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## **Example 89E: A7 Lick**

This lick actually spells out an **A blues scale**. A single-note scale pattern by itself would normally sound too thin for solo style guitar. Starting the lick with an open A and allowing it to ring throughout makes this single-note pattern sound fuller.

Shuffle ( $\text{B} \text{ B} = \text{A} \text{ C}$ )

A7

T 5 3 | 5 4 3 | 5 2 | 5 3 5 | 2 2 0 |

A 0 | 0 |

B 0 | 0 |

### **Example 89F: Turnaround Variation**

This turnaround should look familiar, but there is one chord shape that is different from the open chords that we have been using. The primary reason for using a different chord shape like this is that this shape sounds higher and thinner than the open fingering. This allows for more melodic movement and variety. You can label these chords with different names when moving down the fretboard in half steps, but it really isn't necessary. By starting and ending on E, the chords in between sound more like a transition than a series of different chords. It is better to treat this movement as a melodic idea since it doesn't really change the overall chord progression.

E7

x x x

2 1 3

TAB

Shuffle ( $\begin{smallmatrix} \text{ } \\ \text{ } \end{smallmatrix}$  =  $\begin{smallmatrix} \text{ } \\ \text{ } \end{smallmatrix}$ )

E7

B7

E

TAB