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SHUFFLE BLUES

The most important factor in blues rhythm playing is to create chord movement. Playing static dominant 7th chords tends to be bland. This next example shows chord motion using intervals of a 6th with a shuffle rhythm, which is created by using *swing eighths*. We've discussed swing eighths in both the Beginning and Intermediate books. Remember, swing eighths have a triplet feel, where each beat is divided into three equal parts. Swing eighths are written like normal eighth notes but are played like the first and last notes of a triplet.



Swing eighth notes look like this... but are played like this:

5

In this book, when a piece is to be played using the shuffle (swing eighths) rhythm, the indication *Swing 8ths* will appear at the beginning of the music.



Swing 8ths

6

A7

T	2-2-3-3-5-5-3-3	2-2-3-3-5-5-3-3	2-2-3-3-5-5-3-3	2-2-3-3-5-5-3-3
A	2-2-4-4-5-5-4-4	2-2-4-4-5-5-4-4	2-2-4-4-5-5-4-4	2-2-4-4-5-5-4-4
B	0-0-0-0-0-0-0-0	0-0-0-0-0-0-0-0	0-0-0-0-0-0-0-0	0-0-0-0-0-0-0-0

3 3 1 1 3 3 1 1	3 3 1 1 3 3 1 1	3 3 1 1 3 3 1 1	3 3 1 1 3 3 1 1
2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0

5

D7 A7

T	2-2-3-3-5-5-3-3	2-2-3-3-5-5-3-3	2-2-3-3-5-5-3-3	2-2-3-3-5-5-3-3
A	2-2-4-4-5-5-4-4	2-2-4-4-5-5-4-4	2-2-4-4-5-5-4-4	2-2-4-4-5-5-4-4
B	0-0-0-0-0-0-0-0	0-0-0-0-0-0-0-0	0-0-0-0-0-0-0-0	0-0-0-0-0-0-0-0

3 3 1 1 3 3 1 1	3 3 1 1 3 3 1 1	3 3 1 1 3 3 1 1	3 3 1 1 3 3 1 1
2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0

9

E7 D7 A7 D7 E^b7 E7

T	2-2-3-3-5-5-3-3	2-2-3-3-5-5-3-3	2-5-4-3	2-3-4-5	(5)
A	1-1-2-2-4-4-2-2	2-2-4-4-5-5-4-4	2-5-5-4-4-3-3	2-5-6-7	(7)
B	2-2-4-4-5-5-4-4	0-0-0-0-0-0-0-0	0-0-5-4-4-3-3	0-4-5-6-7	(6)
	0-0-0-0-0-0-0-0	0-0-0-0-0-0-0-0	0-0-0-0-0-0-0-0	0-4-5-6-7	(7)

1 1 1 1 1 1 1 1	3 3 1 1 3 3 1 1	3 2 3 2 2 3 2 3	3 1 1 1 1 1
2 2 3 3 2 2 3 3	2 2 2 2 2 2 2 2	2 0 0 0 3 2 2 3	2 4 4 4 4 4
0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 2 2 2 2 2
			3 3 3 3

LICKS OVER THE V7 CHORD

In the Style of John Mayer

This lick uses the notes of the C# Blues scale over the V7 chord, E7.

125

VIDEO EXAMPLE

In the Style of Tommy Castro

This is a great bending lick against the V7 chord, E7. It opens with the minor 3rd bend from the major 3rd, G#, to the 5th, B. The first bend is followed by a half-step bend from the minor 3rd, G, to the major 3rd, G#. Then, we have a half-step bend from the 9th, F#, to the minor 3rd, G, before resolving to the root note, E.

126

VIDEO EXAMPLE

In the Style of Jonny Lang

This strong V7-chord lick is accentuated by the opening whole-step bend from the 9th, F#, to the major 3rd, G#—always a great choice over the V7 chord.

127

VIDEO EXAMPLE

8-BAR BLUES SOLOS

Playing over the 8-bar blues format gives you the opportunity to use the composite blues scales and arpeggios to accurately play over the quicker chord changes.



Swing 8ths

Measures 1-4: Chords: G, D7, G, G7. Scales: G Major Pentatonic, D Major Pentatonic, E Blues, G7 arpeggio.

Measures 5-8: Chords: C7, C#dim7, G. Scales: C7 arpeggio, C#dim arpeggio, G Major Pentatonic.

Measures 9-12: Chords: D7, G, C, G, D7. Scales: G Blues, targeting chord tones.

Fingerings (T, A, B strings):

- Measures 1-4: 5-5-5-5 (5)-3 | 5-5-5 (5)-3 | 2-5-2-3/4-3 | 5-3-4-5-4-3
- Measures 5-8: 5-3-5-3-8-6-8-6-11-9-11-9-14-12-14-12 | 15-15-12-15-14-12
- Measures 9-12: 13-13-13-13-13-11 | 12-11-12-13-12-15-13-11-12 | 12-11-12-11-10

Rhythmic Patterns: 3 | 3 | 3 | 3 | 1 | 3 | 4 | 3 | 1 | 1 | 3 | 2-2 | 3 | 1 | 2 | 3 | 2 | 1



CHAPTER 10

Blues Rhythms with Fills

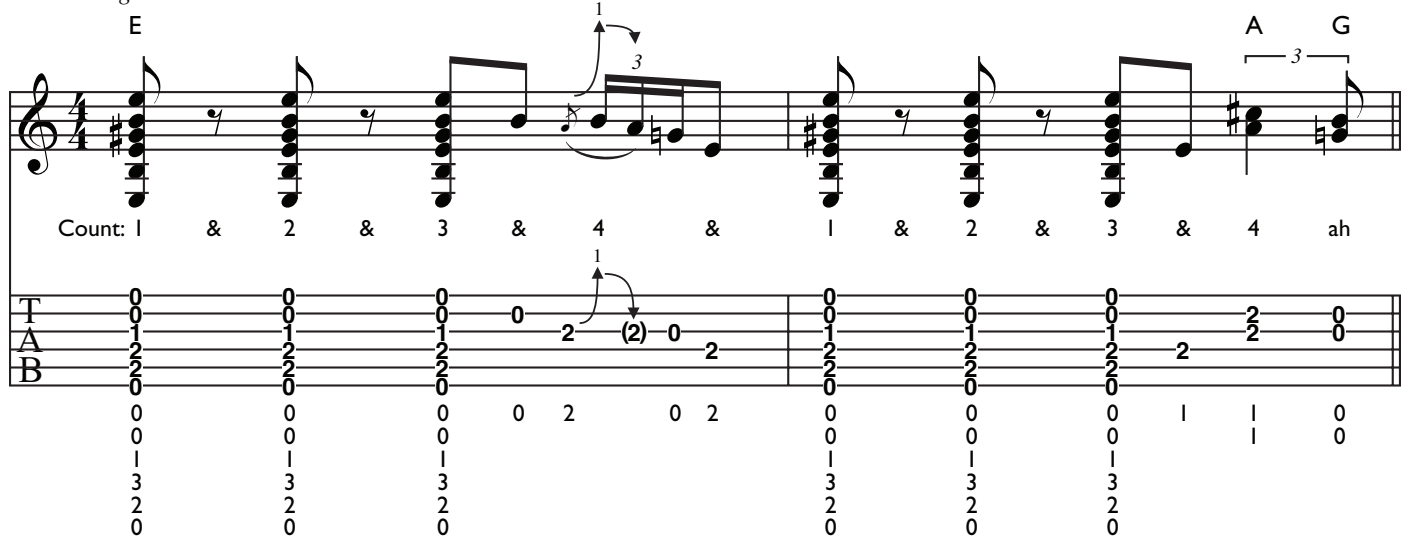
THE DELTA BLUES

The open-position blues tunes, almost always played in the keys of E and A, represent the original blues guitar styles. These Delta blues rhythm guitar patterns from the early Deep South form the backbone for all blues-based styles that came afterward. Since most of this music was performed by one person and their guitar, it gave the performer lots of freedom. This freedom led to a style that mixed chordal pattern playing and fill licks. This is similar to the vocal style of call and response that also has its roots in the South.


The two examples below are in the style of Muddy Waters. The fills commonly enter on the second part of the third beat, the “and-of-three,” in each measure.

175  **VIDEO** 

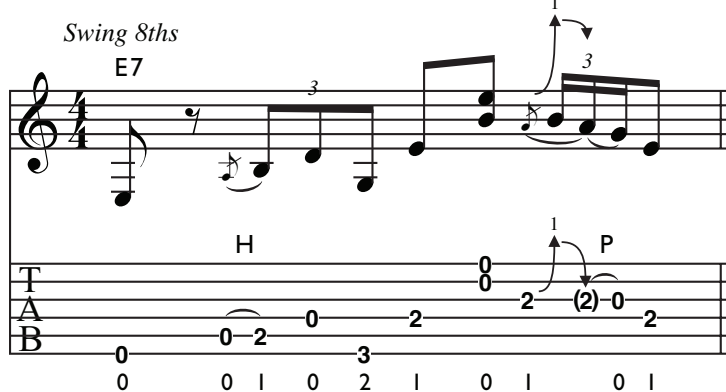
Swing 8ths
E



Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 ah

176 

Swing 8ths
E7



WALKING BASS BLUES

This is a handy technique for those times when there is no bass player around, or when one doesn't show up for a gig. This style works well in duo situations when accompanying vocalists or horns, or when backing up a solo by another guitarist or pianist. Try using the pick and fingers technique in which the pick plays the bass line while your fingers pluck the rest of the chord. Also, try using your fingers alone, without a pick. Check out Joe Pass or Tuck Andress for an earful of this technique. Here's a 12-bar blues in C using alternate chord changes. The basic theory in walking bass lines is to place the bass note one half step above or below the destination chord.



Swing 8ths

Chord changes: C9, F7, F#dim7, C9, Gmin7, C9, F7, F13, F#dim7, Adim7, C7, F7, Emin7, A7, D9, G7, C9, A13, D9, G13

12-bar blues progression with guitar notation and fingering:

1. C9: T 3 3 3, A 3 3 2, B 3 3 2 | 3 3 2 | 2 2 3 | 1 1 2 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3

2. F7: T 2 2 2, A 2 2 2, B 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

3. F#dim7: T 2 2 2, A 2 2 2, B 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

4. C9: T 3 3 3, A 3 3 2, B 3 3 2 | 3 3 2 | 2 2 3 | 1 1 2 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3

5. Gmin7: T 3 3 3, A 3 3 2, B 3 3 2 | 3 3 2 | 2 2 3 | 1 1 2 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3

6. C9: T 3 3 3, A 3 3 2, B 3 3 2 | 3 3 2 | 2 2 3 | 1 1 2 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3

7. F7: T 2 2 2, A 2 2 2, B 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

8. F13: T 2 2 2, A 2 2 2, B 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

9. F#dim7: T 2 2 2, A 2 2 2, B 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

10. Adim7: T 2 2 2, A 2 2 2, B 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

11. C7: T 2 2 2, A 2 2 2, B 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

12. F7: T 2 2 2, A 2 2 2, B 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

13. Emin7: T 2 2 2, A 2 2 2, B 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

14. A7: T 2 2 2, A 2 2 2, B 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

15. D9: T 5 5 5, A 5 5 4, B 5 5 4 | 5 5 4 | 4 4 4 | 3 3 3 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

16. G7: T 4 4 4, A 4 4 3, B 4 4 3 | 4 4 3 | 3 3 3 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

17. C9: T 3 3 3, A 3 3 2, B 3 3 2 | 3 3 2 | 2 2 3 | 1 1 2 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3 | 2 2 3

18. A13: T 7 7 7, A 7 7 6, B 7 7 6 | 7 7 6 | 6 6 6 | 5 5 5 | 4 4 4 | 4 4 4 | 4 4 4 | 4 4 4 | 4 4 4 | 4 4 4 | 4 4 4

19. D9: T 5 5 5, A 5 5 4, B 5 5 4 | 5 5 4 | 4 4 4 | 3 3 3 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

20. G13: T 4 4 4, A 4 4 3, B 4 4 3 | 4 4 3 | 3 3 3 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2