

THE ULTIMATE BEGINNER SERIES

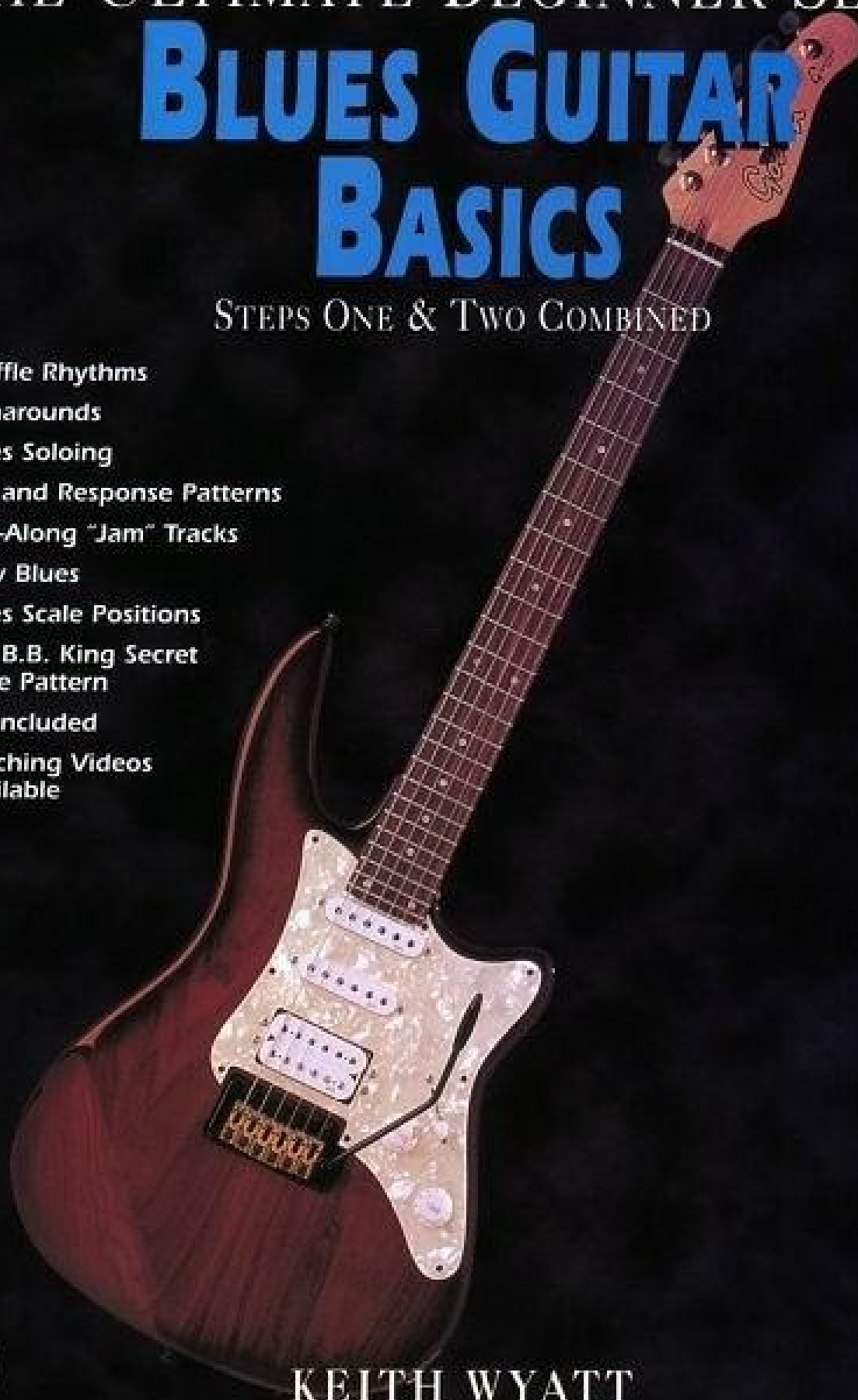
BLUES GUITAR

BASICS



STEPS ONE & TWO COMBINED

- Shuffle Rhythms
- Turnarounds
- Blues Soloing
- Call and Response Patterns
- Play-Along "Jam" Tracks
- Slow Blues
- Blues Scale Positions
- The B.B. King Secret Scale Pattern
- CD Included
- Matching Videos Available



KEITH WYATT

THE ULTIMATE BEGINNER SERIES

BLUES GUITAR BASICS

STEPS ONE & TWO COMBINED

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RHYTHM NOTATION AND TIME SIGNATURES

At the beginning of every song is a time signature. 4/4 is the most common time signature:


$\frac{4}{4}$ Four counts to a measure
 $\frac{4}{4}$ A Quarter note receives one count


The top number tells how many counts per measure, the bottom number tells which kind of note receives one count.


The time value is determined by three things:


1) note head:  


2) stem:  



3) flag: 



 This is a whole note. The note head is open and has no stem.
 In 4/4 time, a whole note receives 4 counts.

 This is a half note. It has an open note head and a stem.
 A half note receives 2 counts.


 This is a quarter note. It has a solid note head and a stem.
 A quarter note receives 1 count.

 This is an eighth note. It has a solid note head and a stem with a flag attached.
 An eighth note receives 1/2 count.

Whole Note:  
 Count: 1 2 3 4

Half Note:  
 Count: 1 2 3 4

Quarter Note:    
 Count: 1 2 3 4

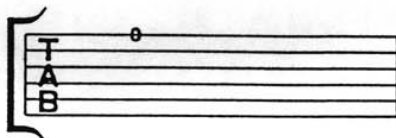
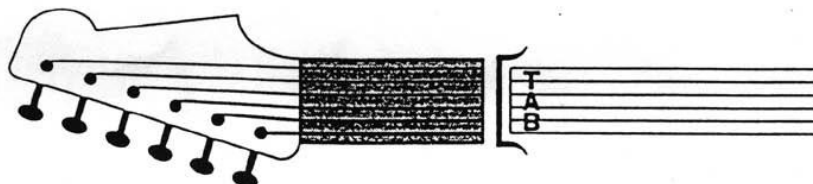
Eighth Note:  
 Count: 1 & 2 & 3 & 4 &

CD

3

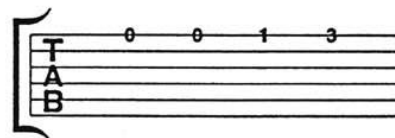
Reading Tablature and Fretboard Diagrams

Tablature illustrates the location of notes on the neck of the guitar. This illustration compares the six strings of a guitar to the six lines of tablature.



Notes are indicated by placing fret numbers on the strings. An "O" indicates an open string.

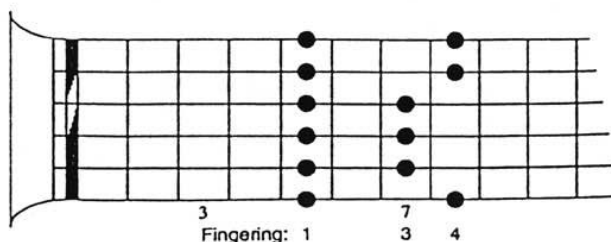
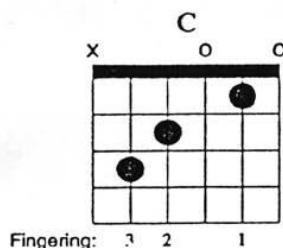
This tablature indicates to play the open, 1st and 3rd frets on the 1st string.



Tablature is usually used in conjunction with standard music notation. The rhythms and note names are indicated by the standard notation and the location of those notes on the guitar neck is indicated by the tablature.

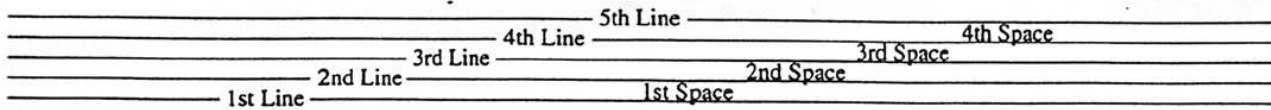


Chords are often indicated in **chord block diagrams**. The vertical lines represent the strings and the horizontal lines represent the frets. Scales are often indicated with guitar **fretboard diagrams**. Here the strings are horizontal and the frets are vertical.



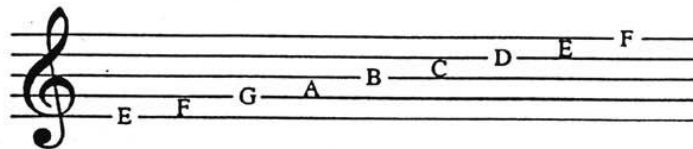
Reading Music Notation

Music is written on a **staff**. The staff consists of five lines and four spaces between the lines:

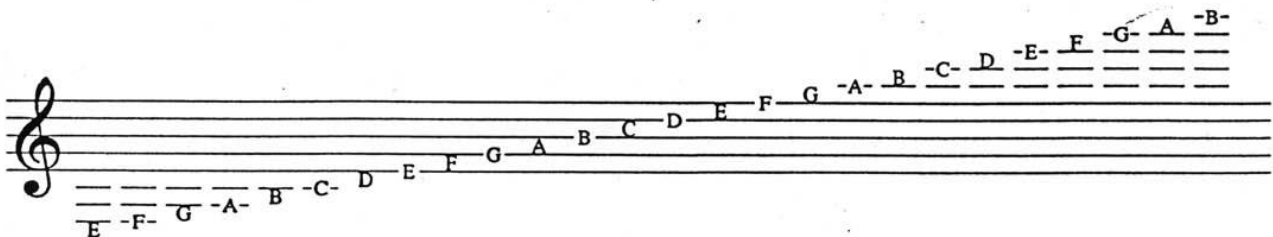


The names of the notes are the same as the first seven letters of the alphabet: A B C D E F G.

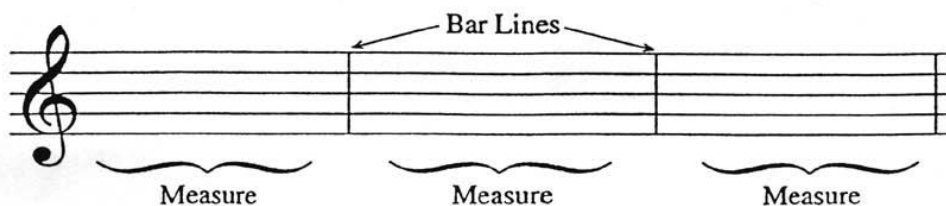
The notes are written in alphabetical order. The first (lowest) line is "E":



Notes can extend above and below the staff. When they do, **ledger lines** are added. Here is the approximate range of the guitar from the lowest note, open 6th string "E," to a "B" on the 1st string at the 17th fret.



The staff is divided into **measures** by **bar lines**. A heavy double bar line marks the end of the music:



SECTION 2: RHYTHM GUITAR

CD
4

Example 1

Rhythm is the driving force behind the blues. It may not take many notes to play good blues, but the rhythm must be strongly felt. The eighth note triplet is the most common rhythm in blues music. The eighth note triplet divides a beat (one quarter note) into three equal parts. **The shuffle rhythm uses the first and last notes of the triplet to create a smooth and relaxed feeling.**

Four quarter notes Divided into eighth notes

Divided into eighth note triplets Eighth note shuffle

CD
5

Example 2

Accenting the first note of each triplet figure brings out the natural, swinging quality of the shuffle. Let's also add palm muting with the pick hand by deadening the low E string. This makes for a percussive effect. Use only down-strokes.

Open E

3

P.M. -----

T
A
B

0 0 0 0 0 0 0 0

CD
6

Example 3

Two and three-note chords are made by harmonizing the E note with notes on the A and D strings. This chord is known as E5 or an E "power chord".

E5 (2-note) E5 (3-note)

E5

P.M. -----

T
A
B

2 2 2 2 2 2 2 2

CD

7

Example 4

Adding another chord (E6) helps us to play the main staple of blues guitar rhythms known as "the boogie". Continue to accent and palm mute. Note the up-stroke on the last chord of the bar.

CD

8

Example 5

If you transpose these "shapes" (E5 and E6) to the next two sets of strings you get A5 and A6 (on the 4th and 5th strings) and D5 and D6 (on the 3rd and 4th strings). These are all the chords needed for a typical 12-bar blues boogie pattern in the key of A.

CD

9

Example 6

In order to play in other keys, we must transform these open position chords into moveable barre chords. When played in 5th position, the A5, A6, D5 and D6 chords all sound identical to the open position versions, only now with new fingerings. The E5 and E6 end up being an octave higher than the originals.

CD
10

THE 12-BAR BLUES PROGRESSION

The 12-bar blues is the most common form of the blues progression. It is 12 measures long and uses the 1st, 4th and 5th chords of the key. Those chords are usually indicated with Roman numerals (I, IV and V) and can easily be determined by counting up through the alphabet from the key note. For example:

Blues in the key of A:

A	B	C#	D	E	F#	G#
I			IV	V		

The A Blues Progression:

The A Blues Progression is shown in 4/4 time. The progression is as follows:

- Measures 1-4: I (A)
- Measures 5-8: IV (D)
- Measures 9-12: V (E)

CD
11

Example 7: The Turnaround

A common variation for the end of the progression is called a turnaround and it requires a new chord called E9. A turnaround marks the end of the progression and sets us up to repeat from the top. Notice how this last bar (bar 12) remains on the I chord for the first beat before an F9 is played on beat two, serving as a passing chord to E9 which hits on the "and" of beat two.

Bar 12:

Bar 12: A5 F9 E9

Count: 1 2 & 3 (4)

T: 8 7 7 7

A: 8 7 6 6

B: 7 8 7 7

OTHER RHYTHM PATTERNS

Now that the fundamental rhythm pattern has been established, it is important to compliment it with contrasting patterns that can be played simultaneously or separately.

CD 12 Example 8

This first variation uses an A7 barre chord played with accented "stabs" on "1" and the "and" of 2. Notice there are only two stabs per measure, the rest of the strums are muted string hits that serve as your metronome.

CD 13 Example 9

This variation involves a hammer-on while other notes are sustained. The 1st finger is barred across the top four strings at the 5th fret, momentarily creating an Am shape. Hammer the 2nd finger onto the 3rd string/6th fret. The shape becomes A major. A small 3rd finger barre at the 7th fret is played before repeating the hammer-on. This idea is then transposed to the IV and V chords.

D A

E D A F9 E9

T
A
B

T
A
B

CD

14

Example 10

An alternative to hammering is sliding. In this example we slide into the I, IV and V chords from a half-step below.

Example 11

1

A7

T
A
B

D7

8 7 5 6 x x x x
9 7 7 5 6 x x x x

10 12 10 11 12 12
12 10 11 12 10 11 12 12

13 12 10 x x x x
14 12 11 x x x x

The second system of music continues the melody and accompaniment. The treble clef staff features a melody with a key signature of two sharps (F# and C#) and a time signature of 4/4. The melody is marked with a 7th fret barre (A7) and an E7 chord. The bass clef staff provides a harmonic accompaniment using a 7th fret barre (A7) and an E7 chord. The bass line includes a 7th fret barre (A7) and an E7 chord.

D7 A7 F9 E9

T 13 12 10 11 X X X X 5 7 5 6 5 8 7
 A 14 12 10 11 X X X X 7 5 6 7 5 6 8 7
 B 12 5 6 7 5 6 7 5 6 8 7

16

Example 12

With this variation, let's add the first string to the two-note chords of the last example. Notice how adding the high notes gives the chords more melodic interest. This pattern employs the hammer-on and the slide together.

The musical notation for Example 12 consists of four systems, each featuring a standard musical staff and a corresponding guitar tablature (TAB) staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various chords and melodic lines, with specific fret numbers indicated on the TAB staff. The systems are labeled with chord names: A7, D7, A7, and E7.

System 1: A7

Standard notation: Treble clef, key of D major (two sharps). The first measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The second measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The third measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The fourth measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4).

TAB: The first measure contains the sequence 5 6 7 9. The second measure contains the sequence 9 8 7 5. The third measure contains the sequence 5 6 7 9. The fourth measure contains the sequence 9 8 7 5.

System 2: D7

Standard notation: Treble clef, key of D major (two sharps). The first measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The second measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The third measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The fourth measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4).

TAB: The first measure contains the sequence 9 8 7 5. The second measure contains the sequence 10 11 12 14. The third measure contains the sequence 14 13 12 10. The fourth measure contains the sequence 14 13 12 10.

System 3: A7 E7

Standard notation: Treble clef, key of D major (two sharps). The first measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The second measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The third measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The fourth measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4).

TAB: The first measure contains the sequence 5 6 7 9. The second measure contains the sequence 9 8 7 5. The third measure contains the sequence 16 15 14 12. The fourth measure contains the sequence 16 15 14 12.

System 4: D7 A7

Standard notation: Treble clef, key of D major (two sharps). The first measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The second measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The third measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4). The fourth measure contains a half note chord (F#4, A4) and a quarter note chord (F#4, A4).

TAB: The first measure contains the sequence 10 11 12 14. The second measure contains the sequence 5 6 7 9. The third measure contains the sequence 9 8 7 5. The fourth measure contains the sequence 5 6 7 9.

CD

17

SECTION 3: BLUES SOLOING

The most important sound for blues guitar is the **minor pentatonic scale**. This is a five-note scale derived from the full seven-note minor scale. In the key of A, the minor pentatonic scale is:

A	C	D	E	G
1	b3	4	5	b7

These minor pentatonic scales can be fingered across the neck in every position and octave, but we will concentrate on the most common fingerings used by blues guitarists.

CD

18

Example 13

This is the most common fingering for the minor pentatonic scale. It is shown here in the 5th position (key of A).

The A Minor Pentatonic Scale

The diagram shows a guitar fretboard with the A Minor Pentatonic Scale in the 5th position. The notes are A (5th fret, low E), C (7th fret, D string), D (7th fret, G string), E (7th fret, B string), and G (9th fret, high E). The scale is shown in two positions: III and V. Below the diagram is a musical staff in 4/4 time, showing the scale in the 5th position. The notes are A (5th fret), C (7th fret), D (7th fret), E (7th fret), and G (9th fret). The staff is labeled with the strings T, A, and B. The fingering is indicated by numbers 5, 8, 5, 7, 5, 7, 5, 7, 5, 8, 5.

CD

19

Example 14

Adding the note known as the $b5$ (Eb in the key of A) makes the minor pentatonic scale even "bluesier". Now we have a six-note scale with this "blue note" added in two places. It is known as the **"blues scale"**.

The A "Blues" Scale

The diagram shows a guitar fretboard with the A Blues Scale in the 5th position. The notes are A (5th fret, low E), C (7th fret, D string), D (7th fret, G string), E (7th fret, B string), G (9th fret, high E), and Eb (8th fret, D string). The scale is shown in two positions: III and V. Below the diagram is a musical staff in 4/4 time, showing the scale in the 5th position. The notes are A (5th fret), C (7th fret), D (7th fret), E (7th fret), G (9th fret), and Eb (8th fret). The staff is labeled with the strings T, A, and B. The fingering is indicated by numbers 5, 8, 5, 8, 7, 5, 7, 5, 7, 6, 5, 8, 5.

CD

20

Example 15

Here is a good example of blues phrasing using the $\flat 5$ to add "color" to the minor pentatonic scale. Notice how slurring (hammer-ons, pull-offs and slides) gives the $E\flat$ blue note a "singing" quality.

Freely

T
A
B

CD

21

Example 16

Here is another example that highlights the $\flat 5$ in the blues scale.

Freely

T
A
B

CD

22

Example 17

To get your fingers used to the blues scale pattern, try running up and down this complete 5th position version of the blues scale.

T
A
B

Now we will extend the scale fingering. This will give you more room to move around the neck while improvising. These extensions are affectionately known as "boxes" to guitar players. The lower extension (or blues "box") adds a low G and a C which sounds exactly the same as the C you've been playing on the 6th string, 8th fret. The high extension adds an alternate fingering for the E and A and a new high C and D.

The musical notation for 'The Old Churchyard' is presented on a grand staff. The top staff is a piano accompaniment consisting of a right-hand melody and a left-hand bass line. The right-hand melody is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth and sixteenth notes, with some notes marked with an asterisk (*) indicating a specific articulation. The left-hand bass line is written in bass clef and consists of a simple harmonic accompaniment. The bottom staff is a guitar tablature, with the strings labeled T (Treble), A (Acoustic), and B (Bass). It provides fret numbers for the guitar, corresponding to the notes in the musical notation. The tablature includes a 'low ext.' (low extension) section and a 'high ext.' (high extension) section, both marked with brackets and the word 'ext.'.

CD
24

The high extension is a hot spot in blues guitar playing. All five notes of the minor pentatonic scale are found here and it's a great place to bend notes. This next example shows some blues phrases with bends on the 1st string.

The musical score for 'The Rose Tree' is presented in three parts: Treble Clef (T), Alto Clef (A), and Bass Clef (B). The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is written in the Treble Clef, featuring a series of eighth and sixteenth notes, with some measures containing triplets and slurs. The accompaniment is written in the Alto and Bass Clefs, using a simplified notation system with numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and symbols (wavy lines, dots) to represent fingerings and rhythms. The score is divided into three measures, each containing a different musical phrase.

CD
25

Here is a three-octave blues scale pattern. This one again highlights the $\flat 5$.

CD

26

BLUES PHRASING

Everything we have played so far has been built from the same six notes: A C D E \flat E and G. What you do with them in terms of note choice and rhythm is known as **phrasing**. The more you play the guitar as if you were singing, the more musical you will be. When you sing, you tend to use only what is musically important, as opposed to just singing scales. Breathing when you sing is equivalent to resting. Not playing (or resting) when you are soloing can be as important as playing.

CD

27

Example 21

This short phrase proves that "less is more." Built into this lick is a beginning (the first five notes) a middle, (the rest) and an ending (from E \flat to the last A). The melody of these notes is memorable and easy to sing, while the rhythm feels very natural in the way it fits the shuffle groove.

CD

28

Example 22

Employing hammer-ons and pull-offs blends, or slurs, the notes together — giving you a more "vocal" sound.

CD

29

Example 23

Adding slides is another way of imitating the voice. The first slide takes you to "A" on the 10th fret. The second slide replaces the hammer-on from the grace note "D."

CD

30

Example 24

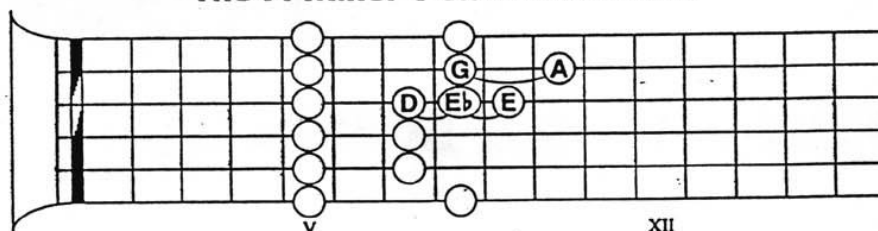
The last technique we will add is the bend. In this case, a $1/4$ step bend is used on the G and C notes. This bend places the pitch between the note your finger is on and the note one half-step above (one fret). Next is a half-step bend from "D" to $E\flat$ (the $b5$).

CD

31

Example 25

This example illustrates the most common bends in the blues scale. The first is from the $b7$ (G) up to A on the 2nd string. The next bend is from the 4th (D) on the 3rd string. This type of bend is called a "ghost" or "pre-bend". This is when you bend the string to the desired pitch **before** striking it. The next bend is also from D on the 3rd string, but this time up a half-step to $E\flat$.

The A Minor Pentatonic Scale

CD

32

Example 26

Practically every guitar player who plays blues makes use of the $1/4$ step bend. It is usually heard with the $b3$ rd. This example covers three different octaves of the $b3$ (C) in the key of A

"CALL AND RESPONSE"

Before the proliferation of guitar tab books and instructional videos, blues musicians taught each other simply by listening and copying what they heard. It still remains the best way to learn music because it helps you discover how to listen and interpret what you hear.

CD

33

Example 27

In this example I'll play a 2-bar phrase — that is the "call". Your "response" will be to try to copy what you hear on the spot. Don't get frustrated if you can't pick up each lick perfectly at first. This takes a lot of practice. The most important thing is to get as close to the "vib" and the general feeling of a particular phrase. Try this with the recording a few times before checking out the transcription below.

The Call ----- Your Response -----

The transcription shows three systems of music, each with a staff and a guitar tab. The first system is labeled "The Call" and "Your Response". The second system is labeled "Your Response". The third system is labeled "Your Response". The music is in A major (two sharps) and 4/4 time. The first system shows a 2-bar phrase for "The Call" and a 2-bar phrase for "Your Response". The second system shows a 2-bar phrase for "Your Response". The third system shows a 2-bar phrase for "Your Response". The guitar tab includes fret numbers and accidentals.

18 Section 3: Blues Soloing

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of eighth and quarter notes, some with slurs and 1/4 time signatures. The bottom staff is a guitar tablature (TAB) with fret numbers 5, 5, 5, 5, 8, 5, 5, 8, 5, 5, 7, 5, 5, and 7. A wavy line indicates a vibrato effect at the end of the first measure.

Second system of musical notation. The top staff continues the melodic line with eighth and quarter notes. The bottom staff shows fret numbers 8, 5, 5, 8, 5, 5, 8, 5, 5, 7, 5, 5, and 7. A wavy line indicates a vibrato effect at the end of the first measure.

Third system of musical notation. The top staff includes slurs and 1/4 time signatures. The bottom staff shows fret numbers 9, 8, 8, 8, 9, 7, 5, 9, 8, 8, 8, 9, 7, 5, 7, 5, and 7. Annotations include "hold - 4" and "hold ----- 4". A wavy line indicates a vibrato effect at the end of the first measure.

Fourth system of musical notation. The top staff includes slurs and 1/4 time signatures. The bottom staff shows fret numbers 9, 8, 8, 8, 9, 7, 5, 10, (10), 8, 5, 8, 7, 5, and 7. Annotations include "hold ----- 4" and "straight 1/4's - 4". A wavy line indicates a vibrato effect at the end of the first measure.

Fifth system of musical notation. The top staff includes slurs and 1/4 time signatures. The bottom staff shows fret numbers (10), 8, 10, 8, 9, 10, 10, 8, 10, 10, 8, (10), 8, 10, 8, and 10. An annotation "grad. bend 1/2" is present. A wavy line indicates a vibrato effect at the end of the first measure.

First system of musical notation for guitar soloing in D major. The staff shows a melody with eighth and quarter notes, including a triplet of eighth notes. The tablature below shows fret numbers: 10, 10, 8, 10, 10, 10, 8, 10, 8, 10, 8, 10, (10).

Second system of musical notation. The staff continues the melody with eighth and quarter notes, including a triplet of eighth notes. The tablature shows fret numbers: 10, 8, 8, 10, 9, 8, 10, 9, 8, 10, 10.

Third system of musical notation. The staff continues the melody with eighth and quarter notes, including a triplet of eighth notes. The tablature shows fret numbers: 5, 8, 5, 8, 7, 5, 7, 5, 7, 7, 5, 1.

Fourth system of musical notation. The staff continues the melody with eighth and quarter notes, including a triplet of eighth notes. The tablature shows fret numbers: 5, 7, 5, 7, 6, 5, 3, 5, 3, 5, 5, 3, 7, 5.

Fifth system of musical notation. The staff continues the melody with eighth and quarter notes, including a triplet of eighth notes. The tablature shows fret numbers: 7, 8, 7, 5, 7, 5, 7, 7, 7, 8, 7, 5, 7, 5.

20 Section 3: Blues Soloing

The musical notation for 'The Wind' consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written in eighth and sixteenth notes, with triplets and a 1/4 note. The guitar tablature below the staff shows the fret numbers for each note, with fingerings (1, 2, 3) and a 1/2 note indicated.

[illegible]

The first system of musical notation consists of a treble clef staff and a tablature staff. The treble staff is in the key of D major (two sharps) and contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The tablature staff shows fret numbers: 10, 8, 10, 10, 8, 10, 8, 9, 10, 10, 8. Above the tablature, a '1' is written over the first '10' and a '1/4' is written over the first '8'.

The second system of musical notation consists of a treble clef staff and a tablature staff. The treble staff continues the melodic line with eighth and quarter notes. The tablature staff shows fret numbers: 7, 5, 7, 7, 8, 7, 5, 7, 7, 5, 8, 7, 7, 5. Above the tablature, a '1' is written over the '8' and a '1/4' is written over the first '7'.

The third system of musical notation consists of a treble clef staff and a tablature staff. The treble staff continues the melodic line with eighth and quarter notes. The tablature staff shows fret numbers: 7, 8, 8, 7, 5, 7, 7, 7, 5, 7, 8, 8, 8, 7, 5. Above the tablature, a '1/4' is written over the first '8' and a '1/4' is written over the first '5'.

The fourth system of musical notation consists of a treble clef staff and a tablature staff. The treble staff continues the melodic line with eighth and quarter notes, including a triplet of eighth notes. The tablature staff shows fret numbers: 5, 5, 7, 8, 8, 5, 5, 8, 8, 8, 8. Above the tablature, a '1/4' is written over the first '5', a '1/4' is written over the second '5', a '1' is written over the first '8', a '1/4' is written over the second '8', and a '1' is written over the first '8' in the final measure.

The fifth system of musical notation consists of a treble clef staff and a tablature staff. The treble staff continues the melodic line with eighth and quarter notes. The tablature staff shows fret numbers: (8), 5, 5, 8, 8, 5, 5, 8, 5, 5, 7, 5, 7. Above the tablature, a '1' is written over the first '8', a '1/4' is written over the second '8', a '1/4' is written over the first '5' in the final measure, and a '1/4' is written over the second '5' in the final measure.

SOLOING OVER THE 12-BAR PROGRESSION

The short phrases we have been learning can be "plugged in" to any 12-bar blues solo. As you know, the magic of the blues scale is that you can use it over all three chords in the progression. Here are some approaches for soloing over the 12-bar progression that include call and response, phrasing like a blues singer, and working the turnaround to the V chord at the end of the progression into your solo.

CD

34

Example 28

You can literally play the same lick over each chord in the blues progression. It is balanced, makes sense and it feels good. Here is a blues scale lick played over the entire progression.

The musical notation for Example 28 is presented in three systems, each corresponding to a different chord in the 12-bar blues progression: A7, D7, and E7. Each system shows the lick in the treble clef and the corresponding fret numbers for the bass clef. The lick is a blues scale lick, starting on the 5th fret and ending on the 5th fret. The notation includes various musical symbols such as slurs, ties, and accidentals.

System 1 (A7): The treble clef shows a lick starting on A4 (5th fret), moving up to B4 (6th fret), then down to G4 (4th fret), F#4 (3rd fret), E4 (2nd fret), D4 (1st fret), and finally C#4 (2nd fret). The bass clef shows the fret numbers: 5, 6, 5, 4, 3, 2, 1, 2.

System 2 (D7): The treble clef shows a lick starting on D4 (5th fret), moving up to E4 (6th fret), then down to C#4 (4th fret), B4 (3rd fret), A4 (2nd fret), G4 (1st fret), and finally F#4 (2nd fret). The bass clef shows the fret numbers: 5, 6, 5, 4, 3, 2, 1, 2.

System 3 (E7): The treble clef shows a lick starting on E4 (5th fret), moving up to F#4 (6th fret), then down to D4 (4th fret), C#4 (3rd fret), B4 (2nd fret), A4 (1st fret), and finally G#4 (2nd fret). The bass clef shows the fret numbers: 5, 6, 5, 4, 3, 2, 1, 2.

CD
35 **Example 29**

Traditionally, blues singers use three phrases in a 12-bar blues: the call over the I chord, the same call again, (perhaps with slight variation) over the IV chord, and then a different, contrasting response over the V chord. This example demonstrates how it can be done with a guitar instead. The first eight bars are the same as the previous example, so only the V chord response (the last four bars) is shown here.

Bars 9 – 12:

CD
36 **Example 30**

A staple of good blues soloing is to acknowledge the V chord turnaround at the end of the progression by working the root of the chord (in this case, E) into your line. When the rhythm section hits the V chord in bar 12, end your phrase with an E note. This turnaround lick uses the 5th string, 7th fret E to end the phrase. Again, I've only indicated the last four bars.

Bars 9 – 12:

CD

37

Example 31: Time To Play With The Band

Following is a three-chorus blues solo that demonstrates how to bring the elements we have been working on together into a solid, well paced solo. At the end of the solo we'll start the rhythm section from the top so you can play-along.

About soloing: Think of a solo as a big phrase, it should have a beginning, a middle and an ending. It's a good idea to pace your solo so that not too much happens too soon. Use all the material we have covered and consider taking it up an octave to 17th position, where the blues scale pattern repeats. Remember, it doesn't take a whole lot of positions and notes to play the blues — some of the greatest blues guitarists of all time have used scarcely more than two or three positions.

The musical score for Example 31 is a three-chorus blues solo in 17th position, written in standard notation and guitar tablature. The key signature is one sharp (F#), and the time signature is 4/4. The solo is divided into four staves, each representing a chorus. The chords indicated above the staff are A7, D7, E7, and A7. The solo features various blues techniques including bends, vibrato, and triplets. The tablature includes fret numbers and rhythm flags.

[illegible]

D7

A7

10 (10) 9 8 9 10 9 8 8 10 9 8 (8) (8) 10 8 10

Handwritten musical score for guitar. The top staff is a treble clef staff with a key signature of two sharps (F# and C#). The melody is written in eighth and quarter notes, with some slurs and ties. Above the staff, the chords E7, D7, and A7 are indicated. The bottom staff is a six-string staff with fret numbers (10, 11, 10, 8, 10, 8, 10, 8, 10, 8, 9, 10, 5, 8, 5, 7, 8, 7, 5, 7, 7, 5, 6, 5, 6, 5, 4, 5) and a 1/4 note rhythm. The bottom staff also includes a 3/4 note rhythm. The score ends with a Bb9 A9 chord.

CD

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SECTION 4: THE SLOW BLUES

A slow blues can be thought of as a slowed down shuffle. Remember, in a shuffle each quarter note beat is subdivided into a triplet with the first and last note of the triplet being accented.

In a slow blues you feel all three notes of each triplet. Count off the four triplets in the bar as:

1 2 3 $\overline{4}$ 5 6 7 8 9 $\overline{10}$ 11 12

Accent the 4th and 10th notes in the bar and those become the "backbeats". This is known as 12/8 meter: 12 beats per measure and an eighth note gets one beat.

The Quick Change: Until now, the 12-bar progression remained on the I chord for the opening four bars. A common variation is the quick change to the IV chord in bar 2. We return to the I chord for bars 3 and 4 and the rest of the progression is unchanged. This is a traditional variation, and is usually talked about before a tune begins.

CD

39

Example 32

Let's learn a rhythm pattern to help warm up to the quick change. This type of pattern originated with the great T-Bone Walker, the father of electric blues guitar. He was heavily involved with horn sections in his music, and this rhythm part attempts to imitate one. We will now be playing in the key of G. Everything we have been playing in A can easily be shifted down two frets to G. Here are the first four bars of a 12-bar blues in G with the quick change.

Diagram illustrating the first four bars of a 12-bar blues in G with the quick change. The progression is I (G7), IV (C7), I (G7), I (G7).

Chord diagrams for I (G7) and IV (C7) are shown above the staff. The staff shows the melody line in treble clef, and the bass line is shown below the staff with fingerings (T, A, B) and fret numbers (5, 3, 4, 3, 5, 3).

CD

40

Example 33

The first of the two chord shapes found here is derived from the familiar G major barre form at the 3rd fret. Delete the 6th and 5th strings and that leaves a major chord shape on the top four strings. Raising the 5th (D) of the chord a whole step up to E on the 2nd string gives us a G6 chord. The high G on the 1st string, 3rd fret tends to be optional. Shifting the shape down a whole step makes a G9 chord. The two sounds together are thought of as a substitute for the I chord (G7). When transposed to the IV and V chords, you now have all the substitute chord forms to play a 12-bar blues with. The pattern always begins on the 2nd beat of the measure. Note the familiar turnaround at the end.

Diagram illustrating the first four bars of a 12-bar blues in G with the quick change, using substitute chord forms. The progression is I (G6 G9), IV (C6 C9), I (G6 G9), I (G6 G9).

Chord diagrams for I (G6 G9) and IV (C6 C9) are shown above the staff. The staff shows the melody line in treble clef, and the bass line is shown below the staff with fingerings (T, A, B) and fret numbers (5, 3, 4, 3, 5, 3).

IV C6 C9 C6 C9 I G6 G9 G6 G9

T
A
B

V D6 D9 IV C6 C9 I G6 G9 G6 Eb9 D9

T
A
B

CO
41 **Example 34**

There is often more than one place to play a particular chord on the guitar. Instead of moving high up the neck to play the IV and V chords, we can play them on the top three strings. This is a good way to limit your hand movement. Here we simply show the new shapes. Carry on through the entire progression as usual.

I G6 G9 IV C6 C9 V D6 D9

T
A
B

CD
42**Example 35**

Now let's add the optional 1st string G to the G6 chord for another horn section inspired rhythm part. We're also going to use the 9th chord. Notice that all the shapes are approached by sliding from a half-step below. This gives it some "grease".

System 1:

- Measure 1: I G6 (3 2 4 1)
- Measure 2: IV C9 (2 1 3 3 3)
- Measure 3: V B9 (2 1 3 3 3)
- Measure 4: VI C9 (2 1 3 3 3)
- Measure 5: I G6 (3 2 4 1)
- Measure 6: IV F#6 (3 2 4 1)
- Measure 7: V G6 (3 2 4 1)

System 2:

- Measure 8: IV C9 (2 1 3 3 3)
- Measure 9: V B9 (2 1 3 3 3)
- Measure 10: VI C9 (2 1 3 3 3)
- Measure 11: I G6 (3 2 4 1)
- Measure 12: IV F#6 (3 2 4 1)
- Measure 13: V G6 (3 2 4 1)

System 3:

- Measure 14: V D9 (2 1 3 3 3)
- Measure 15: IV C9 (2 1 3 3 3)
- Measure 16: V B9 (2 1 3 3 3)
- Measure 17: VI C9 (2 1 3 3 3)
- Measure 18: I G6 (3 2 4 1)
- Measure 19: IV Eb9 (2 1 3 3 3)
- Measure 20: V D9 (2 1 3 3 3, 5 fr, 4 fr)

CD

43

Example 36: Blues Intro

The last four bars of the blues progression can be used as an introduction as shown in this example.

Bars 9 – 12:

Example 36 shows the last four bars of the blues progression (bars 9–12) used as an introduction. The music is in 4/4 time, key of D major (one sharp). The progression consists of four bars: two bars of the V chord (D major) and two bars of the IV chord (C major). The final two bars of the progression end with a V chord turnaround, which leads back to the beginning of the progression.

The guitar part is shown with a treble clef and a key signature of one sharp (F#). The bass part is shown with a bass clef and a key signature of one sharp (F#). The guitar part includes a V chord (D major) and a IV chord (C major). The bass part includes a V chord (D major) and a IV chord (C major). The final two bars of the progression end with a V chord turnaround, which leads back to the beginning of the progression.

Chord diagrams for the V chord (D major) and IV chord (C major) are provided. The V chord diagram shows the notes D, F#, and A. The IV chord diagram shows the notes C, E, and G. The final two bars of the progression end with a V chord turnaround, which leads back to the beginning of the progression.

CD

44

Example 37: Blues Ending

At the end of a song, you'll want to finish on the I chord, in the same rhythmic place (beat two) of the 12th bar that you played the V chord turnaround. The V chord turnaround leads you back to the beginning. Playing the I chord at the end of the phrase sounds final.

Bars 9 – 12:

Example 37 shows the last four bars of the blues progression (bars 9–12) used as an ending. The music is in 4/4 time, key of D major (one sharp). The progression consists of four bars: two bars of the D9 chord, one bar of the C9 chord, and one bar of the G9 chord. The final bar of the progression ends with a V chord turnaround, which leads back to the beginning of the progression.

The guitar part is shown with a treble clef and a key signature of one sharp (F#). The bass part is shown with a bass clef and a key signature of one sharp (F#). The guitar part includes a D9 chord, a C9 chord, and a G9 chord. The bass part includes a D9 chord, a C9 chord, and a G9 chord. The final bar of the progression ends with a V chord turnaround, which leads back to the beginning of the progression.

Chord diagrams for the D9, C9, and G9 chords are provided. The D9 chord diagram shows the notes D, F#, A, and C. The C9 chord diagram shows the notes C, E, G, and Bb. The G9 chord diagram shows the notes G, B, D, and F. The final bar of the progression ends with a V chord turnaround, which leads back to the beginning of the progression.

CD

45

Example 38

This next example uses all of the techniques you've learned so far. It's a 12-bar blues, key of G, with the intro from the V, to a quick change and a stop on I at the end. A space is left for the lead guitar to make a final statement.

Intro:

E9 Eb9 D9

C9

G6

C9

G6

Eb9

D9

G9

C9

G9

C9

G9 D9

T
A
B

C9 G6 Ab9 G9

T
A
B

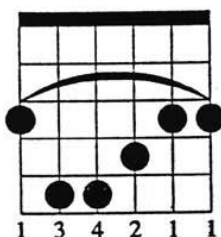
SECTION 5: NEW BLUES SCALE POSITIONS

CD
46

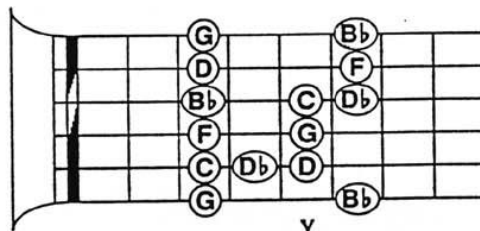
Example 39

Let's quickly review the blues scale positions we learned in the key of A and transpose them to the key of G. The basic fingering for the G blues scale will lie in the 3rd position centering around the G barre chord with the low and high extensions then added. You can also jump up the neck an octave to where these patterns begin again, at the 15th position.

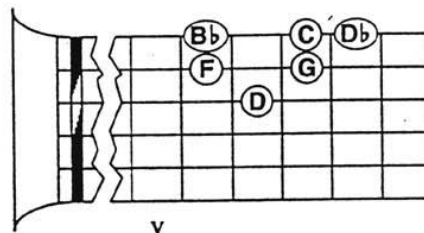
G Major/ 3rd Position



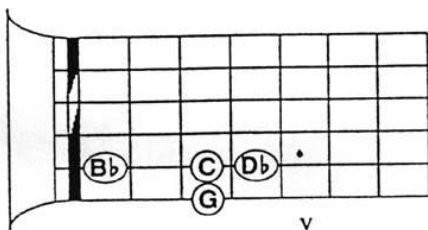
Blues Scale/3rd Position



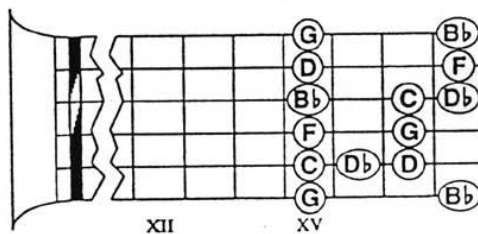
High Extension



Low Extension



Blues Scale (8va)/15th Position

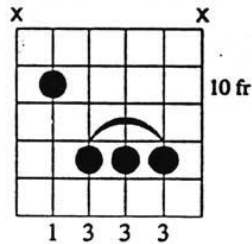
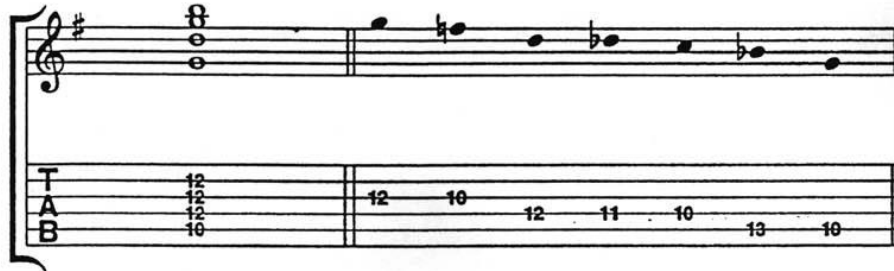
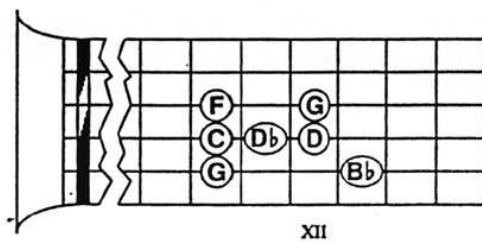


CD

47

Example 40

It is very important to understand how scales are related to chords. The previous blues scale pattern was based around the G barre chord in 3rd position, this new pattern is centered around the G barre chord in 10th position.

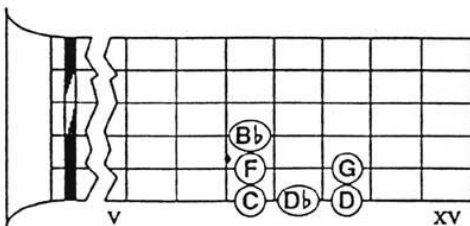
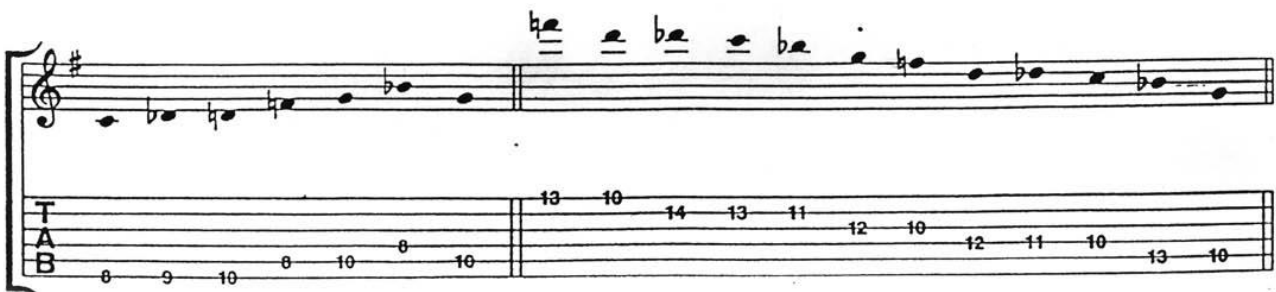
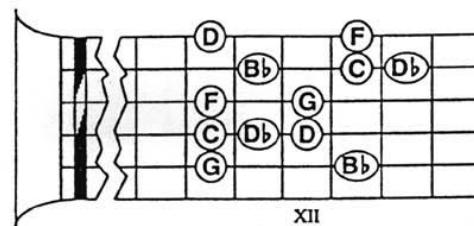
**G Major/
10th Position****G Blues Scale/10th Position**

CD

48

Example 41

Now let's add the remaining notes, including a low extension.

Low Extension**G Blues Scale/10th Position**

CD

49

Example 42

The best way to familiarize yourself with this new layout of notes is to take ideas from the known 3rd position area and transpose or "work them out by ear" in 10th position. The fingerings will differ and the transition may be tricky at first, but keep working on it until both neck positions become comfortable. Here are a couple of examples of this method.

3rd position idea: 10th position, 8va:

The notation shows two musical phrases. The first phrase, labeled "3rd position idea", is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of a quarter rest followed by a series of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4. The second phrase, labeled "10th position, 8va", is in the same key and time, starting with a quarter rest followed by eighth and quarter notes: B5, C6, B5, A5, G5, F#5, E5. Below the staff are three lines of tablature labeled T, A, and B. The first phrase has fingerings 5, 3, 5, 5, 3, 5, 5, 3. The second phrase has fingerings 12, 11, 13, 13, 11, 13, 12, 11.

3rd position idea: 11th position:

The notation shows two musical phrases. The first phrase, labeled "3rd position idea", is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of a quarter rest followed by a series of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4. The second phrase, labeled "11th position", is in the same key and time, starting with a quarter rest followed by eighth and quarter notes: B5, C6, B5, A5, G5, F#5, E5. Below the staff are three lines of tablature labeled T, A, and B. The first phrase has fingerings 5, (5), 3, 5, 3, 6, 5. The second phrase has fingerings 13, (13), 11, 13, 11, 13, 13.

CD

50

SWEET NOTES

The blues scale is the mainstay of blues. It has a serious, dark character. To add contrast or "sweetness" to it, we are going to bring in some new notes. These notes are new to the scale but not to the chord they are drawn from, G6. In order to sound like your melody matches up with the G6 sound, we will be adding the two notes that stand out the most in the G6 chord, the 3rd (B) and the 6th (E).

CD

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Example 43

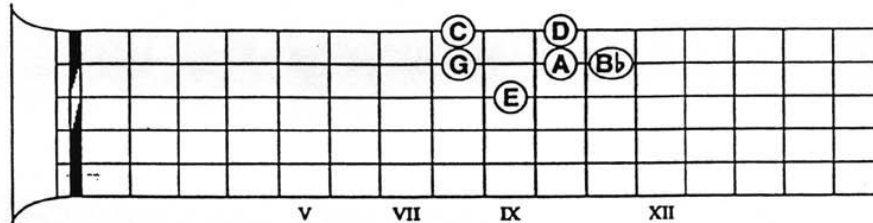
Here is a classic blues lick that emphasizes the "sweet notes". The 3rd and 6th are circled. A typical blues scale lick follows it so you can compare the sound.

Sweet notes: Blues Scale:

The notation shows two musical phrases. The first phrase, labeled "Sweet notes", is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of a quarter rest followed by a series of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4. The 3rd and 6th notes (B4 and E5) are circled. The second phrase, labeled "Blues Scale", is in the same key and time, starting with a quarter rest followed by eighth and quarter notes: B5, C6, B5, A5, G5, F#5, E5. Below the staff are three lines of tablature labeled T, A, and B. The first phrase has fingerings 5, 3, 4, 3, 5, 3. The second phrase has fingerings 3, 6, 3, 5, 6, 5, 3, 5, 5, 3.

The B.B. King Secret Scale Pattern

Now let's check out an area of the neck that blues great B.B. King has spent so much time with, it is known affectionately by guitar players as "the B.B. box". This is an ideal pattern for soloing because the sweet notes are arranged comfortably under your fingers, while the blues scale notes are never far from reach. Shown here in the key of G, this "box" pattern is two frets higher than the high blues scale extension.



CD

52

Example 44

In this example, the sweet notes are circled and identified by interval. Pay attention to the fact that these notes are sometimes played as bends — which emphasizes them musically.

CD

53

Example 45

The mark of an experienced bluesman is the ability to mix the moods of the blues scale and the sweet notes to a balancing point. Experiment by starting with one and answering with the other. Here is an example beginning with the blues scale at the high extension and answering with the "sweet spot" position, two frets higher.

4) Vibrato

Vibrato is another very integral mark of musicianship for singers and players of any instrument. Vibrato takes more time to develop than many other techniques but it is well worth the time and effort as it is probably the most personal and identifiable part of a guitarist's sound. Whichever string it is applied to, vibrato is nothing more than a repetitive slight bend at varying speeds. The high strings (1st – 3rd) are generally "pushed" upward when vibrato is applied. The low strings are "pulled" downward. On bent notes, the string is allowed to fall back down from the destination pitch towards the fretted note — at varying degrees based on vibrato speed and intensity. Vibrato techniques are extremely difficult to teach and therefore require your utmost attention and concentration. Listen to the vibrato of your favorite guitarists and most importantly, listen to your own.

CD 55) Example 46

First let's just add vibrato to the note G on the 2nd string, 8th fret. Use your 3rd finger, reinforced by your 1st and 2nd fingers. Pivot your wrist back and forth to repeatedly bend and return the string. The faster you do this the more like a natural vibrato it will sound. Strive for control of the width and speed of the vibrato.



CD 56) Example 47

Adding vibrato to a bent note is more difficult because as you slightly release the bend from its destination pitch it is essential that you control the return to that pitch accurately — regardless of how wide or fast you choose the vibrato to be.



CD 57) Dynamics

Experiment with picking notes as softly as possible — at a whisper level. Also try picking with your fingertips instead of the pick for a rounder tone. Then, without using your volume controls, play as loud as you can. Amplification aside, this is your dynamic range — it's all in your hands. Like with vibrato, strive for dynamic control of your instrument at all times.

CD
58**Example 48**

Now we are going to play another call and response over the I chord that brings together all of the blues scale positions and the "sweet notes". Take your time with your response and remember the most important point is to get close to the general "vibe" and shape of the lines. You can always go back to the beginning and try to get closer to playing exactly what you hear.

The Call Your Response

The musical notation for Example 48 consists of four systems of guitar tablature and standard notation. The first system is labeled "The Call" and the second "Your Response". The notation includes a G7 chord, various bends (grad. bend, 1/4, 1/2), and fingerings (1, 3, 5). The tablature is written on a 6-string guitar with a treble clef and a key signature of one sharp (F#).

System 1 (The Call): The first system shows a G7 chord. The standard notation has a treble clef and a key signature of one sharp (F#). The tablature shows the following notes: 5, 3, 5, 5, 3, 5, 3, 5. There are two "grad. bend" markings, one on the 5th fret and one on the 3rd fret. The first bend is marked with a "1" and the second with a "3".

System 2 (Your Response): The second system shows a response. The standard notation has a treble clef and a key signature of one sharp (F#). The tablature shows the following notes: 5, 5, (5), 3, 5, 3, 5, 5, 3. There are two "grad. bend" markings, one on the 5th fret and one on the 3rd fret. The first bend is marked with a "1" and the second with a "3".

System 3: The third system shows a response. The standard notation has a treble clef and a key signature of one sharp (F#). The tablature shows the following notes: 3, 4, 3, 1, 3, 4, 3, 1, 3, 3, 1, 3, 3, 4, 3, 1, 3, 3, 1, 3, 1. There are two "grad. bend" markings, one on the 5th fret and one on the 3rd fret. The first bend is marked with a "1/2" and the second with a "1/4".

System 4: The fourth system shows a response. The standard notation has a treble clef and a key signature of one sharp (F#). The tablature shows the following notes: 8, 8, 8, 8, 6, 7, 6, 6, 6, 6, (6). There are two "grad. bend" markings, one on the 5th fret and one on the 3rd fret. The first bend is marked with a "1/2" and the second with a "1/4".

The first system of musical notation consists of a treble clef staff and a three-string bass staff (labeled T, A, B). The treble staff contains a melodic line in G major with a key signature of one sharp (F#). It includes eighth notes, quarter notes, and a triplet of eighth notes. The bass staff shows fingerings (1, 6, 8, 6, 8, 6) and a triplet of eighth notes. A 1/4 note is also indicated above the bass staff.

The second system continues the exercise. The treble staff features a triplet of eighth notes followed by a "grad. bend" (graduated bend) instruction. The bass staff shows fingerings (1, 8, 6, 8, 6) and a triplet of eighth notes. A 1/4 note is indicated above the bass staff.

The third system continues the exercise. The treble staff features a triplet of eighth notes followed by a "grad. bend" instruction. The bass staff shows fingerings (1, 8, 6, 8, 6) and a triplet of eighth notes. A 1/4 note is indicated above the bass staff.

The fourth system continues the exercise. The treble staff features a triplet of eighth notes followed by a "grad. bend" instruction. The bass staff shows fingerings (1, 8, 6, 8, 6) and a triplet of eighth notes. A 1/4 note is indicated above the bass staff.

The fifth system continues the exercise. The treble staff features a triplet of eighth notes followed by a "grad. bend" instruction. The bass staff shows fingerings (1, 8, 6, 8, 6) and a triplet of eighth notes. A 1/4 note is indicated above the bass staff.

The first example shows a guitar solo in the key of D major (one sharp). The solo consists of eighth and quarter notes, with triplets and bends. The fretboard diagram (TAB) below it shows the corresponding fret numbers: 12, 11, 13, 12, 11, 13, 13, 13, 13, 11, 12, 12, 10, 12, 10, and (10).

The second example shows a similar solo but with a 'grad. bend' (graduated bend) indicated. The fretboard diagram includes fret numbers 12, 11, 13, 11, 13, 13, 11, 12, 11, 12, 10, 11, 11, and 12, with a '1' above the 13th fret and a '1/4' above the 11th fret.

CD

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Example 49: Matching Solos To Chords

Compare the G6 and C7 (I and IV) chords shown below. The crucial difference is the change from B \sharp to B \flat . Otherwise the two remaining notes (G and E) are common to both. The solo lick arpeggiates each chord. Practice going back and forth from the I chord to the IV highlighting the change from B to B \flat .

This example shows the G6 and C7 chords in the key of D major. The G6 chord is shown with notes G, B \sharp , and E. The C7 chord is shown with notes C, E, and B \flat . A solo lick is shown arpeggiating these chords, with the fretboard diagram (TAB) indicating the notes: 3, 5, 3 for G6 and 3, 5, 3 for C7. The solo lick is shown with a '1/4' bend and a '3' triplet.

CD

60

Example 50

Now let's extend this concept to an entire 12-bar blues progression.

This example shows a 12-bar blues progression in the key of D major. The progression is: G7 (4 bars), C7 (4 bars), and G7 (4 bars). The solo lick is shown arpeggiating these chords, with the fretboard diagram (TAB) indicating the notes: 3, 5, 3 for G7 and 3, 5, 3 for C7. The solo lick is shown with a '1/4' bend and a '3' triplet.

CD

61

Example 51

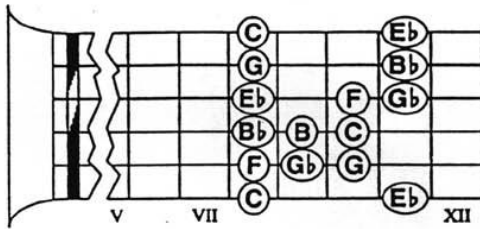
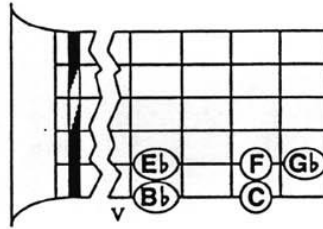
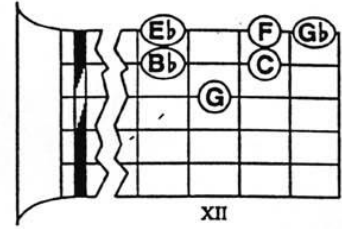
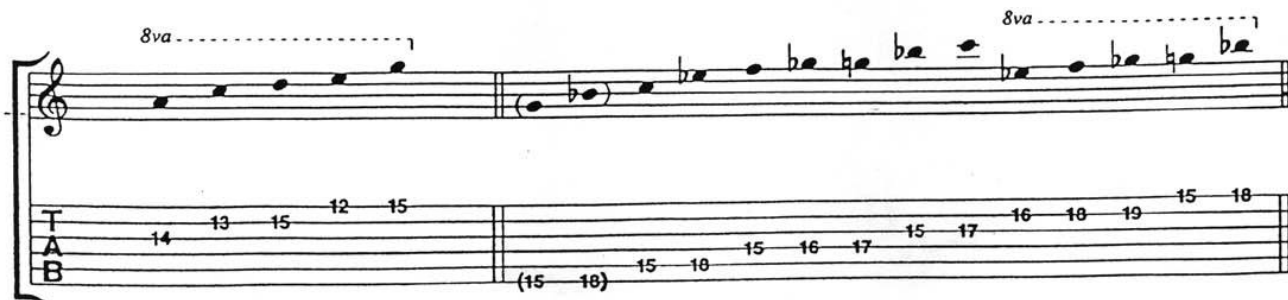
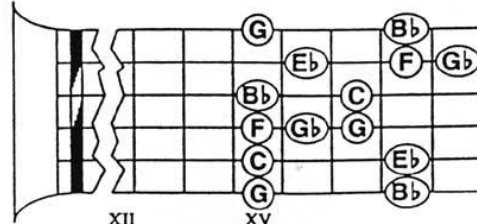
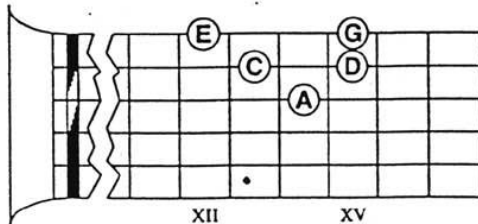
Some classic blues licks, like this one from B.B.King, are derived directly from chord shapes. Here, a dominant 7th sound is transposed from the I chord (G7) to the IV (C7) and V (D7) chords.

CD

62

Example 52

Now let's move all of the patterns to the key of C. Try to work in the same types of parts that we used for the keys of G and A. Remember to think of chord shapes as springboards for matching lead lines to. The 8th position, C Blues Scale (C E \flat F F \sharp G B \flat) is a good "homebase" for all of our fingerings and licks. See below for how the scales and extensions lay out in the key of C.

C Blues Scale/8th Position**Low Extension****High Extension****Sweet Note Position**

CD

63

Example 53

In this solo, pay close attention to the excellent balance between the moods of the Blues Scale and the sweet notes, the lengths of short and long phrases and soft to loud dynamic levels.

Intro:

The musical score for Example 53 is a guitar solo in 12/8 time. It consists of four systems, each with a treble clef staff and a three-part bass staff (T, A, B). The first system is an 'Intro' section with a G7 chord and a F7 chord. The second system has C7 and F7 chords. The third system has C7 and F7 chords. The fourth system has a C7 chord. The score includes various musical notations such as eighth notes, quarter notes, and slurs, as well as fret numbers (e.g., 12, 13, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1) and dynamic markings (e.g., 1, 1/4, 1/2, 3/4, 5/8).

F7

Treble clef staff: Melodic line with a flat on the 4th degree and a flat on the 5th degree.

Bass clef staff: T (15), A (13), B (14). Fret numbers: 15, 13, 14, 13, 15, 13, 15, 15, 13, 16, 15, 13, 14, 13, 15, 13, 13, 14, 13, 14.

C7

Treble clef staff: Melodic line with a flat on the 4th degree and a flat on the 5th degree.

Bass clef staff: T (15), A (13), B (14). Fret numbers: 15, 13, 14, 13, 15, 13, 15, 15, 13, 16, 15, 13, 14, 13, 15, 13, 13, 14, 13, 14.

G7

Treble clef staff: Melodic line with a flat on the 4th degree and a flat on the 5th degree.

Bass clef staff: T (15), A (13), B (14). Fret numbers: 15, 13, 14, 13, 15, 13, 15, 15, 13, 16, 15, 13, 14, 13, 15, 13, 13, 14, 13, 14.

C7 **F7** **C7** **G7**

Treble clef staff: Melodic line with various accidentals.

Bass clef staff: T (15), A (13), B (14). Fret numbers: 15, 13, 14, 13, 15, 13, 15, 15, 13, 16, 15, 13, 14, 13, 15, 13, 13, 14, 13, 14.

C7 **F7** **C7**

Treble clef staff: Melodic line with various accidentals.

Bass clef staff: T (15), A (13), B (14). Fret numbers: 15, 13, 14, 13, 15, 13, 15, 15, 13, 16, 15, 13, 14, 13, 15, 13, 13, 14, 13, 14.

F7

TAB: 16 15 (15) 13 13 13 16 13 13 15 15 13 14

C7

TAB: 13 13 16 18 18 16 17 17 (17) 18 18 (18) 16 16 18 15 16 17 15 17 15 14

TAB: 17 15 17 16 18 18 (18) 16 17 17 16 18 16 18 16

G7 **F7**

TAB: 18 18 (18) 16 16 18 16 17 15 17 13 14 16 13 14 15 13 8 10 8 10 8 8

C7 **F7** **C7** **G7** (to Ex. 54)

TAB: 10 8 9 8 10 8 10 8 10 10 8 11 8 10 8

Example 54

This example is the rhythm guitar part that follows the solo (Example 53) on track 63. Note how these chord voicings were transposed from the other keys and how well-balanced the playing is overall. The mark of an experienced rhythm player is knowing how to become "invisible" by playing the right chords at the right dynamic level consistently through the course of someone's solo. Strive for this by always listening carefully to the soloist and the rhythm section simultaneously.

The musical score for Example 54 is a rhythm guitar part consisting of four systems of music. Each system includes a treble clef staff with notes and a tablature staff with fret numbers and pickup indicators.

System 1: Three measures. Chords: C7, F7, C7. The first measure has a pickup (x) and a triplet of eighth notes. The second measure has a pickup (x) and a triplet of eighth notes. The third measure has a pickup (x) and a triplet of eighth notes.

System 2: Three measures. Chords: (Gb9) F7, (Gb9) F7, (Gb9) F7. The first measure has a pickup (x) and a triplet of eighth notes. The second measure has a pickup (x) and a triplet of eighth notes. The third measure has a pickup (x) and a triplet of eighth notes.

System 3: Three measures. Chords: C7, G7, (Gb9). The first measure has a pickup (x) and a triplet of eighth notes. The second measure has a pickup (x) and a triplet of eighth notes. The third measure has a pickup (x) and a triplet of eighth notes.

System 4: Five measures. Chords: F7, C7, F7, C7, G7. The first measure has a pickup (x) and a triplet of eighth notes. The second measure has a pickup (x) and a triplet of eighth notes. The third measure has a pickup (x) and a triplet of eighth notes. The fourth measure has a pickup (x) and a triplet of eighth notes. The fifth measure has a pickup (x) and a triplet of eighth notes.

46 Section 5: New Blues Scale Positions

C7 F7 C7

T
A
B

F7

T
A
B

C7

T
A
B

G7

T
A
B

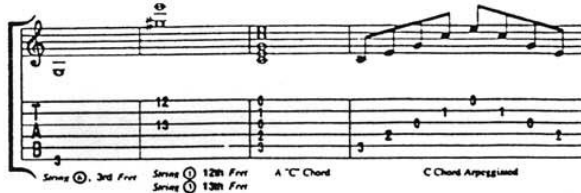
F7 C7

T
A
B

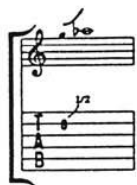
GUITAR TAB GLOSSARY

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



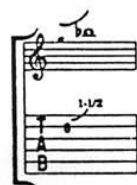
BENDING NOTES



HALF STEP: Play the note and bend string one half step.*



WHOLE STEP: Play the note and bend string one whole step.



WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



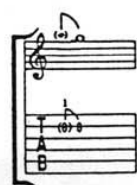
SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.



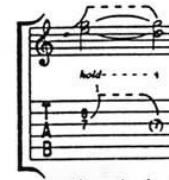
UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.



BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

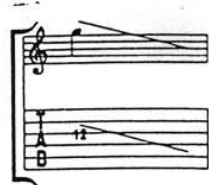


BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

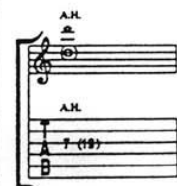


UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

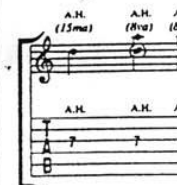
HARMONICS



NATURAL HARMONIC: A finger of the fretting hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC: The first tab number is fretted; then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

