5), A (3), B (5). Two curved arrows above the staff indicate a 'whole-and-a-half step' bend, starting from the fifth note on the A string and ending at the eighth note on the B string.

Whole-and-a-half step bend on the third string

61

Track 22.3

A7 or Amin7

1 1/2

T A B

9 9 8 7 10 7 (7)

This musical example shows a guitar tablature and staff notation for track 22.3. The staff notation is in common time (indicated by a '4') with a treble clef. The tablature shows the strings T (Thick), A, and B. The notes are: T (9), A (9), A (8), B (7), B (10), B (7), (B (7)). Two curved arrows above the staff indicate a 'whole-and-a-half step' bend, starting from the seventh note on the A string and ending at the tenth note on the B string.

Two-whole step (major 3rd) bend. Get ready to break some strings on this one.
Jimi Hendrix loved these.

A7 or Amin7

2

T 10 13 13 10 13 10 (10)

A

B

This block contains two staves of musical notation. The top staff is for a treble clef guitar, showing a chord progression from A7 to A minor 7. The bottom staff is for a bass clef guitar, showing a descending scale pattern. Both staves include a 'k' icon indicating a key change. Upward arrows labeled '2' above the strings indicate the bending of the second string (the major third). The tablature below shows the strings being bent down by two frets, from 13 to 10, with a note in parentheses '(10)' indicating the release.

Two-whole step bend on the third string

A7

2

T 14 12 14 12 10

A

B

This block contains two staves of musical notation. The top staff is for a treble clef guitar, showing a chord progression from A7 to A major. The bottom staff is for a bass clef guitar, showing a descending scale pattern. Both staves include a 'k' icon indicating a key change. Upward arrows labeled '2' above the strings indicate the bending of the third string (the major third). The tablature below shows the strings being bent down by two frets, from 14 to 12, with a note in parentheses '(10)' indicating the release.

Hammer-on and bend combination. Bend and release the note without picking after the hammer-on.

A7

1/2

T 5 7 5 7 (7) 5 8

A

B

This block contains two staves of musical notation. The top staff is for a treble clef guitar, showing a chord progression from A7 to A major. The bottom staff is for a bass clef guitar, showing a descending scale pattern. Both staves include a 'k' icon indicating a key change. An upward arrow labeled '1/2' above the strings indicates a hammer-on followed by a bend. The tablature below shows the strings being bent down by one fret, from 7 to 6, with a note in parentheses '(7)' indicating the release.

Hammer-on and whole step bend combination

A7

65

Track 24.1

The musical example shows a guitar neck diagram for the A7 chord. The top staff is a treble clef staff with a 4/4 time signature. The bottom staff is a guitar neck diagram with three strings labeled T, A, and B. Fingerings are indicated above the notes: a hammer-on (H) from the 5th fret to the 7th fret on string A, and a whole step bend (1) from the 7th fret to the 9th fret on string A. The note at the 9th fret is sharp. The tablature below shows the corresponding fingerings: H at the 5th fret, 1 at the 7th fret, and H at the 9th fret.

Hammer-on and whole-and-a-half step bend combination

A7 or Amin7

66

Track 24.2

The musical example shows a guitar neck diagram for the A7 or Amin7 chord. The top staff is a treble clef staff with a 4/4 time signature. The bottom staff is a guitar neck diagram with three strings labeled T, A, and B. Fingerings are indicated above the notes: a hammer-on (H) from the 8th fret to the 10th fret on string A, and a whole-and-a-half step bend (1 1/2) from the 10th fret to the 12th fret on string A. The tablature below shows the corresponding fingerings: H at the 8th fret, 1 1/2 at the 10th fret, and H at the 12th fret.

Slide and bend combination. Slide and then bend the note up and down with the same (index) finger.

A7 or Amin7

67

Track 24.3

The musical example shows a guitar neck diagram for the A7 or Amin7 chord. The top staff is a treble clef staff with a 4/4 time signature. The bottom staff is a guitar neck diagram with three strings labeled T, A, and B. Fingerings are indicated above the notes: a slide (S) from the 5th fret to the 7th fret on string A, and a bend (1) from the 7th fret to the 9th fret on string A. The tablature below shows the corresponding fingerings: S at the 5th fret, 1 at the 7th fret, and S at the 9th fret.

BENDING INTO PITCH

A great exercise for bending accuracy is to bend through the blues scale on one string. Bend each note on one string at a time working through the first, second and third strings. Use a chromatic tuner to check the accuracy of your bends.

8va-----

68

T
A
B

8va-----

69

T
A
B

8va-----

70

T
A
B

BEND AND VIBRATO

Now it's time to separate the men from the boys and the women from the girls. The ability to bend and then vibrato a note is the pot of gold at the end of the rainbow. As you end a phrase with a bend, shake the note like it's the last note you will ever play. This human-vocal crying sound is what you want to replicate in your blues solos. Practice this technique with slow, medium and fast vibrato speeds, starting the vibrato after the bends.

8va-----1

E7

71

Track 25.1

Guitar tab showing an E7 chord (three notes) followed by a bend and vibrato on the 12th fret of the A string. The tab includes a treble clef, a '4' indicating four beats per measure, and a bass staff with 'T', 'A', and 'B' labels. Fingerings '3' and '1' are shown above the strings, and a vibrato symbol is placed above the 12th fret.

E7

72

Track 25.2

Guitar tab showing an E7 chord (three notes) followed by a bend and vibrato on the 8th fret of the B string. The tab includes a treble clef, a '4' indicating four beats per measure, and a bass staff with 'T', 'A', and 'B' labels. Fingerings '3' and '1' are shown above the strings, and a vibrato symbol is placed above the 8th fret.

E7

73

Track 25.3

Guitar tab showing an E7 chord (three notes) followed by a bend and vibrato on the 5th fret of the A string. The tab includes a treble clef, a '4' indicating four beats per measure, and a bass staff with 'T', 'A', and 'B' labels. Fingerings '3' and '1' are shown above the strings, and a vibrato symbol is placed above the 5th fret.

PICKING TECHNIQUES

SWEEPING

Sweeping is a classic blues technique used by many guitarists, particularly B.B. King, to create a crisp snapping effect between two notes on adjacent strings. After striking the first note, let the pick fall either forward or backwards to the next string without lifting the pick off the string of the first note. If you have the tape for this book, listen carefully to this effect.

A7

Guitar tablature for an A7 chord. The top staff shows a treble clef and a pick icon with a '4' and a speaker icon. The tab shows a note on the 6th string at the 1st fret followed by a downward-sweeping stroke across the 5th and 4th strings. The bottom staff shows a bass clef and a speaker icon with a '1'. The tab shows notes on the 5th and 4th strings at the 7th and 5th frets respectively.

A7

Guitar tablature for an A7 chord. The top staff shows a treble clef and a pick icon with a '5' and a speaker icon with a '2'. The tab shows a note on the 6th string at the 1st fret followed by a downward-sweeping stroke across the 5th and 4th strings. The bottom staff shows a bass clef and a speaker icon with a '2'. The tab shows notes on the 5th and 4th strings at the 9th and 10th frets respectively.

A7

Guitar tablature for an A7 chord. The top staff shows a treble clef and a pick icon with a '3' and a speaker icon. The tab shows a note on the 6th string at the 1st fret followed by a downward-sweeping stroke across the 5th and 4th strings. The bottom staff shows a bass clef and a speaker icon with a '3'. The tab shows notes on the 5th and 4th strings at the 8th and 10th frets respectively.

RAKING

Raking is the percussive effect attained by muting all the strings with your fretting hand, and then sweeping the pick across the strings until you reach the string you intend to sound.

A7 or Amin7

77
Track 27.1

Guitar tablature for track 27.1. The top staff shows a treble clef and a '4' indicating common time. The bottom staff shows the strings T, A, and B. The first measure starts with muted strings (X) and ends with a single note on the 1st string. The second measure starts with muted strings (X) and ends with notes on the 8th, 5th, and 8th strings. Fingerings 1 and 1 are shown above the strings.

A7 or Amin7

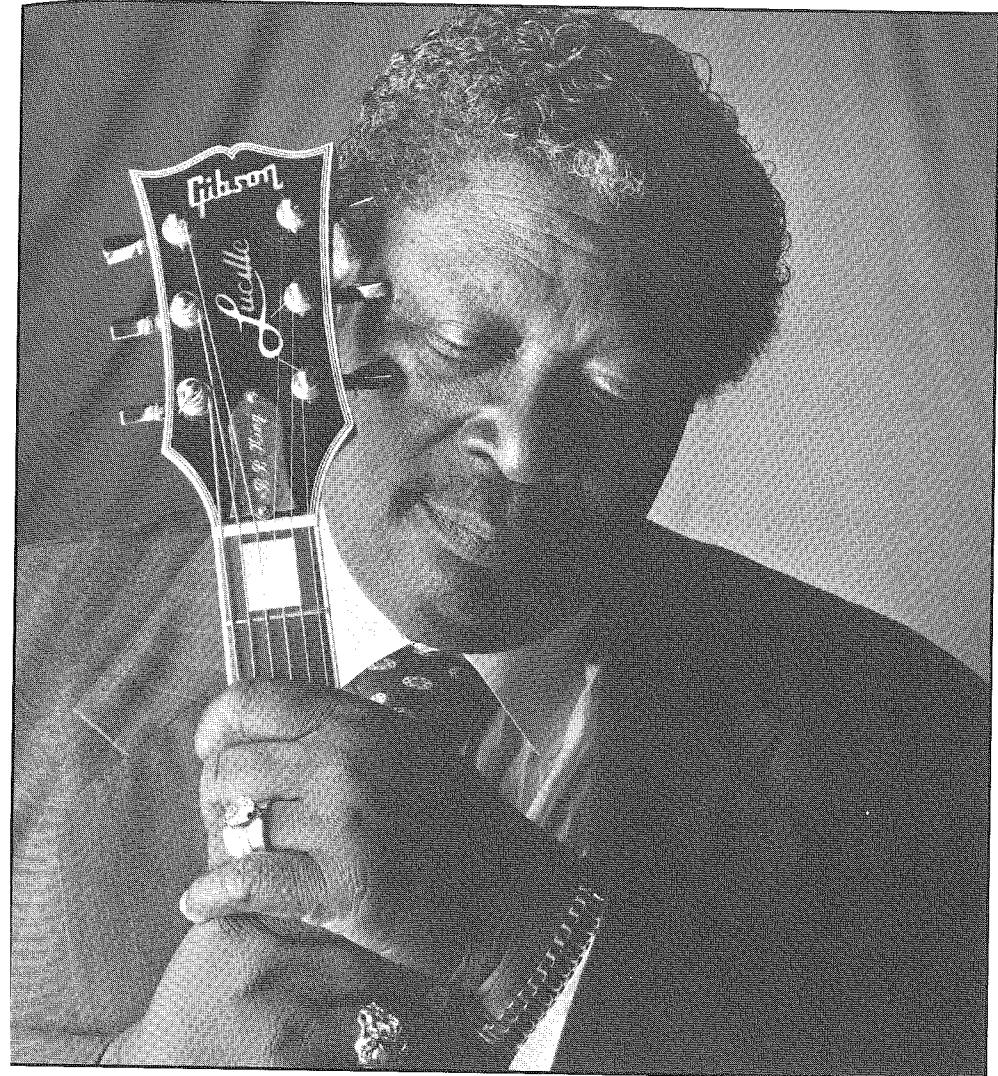
78
Track 27.2

Guitar tablature for track 27.2. The top staff shows a treble clef and a '4' indicating common time. The bottom staff shows the strings T, A, and B. The first measure starts with muted strings (X) and ends with a single note on the 1st string. The second measure starts with muted strings (X) and ends with notes on the 8th, 5th, 5th, and 7th strings. Fingerings 1 and 1 are shown above the strings.

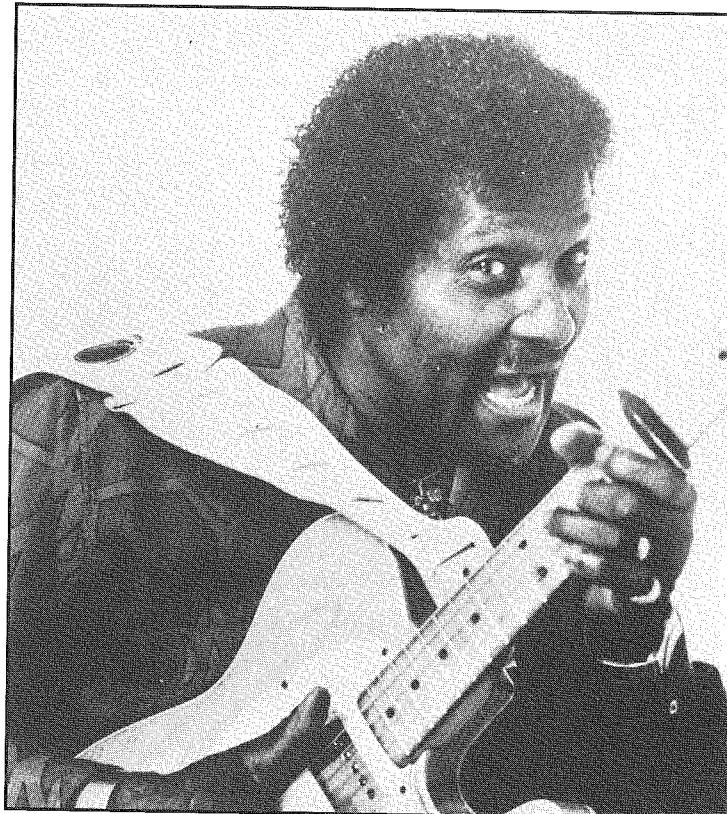
A7 or Amin7

79
Track 27.3

Guitar tablature for track 27.3. The top staff shows a treble clef and a '4' indicating common time. The bottom staff shows the strings T, A, and B. The first measure starts with muted strings (X) and ends with a single note on the 1st string. The second measure starts with muted strings (X) and ends with notes on the 10th, (10), and 10th strings. Fingerings 1 and 1 are shown above the strings.



B.B. King



Albert Collins

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CHAPTER 5

Improvisational Concepts

COMPOSITE BLUES SCALES

You will often hear blues players stay in only one blues scale as they improvise over a I-IV7-V7 progression. From this point on we will look at improvising techniques that combine different ideas to create stronger musical lines. With a little bit of cerebral energy you can rise above the crowd of players who are wearing out one standard blues pattern.

Over a I chord in the key of A (A7), combine the A Blues scale with the F[#] Blues scale, which is three half steps, or a minor 3rd, below A. If you delete the b5 from each of these scales, the A Blues scale becomes the A Minor Pentatonic scale, and the F[#] Blues scale becomes the A Major Pentatonic scale.

A BLUES SCALE

A C D E^b E G
1 3 4 5 5 7

V VII

Pattern #5

F[#] BLUES SCALE

F[#] A B C C[#] E
6 1 2(9) 3 3 5

III V VII

Pattern #1

COMPOSITE SCALE

Combining these two scales results in a nine-note composite scale.

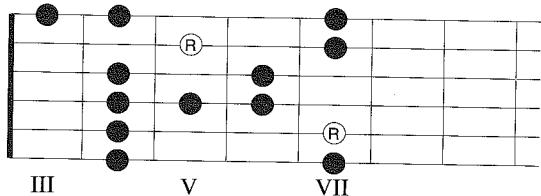
A B C C[#] D E^b E F[#] G
1 2(9) 3 3 4 5 5 6 7

Notice that by using the A Blues scale Pattern #5 and the F[#] Blues scale Pattern #1 we can play both scales in the same area of the neck. This is helpful for creating composite scale licks.

Proceed further and combine both blues scales using the other four patterns, then transpose them to the key of E, combining the E and C[#] Blues scales to use over the V7 chord, (E7). Against the IV7 chord (D7), use the B Blues scale or D Major Pentatonic scale, which is a major 3rd down from D.

C[#] BLUES SCALE

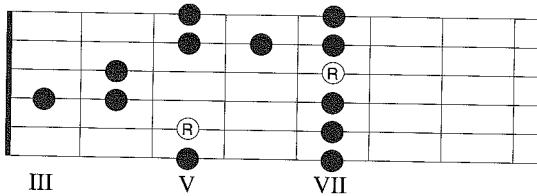
C[#]	E	F[#]	G	G[#]	B
6	I	2(9)	3	3	5



Pattern #3

B BLUES SCALE

B	D	E	F	F[#]	A
6	I	2(9)	3	3	5



Pattern #4

Remember, you can still play the A Blues scale over the entire I-IV-V progression, but by adding the blues scale a minor 3rd below all three chord names, you create more possibilities for licks. Sometimes in a slow blues tempo you can play the parent blues scale for each chord: A Blues over A7, D Blues over D7 and E Blues over E7. At a medium or fast tempo this does not work as well because it sounds like you are changing keys on each chord change.

Here's a twelve-bar blues solo in the key of A using composite blues scales. (See page 61, bottom.)

80
Track
28

Musical score for guitar showing a solo line over a D7 - A7 - A7 - E7 progression. The solo line uses a mix of eighth and sixteenth-note patterns with various slurs and grace notes. The E7 chord is approached from a B7-like position. The score includes a staff with a treble clef and a staff with a bass clef. The guitar neck diagram below shows the fingerings for each chord: D7 (7-9), A7 (10-10), A7 (7), and E7 (12-12).

Now let's look at the following licks in the key of C, using the C Blues scale and the A Blues scale.

A) C7

A Blues C Blues

T 3 4 5 5 4 3 5 | 3 5 3

B

B) C7

A Blues C Blues C7 A Blues

H P H

T 7 8 7 10 7 10 8 | 10 8 11 10 7 8 9 | 10 (10)

A

C) C7

A Blues C Blues A Blues

H

T 5 5 8 5 5 | 14 13 15 15 13 16 13 | 15 12 13 (13)

A

D) C7

A Blues C Blues

E) C7

A Blues C Blues H

T 5 6 7 8 5 8 | 14 13 15 15 13 16 13 | 15 12 13 (13)

A

- ▲ = F[#] Blues
 - = A Blues
 - ◆ = B Blues
 - = C[#] Blues

THE MIXOLYDIAN MODE

Just when you thought it was safe to improvise without too much thinking, we are going to add another piece to the puzzle. The Mixolydian mode is another tool for adding more color to your blues vocabulary. When playing over a blues progression in the key of G, for instance, we can add in the G Mixolydian mode.

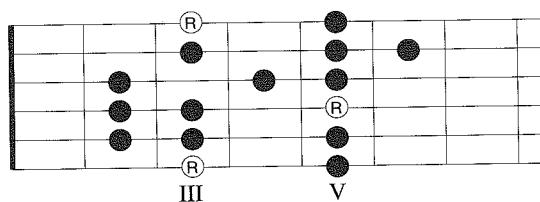
The Mixolydian mode is the scale that results from playing a major scale, but starting on the fifth degree. The G Mixolydian scale contains the notes of a C Major scale starting on G, the 5th degree in the key of C. If we call G "1" instead of "5", we get the G Mixolydian mode, which looks like this:

G A B C D E F
| 2 3 4 5 6 7

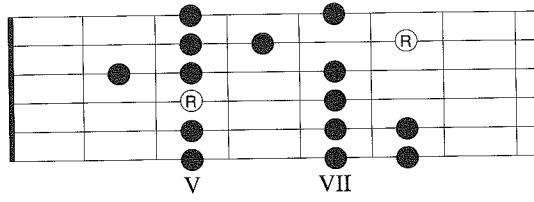
THE FIVE PATTERNS FOR THE G MIXOLYDIAN MODE

These patterns can be transposed to any key, just like the blues scale patterns.

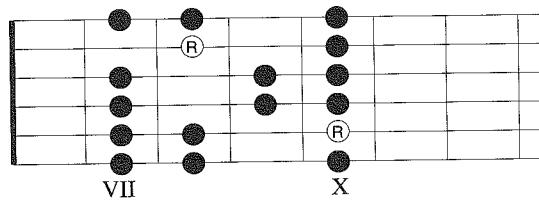
Pattern #1



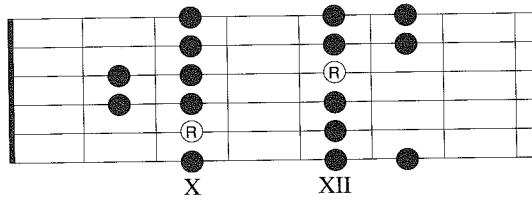
Pattern #2



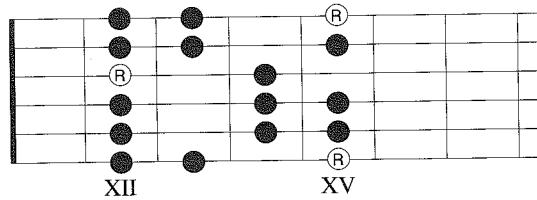
Pattern #3



Pattern #4



Pattern #5



Now let's look at licks using the G Mixolydian mode over the G7 chord. The Mixolydian mode is very effective when mixed in with the blues scales. The Mixolydian $\frac{7}{7}$ degree makes it a perfect match for dominant chords with the same root as the mode. This mode also adds melodic color to the blues licks often used by jazz and country players.

Diagram illustrating a blues lick in G major. The top staff shows a treble clef, a 4/4 time signature, and a G7 chord. The lick consists of eighth-note patterns. The first two measures are labeled "G Blues" and the third measure is labeled "G Mixolydian". The bottom staff shows a guitar neck with fingerings: T 5, A 3, B 3; T 6, A 3; T 5, A 5, B 3; T 4, A 5, B 2; T 4, A 4, B 4; T 5, A 3. The tab shows positions 1, 1/2, and 3.

Diagram illustrating a blues lick in E major. The top staff shows a treble clef, a 4/4 time signature, and a G7 chord. The lick consists of eighth-note patterns. The first two measures are labeled "E Blues" and the third measure is labeled "G Mixolydian 1/2". The bottom staff shows a guitar neck with fingerings: T 12, A 10, B 12; T 10, A 12, B 12; T 10, A 12, B 12; T 8, A 10, B 12; T 7, A 8, B 10; T 5, A 6, B 8. The tab shows positions 1/2 and S.

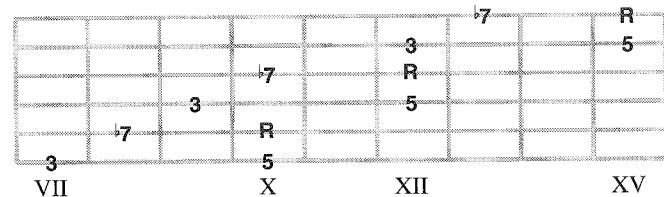
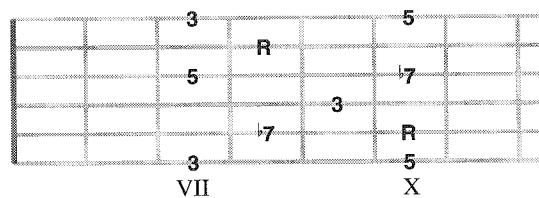
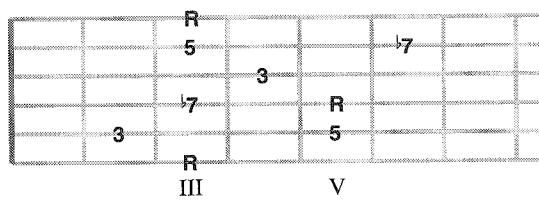
Diagram illustrating a blues lick in G major. The top staff shows a treble clef, a 4/4 time signature, and a G7 chord. The lick consists of eighth-note patterns. The first two measures are labeled "G Blues" and the third measure is labeled "G Mixolydian". The bottom staff shows a guitar neck with fingerings: T 13, A 12, B 11; T 12, A 11, B 12; T 12, A 10, B 10; T 9, A 10, B 12; T 12, A 10, B 12; T 9, A 12, B 12. The tab shows positions P and P.

THE DOMINANT 7TH ARPEGGIO

Single note arpeggios provide a strong nucleus for improvising since they are constructed from the tones of the chord over which you are improvising. The best formula for the blues is to add in the arpeggio with the blues and Mixolydian scales. Here are the main positions for the G7 arpeggio. Remember, these too are fully transposable to any key.

G7 ARPEGGIOS

G	B	D	F
R	3	5	7



Here are some licks using a combination of scales and arpeggios over I7 (G7), IV7 (C7), and V7 (D7) in the key of G. Try creating a twelve-bar solo using these examples.

G7

G Blues G7 Arpeggio

H

T 3 6 3 3 4 5 5 3
A
B

G7

G Blues G7 Arpeggio

S

T 7 6 8 6 7 10 8 10
A
B

G7

G Blues G7 Arpeggio

T 12 15 12 13 13 10 12 12 10
A
B

C7

T 5 6 5 3 5 5 3 5
A
B

89
Speaker icon
Track
32.1

C7

T 8 11 12 8 11 8
A
B

90
Speaker icon
Track
32.2

C7

T 5 5 5 5 8
A 7 8 5 5 8
B

91
Speaker icon
Track
32.3

D7

T 5 8 8
A 4 7 5 7 7
B

92
Speaker icon
Track
32.4

D7

T 10 10 13 14 13 10 11 10
A
B

ARPEGGIO SUPERIMPOSITION

THE MINOR 7^b5 ARPEGGIO

Playing a min7^b5 chord arpeggio starting a major 3rd above the root of a dominant 7 chord can add the sound of a higher extension to the harmony. Here's how it works:

A G9 chord is spelled:

G	B	D	F	A
R	3	5	7	9

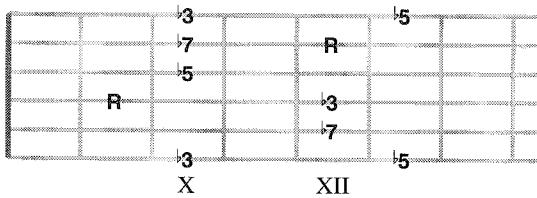
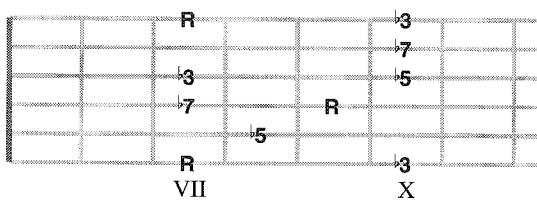
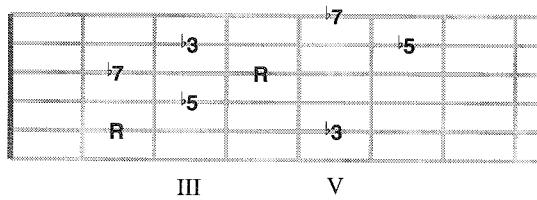
Inside or superimposed in the spelling of the G9 chord is a Bmin7^b5 chord.

Bmin7^b5

G	(B	D	F	A)
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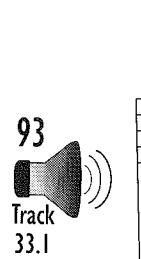
B MINOR 7^b5 ARPEGGIOS

B	D	F	A
R	3	5	7



So you see learning the arpeggio positions for the min7^b5 chord gives you a new weapon for playing over any dominant chord, particularly the 9th chord.

Here are licks using the Bmin7^b5 arpeggio over G9, the Emin7^b5 arpeggio over C9 and the F#min7^b5 arpeggio over D9. Remember, the arpeggios are most effective when used in combination with scales. Also, remember this concept requires that the root of the arpeggio is a major 3rd above the root of the dominant 7th chord.



G9



G9



C9

C9

T A B 7 9 8 10 11 8 11 8 (8)

D9

T A B 4 2 5 5 (5)

D9

T A B 8 10 8 10 7 9 7 9 9

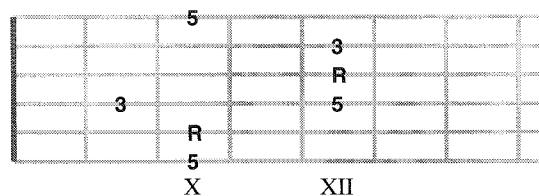
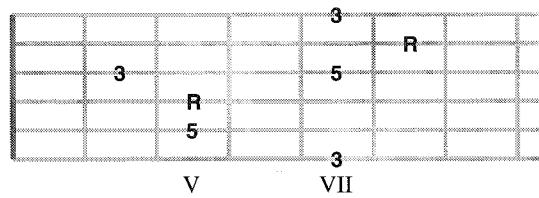
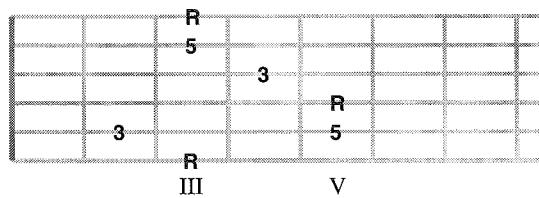
THE MAJOR TRIAD

Using the major triad within a blues lick can add nicely to a blues solo. Learn the following G Major positions and practice transposing them to other keys, too. The G Major triad is contained in a G7 chord:

(G B D) F
R 3 5 \flat 7

G MAJOR ARPEGGIOS

G B D
R 3 5



Larry Carlton

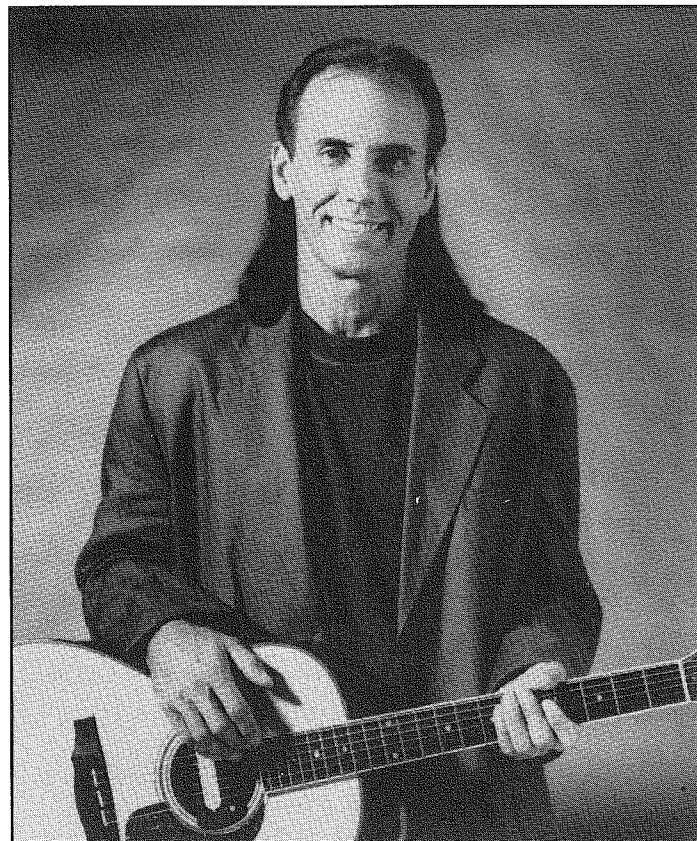


PHOTO COURTESY OF GRP RECORDS

The following three examples show ways to use the major triad in blues licks in G. Make up licks over the IV (use the C Major triad) and V chords (use the D Major triad).

9
ck .1

G7

G Major triad G Blues G Major triad H

T A B 3 6 (6) 6 6 3 5 3 4

10
ck 2

G7

G Blues G Major triad

T A B 8 8 6 7 8 7 (7)

11
ck 3

G7

G Mixolydian G Major triad

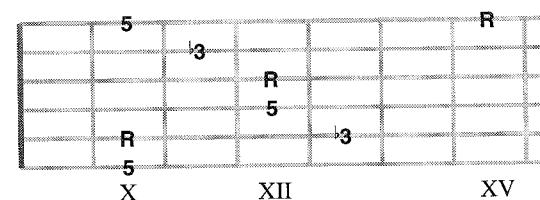
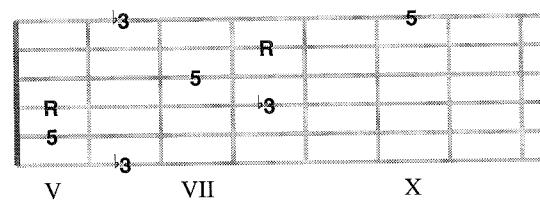
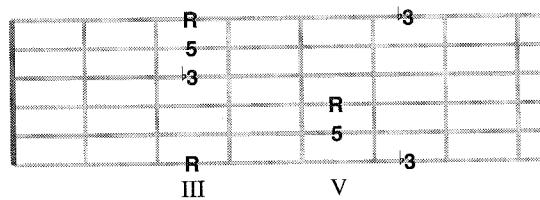
T A B 12 10 12 12 10 13 10 12 12 12

THE MINOR TRIAD

The minor third ($\flat 3$) also works effectively against a dominant chord blues progression, so we can also use the minor triad. As you know, even the basic blues scale has a $\flat 3$. Use the minor triad whose root has the same letter name as the dominant 7th chord over which you are playing. Learn the following minor triad positions:

G MINOR ARPEGGIOS

G $\flat 3$ D
R $\flat 3$ 5



Here are licks showing the use of a G minor triad over the G7 chord. You can also use these licks over Gmin or Gmin7 in a minor blues progression. Practice transposing these licks to play over C7 and D7 in a dominant blues progression or for Cmin7 and Dmin7 in a minor blues progression. Then you will be ready to put this concept to use through entire dominant and minor type blues progressions.

Gmin or G7

Gmin or G7

Gmin or G7

TARGETING CHORD TONES

A common phrase heard by improvising musicians is “there are only twelve notes you’re messing with, just play all of them and make sure you land on the right ones.” Targeting notes chromatically can be a powerful improvisational tool. Notes that are not included in scales and arpeggios can be used as passing tones targeted for the strong tones in blues.

Here are examples of aiming for these tones against a I-IV-V blues in A.

Albert Lee



PHOTO • ROBERT KNIGHT

The 5th (E on the second string), the 3rd (C♯ on the third string), and the ♫7th (G on the fourth string), are being targeted.

105
Track 37.1

A7

T 8 7 6 4 5 7 4 5 6 7 6 4 5

The 3rd (C♯ on the first string), the ♫7th (G on the second string), and the 3rd (C♯ on the third string), are being targeted.

106
Track 37.2

A7

T 11 12 8 9 10 9 7 8 9 8 7 5 6

The 6th (B on the first string), the 3rd (F♯ on the second string), and the ♭7th (C on the third string), are all being targeted.

D7

T 8 5 6 7 8 5 6 7 7 6 4 — 5 7

The 3rd (F♯ on the third string), the 5th (A on the second string), and the root (D on the first string), are being targeted in this one.

D7

T 9 10 11 10 13 12 11 9 — 10 12 11 10 (10)

This time the targets are the 3rd (G♯ on the fourth string), the 6th (C♯ on the third string), and the 3rd again (G♯ on the first string).

E7

T 7 5 6 5 7 4 5 6 5 3 4 5 (5)

CHAPTER 6

Licks Over the I7-IV7-V7 Blues

Studying licks that combine all the improvisational concepts we've talked about up to this point should vastly improve your vocabulary for improvising blues and all other styles of music. Every time you learn a new lick you should analyze where it's coming from musically. This will put you a step ahead of other players because you can then make up your own licks and find your own improvisational voice.

The following licks are specifically designed to be played over the I chord, the IV chord or the V chord in the key of A. They can then be applied to playing over a continuous I-IV-V progression. Go beyond the lick examples. Change the phrasing, add in other notes beyond the lick, and play the lick on different string sets and in different octaves.

LICKS OVER THE I7 CHORD

F# licks a la B.B. King

110
Track 39.1

A7

1

1

T 5 6 5 7 7 7 (7)

A

B

This musical example shows a guitar tab and staff notation for an F# blues lick over an A7 chord. The tab shows a 12th position blues scale with notes 5, 6, 5, 7, 7, and 7 (7). The staff notation shows a melodic line starting with a 12th position note, followed by a 11th position note, and then a 10th position note. Arrows labeled '1' and '1' indicate specific notes to emphasize. The tempo is marked as 110 BPM.

111
Track 39.2

A7

1

1/2

T 12 12 11 10 13 12 10

A

B

This musical example shows a guitar tab and staff notation for another F# blues lick over an A7 chord. The tab shows a 12th position blues scale with notes 12, 12, 11, 10, 13, 12, and 10. The staff notation shows a melodic line starting with a 12th position note, followed by a 11th position note, and then a 10th position note. Arrows labeled '1' and '1/2' indicate specific notes to emphasize. The tempo is marked as 111 BPM.

A la T-Bone Walker, Jimi Hendrix and Stevie Ray Vaughn. A blues lick with a colorful 9th tone added, the B note on the first string.

F# Blues scale lick a la Jimmy Page

F# Blues scale lick in the style of Eric Clapton

Mixing the A Blues scale, A Major triad, and A Mixolydian

A7

115
Track
41.1

Sheet music for guitar showing a blues lick over an A7 chord. The tempo is 115 BPM. The lick consists of eighth-note patterns. Below the staff, a tablature shows the strings (T, A, B) and frets (4, 5, 7, 5, 6, 7, 7, 5, 4, 5, 3). The letters S are placed above the first three notes of the tablature.

F# Blues

A7

116
Track
41.2

Sheet music for guitar showing a blues lick over an A7 chord. The tempo is 116 BPM. The lick features eighth-note patterns with hammer-ons and pull-offs. Below the staff, a tablature shows the strings (T, A, B) and frets (12, 12, 10, 12, 12, 12, (12)). Arrows labeled '1' indicate specific notes or techniques.

LICKS OVER THE IV7 CHORD

D7 arpeggio and D Mixolydian back-to-back a la Jimi Hendrix

D7

117
Track
41.3

Sheet music for guitar showing a D7 arpeggio and a D Mixolydian lick. The tempo is 117 BPM. The arpeggio consists of eighth-note chords. Below the staff, a tablature shows the strings (T, A, B) and frets (7, 5, 5, 7, 7, 5, 4). A 'P' indicates a pause.

Major Pentatonic lick combined with bends into the ♭7 (C)

8

D7

1/2

1/2

S

T 9 - 11 10 12 10 12 10

A

B

B Blues scale followed by D Mixolydian

D7

3

3

S

T 7 5 7 6 5 7 5 7 5 4 5 - 7

A

B

A targeting lick followed by a D7 arpeggio

D7

0

k

S

T 7 7 8 9 10 6 - 7 7 10

A

B

LICKS OVER THE V7 CHORD

E Major Pentatonic followed by an E7 arpeggio

121



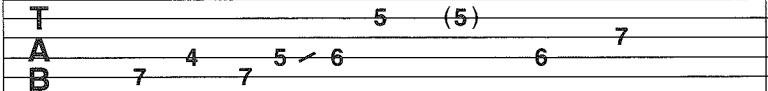
Track 43.1

E7

3



S



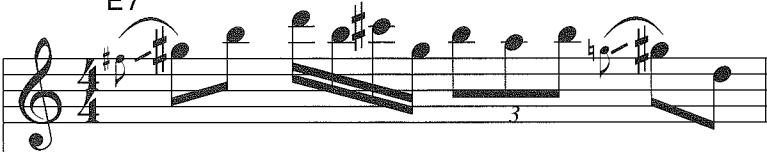
An E7 arpeggio sandwiched by E Mixolydian

122

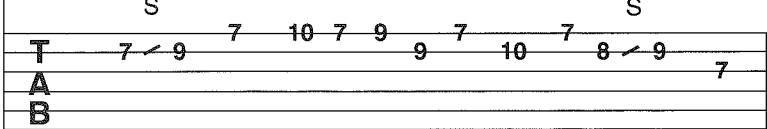


Track 43.2

E7



S



S

C[#] and E Blues scales. This lick has a strong finish due to the whole step bend.

123

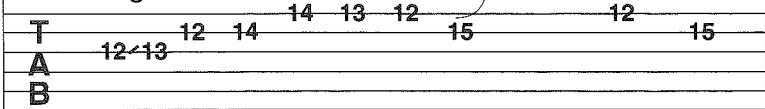


Track 43.3

E7



S



1

1

DOUBLE-STOP LICKS

Double-stop licks, also known as double-string licks, are extremely important in the blues. They are a traditional sound dating back to the delta blues. Learn as many double-stop licks as you can and use them consistently in your solos. They help take the monotony out of single-note soloing.

Double-stops are also interchangeable as rhythm guitar patterns. Most of these licks are harmonized in thirds and sixths from the Mixolydian mode. For example, if you are playing against E7 you would use harmonic intervals built from E Mixolydian, which is the A Major scale from E to E. This works because E7 is the V chord in the key of A Major.

Harmonized 3rds in E Mixolydian

E7

E7

24

Fretboard diagram for Harmonized 3rds in E Mixolydian:

T	0	2	4	5	7	9	10	12
A	1	2	4	6	7	9	11	
B								

Harmonized 6ths in E Mixolydian

E7

E7

25

Fretboard diagram for Harmonized 6ths in E Mixolydian:

T	0	2	4	5	7	9	10
A	1	2	4	6	7	9	11
B							

T	0	2	3	5	7	9	10	12
A	1	2	4	6	7	9	11	
B								

The following double-stop licks are commonly used phrases in blues. All examples are played against A7. Practice transposing and move them to other keys.

A classic lick in 3rds a la Robert Johnson. This has been used by every player since Johnson's time.

Elmore James' favorite. Notice the A Minor triad shape.

127
Track
44.2

A7

T

S

1/4

1/4

Intervals of a 6th using the A Mixolydian mode

8va - - - - -

A7

128
Track
44.3

S

T	14	13	12	7	9	5	(5)
A	14	13	12	7	9	6	(6)
B							

The remaining licks can also be used as rhythm guitar patterns. Move the same shape up five frets to use against the IV chord and seven frets up to use against the V chord.

Lick in 3rds

A7

29
ck
.1

Musical notation for a blues lick in 3rds over an A7 chord. The top staff shows a treble clef, a 4/4 time signature, and an A7 chord. The bottom staff shows a bass clef, a 4/4 time signature, and a bass line. The bass line starts at the 9th fret of the T string, moves down to the 8th fret, then up to the 7th fret, then down to the 5th fret. From the 5th fret, it goes up to the 6th fret (circled), then down to the 7th fret, and finally up to the 8th fret. The letter 'H' is centered above the 7th fret of the A string. The tablature below the staff shows the corresponding fingerings: T (9), A (9), B (7), T (5), A (5), B (5), T (6) (circled), A (7), B (7).

B.B. King goes cha-cha. This one opens with a diminished 5th interval.

A7

30
ck
.2

Musical notation for B.B. King's cha-cha blues lick in 3rds over an A7 chord. The top staff shows a treble clef, a 4/4 time signature, and an A7 chord. The bottom staff shows a bass clef, a 4/4 time signature, and a bass line. The bass line starts at the 7th fret of the T string, moves down to the 8th fret, then up to the 5th fret, then down to the 7th fret, then up to the 5th fret again. From the 5th fret, it goes up to the 6th fret (circled), then down to the 7th fret. The letter 'H' is centered above the 7th fret of the A string. The tablature below the staff shows the corresponding fingerings: T (8), A (7), B (5), T (7), A (5), B (5), T (7), A (5), B (6) (circled), T (5), A (7).

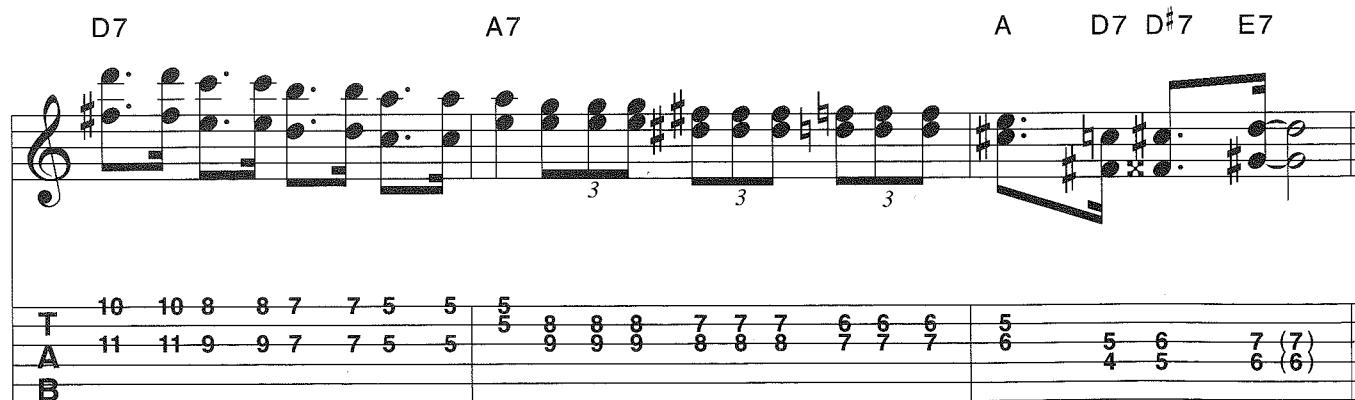
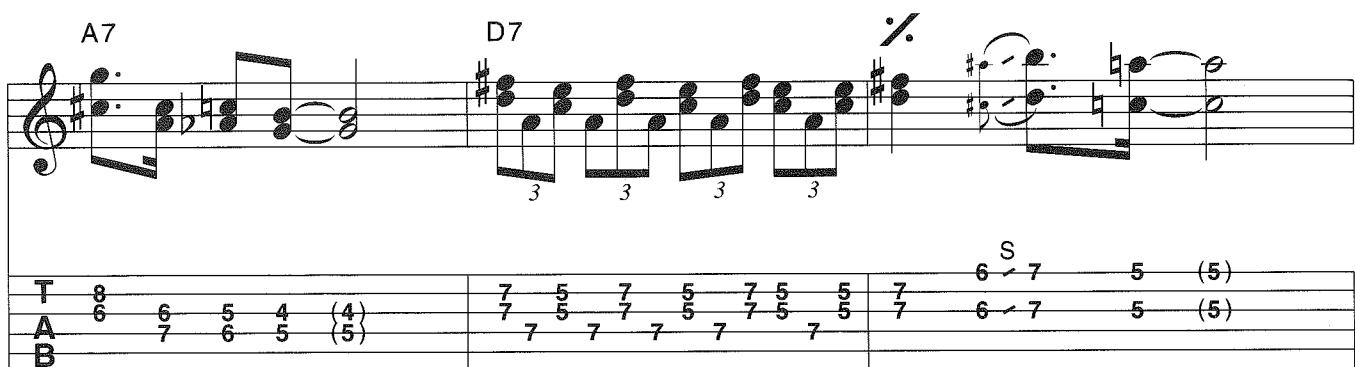
Good horn line lick

A7

31
ck
.3

Musical notation for a good horn line blues lick in 3rds over an A7 chord. The top staff shows a treble clef, a 4/4 time signature, and an A7 chord. The bottom staff shows a bass clef, a 4/4 time signature, and a bass line. The bass line starts at the 7th fret of the T string, moves down to the 5th fret, then up to the 6th fret (circled), then down to the 7th fret, then up to the 6th fret, then down to the 5th fret. From the 5th fret, it goes up to the 4th fret (circled). The letter 'H' is centered above the 7th fret of the A string. The tablature below the staff shows the corresponding fingerings: T (7), A (5), B (6) (circled), T (6), A (7), B (6), T (5), A (4) (circled), B (5).

Now let's put it all together in a twelve-bar solo in A.



COUNTRY BLUES DOUBLE-STOPS

Some of the best double-stop licks are made by holding one note in place while either bending, pulling-off or hammering-on the second note. These hot licks can add a nice mix to your double-stop repertoire. Players such as Albert Lee, Danny Gatton and Jerry Donahue are known for blending blues lines with pedal-steel sounding runs.



PHOTO • ROBERT KITTLA/COURTESY OF ELEKTRA ENTERTAINMENT

Danny Gatton

Classic country lick. This is used by jazz and blues folks, too.

E7

33
lick 1

E7

Music notation for an E7 chord. It shows a treble clef, a 4/4 time signature, and a key signature of one sharp. The top staff has three notes: a bass note, a note at the 12th fret, and a note at the 10th fret. The bottom staff shows the guitar strings with fingerings: T (12), A (11), B (10). The label 'P' is above the first two notes, and '(12)' is written below them. The label 'S' is above the last two notes, and '(12)' is written below them.

E7 arpeggio lick combination

E7

34
lick 2

E7

Music notation for an E7 arpeggio lick. It shows a treble clef, a 4/4 time signature, and a key signature of one sharp. The top staff has four notes: a bass note, a note at the 12th fret, a note at the 10th fret, and a note at the 8th fret. The bottom staff shows the guitar strings with fingerings: T (4), A (3), B (5), T (4), A (3), B (4). The label 'H' is above the first two notes, and '(4)' is written below them. The label 'H' is above the last two notes, and '(4)' is written below them.

A la Albert Lee and Jerry Garcia. This one targets intervals of a 3rd through the E Mixolydian mode.

E7

135
Track
48.1

Sheet music for track 48.1. The top staff shows a 4/4 time signature with an E7 chord. The bottom staff shows a guitar neck diagram with fret numbers 7, 8, 9, 5, 6, 7, 4, 5, 6, 5, 2, 3, 4, 3. Bending is indicated by arrows labeled '3' under each note.

Make sure the E note on the twelfth fret of the first string and the B note on the twelfth fret of the second string sound while the notes below are bending.

8va-----

136
Track
48.2

Sheet music for track 48.2. The top staff shows a 4/4 time signature with an E7 chord. The bottom staff shows a guitar neck diagram with fret numbers 12, 14, (12), (14), 12, 14, 12, (12), (13), (12), 14, 12. Bending is indicated by arrows labeled '1/2' under each note.

Classic release bend trick. After you make the opening whole step bend on the second string, keep the string bent. As you get ready to pick and release the note, strike the third string instead, which should be bent up about a whole step by virtue of the second string bend. Try to keep both strings sounding as you release them.

137
Track
48.3

Sheet music for track 48.3. The top staff shows a 4/4 time signature with an E7 chord. The bottom staff shows a guitar neck diagram with fret numbers 7, 7, 7, 7, (7), (7). Bending is indicated by arrows labeled '1' under each note.

OCTAVES

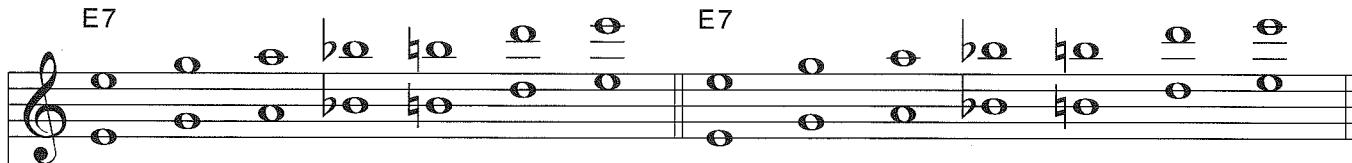
Octaves are another way to thicken the sound of a solo. By playing any single note in combination with its octave, you can create a fuller sound.

When you play octaves there is always a string in between that is not played. One alternative is to use both the pick and your middle finger to strike the strings. If you choose to just use the pick, dampen the non played string with any part of your index finger, which is always on the bottom note of the octave.

Practice a blues solo using only octaves. Listen to Wes Montgomery and George Benson for octave ideas. Also, check out Alvin Lee of Ten Years After. He used octaves quite a bit in a blues context. Let's look at octaves moving horizontally and vertically through the E and A Blues scales.

E7

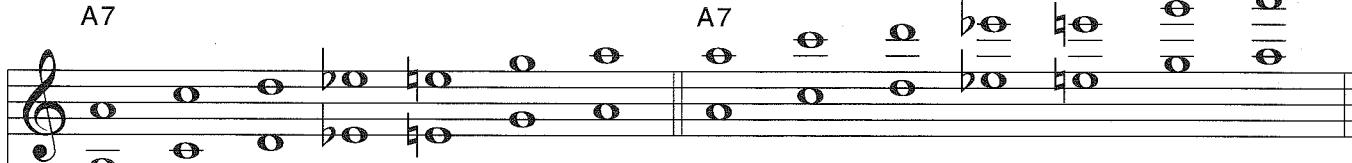
38



T	9	12	10	11	12	10	12		5	8	10	11	12	15	17
A			7	8	9			2	5	7	8	9	12	14	
B	7	10													

A7

39



T					8	10		5	8	10	11	12	15	17	
A	7	10	7	8	9	5	7	2	5	7	8	9	12	14	
B	5	8	5	6	7										

Twelve-bar Blues Solo. Here is a twelve-bar blues solo in E that summarizes some of the ideas we've talked about in this chapter.

E7 A7

S S P

T 5 7 5 8 5 8 5 8 7 6 8 8 5 (5)
 A (6) 7 6 (6) 5 6 8 5 8 5 8 7 6 8 8 5 (5)
 B

A handwritten musical score for guitar. The top staff is a treble clef staff with notes and rests. The bottom staff is a tablature staff with six horizontal lines representing the guitar strings. The score includes chords E7 and B7, time signatures (3/4, 2/4), and various performance markings like grace notes and slurs. The tablature shows fingerings (e.g., 1, 2, 3) and string numbers (e.g., 1, 2, 3). Measure numbers 1, 2, and 3 are indicated above the staff.

A7 E7 E B7



PHOTO • ROBERT KNIGHT

Stevie Ray Vaughn

CHORDS FOR CHAPTER 7

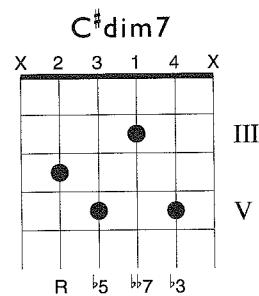
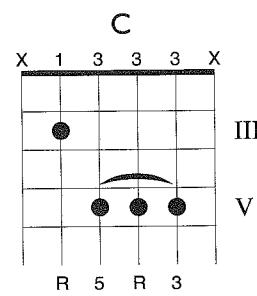
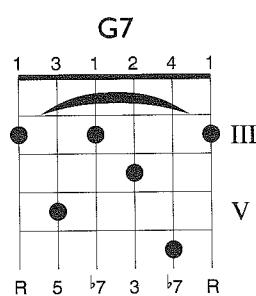
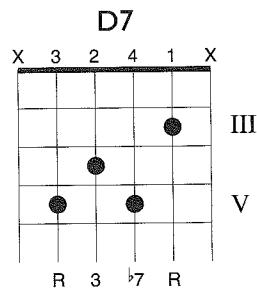
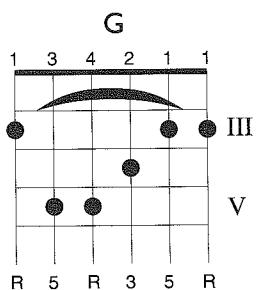


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Freddie King

CHAPTER 7

The Eight-Bar Blues

The eight-bar blues is the second most common blues form. This form will usually have a different chord sequence than the twelve-bar form. The I chord moving to the V chord right away, in the second measure, is a characteristic of the eight-bar blues.

As you will see in the first example, the eight-bar blues is the main format for gospel blues tunes, usually played in a 12/8 time signature. Many R&B and slow blues tunes are also counted in 12/8 time.

41

12

1 2 + 3 4 5 6 7 8 + 9 10 11 12

Based on the gospel blues tune, "Bring It On Home," this eight-bar blues pattern is used frequently. The diminished chord in measure four adds tension to the IV chord before returning to the tonic G chord in measure five.

42

G D7 G G7 C C[#] dim7

G D7 G C G D7

This next example is in the "Key to the Highway" format, an eight-bar blues standard from Big Bill Broonzy. Use the movable double-stop blues-rock rhythm pattern we talked about earlier for this tune.

43

G D C // G D G D

Another way to devise an eight-bar blues is to eliminate the first four measures of a twelve-bar blues. By doing this, you are starting your progression on the IV chord. Listen to the solo sections of Bonnie Raitt's "Love Me Like a Man" and Buddy Guy's "Mary Had a Little Lamb" as examples of this format.

Eight Bar Blues in E. Notice that it starts on the IV chord, A7.

144

THE DIMINISHED 7TH CHORD

The diminished chord (or demented chord as many blues cats call it!) is used quite a bit as a transitional chord, particularly in gospel and jazz blues progressions. A diminished chord one half step above the root of the previous dominant seventh chord is its most common usage in blues. For example, in the key of G, the IV chord, C7, is followed by a C[#]dim7 chord to create more color and a good movement to the V chord.

$$\begin{array}{llll} \text{C7} & = & \text{C} & \text{E} \\ & & \text{R} & 3 \\ & & & 5 \\ & & & \text{B}^{\flat} \\ & & & \flat 7 \end{array}$$

$$\begin{array}{llll} \text{C}^{\#}\text{dim7} & = & \text{C}^{\#} & \text{E} \\ & & \text{R} & \flat 3 \\ & & & \flat 5 \\ & & & \flat\flat 7 \end{array}$$

By raising the root of the C7 chord a half step to C[#], we arrive at the root name of the diminished chord, C[#]dim7. All the notes are the same except for the C[#]. Since C[#] is enharmonic to D^b, this chord can also be called C7^b9, because D^b is a minor 9th interval above C.

	X	1	3	1	4	X
C7						
X						

III
V

	X	2	3	1	4	X
C [#] dim7 or C7 ^b 9						
X						

III
V

A diminished 7th chord is built in consecutive minor 3rd intervals:

$$C^{\sharp}dim7 = C^{\sharp} \quad E \quad G \quad B^{\flat}$$

min3 min3 min3

Therefore, any diminished chord can move every three frets with the same shape intact. Learn these three diminished chord shapes and practice moving them every three frets. Any of the notes in the chord can be called the root.

All three of the following diminished 7th chords can be called either C[#]dim7, Edim7, Gdim7 or B^bdim7.

The image shows three Go board diagrams illustrating local scoring rules:

- Diagram III:** A 4x4 board section with black stones at (1,1), (1,3), (2,1), and (3,1). The top row has labels 2, X, 1, 3, 1, X. The score is calculated as 2 + 1 + 3 = 6.
- Diagram IV:** A 4x4 board section with black stones at (1,2), (2,1), (3,4), and (4,2). The top row has labels X, 2, 3, 1, 4, X. The score is calculated as 2 + 1 + 4 = 7.
- Diagram V:** A 4x4 board section with black stones at (1,1), (2,1), (3,2), and (4,3). The top row has labels X, X, 1, 3, 2, 4. The score is calculated as 1 + 3 + 2 = 6.

THE DIMINISHED 7TH ARPEGGIO

The diminished 7th arpeggio is commonly used in blues to improvise over the dim7 chord. For instance, you can use the C[#] diminished 7th arpeggio over a C[#]dim7 chord. Remember, the following arpeggio positions can be respelled as E, G and B^b diminished 7th arpeggios as well.

C[#] Diminished 7th Arpeggio

C[#] **E** **G** **B^b**
B **^b3** **^b5** **^{bb}7**

A diagram of a guitar neck with six strings and 12 frets. The strings are numbered I through VI from left to right. Fret positions are marked with dots: at the 3rd, 5th, 7th, and 9th frets. The 3rd fret is labeled 'III' below it, the 5th is 'V', the 7th is 'VII', and the 9th is 'IX'. The 1st, 2nd, and 4th frets are also marked with dots but lack labels.

Here are two examples of the diminished 7th arpeggio moving over the IV chord and resolving to the I chord.

The third measure shows an F[#]7 diminished arpeggio over the IV chord, F7, in the key of C.

145
Track 50.1

C7
F7
C7

I 1/2 P

T A B

4 5 3 5 3 5 5 (5) 4 7 4 7 8 10 7 8 9 (9)

This example is played over measures five, six and seven of a twelve-bar blues in C. Notice the F[#]dim7 arpeggio in the second measure (measure six).

146
Track 50.2

F7 C7

x

T A B

8 10 8 9 10 8 11 8 10 11 8 10 7 9 10 9 (9)

EIGHT-BAR BLUES SOLOS

Playing over the eight-bar blues format gives you the opportunity to use the composite blues scales and arpeggios to accurately play over the quicker chord changes.

This guitar tab shows a solo starting with a G Major Pentatonic scale. It then moves to a D Major Pentatonic scale over a D7 chord. The solo continues with an E Blues scale and a G7 arpeggio. The tab includes fret numbers (1, 3, 5, etc.) and string numbers (T, A, B) below the strings. A speaker icon indicates the sound level.

This guitar tab shows a solo starting with a C7 arpeggio. It then moves to a C[#] dim7 arpeggio. The solo continues with a G Major Pentatonic scale. The tab includes fret numbers (3, 5, 6, 9, 11, 12, 14, 15) and string numbers (T, A, B) below the strings.

This guitar tab shows a solo starting with a G Blues scale. It then moves to targeting chord tones (G, C, G, D7) over the chords. The tab includes fret numbers (13, 11, 12, 15, 13, 11, 12) and string numbers (T, A, B) below the strings.

148
Track 52

G7

G Blues

G7 arpeggio

D Major Pentatonic

H

T 3 6 3 | A 6 | B 3

3 4 | 5 (5)

5 5 3 (3) 5

C7

G Blues

A Blues

G Blues

S

T 3 5 5 3 5 5 5 | A 5 5 3 5 5 5 | B 5

3 4 5 (5) 3 | 3 5 8 6

D7

root chord tone

G7

G Blues

D Major arpeggio

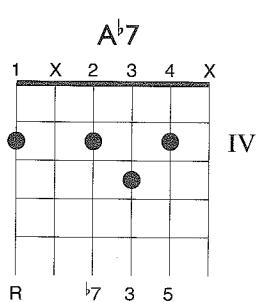
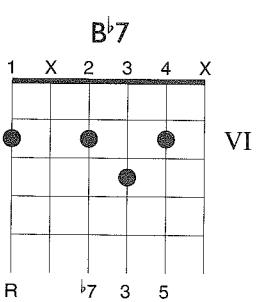
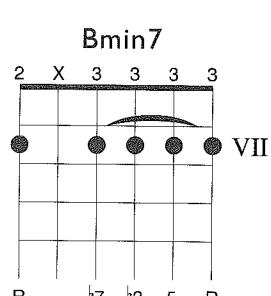
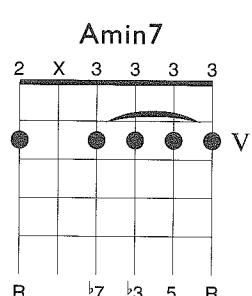
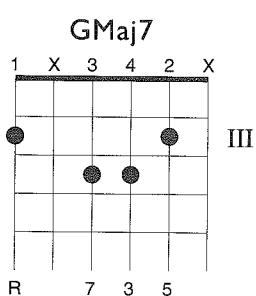
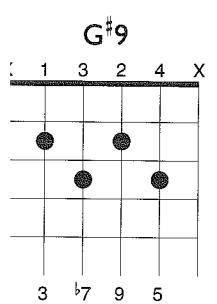
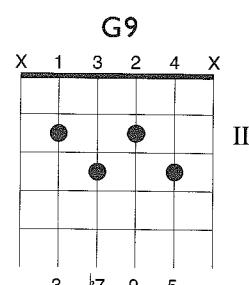
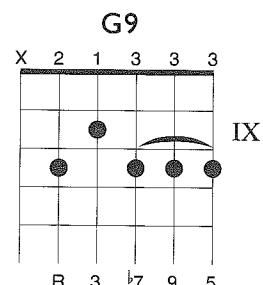
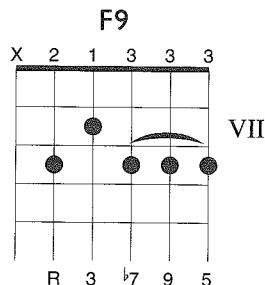
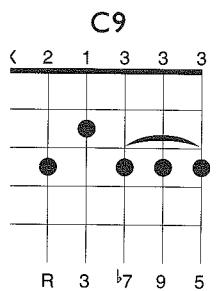
H

H

T 8 8 | A 8 8 | B 8

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

CHORDS FOR CHAPTER 8



CHAPTER 8

Slow Blues

BASIC SLOW BLUES

Slow blues progressions feature the dominant 9th chords and other extensions above the 7th chord. As we leave the dominant 7th chord structure, the blues segue from delta based blues styles to uptown, or Chicago based blues. Most slow blues tunes use the 12/8 feel.

C9

F9

C9

%

F9

%

149

Guitar tab for measure 149. The first two boxes are labeled C9 and F9 respectively. The strings are muted with a vertical bar at the beginning of each measure.

C9

%

G9

F9

C9

%

Guitar tab for measure 149. The first two boxes are labeled C9 and % (G9). The strings are muted with a vertical bar at the beginning of each measure.

In a slow blues, just strumming the 9th chord, without anything else happening, can make the twelve-bar form seem like an eternity. The next two examples show ways to create chord motion.

Keep the ninth chord ringing as you stretch your pinky out to start the descending melody. Play through a twelve-bar blues in C using this pattern for the I, IV, and V chords. You can transpose this to any key in a closed position.

C9

3

F9

3

G9

3

I

IV

V

Guitar tab for a twelve-bar blues progression in C major. The top staff shows three measures of C9 (labeled 3), followed by three measures of F9 (labeled 3), and three measures of G9 (labeled 3). The bottom staff shows the corresponding chords I, IV, and V with fingerings: T (3 3 3 3 5 4 3), A (3 3 3 3 5 4 3), and B (3 3 2 2 3 3).



15

Trad

54

Classic blues rhythm pattern in the key of E. Sliding into the ninth chord from a half step below and a whole step above fills each measure with chord motion. Play through a twelve-bar blues using this pattern over the I, IV and V chords.

STORMY MONDAY BLUES

The Stormy Monday Blues form has become a standard slow blues chord progression. It is a unique pattern because of the chord motion in measures seven through ten. In measure seven the GMaj7 sound is introduced. The progression then moves as follows:

GMaj7 (I), Amin7 (ii), Bmin7 (iii), B⁷ (V⁵ substitution for E7, the V chord of Amin7 in measure nine), Amin7 (ii), A⁷ (V⁵ substitution for D7, the V chord of the tonic, G in measure eleven), G7 (I), C9 (IV), G7 (I), D9 (V).

52

The original version of *Stormy Monday*, by T-Bone Walker, uses the standard I7-IV7-V7 progression. The Bobby Blue Band and the Allman Brothers versions added the other chords. Since they may be new to you, here is an outline of the best way to play over these changes.

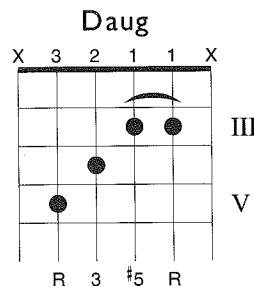
Measure	Chord	Scale
1	G9	G Blues scale
2	C9	A Blues (Start on any C Major chord tone C, E, or G)
3-4	G9	G Blues scale
5-6	C9	A Blues scale
7-8	G Maj7, Amin7, Bmin7, B ^b 7	E Blues (or G Major Pentatonic)
9	Amin7	Amin7 arpeggio
10	A ^b 7	A ^b 7 arpeggio
11-12	G7, C9, D9	G Blues scale

THE AUGMENTED CHORD

The augmented chord is commonly heard as an intro or turnaround chord, particularly in a slow blues. The augmented triad is spelled 1, 3, #5. For example:

D Augmented

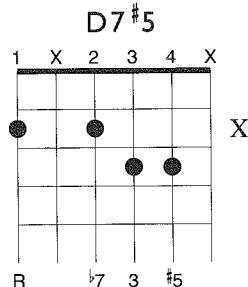
D F# A#
— 3 #5



Sometimes the $\flat 7$ th can be added to make a $7\sharp 5$ chord.

D7#5

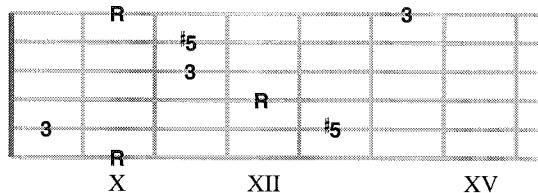
D F# A# C
— 3 #5 —



THE AUGMENTED ARPEGGIO

Try using the augmented arpeggio against the V chord in a turnaround or intro, whether or not the V chord is augmented. The #5 provides a strong lead back to the I chord.

D Augmented Arpeggio

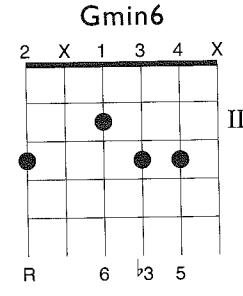
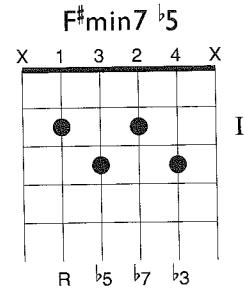
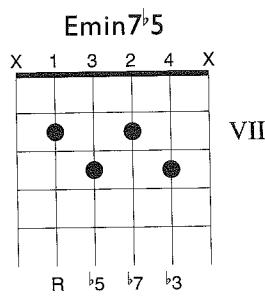
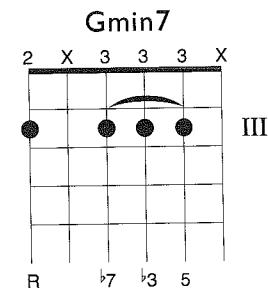
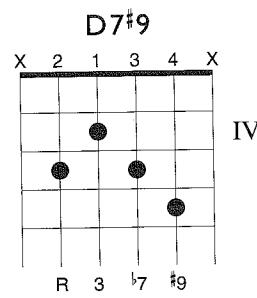
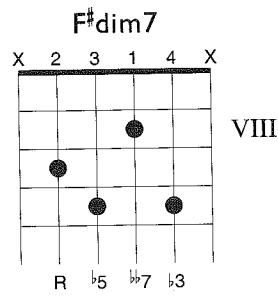
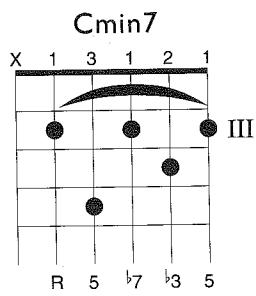
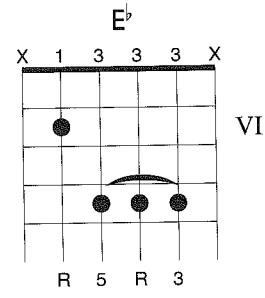
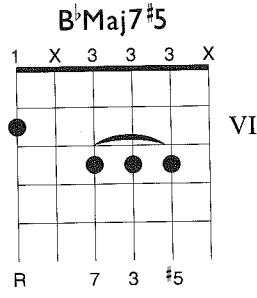
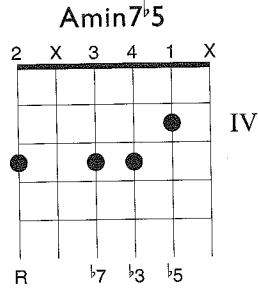
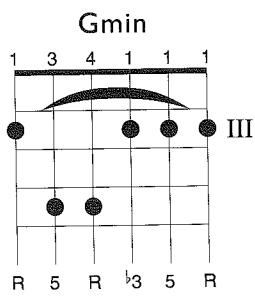
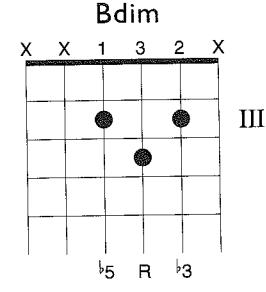
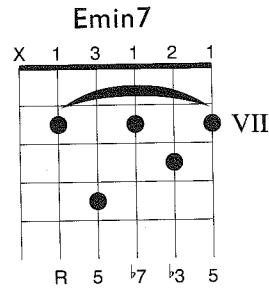
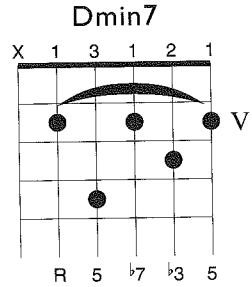
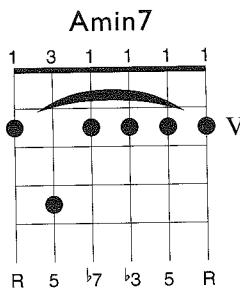


Here are two examples of augmented arpeggio usage.

Turnaround lick in G. Note the augmented arpeggio in measure two.

The G Augmented arpeggio leading into the IV chord. This works well from measure four connecting into measure five for a twelve-bar blues in G. G7 can be thought of as the V chord of C.

CHORDS FOR CHAPTER 9



CHAPTER 9

Minor Blues

The minor blues format is based on three different harmonized scales: natural minor, harmonic minor and melodic minor. Minor blues tunes have varying bar structures, anywhere from eight to sixteen measures. These tunes can have the traditional blues sound, or, depending on the rhythmic feel, many of them have pop, folk, jazz or Latin sounds.

THE NATURAL MINOR BLUES

In a natural minor blues you are still dealing with a I-IV-V chord progression, but the chords are now minor instead of dominant. There are three minor chords in the C Major chord scale.

The twelve bar blues in the next example contains the three minor chords found in the harmonized C Major scale. Here they are with the 7ths added:

C	Dmin7 ii7	Emin7 iii7	F	G	Amin7 vi7	Bdim vii
I			IV	V	vi7	vii

155

Amin7 // // // Dmin7 //

Amin7 // Emin7 Dmin7 Amin7 E7

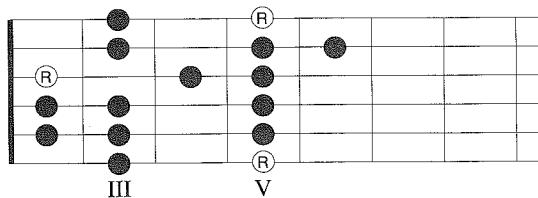
The key of A Minor is called the relative minor of C Major because it shares the same key signature as C, its relative major. The harmonized A Natural Minor scale contains the same chords as that of C Major, except Amin7 is now the tonic chord (i7).

Amin7 i7	Bdim ii	C III	Dmin7 iv7	Emin7 v7	F VI	G VII
-------------	------------	----------	--------------	-------------	---------	----------

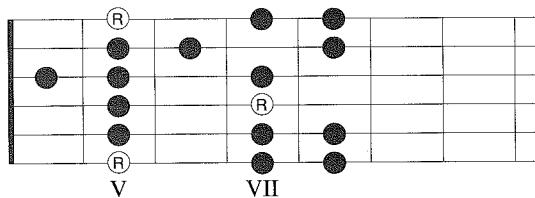
Here are the five scale patterns for the A Natural Minor scale, also known as the A Minor scale, A Relative Minor scale or the A Aeolian mode (the notes of a C Major Scale from A to A). The following scale patterns are, of course, transposable to any key.

The Five A Natural Minor Scale Patterns

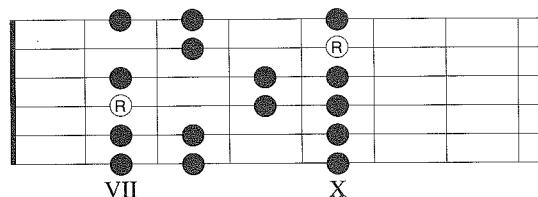
Pattern #5



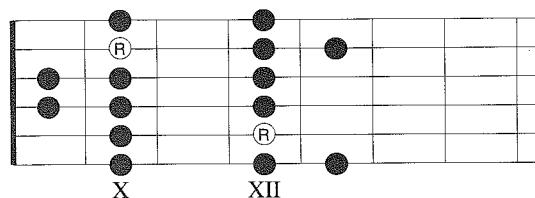
Pattern #1



Pattern #2



Pattern #3



Pattern #4

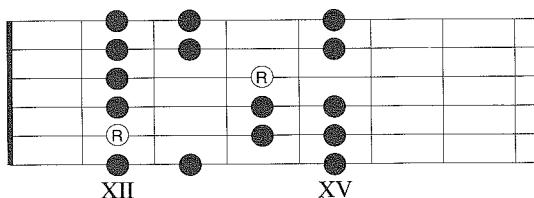
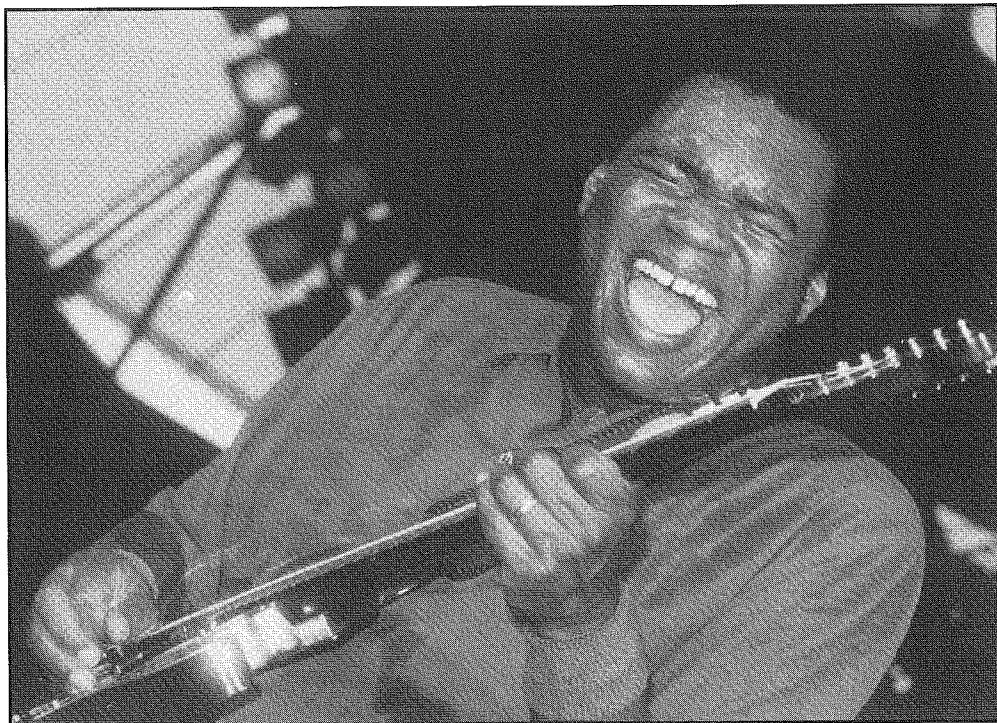


PHOTO • ROBERT KNIGHT



Robert Cray

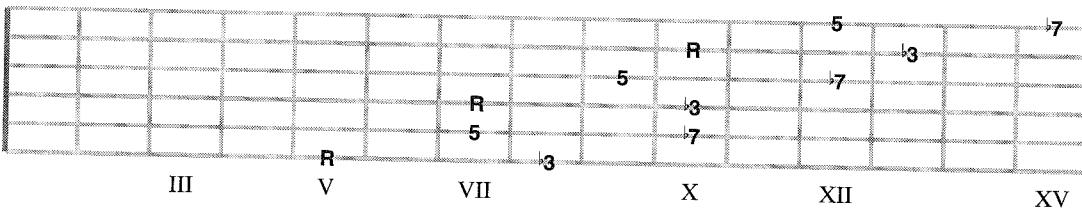
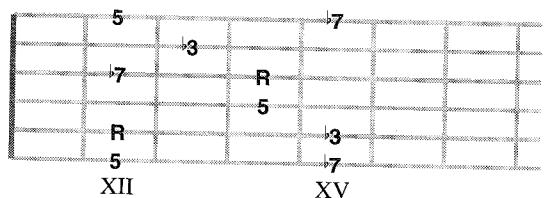
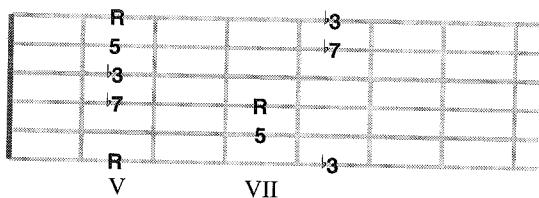
Practice playing over the twelve-bar minor blues progression in Example 153, this time mixing the A Minor scale with the A Blues scale. The only blues scale that works in a minor tune is one whose root name matches the root name of the key. (e.g., use the A Blues scale over an A Minor blues tune, or the E Blues scale over an E Minor blues tune, etc.)

THE MINOR 7TH ARPEGGIO

The minor 7th arpeggio fits like a glove played over the chords in a minor blues. Since a min7 chord is spelled R, $\flat 3$, 5, $\flat 7$, this arpeggio accentuates two of the characteristic blues tones: $\flat 3$ and $\flat 7$. Learn the following patterns for an Amin7 arpeggio and then jam over an A Minor blues progression using the A Blues scale, A Minor scale and Amin7 arpeggios. As the tune moves to the iv chord, Dmin7, and the v chord, Emin7, change to their respective arpeggios, mixed in with the A Blues and A Minor scale. Transpose and practice these ideas in another key, such as E Minor.

The Amin7 Arpeggio Patterns

A C E G
I $\flat 3$ 5 $\flat 7$



Here are a few example licks to use over the Amin7 chord. These minor 7th arpeggio licks can be used over an A7 chord, as well, since the \flat 3rd is one of the characteristic tones of the blues scale.

156

Track 56.1

Amin7

T 8 5 5 (8) 5 7

157

Track 56.2

Amin7

T 9 12 10 13 12 10

A 12 10

B

158

Track 56.3

8va - - - - - ,

Amin7

T 14 13 15 12 15 13 14

A

B

THE MAJOR 7TH ARPEGGIO

Superimposing a major 7th arpeggio over each minor chord in a minor blues progression can add an interesting color to a solo. The trick is to play a major 7th arpeggio whose root is a minor 3rd, or three frets, above the minor chord root. Against an Amin7 chord, for instance, play a CMaj7 arpeggio:

C E G B
R 3 5 7

These notes in relationship to an Amin7 chord are:

Amin7 chord

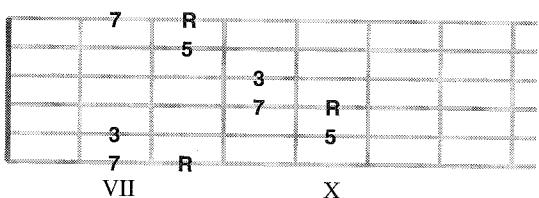
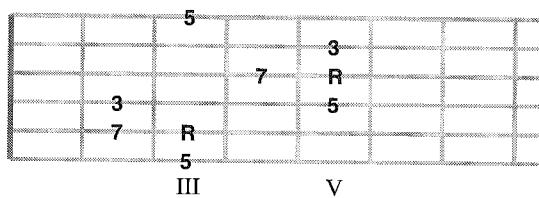
C Major 7th arpeggio

A C E G B
C 3 5 b7 9
R

This creates an Amin9 arpeggio without the root note (A). For a Dmin7 chord you would use an FMaj7 arpeggio, and for Emin7 a GMaj7 arpeggio. Learn the following patterns for the Maj7 arpeggio. As always, you should transpose them to other keys, too.

The CMaj7 Arpeggio Patterns

C E G B
R 3 5 7



Joe Pass



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Here are a few examples using the CMaj7 arpeggio over an Amin7 chord.

159

Track 57.1

Amin7

A Blues C Maj7 arpeggio

T 7 5 5 8 7 8 5 5

A

B

This musical score shows a blues progression. It starts with an A Blues section followed by a C Maj7 arpeggio over an Amin7 chord. The bass line is indicated by the letters T, A, and B on the bass staff, with specific notes labeled: 7, 5, 5, 8, 7, 8, 5, 5. An arrow points from the number 1 to the first note of the bass line.

160

Track 57.2

Amin7

A Blues C Maj7 arpeggio

S

T 7 10 7 8 9 8 10 9 12

A

B

This musical score shows a blues progression. It starts with an A Blues section followed by a C Maj7 arpeggio over an Amin7 chord. The bass line is indicated by the letters T, A, and B on the bass staff, with specific notes labeled: 7, 10, 7, 8, 9, 8, 10, 9, 12. An arrow points from the number 1 to the first note of the bass line.

161

Track 57.3

8va

Amin7

A Blues C Maj7 arpeggio

T 14 13 15 15 12 13 12 12

A

B

This musical score shows a blues progression. It starts with an A Blues section followed by a C Maj7 arpeggio over an Amin7 chord. The bass line is indicated by the letters T, A, and B on the bass staff, with specific notes labeled: 14, 13, 15, 15, 12, 13, 12, 12. Two arrows point from the number 1 to the first note of the bass line.

Now, let's look at a twelve-bar blues solo in A Minor that illustrates a combination of the improvisational ideas covered so far.

162
Track 58

Amin7 Dmin7 Emin7

T A B T A B T A B

T A B T A B T A B

Dmin7 Amin7 E7[#]9

T A B T A B

ALTERED MINOR BLUES

THE HARMONIC MINOR

The harmonic minor scale can be used effectively over a minor blues progression when the V chord is a dominant 7th chord, as opposed to the minor 7th v chord derived from the natural minor scale. The notes of the harmonic minor scale are the same as the natural minor scale, except there is a raised 7th. It is this raised 7th that makes the V chord a dominant 7th as opposed to a minor 7th.

G Natural minor:

G	A	B[♭]	C	D	E[♭]	F[♭]
I	2	3	4	5	6	7

G Harmonic minor:

G	A	B[♭]	C	D	E[♭]	F[#]
I	2	3	4	5	6	7

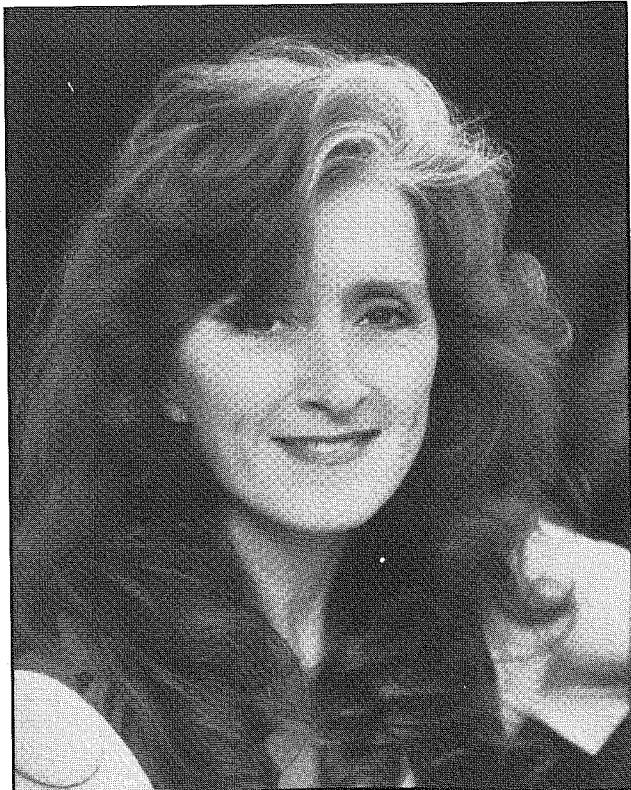
The sound of the harmonic minor scale has been called many things including Spanish, Middle Eastern, Gypsy and Egyptian. The augmented 2nd interval caused by raising the 7th gives it this exotic sound. Harmonizing the harmonic minor scale creates a new chord pattern, commonly seen in many different styles of music, such as jazz.

G Harmonized Harmonic Minor Scale

Gmin	Amin7^{♭5}	B[♭]Maj7^{♯5}	Cmin7	D7	E[♭]	F[#]dim7
i	ii	III	iv	V	VI	vii

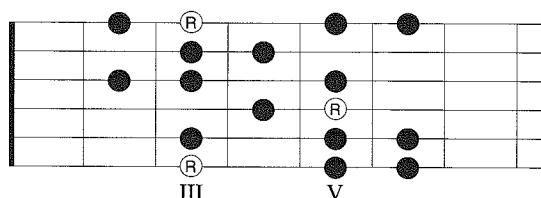
Combined with the blues scale, the harmonic minor scale provides a great sound contrast used frequently in rock, jazz and blues. If you don't combine the blues scale with the harmonic minor in your minor blues solo, you will sound like the feature artist at a Greek wedding, which may be a good thing, but it's not a blues thing. Here are the scale positions for the harmonic minor scale.

Bonnie Raitt

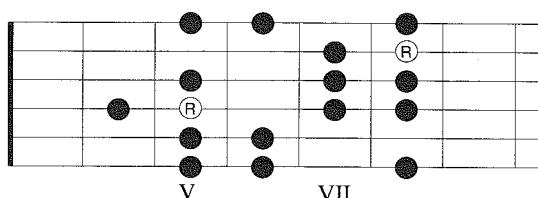


The G Harmonic Minor Scale Patterns

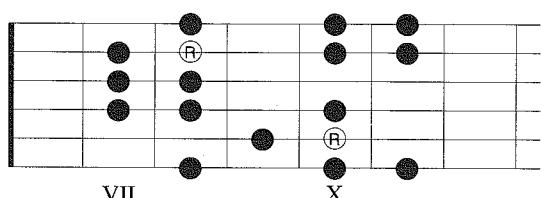
Pattern #1



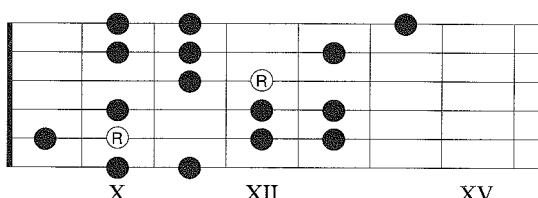
Pattern #2



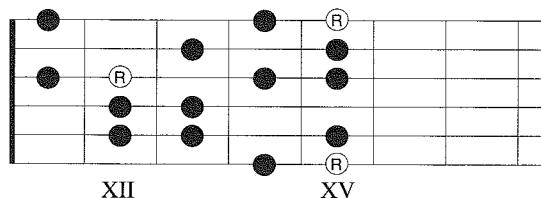
Pattern #3



Pattern #4



Pattern #5



HARMONIC MINOR CHORD PROGRESSIONS

Note the chord movement from E^b (VI) to D7 (V) in Example 161. This kind of chord movement can be found in many minor blues tunes, such as B.B. King's "The Thrill Is Gone."

163

Gmin7 Cmin7 Gmin7 // Cmin7 //

Gmin7 // E^b D7 Gmin7 D7^{#9}

This example is based on the famous folk blues tune, "St. James Infirmary."

164

Gmin D7 Gmin Gmin E♭ D7 Gmin D7 Gmin Cmin E♭ D7 Gmin D7

3 3

Let's conclude this section by looking at some lick ideas using the harmonic minor and blues scales together.

165

Gmin7 D7♯9

G Blues G Harmonic Minor

T A B 5 8 5 6 / 7 6 8 5 S 6 5 8 5 7 / 8 7 (7)

Track 59.1

166

Gmin7 D7♯9

G Blues G Harmonic Minor

T A B 12 10 12 11 10 13 10 13 P 12 10 9 12 (12) S

Track 59.2

167

Gmin7 %

G Harmonic Minor G Blues

T A B 3 4 3 5 / 3 2 4 5 S 6 5 3 5 5 3 5

Track 59.3

THE MELODIC MINOR

The melodic minor scale, like the harmonic minor scale, can be used when the V7 chord appears in a minor blues progression. The melodic minor scale is the same as the natural minor scale, but with raised 6th and 7th degrees.

G Natural minor:

G	A	B ^b	C	D	E	F
I	2	3	4	5	6	7

G Melodic minor:

G	A	B ^b	C	D	E	F [#]
I	2	3	4	5	6	7

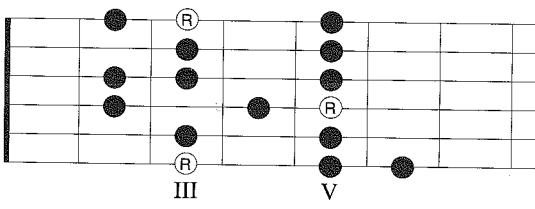
The notes of the G Melodic Minor scale are the same as a G Major scale with a lowered 3rd, (B^b instead of B[#]). The harmonized melodic minor scale is another chord system worth knowing.

G Harmonized Melodic Minor Scale

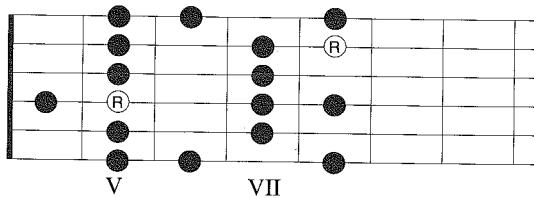
Gmin	Amin7	B ^b Maj7 ^{#5}	C7	D7	Emin7 ^{b5}	F [#] min7 ^{b5}
i	ii	III	IV	V	vi	vii

The G Melodic Minor Scale Patterns

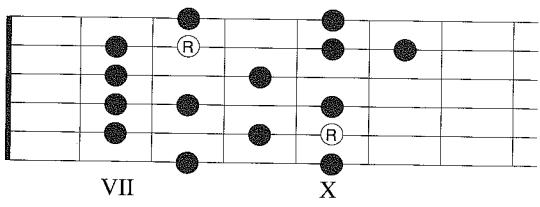
Pattern #1



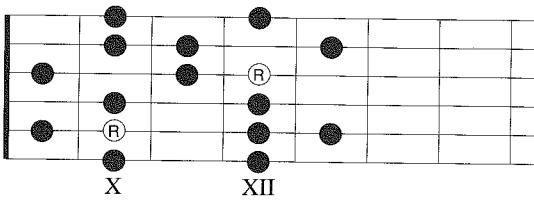
Pattern #2



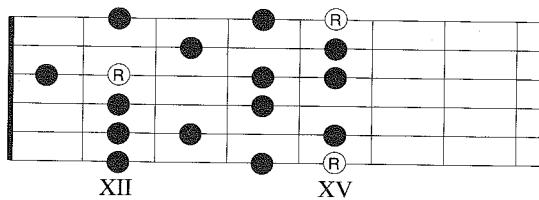
Pattern #3



Pattern #4



Pattern #5



Like the harmonic minor, the melodic minor scale is best used in combination with the blues scale over minor blues tunes.

168
Track 60.1

Gmin6 D7

G Blues

G Melodic Minor

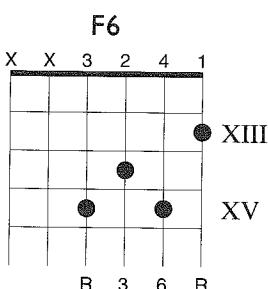
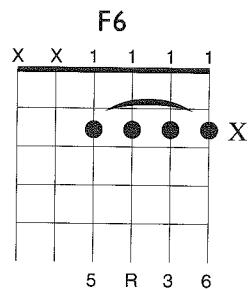
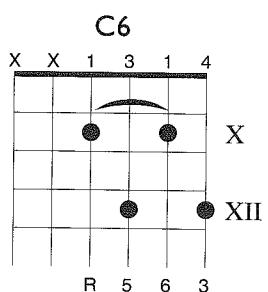
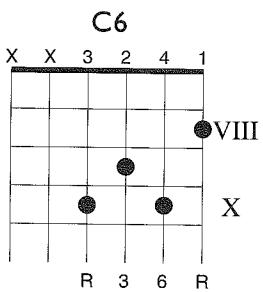
T 6 5 5 5 8 5 5 | 5 7 4 7 5 7 8 7

A 5 5 5 5 8 5 5 | 5 7 4 7 5 7 8 7

B 5 5 5 5 8 5 5 | 5 7 4 7 5 7 8 7

Here are two strictly melodic minor licks.

CHORDS FOR CHAPTER 10



John Lee Hooker

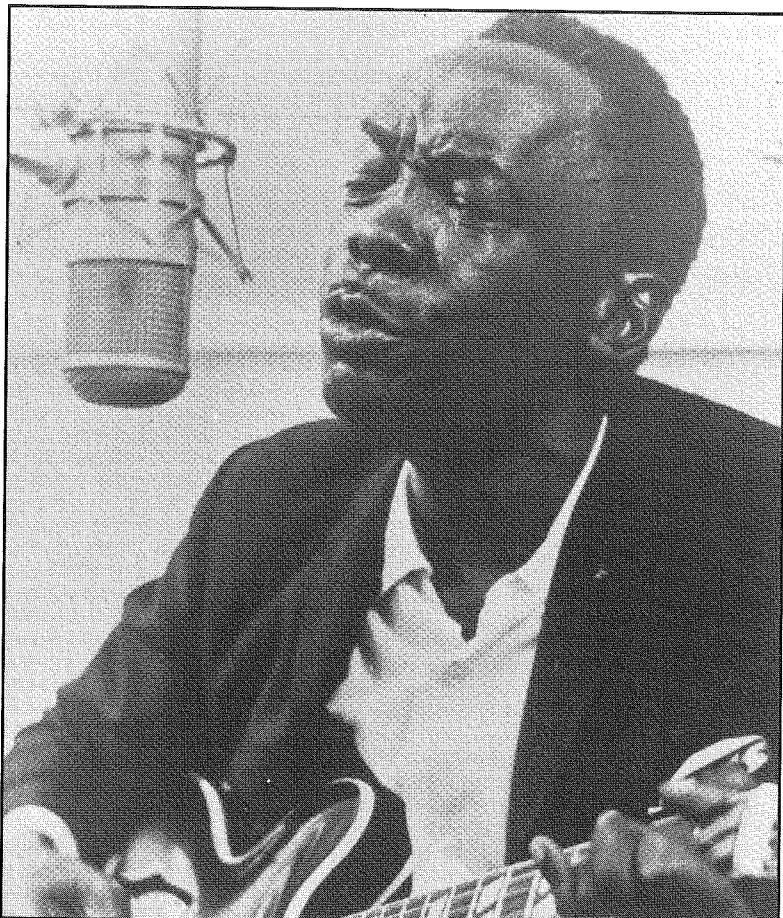


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CHAPTER 10

Blues Rhythms With Fills

THE DELTA BLUES

The open position blues tunes, almost always played in the keys of E and A, represent the original blues guitar styles. These delta blues rhythm guitar patterns from the early deep south form the backbone for all blues-based styles that came afterwards. Since most of this music was performed by one person and their guitar, it gave the performer lots of freedom. This freedom led to a style that mixed chordal pattern playing and fill licks. This is similar to the vocal style of call and response that also has its roots in the south.

Both of these are Muddy Waters style. The fills commonly enter on the second part of the third beat, the “and-of-three” in each measure.

E7

172
Track
61.2

H

T

A 0 2 0 2 2

B 0 0 3

Two licks in the style of Robert Johnson. The chord rhythm in measure one is followed by a fill response in measure two.

E

173
Track
62.1

Guitar tablature for track 62.1. The top staff shows a treble clef and a '4' time signature. The bottom staff shows a bass clef and a '4' time signature. The tab includes a speaker icon with '173' and 'Track 62.1'. The first measure consists of eighth-note chords. The second measure begins with a fill of eighth-note pairs (3, 3, 3) followed by a series of eighth-note chords. The third measure ends with a single eighth note above a '3' and a downward arrow.

Make sure the B note on the first string doesn't move as you make the quarter step bend from the G note on the second string.

E

174
Track
62.2

Guitar tablature for track 62.2. The top staff shows a treble clef and a '4' time signature. The bottom staff shows a bass clef and a '4' time signature. The tab includes a speaker icon with '174' and 'Track 62.2'. The first measure consists of eighth-note chords. The second measure begins with a fill of eighth-note pairs (3, 3, 3) followed by a series of eighth-note chords. Arrows with '1/4' indicate quarter-step bends from G to B on the second string. The third measure ends with a single eighth note above a '3' and a downward arrow.

Muddy Waters



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Four licks a la John Lee Hooker. You can't get too much Hooker!

175
Track
63 |

E

The image shows a musical score for guitar. The top staff is a standard staff with a treble clef, a key signature of E major (no sharps or flats), and a time signature of 4/4. It features a melodic line with various note heads, some with stems and some with dots, and several grace notes indicated by small vertical strokes. The bottom staff is a tablature staff with six horizontal lines representing the guitar strings. The letters T, A, and B are written vertically along the left side of the tablature. Above the tablature, there are six pairs of numbers representing fingerings: (0, 0), (2, 0), (4, 0), (0, 0), (2, 0), and (4, 0). Above the tablature, there are six pairs of letters representing string names: (E, B), (A, G), (D, D), (G, B), (B, E), and (E, A). The tablature itself shows a series of numbers and letters above the lines, indicating the pitch and position for each note in the melody.

176
Track
63?

E

177
Track
63.3

E

178
Track
63.4

E7

3 3 3 3

Here is a typical delta blues pattern through a twelve-bar blues in E. Maintain the E7 chord shape as you play the fills to sustain the sound. The same goes for the A7 and B7 chord licks... let the notes of the chord continue to ring as you play the fill.

179
Track
64

Musical score and tablature for guitar. The score shows two measures of music. The first measure starts with an A7 chord (three notes on the top three strings) followed by a sixteenth-note pattern. The second measure starts with a half note (A) followed by an E7 chord (three notes on the top three strings). The tablature below shows the fingerings and picking patterns for each measure. The first measure uses a pick stroke (P) and the second measure uses a hammer-on (H) and a pull-off (S).

A7 3 % 3 E7

P P H S

T	3	3	2	5	3	2	(2)						
A	2	2	2	5	2	2							
B	0	0	0	0	0	0							

BASS FILLS

Playing a bass riff in the rhythm part is a great way to break the monotony of endless chords, especially when you and the bassist are playing a line together. Sometimes you can play your own riff against the bass player's riff if it doesn't clash harmonically. The key is to communicate and work together towards what works best in each groove.

Move this pattern in G through the IV and V chords, too. Chord chokes enhance the rhythm.

rhythm.

G7

180
Track 65.1

In the style of Albert King

D7

181
Track 65.2

T	3	X		3	X
A	5	X		5	X
B	4	X		4	X

3 5 3 3 3 5 3 5 3 5 3

Medium tempo funk blues groove. This works well behind a harmonica solo a la Paul Butterfield.

182
Track
65.3

E7

The musical score shows a treble clef, a 4/4 time signature, and an E7 chord. The top staff consists of six horizontal lines representing guitar strings. The first string (T) has a note. The second string (A) has a note. The third string (B) has a note. The fourth string has a vertical bar with a cross. The fifth string has a vertical bar with a cross. The sixth string has a vertical bar with a cross. The bottom staff shows the same six strings with the following notes: the first string (T) has a note labeled '7'; the second string (A) has a note labeled '7'; the third string (B) has a note labeled '7'; the fourth string has a note labeled '5'; the fifth string has a note labeled '6'; and the sixth string has a note labeled '7'. There is also a note labeled '5' on the fourth string and a note labeled '6' on the fifth string.

Play this minor blues pattern through a twelve-bar blues in A Minor.

The image shows a musical score for a guitar in A minor 7th position. The top staff is a treble clef staff with a 4/4 time signature. It features three chords: I (Amin7), IV (Dmin7), and V (Emin7). The bottom staff is a tablature staff with six strings, labeled T, A, B on the left. The tablature shows the fingerings for each chord: 5-5-5-5-5-5 for the Amin7 chord, 5-7 5-7 5-7 for the Dmin7 chord, and 3-5 3-5 3-5 for the Emin7 chord. The tablature also includes 'S' markings above the strings, likely indicating strumming patterns.

A la Muddy Waters. Start the lick on the “and-of-three.” Combines double-stop licks with a bass riff.

Musical score and tablature for the A7 chord. The score shows a treble clef, 4/4 time, and a key signature of one sharp. The tablature shows the strings from top E to bottom B. The notes correspond to the following fingerings: T 7, A 7, B 5; T 5, A 7, B 5; T 7, A 7, B 5; T 7, A 7, B 5.

No chord is needed for this one. Sometimes the bass riff alone is a strong alternative. Don't always feel obligated to play chords.

The image shows a musical score for guitar. Measure G starts with a treble clef, a 4/4 time signature, and a G chord (B-D-G). It consists of a eighth note followed by a sixteenth note, a quarter note, a eighth note followed by a sixteenth note, a eighth note followed by a sixteenth note, and a eighth note followed by a sixteenth note. Measure H starts with a T-A-B staff and continues with a 5, 5, 3, 3, 3, 5, 3. The score is written on a standard five-line staff.

Twelve-bar blues in E a la Buddy Guy. This should give you some helpful ideas for riffs to use in between chords.

186
Track
67

E7

÷

÷

H

T	0	0	0	0	(0)		0	0	0	0
A	3	3	3	3	(3)		3	3	3	3
B	2	2	2	2	(2)		2	2	2	2

Musical score and tablature for guitar. The score includes chords E7, A7, and a final chord marked with a slash and percent sign. The tablature shows strings T, A, and B with corresponding fingerings and a hammer-on/pull-off (H P P) instruction.

Chords: E7, A7, %

String Fretting:

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

Hammer-on/Pull-off (H P P)

HORN FILLS

The same concept applies here as in the bass riff section. If there's a horn player in your group, play some lines together. If not, you're the horn section.

Third intervals work particularly well. Move this lick up five frets for the IV chord, B^b7, and seven frets for the V chord, C7.

F7

187
Track 68.1

Slow blues groove in E. This pattern can also move up the fingerboard to work for the IV and V chords.

E9

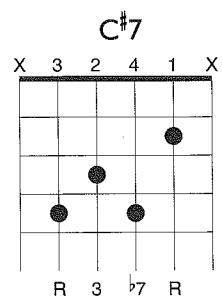
188
Track 68.2

In this example the I chord (B^b7) moves through the IV chord and down to an inversion of the I chord.

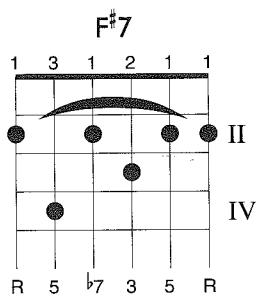
189
Track 68.3

The major sixth chord is a common horn section voicing that works well over up-tempo shuffle and swing-blues tunes. Use this pattern over a I7-IV7-V7 blues in the key of C.

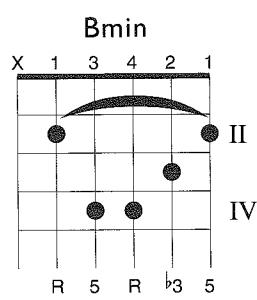
CHORDS FOR CHAPTER 11



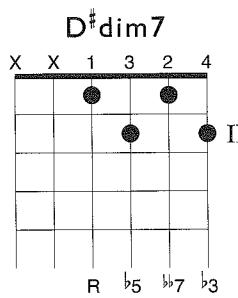
II
IV



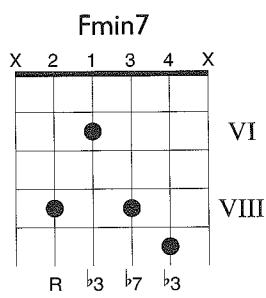
II
IV



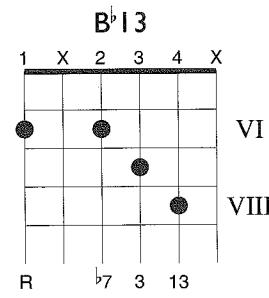
II
IV



II



VI
VIII



VI
VIII

George Benson



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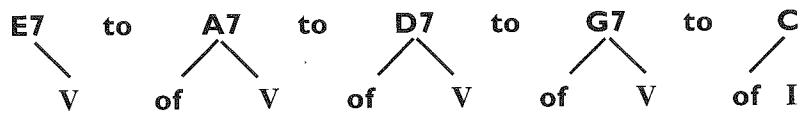
CHAPTER 11

Pop Blues

SECONDARY DOMINANTS

Pop blues refers to blues-based tunes that stray from the I7-IV7- V7 pattern, but still have a strong blues rhythm and/or melody. Most of these progressions are moving through cycles of 5ths. In other words, each chord's root is the V of the next chord. When all the chords are dominant, they are called secondary dominants. Defined another way, secondary dominants are chords that act as the V of a chord other than the tonic or root chord.

Here is an example of a cycle of 5ths in C. E7 is the V of A7, which is the V of D7, etc.



Sometimes a dominant chord will resolve to a minor chord. Remember, the V7 chord resolves to the i minor chord in the harmonized harmonic minor scale. Next are two examples of this type of chord sequence and solos for each one. Strum through the progressions first, then check out the solos.

191

This is based on the eight-bar blues tune, "Nobody Knows You When You're Down and Out" in the key of A. C[#]7 is the V of F[#]7. F[#]7 is the V of Bmin. F[#]7 is also the V of B7. B7 is the V of E7. E7 is V in the key of A.

192

Solo for Example 191

for Example 191

Top Staff: Treble clef, 4/4 time. Chords: C, E7, A7. Fingerings: 1, 1, 1, 1, 1, 1/2, 1, 1.

Second Staff: Bass clef, 4/4 time. Notes: T, 7, 7, 7, (7), 5, 7, 5, 7, 8, 9, 8, 5, 8, 8, (8). Fingerings: 1, 1, 1, 1, 1, 1/2, 1, 1.

Third Staff: Treble clef, 4/4 time. Chords: A7, D7. Fingerings: 1, 1, 1, 1, 1, 1/2, 1, 1.

Bottom Staff: Bass clef, 4/4 time. Notes: S, 4, 5, 5, 5, 5, 6, 5, (5), 8, (8), 5, 7, 10, 7, 8, 7, 7, 10, 10, (10). Fingerings: 1, 1, 1, 1, 1, 1/2, 1, 1.

Bottom Stave: Bass clef, 4/4 time. Notes: S, 10, 12, 12, 12, 10, (10), 15, 15, 15, 15, 14, 13, 14, 16, 18, (18). Fingerings: 1, 1, 1, 1, 1, 1/2, 3, 1, 1, 1, 1, 1, 1, 1, 1.

Solo for Example 192

194
Track
71

The sheet music consists of three staves of musical notation for guitar, with tablature provided below each staff. The first staff uses a treble clef and a 4/4 time signature. The second staff uses a bass clef and a 4/4 time signature. The third staff uses a bass clef and a 4/4 time signature. The notation includes various chords and notes, with arrows indicating specific fingerings or techniques. The first staff starts with A, C#7, F#7, Bmin, and F#7. The second staff starts with T, A, B, H, and ends with A and F#7. The third staff starts with Bmin, F#7, Bmin, D, D#dim7, A, and F#7. The bass staves show fingerings such as 4, 4, 2, 4, (4), 2, 4, 2, 3, 5, 2, 5, 3, 2, 3, 4, 2, 3, 2, 5, 3, (3), 5, 7, 5, 7, 7, 5, 7, 8, 5, 6, 5, 6, 7, (7), and 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 12, 12, 12, 12, 14, 15, 16.

THE DORIAN MODE

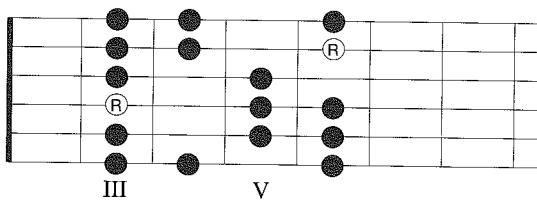
Many pop tune blues are based on the ii-V progression of a harmonized major scale. Sometimes this progression can be an entire song, or an extended vamp at any point of the tune. "Spooky" by the Classics IV, George Benson's version of "This Masquerade" or Carole King's "I Feel the Earth Move," are good examples of the ii-V progression.

The Dorian mode is found by playing a major scale, but starting on the second degree. If you play a C Major scale, but start and end on a D note, you will get the D Dorian mode. Learn the following positions of the F Dorian mode (the notes of an E^b Major scale from F to F).

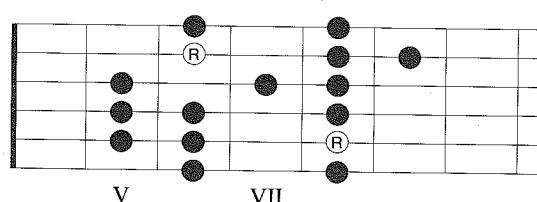
As you start to play pop and jazz blues styles, flat keys begin to appear. When you are the only guitarist thrown in with horn players and other non-string playing folks, your familiarity with every key becomes essential.

The F Dorian Mode Patterns

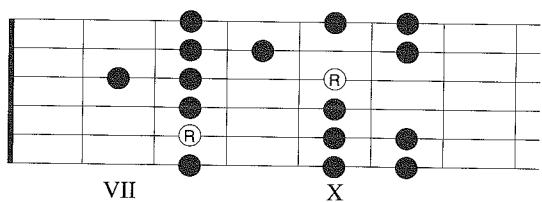
Pattern #2



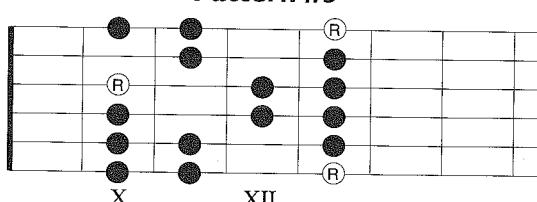
Pattern #3



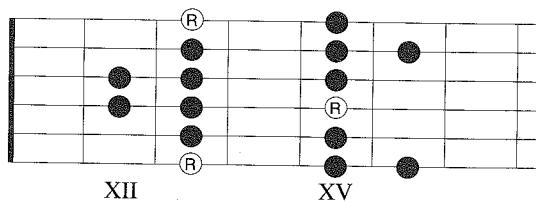
Pattern #4



Pattern #5



Pattern #1



Notice that the bending technique is still present in these licks over the ii-V progression. Any time you are playing over the modes of the major scale, keep the blues feeling alive. Carlos Santana is a perfect example of a player bending notes through a Dorian mode as if it were a blues scale. The F Blues scale combines nicely with the F Dorian scale over the ii-V groove. If you weave in and out with these two scales, you will get a great combination of blues and melodic licks.

Fmin7

B^b 13

1

195
Track
72.1

Fmin7

B^b 13

1

196
Track
72.2

Fmin7

B^b 13

1

197
Track
72.3

8va -----

Fmin7

1/2

B^b 13

1

198
Track
73

Musical notation for a guitar solo in F minor 7. The top staff shows a treble clef, 4/4 time, and a key signature of one flat. The notes are primarily eighth and sixteenth notes. The bottom staff shows a bass clef, 4/4 time, and a key signature of one flat. It includes a tablature with three horizontal lines and vertical tick marks indicating string and fret numbers. Annotations with arrows point from the top staff to specific notes in the tablature, labeled with intervals: 1/2, 1/2, 1/2, and 1.

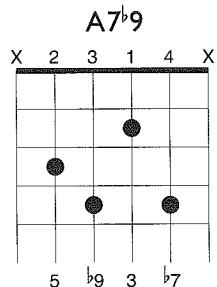
T	13	15	16	13	15	(15)	13	15	(15)	13	15	(15)	13	12	(12)
A															
B															



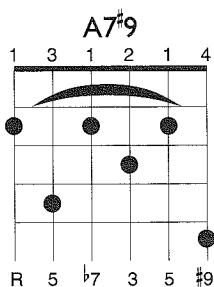
Carlos Santana

PHOTO • COURTESY POLYGRAM

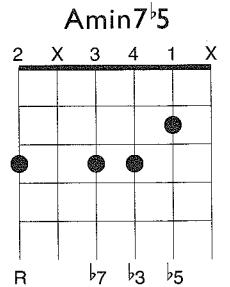
CHORDS FOR CHAPTER 12



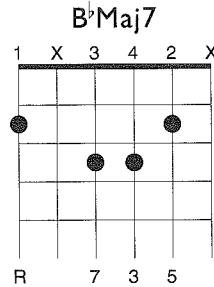
VI



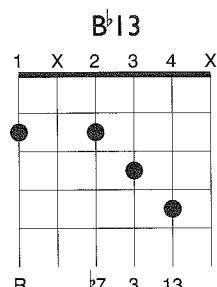
V



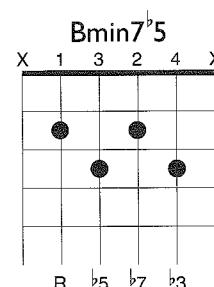
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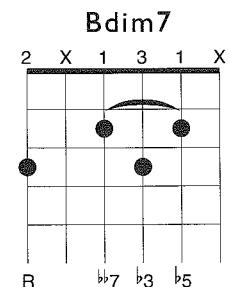
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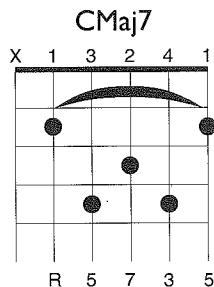
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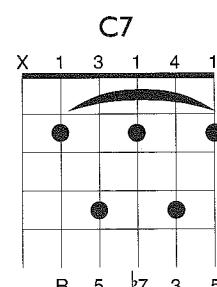
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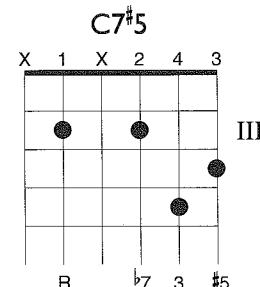
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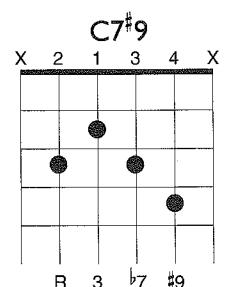
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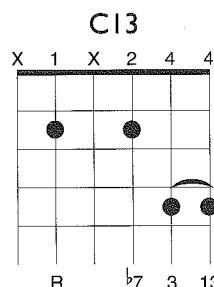
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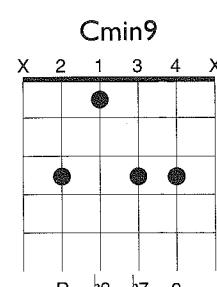
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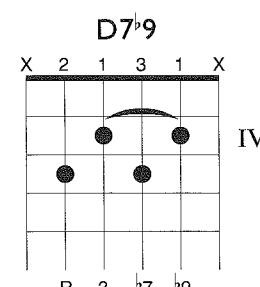
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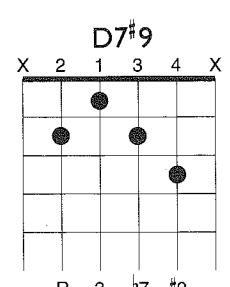
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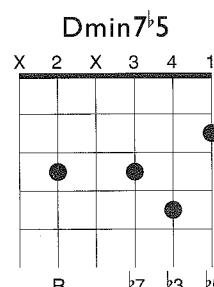
II



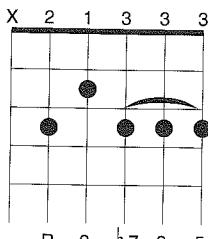
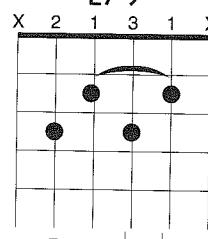
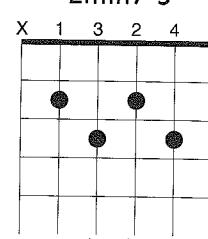
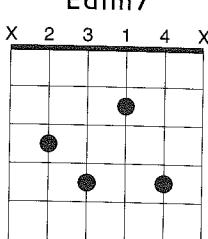
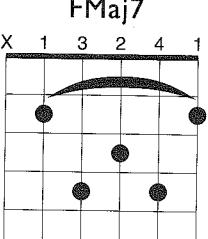
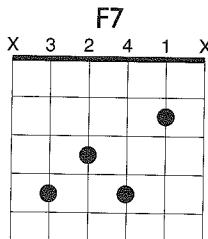
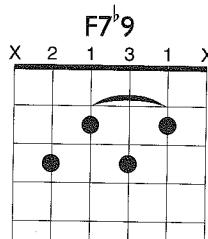
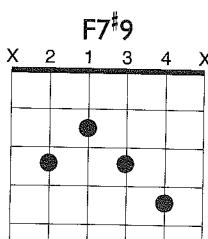
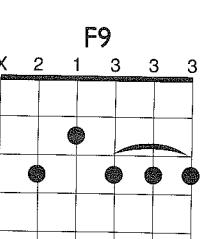
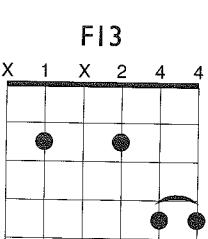
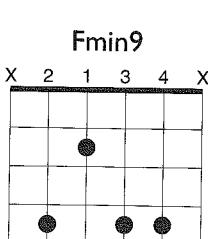
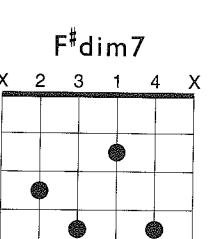
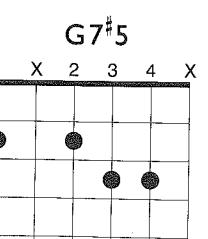
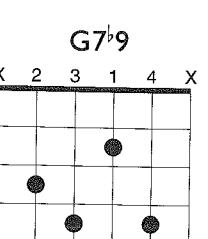
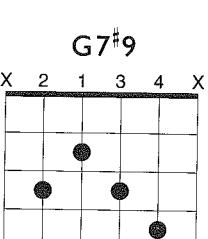
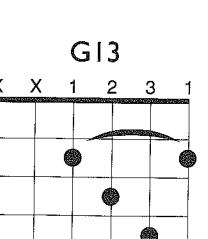
IV



V



VI

E^b9  V	E7^b9  VI	Emin7^b5  VII	Edim7  VI
F Maj7  VIII	F7  VI	F7^b9  VII	F7♯9  VII
F9  VII	F13  VIII	Fmin9  VI	F♯dim7  VIII
G7♯5  III	G7^b9  IV	G7♯9  IX	G13  III

CHAPTER 12

Jazz Blues

ALTERNATE CHANGES

In a jazz-blues format we still play a twelve-bar blues with the I7-IV7-V7 progression intact. However, connective chords cycling in 5ths are inserted before you arrive at each primary chord (I, IV and V). In this example of a typical “alternate change” jazz blues pattern, the root names are a 5th away from each other as they resolve to the I, IV, and V. In measure four, F is a 5th above B[♭], and B[♭] is a 5th above the E[♭] chord in measure five. In measure eight, D is a 5th above G, and the G chord is a 5th above the C chord in measure nine. C is a 5th above the F chord in measure ten, and F is a 5th above the B[♭] chord in measure eleven. In the turnaround (measures eleven and twelve), G is a 5th above C, and the C chord is a 5th above F. Most of the chords extend to 9ths and 13ths, and to altered chords (chords with lowered and/or raised 5ths and 9ths). Play these examples with a swing rhythm.

199

3 3

Make sure you accent the choked strum on the last beat of the eighth note triplet.

200

I IV
B[♭]13 Eb9 B[♭]13 Fmin9 B[♭]13 Eb9 Edim7

B[♭]13 Eb9 B[♭]13 Fmin9 B[♭]13 Eb9 Edim7

I V
B[♭]13 Eb9 Dmin7[♭]5 G7[#]5 Cmin9 F13 B[♭]13 G7[#]9 C13 F7[#]9

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Here is the same alternate change progression transposed to the key of F. Most of the jazz blues literature is written in the keys of B^b and F, so start woodshedding in those flat keys.

201

I IV

F9 B^b13 F9 Cmin7 F7 B^b13 Bdim7

I V

F9 B^b13 Amin7^b5 D7^b9 Gmin7 C7 F13 D7[#]9 G13 C7[#]5

Now let's look at a twelve-bar solo over these changes in key of B^b.

202

Track 74

B^b7 E^b7 Edim7 B^b7 Fmin9 B^b13

T 6 6 8 6 7 8 | 5 6 (6) 7 5 (5) 8 | 5 6 5 8 8 6 7 7 8 |

A

B

E^b7 Edim7 B^b7 E^b7 Dmin7^b5 G7^b9

H

T 8 8 6 8 6 8 | 6 8 6 5 6 8 | 8 5 8 8 7 5 4 6 5 (5) |

A

B

H P S

Cmin7 F7 B^b13 G7[#]5 Cmin9 F13

T 5 7 8 7 6 8 7 8 6 (6) 6 9 7 8 9 10 8 9 10 (10) |

A

B

BE-BOP BLUES

The be-bop jazz-blues tunes from the 1940's also use the cycle of 5ths chord motion extensively. In many of these tunes, the I chord in measure one and the IV chord in measure five are major 7th chords. Get ahold of some recordings by Charlie Parker, the alto saxophonist who best epitomizes this up-tempo style.

I

F Maj7

Emin7^{b5} A7^{b9} Dmin7 G7^{b9}

IV

B^b Maj7

Bdim7

203

A musical staff in 4/4 time with a treble clef. It contains six measures, each with a vertical bar line. The first measure starts with a note on the second line. The second measure starts with a note on the fourth line. The third measure starts with a note on the second line. The fourth measure starts with a note on the fourth line. The fifth measure starts with a note on the second line. The sixth measure starts with a note on the fourth line.

I

F Maj7

B^b 7

Amin7^{b5} D7^{b9}

V

C7

F Maj7

D7^{#9} Gmin7 C7^{#9}

A musical staff in 4/4 time with a treble clef. It contains six measures, each with a vertical bar line. The first measure starts with a note on the second line. The second measure starts with a note on the fourth line. The third measure starts with a note on the second line. The fourth measure starts with a note on the fourth line. The fifth measure starts with a note on the second line. The sixth measure starts with a note on the fourth line.

Here is the same progression transposed to the key of C.

I

C Maj7

Bmin7^{b5} E7^{b9} Amin7 D7^{b9}

IV

Gmin7

C7^{b9}

F Maj7

F[#] dim7

204

A musical staff in 4/4 time with a treble clef. It contains six measures, each with a vertical bar line. The first measure starts with a note on the second line. The second measure starts with a note on the fourth line. The third measure starts with a note on the second line. The fourth measure starts with a note on the fourth line. The fifth measure starts with a note on the second line. The sixth measure starts with a note on the fourth line.

I

C Maj7

F9

Emin7^{b5} A7^{b9}

V

G7

C Maj7

A7^{#9} Dmin7 G7^{#9}

A musical staff in 4/4 time with a treble clef. It contains six measures, each with a vertical bar line. The first measure starts with a note on the second line. The second measure starts with a note on the fourth line. The third measure starts with a note on the second line. The fourth measure starts with a note on the fourth line. The fifth measure starts with a note on the second line. The sixth measure starts with a note on the fourth line.

Here's a twelve-bar blues solo in the key of F exemplifying this style.

205
Track
75

FMaj7 Emin7^b5 A7^b9 Dmin7 G7^b9

T 6 5 6 5 (5) 5 6 5 8 6 6 5 8 (8) 5 6 5 7 5 6 8 9
A
B

Cmin7 F7^b9 B^b7 Bdim7

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

FMaj7 B^b7 Amin7^b5 D7^b9 Gmin7

T 7 8 5 7 5 8 5 6 7 8 7 (7) 5 8 (8) 5 8 5
A
B

C7 FMaj7 D7[#]9 Gmin7 C7[#]9

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

WALKING BASS BLUES

This is a handy technique for those times when there is no bass player around, or when one doesn't show up for a gig. This style works well in duo situations when accompanying vocalists, horns or backing up a solo by another guitarist or pianist. Try using the pick and fingers technique in which the pick plays the bass line while your fingers pluck the rest of the chord. Also try using your fingers alone, without a pick. Check out Joe Pass or Tuck Andress for an earful of this technique. Here's a twelve-bar blues in C using alternate chord changes. The basic theory in walking bass lines is to place the bass note one half step above or below the destination chord.

Swing the Eighths

206
Track
76

C9 F7 F[#]dim7 C9 Gmin7 C9

T	3	3	3		3	3	3	3	3
A	2	2	2		1	1	2	2	3
B	3	3	2		1	1	2	2	3

F7 F13 F[#]dim7 Adim7 C7 F7 Emin7 A7

T	2	3		2	5	5	8	8	7
A	1	1	1	1	2	2	5	8	7
B	1	1	1	1	2	2	5	8	6

D9 G7 C9 A13 D9 G13

T	5	5	5		3	7	5	5	5
A	4	5	4		3	6	5	4	4
B	5	5	4		2	5	6	5	3

EVERY BEAT BLUES

Playing a different chord on every beat probably seems impossible at first, but if you think of each measure as a four chord pattern, it's much easier to learn. This style is often heard in big band blues arrangements. Freddie Green's playing, Count Basie's guitarist, best exemplifies this style. Since the chords are changing quickly, the three- and four-note chord voicings sound the cleanest. In the first six measures of this example in G, the first chord in the measure walks up through connecting chords to a chord inversion of its own name on the last beat of the measure. In the last six measures the chords are approached by another chord a half step above and below, similar to the walking bass.

G7 F/A B^b dim G/B C7 Dmin7 E^b dim C9 G7 F/A B^b dim G/B Emin7 E^b 7 Dmin7 D^b 7

207

T	4	5	6	7	5	6	7	8	4	5	6	7	8	8	8	6	6
A	3	3	5	5	5	7	7	8	3	3	5	5	9	9	8	7	6
B	3	5	6	7	3	5	6	7	3	5	6	7	7	6	5	4	

C7 Dmin7 E^b dim C9 C[#]dim Edim Gdim B^b dim G7 C[#]7 C7 B^bmin7 Bmin7 Bmin7^b5 E7^b5 A^bmin7

T	5	6	7	8	5	8	6	9	8	10	10	9	6	7	6	5	4
A	5	5	5	7	5	8	5	8	9	9	9	8	6	7	7	7	4
B	3	5	6	7	4	7	5	8	10	9	8	6	7	7	6	4	

Amin7 Amin13 Amin7 D7^b9 D7 D7^b9 D13^b9 D7^b9 G7 F7 E7 B^b7 A7 E^b7 D7 A^b7

T	7	5	4	3	9	7	5	4	4	8	7	7	6	6	5	5	4
A	5	5	5	4	5	8	5	5	3	7	6	6	5	5	4	5	4
B	5	5	5	5	5	7	4	4	3	8	7	6	5	6	5	4	

JAZZ WALTZ BLUES

A jazz waltz, because of its livelier tempo, is played in 6/8 time as opposed to the standard 3/4 waltz time. The rhythmic accents fall on beats one, three, four and six.

208



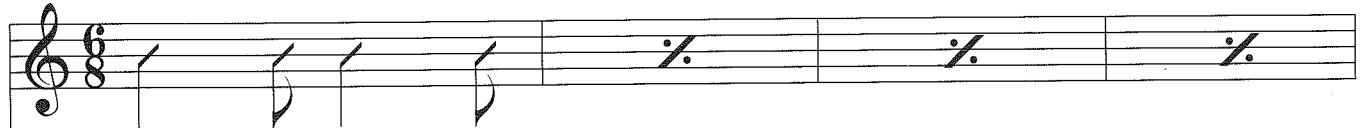
Here's a classic twelve-bar jazz waltz blues a la Miles Davis.

G7 Amin7 Bmin7^b5 Amin7

٪

٪

209



T	3	5	6	5	٪	٪	٪
A	3	5	7	5	٪	٪	٪
B	3	5	7	5			

Gmin7 Amin7 Gmin7/_B Amin7/_C Gmin9/_D Amin7/_C Gmin7/_B Amin7 G7 Amin7 Bmin7^b5 Amin7 ٪



T	3	5	6	8	10	8	6	5	3	5	6	5	٪
A	3	5	5	9	10	9	7	5	4	5	7	5	٪
B	3	5	6	8	10	8	6	5	3	5	7	5	

D7[#]9

E^b7[#]9

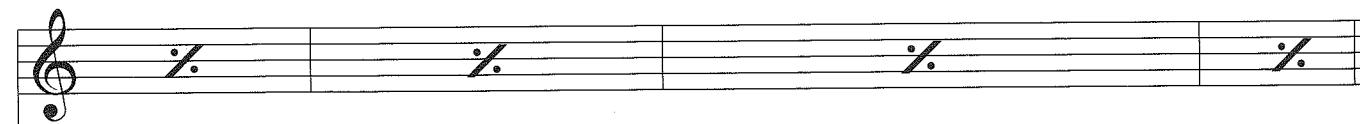
D7[#]9[#]5

G7

Amin7 Bmin7^b5

Amin7

٪



T	6	7	6	3	5	6	5	٪
A	5	6	5	4	5	7	5	
B	4	5	4	3	5	7	5	

Finally, here are some improvisational ideas for playing over this progression.

Changes	Scales and Arpeggios
G7-Amin7-Bmin7-Amin7	G Blues scale, G Mixolydian, G7 Arpeggio, Bmin7'5 arpeggio or the F Major arpeggio.
Gmin7-Amin7-Gmin7/B'-Amin7/C	G Dorian mode, B'Maj7 arpeggio.
D7 [#] 9-E7 [#] 9-D7 [#] 9 [#] 5	G Melodic Minor (Start on the D note).

Practice Tips

Make sure your practice time is quality time, which means concentrating on your musical and technical weaknesses. If you can play a B.B. King solo in your sleep, you don't need to practice it over and over. File it away and move on to the next challenge. Always try to come away from your practice with a new musical idea or an improvement on an existing skill. Here is a checklist to help your practice:

1. Warm up with scales and arpeggios. Use a metronome. Play quarter notes, eighth notes, swing eighths and triplets.
2. Transcribe your licks (write them down). Keep a book of licks and the chords they should be played over.
3. Jam with recordings and play along tapes, such as the *Stand Alone Tapes and CDs* from Alfred and the National Guitar Workshop (see page 143).
4. Practice in all keys. Pick a different key to explore each week.
5. Try playing a twelve-bar blues solo on just two adjacent strings.
6. Transpose and play tunes a perfect fifth above their original keys.
7. Constantly practice bending accuracy and vibrato.
8. Practice reading chord rhythm charts and memorize some new chords every week.
9. Practice with other guitarists, but try to play with as many other instrumentalists as you can.
10. Learn about your idiom. Read books, trade magazines and other sources to learn about the history of the blues. Find out what your heroes did to learn music and the guitar.

APPENDIX

Blues Guitarists You Should Hear

DELTA BLUES

Robert Johnson, John Lee Hooker, Big Bill Broonzy, Elmore James, Lightin' Hopkins, Bukka White, Fred McDowell, John Hammond, Bonnie Raitt, Ry Cooder and Rory Block.

URBAN OR CHICAGO BLUES

B.B. King, Muddy Waters, Buddy Guy, Albert King, Magic Sam, Otis Rush, Son Seals, Luther Johnson, Pinetop Perkins and Magic Slim.

TEXAS BLUES

Freddie King, T-Bone Walker, Mance Lipscomb, Earl King, Johnny Copeland, Albert Collins, Lonnie Mack, Johnny Winter, Clarence Gatemouth Brown, and Stevie Ray Vaughn.

ROCK BLUES

Eric Clapton, Mike Bloomfield, Roy Buchanan, Jimi Hendrix, Robben Ford, Gary Moore, Mick Taylor, Robert Cray, Duane Allman, Peter Green, Carlos Santana, Ron wood and Amos Garrett.

JAZZ BLUES

Charlie Christian, Tiny Grimes, Kenny Burrell, Wes Mongomery, George Benson, Howard Roberts, Grant Green, Phil Upchurch.

COUNTRY BLUES

Hank Garland, Carl Perkins, Dicky Betts, Jerry Reed, Albert Lee, and James Burton.

OTHER BOOKS FOR THE BLUES GUITARIST FROM ALFRED AND THE NATIONAL GUITAR WORKSHOP

NATIONAL GUITAR WORKSHOP

BLUES SERIES

Beginning Blues Guitar (Hamburger)

- 4485 Book and Cassette
4479 Book alone
11270 Cassette alone

Intermediate Blues Guitar (Smith)

- 4486 Book and Cassette
4480 Book alone
4481 Cassette alone

Mastering Blues Guitar (Riker)

- 4487 Book and Cassette
4482 Book alone
4483 Cassette alone

STAND ALONE ACCOMPANIMENTS

Stand Alone Blues (Brown)

- 4448 Book and Compact Disc
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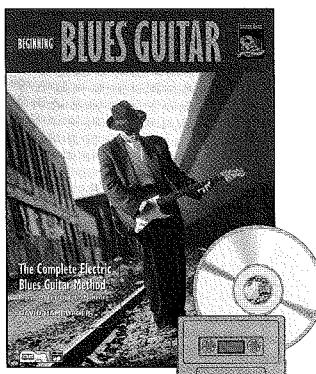
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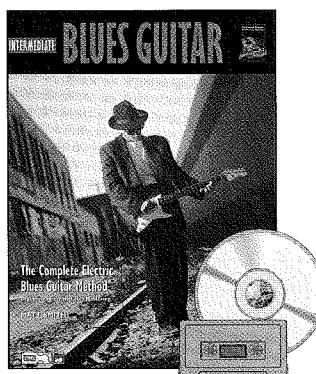
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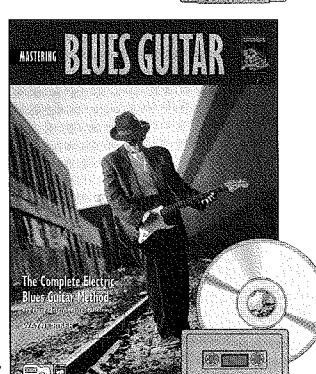
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