

<b>UNIT 1: THE BLUES SHUFFLE</b> .....	8	
Example 2: The Full Chord Shuffle .....	10	3
Example 3: The Classic Shuffle .....	12	4
 <b>UNIT 2: THE SOUND OF BLUES LEAD GUITAR</b> .....	13	
Example 4: Hammer-On Examples.....	16	5
Example 5: Pull-Off Examples .....	17	6
Example 6: Slide Examples .....	18	7
Example 7: Bending Examples .....	22	8
Example 8: Vibrato Examples .....	26	9
 <b>UNIT 3: FIRST STEPS TO CREATING A BLUES SOLO</b> .....	27	
Example 9: Locating the Notes in E7 .....	28	10
Example 10: Combining the Root and 3rd of E7.....	29	11
Example 11: Locating the 5th of E7 .....	29	12
Example 12: Combining the Root, 3rd, and 5th .....	30	13
Example 13A: Locating the $\flat 7$ of E7.....	31	14
Examples 13B–K: Combining the Root, 3rd, 5th, and $\flat 7$ .....	31	14
The IV Chord .....	33	
Example 14: Locating the Notes in A7.....	33	15
Example 15: Combining the Root, 3rd, 5th, and $\flat 7$ .....	35	16
The V Chord .....	36	
Example 16: Locating the Notes in B7 .....	36	17
Example 17: Ideas for Soloing Over the B7 Chord .....	37	18
Building a Simple Solo With Chord Tones.....	37	
Example 18: Ramblin' .....	38	19
Adding the 6th to the I, IV, and V Chords .....	39	
Example 19: I Can See the Train Afar.....	40	20
Creating Tension and Release .....	41	
Adding the 4th to the I, IV, and V Chords .....	42	
Example 20: Go by the Four.....	43	21
Example 21: Blues Riffs That Use the 4th.....	43	22
The Blues 5th .....	44	
Example 22: Riffs That Use the Blues 5th.....	45	23
Example 23: Make Mine With the Blues .....	46	24
Adding the 9th to the I, IV, and V Chords .....	47	
Example 24: Liffin' Me Up .....	48	25
 <b>UNIT 4: THE BLUES-ROCK CONNECTION</b> .....	49	
Integrating the Blues-Rock Scale .....	50	
Example 25: Young Drifter, Old Road.....	51	26
Example 26: Doggin' My Tail.....	52	27
More Patterns for the Blues-Rock Scale .....	53	

Moving the Blues to Different Keys . . . . .	54	
Locating the Chord Tones in the Key of A . . . . .	55	
Example 27: Steppin' Out . . . . .	56	28
Example 28: Walkin' on the "C" . . . . .	57	29
Example 29: Jumpin' at the Double Stop . . . . .	58	30

**UNIT 5: CREATING EXTENDED FINGERINGS . . . . . 59**

Common Extended Fingerings for the Blues-Rock Scale . . . . .	62	
Creating Extended Fingerings: The Sweet Major Sound . . . . .	63	
Example 30: Lazy River Blues . . . . .	64	31
Creating Extended Fingerings: The Blues Major Sound . . . . .	65	
Creating Extended Fingerings for Minor Blues . . . . .	65	
Example 31: A Minor Connection . . . . .	69	32
Example 32: When People Look Down . . . . .	70	33

**UNIT 6: BREAKING OUT OF COMMON PATTERNS . . . . . 71**

The Mixolydian Blues Sound . . . . .	76	
--------------------------------------	----	--

**UNIT 7: INTRODUCTIONS . . . . . 78**

Example 33: Melodic Style Intro, Key of E . . . . .	79	34
Example 34: Descending Dominant Chord Intro, Key of F . . . . .	79	35
Example 35: Riff Intro, Key of G . . . . .	80	36
Example 36: Melodic Intro, Key of B $\flat$ . . . . .	80	37
Example 37: Rhythmic Chords, Key of A . . . . .	80	38
Example 38: Turnaround-Style Intro, Key of E . . . . .	81	39
Example 39: Turnaround-Style Intro, Key of G . . . . .	81	40
Example 40: Diminished Arpeggio Intro, Key of G . . . . .	81	41
Example 41: Passing Chord Intro, Key of B $\flat$ . . . . .	82	42
Example 42: Gospel-Style Intro, Key of C . . . . .	82	43
Example 43: Jazz-Style Intro, Key of A . . . . .	82	44
Example 44: Riff-Based Intro, Key of B $\flat$ . . . . .	83	45
Example 45: Quick-Change Intro, Key of C . . . . .	83	46

**UNIT 8: ENDINGS . . . . . 84**

Example 46: Traditional Ending, Key of C . . . . .	85	47
Example 47: The Break Ending, Key of C . . . . .	85	48
Example 48: Break Ending With Quarter-Note Triplets, Key of C . . . . .	85	49
Example 49: Melodic Riff Ending, Key of C . . . . .	85	50
Example 50: Chromatic Chord Movement, Key of F . . . . .	86	51

Example 51: Quarter-Note Triplet Ending, Key of G . . . . .	86 . . . . .	52
Example 52: Cha Cha Cha Ending, Key of C Minor . . . . .	86 . . . . .	53
Example 53: The "A Train" Ending, Key of F . . . . .	87 . . . . .	54
Example 54: Riff-Style Ending, Key of G . . . . .	87 . . . . .	55
Example 55: Chromatic Slide-Up, Key of E . . . . .	87 . . . . .	56
Example 56: Turnaround-Style Ending, Key of E . . . . .	88 . . . . .	57
Example 57: Turnaround-Style Ending, Key of G . . . . .	88 . . . . .	58
Example 58: Turnaround-Style Ending, Key of B $\flat$ . . . . .	88 . . . . .	59

**UNIT 9: MODERN BLUES TRICKS:**

**THE WHOLE-TONE SOUND . . . . . 89**

Example 59: Saints and Sinners. . . . .	91 . . . . .	60
The Diminished Sound. . . . .	92	
Example 60: Cantaloupe Shuffle . . . . .	96 . . . . .	61
Example 61: The Chromatic Run-Up . . . . .	97 . . . . .	62
The Chord Rake . . . . .	98	
Example 62: Major Rakes . . . . .	98 . . . . .	63
Example 63: Minor Rakes . . . . .	99 . . . . .	64
Example 64: Dominant Rakes. . . . .	99 . . . . .	65
Example 65: Combining the Rake With Other Techniques . . . . .	100. . . . .	66

**UNIT 10: USING THE 6TH INTERVAL TO EMBELLISH**

**THE DOMINANT 7TH CHORD. . . . . 101**

The Shapes of the 6th Interval on the 1st and 2nd Strings. . . . .	102	
Example 66: Comping Through a Blues Using 6th Intervals . . . . .	102. . . . .	67
Example 67: Moving 6ths on the 1st and 3rd Strings . . . . .	103. . . . .	68
Using the 6th to Embellish the 7th Chord on the 2nd and 4th Strings. . . . .	104	
The Shapes of the 6th Interval on the 2nd and 4th Strings . . . . .	105	
Example 68: Working With 6ths on the 2nd and 4th Strings. . . . .	106. . . . .	69
Example 69: More Work With 6ths on the 2nd and 4th Strings. . . . .	106. . . . .	70

**UNIT 11: THE FUNK/BLUES SOUND . . . . . 107**

Example 70: The Funk/Blues. . . . .	107	
Example 71: The Memphis Connection . . . . .	108. . . . .	71
Example 72: Unfinished Business . . . . .	109. . . . .	72

**UNIT 12: BLUES FORMS AND CHORD PROGRESSIONS** . . . . . 110

Example 73: The Standard 12-Bar Form . . . . . 110 . . . . . 73

Example 74: The Quick-Change Blues Form . . . . . 110 . . . . . 74

Example 75: Turnaround Changes . . . . . 111 . . . . . 75

Example 76: Major 6 Blues . . . . . 111 . . . . . 76

Example 77: Variation on the Major 6 Blues . . . . . 112 . . . . . 77

Example 78: Another Variation on the Major 6 Blues . . . . . 112 . . . . . 78

Example 79: Major 6 With a Quick Change . . . . . 113 . . . . . 79

Example 80: Another Variation . . . . . 113 . . . . . 80

Example 81: Substituting for the V Chord . . . . . 114 . . . . . 81

Example 82: Rhythm & Blues . . . . . 114 . . . . . 82

**UNIT 13: MINOR KEY BLUES PROGRESSION** . . . . . 115

Example 83: Minor Key Blues . . . . . 115 . . . . . 83

Example 84: Variation 1 . . . . . 115 . . . . . 84

Example 85: Merging Minor and Dominant Blues . . . . . 116 . . . . . 85

Example 86: B.B. King–Style Minor Blues . . . . . 116 . . . . . 86

Example 87: Peter Green–Style Minor Blues . . . . . 117 . . . . . 87

Eight-Bar Blues . . . . . 117

Example 88: Eight-Bar Blues (Key to the Highway Style) . . . . . 117 . . . . . 88

Example 89 . . . . . 118 . . . . . 89

Example 90 . . . . . 118 . . . . . 90

**UNIT 14: TURNAROUNDS** . . . . . 119

Examples 91–95: Turnarounds in E . . . . . 119 . . . . . 91

Examples 96–100: Turnarounds in E . . . . . 120 . . . . . 92

Examples 101–104: Turnarounds in E . . . . . 121 . . . . . 93

Examples 105–109: Turnarounds in E . . . . . 122 . . . . . 94

Examples 110–114: Turnarounds in A . . . . . 123 . . . . . 95

Examples 115–119: Turnarounds in A . . . . . 124 . . . . . 96

Examples 120–123: Turnarounds in A . . . . . 120 . . . . . 97

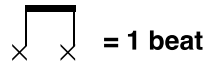
Examples 124–127: Turnarounds in A . . . . . 126 . . . . . 98

Examples 128–131: Turnarounds in A . . . . . 127 . . . . . 99

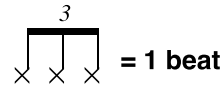
# UNIT 1: The Blues Shuffle

The most common rhythmic feel in the blues is called the shuffle. Unlike the typical rock 'n' roll song, which divides each beat into two equal parts, the shuffle rhythm has a lopsided feel. The shuffle is based on a triplet division of the beat. A triplet is three notes played in the space of one beat. The number 3 is placed above a group of notes to indicate a triplet.

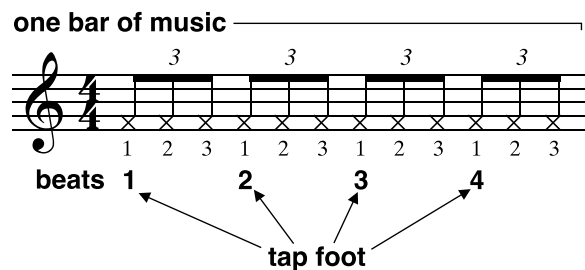
**rock 'n' roll**



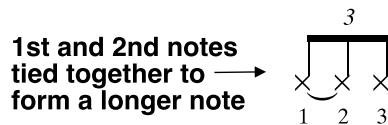
**shuffle**



To count these triplets, you simply divide each tap of your foot into three equal parts. The first note of each group of triplets will be when your foot hits the floor.



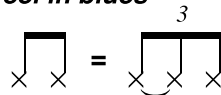
Even though each beat is divided into three equal parts, you don't actually hit all three. In the shuffle, you hit on the first and third parts. The first two parts are tied together with a little U-shaped symbol called a tie. A tie is like adding the value of two notes together to form one longer note.



The shuffle is a rhythmic way of interpreting a song, just as bossa nova, samba, swing, rap, and hip-hop imply a certain feel.

The straight eighth note can be interpreted as a triplet feel in blues:

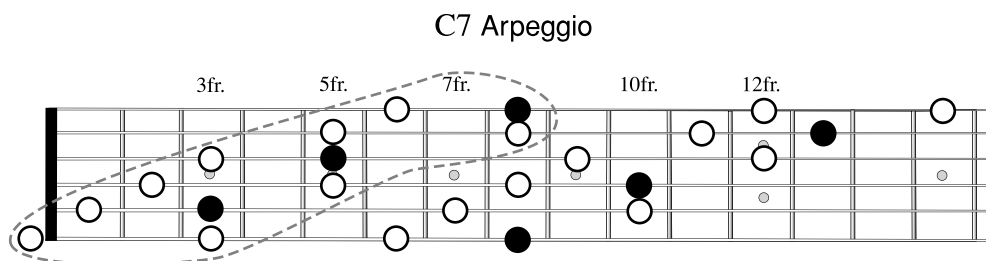
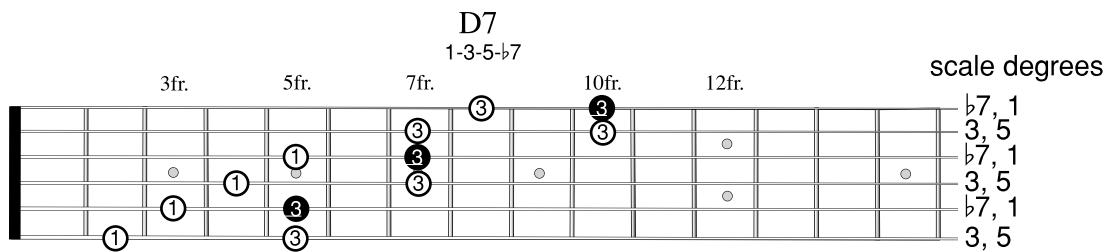
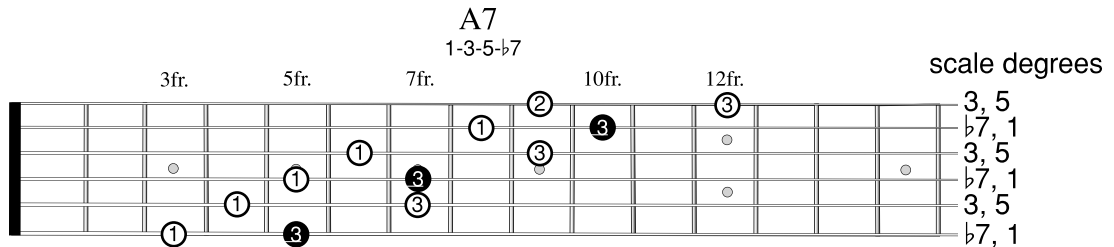
*The straight eighth-note notation can be interpreted as a triplet feel in blues*



In most cases in this book, anything notated as straight eighth notes (two notes per beat) will be played with the uneven triplet feel. If no rhythms are indicated, you should play the chords with this shuffle rhythm. CD Track 3 is a good example of the shuffle feel.

# UNIT 5: CREATING EXTENDED FINGERINGS

**M**ost blues players use fingerings that are comfortable. A strong tendency is to favor the third finger when starting on a riff or when executing a hammer-on, pull-off, run, or bend. This finger is best suited to this task since it can be supported by the first and second fingers. Because of this, certain pathways on the fingerboard have become well established. Notice how these extended arpeggio fingerings for the A7 and D7 chords favor the third finger. (The scale degrees for these arpeggios are what the numbers refer to beside each string.)



If the two patterns are combined they look like this.

These two arrangements of notes on the fingerboard are nearly the same. The first pattern has root notes on the 2nd, 4th, and 6th strings. The second pattern places the root note on the 1st, 3rd, and 5th strings. With these two patterns, you can span the entire fingerboard, as shown in the third diagram above.