

# REAL BLUES-ROCK GUITAR

★ ★ REVISED EDITION OF *REAL ROCK GUITAR* WITH VIDEO & AUDIO ★ ★

KENNY CHIPKIN



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ISBN-10: 0-7390-6518-1 (Book & Online Video/Audio)  
ISBN-13: 978-0-7390-6518-1 (Book & Online Video/Audio)

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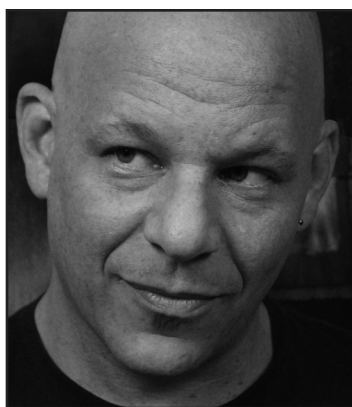


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## About the Author



**Kenny Chipkin** is a New York guitar player, songwriter, and music and video producer. He has worked with, written, and produced music for many great rock, blues, fusion, R&B, classical, and jazz musicians.

His career in music education started as a staff arranger/transcriber for *Guitar World* and *Guitar for the Practicing Musician* magazines. Kenny has transcribed over 200 notation/TAB books in every musical style, ranging from folk to thrash. He's worked on instructional books and videos for guitar greats including Pat Metheny, Joe Pass, John Scofield, Pat Martino, Steve Morse, Allan Holdsworth, Paul Gilbert, and others.

In the 1990s, Kenny wrote and produced *Real Blues Guitar* and *Blues-Rock Guitar: U.S. to U.K.* (a.k.a. *Real Rock Guitar*) in book/audio format. Those releases provided the original blueprints for this book and video.

He is currently head producer of Hudson Valley iNetVideo ([www.HudsonValleyiNetVideo.com](http://www.HudsonValleyiNetVideo.com)), for which he creates eclectic multimedia in a wide diversity of fields, including music, corporate promotion, commercials, documentaries, and just about anything in between.

## Thanks

Liana Venturella for her superb and overworked camerawork, essential co-direction, photography and KC crash control

Lt. Bob Hansmann for his unusual genius and creative tech support in every department.

Val and Dom for their warm hospitality and great support at the lovely Waterfall Lane studio in the mountains of the Hudson Valley [www.waterfalllanestudiohv.com](http://www.waterfalllanestudiohv.com)

Li for her confidence, stupdiculous support, major patience, love and for being my everything

Link Harnsberger @ Alfred for his belief in my work and for (totally relaxed) creative, technical & editorial support throughout

Robert Hirsh @ Alfred for his attention to layers of detail, top-notch DVD authoring, FCP tech support, and for the creation of the Breakdown Room graphic

Aaron Stang @ Alfred for recent project support, wisecracks and for getting it all started with *Real Blues Guitar* in 1992

Nathaniel Gunod @ Workshop Arts for top-notch layout/copyedit and photo gathering assistance

Ken Settle and Marty Temme for their brilliant photography and for their contribution to

documenting musical history

Julian Chipkin and Peter Penachio for deft assistance with audio cues and camera operation.

Neil Oratz for lending his stellar 1965 Sonic Blue Stratocaster to the cause

Leo Fender & George Fullerton for creating the most beautiful man-made machines I have ever seen and heard, and for their quintessential importance to the music we love

Les Paul who passed during the production of this project—for the brilliant guitar he invented and to his true genius—where would the electric guitar and the art of recording be without you? RIP, dearest LP

You, for supporting the original *Real Blues Guitar* and/or for working with me on this video—keep me informed/send comments to: [realbluesguitar@yahoo.com](mailto:realbluesguitar@yahoo.com)

Dave Reuter, Operations Manager @ Alto Music, Wappingers, New York—big thanks to you and the crew at Alto for the gear needed to make this production fly right

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# Introduction

The blues-rock guitar style is distinguished by its fusion of two related—but very different—genres: blues and rock. An old expression goes, “Blues had a baby and named it rock & roll.” This is a “black and white statement”—literally. Early blues was primarily played by and for black Americans. Until the early 1960s, blues and R&B were categorized as “race” music and were marketed only to a niche audience via “race” record labels, music stores and radio stations.

It wasn’t until the 1950s that blues music became popular with white audiences through its influence on white pop artists who incorporated elements of its sound, including Elvis Presley, Bill Haley, and Jerry Lee Lewis. It was then that the walls segregating popular and blues music began to crumble. Rock & roll is a cultural collaboration, and from its inception, rock & roll musicians have borrowed heavily from the blues, unintentionally forging a new style.

The influence of blues on rock is as undeniable as it is advantageous. The main advantage is the ability of blues-rock to extend—or even sever—its long-established roots in the blues language while still maintaining the interest of audiences and the respect of blues musicians themselves.

A comparison of the blues-rock material represented in this book with that of the traditional, “pure” blues of guitarists like T-Bone Walker, B.B. King or Albert King, will show clear dividing lines between the styles. Amazingly, blues-rock has had a reverse influential effect on many of the great blues guitarists who were the original impetus for this new genre. Muddy Waters called Johnny Winter “his son,” and the two often played and recorded together in the last years of Waters’ life. B.B. King, Albert King, Buddy Guy and Albert Collins have all sung high praises for Jimi Hendrix, Eric Clapton and Stevie Ray Vaughan—and these older blues musicians have found their music and guitar playing rekindled by the blues-rockers.

## The U.S. and U.K. Connection

Although blues is primarily an American music form, blues-rock is a cross-cultural and cross-continental phenomenon. By the 1960s, black music had clearly crossed over into the American mainstream. Many white musicians were not only influenced by black music but were also heavily involved in both blues and R&B. But still, the early 1960s American music scene clearly delineated between pop, rock, blues and R&B. It took a new generation of young, white English musicians who had grown up listening to American blues artists to actually fuse everything together. They joined the songs, licks and riffs of their idols with the volume, energy and attitude of the rock generation. It is from this unique black/white, American/British union that bands like The Yardbirds, The Rolling Stones, Led Zeppelin, Cream, Deep Purple and even the Beatles were born, and their writing and recordings established the blues-rock guitar style and sound.

# Part I: Blues-Rock Rhythm Parts

This section deals with the foundation of the blues-rock style: rhythm guitar playing. The following examples are derived from the music of many well-known groups and players, and are in many cases identifiable as the main thrust behind important songs. These examples illustrate the common threads that weave through the blues-rock style.

# The Boogie Pattern

The boogie pattern may be the single most identifiable element of the blues, dating back to the Delta-blues style of guitarist/singer Robert Johnson. This pattern is now common to virtually all styles of music, and is especially connected to the guitar, the instrument most strongly associated with the blues.

Chuck Berry exploited the boogie pattern a great deal in the early stages of rock & roll and his aggressive approach to guitar playing has had a profound effect on all those who have followed. He basically took the boogie pattern, changed it from a shuffle to a straight-eighth feel, and lit a fire under it. Once Chuck got it cooking, there was no way to turn it back down. The flame continued to grow hotter as the feel continuously grew more aggressive and loud.

Many of the examples in this section make use of the boogie pattern.



### EXAMPLE 1

This two-part example demonstrates a basic boogie pattern a la Chuck Berry, played first in a shuffle feel, then (without change of tempo) in a straight eighth feel. This example is played in the key of E and uses only two *double-stops* (two-note chords): E5 (power 5th) and E6 (power 6th). Practice switching from feel to feel at will.

**Shuffle feel**

E<sup>5</sup> E<sup>6</sup> E<sup>5</sup> E<sup>6</sup> E<sup>5</sup> E<sup>6</sup> E<sup>5</sup> E<sup>6</sup> E<sup>5</sup> E<sup>6</sup> E<sup>5</sup> E<sup>6</sup> E<sup>5</sup> E<sup>6</sup> E<sup>5</sup> E<sup>6</sup>

**TAB**

2 0 2 0 4 0 4 0 2 0 2 0 4 0 4 0 2 0 2 0 4 0 4 0 2 0 2 0 4 0 4 0 2 0 2 0 4 0 4 0 2 0 2 0 4 0 4 0

**Straight feel**

E<sup>5</sup> E<sup>6</sup> E<sup>5</sup> E<sup>6</sup> E<sup>5</sup> E<sup>6</sup> E<sup>5</sup> E<sup>6</sup> E<sup>5</sup> E<sup>6</sup> E<sup>5</sup> E<sup>6</sup> E<sup>5</sup> E<sup>6</sup> E<sup>5</sup> E<sup>6</sup>

**TAB**

2 0 2 0 4 0 4 0 2 0 2 0 4 0 4 0 2 0 2 0 4 0 4 0 2 0 2 0 4 0 4 0 2 0 2 0 4 0 4 0 2 0 2 0 4 0 4 0