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A compact disc is available for this book. This disc can make learning with the book easier and more enjoyable. The symbol shown above appears next to every example that is on the CD. Use the CD to help ensure that you are capturing the feel of the examples, interpreting the rhythms correctly, and so on. All the full-length solos include a live band and opportunities for you to jam along. The track numbers below the symbols correspond to the examples you want to hear. Track 1 will help you tune your guitar to this CD.

**Have fun!**

# Chapter Three

## blues techniques

The most important aspect of single-note blues technique is the emotional expression of each tone. This expressiveness is created through the use of hammer-ons, pull-offs, finger slides, trills, accurate bending, release bends, choking and vibrato. It is never too late to develop these skills. Enhancing these techniques should pave the way towards quality over quantity. In blues, we often strive to play less notes with more feeling.



### Hammer-Ons

Hammer-ons are executed by quickly dropping the finger on the string in such a way as to make a note or notes sound without picking the string with the right hand. Make sure the hammered notes

notes. Notice the use of curved slur lines in the music and TAB, along with the "H" above the TAB to indicate the hammer-ons. Keep the rhythm of the notes even.

13  
Track  
11.1

E7

H H H H H H H

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

1 3 1 3 1 3 1 3 1 3 2 4 1 4 2 3

14  
Track  
11.2

G7

H H H H

3 6 3 3 6 3 3 5 3 5 3 5 3 5

1 4 1 1 4 1 1 3 1 3 1 3 1 3

15  
Track  
11.3

A7

H H H H H H H

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

1 3 1 3 1 3 1 3 1 3 1 3 1 3

# Chapter Six

## arpeggios

The next phase of blues improvising involves *arpeggios*. An arpeggio is a broken chord or the individual notes of a chord played separately. Instead of playing a scale, you just play the tones of the chord you are jamming over.

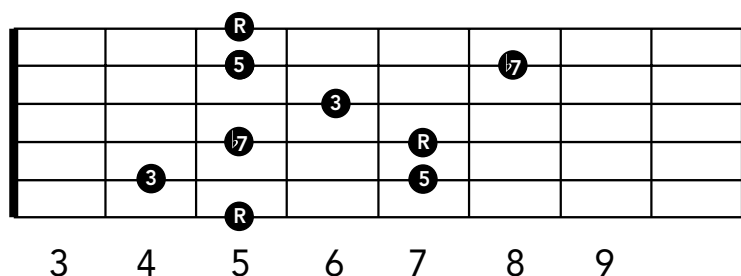


### Dominant 7 Arpeggios

Let's start with the dominant 7 arpeggios in an A blues (A7, D7 and E7). As with the major pentatonic scales on page 37, all three arpeggios are presented in the same area of the neck—between the 3rd and 7th frets. This is so you can practice staying in the same area as you change harmonies. The same concept as described on page 37 is at work here—your playing will sound smoother and more natural this way. Avoid simply moving the same finger pattern around to different locations on the neck.

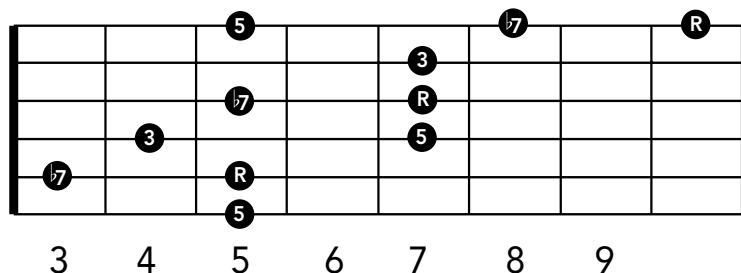
I7: The A7 Arpeggio

A – C<sup>#</sup> – E – G  
1 – 3 – 5 – <sup>b</sup>7



IV7: The D7 Arpeggio

D – F<sup>#</sup> – A – C  
1 – 3 – 5 – <sup>b</sup>7





# Solo Over Alternate Twelve-Bar Blues Changes in B<sup>b</sup>

Swing 8ths

B<sup>b</sup> Blues Scale -----, B<sup>b</sup> 7 Arpeggio-- -, E<sup>b</sup> 9 Arpeggio -----, B<sup>b</sup> Major Pentatonic -----,

B<sup>b</sup>7 1 E<sup>b</sup>9 B<sup>b</sup>7

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

B<sup>b</sup> Mixolydian -----, E<sup>b</sup> Major Pentatonic -----, E Diminished Arpeggio -----,

Fmin7 B<sup>b</sup>7 1 E<sup>b</sup>7 E dim7

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

B<sup>b</sup> Blues Scale -----, G7 Arpeggio -----, C Mixolydian -----,

B<sup>b</sup>7 G7 C7

1 1 3 1 4 1 3 4 3 1 2 4 1 2 4 1 2 4 3 1

F Mixolydian -----, B<sup>b</sup> Major Pentatonic -----, C Mixolydian -----,

F7 B<sup>b</sup>Maj7 G7 C7<sup>8va</sup> F7

3 1 3 1 3 1 1 4 1 3 1 3 1 3-3 3 3 3 1 3