



BLUES

You Can Use

BY JOHN GANAPES



A
COMPLETE
GUIDE TO
LEARNING
BLUES
GUITAR

HAL LEONARD®

BLUES

You Can Use

A COMPLETE GUIDE TO
LEARNING BLUES GUITAR

BY JOHN GANAPES

I want to thank my wife, Kathleen Kortz, for all of her help and support. Without her this book would not have been possible. Thanks also go to all of the musicians with whom I've played – each one of you have taught me something. Finally, thanks to the staff at Hal Leonard for all their help.

Cover guitar courtesy of Cascio Music

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All songs composed by John Ganapes.

Musicians:

Jim Weber	Guitar
David Hussman	Guitar
Joel Sayles	Bass
Dave Russ	Drums
Rob Steinberg	Piano and Organ

HOW TO USE THIS BOOK

Who Can Use This Book

These lessons were designed for you if:

- you have at least a beginning level of experience on the guitar; you know some chords and songs.
- you have been playing for a while but feel stuck in the rut of playing the same things over and over.
- you want to organize what you've learned over the years and fill in the gaps.
- you love the blues and want to learn to expand your blues-based repertoire.
- you teach guitar and can use an organized series of progressive lessons to offer your students.

Level of Study

Lesson 1 begins at a very basic level. Each lesson that follows builds on the lesson before, step-by-step, through Lesson 21. When you have completed **Blues You Can Use**, you will be able to begin playing at an advanced level of blues-based guitar.

If you find that the first few lessons are very easy for you, just read through each lesson until you find material that is either unfamiliar or something you feel you need to practice. Start work at that point.

Even if you're somewhat familiar with the early lessons, you may find it helpful to go through them in an orderly way to refresh your understanding and build up your confidence in what you know.

How Long to Spend

Take your time with each lesson. My students spend one full week on each of them and, quite often, students will spend two or even three weeks on a lesson they may find particularly difficult. Stay with a lesson until you feel comfortable with all the material in it. These lessons build on each other so it's important to master the skills and information in one lesson before moving on to the next.

Format of Book

Each lesson is divided into three parts: scales; chords and progressions; and a study. The lessons are designed to enable you to play over the entire fingerboard in any key. The studies (guitar solos) are given in both tablature and musical notation. Because the lessons build on one another, for maximum benefit, follow **Blues You Can Use** in the order it's given.

Audio Supplement

The **Blues You Can Use** audio contains all of the studies (guitar solos) in this book. Some studies are played slowly as well as up to normal speed. The slow version is provided so you can better hear each note; the full tempo version lets you hear how the tune should sound when played normally.

The audio is recorded with a full band backing. The lead part (the part you learn) has been placed as the predominant part in the center of the mix.

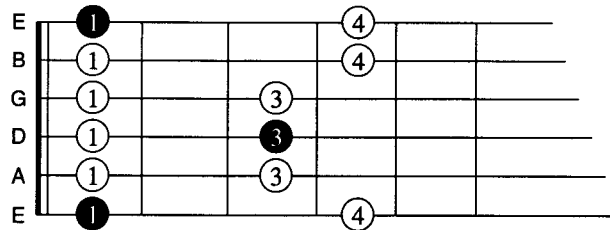
Each piece begins with a click of the beat so you can start right with the music on the tape.

Before you begin, be sure to use the first track to help you tune up.

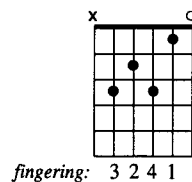
Diagrams

Scale and chord diagrams are laid out differently from each other in **Blues You Can Use**. *Scale diagrams* are shown with the strings running horizontally across the page. The frets are indicated by vertical lines across the strings.

The fingerings for the scale patterns are indicated by the numbers inside the circles on the strings. The roots of the scales are represented by reversing the white numeral within a black circle



Chord diagrams (frames) follow the standard format. The strings run vertically and the frets run horizontally across the page. Fingerings are given at the bottom of the frame while x's and o's shown at the top indicate which strings (not fretted) to strike.



Practice

There is a general rule when studying music: *the more time you spend practicing, the faster you will learn*. Be advised, however, that *daily* practice is much more beneficial than a “marathon” session once a week. Aim for four to five days a week, *every* week.

How much time you spend with the guitar each day should depend on your goals in music. If you plan to become a professional musician, you will need to practice at least three hours a day. If you play only for your own enjoyment, don't lose sight of that fact. Spend whatever time you have the energy for, and don't feel guilty about not practicing more.

How you practice is also very important. Concentrate totally on your practicing. Don't play your scales in front of the TV. If you find your mind is wandering, take a break and pick up the guitar again later.

Focus your practice on the material that you find difficult. Keep playing things you know, but spend less time on them. That goes for parts of the tunes: zero in on the sections that you find difficult, and just keep up with the parts you already can play well.

Remember, the purpose of practicing is to be able to play for the pleasure of making music. Always leave yourself time to play for fun without the pressure or discipline of practicing.

LESSON 1

SCALES

Introducing Minor Pentatonic Scales

Scales are the basic building blocks in music. Keys are defined by the notes in the various scales. Chords are built from the notes of the scales. As in almost all other music, blues-based lead guitar melodies and riffs are based on scales.

What's more, most of your technique will come from the *daily practice* of scales. A thorough knowledge of the fingerboard is based on an understanding of scales. Clearly, the study of scales is extremely important to all musicians — guitarists included.

In the blues, we are primarily concerned with the *pentatonic* (five-tone or five-note) scales. There are two basic types of pentatonic scales: major and minor. We will begin with the minor pentatonic scale.

The *minor pentatonic scale* is the foundation for almost all blues and blues-rock riffs, and the “blues sound.” There are five basic patterns or forms of the scale on guitar. In this book, they are called *Pattern 1*, *Pattern 2*, *Pattern 3*, *Pattern 4*, and *Pattern 5*.

When you have learned all five patterns, you will be able to play over the *entire length* of the fingerboard in *any key*. This will enable you to greatly expand your “vocabulary” of riffs and melodies.

Learning and practicing scales also can help players break out of the rut of playing the same riffs over and over again. If you have ever seen guitarists “wailing” all over the fingerboard, they almost certainly know the five patterns well.

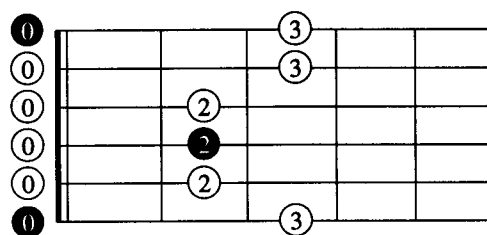
The best way to learn these patterns is to take them one form at a time, noting along the way how they fit together. We'll start with *Pattern 1* in this lesson.

Pattern 1 begins on the root of the scale.

The *root* is the note with the *same name as the key*. For example, in the key of A, the root is the note A; in the key of B^b, the root is the note B^b; and so on.

It's important to know where the roots are in the scale patterns, so they will be marked in the diagrams in this book. The following diagram is Pattern 1 of the minor pentatonic scale in the key of E, using all of the open strings:

E Minor Pentatonic Scale – Pattern 1



- Practice this scale for 5–10 minutes every day this week.
- Use the fingerings given in the diagram.
- As you practice, be sure to play *slowly* with a *very even* tempo (speed). Make sure to sound the notes clearly and let each one ring until you pluck the next note of the scale.
- Start from the bottom note (on the 6th string).
- Play all the way up to the top note of the pattern and then, without stopping at the top, play the scale back down to the bottom note again.

Focus on getting a very even, *clean* sound. Speed is not important right now. Remember, you can play only as cleanly as you practice: if you practice fast but sloppy, you will only be able to play sloppily.

CHORDS AND PROGRESSIONS

The Basic Blues Progression

Most blues chord progressions are very simple, having only three chords. Sometimes they are called “three-chord progressions.”

A chord progression is simply the succession of chord changes in a tune.

The three chords used are called the I, IV and V chords. A more common and descriptive name for this chord progression is a “I, IV, V progression.” This is the most basic progression in music — from classical and jazz to the blues and rock.

The I chord is the chord with the same name as the key in which you are playing. In the key of G, the I chord is a G chord; in the key of E, the I chord is the E chord, and so on.

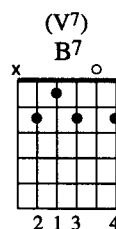
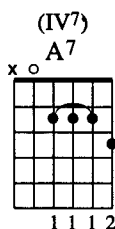
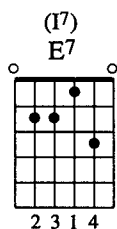
Like the scales, each chord has a root which is the note of the chord that has the same name as the chord. For example, *any kind* of G chord (G⁷, Gm, G⁹, etc.) has a G as the root.

Since the I chord has the same letter name as the key, and the root of the chord is the note with the same letter name as the chord, it follows that the root of the I chord is also the name of the key (example: I chord = E; root of I chord = E; key = E). This is very important to understand as you progress through this book. In order to find the chords on the fingerboard, you must know where the roots are.

The IV and V chords always have the same relationships to the I chord, and always have the same letter name in a given key. For example, in the key of E, the I chord is some kind of E, the IV chord is always a type of A, and the V chord is always B. We’ll go into more detail on this later.

In the blues, it is unusual to see a plain major or minor chord. Instead, we usually use 7th or 9th chords. This gives the chords more “color.” Whether or not a chord is an A⁷ or an E⁹, etc., it still functions the same in the I, IV, V progressions.

Below are the I⁷, IV⁷ and V⁷ chords in the key of E.



These are open chords (i.e., they use open strings). To be able to form them quickly and easily, practice forming them individually and then changing from one to another. Use all possible combinations:

- I to IV
- I to V
- IV to I
- IV to V
- V to I
- V to IV

These same chords will be used in this lesson's musical study.

STUDY

Basic Blues/Rock Style

This study, "Texas Rock," is in the key of E, using the bottom (lowest) half of Pattern 1 of the E minor pentatonic scale.

- Notice how the chords you learned in this lesson are used as "punctuation."
- Notice how the different phrases repeat and how the single note figures are mostly the same all through the tune.

Learn this piece phrase by phrase, getting down one phrase before you move to the next. Then put the phrases together as a whole. Start *very slowly*, then increase your playing speed little by little. Be sure to use the scale fingerings given earlier in this lesson and pick every note.

TEXAS ROCK 2

Moderate Blues/Rock

N.C.

E7

mf

A7

E7

B7

A7

E7

1.

2.

LESSON 2

SCALES

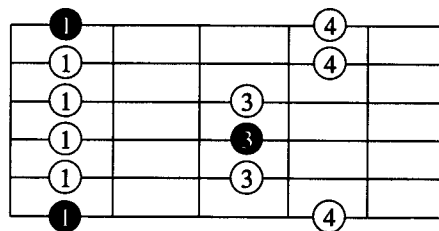
Moveable Scales

Now that you have learned Pattern 1 of the E minor pentatonic scale, we'll start working on the "moveable" form in other keys.

Moveable, in this case, means that the pattern can be moved up or down the fingerboard without using any open strings.

Below is the moveable Pattern 1 (minor pentatonic) diagram:

Pentatonic Minor Scale – Pattern 1



Notice that the fingerings are different from the ones given for the open E scale. They use the one-finger-per-fret rule. For example, if you are playing with your 1st finger on the 3rd fret, your 2nd finger will take any notes on the next (4th) fret, your 3rd finger will take the notes on the 5th fret, and your 4th finger will take the notes on the 6th fret.

This is called playing in the "3rd position," because that is the lowest fret and it is taken by your 1st finger. Whatever number fret you are playing with your 1st finger is the same as the position number.

Remember that the lowest note of Pattern 1 of the pentatonic minor scale is the *root*. This is how you will find the scale for any key on the fingerboard. You simply find the note on the 6th string which is the root of the key you are in, and start there with your 1st finger. For example, in the key of A, the root (A) is at the 5th fret on the 6th string.

For this lesson, practice the moveable Pattern 1 up and down the neck, starting from F (1st fret) up to E at the 12th fret. Again, practice slowly and evenly; don't stop at the top note, but come right back down to the bottom note.

Remember, the *daily practice* of scales is extremely important and will pay off later in good technique and a thorough understanding of the fingerboard.

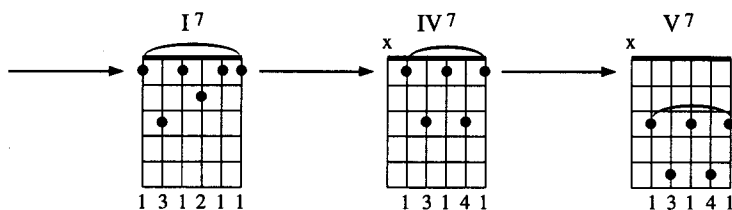
CHORDS AND PROGRESSIONS

Moveable Chords

In the same way that there are moveable scales, there also are *moveable chords*.

In the last lesson, you learned about the I⁷, IV⁷ and V⁷ chords in the key of E, using open strings. This lesson presents *barre* chords, using the first finger to "barre" across all or most of the fret to take the place of the nut on the guitar.

The following diagram shows the I⁷, IV⁷, V⁷ chords in moveable form:



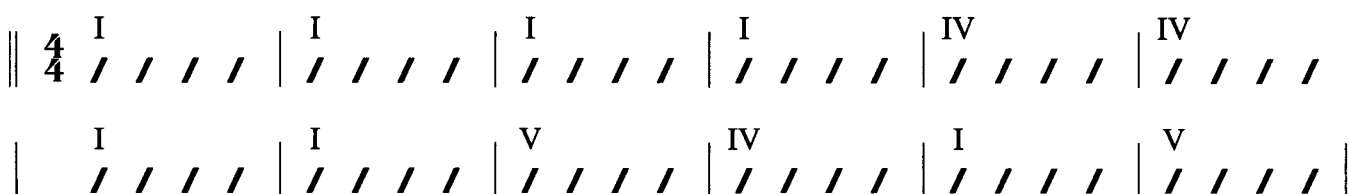
These chords can be played up and down the neck, but they stay the same in relationship to each other. Notice the arrow on the left side of the diagrams. It is always pointing to the same fret.

For example, in the key of A, on the I⁷ diagram the arrow points to the 5th fret, where the root of the I chord is found on the 6th string. In the IV⁷ diagram, the arrow still points to the 5th fret where the root of the IV chord is found on the 5th string. And, on the V⁷ diagram, the arrow still points to the 5th fret, but the root of the V chord is found two frets up (7th fret) on the 5th string. The fingering for the V⁷ chord is the same as for the IV⁷ chord.

To find where to play these chords in any key, look for the note on the 6th string which has the same name as the key. That is the root of the I chord. For example, in the key of C, C is at the 8th fret on the 6th string. That's where the arrow in the diagram would point.

Practice playing the moveable I⁷, IV⁷ and V⁷ chords given above, from F (1st fret) to E (at the 12th fret). Practice them the same way you did the I, IV, V open chords in Lesson 1: all possible combinations of I to IV, I to V, IV to V, etc.

At this point, you are ready to learn the most basic blues progression: the “12-bar” progression. It is as follows:



Notice the time signature at the beginning of the progression. The top number (4) means that there are four beats per *measure*. In the chord progression above, the beats are indicated by slashes (/).

A *measure* or *bar* is the basic unit or group of beats of a tune, for example, a measure of four beats is counted as:

1-2-3-4 | 1-2-3-4 | 1-2-3-4 | etc.

That's what we mean by 12-bar: 12 groups of four beats.

The last two bars of the progression make up what is called the “turnaround.” It simply “turns the tune around,” back to the top.

Practice this progression in the keys of G (3rd fret) and A (5th fret) using the moveable I⁷, IV⁷ and V⁷ chords. For now, don't worry about the kind of rhythm you use, just strum the whole chord once on each beat:



This will keep things simple so that you can concentrate on learning the progression and the chords themselves.

STUDY

More Blues/Rock Style

Rhythmically, “Blues Rock Tune” is very similar to “Texas Rock”: six single notes and then chord strums. It illustrates using the top half of Pattern 1 of the minor pentatonic scale (*moveable*), again using chords as “punctuation.”

This study is written in the key of A, played at the 5th fret, or “5th position.”

Notice that there are *string bends* used in the melody. To execute a string bend:

- finger the note/fret indicated,
- then bend or push the string up until
- the pitch reaches that of the destination note.

For example, to bend the D on the 7th fret/3rd string to E (a whole step), put your finger on the 7th fret and bend the string until it sounds as high as the note at the 9th fret.

The chord progression of this study is the 12-bar blues progression given earlier in this lesson.

BLUES ROCK TUNE

3

Moderate Blues/Rock

N.C.

A

The first system of music consists of a treble clef staff and a guitar tablature staff. The treble staff shows a melody in 4/4 time, starting with a quarter rest, followed by eighth and quarter notes, and ending with a quarter note. The guitar tablature staff shows the corresponding fret numbers: 5, 8, 5, 7, 7, 5. There are two 'full' markings above the tablature, one above the 7th fret and one above the 5th fret. The dynamic marking 'mf' is placed above the first measure of the tablature.

A⁷

D⁷

The second system of music continues the melody and tablature. The treble staff shows a melody with eighth and quarter notes. The guitar tablature staff shows fret numbers: 7, 7, 7, 7, 5, 8, 5, 7, 7, 5. There are two 'full' markings above the tablature, one above the 7th fret and one above the 5th fret.

A⁷

E⁷

The third system of music continues the melody and tablature. The treble staff shows a melody with eighth and quarter notes. The guitar tablature staff shows fret numbers: 7, 7, 7, 7, 8, 5, 8, 5, 7, 8, 5, 7, 7, 7. There are two 'full' markings above the tablature, one above the 7th fret and one above the 5th fret.

D⁷

A

1. E⁷

2. A

The fourth system of music concludes the piece. The treble staff shows a melody with eighth and quarter notes. The guitar tablature staff shows fret numbers: 8, 5, 8, 5, 7, 7, 5, 7, 7, 7, 5, 5. There are two 'full' markings above the tablature, one above the 7th fret and one above the 5th fret. The system ends with a double bar line.

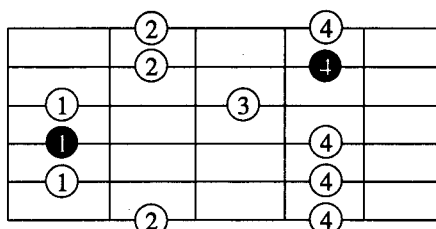
LESSON 3

SCALES

The 2nd Pentatonic Pattern

By now you should be comfortable with Pattern 1 of the minor pentatonic scale. If not, work on it more before you continue with this lesson. Lesson 3 introduces Pattern 2 of the minor pentatonic scale.

Minor Pentatonic Scale – Pattern 2 (Moveable)



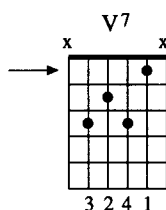
Like Pattern 1, Pattern 2 is moveable. Begin practicing this pattern. Again, play slowly and evenly. Start with the lowest position possible: where the lowest notes are open strings all the way up the neck to the 12th fret.

Continue to practice Pattern 1 as well. In the next lesson, we will see how they fit together.

CHORDS AND PROGRESSIONS

The “Quick Change” Progression

You learned the basic 12-bar blues progression in Lesson 2. Now we will add a new form for the moveable V^7 chord. It is as follows:



Notice that the root of the chord is still the same in relation to the position you are in (see the arrow), but the rest of the chord is formed around it differently. The use of this chord allows for smoother *voice leading*.

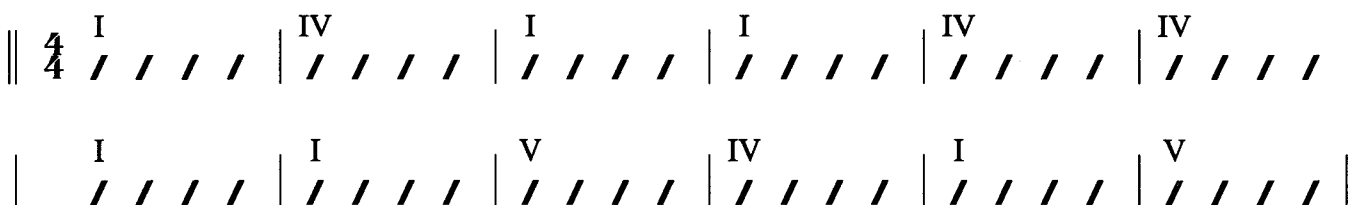
Voice leading is the movement of the voices, or notes, of one chord to the voices or notes of the next chord.

In Lesson 2, the way you played IV^7 to V^7 , moveable, was to move the same form from the IV^7 up two frets to make it a V^7 chord, so all the notes of the IV^7 chord moved in the same direction (up) the same distance (two frets).

With the new V⁷ form, some notes move up, some move down, all different distances (number of frets).

Notice that this new chord form uses only the four middle strings. *Do not* play the outside strings (1st and 6th).

Here is a new variation on the 12-bar blues progression. It is sometimes called the “quick change” progression because you change to the IV chord in the 2nd measure, then go back to the I chord in the 3rd measure. The rest is the same as the basic progression given in Lesson 2. It is probably the most commonly played 12-bar blues progression.



Practice this progression using the new V⁷ chord.

STUDY

“Blue Notes”

This study, “True Blue,” is again in the key of A, using Pattern 1 of the minor pentatonic scale (5th position). It uses the 12-bar blues progression (quick change) you learned in this lesson. Be sure to keep your hand in position at the 5th fret and use the one-finger-per-fret principle.

You will no doubt have noticed by now that we have been using a note that is not in the basic minor pentatonic scale. See:

- Measure 8, “Texas Rock” (Lesson 1)
- Measure 8, “Blues Rock Tune” (Lesson 2)
- Measures 2 and 5, “True Blue” (Lesson 3)

This “extra” note is called a $\flat 5$ or $\sharp 4$ of the scale and sometimes a “blue note.” It will be explained fully in a later lesson.

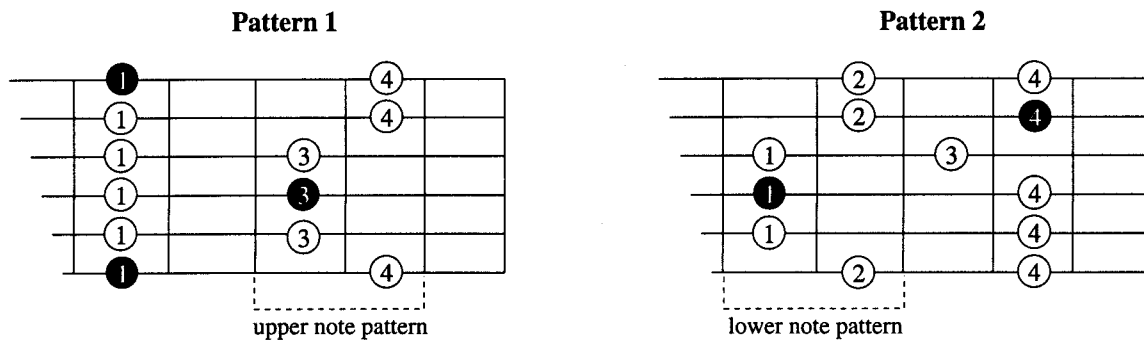
LESSON 4

SCALES

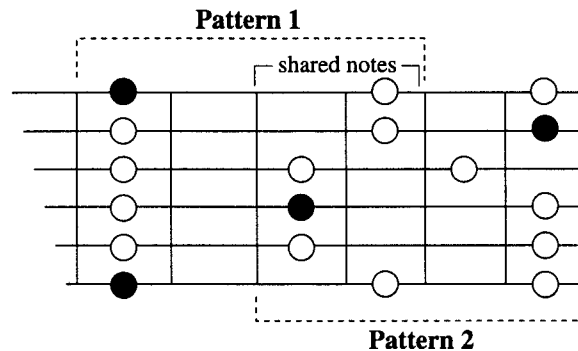
Connecting Patterns 1 and 2

Now that you have learned Patterns 1 and 2 of the minor pentatonic scale, we will see how to put them together.

You will notice that there are only two-notes-per-string in these scale patterns, so we call them the “lower” and “upper” notes of the pattern. Notice also that the arrangement of the upper notes of Pattern 1, and the arrangement of the lower notes in Pattern 2 look the same:



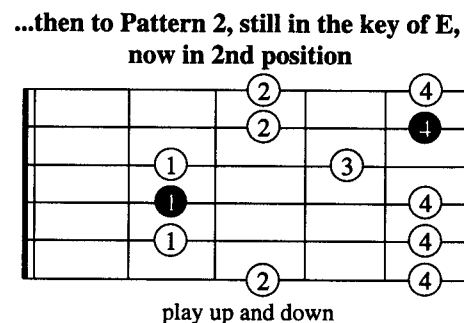
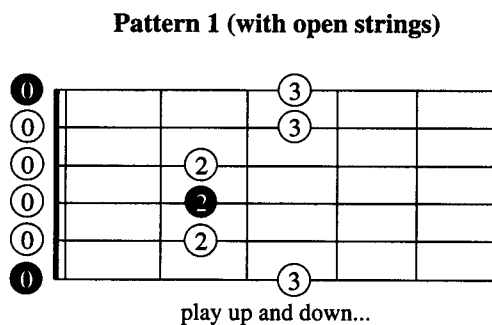
The root is found on the 4th string in both patterns. They are, in fact, *the exact same notes*. Pattern 1 and Pattern 2 share those notes, and so, Pattern 2 fits right on top of Pattern 1 as the following diagram illustrates.



All the patterns of the scale fit together like that as you will see in the next few lessons. For this lesson, practice Patterns 1 and 2 together, from E (using open strings on Pattern 1), to the key of E^b (Pattern 1 at the 11th fret), moving up one key (or fret) at a time.

- Start by playing Pattern 1 just as you did in the previous lessons.
- Then move up to Pattern 2 of the same key (two frets up from Pattern 1) and play that as in the last lesson.
- Go on to the next key up starting with Pattern 1 again. Examples: key of E, key of F, key of F[#], key of G, etc. up to the key of E^b.

Here's how to do it in the key of E:



Then start over in F (1st fret) and so on. Don't rush from Pattern 1 to Pattern 2, but instead, give yourself time to find Pattern 2 and place your hand in position.

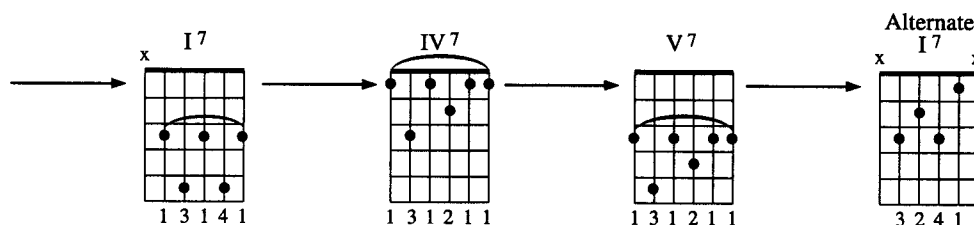
CHORDS AND PROGRESSIONS

Root Movements and More Moveable Chords

In this lesson, you will learn a new set of I^7 , IV^7 , V^7 chords which can be used in the blues progression. This new set has a different pattern of *root movement* on the fingerboard.

Root movement is the way the roots of the chords move from one to another.

In this case, the root of the I^7 chord is found on the *5th string*, instead of the 6th. Also, the roots of the IV^7 and V^7 chords are found on the *6th string*, instead of the 5th. The chord forms are ones you've already learned, they're just arranged differently.

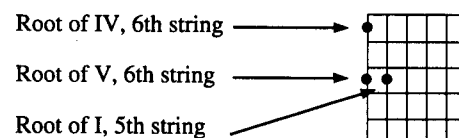


The arrow works the same as in the last set, where it is always pointing to the same fret in a given key. You should recognize the chord forms.

To find the positions to play in for this set, find the root of the I^7 chord on the 5th string. (Remember, the root has the same name as the key you're in.) Play either of the new I^7 chords given above.

To find the IV chord, look on the 6th string, *down two frets* from the root of the I chord.

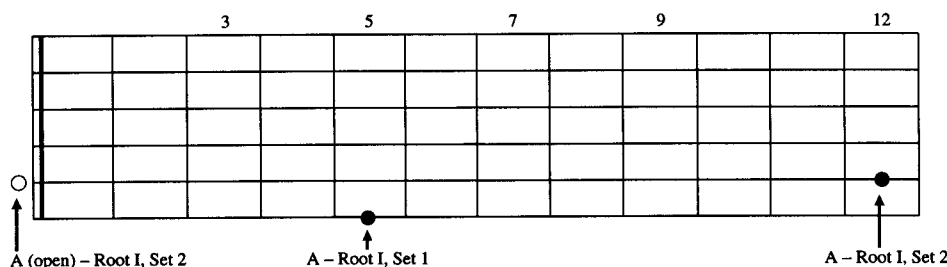
The root of the V chord is up two frets from the IV, on the same string (or the same fret as the root of the I, only on the 6th string). Here is a diagram of the root pattern:



Of course, this chord set is moveable and may be played in any key.

Be sure that you do not confuse the set you learned in Lesson 2 (we'll call it Set 1) with this set (which we'll call Set 2). The two sets *are not found in the same position for the same key*.

The root of the I chord in Set 2 is found either 7 frets up or 5 frets down (from the root of the I in the Set 1 chords). Here is an example in the key of A:



You can see that you can't always play Set 2 below Set 1 because the strings don't reach down far enough. (Look at the key of G and try to find the root of the I chord, Set 2 below Set 1 at the 3rd fret. It's not there.)

Practice Set 2 of the I⁷, IV⁷, V⁷ using the quick change 12-bar blues progression. Use both of the I⁷ chord forms given, and find where in the progression you like each one. It's basically a matter of personal taste — neither is the “correct” form to use.

From now on, we will be using the quick change progression whenever the 12-bar blues is mentioned, unless otherwise noted.

STUDY

The Basic Shuffle “Swing”

The study for this lesson is “Swingin’ the Blues.” Again, it is in Pattern 1 of the minor pentatonic scale in the key of A. By now, you should know right off that it's in 5th position. If not, go back and drill yourself on the position of Pattern 1 in the various keys.

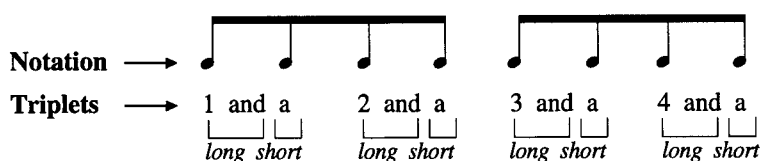
The tune is written in the 12-bar blues form. The feel of this tune, a “shuffle,” is what is called a “triplet feel.” It “swings” in a jazz-like way. So, when you count the beat, it should be as follows:

1-and-a, 2-and-a, 3-and-a, 4-and-a

or

1-2-3, 2-2-3, 3-2-3, 4-2-3

When you play eighth notes (two per beat or 1-and, 2-and, 3-and, 4-and) with a triplet feel, the first note (1 or 2, 3, 4) should be longer than the second note (and). Using the counting given above, here's how eighth notes should be counted:



Listen to the tape to get a better idea of the “triplet feel.”

Remember to start out *slowly*.

In this study, we add another note to the scale. The second note in the tune is a C[#] (3rd string/6th fret) which is not in the minor pentatonic scale. It is from the I⁷ chord. (Play an A⁷ chord at the 5th fret, root on the 6th string, and see that the C[#] note is part of the chord).

You can always use any note of the chord you are on, regardless of whether or not it's in the scale you are using. It will always sound right.

This lesson introduces the *hammer-on*. To execute a hammer-on, pick the note at the fret indicated by the first note (number) and, without picking again, finger the second note using a sharp, hard motion with your finger – like “hammering” on the fingerboard.

Notice the turnaround in the last two bars of this piece. This melodic figure is a cliché. Get to know it well, because it is very handy. You will learn others in this book.

SWINGING THE BLUES

5

6

Moderate Shuffle (♩ = $\overset{3}{\text{♩}}$)

N.C. A⁷ D⁷ A⁷

mf

System 1:

Chords: N.C., A⁷, D⁷, A⁷

Bass line: 5 6 5 | 5 5 | 5 8 5 7 5 7 5 7 | 6 7 5 | 5 6 5

System 2:

Chords: D⁷, A⁷, E⁷

Bass line: 5 5 | 8 5 8 5 7 7 5 7 | 5 6 | 7 6 7 5 5 6 | 7

System 3:

Chords: D⁷, A⁷, D⁷, 1. A⁷ F⁷ E⁷ 2. A⁷ B^b7 A⁷

Bass line: 7 5 7 8 7 5 | 7 7 6 6 7 7 8 8 | 9 8 7 5 6 5 | 9 6 7 6 5 4 3 2 1

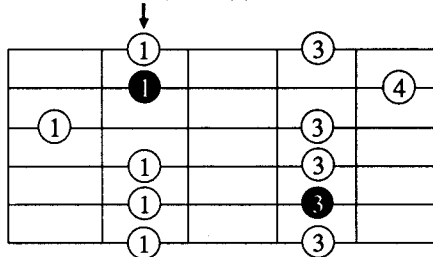
LESSON 5

SCALES

Pentatonic Pattern 3

This lesson introduces the third pattern of the minor pentatonic scale. Pattern 3 has some tricky fingerings in the upper half (strings 1-3), so take careful note of the diagram below and follow it exactly.

Minor Pentatonic Scale – Pattern 3



Notice that the notes on the fret the arrow points to are taken by the 1st finger. Note also that there is a note on the 3rd string which is also taken by the 1st finger.

The position of this scale is the fret number to which the arrow points. This is where most of the notes taken by the 1st finger lie. You reach the lower note on the 3rd string by stretching *below* the fret, or “out of position.” The rest of the notes follow the one-finger-per-fret principle. For example, in the key of E, the arrow would point to the 5th fret, putting you in the 5th position.

Notice that the lowest root is the upper note of the 5th string. You can find Pattern 3 by finding the note with the same name as the key on the 5th string, and then placing your *3rd finger* there. This puts you in position to play Pattern 3.

Pattern 3 fits on top of Pattern 2 in the same way that Pattern 2 fits on top of Pattern 1 (see Lesson 4). They share common notes. We will go into this further in the next lesson. For now, just practice Pattern 3 up and down the fingerboard just as you did the other two forms.

Also, continue to practice Patterns 1 and 2 together. Since these scale studies all build on one another, you can’t let yourself forget material presented earlier in this book.

CHORDS AND PROGRESSIONS

The “Spread” Rhythm

We will look now at a new way to play rhythm in the 12-bar blues progression. It is often called a “spread rhythm” and involves using only two notes of the chords. You can use either of the two patterns of root movements which you have learned in previous lessons.

This rhythm has the *triplet feel*, described in the Study section of Lesson 4.

Here are the two patterns in the keys of A and D:

“Spread” Rhythm 1, using the root movement pattern from *Set 1* of the moveable I, IV, V chords
(Key of A).

The four staves of music are as follows:

- Staff 1:** Chords: I (A⁵), A⁶ A⁵, A⁶ A⁵, IV (D⁵), D⁶ D⁵, D⁶ D⁵, I (A⁵), A⁶ A⁵, A⁶ A⁵. Tab: 7 5, 7 5, 9 5, 7 5, 7 5, 9 5, 7 5, 7 5, 9 5, 7 5, 7 5, 9 5, 7 5, 7 5, 9 5, 7 5.
- Staff 2:** Chords: A⁶ A⁵, A⁶ A⁵, IV (D⁵), D⁶ D⁵, D⁶ D⁵, D⁶ D⁵, D⁶ D⁵, D⁶ D⁵. Tab: 7 5, 7 5, 9 5, 7 5, 7 5, 9 5, 7 5, 7 5, 9 5, 7 5, 7 5, 9 5, 7 5, 7 5, 9 5, 7 5.
- Staff 3:** Chords: I (A⁵), A⁶ A⁵, A⁶ A⁵, A⁶ A⁵, A⁶ A⁵, V (E⁵), E⁶ E⁵, E⁶ E⁵. Tab: 7 5, 7 5, 9 5, 7 5, 7 5, 9 5, 7 5, 7 5, 9 5, 7 5, 9 7, 9 7, 11 7, 9 7, 9 7, 11 7, 9 7.
- Staff 4:** Chords: IV (D⁵), D⁶ D⁵, D⁶ D⁵, I (A⁵), A⁶ A⁵, A⁶ A⁵, V (E⁵), E⁶ E⁵, E⁶ E⁵. Tab: 7 5, 7 5, 9 5, 7 5, 7 5, 9 5, 7 5, 7 5, 9 5, 7 5, 9 7, 9 7, 11 7, 9 7, 9 7, 11 7, 9 7.

Listen to the rhythm track of Study 3, “True Blue,” to hear an example using the root movement pattern of Set 1 in the key of A.

Shuffle Rhythm 2, using the root movement pattern from *Set 2* of the moveable I, IV, V chords
(Key of D).

First system of music notation for Shuffle Rhythm 2, Key of D. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth notes. Chord symbols are placed above the staff: I (D5, D6, D5), IV (G5, G6, G5), and I (D5, D6, D5). Below the staff is a tablature section with two staves labeled T and B. The T staff contains the numbers 7 7 9 7 7 7 9 7. The B staff contains the numbers 5 5 7 5 5 5 7 5.

Second system of music notation for Shuffle Rhythm 2, Key of D. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth notes. Chord symbols are placed above the staff: D6 D5, D6 D5, IV (G5, G6, G5), G6 G5, G6 G5, G6 G5, and G6 G5. Below the staff is a tablature section with two staves labeled T and B. The T staff contains the numbers 7 7 9 7 7 7 9 7. The B staff contains the numbers 5 5 7 5 5 5 7 5.

Third system of music notation for Shuffle Rhythm 2, Key of D. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth notes. Chord symbols are placed above the staff: I (D5, D6, D5), D6 D5, D6 D5, D6 D5, D6 D5, V (A5, A6, A5), and A6 A5. Below the staff is a tablature section with two staves labeled T and B. The T staff contains the numbers 7 7 9 7 7 7 9 7. The B staff contains the numbers 5 5 7 5 5 5 7 5.

Fourth system of music notation for Shuffle Rhythm 2, Key of D. The system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth notes. Chord symbols are placed above the staff: IV (G5, G6, G5), G6 G5, I (D5, D6, D5), D6 D5, V (A5, A6, A5), and A6 A5. Below the staff is a tablature section with two staves labeled T and B. The T staff contains the numbers 5 5 7 5 5 5 7 5. The B staff contains the numbers 7 7 9 7 7 7 9 7.

STUDY

Double Stops

“Double Stop Stomp” introduces the use of Pattern 2 along with Pattern 1. It has the same triplet feel as “Swinging the Blues,” and it follows the 12-bar blues progression.

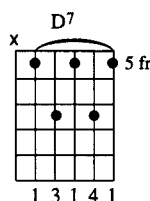
In addition to the scale pattern changes in this study, take note of the following:

- In measure 6, the double stops on the 2nd and 3rd strings can be tricky.

A *double stop* is two notes (strings) played simultaneously.

Notice that the notes of the triplet figures stay the same until the last two notes where they change, moving down from Pattern 2 to Pattern 1.

- In measure 9, there is an A (4th string/7th fret) which is not in the G minor pentatonic scale. This note comes from the V chord, which is the chord played in that measure.
- Remember that in addition to the regular scale tones, you always can use any note from the chord you are on in the progression. This adds variety and “color” to your sound. Play a D⁷ chord in 5th position to see where the notes come from.



- Notice also that the lead pattern in measure 9 is repeated in measure 10, two frets down on the IV chord.
- The turnaround introduces a new melodic figure, again one that is commonly used in the blues. Notice that it moves in the opposite direction from the one in “Swinging the Blues” (Lesson 4), yet it ends on the same note.

Try playing this turnaround together with the one in “Swinging the Blues” (in the same key, of course). They are a little difficult to put together, and involve using a free finger from your picking hand to play, but you’ll see they go together nicely.

8

Moderately (♩ = ♩)

G7

G7

**T
A
B**

C7

C7

1.

2.

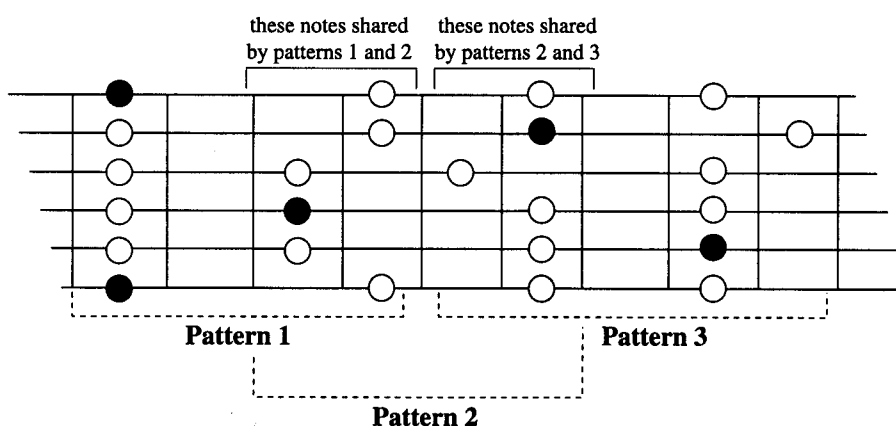
LESSON 6

SCALES

Connecting the First Three Patterns, Introducing the Fourth

At this point, you should be playing the first three patterns of the minor pentatonic scales fairly smoothly — if you have been practicing them daily. There are only two more patterns to learn. Pattern 4 will be introduced in this lesson.

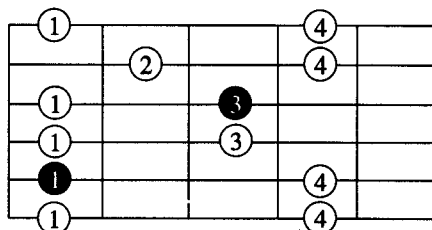
First, let's look at how Pattern 3 fits together with Patterns 1 and 2. As with the first two forms, Pattern 3 shares notes with Pattern 2. The lower notes of Pattern 3 are the same as the upper notes of Pattern 2. They appear as follows:



Practice Patterns 1, 2 and 3 together the same way you practiced Patterns 1 and 2 together. Do this in the keys of E, F, G, A and B. You should be able to find them all. If not, review the previous scale lessons.

Now to Pattern 4. This is a straightforward form, and looks like this:

Minor Pentatonic Scale – Pattern 4



Practice Pattern 4 just as you did the other three patterns:

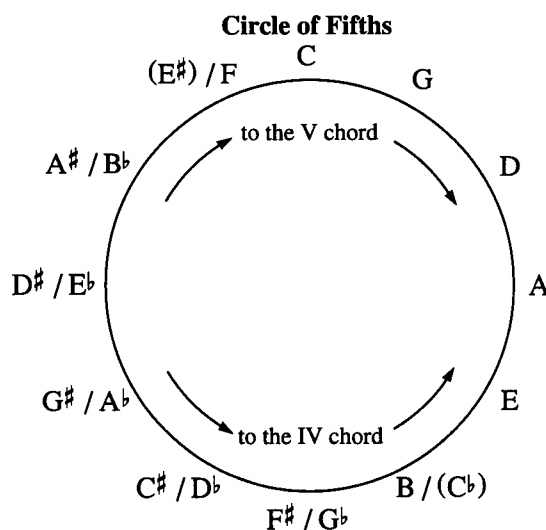
- go up and down the neck
- start at the nut using open strings

You may see already how Pattern 4 fits with the others. We will go into that in the next lesson.

CHORDS AND PROGRESSIONS

The Circle of Fifths

In this lesson, you will learn the easy way to find the I, IV and V chords of any key using the *circle of fifths*. Here's how it looks:



It is very simple to use this diagram. Here's how it works:

Procedure	Example
<ul style="list-style-type: none">• Pick any note as the key, which also will be the name of the I chord.	<ul style="list-style-type: none">• If you pick the key of C, the I chord will be a C.
<ul style="list-style-type: none">• Find the note on the circle.	<ul style="list-style-type: none">• C at the top.
<ul style="list-style-type: none">• Moving clockwise around the circle, look at the letter next to the note to name the V chord.	<ul style="list-style-type: none">• Next to the C is G, and the V chord in the key of C is a G.
<ul style="list-style-type: none">• Now go back to the original note and move counter-clockwise to the next letter to find the IV chord.	<ul style="list-style-type: none">• Counter-clockwise from C is F. The IV chord, in the key of C, is an F chord.

The Circle of Fifths works this way in any key, no matter where that letter appears on the circle.

Note that some places on the circle have two notes separated by a slash (i.e. F♯/G♭). These are the enharmonic keys.

An *enharmonic* is a note or chord (or key in this case) which sounds exactly the same as another note or chord but has a different name. This occurs in order to differentiate between sharped and flatted keys.

When using one or the other of these notes, be consistent with the *accidentals*.

An *accidental* is a sharp (#) or flat (♭) symbol.

If you pick a flat key, use the flat letter of the enharmonic notes for the IV and V chords if there is a choice. For example, in the key of A♭, use E♭ for the V, not D♯; and call the IV chord D♭, not C♯.

The enharmonic chords sound the same and are played in exactly the same place on the guitar. They are the same chords, but they are named differently. This is important, especially if you ever go any further in music theory.

Finally, notice the E[#] over the F on the circle, and the C^b under the B. *Do not use E[#] or C^b as key names.* Use the F or the B for that. The E[#] and C^b are only to go along with the keys of A[#] (E[#] is the V chord) and G^b (C^b is the IV chord).

Find the I, IV and V chords of the following keys, and make sure your results agree with those listed.

Key	I	IV	V
A	A	D	E
C [#]	C [#]	F [#]	G [#]
B ^b	B ^b	E ^b	F
F [#]	F [#]	B	C [#]
G	G	C	D
G ^b	G ^b	C ^b	D ^b

STUDY

Basic Delta Style

This study, “Delta Mood,” is in a different style from what you’ve played so far in this book. It follows the style of Muddy Waters and John Lee Hooker, and sounds a little bit “heavier” than the previous studies.

The chord progression is a basic 12-bar blues progression; there is no “quick change” to the IV chord in the second measure and it stays on the I chord in the last measure instead of changing to the V.

Notice that the same lead figure, or riff, is repeated over the I chord, and changes somewhat over the IV and V chords. We actually play the IV⁷ and V⁷ in this tune. Form and hold the IV chord in measures 5, 6 and 10 and the V chord in measure 9 rather than finger the notes individually.

Listen closely for the feel of this piece. Also, listen to any Muddy Waters or John Lee Hooker recordings you can find. Try to find their songs which fit this feeling. Most of their albums have at least one or two songs in this vein. It is very important for you to be listening to a lot of blues recordings now, and this book will refer you to some specific artists from time to time.

DELTA MOOD

9

Moderate Blues

N.C.

E⁷

mf

A⁷

let ring -----|

E⁷

B⁷

let ring -----|

A⁷

E⁷

1. 2.

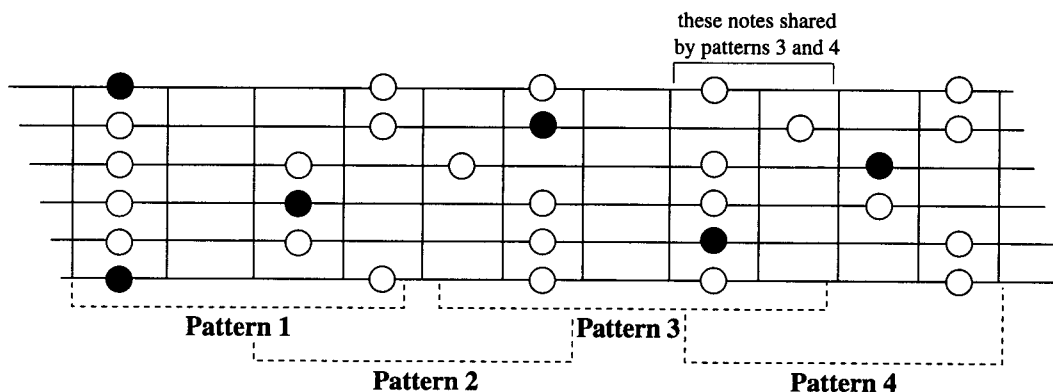
let ring -----|

LESSON 7

SCALES

The Final Scale Pattern (5th)

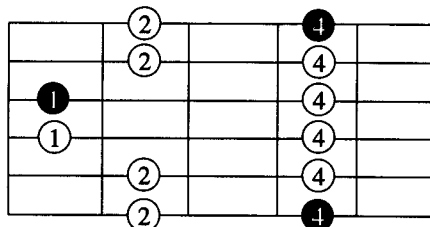
Now that you know Pattern 4, we will put it together with the first three patterns. It works the same way as the others, and looks like this:



Practice the first four patterns together from the key of E (open position) up to the key of A (5th fret) and back down again, moving a half-step (one fret) at a time. Start with Pattern 1 in each key.

Now, we'll look at the last form of the minor pentatonic scale – Pattern 5. It appears as follows:

Minor Pentatonic Scale – Pattern 5



Practice Pattern 5 the same way you did the others, starting at the lowest position possible, using open strings for the lower notes on strings 4 and 3. Remember to change your fingering in the open position so that your first finger takes the first fret and the rest follow in the one-finger-per-fret principle.

CHORDS AND PROGRESSIONS

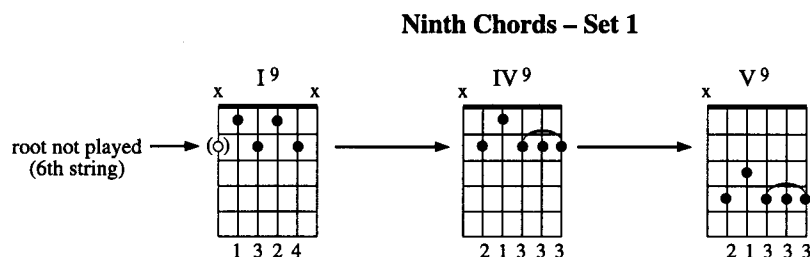
Introducing 9th Chords

Now we will move on to a new type of chord — the *ninth chord*. Ninth chords function the same as seventh chords, so they can be used anywhere a seventh chord can. Wherever you can use a I^7 chord, you can use a I^9 chord, and wherever you can use a IV^7 , you can use a IV^9 and so on.

You will find, however, that the ninth chords have a very different sound from the seventh chords. They sound smoother, jazzier, and maybe more “sophisticated.” They won’t give you as funky a sound as a straight seventh chord.

Ninths are not quite as useful for most blues-based rock music, but they sound great in a blues shuffle such as “Swinging the Blues,” or in a smooth, “slow blues” tune.

We will review two sets of ninth chords, just as we did with the seventh chords. These sets use the same root movement patterns as the two sets of seventh chords. This lesson presents Set 1 of the ninth chords:



Notice that the I⁹ chord of the Set 1 does not have the root in the bass (on the bottom string played). We *omit* the lower root, but it is marked on the diagram so that you can see the root movement and more easily find the chord.

The root can be played (optional) on the 1st string, but this fingering is much more difficult to play. To begin with, use the form using the middle four strings (5th through 2nd strings).

The IV⁹ and V⁹ chords *do* have the root in the bass. These chords may be difficult to finger because the three top notes must be barred by the 3rd finger alone. In order to do this, the first knuckle of the 3rd finger must actually bend backwards. It may take some time for your knuckle to become limber enough to do this.

Keep at it, but *if you encounter any pain in the joint, stop and rest it*. Go slowly. This is true for anything new and physically difficult or uncomfortable for you. *Never play in pain*.

STUDY

String Bends Galore

As the title suggests, this study, “Bending the Blues,” concentrates on string bends.

Bends are an important part of the blues guitar style. They give a “vocal” sound to your playing, and allow you to be more expressive and dramatic. Bends can be used to make your guitar “sing” and even “cry.”

You probably will find that with very low action on your guitar (low string height), bends are harder to accomplish. This is because you can’t get a good “grip” on the string. When you are bending, you must finger the string a little bit from the side so that it doesn’t slip out from under your finger. If your action is too low and you are having problems, you may want to have your action raised a little.

For more support, you can enlist the finger before the one you are fretting with to help push sideways on the string. In other words, if you’re fretting with your 3rd finger, you can also help to push to the string with your 2nd finger. Similarly, if you are bending with your 4th finger, you can use your 3rd finger to

help push the string. You should try to develop the strength to bend strings with ease using any single finger. But build up slowly to avoid straining your finger.

When you are bending the middle strings (3rd or 4th strings), a general rule is *to always bend away from the string you will play next*. Look at the *pick-up* to “Bending the Blues.”

A *pick-up* is a melodic figure or riff leading into the first full measure of a tune. It could also be a drum riff, or vocal part, or any other instrumentation at the beginning of a tune.

You should push the 3rd string *up*, away from the 2nd string which is played next. If the string to be played next is *lower* than the one you are bending, pull the string *down*, away from the lower string. Of course, if you are bending the outside strings (1st, 2nd, 5th or 6th strings), you will almost always want to bend towards the middle of the neck to avoid going off the edge.

When you bend up to a note where *no reverse bend* back down follows it, mute the string as you release the bend so that you can't hear the note bending back down. This can be accomplished by letting up very slightly on the pressure on the string — only enough to stop the string from sounding, but not enough to let it slip from your finger back into place on the neck. This is very tricky and takes a lot of practice, but by learning this technique, you will gain a great deal of control over your bends.

Look again at the pick-up to the tune and see the first bend. In this pick-up, you bend on the 3rd string/7th fret, up to an E, and then play that same E on the 2nd string/5th fret. You don't want to hear the bent string coming back down as you release it between the bend and the next note, so it must be muted before releasing.

This study illustrates most of the typical places to bend strings in Patterns 1 and 2 of the minor pentatonic scale.

This study is played over a 12- bar blues progression in the key of A.

BENDING THE BLUES 10

Slow Blues

N.C.

A⁹

D⁹

A⁹

mf

full

full

full

full

full

full

full

TAB

D⁹

A⁹

full

full

full

full

full

5

7

5

8

10

10

10

8

10

10

10

8

10

10

10

8

E⁹

D⁹

full

full

full

full

full

full

full

10

10

10

8

9

10

10

8

10

10

10

8

10

8

8

5

8

7

5

5

A⁹

D⁹

1. A⁹

E⁹

2. A⁹

E⁹

A⁷

full

full

full

full

full

full

8

7

5

8

5

7

5

5

8

8

5

7

5

7

7

5

5

8

8

5

7

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7

7

6

5

5

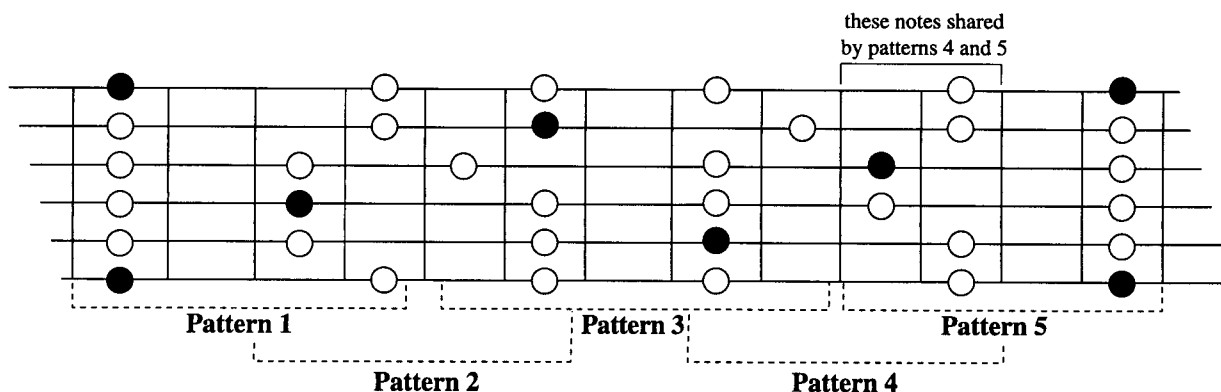
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LESSON 8

SCALES

Connecting all of the Patterns

You now have learned all five patterns of the minor pentatonic scale. You should be reasonably comfortable with all of them. If not, go back and concentrate your practice on any of the five patterns with which you have problems. Now we'll put Pattern 5 together with the rest. The following diagram shows all five patterns together.



You will practice the patterns a little differently this time. As noted in previous lessons, the root patterns of each of the scale forms are very important. We will emphasize them now.

- Starting with the key of E, Pattern 1 (using open strings), play just the roots of the scale. There are three, marked with black circles in the diagram.

They start with the lowest, 6th string, open; next is the 4th string, 2nd fret; and finally, 1st string open.

- After playing the roots, play Pattern 1 just as you have been practicing it all along.
- Then move up to Pattern 2 in the same key, and play the roots in that pattern (4th string/2nd fret, and 2nd string/5th fret).
- Then play the whole scale.
- Do the same with Pattern 3 (roots: 5th string/7th fret and 2nd string/5th fret).
- Play Pattern 4 (roots: 5th string/7th fret and 3rd string/9th fret).
- Finally play Pattern 5 (roots: 6th string/12th fret; 3rd string/9th fret; and 1st string/12th fret).

Once you have completed the key of E, move up to the key of F and repeat the procedure. Do this also in the keys of F \sharp (G \flat) and G.

Notice the roots shared by adjacent patterns.

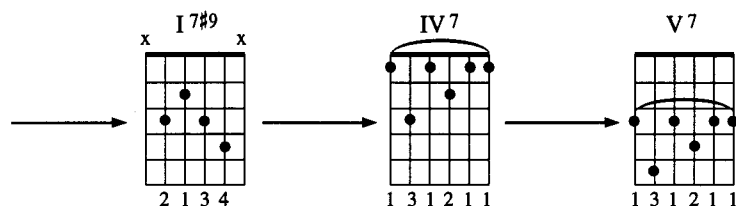
CHORDS AND PROGRESSIONS

#9 Chords

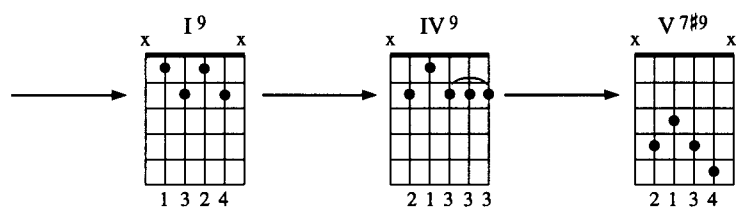
In this lesson, you will learn an alteration to the ninth chord — the sharp nine (#9) chord. It is usually written and referred to as a “7#9” chord (i.e. E7#9). Generally, the sharp nine chord can be used where a I⁹, I⁷, V⁹, or V⁷ chord is indicated.

The sharp nine chord has a dissonant, harsh sound — quite a “bite” to it — so it should only be used when that sound is desired.

The I^{#9} chord works well with IV⁷, and V⁷ chords, replacing the I⁷ in Set 2 of the I⁷, IV⁷, V⁷ chords. Here it is:



The V^{7#9} chord works with the I⁹ and IV⁹ chords you learned in Lesson 7. It is as follows:



The sharp nine chord works quite well in blues-rock and other blues-based rock music, unlike the straight ninth chord. It was a favorite of Jimi Hendrix, and also was used a lot by Stevie Ray Vaughan.

For examples of the use of the I^{7#9} chord, listen to Jimi Hendrix’s “Come On (Part I)” (*Electric Ladyland*), and Stevie Ray Vaughan’s “Testify” (*Texas Flood*).

For examples of the V^{7#9} chord, listen to Stevie Ray Vaughan’s “Scuttle Buttin’” (*Couldn’t Stand the Weather*) and “Texas Flood” (*Texas Flood*).

STUDY

Position Changes

This lesson’s study further expands on the use of Pattern 2 along with Pattern 1 in your lead playing. It uses a lot of string bends, as will most of the rest of the studies, so make sure you have full control of them.

It is written in the key of B and uses the 12-bar progression. Also, it makes use of the V^{7#9} chord introduced earlier in this chapter. You can find it in the first measure of both the first and second endings.

This is the last of the beginner-intermediate studies. The remaining studies progress from the intermediate through advanced-intermediate levels of playing, so *be sure* that you are comfortable with it before going on. If you are having problems with any of these studies, go back now and review them all until you feel comfortable with them, even if you need to take a week or more to do so.

BENDS, SLIDES AND SHIFTS

11

Moderately Slow
N.C.

First system of music notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. It contains a melodic line with bends and slides. The bottom staff is a guitar tablature with fret numbers 7, 9, 10, and 12. The first measure has a 'full' bend on the 9th fret. The second measure has a 'full' bend on the 10th fret. The third measure has a 'full' bend on the 9th fret. The fourth measure has a 'full' bend on the 9th fret. The fifth measure has a 'full' bend on the 9th fret. The sixth measure has a 'full' bend on the 9th fret. The seventh measure has a 'full' bend on the 9th fret. The eighth measure has a 'full' bend on the 9th fret. The ninth measure has a 'full' bend on the 9th fret. The tenth measure has a 'full' bend on the 9th fret. The eleventh measure has a 'full' bend on the 9th fret. The twelfth measure has a 'full' bend on the 9th fret.

Second system of music notation. The top staff continues the melodic line. The bottom staff continues the guitar tablature. The first measure has a 'full' bend on the 9th fret. The second measure has a 'full' bend on the 9th fret. The third measure has a 'full' bend on the 9th fret. The fourth measure has a 'full' bend on the 9th fret. The fifth measure has a 'full' bend on the 9th fret. The sixth measure has a 'full' bend on the 9th fret. The seventh measure has a 'full' bend on the 9th fret. The eighth measure has a 'full' bend on the 9th fret. The ninth measure has a 'full' bend on the 9th fret. The tenth measure has a 'full' bend on the 9th fret. The eleventh measure has a 'full' bend on the 9th fret. The twelfth measure has a 'full' bend on the 9th fret.

Third system of music notation. The top staff continues the melodic line. The bottom staff continues the guitar tablature. The first measure has a 'full' bend on the 9th fret. The second measure has a 'full' bend on the 9th fret. The third measure has a 'full' bend on the 9th fret. The fourth measure has a 'full' bend on the 9th fret. The fifth measure has a 'full' bend on the 9th fret. The sixth measure has a 'full' bend on the 9th fret. The seventh measure has a 'full' bend on the 9th fret. The eighth measure has a 'full' bend on the 9th fret. The ninth measure has a 'full' bend on the 9th fret. The tenth measure has a 'full' bend on the 9th fret. The eleventh measure has a 'full' bend on the 9th fret. The twelfth measure has a 'full' bend on the 9th fret.

Fourth system of music notation. The top staff continues the melodic line. The bottom staff continues the guitar tablature. The first measure has a 'full' bend on the 9th fret. The second measure has a 'full' bend on the 9th fret. The third measure has a 'full' bend on the 9th fret. The fourth measure has a 'full' bend on the 9th fret. The fifth measure has a 'full' bend on the 9th fret. The sixth measure has a 'full' bend on the 9th fret. The seventh measure has a 'full' bend on the 9th fret. The eighth measure has a 'full' bend on the 9th fret. The ninth measure has a 'full' bend on the 9th fret. The tenth measure has a 'full' bend on the 9th fret. The eleventh measure has a 'full' bend on the 9th fret. The twelfth measure has a 'full' bend on the 9th fret.

LESSON 9

SCALES

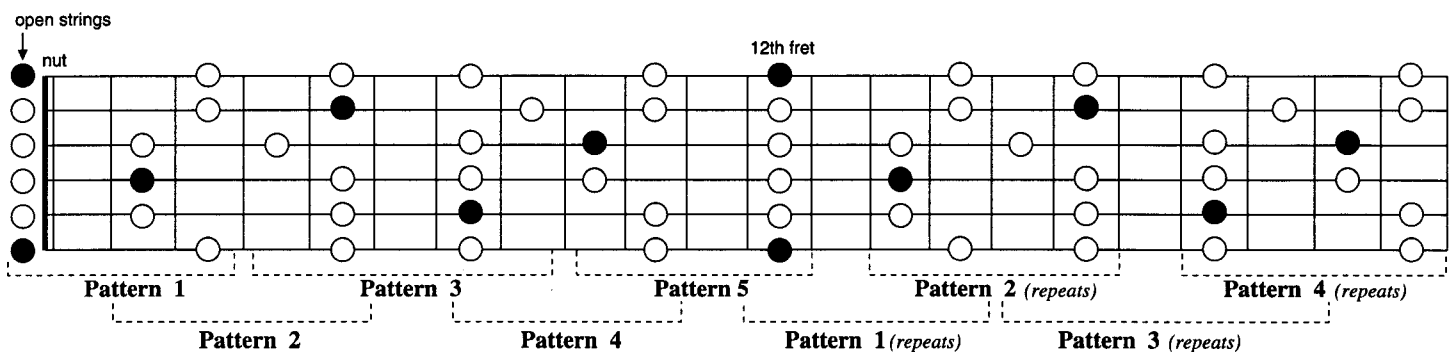
Playing Scales Over the Entire Fingerboard

You now have put all five patterns of the minor pentatonic scale together, so it is time to “fill out” the entire fretboard in all keys.

First, we will look at how the shapes of the scale patterns repeat themselves. Remember how Pattern 5 fits on top of Pattern 4, with the lower notes of Pattern 5 being the same as the upper notes of Pattern 4. Now look at the *upper* notes of Pattern 5 and notice that the shape they make, with the root of the scale on the 6th and 1st strings, is the same pattern as that of the *lower* notes of Pattern 1. They are, in fact, the *same notes*. Pattern 1 fits on top of Pattern 5, starting the cycle of scale patterns over again — as far up as you can reach on the fretboard.

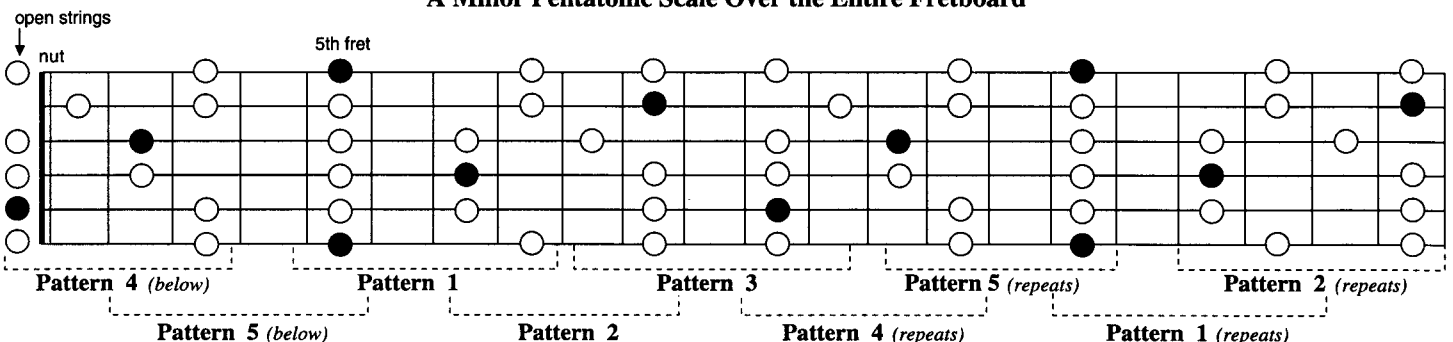
For example, in the key of E, play all of the patterns starting with Pattern 1 using open strings, moving up all the way to Pattern 5 in the 9th position (with all the upper notes on the 12th fret). Then, play Pattern 1 on top of that, at the 12th fret. You can even move up to Pattern 2 above that, and Pattern 3 above that, and so on until you run out of frets. Here is how it looks:

E Minor Pentatonic Scale Over the Entire Fretboard



In the same way that Pattern 1 repeats above Pattern 5 in the key of E, you can also find Pattern 5 *below* the lowest Pattern 1 in some keys. In the key of A, for example, Pattern 1 is found at the 5th fret, and you can play Pattern 5 below that, at the 2nd fret, sharing the notes on the 5th fret. You can also play Pattern 4 below Pattern 5 in the key of A, in the open position. Here's how that looks:

A Minor Pentatonic Scale Over the Entire Fretboard



You can see that Pattern 1 is not always the lowest scale form available in a given key. In fact, it is the lowest form only in the keys of E, F, and F[♯] (or G[♭]). After that (at G), we can fit a complete Pattern 5 below Pattern 1.

From now on, when practicing your scales, always start with the *lowest complete pattern available on the fingerboard*. We saw that in the key of E, Pattern 1 was the lowest; and in the key of A, Pattern 4 was the lowest.

In some keys, you can play part of a pattern below the lowest complete pattern. In the key of B, for example, you can play the bottom three strings for Pattern 3, but the lowest note of the 3rd string, F[♯], would lie below the nut, so it is not available. For now, don't worry about the *partial* low patterns available. Always start the lowest *complete* pattern.

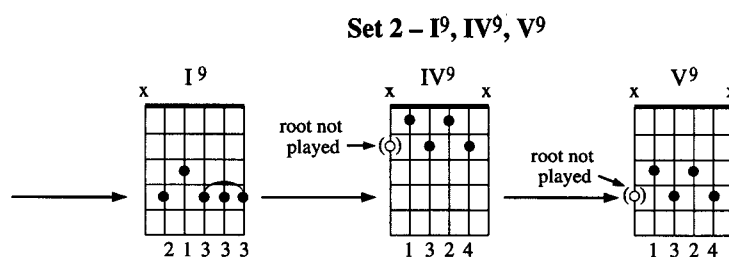
Practice the scale patterns in the following keys from the lowest pattern, which will be given, up to the highest pattern you can reach. (Note: This list of keys follows clockwise in the circle of fifths).

Key	Lowest Complete Pattern	Found at This Fret
G	V	open
D	II	open
A	IV	open
E	I	open
B	IV	2nd
F [♯] /G [♭]	I	2nd

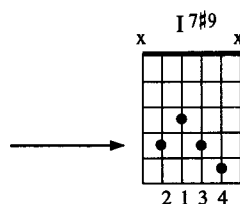
CHORDS AND PROGRESSIONS

More 9th Chords

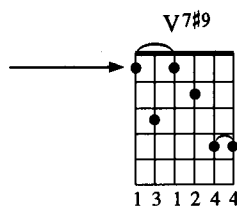
We will look now at a set of ninth chords with the same root movement pattern as that of Set 2 of the I⁷, IV⁷, V⁷ chords. The actual forms of the chords are the same as those in Set 1 of the I⁹, IV⁹, V⁹ chords, but they're arranged differently just like with Set 2 of the I⁷, IV⁷, V⁷. They appear as follows:



Again, the I⁹ chord can be replaced with the I^{7#9} chord:



And the V⁹ chord can be replaced with the following V^{7#9} chord (a new chord form for you):



Note: The arrow still is pointing to the same fret as in the above diagrams.

STUDY

Funky 16th Notes

The study for this lesson has a different feel from anything presented so far. It is much “funkier.” The melody and riffs are “crisper” without a swing or triplet feel at all. This is accomplished by using a “sixteenth-note feel.” Each *beat* should be felt as being divided into four equal parts. In a four-beat measure, count as follows:

1-2-3-4, 2-2-3-4, 3-2-3-4, 4-2-3-4

- or -

1-sixteenth-note, 2-sixteenth-note, 3-sixteenth-note, 4-sixteenth-note

It gives a kind of chuk-a-chuk-a, chuk-a-chuk-a rhythm. We don’t always play a note for each of the four divisions of the beat, but we use a lot of sixteenth notes, giving that feel.

It is played over a 12-bar blues progression in the key of B^b.

For an excellent example of the funky feeling as well as great crisp guitar work, listen to Albert Collins’ album, *Ice Pickin’*. He was a master who belongs in any blues recording collection.

GETTING FUNKY 12 13

Blues/Funk

B \flat 7 **E \flat 7** **B \flat 7**

mf

11 6 9 6 6 8 6 6 8 8 (8) 6 8

1/2 full

E \flat 7 **B \flat 7**

9 11 9 11 9 6 8 6 6 8 10 9 11 9 10 8 11 8 6 8 6 8 9

1/2

F7 **E \flat 7** **B \flat 7**

full full full full

6 8 8 (8) 6 6 6 6 8 6 9 6 8 9 8 10 9 9 11 9 10 11 8 6 6 9 6 6

1. **F7** 2. **F7** **B \flat 7**

simile Track 13

8 8 8 6 8 10 8 8 8 6 8 10 10 9 9 9 11 7 6 8 6

LESSON 10

SCALES

More Extended Scale Playing and Alternate Picking

In Lesson 9, you began practicing the scales by key, starting with the lowest complete pattern available and moving up the entire length of the fingerboard as far as you could reach. We are going to continue that method of scale practice, covering the remaining six keys. They are as follows:

Key	Lowest Complete Pattern	Found at This Fret
C#	III	2
G#/A ^b	V	1
E ^b	II	1
B ^b	IV	1
F	I	1
C	III	1

In this lesson as well as in the last, we are moving through a lot of keys (all of them, in fact) very quickly, so you may find it confusing and difficult. If this is the case, you should spend an extra week or more before moving on to the next lesson.

It is time to introduce a new element into your scale practice: *alternate picking*.

Alternate picking is the technique of alternating between up and down strokes of the pick. That is, if you start with a *downward* stroke of the pick (1st note), the next note would be an *upward* stroke, the next a *downward*, next an *upward*, and so on, in the same pattern.

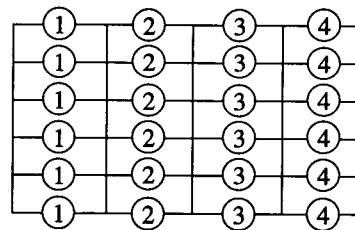
This method of picking enables you to develop a smoother, faster style of playing. If you are not already using alternate picking, start now, keeping strictly to it until you are very comfortable with it. Here is an exercise to help you begin:

▣ = downstroke
V = upstroke

Alternate Picking Exercise

▣ V ▣ V ▣ V ▣ V etc.

The pattern looks like this:



First, start with a downstroke:

Then, try starting with an upstroke:



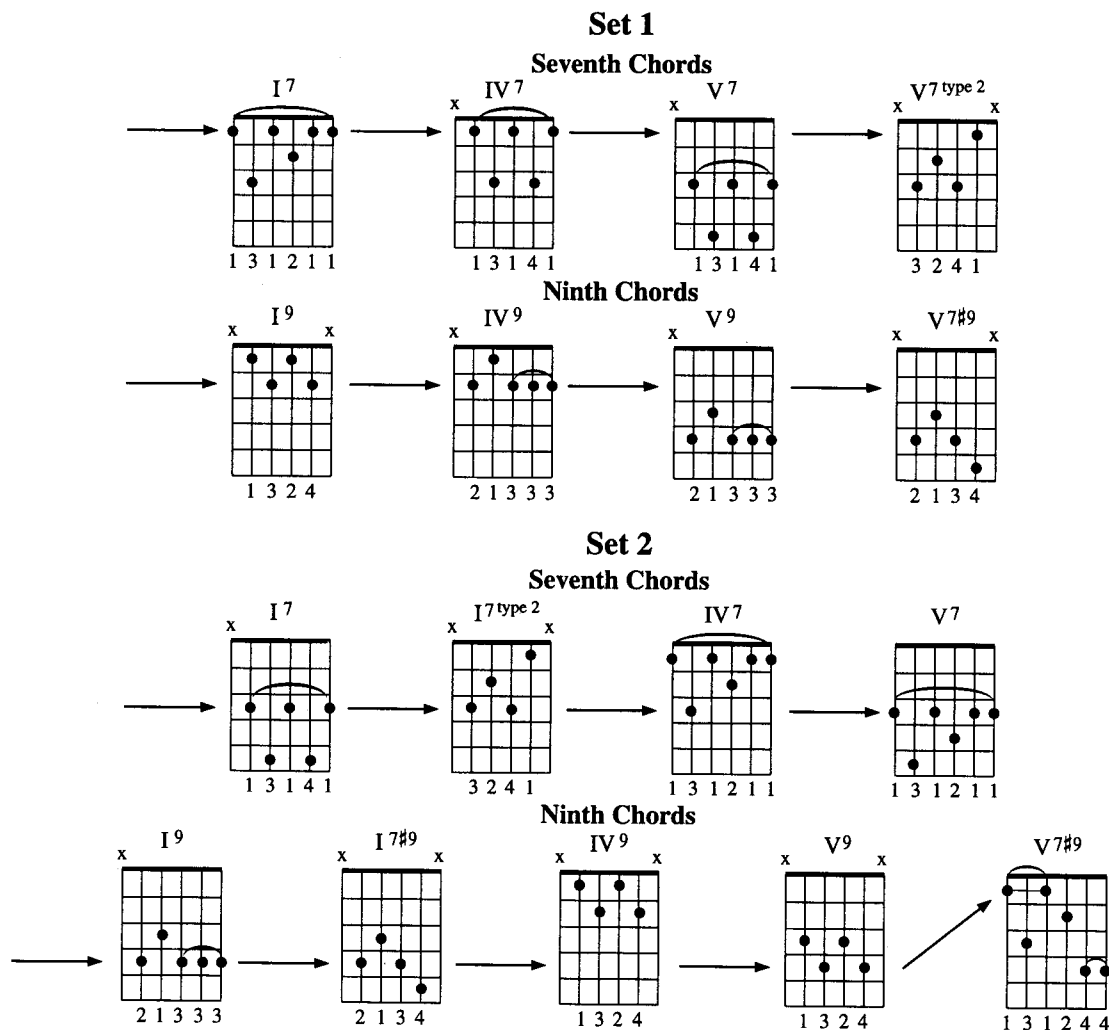
This alternate picking exercise can be played in any position on the neck. Be sure to play the notes evenly, with neither stroke louder or softer than the other. The most common problem with alternate picking is having stronger downstroke than upstroke. If one stroke is consistently stronger than the other, strengthen the weaker one by *accenting* it in the exercise. Actually play it louder on purpose.

CHORDS AND PROGRESSIONS

7th and 9th Chord Review

You should be fairly comfortable with ninth chords by now. You also should be keeping up with your seventh chords. In this lesson, we will review all of the sets of chords you have learned and see how to put them together in a standard 12-bar blues progression.

The following is a review of all the chords you have learned so far, by sets, with the same root movement pattern:



In the following exercises, the chord symbol is followed by the set number from which it comes [(1) or (2)]. The position in which it is found on the fingerboard is marked below it within a circle (i.e.: 3rd position marked ③). In the case of chords, position refers to the lowest fret containing a note of the chord.

In the first exercise, play through the 12-bar blues progression three times. The first time, use only chords from Set 1. The second time through, use only chords from Set 2. The third time, use chords from both sets. Note that sometimes an alternate (type 2) form is indicated.

Chord Exercise 1 - Seventh Chords - Key of G

Set 1:

	$\frac{4}{4}$	I ⁷ (1) ③		IV ⁷ (1) ③		I ⁷ (1) ③		I ⁷ (1) ③	
		IV ⁷ (1) ③		IV ⁷ (1) ③		I ⁷ (1) ③		I ⁷ (1) ③	
		V ⁷ (1) ⑤		IV ⁷ (1) ③		I ⁷ (1) ③		V ⁷ (1-type 2) ③	

Set 2:

	$\frac{4}{4}$	I ⁷ (2) ⑩		IV ⁷ (2) ⑧		I ⁷ (2-type 2) ⑧		I ⁷ (2) ⑩	
		IV ⁷ (2) ⑧		IV ⁷ (2) ⑧		I ⁷ (2-type 2) ⑧		I ⁷ (2) ⑩	
		V ⁷ (2) ⑩		IV ⁷ (2) ⑧		I ⁷ (2) ⑩		V ⁷ (2) ⑩	

Combo:

	$\frac{4}{4}$	I ⁷ (1) ③		IV ⁷ (2) ⑧		I ⁷ (2-type 2) ⑧		I ⁷ (1) ③	
		IV ⁷ (1) ③		IV ⁷ (2) ⑧		I ⁷ (2-type 2) ⑧		I ⁷ (2) ⑩	
		V ⁷ (2) ⑩		IV ⁷ (2) ⑧		I ⁷ (2-type 2) ⑧		V ⁷ (1) ⑤	

Exercise 2 works the same as the first exercise, only with ninth chords. We stick with straight ninth chords and don't use any sharp ninths.

Chord Exercise 2 - Ninth Chords - Key of G

Set 1:

4/4	I ⁹ (1) ②		IV ⁹ (1) ②		I ⁹ (1) ②		I ⁹ (1) ②		IV ⁹ (1) ②		IV ⁹ (1) ②	
	I ⁹ (1) ②		I ⁹ (1) ②		V ⁹ (1) ④		IV ⁹ (1) ②		I ⁹ (1) ②		V ⁹ (1) ④	

Set 2:

4/4	I ⁹ (2) ⑨		IV ⁹ (2) ⑦		I ⁹ (2) ⑨		I ⁹ (2) ⑨		IV ⁹ (2) ⑦		IV ⁹ (2) ⑦	
	I ⁹ (2) ⑨		I ⁹ (2) ⑨		V ⁹ (2) ⑨		IV ⁹ (2) ⑦		I ⁹ (2) ⑨		V ⁹ (2) ⑨	

Combo:

4/4	I ⁹ (1) ②		IV ⁹ (2) ⑦		I ⁹ (2) ⑨		I ⁹ (1) ②		IV ⁹ (1) ②		IV ⁹ (2) ⑦	
	I ⁹ (1) ②		I ⁹ (2) ⑨		V ⁹ (2) ⑨		IV ⁹ (2) ⑦		I ⁹ (1) ②		V ⁹ (1) ④	

For a third exercise, replace all of the V⁹ chords in the above exercise with V^{#9} chords.

After you have become comfortable with these exercises, try *transposing* them to the keys of A, F, C, and D.

Transpose means to change a tune or a chord progression to another key. The melodies, riffs and chord changes remain exactly the same, but move up or down to a different pitch level.

This exercise may very well involve a lot of work, so take your time before moving on to the next lesson. This way you also will have more time to work on your scales.

STUDY

Using Pattern 4 in a Solo

Study 10 is written in the key of E^b using the 12-bar blues progression. This may seem to be an unusual key, but if you ever play with a saxophone or trumpet player, you'll be glad you are familiar with it because horn players love the flat keys — especially E^b and B^b.

This study is written in Pattern 4 of the minor pentatonic scale (6th position). Notice that Pattern 4 is similar to Pattern 1, and that you can play many of the same riffs in either form.

The slide indicated in measure 1 (beat 7) is performed by playing the note given and sliding down the string a few frets and then muting the string. There's no need to be precise as to how many frets you slide down.

LAZY DAY BLUES

14

Moderately

N.C.

Chord progressions: E^b9 , A^b9 , E^b9

Dynamic: *mf*

Techniques: full, grad. bend 1/2, full

Tab: 6 8 7 9 | 7 8 6 8 7 9 7 | 9 8 8 7 9 9 7 | 8 8 7 8 6 8 6 9

Chord progressions: A^b9 , E^b9

Techniques: full, full, full

Tab: 6 8 7 9 | 9 8 8 7 9 | 9 9 9 6 9 7 | 8 8 7 8 6 8 6 9

Chord progressions: B^b9 , A^b9

Techniques: full, full, hold bend, full, full

Tab: 8 8 8 7 9 7 9 | 9 9 9 (9) 7 8 6 8 | 8 7 9 9 7 9 8 9 9 7 9

Chord progressions: E^b9 , A^b9 , 1. E^b9 , B^b9 , 2. E^b9

Techniques: 1/2, full

Tab: 9 11 7 6 9 9 6 | 9 7 8 6 8 7 8 6 8 7 9 | 9 7 8 6 8 9 6

LESSON 11

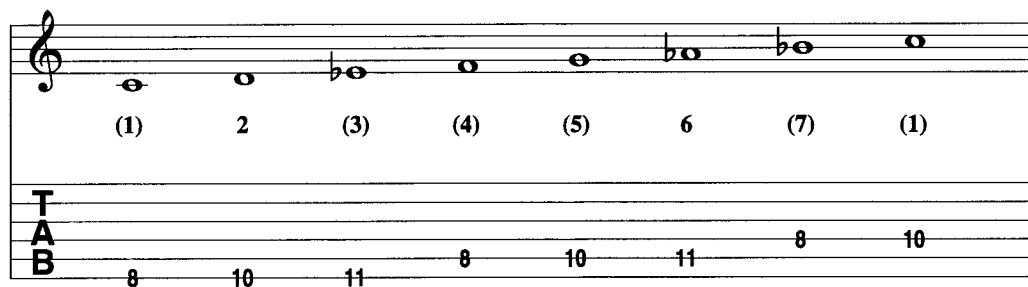
SCALES

Scale Theory, Adding the #4/b5 Tone

In this lesson, we will look briefly at some scale theory. Then we will add some notes to the minor pentatonic scales that will add some “color” to your playing. Actually, the blues studies you’ve been learning have included some extra notes all along, as you probably have noticed.

First, we’ll look at the *natural minor* scale, which has seven notes including all five notes of the minor pentatonic scale. Starting with the first note — the root — we can number the notes 1 through 7. It looks as follows (in the key of C, Pattern 1):

C Natural Minor Scale



The notes of the C minor pentatonic scale are in parentheses. You can see that the pentatonic scale consists of notes 1, 3, 4, 5 and 7 of the natural minor scale. When we discuss the different notes of the scale, we use those numbers. This may seem a little bit confusing at first, but you’ll get used to it.

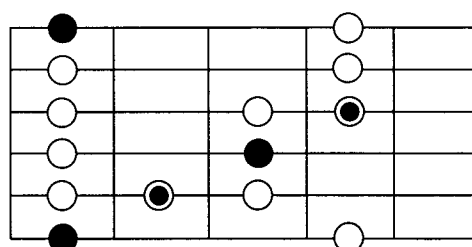
Using the numbering system just described, we can assign a number to any note we add to the pentatonic scale. We can say we *sharp* (#), or *raise* a note of the scale; or we can *flat* (b), or *lower* a note.

This numbering system is not at all essential to your playing, but is extremely useful in discussing the scales used in music.

Now, let’s look at some “added tones.”

One note we have been adding all along is the #4 or b5, or the “blue note.” (They are the *same note*.) This is the note between the 4th and 5th “steps” (notes) of the scale. When this note is added to the minor pentatonic scale, we then call the combined scale the *blues scale*. Here’s how it appears in Pattern 1 (the blue note is represented by a circle with a dot inside):

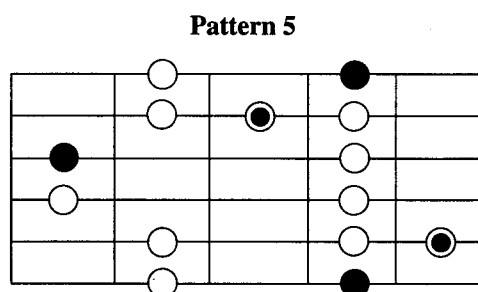
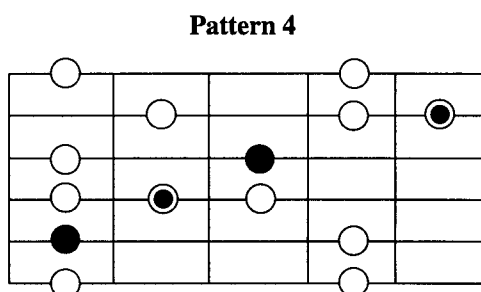
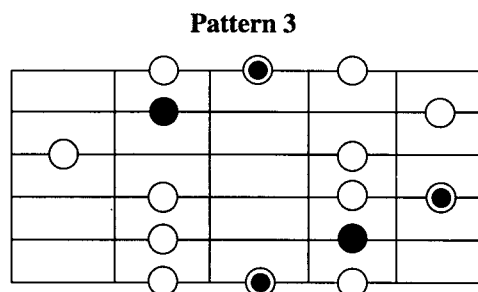
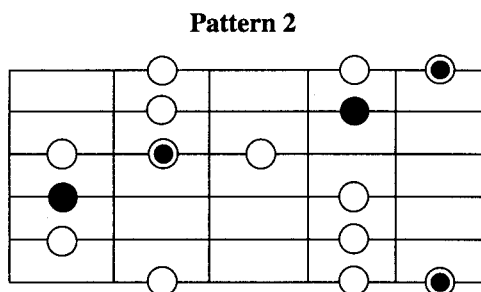
Blues Scale – Pattern 1



In general, this blue note would be called a $\sharp 4$ when moving up to or past the 5th scale step; or a $\flat 5$ when moving down to or past the 4th scale step. This is because, in music theory, you very rarely move from an *altered note* (\sharp or \flat) to the *natural* (\natural) note of the same name.

For example, in the key of C, we say $F\sharp$ to G ($\sharp 4$ to 5), *not* $G\flat$ to G ($\flat 5$ to 5), even though $F\sharp$ and $G\flat$ are the same note on the guitar; or, in the key of A, we say $E\flat$ to D ($\flat 5$ to 4), *not* $D\sharp$ to D ($\sharp 4$ to 4).

Now let's look at where the blue note ($\sharp 4/\flat 5$) is in the other blues scale patterns.



Note that, in some cases, you can stretch out of position and can play the same $\sharp 4/\flat 5$ note on two different strings. For example, in Pattern 2, you can play the lowest one either on the 6th string with the 4th finger, or you can stretch down and play it on the 5th string with the 1st finger.

The other places where there is a choice of where to play the $\sharp 4/\flat 5$ are:

- Pattern 4 - 2nd string/4th finger — or — 1st string/1st finger
- Pattern 5 - 5th string/4th finger — or — 4th string/1st finger

In general, it is best to stretch up when you are moving up the scale, and stretch down when you are moving down.

Another added tone we have been using is the *natural third* ($\natural 3$). Look at the pick-up of “Swinging the Blues,” in Lesson 4. The first two notes are C and $C\sharp$: $\flat 3$ and $\natural 3$ in the key of A. The $\natural 3$ is part of the I chord. Play an $A7$ at the 5th fret and look at the 3rd string. Since the $\natural 3$ is a note of the I chord, it can be used when the I chord is played. We will look at other added tones in later lessons.

CHORDS AND PROGRESSIONS

Turnarounds

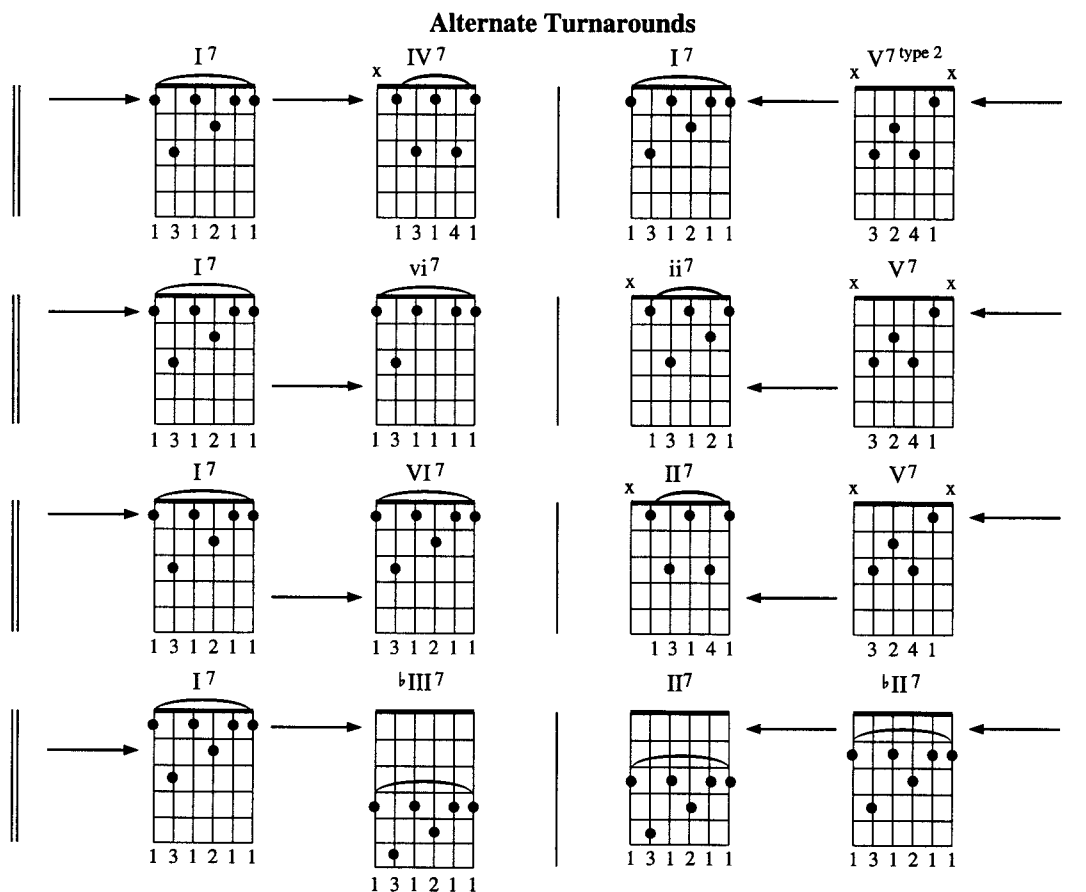
In this lesson, we focus on *alternate turnarounds*. Remember that the last two bars of a 12-bar blues progression are called the turnaround. The function of the turnaround is to move from the I chord to the V chord, which “wants” either to go back to the top of the tune and go through it again, or to go to the final I chord and end the tune.

Play a I⁷, IV⁷, V⁷ and hold the V⁷ chord. Does it feel “resolved” to you? Now play a I⁷ chord, and see if it finally sounds “at rest.” You probably agree that it does.

That’s how the turnaround works: when you hit the final V⁷ chord, you need to go somewhere—either to the top or to a I⁷ chord to end it.

Here are some alterations and substitutions for the turnaround. This chart includes some lower case roman numerals used for chord symbols. They represent minor chords which we will review later in this book.

Try playing these turnarounds in the last two measures of the 12-bar blues progression. Do so in several keys. Remember that the arrows all point to the same fret.



STUDY

Chord Melody Style

“Ninth Chord Blues,” the study for this lesson, illustrates the use of ninth chords in a blues solo. Observe the use of notes not in the minor pentatonic scale. Also, notice the slide up or down a fret into the I⁹, IV⁹ or V⁹ chords. It is written in the key of A over a 12-bar progression.

For some excellent examples of the use of ninth chords, listen to *T-Bone Blues* by T-Bone Walker.

NINTH CHORD BLUES 15

Moderately Slow

Chord progression: A⁹ E^b9 D⁹ A⁹ B^b9

mf

TAB: 5 4 5 5 7 7 6 5 4 5 5 5 4 5 6 6 6 8 6

Chord progression: A⁹ E^b9 D⁹ E^b9 D⁹ G[#]9

let ring -----

full

TAB: 5 5 7 5 5 4 5 6 5 5 7 5 8 7 6 5 8 8 5 8 10 10 11 11 11 11

Chord progression: A⁹ B^b9 A⁹ F⁹ E⁹ E^b9

TAB: 12 12 14 12 13 15 13 15 12 14 12 14 12 14 12 14 8 7 9 7 9 7 9 7 7 6 6 6 6

Chord progression: D⁹ A⁹ D⁹ G[#]9 A⁹ B^b9 A⁹

Free Time

TAB: 5 7 5 7 5 7 5 6 7 5 8 5 10 10 11 11 12 12 13 12 12 12 12 12

LESSON 12

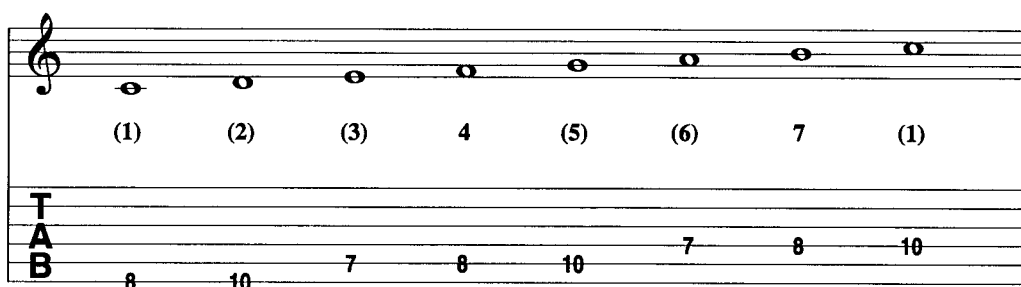
SCALES

More Scale Theory; Introducing the Major Pentatonic Scale

You should be quite comfortable now with all patterns of the minor pentatonic scales in most keys. If you still have some difficulty with the material in Lessons 10 and 11, go back and review them again. In this lesson, we will move on to the other kind of pentatonic scale — the *major pentatonic*.

The major pentatonic scale is again a five-note scale, but as the name describes, it has a “major” sound. It is derived from the *major diatonic* scale (the do-re-mi-fa-sol-la-ti-do scale) just as the minor pentatonic scale is derived from the natural minor. Here is the major scale in the key of C:

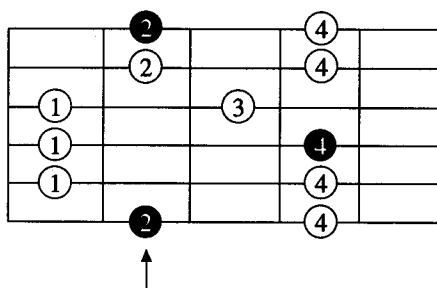
C Major Scale



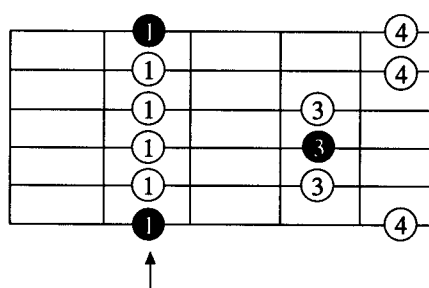
As with the natural minor scale in the last lesson, the notes used in the pentatonic scale (*major* this time) are indicated in parentheses. Note the use of the scale tones 1, 2, 3, 5 and 6. Don't wrack your brain over this if it isn't clear to you. What *is* important to understand clearly is what follows.

There are five patterns of the major pentatonic scale, just as there are five patterns of the minor pentatonic. The *root patterns* of each of the patterns, which we again call Patterns 1 through 5, are *exactly the same* as the root patterns of the minor pentatonic scales. It's just that the scale around the roots is built a little differently in order to give the major sound. Compare Pattern 1 of the major pentatonic scale with Pattern 1 of the minor.

Pattern 1 – Major Pentatonic



Pattern 1 – Minor Pentatonic



The arrows in the diagrams point to the same fret for the same key. For example, in the key of A, the arrow would point to the 5th fret in both diagrams.

Both scale patterns are built around the *same* root pattern (in A, 6th string/5th fret; 4th string/7th fret; 1st string/5th fret). The only difference is that the notes around the roots are altered to make the scale major.

Notice, also, that the 5th scale step is the same in both scales.

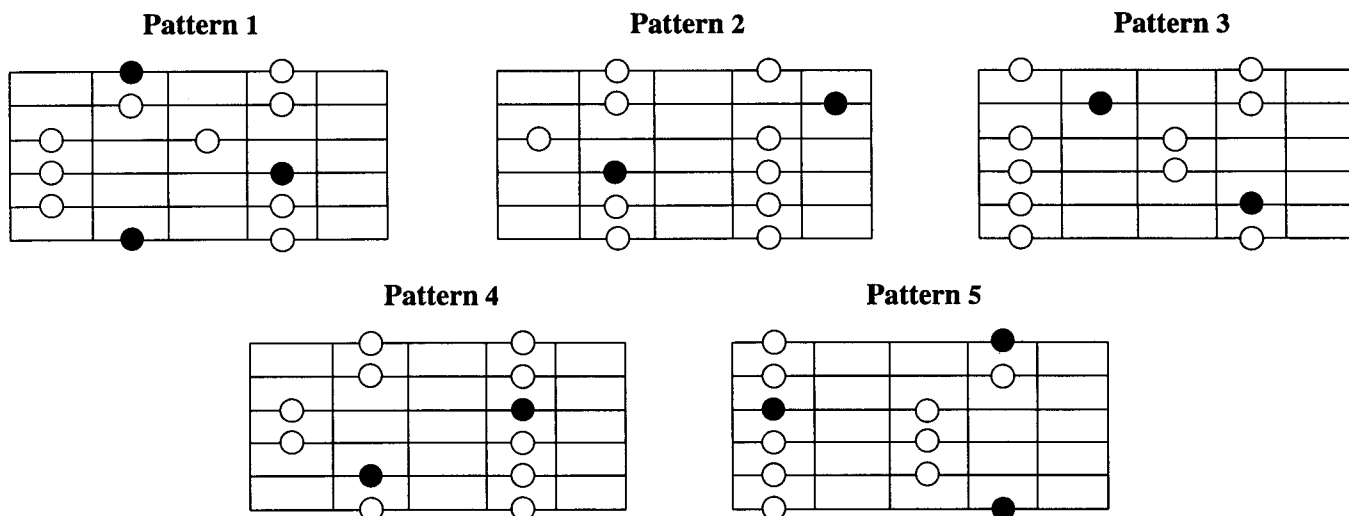
You probably have noticed that Pattern 1 of the major pentatonic scale looks exactly like Pattern 2 of the minor pentatonic. We just call different notes the roots. Instead of calling the *lower* note on the 4th string and the *upper* note on the 2nd string the roots, we call the lower note on the 6th string, the upper note on the 4th string and the lower note on the 1st string the roots, as described in the key of A, above.

By changing the roots and playing the scale against the new key (the new root), we get a whole new sound. Try this:

- Play an F[#]7 chord.
- Then play Pattern 2 of the F[#] minor pentatonic scale. Think of the F[#] (lower note, 4th string) as the root.
- Next, play an A⁷ chord.
- Then play Pattern 1 of the A major pentatonic scale (same notes as F[#] minor pentatonic Pattern 2) thinking of A as the root (lower note, 6th string). You should be able to hear quite a difference.

The following diagrams show all five patterns of the major pentatonic scale. They fit together just like the minor: 2 on top of 1, 3 on top of 2 and so on. You will see that the patterns are all the same as the minor patterns but with new roots. The fingerings also remain the same for each pattern.

Major Pentatonic Scales (5 Patterns)



Practice the major pentatonic scales in all keys, up and down the fingerboard, just as you have been doing the minor scales. You will see that the lowest complete pattern available in some keys will change with the major pentatonic.

For example, in the key of E, you can play a complete Pattern 1 of the minor, using open strings. When you change to the major, you don't have all of the notes of Pattern 1 available, and so must start with Pattern 2. In the key of F, on the other hand, you can start with Pattern 1 of either the major or minor.

Your fingers already know the note patterns so all you have to do is learn the new root patterns within them.

CHORDS AND PROGRESSIONS

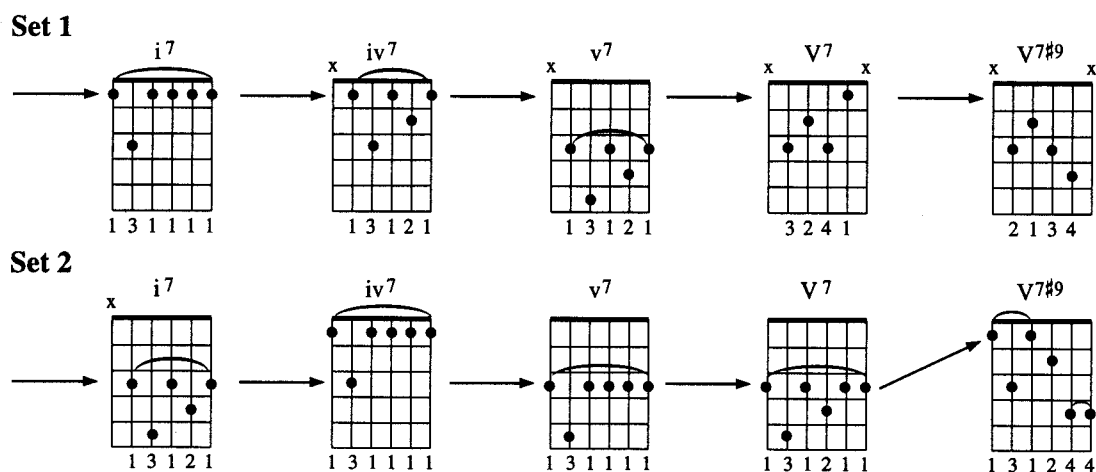
Minor Blues Progressions

We turn our attention now to *minor blues progressions*. Using minor chords, the blues progression is very expressive. It gives a sentimental, or even sad, feeling.

In this lesson, we'll look at a standard I⁷, IV⁷, V⁷ 12-bar blues progression made minor. Two sets of minor chords are given, which correspond to the two sets of I⁷, IV⁷, V⁷ chords you already know.

In this book, the notation used for minor chords is *lower case (small letters)* for the roman numerals instead of the upper case (capital letters) used for the major seventh and ninth chords. (i, iv, v = minor; I, IV and V = major).

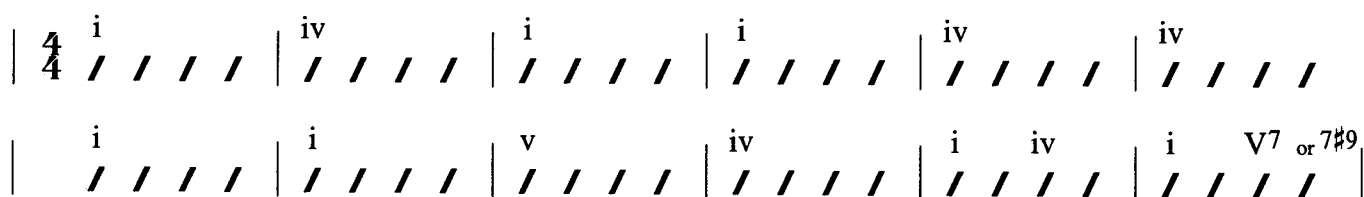
Here are Set 1 and Set 2 of the *minor seventh* chords used in the minor blues, along with the V⁷ and V⁷^{#9} used with them:



Notice that the root movement patterns of Set 1 of the minor seventh chords are identical to that of Set 1 of the seventh chords. The same applies to Set 2 of the minor seventh and seventh chords.

Also, notice that in both sets, there is a V⁷ and a V⁷^{#9} chord. We will use one or the other for the final V chord in the turnaround. When using a ninth chord, it must be altered (7^{#9} for now) because a straight ninth chord will clash with the minor sound of the progression.

The following progression is a minor 12-bar blues.



Practice this progression using Set 1 in the keys of G, A and B. Use Set 2 in the keys of D, E, and F.

Use a combination of Sets 1 and 2 in the keys of D and G.

For an excellent example of this progression, listen to Stevie Ray Vaughan's "Tin Pan Alley" on *Couldn't Stand The Weather*.

STUDY

Minor Sounds in a Solo

Study 12, "Minor Blues," is written over a minor 12-bar blues progression as given in this lesson in the key of D minor. It is primarily centered around Pattern 4 of the minor pentatonic scale, and moves to Patterns 3 and 5.

This tune should be played slowly and expressively. Try to make all of the position changes cleanly. You're looking for a *clean sound* in this one.

MINOR BLUES

16

Moderately Slow

N.C. Dm7 Gm7 Dm7

mf full full full full

7 6 8 8 8 8 6 7 5 7 5 8 5 3 5 3

Gm7 Dm7

full full full

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

Am7 Gm7

full full

7 8 10 8 10 8 8 10 10 10 8 10 10 9 8 8 8 6 7 5 7 5 8

1. 2.

Dm7 Gm7 Dm7 A7 Dm7 A7 Dm7

full full

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

LESSON 13

SCALES

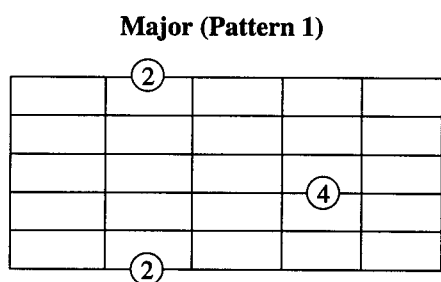
Major and Minor Pentatonic Combinations

In the last lesson, you learned the major pentatonic scales — all patterns. Now we will look at a way of practicing both major and minor scales, getting used to changing from the minor mode to the major and vice versa.

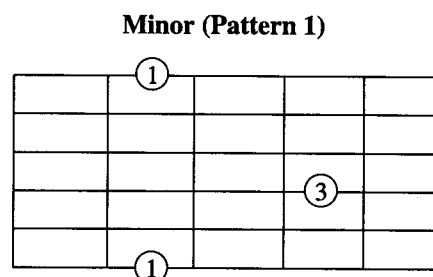
The technique is simple.

- First, in a given key, find the lowest complete pattern available in both minor and major. In the key of A, for example, this would be Pattern 5. Even though you can play all of Pattern 4 in the minor, Pattern 4 of the major is not all available at the nut.
- Once you have found the lowest pattern, play only the root pattern of that scale, with your left hand in the position of the minor pattern.
- Then play the minor scale.
- Next, put your hand in the position of the major scale, same pattern, and play only the roots again.
- Then play the major pentatonic scale.
- Move up the next pattern, and do the same.
- Do this all the way up and down the fingerboard.

The following diagram of root patterns illustrates this process.



Hand in position for Pattern 1 – Major



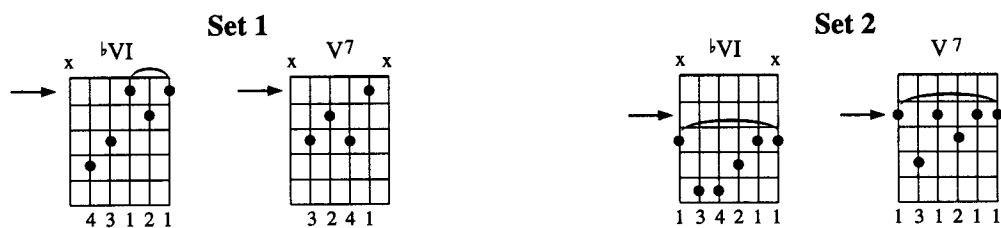
Hand in position for Pattern 1 – Minor

Practice the major and minor pentatonic scales this way in all keys, working through the circle of fifths.

CHORDS AND PROGRESSIONS

More Minor Blues Progressions

In this lesson, we will look at an alternate minor 12-bar blues progression. It uses a new chord: the *flat six* ($\flat VI$). This is a major chord (no seventh). Its root is found one fret above the root of the V chord. The $\flat VI$ chord is used primarily in a minor key. The following diagrams illustrate the $\flat VI$ chord moving to the V^7 chord for Sets 1 and 2 of the minor i^7 , iv^7 , v^7 chords.



Here is the alternate minor 12-bar blues progression. Notice that the first eight measures are identical to the first eight measures of the standard minor 12-bar blues you learned in Lesson 12. Again, you are given the choice of a V^7 or a $V^7\sharp^9$ chord in Measures 10 and 12.

$\frac{4}{4}$ i / / / /	iv / / / /	i / / / /	i / / / /	iv / / / /	iv / / / /
i / / / /	i / / / /	$\flat VI$ / / / /	$V^7_{(or\ \sharp^9)}$ / / / /	i iv / / / /	i $V^7_{(or\ \sharp^9)}$ / / / /

Practice this progression using Set 1 of the minor seventh chords in the keys of G, A, and B; and using Set 2 in the keys of D, E and F. Try using a combination of the two sets in the keys of D and G.

For some excellent examples of the use of this progression, listen to B.B. King's "Thrill Is Gone" on *Completely Well*; and Albert Collins' "Cold, Cold Feelin'" on *Ice Pickin'*.

STUDY

More Chord Melody

The study for this lesson, "More Minor Blues," uses the alternate minor 12-bar blues progression introduced above.

Note the use of partial and complete chord forms in the lead part. This gives a fuller sound, as well as a strong minor feel. It is a simple version of what is called "chord melody style."

MORE MINOR BLUES

17

Moderately Slow
N.C.

Am7 Dm7 Am7

mf full

T
A
B

Dm7 Am7

full

F E7#9 Am7 Dm7

full

1. Am7 E7#9 2. Am7 E7#9 Am7

full

LESSON 14

SCALES

More Major and Minor Scales Together

In this lesson, we will combine the major and minor pentatonic scales in a new scale practicing routine.

- Find the lowest complete pattern available in both the major and minor pentatonic scales (as in the last lesson).
- Begin playing the minor pentatonic scale from the bottom note of the pattern up to the top.
- Next, without stopping, play the top note of the major pentatonic scale in the same pattern, and move down through the scale to the bottom note.

In Pattern 1 of the key of G, it looks like this:

Start in 3rd position minor pentatonic – Pattern 1

Shift to 2nd position major pentatonic major – Pattern 1

T
A
B
B

3 6 3 5 3 5 3 6 3 6 5 3 5 3 4 2 5 2 5 2 5 3

Be sure to shift positions as necessary to be in the proper location for the major or minor scale. Do this with all the scale patterns, and in all keys. Then switch around and start with the major ascending and minor descending.

This exercise is a little difficult at first, but it is excellent for helping you become able to move between patterns smoothly and easily, opening up all sorts of possibilities in your playing.

CHORDS AND PROGRESSIONS

Using Passing Chords Plus 13th Chords

Now we'll move away from minor blues and look at an alternate 12-bar blues progression which again uses seventh and ninth chords as well as some new additions. It will be explained in detail, measure by measure, but before you read on, play the progression as written to get an idea of how it sounds.

In this chart, and in those in remaining lessons, actual fret numbers will replace the arrows in chord diagrams.

Alternate Progression #1 – Key of A

The diagram shows a 3x4 grid of guitar chord diagrams for an alternate progression in the key of A. Each diagram shows a 6-string fretboard with fingerings (1-4) and fret numbers. Measure 1: I¹³ (5 fr), IV⁷ (5 fr), I¹³ (5 fr), I⁷ (5 fr). Measure 2: IV⁹ (9 fr), I^{°7} (11 fr), I⁷ (12 fr), I⁹ (11 fr). Measure 3: V⁹ (11 fr), IV⁹ (9 fr), I⁷ (7 fr), ^bIII¹³ (8 fr), II¹³ (7 fr), ^bII¹³ (6 fr). Each measure is preceded by a double bar line and a 4/4 time signature.

- Measure 1 starts it off with a I¹³ chord. This thirteenth chord functions the same as a seventh or ninth chord, and can be used in their place wherever you want the “thirteenth” sound.
- Measure 2 goes to a IV⁷ chord. This is nothing new, but notice how the top two notes are the same as the top two notes of the previous I¹³ chord. This makes for smooth voice leading—chord connection.
- Measure 3 returns to the I¹³.
- In measure 4, change to a I⁷ chord by moving your 4th finger up one fret on the 2nd string. The rest of the notes stay the same.
- In measure 5, move up to a IV⁹ chord at the 9th fret. It seems like quite a jump, and you do get a different sound playing further up the neck, but notice that the top note of the chord (A on the 2nd string/10th fret) is the same as the top note of the previous I⁷ chord (1st string/5th fret). Again, having a common note in the top notes of the two chords makes for good voice leading.

So far, apart from the use of the I¹³ chord and the mixing of sevenths and ninths, nothing in this progression is new or different from the standard I, IV, V 12-bar blues.

- The progression begins to differ in measure 6, with the I diminished seventh chord (I^{°7}). It functions as a passing chord — that is, a chord which is a sort of step in between two chords in a progression. It is played “in passing” from one chord to the next.

In this case, the I^{o7} is moving to the I⁷ chord in the next measure. It substitutes for the IV chord which would usually be played in measure 6.

- In measure 7, move to a I⁷ chord.
- In measure 8, play a I⁹ chord from Set 2 at the 11th fret.
- In measure 9, you are ready to move to the V⁹ chord of Set 2, still at the 11th fret.
- Move down in measure 10 to the IV⁹ chord from the same set, at the 9th fret.
- Finally comes the turnaround, which is of the I⁷, \flat III¹³, II¹³, \flat II¹³ variety. Move down to the I⁷ chord — the position change is not too abrupt because the top note of the chord is only one fret down from the previous IV⁹ chord.

The move up to the \flat III¹³ is rather stark, and is an effective accent. It indicates that something big is happening: either we're turning around back to the top of the tune, or we're getting ready to end the song.

Step down one fret to the II¹³ chord and again down one fret to the \flat II¹³.

A full analysis of the turnaround is beyond the scope of this book, but look at one point: the \flat II¹³ chord. Any \flat II seventh, ninth, sharp ninth or thirteenth chord can function as a substitute for the V chord, and that's what we have here. In the context of the key, it wants to move to the I chord in the same way that the V chord does.

Now that you have read the analysis, practice the alternate progression until you can play all of the chord changes smoothly. Then transpose it to the keys of G and B.

STUDY

Major Blues

"Major Blues" is written primarily in the major pentatonic scale. It is written over a 12-bar blues progression.

- In measure 1, play in the G major pentatonic, Pattern 1, using notes from a G major chord.
- In measure 2, move up to C major pentatonic at the 7th position and play the same figure as in measure 1.
- After returning to G in measures 3 and 4, go back to C in measures 5 and 6 and essentially repeat the figure you played in measure 2.
- Then, return to G through the end of the tune.

The hammer-ons are tricky in some places. However, they give this tune much of its feeling, so try to execute them accurately.

18

N.C.

G

C

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure is marked with a 'C' above it, indicating a C major chord. The second measure is marked with a 'G' above it, indicating a G major chord. The melody consists of eighth and quarter notes, with some measures containing rests. The notation includes various musical symbols such as stems, beams, and accidentals.

*notes in parentheses played second time only

The musical notation for the 'D' and 'C' chords of 'The Rose Tree' is shown. The 'D' chord section includes a treble clef, a key signature of one sharp (F#), and a melody line with eighth and quarter notes. The bass line consists of a sequence of numbers: 3, 4, 5, 6, 3, 3, 5, 3, 5, 5, (5), 3, 5. Annotations 'full' and '1/2' are placed above the bass line with arrows pointing to specific notes. The 'C' chord section follows, with a treble clef, a key signature of one flat (Bb), and a melody line. The bass line continues with the numbers: 3, 3, 5, 3, 5, 5, 3, 6, 6. An annotation 'full' is placed above the bass line with an arrow pointing to the final note.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in G major, 2/4 time. The melody starts with a quarter note G, followed by an eighth note G, a quarter note A, and a quarter note B. The bass line consists of a half note G. The second system continues the melody with a quarter note C, a quarter note B, a quarter note A, and a quarter note G. The bass line consists of a half note G. The third system shows the end of the piece with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The bass line consists of a half note G. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The score is divided into two measures by a double bar line. The first measure contains the first two systems, and the second measure contains the third system. The score is labeled with '1.' and '2.' at the beginning of the first and second measures, respectively. The score is also labeled with 'G', 'G7', 'C', 'G', and 'D' above the melody notes, indicating the chords to be played.

LESSON 15

SCALES

String Pair Scale Playing

So far, you have been practicing *complete* scale patterns. That is, in any given position, you play up and down the whole scale pattern found there. Now we will break the patterns up, playing small portions of a scale pattern and then immediately moving up or down to the next pattern. This will help you to move better between the patterns when you are playing.

This technique uses adjacent *string pairs*, which are any two strings that are next to each other, such as the 6th and 5th strings; 5th and 4th; etc.

- Start with the lowest complete pattern available in a given key.
- Play the notes of the scale on the 6th and 5th string, from the lower note on string 6 to the upper note on string 5.
- Without hesitating and in tempo, move up to the next pattern and play the notes of the scale found on the 6th and 5th strings in the same way.
- Keep moving up through the patterns as far as you can reach.
- When you reach the top pattern playable, reverse the process. Use the same two strings, but now play the upper note of the 5th string down to the lower note of the 6th string (still in the top position of the fingerboard).
- Then move down the neck, still in tempo, and do the same in the next pattern.
- Move all the way back down to the lowest pattern (where you started).
- Repeat this procedure on the rest of the string pairs (5th and 4th, 4th and 3rd, etc.)

As you shift from one pattern to the next, try to do it as smoothly as possible so that you can't hear the shift. To do this, you must have *connected notes*: hold the last note of one pattern until you shift, then "flash" your left hand up to the next position just as you are about to play the first note of that pattern. Try not to have an audible break in the notes, but rather make all the notes flow smoothly all the way up the neck.

It takes practice to play connected notes. You can practice the shift alone: put your hand in one position, play the last note, shift to the next position and play the next note, stop and repeat until it sounds smooth.

Here's an example of this exercise in the key of E. Only the 6th and 5th strings are shown, but the procedure is the same for the other string pairs.

String Pair Scale Practice Key of E - 6th and 5th Strings

Ascending:

The ascending scale practice is shown in the key of E (three sharps). The notation includes a treble clef and a key signature of three sharps. The scale is divided into six segments, each labeled with a pattern name: Pattern 1, Pattern 2, Pattern 3, Pattern 4, Pattern 5, and Pattern 1. The fret numbers for the 6th and 5th strings are listed below the staff: 0, 3, 0, 2, 3, 5, 2, 5, 5, 7, 5, 7, 7, 10, 7, 10, 10, 12, 10, 12, 12, 15, 12, 14.

Descending:

The descending scale practice is shown in the key of E (three sharps). The notation includes a treble clef and a key signature of three sharps. The scale is divided into six segments, each labeled with a pattern name: Pattern 1, Pattern 5, Pattern 4, Pattern 3, Pattern 2, and Pattern 1. The fret numbers for the 6th and 5th strings are listed below the staff: 14, 12, 15, 12, 12, 10, 12, 10, 10, 7, 10, 7, 7, 5, 7, 5, 5, 2, 5, 3, 2, 0, 3, 0.

When you get to the top of the ascending part of the exercise, don't stop, but rather start right in with the descending part.

Do this exercise in all keys using both major and minor pentatonic scales.

CHORDS AND PROGRESSIONS

More Passing and 13th Chords

In this lesson, you will learn the alternate 12-bar progression from Lesson 14 using a different set of chords, much like we had two sets of seventh and ninth chords. It is written in the key of E. Once you have learned the progression in E, transpose it to the keys of D and F#.

Alternate Progression #1 – Key of E

The score is written in 4/4 time. The first measure has a 4/4 time signature. The chords and notes for each measure are as follows:

- Measure 1: I¹³ chord, notes 1 3 1 4 4
- Measure 2: IV⁷ chord, notes 1 1 3 2 4
- Measure 3: I¹³ chord, notes 1 3 1 4 4
- Measure 4: I⁷ chord, notes 1 3 3 3 4
- Measure 5: IV⁹ chord, notes 2 1 3 3 3
- Measure 6: I^{°7} chord, notes 1 3 2 4
- Measure 7: I⁷ chord, notes 1 3 1 2 1 1
- Measure 8: I⁹ chord, notes 2 1 3 3 3
- Measure 9: V⁹ chord, notes 1 3 2 4 4
- Measure 10: IV⁹ chord, notes 2 1 4 3
- Measure 11: I⁷ chord, notes 1 3 1 4 1
- Measure 12: bIII⁹ chord, notes 2 1 3 3 3

STUDY

Mixing Major and Minor Scales

The study for this lesson illustrates a common way to use the major pentatonic scale in a standard blues tune.

The first four measures are in the minor pentatonic. When it goes to the IV chord for two bars (measures 5 and 6), it shifts to the major (still in the key of C). At measure 7, the tune changes back to the I chord and shifts back to the minor.

This is one of the most common and useful ways to use the major pentatonic scale. It sounds very good played over the IV chord. This relieves the *tension* of the minor scale over the seventh chords for a moment; then it goes back to the “bite” of the minor when it returns to the I chord.

Mixing the two scales adds more “color” and contrast to your solos.

In measure 9, notice the bend up from the root out of the C minor pentatonic scale. We did this in “Bending the Blues” (Lesson 7), also on the V chord. It works well there, and suggests a bit of the major.

Then, in measure 10, the major pentatonic is used over the IV chord again, returning to the minor in the last two notes of the bar.

The last two bars use another cliché turnaround figure, one which you can use in most turnarounds. Try experimenting with it; play it different ways using the same notes.

For a good example of the minor/major pentatonic mix, listen to Freddie King’s “Same Old Blues” on *Getting Ready*.

HARD EDGE BLUES

19

20

Moderately
N.C.

Chord: C^9 F^9

mf

full

full

full

full

full

4

TAB

The first system of music is in 12/8 time. The guitar part (top staff) starts with a C9 chord and a melodic line: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). This is followed by a repeat sign and then a F9 chord with a melodic line: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). The bass part (bottom staff) starts with a C9 chord and a bass line: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half). This is followed by a repeat sign and then a F9 chord with a bass line: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half). The system ends with a 4-measure rest.

Chord: C^9 F^9

1/2

full

full

1/2

1/2

The second system of music continues the melody and bass line. The guitar part starts with a C9 chord and a melodic line: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). This is followed by a repeat sign and then a F9 chord with a melodic line: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). The bass part starts with a C9 chord and a bass line: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half). This is followed by a repeat sign and then a F9 chord with a bass line: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half). The system ends with a 1/2-measure rest.

Chord: C^9

1/2

full

full

The third system of music continues the melody and bass line. The guitar part starts with a C9 chord and a melodic line: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). This is followed by a repeat sign and then a C9 chord with a melodic line: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). The bass part starts with a C9 chord and a bass line: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half). This is followed by a repeat sign and then a C9 chord with a bass line: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half). The system ends with a 1/2-measure rest.

Chord: G^9 G^9 F^9

full

full

full

full

1/2

1/2

full

The fourth system of music continues the melody and bass line. The guitar part starts with a G9 chord and a melodic line: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). This is followed by a repeat sign and then a G9 chord with a melodic line: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). The bass part starts with a G9 chord and a bass line: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half). This is followed by a repeat sign and then a G9 chord with a bass line: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half). The system ends with a 1/2-measure rest.

Chord: C^9 F^9 C^9 G^9 C^9

1. C^9 G^9

2. C^9

full

let ring -----

The fifth system of music continues the melody and bass line. The guitar part starts with a C9 chord and a melodic line: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). This is followed by a repeat sign and then a C9 chord with a melodic line: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). The bass part starts with a C9 chord and a bass line: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half). This is followed by a repeat sign and then a C9 chord with a bass line: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half). The system ends with a 1-measure rest.

LESSON 16

SCALES

Moving Between Adjacent Scale Patterns

Now that you have practiced the scales using string pairs up and down the neck, we will look at another way to use string pairs: *between adjacent scale patterns*. Here's how it works.

- Again starting with the lowest scale pattern available in a given key, play the four notes of the first string pair — the 6th and 5th strings — starting with the lower note of string 6, up to the upper note of string 5.
- Move up to the next scale pattern, and play the four notes there. So far, this exercise is just like the one in the last lesson, but now it will begin to differ.
- Go back to the lower scale pattern with which you began, and play the four notes on the next string pair — the 5th and 4th strings.
- Move back up to the next scale pattern and play the four notes on the same string pair.
- Move back down to the first pattern and do the same with the next string pair — the 4th and 3rd strings.
- Repeat the procedure until you reach the upper note of the last string pair — the 2nd and 1st strings — in the upper of the two scale patterns you are using.
- Then, turn right back around and reverse the procedure, using a descending pattern similar to the one you used in the last lesson, but moving back and forth between the two adjacent scale patterns.

The following example illustrates. It is again in the key of E, using Pattern 1 (open) and Pattern 2 (second position).

Adjacent String Pair Exercise E Minor Pentatonic

The diagram illustrates the E Minor Pentatonic scale exercise across five string pairs (6th/5th, 5th/4th, 4th/3rd, 3rd/2nd, and 2nd/1st). The notation is presented in two systems, each with a treble clef staff and a corresponding fretboard diagram.

Ascending Exercise:

- Pattern 1 (6th/5th strings):** Notes E4, F4, G4, A4. Fretboard: 0 3 0 2.
- Pattern 2 (5th/4th strings):** Notes A4, B4, C5, D5. Fretboard: 3 5 2 5.
- Pattern 1 (4th/3rd strings):** Notes D5, E5, F5, G5. Fretboard: 0 2 2 5.
- Pattern 2 (3rd/2nd strings):** Notes G5, A5, B5, C6. Fretboard: 2 5 0 2.
- Pattern 1 (2nd/1st strings):** Notes C6, D6, E6, F6. Fretboard: 0 2 0 2.

Descending Exercise:

- Pattern 2 (2nd/1st strings):** Notes F6, E6, D6, C6. Fretboard: 2 5 2 4.
- Pattern 1 (3rd/2nd strings):** Notes C6, B5, A5, G5. Fretboard: 0 3 0 3.
- Pattern 2 (4th/3rd strings):** Notes G5, F5, E5, D5. Fretboard: 3 5 0 3.
- Pattern 1 (5th/4th strings):** Notes D5, C5, B4, A4. Fretboard: 0 3 3 5.
- Pattern 2 (6th/5th strings):** Notes A4, G4, F4, E4. Fretboard: 2 5 2 4.

When you get to the top, reverse the direction and move back down through the two patterns. As always, you want to play as smoothly as possible when shifting between patterns.

When you have finished with the first two adjacent scale patterns, move up to the next two. (Following the above example of Patterns 1 and 2, move up to Patterns 2 and 3.) Practice this exercise over the entire fingerboard in all keys, both major and minor.

CHORDS AND PROGRESSIONS

Using 6ths to Make Partial Chords

Now we are going to turn away from new chords and progressions, and look at a way of playing just two notes of a chord using the *interval* of a *sixth*.

An *interval* is the distance between two notes. It is measured in whole steps and half steps. One half step is the same as one fret on the guitar.

Sixths are used widely in the blues, both in lead and rhythm guitar parts. They can be used both *harmonically* (both notes played simultaneously) or *melodically* (the two notes played sequentially). As noted above, both notes are parts of a chord — a seventh, ninth or even a thirteenth chord. Since the whole chord is not played, it is more “suggested” or “implied” than actually “stated.”

The following examples illustrate the use of sixths to imply the I, IV and V chords in the key of A. It does *not*, however, show all of the places you can find them. After you’ve learned the exercise well, use your knowledge of the chords and your ear to find more sixths in the same key. Then transpose them all to all the other keys.

Exercise in Sixths - Key of A

A7 — I Chord

T	10	8	7	5	7	6	4	6
A	11	9	7	5	9	7	5	7
B								

D7 — IV Chord

T	10	8	7	5	8	7	5	7
A	11	9	7	5	9	7	5	7
B								

E7 — V Chord

T	12	10	9	7	10	9	7	5
A	13	11	9	7	11	9	7	6
B								

STUDY

Basic R & B Gospel Style

This study is written entirely in the A *major* pentatonic scale. You will no doubt notice how it sounds much “brighter” and “lighter” than the minor pentatonic. As its title implies, it has a gospel music feel to it.

Notice the patterns of the major pentatonic scale you move through in the tune (Patterns 1 and 3). Also, note the use of the augmented V chord (V+) in the first ending. This is a different sounding chord and can be used in place of a V⁷ chord. It works particularly well as the final V chord in the turnaround, and where you use the major pentatonic scale.

The progression, while it is a I, IV, V progression, varies from the standard 12-bar blues progression we have been using.

	12	A	/	/	/	/		E	/	/	/	/		D	/	/	/	/		A	E	/	/	/	/		A	/	/	/	/	
	8																															

	D	D ⁷	A	E	1. A	E ⁺	2. D	C [#] m	Bm	A												
	/	/	/	/		/	/	/	/	:		rit.	/	/	/	/		/	/	/	/	

PREACHING GOSPEL BLUES 21

Moderately
N.C.

Chord: A

Chord: E

mf

full

full

Chord: D

Chord: A

Chord: E

Chord: A

1/2

1/2

LESSON 17

SCALES

Skipping Over Strings in Scale Playing

In this lesson, we will continue using string pairs, however, they will be pairs of *non-adjacent* strings. This will involve “leaping over” one or more strings as you pick to get from one string to the other. The possible non-adjacent string pairs are:

- 6th and either the 4th, 3rd, 2nd or 1st strings
- 5th and either the 3rd, 2nd or 1st strings
- 4th and either the 2nd or 1st strings
- 3rd and 1st strings

You can see that any pair is possible as long as there is *at least* one string between them.

You can use non-adjacent string pairs in either of the exercises in Lessons 15 and 16. You’ll find some are more limited than others. For example, if you use the 6th and 1st strings, you can only play four notes per pattern before you have to move up, making the method used in Lesson 16 useless.

Experiment to see which non-adjacent string pairs work best with each method of practice.

Use the string pairs listed above in the methods given in Lessons 15 and 16 in all keys. Remember to make the shifts between patterns as smooth as possible. Take your time with this lesson because it’s fairly difficult at first.

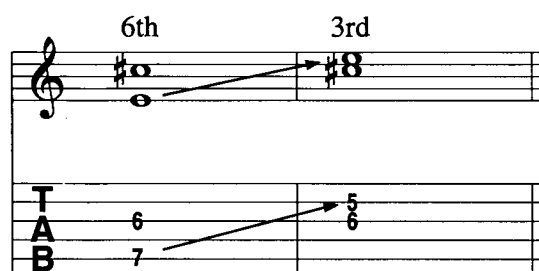
This exercise will help you to become even more fluent in the pentatonic scales, as well as help you develop the technique of skipping strings in your picking.

CHORDS AND PROGRESSIONS

Using 3rds

In the last lesson, you learned to use the interval of a sixth to imply chords. In this lesson, we will see how to use the *interval* of a *third*, and how it relates to the sixth.

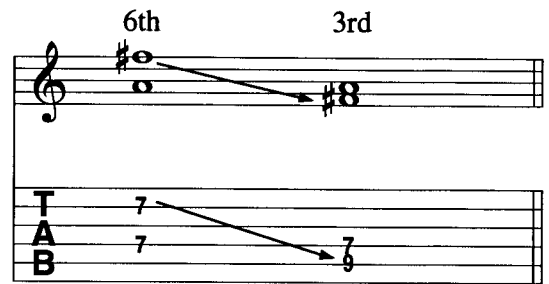
A sixth can be made into a third by *inverting* it. Inverting is to take the lower note of the interval and play it *an octave higher*, above the upper note of the original interval. It looks like this:



First, there is an E as the lower note and C# as the upper note of a sixth. Next, move the E up an octave. Now, above the C# there is the interval of a third.

You can also invert an interval by taking the upper note and playing it *an octave lower*, below the lower note of the original interval. That looks as follows:

First, there is an F[#] as the upper note and an A as the lower note of a sixth. Next, move the F[#] down an octave, now below the original A, and there is the interval of a third.



Thirds are used extensively in blues-based lead guitar work, but not as much in rhythm guitar parts (though they can be used in rhythm).

The following examples illustrate the use of thirds with the I, IV and V chords. Again, this is not an exhaustive study and you should look for more to go with each chord. After you have learned the exercise in the key of A, transpose it to several other keys.

Exercise in Thirds - Key of A

A7 – I chord

Fingerings (T A B): 9 10 9 10 7 8 7 8 5 7 5 8 8 7 7 5 5 7 7 6 6 7 7

D7 – IV chord

Fingerings (T A B): 5 5 8 8 7 7 5 5 9 9 5 5 9 10 9 10 7 7 9 9

E7 – V chord

Fingerings (T A B): 7 9 7 9 5 5 8 8 7 7 5 5 7 7 6 6 4 4 6 7

Look at studies 5, 6, 9 and 14 to see if you can find where thirds are used in them. Remember, thirds do not need to be played simultaneously.

STUDY

Using 6ths in a Solo

The study for this lesson, “Blue Sixths,” illustrates the use of the interval of a sixth in a blues solo. The sixths are used in conjunction with the minor pentatonic scale.

Note the use of half-steps (one fret) with sixths. Often, you can “walk” intervals, single notes, or even chords up or down in this way.

Also notice the turnaround. It is a I, IV, I, V turnaround. Look at how the sixths are used to imply each of those chords. The progression is a 12-bar blues in the key of A.

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Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a melody line on a treble clef staff and a guitar accompaniment on a six-string staff. The melody includes a key signature change from G major to E major (two sharps) for the second ending. Chords D7, A7, and E7 are indicated above the melody. The guitar part includes a "let ring" instruction and a complex fingering pattern for the first ending. The piece concludes with a double bar line.

LESSON 18

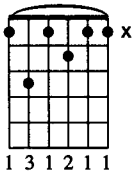
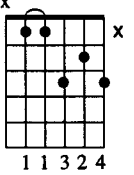
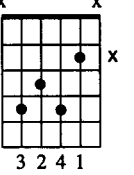
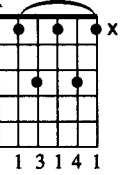
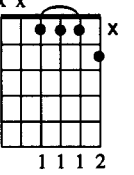
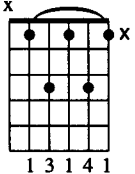
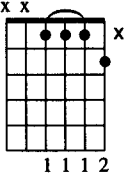
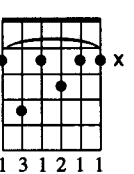
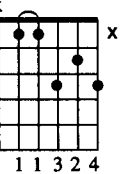
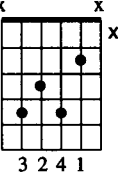
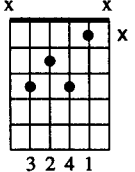
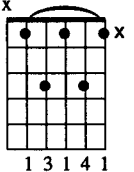
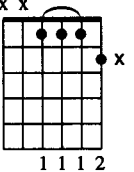
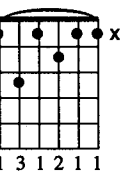
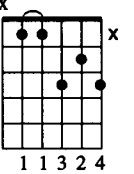
SCALES

Matching Minor Scale and Chord Forms

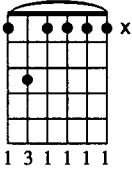
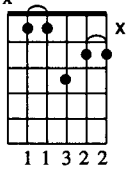
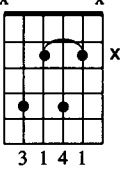
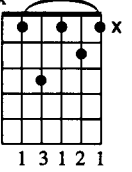
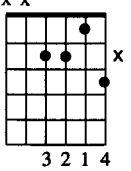
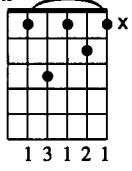
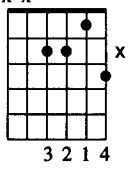
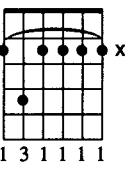
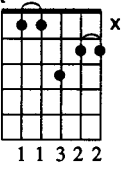
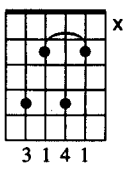
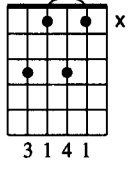
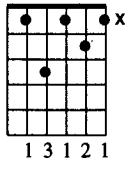
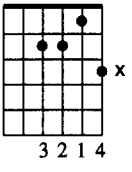
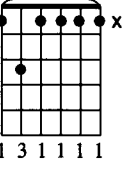
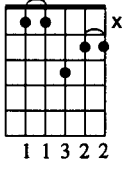
In this lesson, we actually will combine some chord practice with scale practice. A set of I, IV, V chords, both dominant seventh and minor seventh, will be given for each of the five patterns of the minor pentatonic scales. The chords are located in basically the same position as the scale pattern given. The method for practice is quite simple. Here's how it works.

- First, starting with the lowest complete pattern available in a given key, play the scale up and down.
- Then play the I^7 , IV^7 and V^7 chords (listed below) which go with that scale pattern.
- Play the scale again.
- Now play the i^7 , iv^7 , and v^7 chords listed.
- Move up to the next pattern and repeat the procedure.
- Do this all the way up and back down the fingerboard in all keys.

The following is a list of the chord sets for each pattern. The position of each scale pattern is marked by an "x" outside the chord diagrams.

	Dominant Seventh Chords				
	Pattern 1	Pattern 2	Pattern 3	Pattern 4	Pattern 5
I^7 Chord					
IV^7 Chord					
V^7 Chord					

Minor Seventh Chords

	Pattern 1	Pattern 2	Pattern 3	Pattern 4	Pattern 5
i ⁷ Chord					
iv ⁷ Chord					
v ⁷ Chord					

CHORDS AND PROGRESSIONS

Introducing Secondary Chords in Alternate Blues Progressions

In this lesson, we will review another alternate blues progression. This one makes extensive use of *secondary chords*.

A *secondary chord* is a chord from a key other than the I, IV or V chord.

These “other” chords are derived from the major scale in the same way as the I, IV and V chords are derived. As you should remember, the I, IV and V chords — called the *primary chords* — are built on the 1st, 4th and 5th steps of the major scale. The secondary chords are built on the remaining scale steps: the 2nd, 3rd, 6th and 7th steps.

We won't concern ourselves with the chord built on the 7th step because it is not often used in blues-based music. The following is a list of the secondary chords for each key. (Note that they are all minor seventh chords.)

Key	ii ⁷	iii ⁷	vi ⁷
C	Dm ⁷	Em ⁷	Am ⁷
G	Am ⁷	Bm ⁷	Em ⁷
D	Em ⁷	F [♯] m ⁷	Bm ⁷
A	Bm ⁷	C [♯] m ⁷	F [♯] m ⁷
E	F [♯] m ⁷	G [♯] m ⁷	C [♯] m ⁷
B	C [♯] m ⁷	D [♯] m ⁷	G [♯] m ⁷
F [♯] /G [♭]	G [♯] m ⁷ /A [♭] m ⁷	A [♯] m ⁷ /B [♭] m ⁷	D [♯] m ⁷ /E [♭] m ⁷
D [♭]	E [♭] m ⁷	Fm ⁷	B [♭] m ⁷
A [♭]	B [♭] m ⁷	Cm ⁷	Fm ⁷
E [♭]	Fm ⁷	Gm ⁷	Cm ⁷
B [♭]	Cm ⁷	Dm ⁷	Gm ⁷
F	Gm ⁷	Am ⁷	Dm ⁷

Remember the I⁷-vi⁷-ii⁷-V⁷ and I⁷-VI⁷-II⁷-V⁷ turnarounds? The vi⁷ and ii⁷ chords are secondary chords, as are the VI⁷ and II⁷. This illustrates the fact that the chords can be *altered*, changing them from minor sevenths to dominant sevenths.

The following progression illustrates the use of the secondary chords in the key of A. Note the use of the *passing diminished chord* in measure 6, just like in the progression from Lessons 14 and 15.

Note that we can flat a secondary chord and use it as a *passing chord* between chords of the key. See measures 8 and 9 where the chords are iii⁷, [♭]iii⁷, ii⁷. The [♭]iii is “passing” between iii and ii.

After you have learned this progression in the key of A, transpose it to the keys of G, B, F and D.

Alternate Progression #2 – Key of A

The diagram shows a 12-measure progression in the key of A. Each measure contains a guitar chord diagram and a fret number. The progression is as follows:

- Measure 1: I⁷ (A7) 5 fr
- Measure 2: IV⁹ (D9) 4 fr
- Measure 3: I⁹ (A9) 4 fr
- Measure 4: [♭]II⁹ (B[♭]9) 5 fr
- Measure 5: I⁹ (A9) 4 fr
- Measure 6: IV⁹ (D9) 4 fr
- Measure 7: I^{°7} (A7[♭]9) 7 fr
- Measure 8: I⁷ (A7) 7 fr
- Measure 9: ii⁷ (Bm⁷) 7 fr
- Measure 10: iii⁷ (Cm⁷) 9 fr
- Measure 11: [♭]iii⁷ (D[♭]m⁷) 8 fr
- Measure 12: ii⁷ (Bm⁷) 7 fr

Additional chords shown in the diagram include V⁷[♯]9 (E7[♭]9) and V[♭]9 (E[♭]9) in measures 7, 8, and 9.

STUDY

Blues-Based Hard Edge Rock

This study is in the style of “blues-rock.” Both the rhythm and lead guitar parts are given.

In the rhythm part, note the use of the I7^{#9} chord. Take the lead part very slowly at first, then gradually increase the speed, *only* after you have learned it at a slow tempo.

For examples of the blues-rock style, listen to any Stevie Ray Vaughan or Johnny Winter recording.

HARD ROCKER (Rhythm)

23

24

Moderately

N.C.

E7#9

N.C.

mf

let (6) ring

TAB

0 0 5/7 5 0 8 8 8 0 0 5/7 5

7 7 7 6 6 6 7 7 7

E7#9

N.C.

A7

let (6) ring

0 8 8 8 0 0 5/7 5 5 8 8 8

7 7 7 6 6 6 7 7 7 5 5 5

N.C.

E7#9

N.C.

let (6) ring

0 0 5/7 5 0 8 8 8 0 0 5/7 5

7 7 7 6 6 6 7 7 7

B7

Bb7

A7

N.C.

E7#9

E7#9

let (6) ring

7 7 7 6 6 6 5 0 0 5/7 5 0 8 8 8 15

7 7 7 6 6 6 5 7 7 7 6 6 6 14 13 12

24

E7#9

TAB

5 3 0 | . 2 | 3 3 3 4 | 4 2 0 2 | 0 3

[illegible]

(2)	5 3 0	2	3 3 0 3 0 3 0 3 0 3 0

LESSON 19

SCALES

Matching Major Scale and Chord Forms

In this lesson, we will continue with the chord/scale combination practice begun in the last lesson. This time, we will use the *major pentatonic scale*.

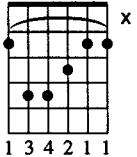
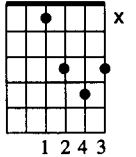
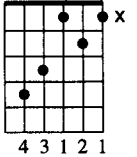
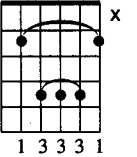
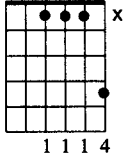
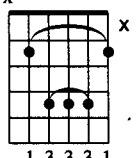
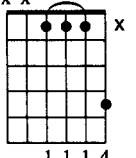
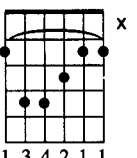
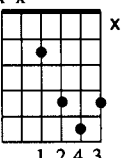
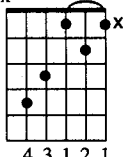
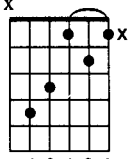
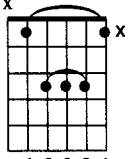
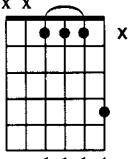
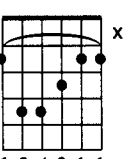
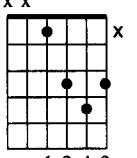
Below is a set of I, IV, V plain major chords (no sevenths) for each of the major pentatonic scale patterns. You also will use the dominant seventh chords you were given in Lesson 18. They will correspond to the same scale pattern in the major, i.e. the dominant seventh chords you used for Pattern 1 of the minor will be used for Pattern 1 of the major and so on.

Use the same method of practice. Play:

- the major pentatonic scale;
- the I, IV and V chords (no sevenths);
- the scale again;
- the dominant seventh I, IV, and V chords for that pattern (see Lesson 18 for the complete set).

Do this in all keys.

Here are the sets of major chords (I, IV, V) for each of the major pentatonic scale patterns.

	Pattern 1	Pattern 2	Pattern 3	Pattern 4	Pattern 5
I ⁷ Chord					
IV ⁷ Chord					
V ⁷ Chord					

CHORDS AND PROGRESSIONS

More Alternate Progressions

In this lesson, you will learn the alternate blues progression from Lesson 18 using a different set of chords. It is in the key of E. Note that this is the *same progression* as that in Lesson 18 as far as the roman numeral and letter names of the chords. We merely have changed the *set* of chords used. After you have learned this progression as written, transpose it to the keys of G, F and D.

In learning this new set of chords, you should see how there are other ways of playing the secondary chords in relation to the I, IV and V (primary) chords.

Alternate Progression #2 – Key of E

STUDY

Early Rock Sounds

We continue with the blues-rock style in this lesson's study, "Rockin' and Rollin'" in the key of A. It is the most challenging study so far in terms of technique.

The study opens with a four-bar introduction. In the first measure of the intro, play over the V chord (E7). The scale used is the E minor pentatonic. In the second measure, play in the D minor pentatonic over the IV chord (D7). In measures 3 and 4, play in the A minor pentatonic (the scale of the key) first over the I chord in measure 3 and the first three beats of measure 4, ending the intro on the V chord, still in the scale of the key.

The main body of the tune stays in the A minor pentatonic scale.

Notice the use of thirds throughout the piece. Also notice that in measures 9 and 10 there are some bends with no specific note given of where to bend. This notation tells us to only bend the notes up one quarter step.

After playing through the tune twice, there is a *tag ending*.

A *tag ending* is an ending riff, melodic figure, set of chords, etc. which is added or "tagged on" to the end of the tune.

This ending is essentially the same as the introduction with some changes in the last notes to make it end on the *final I chord* instead of a V chord. The chords are given in the music.

For numerous examples of this style, listen to any of Chuck Berry's recordings.

ROCKIN' AND ROLLIN' 25 26

Intro

Moderately

E7 **D7** **A7**

mf

TAB

14 12 12 15 15 12 12 10 10 13 7 5 5 8 5 7 5

full full full full

E7#9 **A7**

1/2

5 7 7 6 7 7 7 7 7 7 7 7 7 7 7 7 7

D7

full full 1/4 1/4

(7) 7 5 7 5 7 7 7 5 5 7 5 5 5 5 5 5 5

A7

1/4 1/2 full full

8 5 5 8 5 5 5 8 7 (7) 5 7 5 7 5 7 5 7

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and quarter notes, and a bass line with octaves and chords. Chord labels **E7** and **A7** are placed above the staff. The bass line includes fret numbers: 7, 9, 9, 9, 9, 9, 9, 9, 9, 7, 10, 7, 10, 12, 10, 10.

Second system of musical notation. The top staff shows two first endings, labeled **1.** and **2.**, followed by a **Tag** section. The key signature remains two sharps. The bass line includes fret numbers: 12, 8, 7, 7, 7, 12, 12, 14, 12, 14, 14, 14, 12, 12, 12, 15, 12, 15, 12. A **full** pickup is indicated above the 14th fret.

Third system of musical notation. The top staff continues the melody, ending with a **A7#9** chord. The bass line includes fret numbers: 12, 10, 10, 10, 13, 7, 5, 5, 8, 5, 7, 5, 7, 7, 8, 5, 5, 5. **full** and **1/2** pickup markings are present above the staff.

LESSON 20

SCALES

Increasing Speed

In previous lessons, you have been given numerous ways to practice the major and minor pentatonic scales. You should continue your *daily practice* of scales. You can alternate between the various methods of practice given in this book, but be sure to continue to practice scales every day.

There is one aspect of scale study which has been purposely neglected up to now: *speed*. In the first lesson, you were instructed to practice slowly and cleanly, and that is how you should begin. At this point, however, you should have developed a very smooth, clean and even technique. Assuming this, it is time to work on increasing your speed.

The technique for increasing velocity is simple. It involves more patience than anything else, and you will need a *metronome*.

A *metronome* is a device which “clicks” or “ticks” in a steady clock-like rhythm, giving you an exact, regular beat. There is a control which allows you to vary the speed. They are available as wind-up (spring-loaded) and electric or electronic models. Most music stores have an assortment of models.

First, find the fastest speed at which you can play the scales evenly and cleanly, without hesitation or mistakes. Then, find that tempo on the metronome using *one beat* or *click* of the metronome for every *two notes* you pick. Be sure that you play the notes evenly with the metronome and that every other note falls *exactly* on the beat of the machine. Here’s how it looks:

Metronome beats: 1 2 3 4 etc.

You pick: 1 & 2 & 3 & 4 & etc. (8 notes for every 4 beats)

You probably will find that you can play straight through a scale pattern faster than you can play string pairs. In this case, find a tempo for each. Once you have settled on a good tempo (or tempos), practice your scales for a week at that speed. Spend time both playing a pattern at a time and using string pairs. *Do this daily*.

After a week of practice at the first tempo(s), increase the speed on the metronome by 5-10 percent — *no more*. See how well you can play at the new speed. You should feel a little bit “pushed,” but still able to play cleanly. If this is not the case, adjust the metronome up or down accordingly.

Now practice for a full week at this new tempo. Keep on increasing the velocity weekly in the same way — always by 5-10 percent of the current metronome setting.

If you get faster than your metronome can go, cut the setting in half and play four notes to each beat. Remember though, at every speed, you want to maintain a smooth and clean sound. If you find yourself getting a bit choppy or making mistakes, slow it down.

Before working on your velocity routine, it’s a good idea to warm up with some slower, easy scales, just to get your fingers going.

CHORDS AND PROGRESSIONS

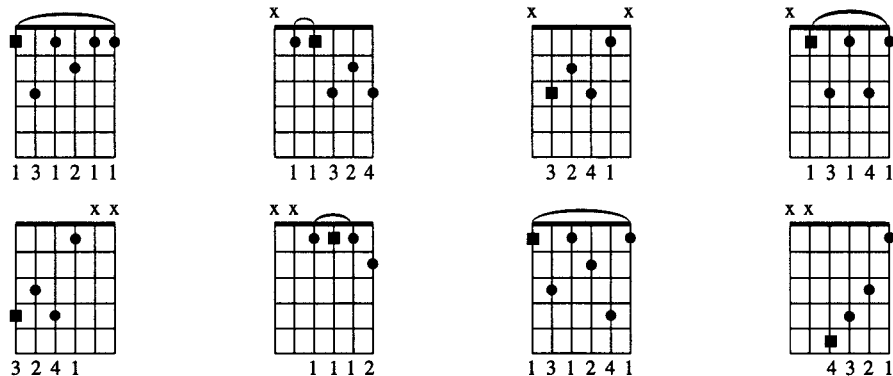
Complete Chord Review and How and Where to Use Them

We have looked at several alternate blues progressions, using some new chords in each. In this lesson, you will find a chart of chords you can use for the blues. Included are the chord diagrams and where they can be used, such as for a I⁷, IV⁷, V⁷ or i⁷, iv⁷, etc. The root notes are indicated by squares. (Note that the root is omitted in some chord forms.)

Work over every chord in this lesson and try to use them in the progressions you know. In the next lesson, we will look at some additional progressions in which you can use these chords.

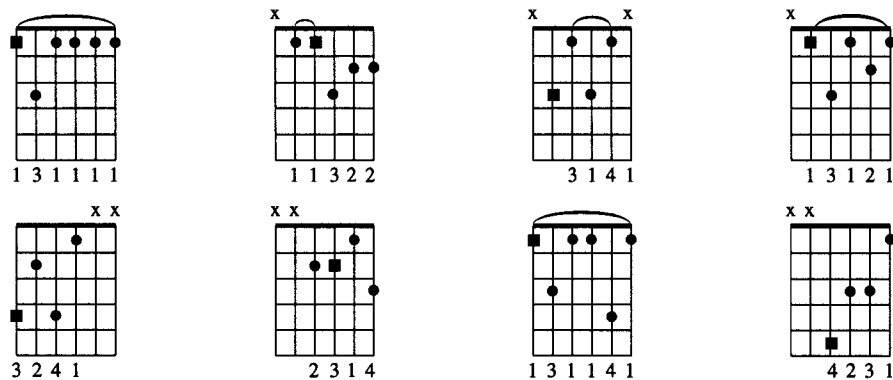
Dominant Seventh Chords

Use for I, IV or V or for secondary chords (if dominant is indicated)



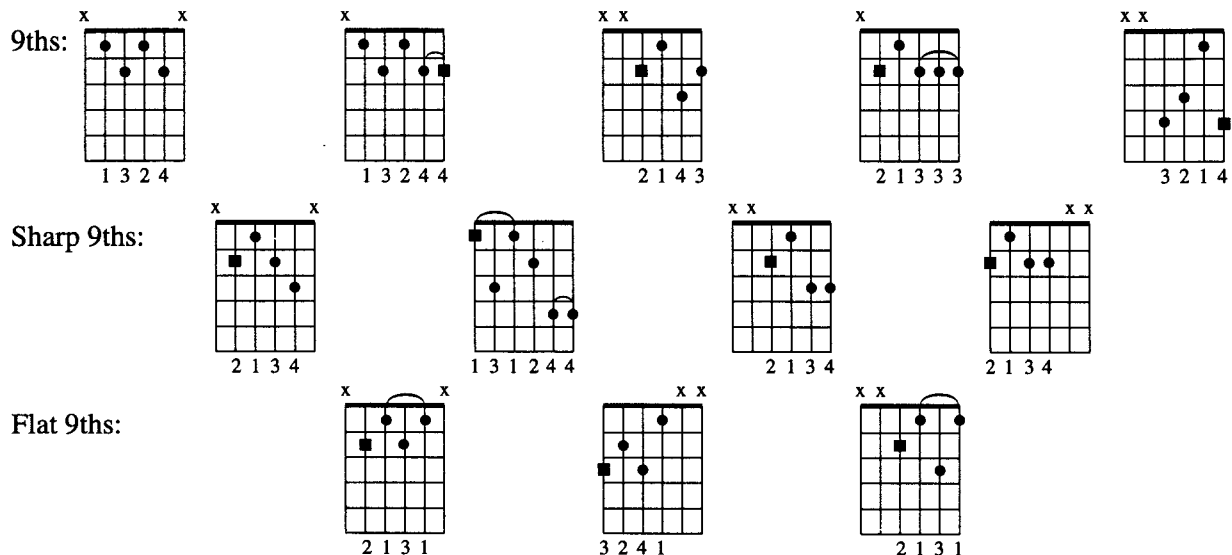
Minor Seventh Chords

Use for i, iv or v or for secondary chords



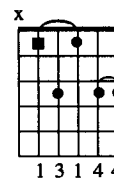
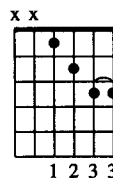
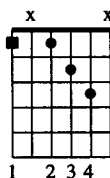
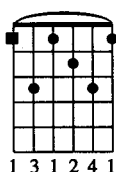
Ninth Chords

Use wherever dominant sevenths can be used



Thirteenth Chords

Use wherever dominant sevenths can be used



STUDY

Trills and Repeated Figures in the Delta Style

This study is in the same vein as the Lesson 6 study, “Delta Mood.” It also is in the key of E, and uses the open low E string (6th string) as a drone through much of the tune. “Delta Child” also introduces a new device — the *trill*.

A *trill* is made up of two notes, usually fairly close together, played back and forth between each other, one at a time, for a given length of time. Trills are usually played very quickly and evenly.

On the guitar, trills are played with both notes on the same string. The first note is picked, and the rest of the trill is executed with hammer-ons and pull-offs. With a long trill (they can be two, four or more bars long), you can pick on every downbeat or wherever you wish for an accent.

The first trill in this study is in measure 1, on the 4th string. The two notes played are the D (open) and the E (2nd fret). You pick the open D, hammer-on up to the E, pull-off back down to the D, hammer-on up to the E, and so on, for two full beats.

This is all done very quickly, playing six to eight notes per beat, depending on how quickly you play the trill.

There is a trill in measure 2 lasting only one beat. The next trill is in measure 8, and is on the 2nd string.

All of the trills are in Pattern 1 of the minor pentatonic scale, but you can trill between any two notes that sound good to you. Try experimenting with other trills in all of the patterns — both minor and major.

For some excellent examples of trills in blues-based music, listen to John Lee Hooker’s album, *It Serves You Right to Suffer*; Jimi Hendrix’s “Voodoo Chile” on *Electric Ladyland*; and Muddy Waters’ “Honeybee” on *More Real Folk Blues*.

DELTA CHILD 27

Moderately
N.C.

E7

tr

mf

tr

tr

full

T
A
B

0 2 (0 2) 0 0 2 0 2 1 0 3 (0 2) 0 2 2 (2) 0 2

full

0 2 (2) 0 2

0 0 0 0 0 0 0 0 0 0 3 3

let ring

full

0 0 2 (2) 0 2

0 0 0 0 0 0 0 0 0 0

tr

3

full

tr

full

3 5 5 5 3 0 2 (2) 0 2 (0 3) 0 0 3 0 2 (2) 0

full

full

full

0 0 2 2 (2) 0 2 0 0 3 0

2 0 0 0

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in G major (one sharp) and 2/4 time. The melody is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a time signature of 2/4. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. There are two measures marked with a '4' above them, indicating a fourth interval. The second system contains the guitar accompaniment, written on three staves. The first staff is the treble clef, the second is the bass clef, and the third is a single line for the low E string. The accompaniment consists of chords and single notes, with some measures marked with a '2' above them, indicating a second interval. The key signature remains one sharp (F#) and the time signature is 2/4.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody begins with a quarter rest, followed by a half note G4, a half note A4, and a half note B4. The second system continues the melody with a half note C5, a half note B4, a half note A4, and a half note G4. The third system concludes the melody with a half note F#4, a half note E4, a half note D4, and a half note C4. Below the melody, there are two staves for guitar accompaniment. The first guitar staff uses a simplified notation system with numbers 0, 2, and 3 representing frets. The second guitar staff uses a more detailed notation system with numbers 0, 2, and 3, and includes a 'full' instruction with a curved arrow pointing to the 2nd fret. The score is for a single melodic line and a guitar accompaniment.

LESSON 21

SCALES

How to Use Scale Patterns

You are now well on your way to mastery of the pentatonic scales. Continue with your daily practice for at least six months. Actually, a daily scale routine is a great way to keep your fingers agile and to maintain your chops. Many professional musicians continue to practice scales throughout their careers.

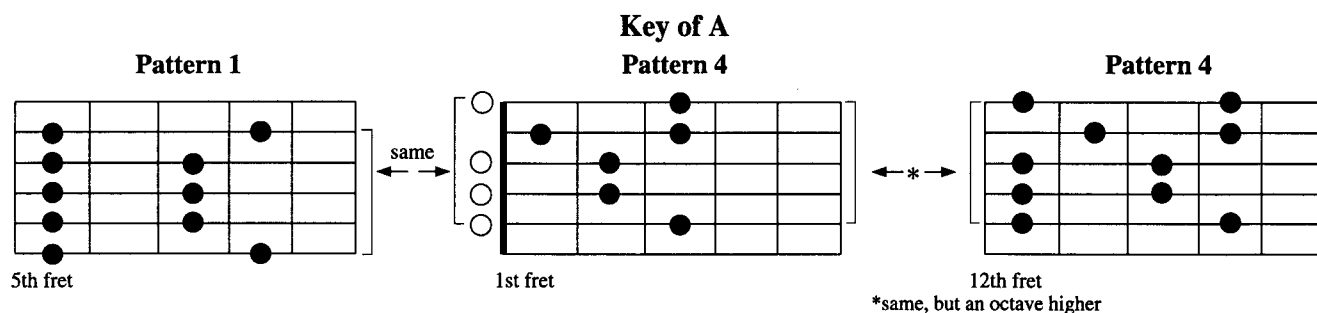
In this final lesson of **Blues You Can Use**, we will focus on getting to know how to use the various scale patterns. There are two approaches:

- find similarities between the patterns;
- play licks and tunes you know how to play in one pattern in an entirely different pattern.

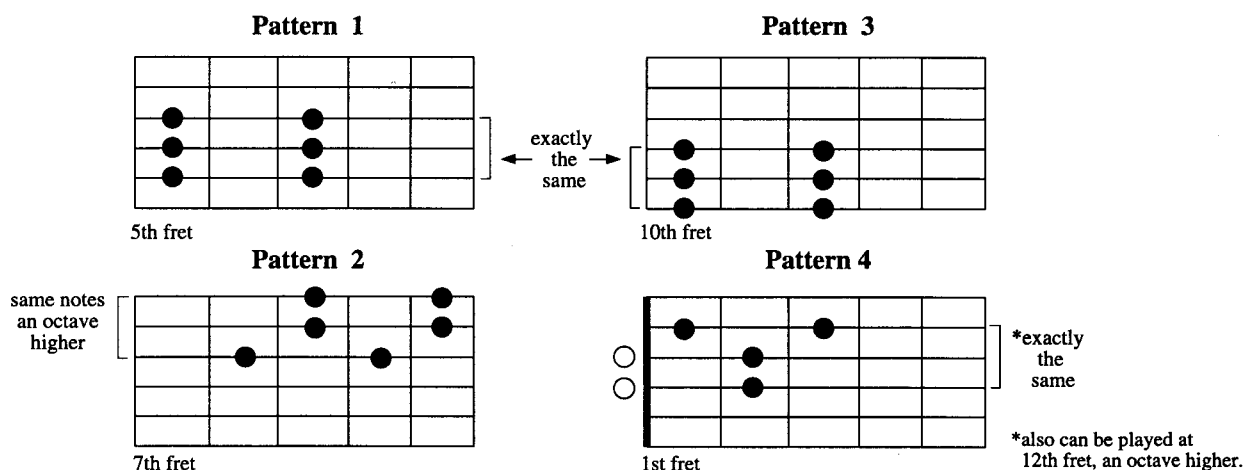
First, let's look at the similarities. The only difference between the patterns is how the five notes of the pentatonic scales are arranged and what octave range they have. In other words, the highest and lowest notes are different in each pattern, but they all contain the same notes in terms of letter names.

Because of this, the different scale patterns all contain similar note patterns. As an example, we will look at some note patterns in Pattern 1 of the minor pentatonic scale in the key of A, and find those same patterns in the other forms.

The first example illustrates how very similar Patterns 1 and 4 are. Notice that the notes on strings 6 through 2 of Pattern 1 are *exactly* the same as the notes on strings 5 through 1 of Pattern 4. Play the following to hear for yourself.

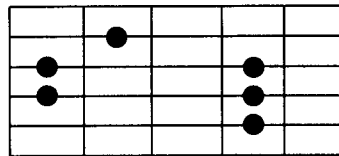


Now look at some smaller segments of Pattern 1 and find them in the other patterns (still in the key of A).



Note: While Pattern 5 does contain the above notes, they are arranged differently so the configuration is not the same (see following page).

Pattern 5

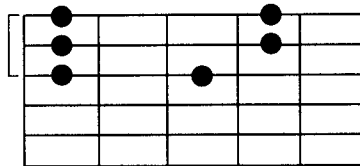


2nd fret

Notice that in scale pattern 5, the grouping spans four, not three strings, and that the 5th and 2nd strings each contain only one note.

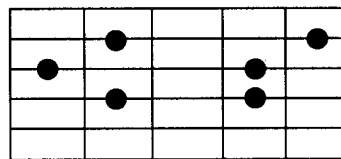
Look at one more group in the key of A.

Pattern 1



5th fret

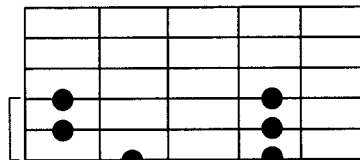
Pattern 3



9th fret

exactly
the
same

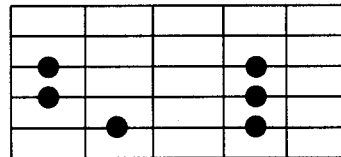
Pattern 2



7th fret

same notes
an octave
lower

Pattern 5



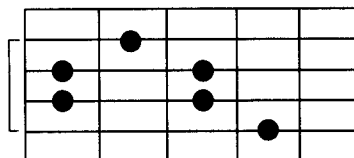
14th fret

exactly
the
same

Note that in Pattern 4, the notes are arranged differently (see below).

Pattern 4

exactly the same;
can be played in
1st position,
an octave lower



12th fret

You should be getting the idea now and you can see that there are numerous possible configurations. Play around with some of your own.

This brings us to the second approach to learning to use the scale patterns: playing licks and even whole tunes in patterns different from the ones you know them in. As an example, here is the Lesson 4 study, "Swinging the Blues," in a different pattern. It was originally written in tablature in Pattern 1 (at the 5th fret). Now it is given in Pattern 3, using exactly the same notes but in the 10th position.

This is a little tricky to play in places, but it's an exercise well worth the effort.

SWINGING THE BLUES (Pattern 3)

Moderately (♩ = ♩♩)

N.C. A7 D7 A7

mf

TAB

10 11 9 . 10 10 10 12 9 12 10 10 12 11 12 10

[illegible][illegible]

1. A7 D7 A7 F7 E7 Bb7 A7

2.

12 12 11 11 12 12 13 13 14 13 12 10 11 9 14 11 10 12 11 13 12

After learning this tune in Pattern 3, try the following studies in these new suggested positions:

- Study 8, using Patterns 3 and 4 in place of 1 and 2.
- Study 9, using Patterns 3 and 4 in place of 1 and 2.
- Study 10, entirely in Pattern 1.

Try this with any other study, in whole or in part. Also, learn any of your own licks and riffs in different positions, even if the notes are arranged differently.

CHORDS AND PROGRESSIONS

More Alternate Progressions

In Lesson 20, you were given extensive sets of the various chord types. Now look at two more alternate 12-bar blues progressions using those chords. You can use appropriate substitutions from the sets in Lesson 20 for the chords given in these two progressions. For example, any seventh chord may be replaced with a ninth or thirteenth chord of the same name as long as it sounds good to you.

Keep in mind the *voice leading* principles discussed in Lesson 3 when substituting chords. You will want to make the chord changes as smooth as possible.

You also can play more than one type of chord in the same bar where only one is indicated. The following example illustrates.

Chord Changes Given				Other Chord Types Added					
I ⁹	IV ⁹	I ⁹	I ⁹	I ⁹ I ¹³ I ⁷	IV ⁷ IV ⁹	I ⁹ I ¹³	I ⁷	I ⁹	

In the following two progressions, note the use of secondary chords and, in particular, the use of *major* secondary chords. Remember that the ii, iii and vi chords are normally *minor* chords. They can be made major, and technically function as something other than a chord of the key.

You can find the secondary chords on the chart in Lesson 18, and, by finding the root, play whatever chord is indicated. For example, in alternate progression 3, measure 8, a VI (7^{#9}) chord is given. In the chart of secondary chords, you will find that the vi chord in the key of A is F[#] minor (or minor seventh). Simply play an F[#](7^{#9}) chord instead.

After you have learned the following progressions as written, try using some of the chords from Lesson 20 as substitutes. Use ninths or thirteenths instead of or in addition to sevenths, and vice versa. See what substitutions you like and do not like.

After you have done all the above in the key of A, transpose both progressions to other keys (near and far away), with and without substitutions. The object is to learn your chords *very well*, and to be able to substitute them spontaneously in your playing.

Alternate Progression #3 – Key of A

Alternate Progression #4 – Key of A

STUDY

Playing Over the Entire Fingerboard

The final study in this book, “All Forms Blues,” runs through all five patterns of the minor pentatonic scale. The object is to make the position shifts as smooth as possible. Try to “flow” through them.

The succession of bends in measures 4 and 6 should swell a little in volume, building tension which is released on the first notes of the succeeding measures (5 and 7 respectively).

The second ending is again a tag ending—also called a *coda*—and should be played freely out of tempo.

It is written over the 12-bar progression in G.

By the time you have finished this study, you should be ready to improvise your own solos. Take the licks and ideas you have learned in these studies and change them enough to make them your own.

ALL FORMS BLUES

28

Moderately

N.C.

G⁹

C⁹

mf

full

full

TAB

G⁹

full

full

full

C⁹

full

full

G⁹

full

full

full

full

full

full

8va D⁹

11 12 12 13 (13) 11 12 13 15 13 15 15 (15) 15 (15) 15 (15) 15 (15) 13 15 13

8va C⁹

1. G⁹ C⁹

13 13 10 13 10 11 13 15 15 12 13 10 13 10 13 10 13 8 8 11 10 11

G⁹ loco D7^{#9}

2. G⁹

8 6 3 3 3 6 3 3 12 1 3 1 3 5 3 5 3 5 7 6 7 5 8 10 8

Free Time

A^{b7} G⁷ G⁹

4 4 4 4 4 4 3 5 3 5 5 3 4 5 3 5 4 3 2 10 10 10 10 10 10

NOTATION LEGEND

8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

1/2 1/2 full 1 1/2 2 full full full 2 full

12 12 12 12 12 13 (13) 13 13 (13) (13) (13)

Bend (half step) Bend (grace note) Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

full 2 full 1/4 full rake -4 3 3 w/bar

13 13 13 13 13 7 8 15 15 12 10 8 8 8 9 10 0 (0)

Compound Bend and Release (every note picked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Sweep Picking Vibrato Bar Dive and Return

-1/2 -1/2 -1/2 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

w/bar w/bar -1/2 -1/2 -1/2

4 5 7 4 5 7 17 15 17 15 17 15 15 17 15 17 18 17 15 (9)

Vibrato Bar Scooping Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note picked only) Ghost Note

5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 5 (7 9) 7

P.M.-----, w/bar -1

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Palm Mute (with pick hand) Tremolo Picking Prebend (with bar) Trill (fast hammer-on/pull-off combination)

8va 8va 8va 8va 8va 8va 8va

Harm. P.H. H.H. A.H. T 3 hold bend T full

12 7 7(13) 0 12 17 15 12 4 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) Harp Harmonic Artificial Tap Harmonic Tap-On Technique Bend and Tap-On Technique

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