

Learn & Master
SPOTLIGHT SERIES

BLUES GUITAR

with Steve Krenz



Lesson Book

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with Steve Krenz

LESSON BOOK



www.LearnAndMaster.com

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Jam Along Songs

<u>Track</u>	<u>Name</u>	<u>Page</u>	<u>DVD</u>	<u>Style</u>
1	Around the World Blues	76	DVD	Relaxed Shuffle
2	Blues Track	77		Medium Shuffle
3	Bluesy	78		Slow 12/8
4	The Cats Meow	79		Country Shuffle
5	Curbside Shuffle	80		Half-Time Feel
6	Fatboy	81		James Brown Funk
7	Grind and Flail	83		Fast Boogie-Woogie
8	Jazz Blues	85	DVD	Medium Swing
9	Memphis Express	86		Up Country
10	Minor Blues	87	DVD	Minor Blues
11	Mojo	88		Slow 12/8
12	One Armed Bandit	90		Medium
13	Really Slow 12/8 Blues	92	DVD	Slow 12/8
14	Shuffle in A	93	DVD	Relaxed Shuffle
15	Slide on Over	94		Rock
16	Slow Burn	96		Slow Rock
17	Triple Threat	98		Stevie Ray Vaughn Shuffle
18	Up Shuffle	100	DVD	Up Shuffle
19	Working the Beat	101		James Brown Funk
20	12-Bar Brawl	103		Up Rock
21	12/8 Blues	104	DVD	Medium 12/8
22	50s Boogie-Woogie	105	DVD	Fast Boogie-Woogie



Music Notation

Music Notation Explanation

Examples in this book will use a variety of types of musical notation. Here are the types of music notation and guitar notation used.

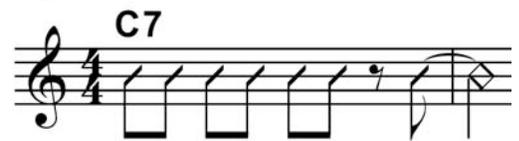
MUSIC NOTATION

Standard music notation is used to display the notes and rhythms.



RHYTHMIC NOTATION

Rhythmic notation is used to indicate the rhythm that a chord is to be played.



SLASH NOTATION

Slash notation is used to indicate that a chord is in effect for a specific length of time but the rhythm to be played is up to the player's discretion.



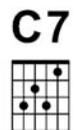
TABLATURE (TAB)

Guitar tablature is written on a tablature staff with six lines that represents the six strings of the guitar. The top line corresponds to the 1st string of the guitar (High E) and the bottom line corresponds to the 6th string of the guitar (Low E). The numbers represent on which fret the notes are to be played. Many times an example will include the music staff with the tablature staff below it.



CHORDS

Chords are shown above the line of music as the chord name. Sometimes a suggested fingering in a fretboard diagram is given.



BENDS

Bends are notated with a curved line and arrow either bending up or down indicating the direction of the bend. A smaller note indicates the note bent from and the larger note indicates the note bent to. On the tab staff only the note bent from is shown. If a note is being bent from then the tab finger number will appear with parenthesis around it.



HAMMER-ONS & PULL-OFFS

Hammer-ons and pull-offs are notated with a curved line between two notes. An "H" by the line indicates for the second note to be played as a hammer-on. A "P" by the line indicates for the second note to be played as a pull-off.



SLIDES

Slides are notated as a straight line between two notes. A smaller note indicates the note where the slide begins and the larger note indicates the note where the slide ends.

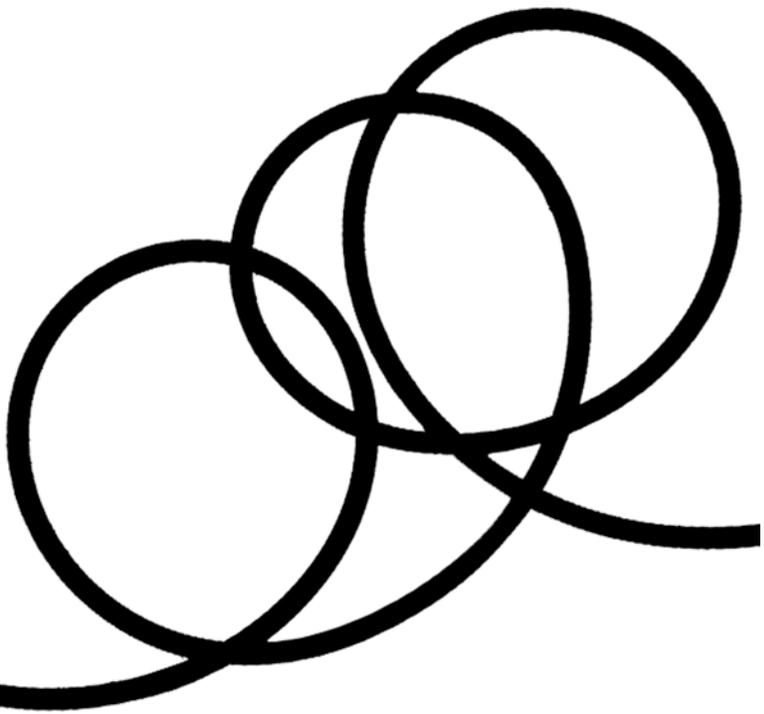




One on One

Artist Interviews

Johnny Hiland
&
Jack Pearson



One on One Interview with Johnny Hiland

www.JohnnyHiland.com

"I think Johnny Hiland is the most versatile guitar player I've ever heard. From Bill Monroe to Eddie Van Halen, he can play it all." Ricky Skaggs

About Johnny

If you tried, you couldn't make up a story this good: legally blind kid grows up in a trailer home in rural Maine. A guitar prodigy, he tours with the family band starting at age 8, wins local and regional competitions, moves to Nashville, ends up dropping jaws all over town, doing sessions with Ricky Skaggs, Toby Keith, Randy Travis, Janie Fricke and many more, and gets signed by Steve Vai when his manager leaves a demo snippet on Steve Vai's voicemail box.



Johnny's Gear

This is a list of the gear that Johnny was playing through on the day of the interview.

GUITAR

Paul Reed Smith - Johnny Hiland Signature Model
Elixir Strings – Super Light Gauge .009-.42

AMP

Paul Reed Smith - 2x12 100 watt Dallas Amp
Amp Case by Pro Stage Gear

EFFECTS

Compressor - Johnny Hiland Compressor by Wampler
Tuner - Boss TU1000 Stage Tuner
Foot Switch - Boss FS-5U Foot Switch
Distortion - Route 808 by Visual Sound
Distortion - Johnny Hiland "Bad Dog" Overdrive/Distortion by Wampler
Distortion - AC-Booster by Xotic
Pre-Amp - EP3-Booster by Xotic
Noise Reduction - Decimator G String by ISP Technologies
Power Supply - Pedal Power by Voodoo Lab
Effects Case - Pedaltrain Pro by Pedaltrain



Blues Playing & Technique

Johnny's trademark technique is his use of "chicken pickin'" hybrid picking. This involves mixing the use of the pick with upstrokes from the middle and ring fingers. The tension needed to pull the strings with the upstrokes is hard on the fingernails so often players will use artificial fingernails on the middle and ring fingers. Johnny's aggressive playing and blazing speed during this interview intertwines many of the techniques that are covered in this course.

Pulling upstrokes by the middle and ring fingers create a slap back sound that gives a lot of character to the tone as well as increased sustain.

Bending Exercise

Johnny demonstrates a very helpful bending exercise combining two notes—one stationary and one bent. This technique imitates a steel guitar type sound using whole and half step bends. The bending exercise is in the key of E and incorporates bends that are bent down on the fretboard rather than the standard upward movement.

Playing Tip

Find licks that help you travel over the fretboard. These are always helpful to use when soloing to get you to another part of the neck.

Warm-Up Exercises

Johnny illustrates several important exercises for guitar players.

Hand Stretching Exercise

The first is a hand stretching exercise. Place your arm in front of you and bend your hand down and pull the fingers back using your other hand then stretch your hand upward with the palm out. Then repeat with the opposite hand.

Playing Tip

Always stretch your hands before you play.

Picking Control Exercise

This exercise is designed to help you get both your picking hand and your fretting hand working together. Use an alternating down-up-down-up picking pattern. Remember to practice with a metronome.

Slide up one fret then play pattern in reverse.

Continue sliding up one fret and alternating finger pattern.

Hybrid Picking Exercise

The exercise incorporates hybrid picking--alternating between the pick and the upstrokes with the middle or ring fingers. This exercise strengthens the fingers on the left hand as well as helps to develop speed. When coming down in the second half of the exercise, use an alternating down-up-down-up picking pattern with the pick. Play exercise alternating between pick and middle finger. Then play, alternating between pick and ring finger.

Use fretting hand fingers 1-2, then 1-3, then 1-4.

- = Pick with pick
- ∨ = Upstroke with middle or ring finger

Approaching the Blues

Here are some keys for approaching blues guitar playing from Johnny Hiland.

- Have a love for the style of the blues.
- Lay back and let the notes breathe.
- Listen to a lot of blues music.
- Play with emotion.



Steve and Johnny after the interview.

"I am honored to have had the pleasure of meeting, pickin', and teaching guitar with my new bud, Steve Krenz. Legacy Learning Systems provides a program that is truly a blessing for those of you who desire the gift of guitar. It's fun, easy to use, and inspirational!!!" Johnny Hiland

One on One Interview with Jack Pearson

www.JackPearson.com

About Jack

Singer, studio musician, songwriter, producer...these words only begin to describe Jack Pearson. But guitarist is what comes to most people's minds when they hear his name. According to the Nashville Scene, he has "quietly earned a national reputation as the guitarist of choice when someone needs a mature, tasteful picker with a broad knowledge of blues, jazz, and soulful rock."

Jack has been influenced by many styles of music which can be heard in the distinct soulful voice of his guitar. And his knowledge of the history of the musical styles he plays allows him to deliver a true to the tradition performance. His versatility and musicianship are astounding. He is just as comfortable playing blues as he is jazz. And he can rock out with the best of them.

His playing credits read like a who's who of blues and rock. He has played and recorded with the Allman Brothers Band, Delbert McClinton, Buddy DeFranco, Jimmy Buffett, Faith Hill, Derek Trucks, and countless others.

Jack's Gear

This is a list of the gear that Jack was playing through on the day of the interview.

GUITAR

Gibson 336 (with custom modifications)

AMP

1965 Fender Champ 1x8 (Blackface)

EFFECTS

Ibanez TS-9 Tube Screamer
Boss TU-2 Chromatic Tuner

Playing Technique

Jack has limited range of motion on his fretting hand causing his wrist not to bend very far. This forces him to play more "flat fingered" on his fretting hand. But it also frees up his thumb to comfortably reach bass notes over the top of the neck.

Jack incorporates a variety of picking techniques from fingerstyle, to playing with a pick, to playing with his thumb (ala Wes Montgomery). He switches effortlessly back and forth from using a pick to tucking it between his index and middle finger to play fingerstyle.

"world-class guitarist..."
Blues Revue Magazine

"light touch and fluid, jazzy style... and dynamic slide playing"
Rolling Stone Magazine

"one of the best blues/rock guitarists on the scene today."
Real Blues Magazine



Pull-Off String Exercise

Jack demonstrates an exercise where he pulls off the strings without picking the string to get a range of notes. Building up the finger muscles enough is essential for good pull-off technique. There needs to be adequate force by the finger pulling on the string to get enough volume for the note to sound. This technique should be practiced with a variety of fretting hand fingers to build up strength on each of the fingers.

Playing Slide on Guitar

Jack is a world-renowned slide guitar player and he offers several keys to his brilliant technique.

- **Find a slide that fits your fingers—not too tight and not too loose.** Jack uses a glass slide with a medium thickness for use on an electric guitar with lower action. He uses a bone slide when playing acoustic guitar.
- **Use a light touch with the slide.** Let the slide flow over the strings. Don't press too hard.
- **Use a fingerstyle technique instead of a pick.** This helps to dampen the adjacent strings so that they don't buzz. For example, when he plays the 4th string, he uses the side of the thumb to dampen the 6th and 5th strings and the fingertips of the unused fingers to rest on the 1st-3rd strings dampening them.
- **Play right over the fret and slide into the note.**

Alternate Tunings

Jack covers several alternate tunings that work well for slide guitar.

- **Open G Tuning (DGDGBD)** The 2nd-4th strings remain the same as they would be in standard tuning which helps with playing major chord forms with the slide.
- **Open D Tuning (DADF#AD)** This tuning is the equivalent of an open E chord (in standard tuning) as open strings but tuned down to the key of D.

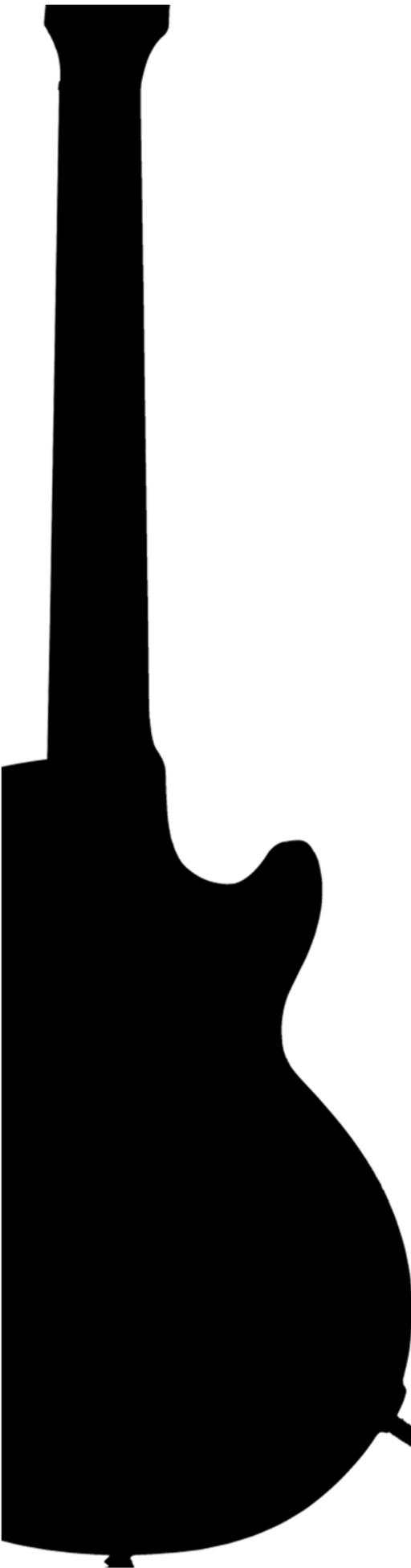
Advice for Beginning Blues Players

- Learning to play slide can be frustrating, so be patient and practice a lot.
- Learn the notes on the neck of the guitar.
- Practice playing notes perfectly in tune with the slide.
- Plant the thumb on the back of the neck and rock the wrist back and forth for a smooth vibrato.
- Keep developing your ear and learning new songs.



Steve and Jack after the interview.

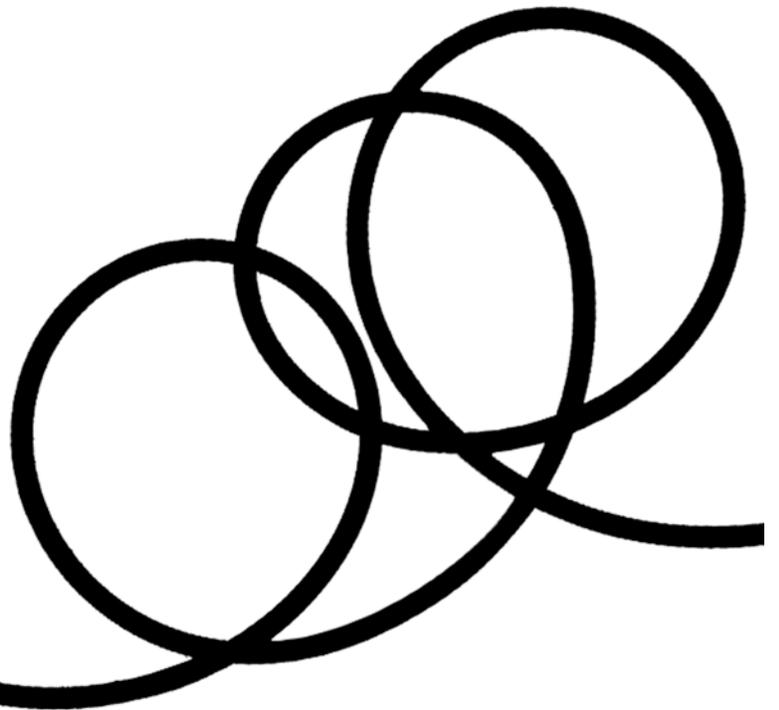
"I really enjoyed working with Steve on the blues guitar course. He's a fine guitarist and an excellent instructor. The Legacy Learning Systems products are top notch." Jack Pearson



Blues Basics

Blues Form, 7th Chords, Pulling Riffs Out of Chords

Session One



Blues Basics

Blues Form, 7th Chords, Pulling Riffs out of Chords

"It's 106 miles to Chicago, we've got a full tank of gas, half a pack of cigarettes, it's dark, and we're wearing sunglasses."

Elwood Blues, The Blues Brothers 1980

Objectives

- Learning the form of the blues.
- Learning common open & moveable forms for 7th chords.
- Learning to hear the I, IV, & V chords by ear.
- Improvise riffs based on chord shapes.

Key Ideas

The blues is a 12-measure chord progression.

The blues uses three main chords—the I, the IV, and the V chord in any key.

Listen to the bass note of the chord to help determine what it is.

When learning a new riff...

- Learn the riff using proper fingering.
- Move it to different places on the neck.
- Experiment with different variations.

The Form of the Blues

The blues is a style of music but it is also a specific cycle of chords that fills 12 measures or bars hence the term 12-Bar Blues. The 12-Bar Blues in its most basic form uses three main chords represented here in roman numerals. In whatever key you are working with the three main chords for the blues are the I, IV, and V chords. This combination of chords is one of the most commonly used progressions in a variety of styles of music.

Basic 12-Bar Blues

Here is the basic 12-bar blues in the key of C.

Basic Blues in C

There are numerous variations to this basic blues chord progression. One of the most common variation substitutes the IV chord in the second measure. Also, it is common to insert a V chord in the last measure of the progression to help for a better transition when the form is repeated.

Basic 12-Bar Blues (with Variations)

1 2 3 4

5 6 7 8

9 10 11 12

Here is the blues chord progression in the key of C including the variations.

Basic Blues in C (with Variations)

1 2 3 4

5 6 7 8

9 10 11 12

Another very common variation is to put a ii minor chord going to the V in the 9th and 10th bar. Here is the ii-V blues chord variation in the key of C.

Basic Blues in C (with ii-V Variation)

1 2 3 4

5 6 7 8

9 10 11 12

Key Ideas

The blues chord progression has many variations.

A common variation is to insert the IV chord in the 2nd measure.

When repeating the blues form, put a V chord in the last measure.

Another common variation is to put a ii minor chord going to the V chord in the 9th and 10th measure.

Terms

7th Chords

Seventh chords (dominant 7th chords) are built off of the 1-3-5-b7 in any key.

Open Chords

Guitar chord forms that use open strings.

Moveable Chords

Guitar chord forms that do not use open strings and are thus moveable to different notes on the neck.

Barre Chords

Barre chords use one finger to cover more than one string in the chord form.

7th Chords

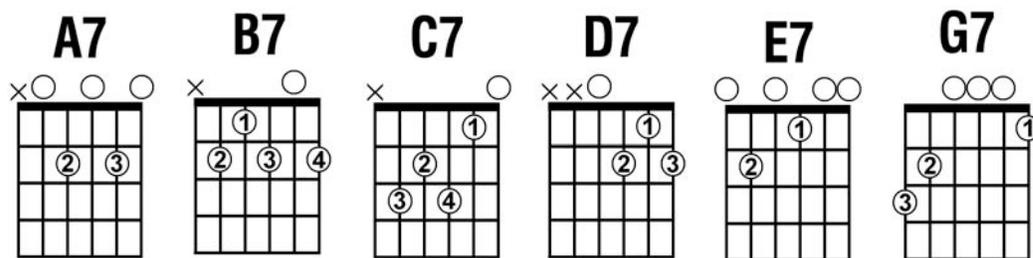
Blues guitar playing commonly involves the use of 7th chords, also called dominant 7th chords. These dominant 7th chords are written in music as the root of the chord followed by the number 7 as in C7, E7, or A7.

Seventh chords can be played on guitar many different ways. Some forms use open strings. These are called Open Chords. Others do not use open strings and can then be moved on the neck of the guitar to different keys.

Different chord forms use different numbers of strings. In the chord forms below, the X indicates to not play that string. The number inside the circle indicates what finger the note should be played with. The open circle behind the thicker top line indicates to play the string open.

Here are the chord forms to several open 7th chords. Some use five strings, some use six strings, and one form uses only four strings. These chord forms should be memorized.

Open 7th Chords



Notes on the Guitar

The musical alphabet goes from A-G and then repeats. Without the addition of sharps and flats, the distance from each note to the next letter named note is a whole-step or the distance of 2 frets on the guitar.

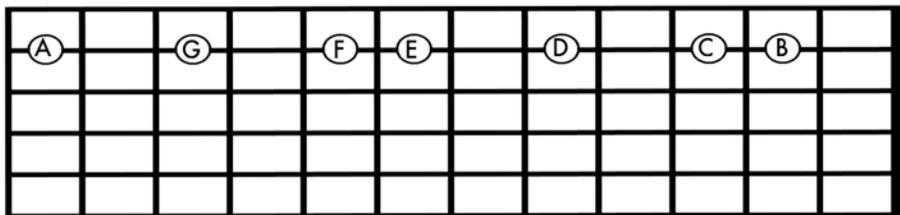
For example, on the 6th string, the distance from F (1st fret) to G (3rd fret) is a whole-step and covers a 2 fret range on guitar. The same is true for the distance from G (3rd fret) to A (5th fret). These two notes are a whole-step apart and cover a distance of 2 frets.

There are 2 important exceptions to this rule and they are the half-step distance (1 fret) between E-F and B-C. So between E-F and B-C there is only a 1 fret half-step distance between them.

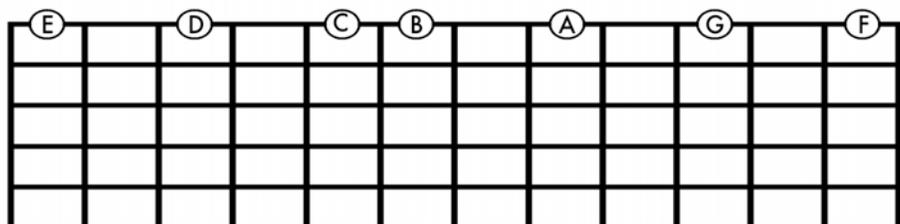
For example, on the 5th string, the distance from B (2nd fret) and C (3rd fret) is a half-step and only covers a one fret range on guitar.

The Notes on the 5th & 6th Strings

Here are the notes on the 5th string of the guitar. These notes should be memorized.



Here are the notes on the 6th string of the guitar. These notes should be memorized as well.



Flats & Sharps

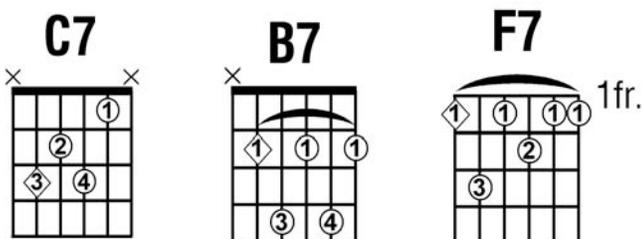
Each note can be altered or adjusted either up or down by one half-step by adding a symbol called a Flat or Sharp. A Flat (b) lowers the note one half-step or the distance of 1 fret down on the guitar. A Sharp (#) raises the note one half-step up or the distance of 1 fret up on the guitar. Notes that are sharped or flatted can be called by two names--a sharp name and a flat name.

For example, on the 6th string, the note between F (1st fret) and G (3rd fret) would be an "F sharp" which would be written in music "F#" or it could also be called a "G flat" which would be written "Gb".

Moveable 7th Chords

These next chord forms are Moveable Chords. These can be moved to different places on the guitar neck to get 7th chords based on any note. The diamond in the chord indicates the moveable root of the chord. The C7 and B7 form use a root that is on the 5th string. The F7 is based off of a 6th string root.

Some moveable chord forms are called Barre Chords because they use one finger to cover more than one note in the form. The one finger barre is indicated by the curved line.



Terms

Flats (b)

A Flat lowers the note one half step down or the distance of one fret lower on guitar.

Sharps (#)

A Sharp raises the note one half step up or the distance of one fret higher on guitar.

Things to Do

Play through and memorize all of the Open and Moveable 7th chord forms.

Memorize the notes on the 5th and 6th strings of your guitar.

Basic Blues in E

Using the blues form and the 7th chord forms learned, play through the blues in these keys. (The version of the Blues in E used in the workshop is the basic blues progression without the added variation chords.)

The diagram shows a 12-measure blues progression in the key of E major, written in 4/4 time. The progression is as follows:

- Measures 1-4: E7 chord
- Measures 5-8: A7 chord
- Measures 9-12: E7 chord

The diagram includes three staves of music, each with a treble clef and a key signature of three sharps (F#, C#, G#). The first staff shows the E7 chord diagram above the first four measures. The second staff shows the A7 chord diagram above the next four measures. The third staff shows the E7 chord diagram above the final four measures. Each measure contains a slash, indicating a rhythmic pattern to be played.

Basic Blues in C

The diagram shows a 12-measure blues progression in the key of C major, written in 4/4 time. The progression is as follows:

- Measures 1-4: C7 chord
- Measures 5-8: F7 chord
- Measures 9-12: C7 chord

The diagram includes three staves of music, each with a treble clef and a key signature of no sharps or flats. The first staff shows the C7 chord diagram above the first four measures. The second staff shows the F7 chord diagram above the next four measures. The third staff shows the C7 chord diagram above the final four measures. Each measure contains a slash, indicating a rhythmic pattern to be played.

Basic Blues in D

Three staves of guitar tablature for 'Basic Blues in D' in 4/4 time. Each staff contains four measures of music, with the guitar part represented by diagonal slashes. Chord diagrams are provided above the staves:

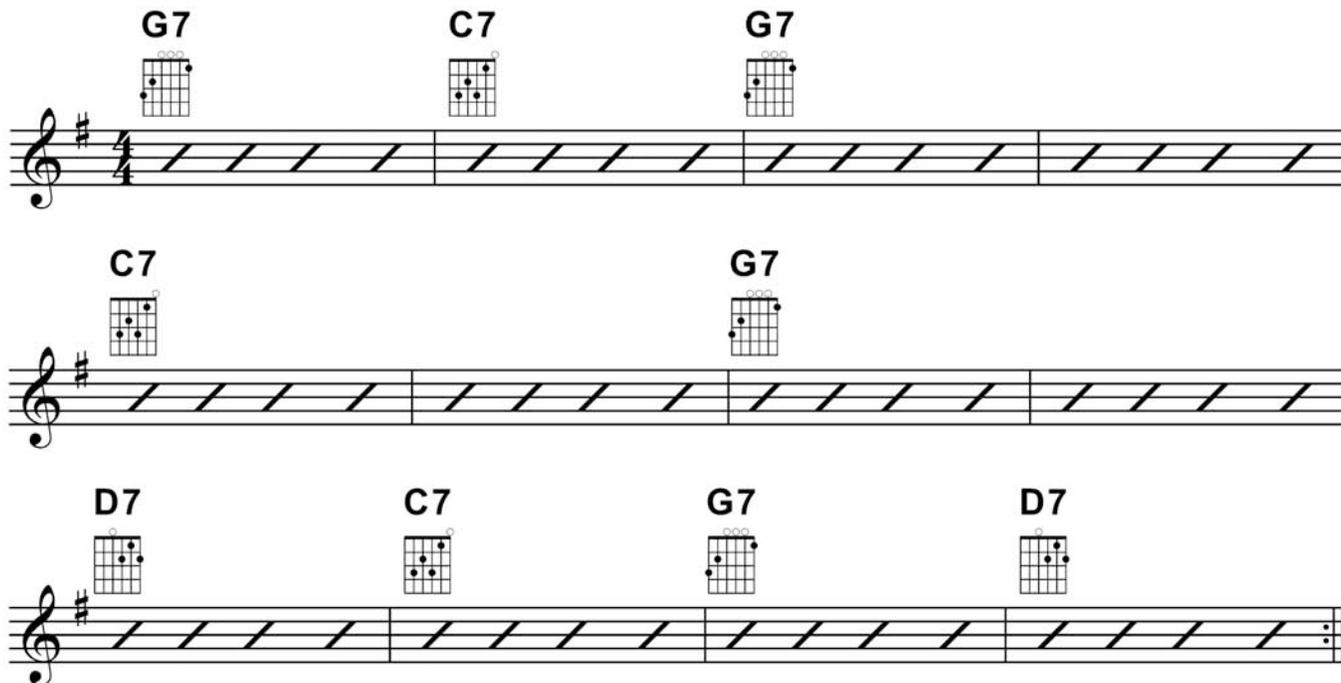
- Staff 1: D7 (measures 1-2), G7 (measures 3-4), D7 (measures 5-6).
- Staff 2: G7 (measures 1-2), D7 (measures 3-4).
- Staff 3: A7 (measures 1-2), G7 (measures 3-4), D7 (measures 5-6), A7 (measures 7-8).

Basic Blues in A

Three staves of guitar tablature for 'Basic Blues in A' in 4/4 time. Each staff contains four measures of music, with the guitar part represented by diagonal slashes. Chord diagrams are provided above the staves:

- Staff 1: A7 (measures 1-2), D7 (measures 3-4), A7 (measures 5-6).
- Staff 2: D7 (measures 1-2), A7 (measures 3-4).
- Staff 3: E7 (measures 1-2), D7 (measures 3-4), A7 (measures 5-6), E7 (measures 7-8).

Basic Blues in G



The image shows three staves of music for a blues progression in G major. Each staff represents a 4-measure sequence of chords, with guitar chord diagrams provided above each measure. The first staff contains G7, C7, and G7. The second staff contains C7 and G7. The third staff contains D7, C7, G7, and D7.

Hearing the I, IV, and V Chords

A lot of being a musician involves developing your sense of hearing. Developing your ear is about listening to something critically so that you can understand what it is doing. This is a very different skill from simply hearing something. The ability to hear something and understand what it is and then know how to recreate on guitar is a vital skill to develop as a musician. To musicians this is called “developing your ear” and each session we are going to have a time of developing your ear so that you can begin to hear the blues.

The I, IV, and V chords are the most common chords used in any type of music and once you learn to hear the difference between them you will begin to hear them in all types of music.

In the session a simple exercise is covered to assist you in hearing the difference between the I chord, the IV chord, and the V chord. While this may be confusing and difficult to hear the differences between the various chords at first, as you practice you will get better at it. Practice the exercises in the session and also listen to music throughout your day and try to pick out these three important chords.

Characteristics of the I, IV, and V Chords

- The I chord is usually the first and last chord of a song.
- It sounds like “homebase”. Other chords seem to always want to come back to the I chord.
- The IV chord shares a common note with the I chord so it sounds complementary--different from the I chord but yet similar.
- The V chord usually precedes and resolves to a I chord.
- The V chord has an “unsettled” sound that wants to resolve.

Playing Tip

Listen to the bass note of the chord to help determine what it is.

Pulling Riffs Out of Chords

A good place to start when learning various blues riffs is by relating them to chord forms and shapes on the guitar. In the session, a G7 barre form at the 3rd fret is used as a basis for this process.

Form the chord, then think about what fingers are unused and available to move and what notes they could reach while still playing the chord.

Several different riffs are demonstrated in the session using this form.

Experiment on your own with this form and others to come up with your own finger patterns and riffs.



Playing Tip

When learning a new riff...

- **Learn the riff using proper fingering.**
- **Move it to different places on the guitar neck.**
- **Experiment with different variations.**

Suggested Listening

B.B.King (2002)

"Live from the Cook County Jail"

Muddy Waters (2001)

"The Complete Plantation Recordings"

Robert Cray (2007)

"Live from Across the Pond"

Eric Clapton (2004)

"Me and Mr. Johnson"

Robert Johnson (1990)

"The Complete Recordings: Robert Johnson"

Albert King (1998)

"I'll Play the Blues for You"

Jack Pearson (1999)

"Jack Pearson"

The Blues Brothers (1978)

"Briefcase Full of Blues"

Jonny Lang (1998)

"Wander This World"

Assignment

Here is your assignment for this session.

- Memorize the 12-bar blues chord progression.
- Play through the 12-bar blues in A, C, D, E, and G.
- Learn all of the open and moveable 7th chord forms covered.
- Experiment with blues riffs pulled from the dominant 7th barre chord form.

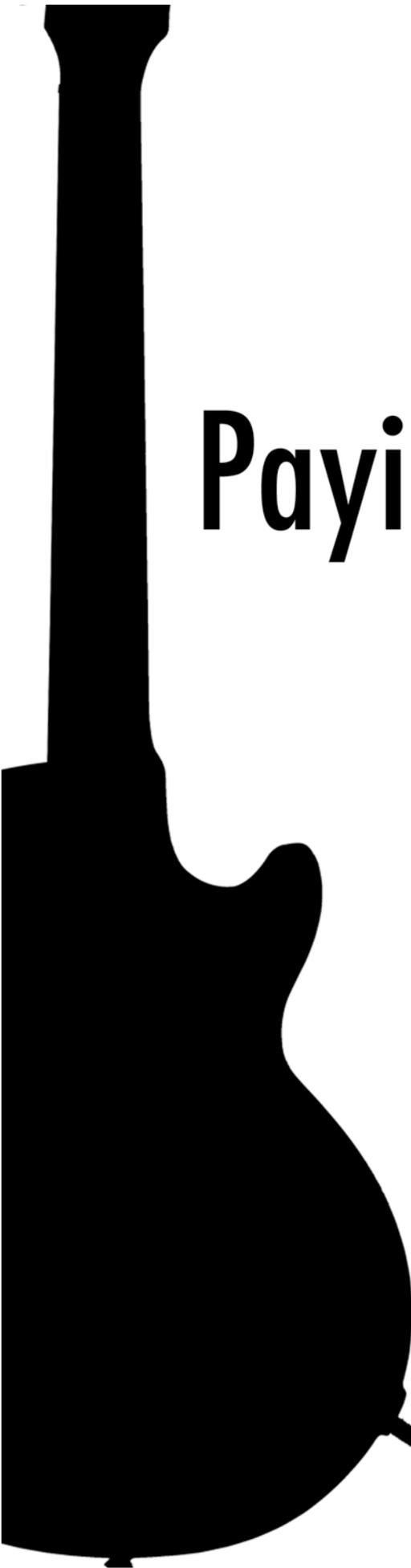
You're Ready to Move On When

You're ready to move on from this session when you...

- Have memorized both versions of the Basic 12-Bar Blues chord progression.
- Can play the chords to the Blues in A, C, D, E, and G.
- Can play some of the blues licks covered in this session in any key.



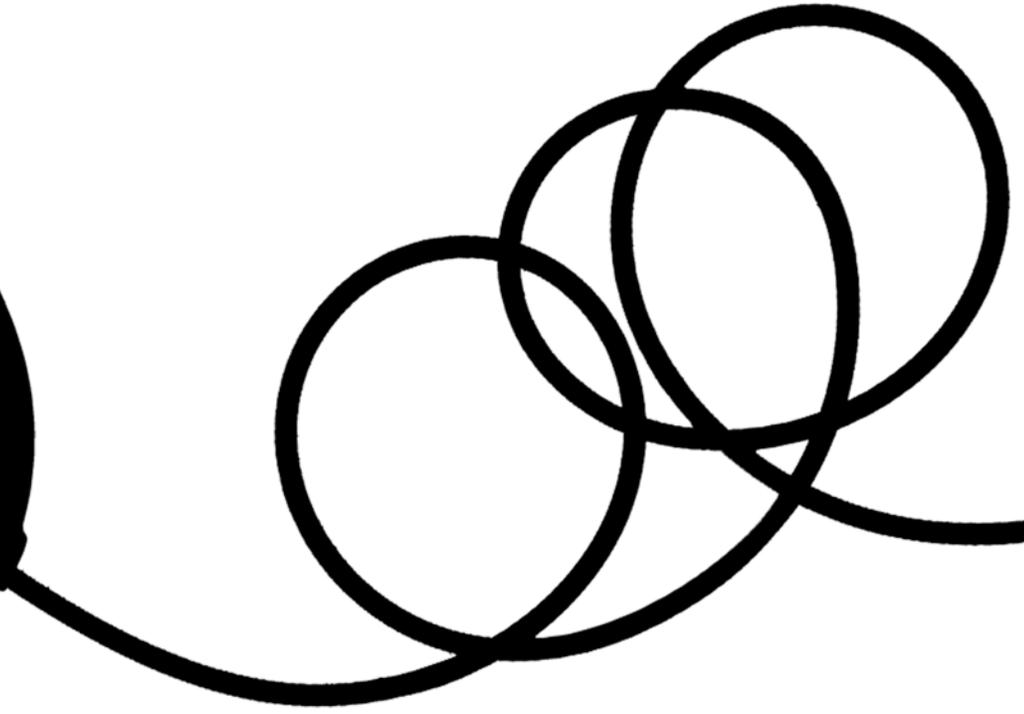
Steve on the set in Nashville during the recording of the teaching portions.



Paying Your Dues

Blues Notes, Bends, Boogie-Woogie 5ths

Session Two



Paying Your Dues

Blues Notes, Bends, BoogieWoogie 5ths

“Hearing the blues saved my life.” Van Morrison

Objectives

- Learning the blues notes and understanding how to use them.
- Hearing the blues notes.
- Playing bends effectively.
- Learning the BoogieWoogie 5ths Pattern.

Key Ideas

The blues notes are the flatted 3rd, flatted 5th, and the flatted 7th.

The flatted 3rd and the normal 3rd can be used interchangeably depending on the sound you want to get.

When playing the Blues NEVER use the normal 7th--always use the flatted 7th.

Use the flatted 5th as much as you want, just make sure to resolve it.

The Blues Notes

Certain tones within a key give it a “bluesy” sound. These are called the Blues Notes. Blues notes are scale tones that are adjusted slightly from their normal major scale position. The notes that are adjusted are the 3rd, the 5th, and the 7th steps of the major scale. In order to get that bluesy sound, you need to lower each of these steps by a half-step. So, the blues notes are the flatted 3rd, flatted 5th, and the flatted 7th. Each of these three tones brings different colors to your sound.

Practical Rules for Using Blues Notes

THE FLATTED 3RD RULE: The flatted 3rd and the normal 3rd can be used interchangeably in the blues depending on the sound you want to get. The flatted 3rd scale step serves as a color tone to get a blues sound.

THE FLATTED 5TH RULE: Use the flatted 5th as much as you want, just be sure to resolve it. The flatted 5th is a dissonant tone that wants to resolve. So, in most situations, it needs to be resolved when used--either up to the 5th or down to the 4th.

THE FLATTED 7TH RULE: When playing the Blues never use the normal 7th--always use the flatted 7th. The flatted 7th is one of the defining tones in blues and its use really establishes the blues sound.

Example 1

In this example, the same lick is played using a major or unaltered 3rd and using a flatted 3rd. Listen for how the usage of the different 3rds alters the sound.

<p>Using major 3rd</p>	<p>Using flatted 3rd</p>
------------------------	--------------------------

Example 2

This example, as shown in Session 2, illustrates the use of the flatted 5th. Notice how the flatted 5th resolves up to the 5th for most of the example, but in the first measure of the last line the flatted 5th resolves down to the 4th.

C7  **F7**  **C7** 



F9  7fr.



C7  **G7**  3fr.



F7  **C7** 



Keys and Key Signatures

Learning your keys and key signatures is one of the most helpful things you can ever do for your musical life. Key signatures appear at the beginning of each line of music and tell the player what notes are to be sharpened or flatted. Each major scale produces a unique combination of sharps or flats as its key signature. A key signature will never have both sharps and flats in it simultaneously. The order of sharps and flats in a key signature come in a predictable sequence. The key signature order of sharps is F#, C#, G#, D#, A#, E#. The order of flats is Bb, Eb, Ab, Db, Gb, Cb.



KEY	KEY SIGNATURE	ORDER	MAJOR SCALE
C		No sharps or flats	C D E F G A B C
F		Bb	F G A Bb C D E F
Bb		Bb, Eb	Bb C D Eb F G A Bb
Eb		Bb, Eb, Ab	Eb F G Ab Bb C D Eb
Ab		Bb, Eb, Ab, Db	Ab Bb C Db Eb F G Ab
Db		Bb, Eb, Ab, Db, Gb	Db Eb F Gb Ab Bb C Db
Gb		Bb, Eb, Ab, Db, Gb, Cb	Gb Ab Bb Cb Db Eb F Gb
G		F#	G A B C D E F# G
D		F#, C#	D E F# G A B C# D
A		F#, C#, G#	A B C# D E F# G# A
E		F#, C#, G#, D#	E F# G# A B C# D# E
B		F#, C#, G#, D#, A#	B C# D# E F# G# A# B
F#		F#, C#, G#, D#, A#, E#	F# G# A# B C# D# E# F#

Learning the 3rds, 5ths, & 7ths

It is important to know the roots, 3rds, 5ths, and 7ths in every key. Using the information from the previous page, fill in the roots, 3rds, 5ths, and 7ths in every key. (These are not the blues notes just yet. For this exercise, list the unaltered 3rds, 5ths, and 7ths.) Some of the notes are filled in to help you. The answers are shown on page 107.

<u>KEY</u>	<u>ROOT</u>	<u>3RD</u>	<u>5TH</u>	<u>7TH</u>
Key of C	<u>C</u>	_____	_____	_____
(Keys with Flats)				
Key of F	_____	<u>A</u>	_____	_____
Key of Bb	_____	_____	<u>F</u>	_____
Key of Eb	_____	_____	_____	<u>D</u>
Key of Ab	_____	_____	<u>Eb</u>	_____
Key of Db	_____	<u>F</u>	_____	_____
Key of Gb	<u>Gb</u>	_____	_____	_____
(Keys with Sharps)				
Key of G	_____	<u>B</u>	_____	_____
Key of D	_____	_____	<u>A</u>	_____
Key of A	_____	_____	_____	<u>G#</u>
Key of E	_____	_____	<u>B</u>	_____
Key of B	_____	<u>D#</u>	_____	_____
Key of F#	<u>F#</u>	_____	_____	_____

Playing Tip

The ability to recall without hesitation the 3rd, 5th, and 7th of any key is one of the most important real-world playing skills you will ever learn. Practice saying them from memory as you go throughout your day.

Learning the Blues Notes

Using the information from the previous pages, fill in the blues notes of the flatted 3rd, flatted 5th, and flatted 7th in every key. Some of the notes are filled in to help you. The answers are shown on page 108.

IMPORTANT

Do not give the enharmonic equivalent of the note. For example, the flatted 5th in C would be a Gb, since the G is the 5th. Even though an F# would technically be the same pitch, an F# would be considered a sharped 4th since F is the 4th of C.

Also, use double flats as needed. For example, a flatted 5th in Ab would be Ebb (or E “double flat”). Since Eb is the unaltered 5th in Ab, if we flatted an Eb it would become a Ebb.

<u>KEY</u>	<u>FLATTED 3RD</u>	<u>FLATTED 5TH</u>	<u>FLATTED 7TH</u>
Key of C	_____	<u>Gb</u>	_____
(Keys with Flats)			
Key of F	<u>Ab</u>	_____	_____
Key of Bb	_____	<u>Fb</u>	_____
Key of Eb	_____	_____	<u>Db</u>
Key of Ab	_____	<u>Ebb</u>	_____
Key of Db	<u>Fb</u>	_____	_____
Key of Gb	_____	<u>Dbb</u>	_____
(Keys with Sharps)			
Key of G	<u>Bb</u>	_____	_____
Key of D	_____	<u>Ab</u>	_____
Key of A	_____	_____	<u>G</u>
Key of E	_____	<u>Bb</u>	_____
Key of B	<u>D</u>	_____	_____
Key of F#	_____	<u>C</u>	_____

Hearing the Blues Notes

In this session's Hearing the Blues section, Steve takes you through various blues riffs using the blues notes in a variety of keys. Play along with the DVD and copy what is being played listening for how the various blues notes sound. After you have played with the DVD then experiment with creating blues sounding riffs using the blues notes on your own.

Getting the sound of the blues notes in your ear will help as you begin to solo by teaching you which notes give a specific sound.

Bends

Bending strings on a guitar is a technique that is synonymous with the Blues. The player can bend up to reach a certain pitch or to simply provide some nuance to the sound.

The most important thing to remember when bending is that when you bend, bend to a pitch. Bending to a pitch takes more control than simply bending up to an undefined tone. But gaining the control to bend to a specific pitch is well worth the effort and it will improve the overall sound of your playing.

There are three major types of bends that are used most often—half-step bends, whole-step bends, and minor 3rd bends.

Half-Step Bends

In the blues, some great places to do a half-step bend are from...

- the 2nd to the minor 3rd.
- the minor 3rd to the major 3rd.
- the 6th to the flatted 7th.

Other good places for a half-step bend would be from...

- the 4th to the flatted 5th.
- the flatted 5th to the normal 5th (also called "perfect 5th").

Playing Tip

Initially, bends are easier to learn on lighter strings. So, when you are first learning bends try changing the strings on your guitar to a lighter gauge for a while. Then, as your hand strength increases you can change back to your normal string gauge.

Key Ideas

Listen and be able to identify the sound of each of the blues notes.

When you bend, bend to a pitch.

Bending properly requires increased hand strength and control.

Half-Step Bend Lick #1

This simple lick starts on the 5th of the chord goes to the 6th then bends up to the flatted 7th. This pattern can be applied to all of the chords, (I-IV-V) in the blues.

A7

T
A
B

Variations

Variations of any lick can be made by transposing it to different places or different octaves on the neck. Playing the lick in different places on the guitar creates a lot of variation in your playing while still remaining the same finger pattern to you as the player.

Here is Half-Step Bend Lick #1 transposed up an octave and played in the 12th position on the 1st string.

A7

T
A
B

Here is the same lick back in the original octave but played in the 7th position on the 3rd string.

A7

T
A
B

And here it is again transposed down an octave and played in the 2nd position on the 4th string.

A7

T
A
B

Half-Step Bend Lick #2

This example takes the first lick and elaborates on it. This pattern can be applied to all of the chords, (I-IV-V) in the blues.

A7

T
A
B

Variations

As before, this lick can be transposed to different octaves and places on the neck. Here is Half-Step Bend Lick #2 transposed up an octave and played in the 12th position. Notice that the last note is down an octave in order to play it more comfortably.

A7

T
A
B

Here is Half-Step Bend Lick #2 played back in the original octave but played on the 3rd string in the 9th position.

A7

T
A
B

Here is Half-Step Bend Lick #2 played down an octave on the 4th string in the 2nd position.

A7

T
A
B

Whole-Step Bends

In the blues, some great places to do a whole-step bend are from...

- the 2nd up to the major 3rd.
- the flatted 3rd to the 4th.
- the 4th to the 5th.
- the 5th to the 6th.
- the flatted 7th to the root.

Playing Tip

When bending...

- Use the other fingers for support in pushing up the string.
- Bring thumb slightly up behind the neck for added support.

Major Scale Exercise

This is a very helpful exercise for playing a major scale using whole-step bends. Finger numbers are indicated in the circled numbers. Notice the fingering changes in the ascending and descending version.

Double Bends

Another option for bends that works particularly good with whole-step bends are double bends. This is where two notes are being played at the same time and one of them is a bent note. While there are several combinations that work well, a very common type is demonstrated in the session.

As demonstrated in the example given in the session, the 4th of the chord or key is being bent up to the 5th while the flatted 7th is also played.

These notes are played in various rhythms in the session but here is the basic melodic line on the three chords of the C blues--C7, F7, & G7.

Minor 3rd Bends

Minor 3rd bends require a lot of hand strength and muscle control. Common minor 3rd bends in Blues are from...

- the root to the minor 3rd.
- the major 3rd to the 5th.
- the 6th to the root.

Playing Tip

Bends require hand strength. Hand strength takes time to develop. Don't be discouraged if your bends don't sound correct at first. Keep practicing them daily allowing time for the muscles in your hand to develop.



Steve at the Rutledge in Nashville with the band (and a good assortment of guitars).

Great Blues Guitarists

(a very incomplete list)

B.B.King

Robert Cray

Stevie Ray Vaughn

Robert Johnson

Albert King

T-Bone Walker

Buddy Guy

Muddy Waters

Eric Clapton

Johnny Winter

Earl Hooker

Clarence "Gatemouth"
Brown

Billy Gibbons

Blind Lemon Jefferson

Keb Mo

Lightnin' Hopkins

Steve Cropper

Taj Majal

Elmore James

Duane Allman

Example 3

Finger Stretching Exercise

This is a great finger stretching exercise, as shown in the session, that helps develop increased flexibility with the 1st (index) and 4th (pinky) fingers. Finger numbers are shown under each fret position. As the exercise moves down the neck the distance needed to stretch by the fingers increases.

- Start this exercise at the 12th fret as indicated.
- Do finger pattern on all of the strings—going from 6th down to the 1st string.
- Then, repeat starting at the 11th fret working your way down the neck.

Finger Numbers

Example 4

The musical notation for Example 4 is presented in three systems, each with a treble clef staff and a guitar tablature staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tablature uses numbers 5, 7, and 9 to indicate fret positions. Chord diagrams are provided above the staff for A5, D5, and E5 chords, with '5fr.' indicating the fret position.

System 1: Features an A5 chord diagram (5th fret). The tablature consists of a sequence of chords: 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9.

System 2: Features D5 (5th fret) and A5 (5th fret) chord diagrams. The tablature consists of: 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9.

System 3: Features E5 (7th fret), D5 (5th fret), and A5 (5th fret) chord diagrams. The tablature consists of: 9 9 11, 9 9 11, 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9, 7 7 9.

Playing Tip

When you learn a new lick, play it in as many places and octaves as possible all over the neck of the guitar. Learn the lick, then experiment with melodic variations on the same finger pattern.

Example 5

A7

D7

A7

E7

D7

A7

Boogie-Woogie Blues in A

This example is shown in the workshop. The tempo and style are notated at the beginning of the song as a fast shuffle with the quarter note at 174 beats per minute. In the workshop this song is repeated an extra time.

♩ = 174
Fast Shuffle

A7

D7 **A7**

E7 **D7** **A7** **A13**

Assignment

Here is your assignment for this session.

- Memorize the blues notes.
- Understand the rules for each of the blues notes.
- Practice bends using proper bending technique.
- Practice daily the three types of bends—half-step, whole-step, and minor 3rd.

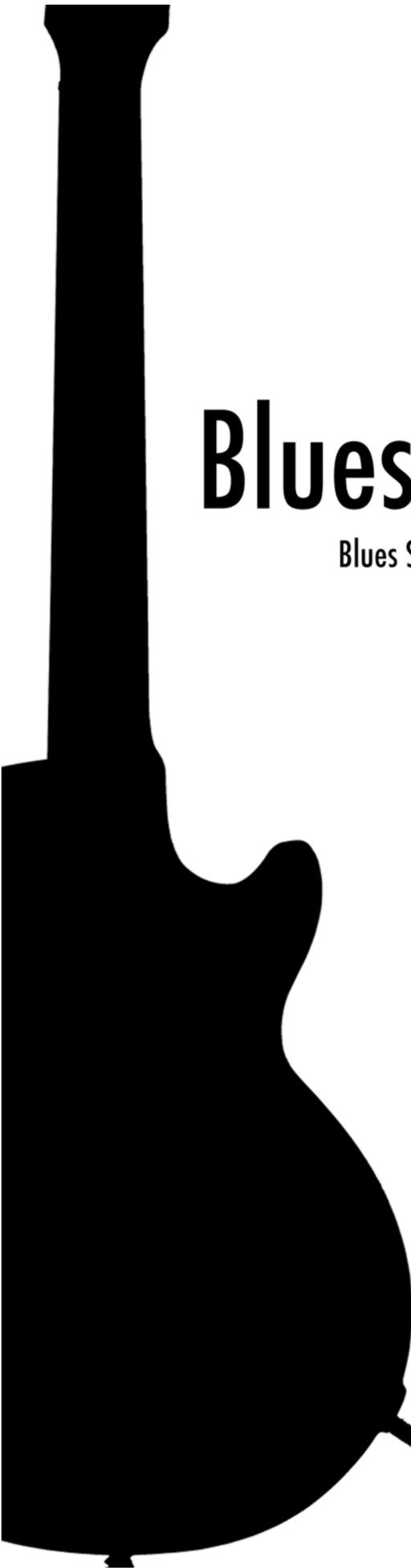
You're Ready to Move On When

You're ready to move on from this session when you...

- Understand the rules for using the blues notes.
- Can play half-step, whole-step, and minor 3rd bends using proper technique.
- Can play the Boogie-Woogie 5ths pattern over the chords of the blues in any key.



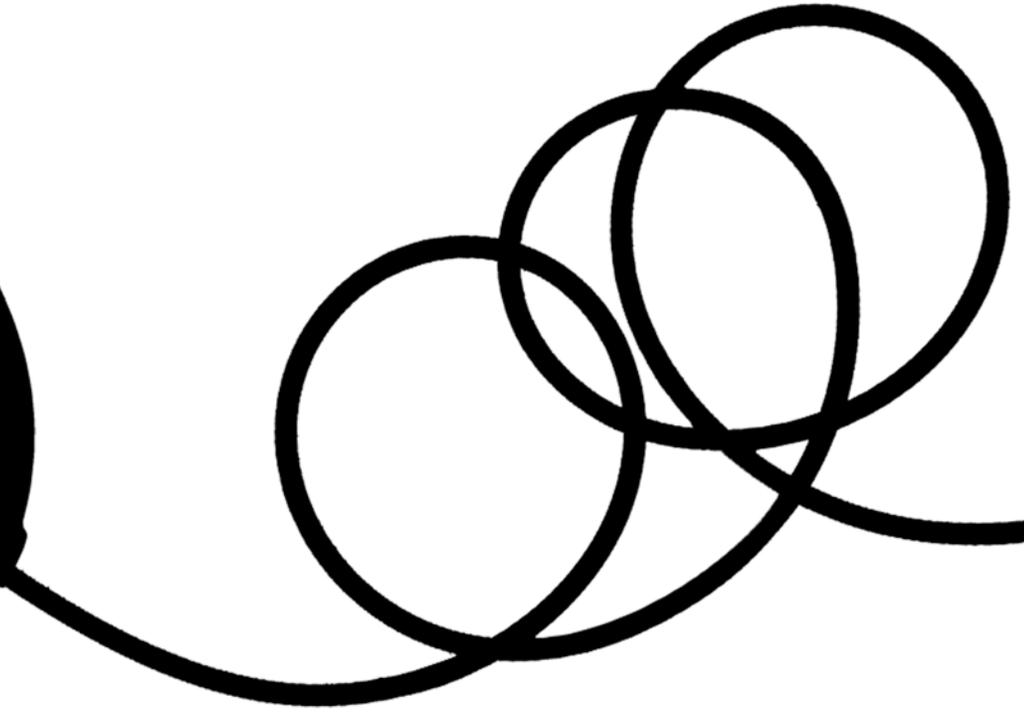
Steve's pedalboard during filming.



Blues Building Blocks

Blues Scales, Picking Technique, Making the Most of Simple Ideas

Session Three



Blues Building Blocks

Blues Scales, Picking Technique, Making the Most of Simple Ideas

"My blues are so simple, but so few people can play it right." Muddy Waters

Objectives

- Understanding the various scales used in blues playing.
- Playing using a strong picking technique.
- Learning the sus to hammer-on blues riff.

Key Ideas

The Major Scale is a combination of half-steps and whole-steps built off of a root.

Terms

Half-Step

A Half-Step is the distance between one note and the next note—the distance of one fret on the guitar.

Whole-Step

A Whole-Step is the distance of two half-steps which is the distance of two frets on the guitar.

Position

A Position is a specific range of frets on the neck of the guitar defined by the fret that the 1st finger is on.

Scales for Blues

There are several types of scales that work great for blues playing covered in this session. Scales are the building blocks of anything you create in music. The patterns of notes used in various scales can color your sound and your solos. Here are some of the primary scales you need to have in your bag of tricks as a blues guitar player.

The Major Scale

The major scale is the most fundamental scale in music. The major scale is a combination of half-steps and whole-steps built off of a root. It is a specific pattern of whole-steps and half-steps that when built on a specific note called the root create a major scale.

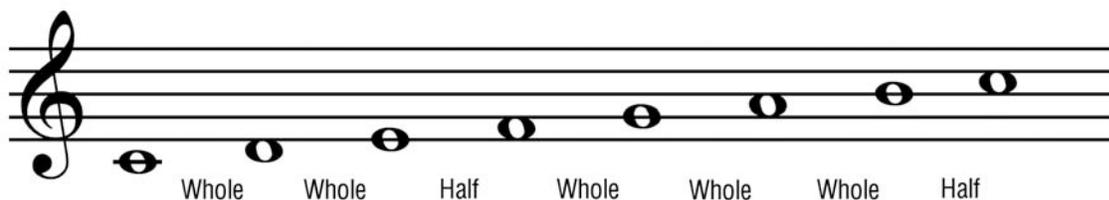
Remember that there are half-steps between E-F and B-C. Apart from using sharps and flats, these are the only two notes that are naturally a half-step apart.

The major scale pattern is...

Whole Step - Whole Step - Half Step

Whole Step - Whole Step - Whole Step - Half Step

Here is the major scale in the key of C or a C major scale.



Here is the F major scale. In order to get the major scale pattern to work out correctly the 4th note B had to be flatted. So, in the key of F there is one flat--Bb.



Playing Tip

Understanding major scales and keys is a huge benefit when soloing and in knowing what notes are in chords. Refer to the Keys and Key Signatures chart in Session 2 for help.

Major Scale Exercise

The Major Scale Exercise involves playing every major scale for one octave in one position. This is a very helpful exercise for learning the neck of the guitar as well as the finger patterns for major scales. Here it is shown in the 5th position. Play each scale for one octave ascending and descending. The note with the diamond and the number indicates the root of the scale and the finger you are to start the scale on. Because of how the guitar is tuned, the 5th string root forms are identical to the 6th string root forms.

6th String Roots

A Major Scale	B \flat Major Scale	B Major Scale	C Major Scale	D \flat Major Scale
5fr.	5fr.	5fr.	5fr.	5fr.

5th String Roots

All of these 5th string forms share the same finger pattern as their 6th string root counterparts.

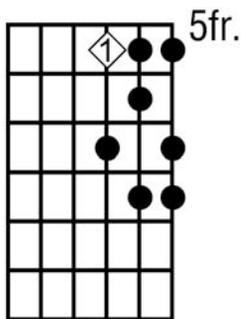
D Major Scale	E \flat Major Scale	E Major Scale	F Major Scale	F \sharp Major Scale
5fr.	5fr.	5fr.	5fr.	5fr.

4th String Roots

G Major Scale	A \flat Major Scale	A Major Scale	B \flat Major Scale	B Major Scale
5fr.	5fr.	5fr.	5fr.	5fr.

3rd String Root

C Major Scale



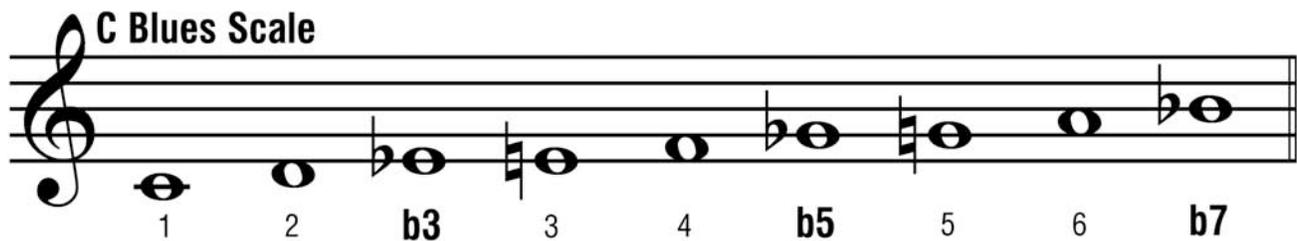
Playing Tip

Play all of these scales every day for a couple of weeks and you will have the finger patterns in your muscle memory ready to use in a real playing or soloing situation.

The Blues Scale

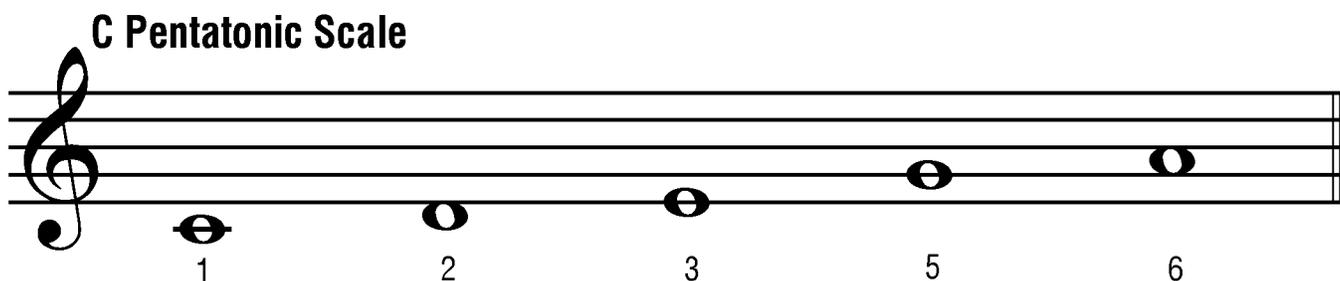
The blues scale is a combination of the major scale and the blues notes. So, the blues scale is scale tones 1-2-b3-3-4-b5-5-6-b7.

Here is the blues scale in the key of C.



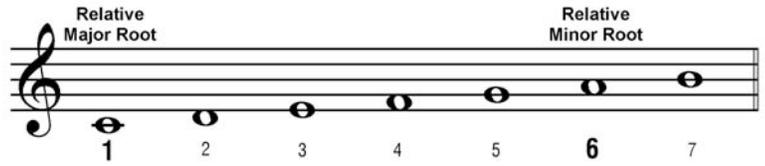
The Pentatonic Scale

The pentatonic scale is a five-note scale derived from the major scale. It uses the 1st, 2nd, 3rd, 5th, and 6th steps of the major scale.

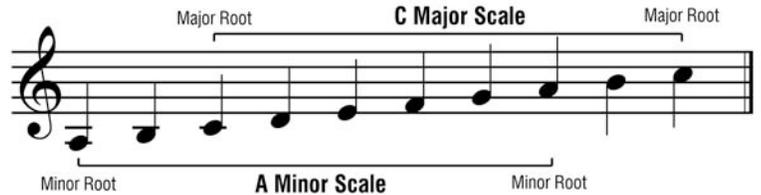


Major & Minor Roots

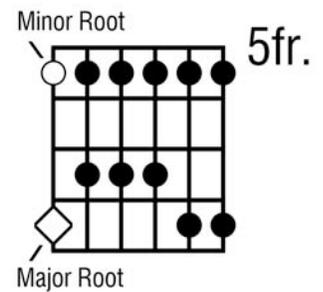
There is a special relationship between the 1st and 6th steps of the major scale that is called “relative”. The 1st step of the major scale is called the “relative major”. The 6th step of the major scale is called the “relative minor”.



Here is another way to illustrate it. The major and minor roots are all part of the same collection of notes. The relative major and minor scales share the same key signature.



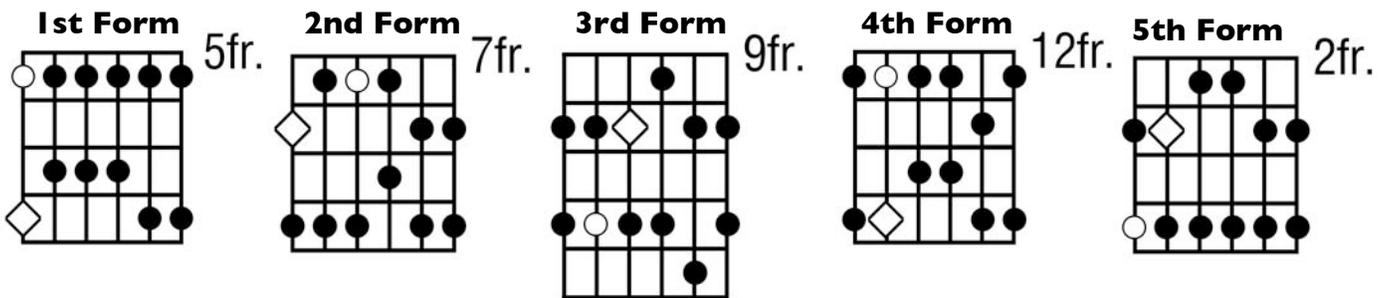
Here are the major and minor roots on the 1st pentatonic form as played on guitar. The open circle shows the minor root and the diamond shows the major root.



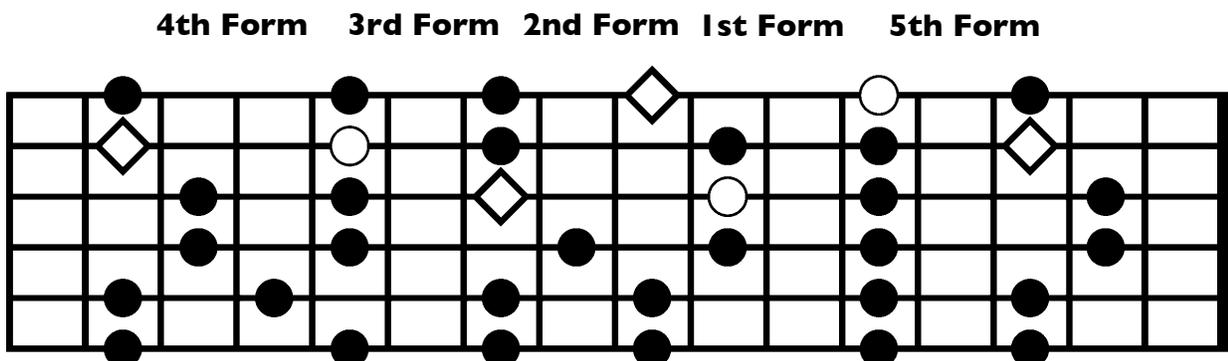
The Five Pentatonic Scale Forms on Guitar

Since there are five notes in a pentatonic scale, there are five different forms that we can use to play the scale if we start on each different note. These are the five forms of a C major pentatonic scale or an A minor pentatonic scale.

◇ = Major Root ○ = Minor Root



On guitar, these five forms connect together like overlapping puzzle pieces as shown in the lower example.



Using the Minor Pentatonic Scale in Blues

When playing the blues, an easy way to get started is to solo using the minor pentatonic scale. The minor pentatonic scale includes two of the three blues notes.

For example, an A minor pentatonic scale is A-C-D-E-G. If you looked at this collection of notes as if the note A was the root then C would be the flatted 3rd, D would be the 4th, E the 5th, and G would be the flatted 7th.

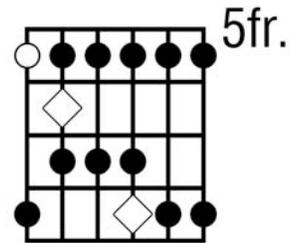
So, a very basic way to begin soloing over an A blues would be to use an A minor pentatonic scale.

Playing Tip

An easy scale to use in blues is the minor pentatonic scale. For example, in an A blues you could use an A minor pentatonic scale.

Adding a Blues Note to the Minor Pentatonic Scale

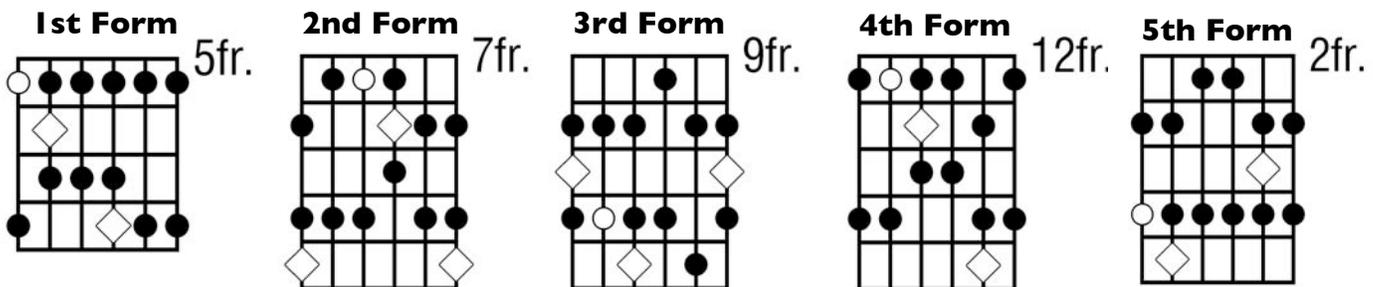
The minor pentatonic scale has two of the three blues notes in it. If you add the last blues note (the flatted 5th) to the 1st minor pentatonic form then all of the blues notes are covered with a minor modification to the form. Here is the 1st minor pentatonic form with the added blues note.



Pentatonic Forms With Added Blues Note

Here are all five of the pentatonic forms with the added blues note. These are based of an A minor pentatonic form. The open circle is the minor root and the diamond is the added blues note.

○ = Minor Root ◇ = Blues Note



Pentatonic Scale Bends

There are three good places to bend notes on a minor pentatonic scale. They are...

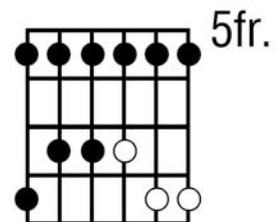
- from the 4th up to the flatted 5th (half-step bend) or perfect 5th (whole-step bend).
- from the flatted 7th up to the root (whole-step bend).
- from the flatted 3rd up to the major 3rd (half-step bend) or the perfect 4th (whole-step bend).

Playing Tip

Add the blues note to the minor pentatonic scale for an even "bluesier" sound.

In the 1st minor pentatonic form in Am the three notes to bend are shown here as open circles. These notes are good to bend in all of the forms, so practice bending these pitches in all of the five forms.

○ = Notes to Bend



Blues Picking Technique

A lot of blues playing involves really digging into the strings when you pick. Picking forcefully as shown in the session gives a slap back of the string against the fretboard that creates a lot of color in your sound.

To practice picking forcefully, use only downstrokes on a simple scale or pentatonic form. Listen for the slap back sound.

Another helpful technique described in the session consists of plucking up on the string from underneath using the middle or ring finger. This gets a slightly smaller but more dynamic sound. Watch the interview with Johnny Hiland for a great demonstration and explanation of this technique.

Making the Most of Simple Ideas

Blues guitar playing is not complex. Many of the best musical ideas include a very small amount of notes. But it is what the player does with those notes is what gives the blues its passionate sound.

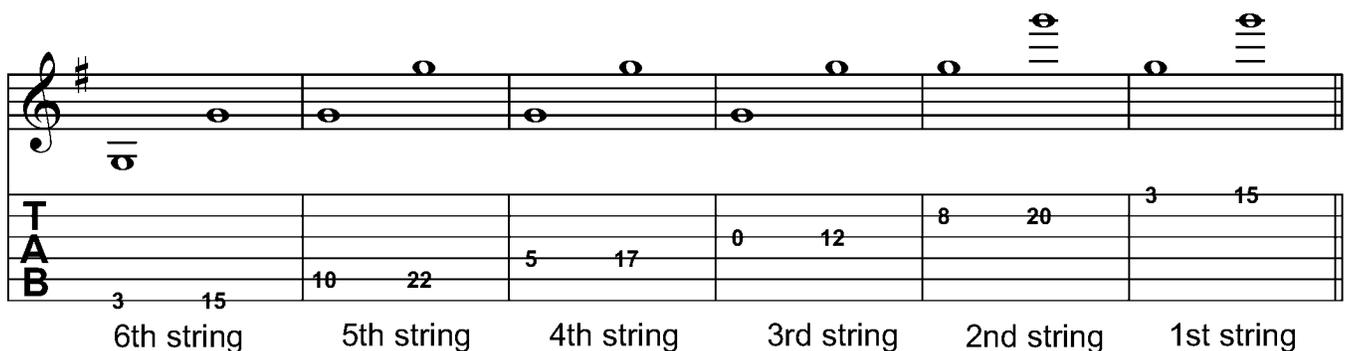
Here is a great exercise to help your ear start to hear different melodies to play.

Ear Training: Soloing with One Note

- **Solo using only the root.** Experiment with different rhythms and different picking attacks. Try to vary your volume.
- **Solo using the root in any octave.** Before you play find all of the roots in every octave all over the guitar. Practice jumping between them. Then experiment playing a solo using roots in any octave.
- **Solo using bends and slides to roots in any octave.** Remember to make good bends all the way up to the pitch. Practice sliding from a half-step and whole-step away from the root up to the root.

Finding the Roots on Every String

A helpful exercise in learning the neck of the guitar is to find a particular note on every string. The example below includes every G on each string. Say the name of the note while you play each one. (The second G on the 5th string may be impossible on some guitars because their necks do not have that many frets.)



The image shows a musical staff in G major (one sharp) and a corresponding guitar tablature. The staff contains six whole notes, each representing the G note on a different string. The tablature below shows the fret numbers for each G on each string: 6th string (3, 15), 5th string (10, 22), 4th string (5, 17), 3rd string (0, 12), 2nd string (8, 20), and 1st string (3, 15). The 5th string has two G notes, one at the 10th fret and one at the 22nd fret.

Ear Training: Soloing with Two Notes

- **Solo using the root and 6th in any octave.** Before you play, find the 6th to root combination in every octave. As you solo, vary the rhythms and octaves. (Patterns that use open strings are omitted from the chart below.) Here is the 6th going to the root in the key of G.

Finger Patterns & Combinations

There are many places on guitar where one melodic idea can be put into several places on the instrument using the same finger pattern. Using the same finger pattern in a variety of places is very useful when playing guitar and soloing. Common finger patterns occur because the strings of the guitar are mostly tuned in fourths. The distance from low 6th string E to 5th string A is an interval of a fourth. This is also true from the 5th string A to the 4th string D and from the 4th string D to the 3rd string G. It also happens from the 2nd string B to the 1st string E.

The only pair of adjacent strings that this does not occur on is between the 3rd string G and the 2nd string B. Between these two strings is the interval of a 3rd.

Notice in the diagram above that the fingering combinations are the same for each pattern on adjacent strings except patterns that are on the 3rd and 2nd string.

This means that you can play a melody on adjacent strings and everywhere (except the 3rd to 2nd strings) that melody can be played with the same finger pattern in any octave on the instrument.

Experiment with playing melodic ideas in different places all over the instrument using finger patterns as your guide.

Playing Tip

Any lick played on two adjacent strings can be played using the same fingering combination. The only exception is a lick using the 3rd and 2nd string. All others share the same finger pattern.

For practice, work out a lick that you like, then put it on every string and finger combination that you can find.

Ear Training: Soloing with Three Notes

- **Solo using the root, 2nd, and flatted 3rd in any octave.** Experiment playing the two riffs in different octaves and in various places on the guitar. Try different rhythms as well.

Two guitar riffs are shown. The first riff is on the treble clef staff, consisting of three notes: G4, A4, and F#4. The second riff is on the bass clef staff, consisting of three notes: G3, A3, and F#3. Both riffs are shown with guitar tablature below them. The first riff has a circled '3' above the first note and circled '3' and '1' above the second and third notes. The second riff has circled '4', '1', '3', and '1' above the first four notes, and a circled '3' below the first three notes. The tablature for the first riff shows frets 10, 10, and 8. The tablature for the second riff shows frets 11, 8, 10, and 8.

- **Solo using the same finger pattern on adjacent string.** Experiment playing the two riffs in different octaves and in various string combinations on the guitar. Vary the rhythms as well.

Two guitar riffs are shown. The first riff is on the treble clef staff, consisting of three notes: G4, A4, and F#4. The second riff is on the bass clef staff, consisting of three notes: G3, A3, and F#3. Both riffs are shown with guitar tablature below them. The first riff has a circled '3' above the first note and circled '3' and '1' above the second and third notes. The second riff has a circled '3' above the first note and circled '3' and '1' above the second and third notes. The tablature for the first riff shows frets 5, 5, and 3. The tablature for the second riff shows frets 5, 5, and 3.

Making the Most of Simple Ideas Key Concepts

- Start with a simple idea.
- Play it in every place and octave on the guitar.
- Explore different variations.
- Use common finger patterns.

Sus to Hammer-On Blues Pattern

This is a classic blues guitar pattern that is the basis of lots of great blues riffs. Learn the pattern then experiment with variations. Here is the sus to hammer-on blues pattern on the three chords of the blues in G.

Three sets of guitar diagrams and musical notation are shown. Each set includes a guitar diagram, a musical staff, and guitar tablature. The first set is for Gsus and G7, showing a 3-fret pattern. The second set is for Csus and C7, showing an 8-fret pattern. The third set is for Dsus and D7, showing a 10-fret pattern. Each set includes a circled 'H' above the musical staff, indicating a hammer-on. The tablature for Gsus and G7 shows frets 5, 3, 3 and 5, 3, 4. The tablature for Csus and C7 shows frets 10, 8, 8 and 10, 8, 9. The tablature for Dsus and D7 shows frets 12, 10, 10 and 12, 10, 11.

Sus to Hammer-On Blues

Here is the Sus to Hammer-On Blues Pattern applied to the blues form in G as shown in the session. Feel free to experiment with your own variations of this common blues guitar pattern.

The musical notation shows three systems of the Sus to Hammer-On Blues pattern in G major. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Below each staff are three guitar strings (Treble, A, B) with fret numbers and hammer-on (H) markings.

- System 1 (G7):** Four measures of G7 chords. The treble staff shows a sequence of notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4. The guitar strings show fret numbers: Treble (5, 5, 5), A (3, 3, 3), B (3, 3, 3). Hammer-ons are indicated by 'H' above the notes.
- System 2 (C7, G7):** Four measures. The first two measures are C7 chords, and the last two are G7 chords. The treble staff shows notes: C4, D4, E4, C4, D4, E4, C4, D4, E4, C4, D4, E4. The guitar strings show fret numbers: Treble (10, 10, 10), A (8, 8, 8), B (8, 8, 8) for C7; and Treble (5, 5, 5), A (3, 3, 3), B (3, 3, 3) for G7. Hammer-ons are indicated by 'H' above the notes.
- System 3 (D7, C7, G7):** Four measures. The first measure is D7, the second is C7, and the last two are G7. The treble staff shows notes: D4, E4, F#4, D4, E4, F#4, D4, E4, F#4, D4, E4, F#4. The guitar strings show fret numbers: Treble (12, 12, 12), A (10, 10, 11), B (10, 10, 10) for D7; Treble (10, 10, 10), A (8, 8, 8), B (8, 8, 8) for C7; and Treble (5, 5, 5), A (3, 3, 3), B (3, 3, 3) for G7. Hammer-ons are indicated by 'H' above the notes.

Assignment

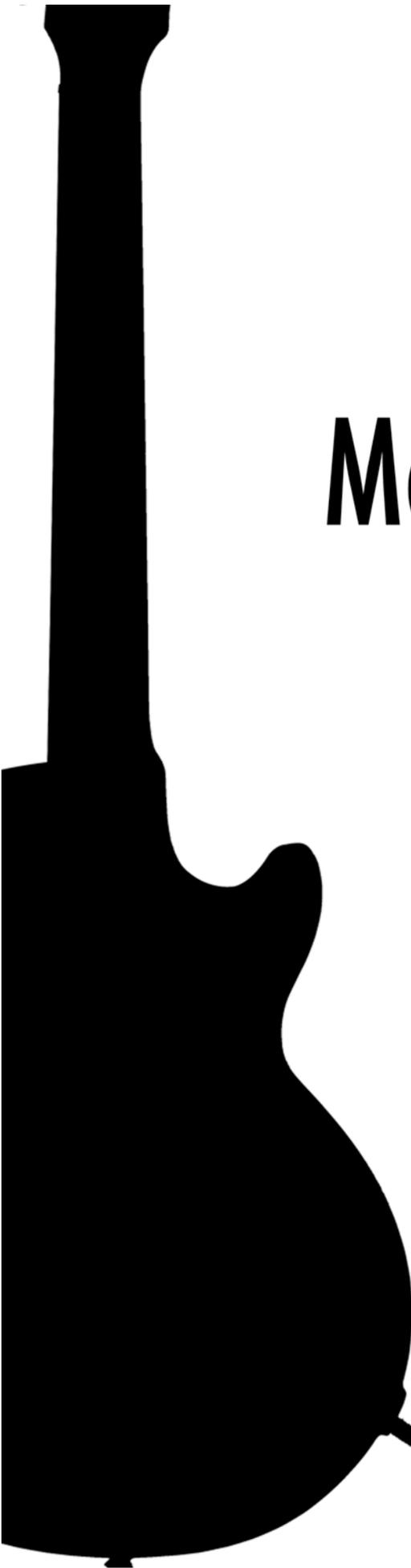
Here is your assignment for this session.

- Learn the keys and key signatures.
- Play the Major Scale Exercise from memory.
- Learn the minor pentatonic form and the form with the added blues note.
- Practice bending the proper notes on the minor pentatonic scale.
- Practice picking forcefully.
- Practice the ear training licks and apply them to different keys.
- Learn the Sus to Hammer-On Blues Pattern.

You're Ready to Move on When

You're ready to move on from this session when you...

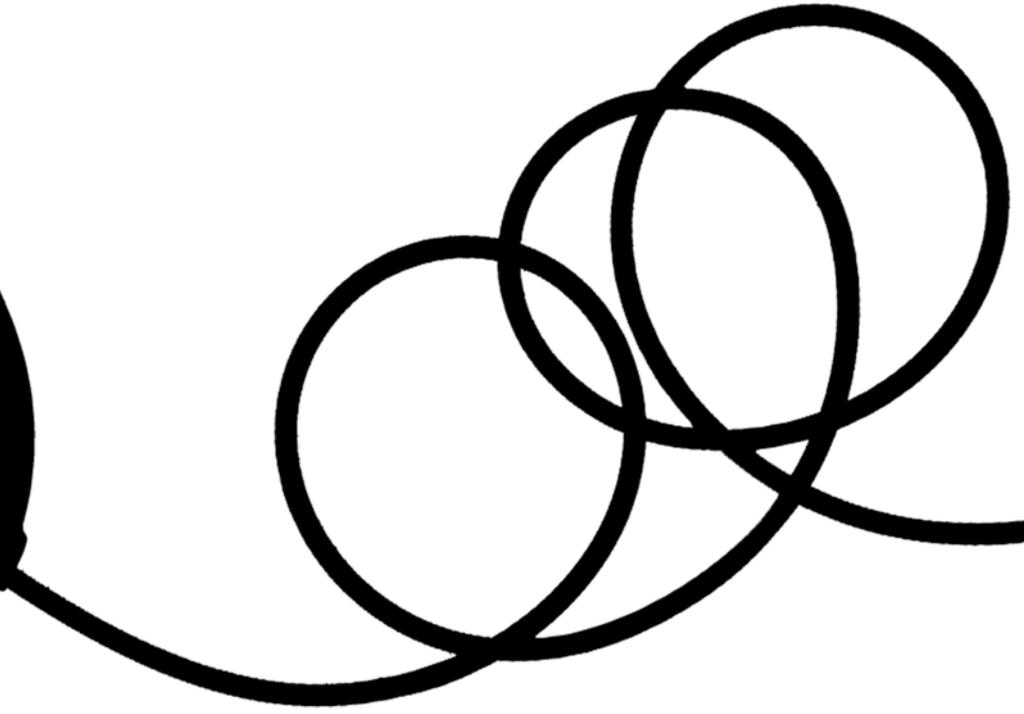
- Know the Keys and Key Signatures.
- Can play the minor pentatonic scale 1st form and the form with the added blues notes from memory.
- Can properly bend the right notes on the minor pentatonic scale form.
- Can find all of the G's, C's, E's, A's, and Bb's on the guitar.
- Can play the simple licks given in the ear training section in any key all over the neck.
- Can easily play the Sus to Hammer-On Pattern.



More Blues Tools

Advanced Blues Chords, Vibrato, Sliding 6ths Riff

Session Four



More Blues Tools

Advanced Blues Chords, Vibrato, Sliding 6ths Riffs

"I was told when I started to play that simple music is the hardest music in the world to play. And blues is simple music." Albert Collins

Objectives

- Learn 9th, 13th, and half-diminished chord forms.
- Understand the half-diminished chord substitution.
- Hearing the difference between the major 6th and the dominant 7th.
- Playing the sliding 6ths riff.

Key Ideas

Advanced chords use a flatted 7th unless the word "major" is in the chord name.

When the word "major" is in the chord name then the 7th is unaltered.

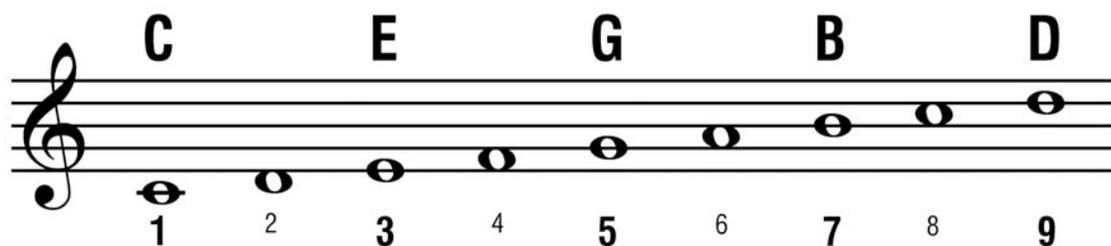
You can substitute a 9th chord for any 7th chord.

Advanced Blues Chords

This session covers many of the more advanced chord forms that are common in the blues. Primarily, it looks at 9th chords and 13th chords. These richer sounding chord forms really add a lot of color to your blues playing as well as multiply your options as a guitarist when playing chords to the blues.

9th Chords

Ninth chords are built like the dominant 7th chords described in Session 1. But a ninth chord adds one more note to a 7th chord—the interval of the 9th. The 9th step is the same as the 2nd step. So, in the key of C the 9th would be the note D.



Ninths can be added to major 7th, minor 7th, or dominant 7th chords. For example, a dominant 7th chord would have the formula 1-3-5-b7 and a dominant 9th chord would be 1-3-5-b7-9.

In the key of C, a C9 would include the notes C-E-G-Bb-D.

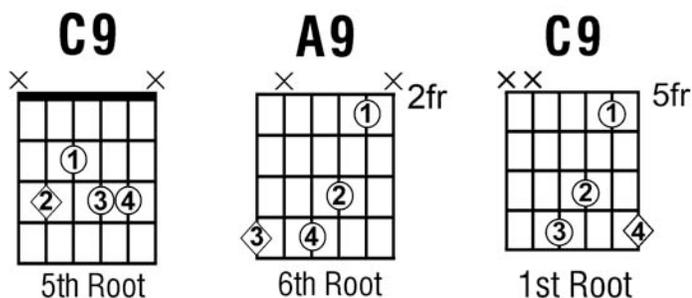


The Major 7th Rule

When the word "major" is in the chord name then the 7th in the chord is unaltered. But if "major" is not in the title then the chord has a flatted 7th. (The only exception to this rule is the fully-diminished chord which would have a double-flatted 7th.)

For example, a Cmaj7 has an unaltered 7th step—1-3-5-7. A Cmaj9 has an unaltered 7th step—1-3-5-7-9. But a C7 (no "major" in the chord name) has a flatted 7th—1-3-5-b7. And a C9th also has a flatted 7th—1-3-5-b7-9.

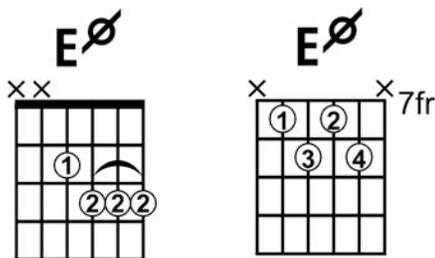
9th Chord Forms



Playing Tip
You can substitute a 9th chord for any 7th chord.

9th Chord Blues in G

Half-Diminished 7th Chord Forms



Playing Tip
When you see a 9th chord, you can substitute a half-diminished 7th chord built on the 3rd of the 9th chord.

Chord Substitution: Half-Diminished 7th for 9th Chord

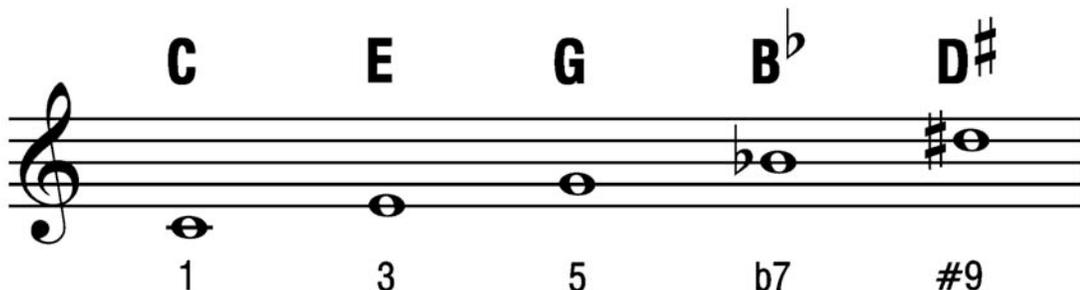
An important chord substitution trick is to substitute a half-diminished 7th built on the 3rd of the 9th chord. This is a very helpful chord substitution trick when looking for more chord options to play when playing the blues.

For example, an E half-diminished chord could be substituted for a C9th. Or if the chord is an F7 or F9, then an A half-diminished chord could be used.

Altered Ninth Chords

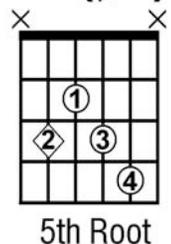
Ninth chords can also be adjusted to form other chords like 7(#9) or 7(b9). The altered 9th chord most used in the blues is the 7(#9). The formula for a 7(#9) is 1-3-5-b7-b9.

In the key of C, a C7(#9) would be C-E-G-Bb-D#.



Here is a common way to play a C7(#9) on guitar that is popular in blues guitar playing.

C 7(#9)



Playing Tip

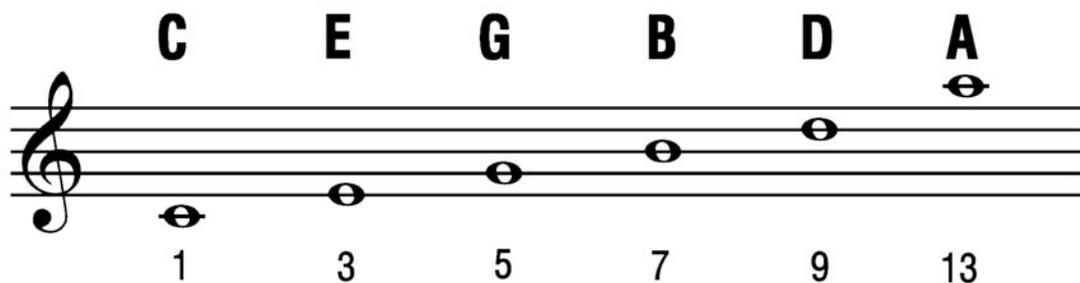
In blues, the 7(#9) chord is used as a substitute for the V chord in a key.

For example in the key of A, the V chord would be an E which could be substituted as an E7(#9).

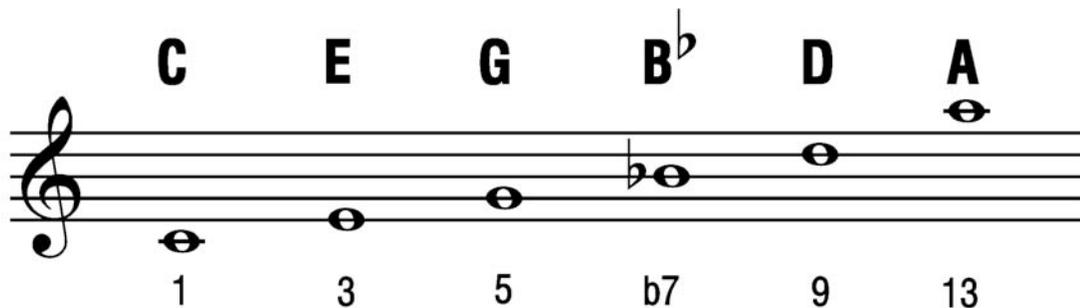
13th Chords

Thirteenth chords are another common chord type used in blues. The formula for a major 13th chord is 1-3-5-7-9-13. (In theory, the 11th is included in a 13th chord, but in practice the 11th is always omitted.)

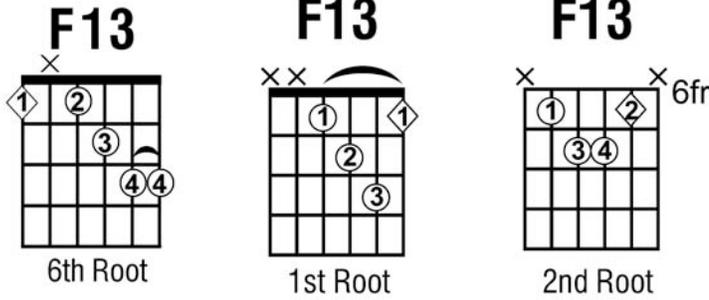
In the key of C, a Cmaj13th would include these notes.



In the blues, the dominant 13th is more common. So, in the key of C, a C13th would include these notes.



13th Chord Forms



Playing Tip

When playing more complex chords on guitar, certain chord tones can be safely omitted.

You can generally omit the 5th or the root of a chord and still retain the character and sound of the chord.

9th & 13th Blues

Blues in C

♩ = 100

Chord progression for Blues in C:

C9 F13 C9 F13

C9 G13 F13 C9 G7(#9)

Blues in D

Chord progression for Blues in D:

D9 G13 D9 G13

D9 A13 G13 D9 A7(#9)

Blues in Eb

Chord progression for Blues in Eb:

E^b9 A^b13 E^b9 A^b13

E^b9 B^b13 A^b13 E^b9 B^b7(#9)

Blues in E

Chord progression for Blues in E:

E9 A13 E9 A13

E9 B13 A13 E9 E9

Playing Tip

Choose chord forms that are located in a similar part of the neck so you aren't forced to make large jumps while playing.

Playing Tip

Chord forms that share common tones make progressions sound connected.

Half-Diminished Blues

Blues in A

♩ = 120

A9 (2fr.) **D9 (F#∅)** (4fr.) **A9** (2fr.) **D9 (F#∅)** (4fr.)

A9 (2fr.) **E9 (G#∅)** (6fr.) **D9 (F#∅)** (4fr.) **A9** (2fr.) **E7(#9)** (5fr.)

Blues in Bb

Bb9 (3fr.) **Eb9 (G∅)** (5fr.) **Bb9** (3fr.) **Eb9 (G∅)** (5fr.)

Bb9 (3fr.) **F9 (A∅)** (7fr.) **Eb9 (G∅)** (5fr.) **Bb9** (3fr.) **F7(#9)** (7fr.)

Blues in C

C9 (5fr.) **F9 (A∅)** (7fr.) **C9** (5fr.) **F9 (A∅)** (7fr.)

C9 (5fr.) **G9 (B∅)** (9fr.) **F9 (A∅)** (7fr.) **C9** (5fr.) **G7(#9)** (9fr.)

Half-Diminished Blues (cont.)

Blues in F

Proper Hand Position

Proper hand position is important in any type of guitar playing. Proper left-hand (fretting hand) position involves these elements.

- Keep wrist low.
- Angle wrist slightly forward.
- For general playing, keep a little bit of air space between your palm and the bottom of the neck.
- Don't bring the thumb up over the back of the neck unless you are needing the extra strength for bends, otherwise leave the fretting hand thumb resting around the top third of the back of the neck.

Playing Tip
Whenever you see a dominant seventh chord you can substitute in a 9th or 13th chord for more color.

Vibrato

Vibrato brings a degree of motion to fretted notes making the pitch of the note go up and down slightly as the wrist and fingers move in a rocking motion. It helps to release the thumb on the back of the neck while you are rocking the wrist. Vibrato can be used on single notes and chords.

Take some time to practice vibrato in order to get the physical motions needed under control. Remember, the gauges of the strings also affect how much pressure the hand needs to provide in order to create a good sounding vibrato.

Playing Tip
Just a little motion to the note gives a lot of character to your sound.

Using the Major 6th vs the Dominant 7th

There is a major difference in sound between using the major 6th in your blues soloing and using the dominant flatted 7th. The major 6th creates a “sweeter” sound. The flatted dominant 7th creates a “bluesy” sound.

Example 1

Using 6th

Using flatted 7th

Sliding Finger Pattern

Here is a helpful finger pattern that outlines the main positions on guitar. It's an easy and great sounding way to create a melody that travels a lot on the guitar by using common finger patterns.

Basic Sliding Riff

Here is the basic version of the sliding finger pattern. The root of this riff is the 5th string C.

<p>Normal</p>	<p>Adding Slides</p>
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Sliding Riff in C (5th String Root)

Here is the full version of the sliding riff in the key of C. The riff is based off of the 5th string root of C. Notice the difference between the ascending and descending versions. This pattern can be moved to any key using the 5th string root.

Sliding Riff in F (6th String Root)

Here is the full version of the sliding riff in the key of F. The riff is based off of the 6th string root of F. Again, notice the difference between the ascending and descending versions. This pattern can be moved to any key using the 6th string root.

Finger Patterns & Positions

Using common finger patterns to play riffs in many octaves on the guitar is very easy. Finger patterns that involve two adjacent strings can be repeated an octave up by moving up 2 or 3 frets and moving to the next string set down on the fretboard.

Playing Tip

One simple melodic idea can be played in several different positions on the guitar using the same fingering.

Example 3

Here, the same finger pattern is used in all three octaves of this riff. After you play the original riff on the 6th-5th strings, then you move up two frets and play the same finger pattern on the 4th-3rd string set. From there you can move up three frets and play the same finger pattern on the 2nd-1st string set.

6th-5th String Set	4th-3rd String Set	2nd-1st String Set
<p>Original Finger Pattern Original Octave 3rd Position</p>	<p>Same Finger Pattern One Octave Up 5th Position</p>	<p>Same Finger Pattern Two Octaves Up 8th Position</p>

Example 4

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Example 5

<p>Original Finger Pattern Original Octave 1st Position</p>	<p>Same Finger Pattern One Octave Up 3rd Position</p>	<p>Same Finger Pattern Two Octaves Up 6th Position</p>

Assignment

Here is your assignment for this session.

- Learn the 9th, 13th, and 7(#9) chord forms.
- Understand the half-diminished substitution for 9th chords.
- Practice using a good hand position and playing vibrato using proper technique.
- Practice hearing the difference between using the 6th and the flatted 7th as you improvise.
- Learn the 5th & 6th string versions of the sliding finger pattern.
- Learn both versions of the sliding 6ths riff.

You're Ready to Move On When

You're ready to move on from this session when you...

- Have memorized the 9th and 13th chord forms.
- Can play the sliding finger pattern on any note.
- Can play the sliding 6ths riff on any major chord.



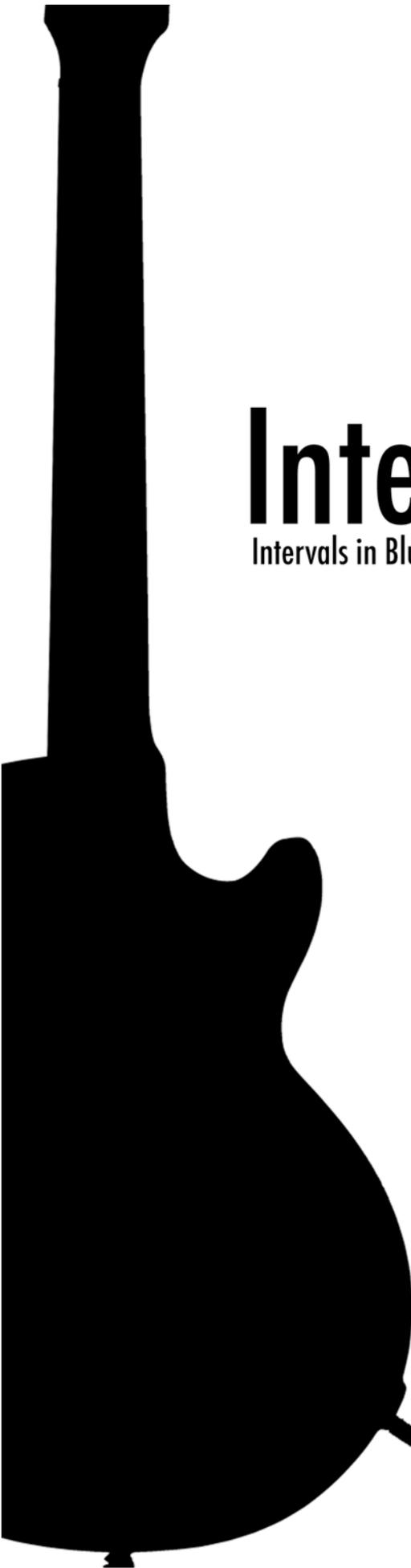
An impromptu jam with Steve and Jack Pearson from the Allman Brothers Band after the cameras had gone off for the Blues Course interview.



A shot of the stage and the band at the Rutledge during filming. You can see the teleprompter in the foreground.



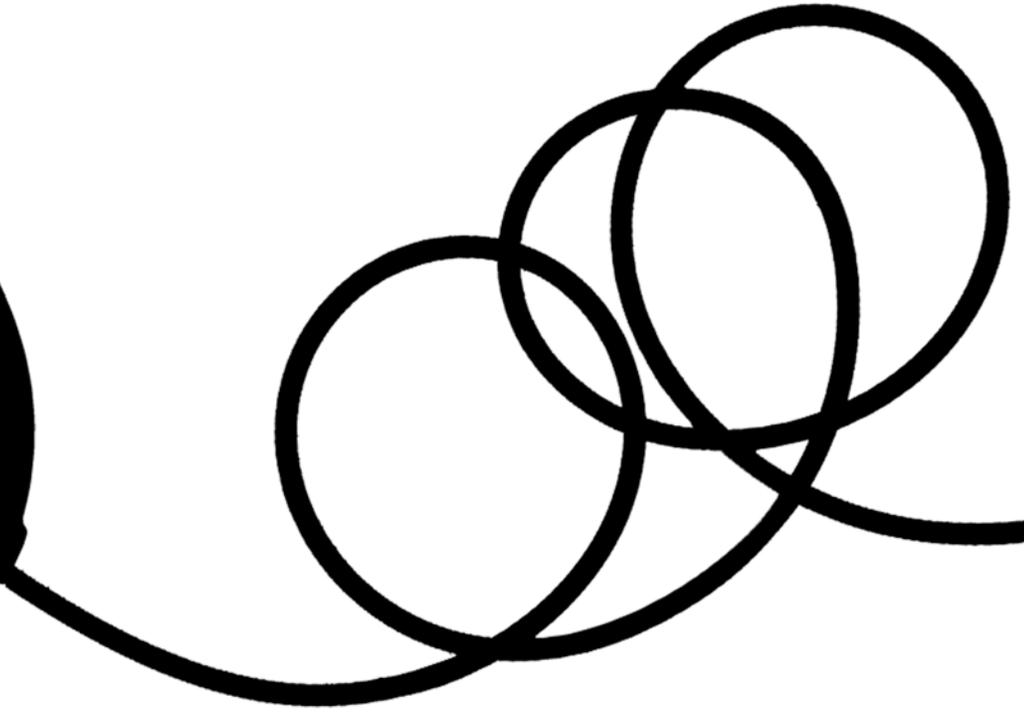
The view from the sound booth during taping at the Rutledge. The whole video session was multi-tracked so that it could be edited in the studio later.



Interval Madness

Intervals in Blues, Choosing the Right Notes, Classic Blues Finger Patterns

Session Five



Interval Madness

Intervals in Blues, Choosing the Right Notes, Classic Blues Finger Patterns

“Sounds like the blues are composed of feeling, finesse, and fear.” Billy Gibbons

Objectives

- Playing 3rds, 4ths, 5ths, and 6ths on guitar.
- Learn some common blues expression techniques.
- Playing the interval riffs covered.

Key Ideas

Commonly used blues intervals are 3rds, 4ths, 5ths, and 6ths.

4ths and 5ths have a very “open” sound.

Using Intervals in Blues

Much of blues guitar playing is based on the use of intervals—combinations of notes that when played together create some characteristically bluesy guitar parts. This session you will learn several of these common blues riffs using intervals.

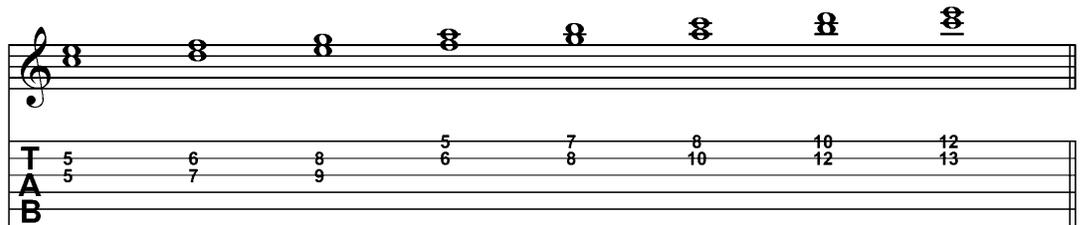
An interval is the distance between two notes. But for our purposes, we’ll use the term interval to also describe the combination of those two notes played together. There are four main types of intervals that are looked at—3rds, 4ths, 5ths, and 6ths.

In the key of C, these intervals look like this.



Let’s look at 3rds for a moment.

Start with a major scale. Then add the note of the 3rd above each note. Some of the intervals derived end up being two whole-steps apart from each other. These are called “major 3rds”. Some of the intervals are a step and a half apart. These are called “minor 3rds”. Here are 3rds built from a C major scale.



4ths & 5ths

The intervals of 4ths and 5ths have a very similar “open” sound to them. Here is a characteristic lick that uses sliding 4ths that Jimi Hendrix used in much of his playing. But you hear it in all types of music and blues guitar playing.

Sliding 4ths in A



Playing Tip

The sliding 4ths pattern sounds great when built off of the root as well as the 5th of the chord.

6ths Blues Riff #1

6ths Blues Riff #1 (Alternate Fingering)

6ths Blues Riff #2 (Basic Version)

6ths Blues Riff #2 (with 3rds)

Expression Techniques

There are three expression techniques covered in the session that are commonly used in blues.

STEVIE RAY VAUGHN FALL Form a small barre covering the 1st and 2nd strings around the 15th or 17th fret. Pick an upstroke with your pick and make the barre fall down the neck while still making good contact with the strings with the barre. Use this technique as a way to express emotion without using notes. It gives a solo a little breath in between melodic lines.

PALM MUTING Use the fleshy part of the palm touching the bridge of the guitar lightly to create added punch and dynamics in your playing. It takes some practice to get the correct amount of muting to get the correct sound. You want to hear the definition of the note—so don't mute the note off too much.

MIDDLE & RING FINGER UPSTROKES These upstrokes can be used in conjunction with the pick to provide fast melodic ideas. You also hear this technique used a lot in the “chicken pickin’” style of country lead guitar playing. These upstrokes also create a popping sound as the string hits slaps back against the neck of the guitar that can create a lot of character to a note.

Choosing the Right Notes

As you are creating a solo, here are four tips for choosing where to start.

Emphasize the Root of the Chord.

As you are learning to solo a helpful way to approach a solo is to use the root of the chord as a melodic home base. You can play around the home base root note but always come back to the root of the chord or even the key of the song as home base.

Emphasize the Fifth of the Chord.

Another note that can serve as home base is the fifth of the chord. The root and the 5th play an important role in the overall sound of blues guitar so a good way to start soloing is by using the root or fifth as the home base of your ideas.

The 3rds & 7ths tell the Story of the Chord Progression.

When the chords change in a song, it is the 3rds and 7ths of the chords that really create the tonality of the passing chords.

Use Major Tonality Over the I Chord and Minor Pentatonic Over the IV Chord.

An easy way to keep track of the change between the I and the IV chord is to use a major tonality (either major scale or major pentatonic scale) over the I chord. Then, when it comes to the IV chord, switch to a minor tonality (minor pentatonic scale.)

For example, in a Bb blues (as in the Bb Major & Minor Blues), use tones from the Bb major scale over the I chord sections. But when it switches to the IV chord, use tones from the Bb minor pentatonic scale.

3rds & 7ths Blues

C7 F7 C7 F7

C7 G7 F7 C7

C7 F7 C7

F7 C7

G7 F7 C7

Bb Major & Minor Blues

Here is the example solo as shown in the session. The brackets over the chord changes show the switch from the major tonality over the I chord to the minor tonality over the IV chord.

The notation is divided into four systems, each with a treble clef staff and a tablature staff. Chord changes are indicated by brackets above the staffs.

- System 1:** Bb Major (Bb7), Bb Minor (Eb7), Bb Major (Bb7). Includes a triplet in the first measure.
- System 2:** Bb Minor (Eb7), Bb Major (Bb7). Includes a triplet in the first measure and a bend in the second measure.
- System 3:** F Major (F7), Bb Minor (Eb7), Bb Major (Bb7). Includes a triplet in the second measure.
- System 4:** Bb Major (Bb7), Bb Minor (Eb7), Bb Major (Bb7). Includes a triplet in the second measure.

Bb Major & Minor Blues (cont.)

Bb Minor **Bb Major**

Bb Major **F Major** **Bb Minor**

Bb Major

Blues Finger Patterns

Here are a couple of very characteristic blues guitar licks. Get them under your fingers then work on variations of your own. Try to incorporate them into your soloing.

Blues Finger Pattern #1

Musical notation for Blues Finger Pattern #1, first part. The staff shows a treble clef, 4/4 time signature, and notes G4, A4, Bb4, and C5. The tablature below shows frets 8 and 11 with fingerings 1 and 3.

Musical notation for Blues Finger Pattern #1, second part. The staff shows a treble clef and notes Bb4, A4, G4, and F4. The tablature below shows frets 11 and 8 with fingerings 3 and 1.

Blues Finger Pattern #2

Musical notation for Blues Finger Pattern #2, first part. The staff shows a treble clef, 4/4 time signature, and notes G4, A4, Bb4, and C5. The tablature below shows frets 10 and 8 with fingerings 3 and 1.

Musical notation for Blues Finger Pattern #2, second part. The staff shows a treble clef and notes G4, A4, Bb4, and C5. The tablature below shows frets 10, 8, 8, and 11 with fingerings 3, 1, 3, 1, 3.



Steve and Johnny Hiland jamming a little bit before the interview. He talks about his amp being powerful in the interview. We actually got complaints from our neighbors during the shoot at the studio that it was too loud. (Rock on!)

Assignment

Here is your assignment for this session.

- Practice the intervals from this session.
- Practice the three expression techniques.
- Practice the four ear training ideas.
- Learn the two blues finger patterns.

You're Ready to Move On When

You're ready to move on from this session when you...

- Can play the interval ideas in a couple of different keys.
- Have practiced the ear training ideas with the Jam-Along tracks.
- Can play the blues finger patterns in a variety of keys.

Playing Tip

Always take new ideas and try to work them into a real musical situation. This is the key to internalizing them.

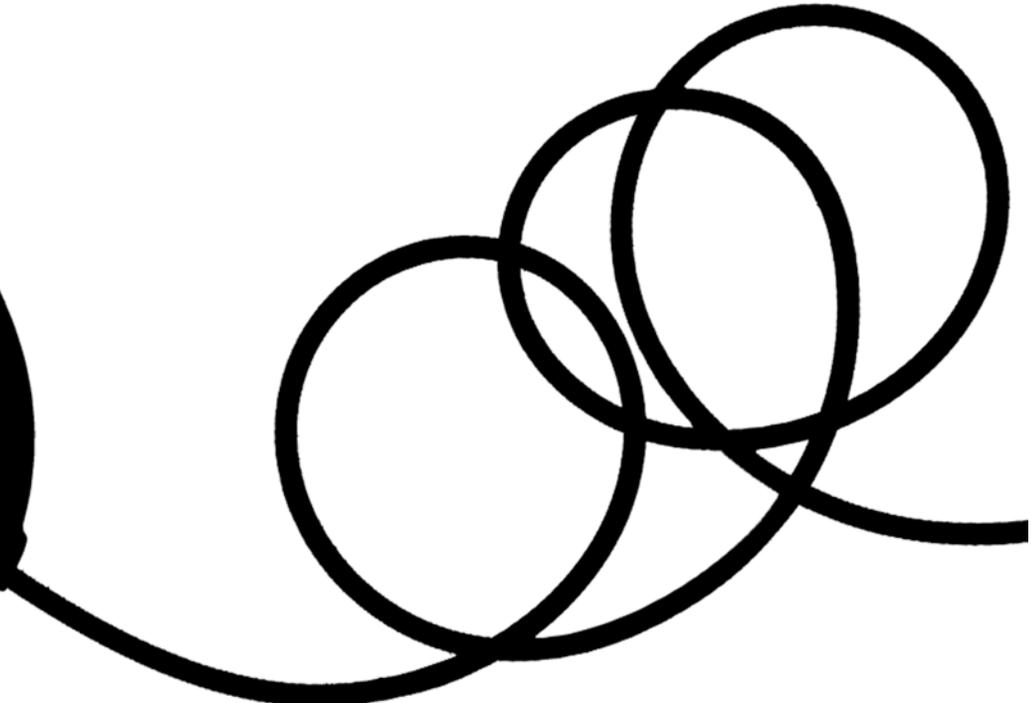
If you can't put an idea into a real musical setting then it is of no use to you—no matter how long you've practiced it.



Mastering the Blues

Types of Blues, Playing What You Hear, Playing with a Band

Session Six



Mastering the Blues

Types of Blues, Playing What You Hear, Playing with a Band

"I think the blues will always be around. People need it." **Johnny Winter**

Grammy Nominated Blues Guitarist

Objectives

- Become familiar with various styles of the blues.
- Learn ways to jazz up chord progressions.
- Soloing by ear.
- Learning the up-stroke pull-off technique.

Key Ideas

The shuffle has an underlying triplet feel.

The 12/8 feel is so slow that the triplet 8th notes are felt as 3 eighth notes for each of the 4 beats in each measure.

A boogie-woogie feel is much faster, ala Chuck Berry or the Stray Cats.

Jazz up chord progressions by adding leading chords such as a V or even a ii-V before a chord.

Jazz up chord progressions by adding color tones such as 9ths, 13ths, or #9ths.

Different Types of Blues Feels

Blues songs come in many different feels and styles. Some are fast and aggressive and others have a very slow groove. Several of the more common styles are covered in this session. Much of blues music is based off of a triplet feel in the rhythm. Sometimes it this triplet feel is slow, sometimes this feel is fast, but it is almost always in the basic rhythm of the music.

Shuffle

The shuffle has an underlying triplet feel to the rhythm. Shuffles can come in a variety of tempos.

Some examples of shuffles on the Jam-Along CD are...

- Track 14 – Shuffle in A (medium tempo)
- Track 17 – Triple Threat (fast shuffle)
- Track 18 – Up Shuffle (medium-fast shuffle)

12/8 Blues

The 12/8 feel is so slow that the triplet 8th notes are felt as 3 eighth notes for each of the 4 beats in each measure. In a 12/8 the normal triplet feel of the blues is slowed down so that each of the eighth note triplets is felt individually.

Some examples of 12/8 feels on the Jam-Along CD are...

- Track 3 – Bluesy (medium 12/8)
- Track 11 – Mojo (medium 12/8)
- Track 13 – Really Slow 12/8 Blues (slow 12/8)
- Track 21 - 12/8 Blues (medium 12/8)

Boogie-Woogie

A boogie-woogie feel is much faster, ala Chuck Berry's "Johnny B. Goode" or the Stray Cats' "Rock This Town". As the tempo increases the shuffle feel of the triplets begins to feel more as straight eighths.

Some examples of boogie-woogie feels on the Jam-Along CD are...

- Track 7 – Grind and Flail (medium tempo)
- Track 15 – Slide on Over (medium tempo)
- Track 22 – 50s Boogie-Woogie (fast tempo)

Playing Tip

A slow 12/8 is a good feel to practice soloing because it is so slow that it gives the player a lot of time to think and experiment with ideas.

Blues Chord Form Variations

Blues songs vary in style but they also vary in the types of chords used. Not all blues use only dominant 7th, 9th, or 13th chords. A good example of this is the jam along song “Jazz Blues” as shown in the session.

Lead to Chords by Using Their V

A common chord option is to precede a chord by its V chord. For example, if you are in the key of F and you want to go to a Bb chord, you play the V of Bb which would be an F7.

This technique works equally well with minor chords. So, if you want to lead to a Gm, use the V of Gm, which is a D7.

Playing Tip

You can lead into any chord by using the V chord (the dominant 7th) in the key of the chord you are going to.

In the jam along song “Jazz Blues” shown below you see a chord lead into by its V demonstrated in the 8th-9th measure with the D7 leading to the Gm. The leading chords do not need to be in the key of the song. But they must be the V in the key of the chord they are leading to.

Lead to Chords by Using Their ii-V

You can also lead to chords by adding a ii minor chord in front of the V leading chord. Add the ii minor chord in front of the V for an even stronger leading to the targeted chord.

For example, if the target chord is Bb, use a Cm (the ii minor of Bb) and an F7 (the V of Bb) to lead in to it.

In the song “Jazz Blues” in the 4th measure, you see a Cm7 (ii in Bb) and F7 (V7 in Bb) leading to the Bb9 in the 5th measure.

Jazz Blues Example

♩ = 114 Intro

Medium Swing **F** **A^b13** **G13** **G^b13** **F**

Using step-wise chromatic movement

Chorus 1

F **B^b9** **F** **Cm7** **F7** **B^b9**

ii-V in Bb

V7 in Gm

F **D7** **Gm7** **C7** **F** **A^b13** **G13** **G^b13**

Jazz Up Chords By Adding Color Tones

Jazz up chord progressions by adding color tones such as 9ths, 13ths, or #9ths. All of these extra tones added to a chord bring color and richness to the sound of the chord.

For example, instead of playing a pure Gm, you could play a Gm9 or Gm11. Instead of playing a normal C7, try a C9th or C13th.

Jazz Up Chord Progressions by Step-Wise Chromatic Movement

Jazz up chord progressions by moving step-wise chromatically between chords. This technique will lead you to many creative chord possibilities as long as you end on the desired chord.

Look at the intro section of “Jazz Blues” for an example of this technique. The key is established with the first chord F then the next three chords move step-wise chromatically down to the F in the chorus.

Playing Tip

Any technique used to jazz up chords can also be used in a soloing situation.

For example, you could outline a Cm7 and F7 arpeggio before you land on a Bb chord.

You can emphasize the 9th, or 13ths (the color tones) of a chord as you solo even though the chord written is a simple 7th chord.

You can lead step-wise chromatically down to a desired chord tone to create an interesting twist to the listeners ear.

Blues Song Form Variation

Blues songs often vary from the traditional 12-bar blues pattern. Sometimes they may have a bridge section. A bridge section in music is a place in the song form where it goes somewhere other than a verse or chorus for 8 or 16 bars and then returns to the main section of the song.

Other song form variations may include a form that is 16 bars long rather than the standard 12-bar form. There are an infinite variety of song forms used in the blues. But what makes the blues sound is the blues style, the use of blues notes, and the going to the IV chord in the 5th bar of the chord progression.

Many of the songs on the Jam-Along CD use a non-traditional form.

Playing with a Band

Most of blues guitar playing involves playing with a band. Bands typically include a rhythm section consisting of a keyboard, electric guitar, bass guitar, and drums. Bands also may have a singer or even some type of horn section consisting of a tenor sax, trumpet, trombone or other instruments.

Playing guitar with a band is something that you will be doing a lot of in your playing career. Sometimes you will get a chance to solo, but primarily you will be accompanying others as a rhythm guitar player.

Playing Tip

Look for opportunities to play with a band. Nothing will inspire your creativity more than playing regularly with a band. Playing with a band is one of the fastest ways to improve on your instrument.

If you really want to speed up your learning, then overcome your fears and seek out a group of other musicians to play with.

Keys to Playing Rhythm Guitar

Playing with a band involves a lot of rhythm guitar playing. Here are some keys to playing rhythm guitar in a band setting.

- When playing rhythm guitar, your goal is to complement what the other instruments are doing, not compete or distract.
- Find your niche in the overall sound—your piece in the harmonic framework.
- Don't duplicate what other instruments are doing.
- Don't just play chords—try to find a creative rhythmic part using the chords as a framework.
- Find a simple pattern that locks in with what the bass guitar and drums are playing.
- Your part doesn't need to be complex—it just needs fit and complement what others are playing.
- When playing fills, don't speak musically when someone else is speaking.

Keys for Soloing with a Band

- When you solo, tell a story, don't musically mumble. Soloing is about taking the listener somewhere. This involves starting in one place and then building musically to another. Resist the urge to simply musically mumble over the chord changes.
- Soloing serves the song, not the soloist. Soloing is not about playing fast or complex. It is not a time to show off every lick you ever learned.
- Strive for making a good melody that fits into the song. The listener doesn't need a lot of notes—they just need the right notes.

Playing What You Hear

The term and concept of “playing by ear” always sounded “mystical” to me. Actually, it has more to do with improvising out of your own creativity using the musical tools and understanding that you possess. Many learners simply don't know where to start and end up frustrated at their first attempt.

Here are some things I've learned...

- **When you first start to improvise by ear, you are going to sound bad.** Most people want to skip over this obvious fact. Surely, there must be a secret tip from somewhere that can help me avoid this. Nope. Your choices are to quit and avoid the swamp of sounding bad for a while or to shut your practice room door tight and jump in knowing that the faster you dive in to this the sooner you will improve.

- **Use the musical tools you have.** Throughout this course you have learned numerous concepts, scales, riffs, finger patterns and the like. Pick one of these as a starting point. For example, the blues scale or the sliding 6ths riff and begin there. Finger patterns alone don't make a very interesting solo but they can help get you started.
- **Start by picking one note or group of notes.** Experiment with creating ideas out of a very limited supply of notes. Remember, the notes aren't the goal as you are practicing playing by ear, it's the creativity being guided by your ear that is the goal.
- **Creativity gets better with practice.** Don't give up after the first few times. It may take a month before you start to feel comfortable soloing, don't give up.
- **Stay out of the rut of the familiar.** You can start a solo from a familiar starting point but don't end there. Go beyond familiar finger patterns and licks. Force yourself to be creative.

Playing Tip

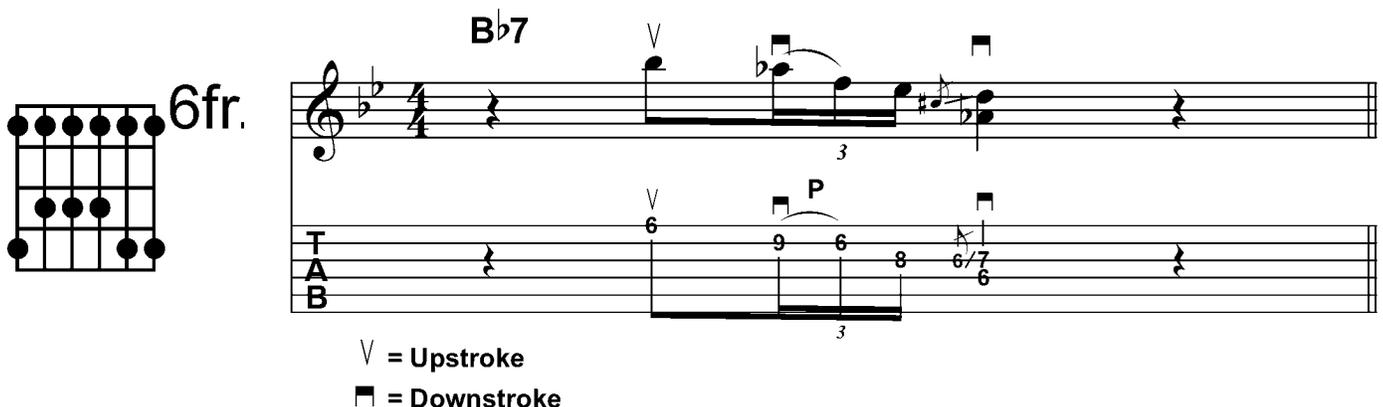
Use the jam along CD and DVD to help you learn how to solo. Practice with the tracks often to get the practice necessary for playing an effective solo by ear.

Upstroke Pull-Off Technique

This is a technique that is used in blues guitar playing to create fast licks. It is the combination between the upstroke with the pick on the bottom of the two strings and the pull-off with the fretting finger on the adjacent upper string that creates the speed in this riff.

The notes in this example are not the focus. The focus of the example is the upstroke and pull-off technique that can then be applied to any number of combinations of notes.

This example is based on a Bb minor pentatonic scale.



6fr.

B^b7

V = Upstroke
▣ = Downstroke

Try this pattern on the other string combinations of the pentatonic scale as shown in the session. Experiment with incorporating this technique in your soloing with a variety of ideas and places on the neck.

Assignment

Here is your assignment for this session.

- Get familiar with the various styles of the blues.
- Play through the various songs on the Jam Along tracks.
- Practice soloing using your ear to guide you.
- Practice the Upstroke Pull-Off technique.

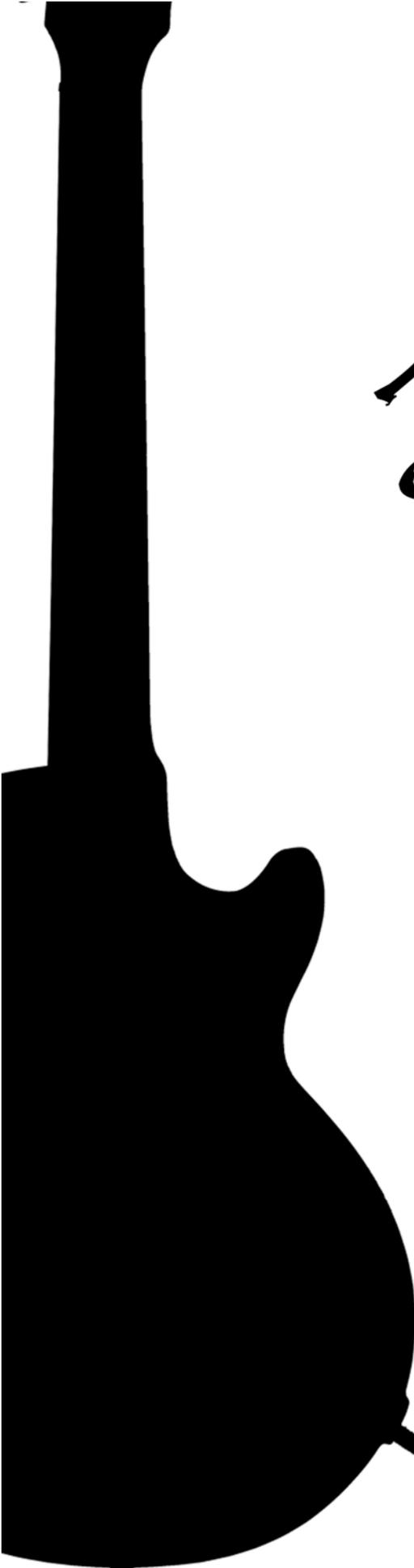
The Next Step

Now that you have gone through this resource, here are some things to do as you move on from here.

- Play your guitar every day.
- Seek out some musicians to play with.
- Join or start a band.
- Leave time in your practice times for creativity.
- Listen to some great blues guitarists—either live in person or on recordings.

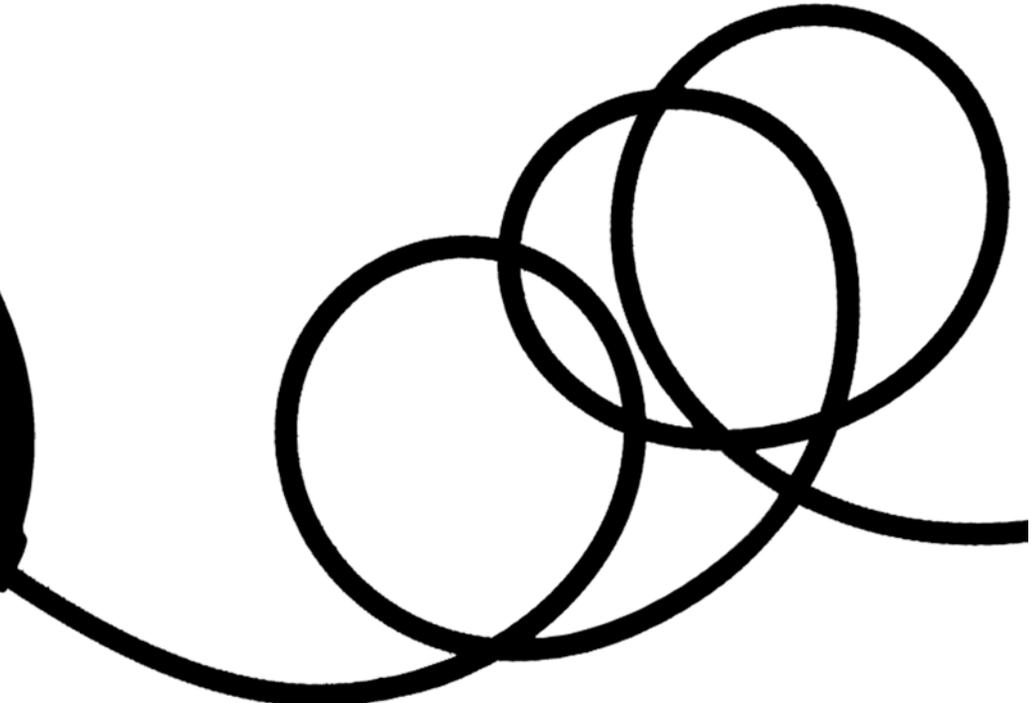


Steve at the Nashville Jazz Workshop during a video shoot for Gibson.com.



Jam Along
with Steve Krenz

Charts



Around the World Blues

Jam Along
CD - Track 1
DVD

Play in the keys of...

C	F	Bb	Eb	Ab	Db	Gb	B	E	A	D	G	C
		Sax Fills			Harmonica Fills			Harmonica Fills			Sax Fills	Last Key

♩ = 114

Relaxed Shuffle

Chord progression for the main blues progression:

Staff 1: I, IV, I

Staff 2: IV, I

Staff 3: V, IV, I, 1. IV/V, 2. \flat VII/I (IV/V of new key)

Here is the music to the last time through in the key of C and the ending.

Chord progression for the final key of C and the ending:

Staff 1: C, F, C, F

Staff 2: C, 1. G, F, C, F/G

Staff 3: 2. G7, F7, C, C/B \flat , F/A, Fm/A \flat , F/G, C

Blues Track

Jam Along
CD - Track 2

♩ = 130 Intro

D5

Chorus

D5

Bridge

G7 **D7** **A7** **G7**

Repeat 4x

Ending

D5

Bluesy

Jam Along
CD - Track 3



♩ = 61 Intro

Slow 12/8 Feel **C7**

Dm/C

Fm6/C

C7



Chorus

F7

C7



Repeat 4x



G7

F7

1. **C7**

(Go back to Chorus)



D.S.



2.

C7

/E

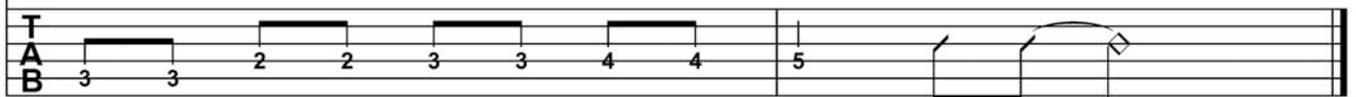
/F

/F#

G

D^b7

C7



The Cats Meow

Jam Along
CD - Track 4

♩ = 91
Country Shuffle

Intro

E7 A7 E7 /G# /A /A# B7

Chorus

E7 A7 E7 A7 E7

B7 E7 /G# /A /A#

1, 3. To Chorus B7
2, 4. To Bridge E7

Bridge

A7 E7 B7

E7

1. E7 A7 E7 B7 To Chorus
(solo) D.S.

2. E7 A7 E7 B7 A7 E7 B7
(solo)

A7 E7 B7

E7 /G# /A /A# B7 F7 E7

Curbside Shuffle

Jam Along
CD - Track 5

This is a great song to practice soloing with. It is slow enough to give you time to explore ideas.

Chorus

♩ = 60
Half-Time Feel

G7
3fr.

C7 3fr. **C#°** 3fr. **G7** 3fr.

D7(#9) 4fr. **E♭7(#9)** 5fr. **D7(#9)** 4fr. **G7** 3fr.

Repeat 4x

Ending **D7(#9)** 4fr. **E♭7(#9)** 5fr. **D7(#9)** 4fr. **G7** 3fr.

D7(#9) 4fr. **E♭7(#9)** 5fr. **D7(#9)** 4fr. **G9** 9fr.

Fatboy

Jam Along
CD - Track 6

This is a great song to practice the pentatonic diads discussed in Session 5. You can use diads based from the A minor pentatonic scale at the 5th fret.

James Brown Funk

Intro

♩ = 120

A m7 13fr. **D7/A** 13fr. **A m7** 13fr. **D7/A** 13fr. **E7(#9)** 6fr.

Chorus

A m7 5fr. **A m7** 5fr. **D7/A** 5fr.

T
A
B

A m7 5fr. **A m7** 5fr. **D7/A** 5fr.

T
A
B

D9 4fr. **D♭9** 3fr. **D9** 4fr. **D9** 4fr. **D♭9** 3fr. **D9** 4fr.

A m7 5fr. **A m7** 5fr. **D7/A** 5fr.

T
A
B

E7 5fr. **E \flat 7** 4fr. **E7** 5fr. **E7** 5fr. **E \flat 7** 4fr. **E7** 5fr. **E \flat 7** 4fr.

D9 4fr. **E7(#9)** 6fr.

Repeat back to Chorus

Interlude **D7/A** 5fr. 1, 2, 3. 4. **E7(#9)** 6fr.

Vamp **A m7** 5fr. **D7/A** 5fr. **D7/A** 5fr.

Repeat 4x

Grind and Flail

Jam Along
CD - Track 7

This is a great song to practice the Boogie-Woogie 5ths pattern from Session 2.

Fast Boogie Woogie

Chorus **B \flat 7** **B \flat 5** **A \flat 5** **G5** **F5**

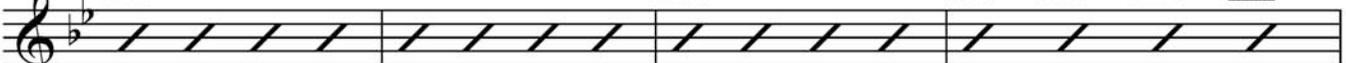
$\text{♩} = 185$     



(Play boogie woogie 5ths pattern)

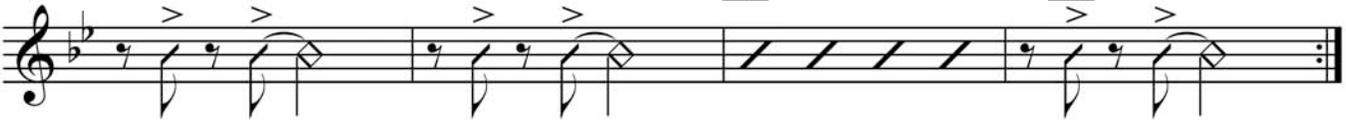
E \flat 7 **B \flat 7** **B \flat 5** **A \flat 5** **G5** **F5**



Cm7 **F13** **B \flat 7** **F7(#9)**

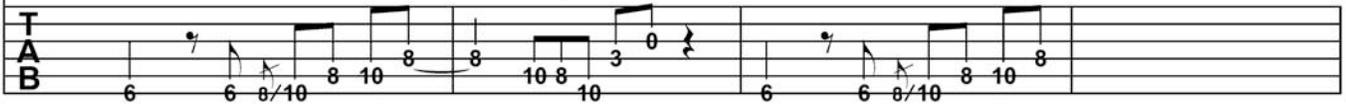


Bridge **B \flat** **B \flat \flat 9⁶**



T
A
B

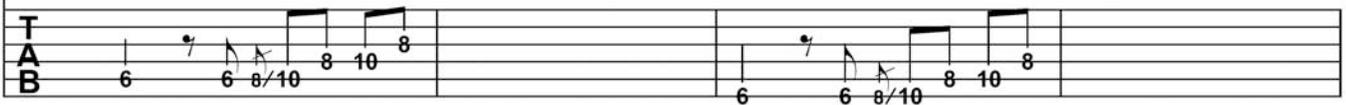


E \flat **E \flat \flat 9⁶** **B \flat** **B \flat \flat 9⁶**



T
A
B



Cm7 8fr. **F13** 7fr. **B \flat** 6fr. **F7(#9)** 7fr.

D.C.

T
A
B

6 6 8/10 8 10 8

(Go back to beginning & play again)

Last Chorus

B \flat 7 6fr. **B \flat 5** 6fr. **A \flat 5** 4fr. **G5** 3fr. **F5**

E \flat 7 6fr. **B \flat 7** 6fr. **B \flat 5** 6fr. **A \flat 5** 4fr. **G5** 3fr. **F5**

Cm7 8fr. **F13** 7fr. **B \flat 7** 6fr. **F7(#9)** 7fr. **B \flat ⁶₉** 5fr.

Jazz Blues

Jam Along
CD - Track 8
DVD

♩ = 114 Intro

Medium Swing **F A^b13 G13 G^b13 F**

Chorus 1

F B^b9 F Cm7 F7 B^b9

F D7 Gm7 C7 F A^b13 G13 G^b13

Chorus 2

F B^b F Cm9 F13 B^b9 B^o

F E E^b D7 Gm9 C13 Am7 D7 Gm7 C7

Chorus 3

Fmaj7 E^ø A7 Dm7 C#m7 Cm7 F7/B B^bmaj7 B^bm6

Am7 D7(#9) Gm7 C+ F A^b13 D^b13 G^b13 Fmaj7

Ending

Gm7 C7 F⁶₉

Memphis Express

Jam Along CD - Track 9

This is a good song to practice the Sus to Hammer-On Pattern shown in Session 3.

Chorus

D7
10fr.

$\text{♩} = 121$

(Sus to Hammer-On Pattern)

D7
10fr.

(Same pattern - back in D)

C7
8fr.

(Same pattern as before - down 2 frets)

D7
10fr.

(Same pattern - back in D)

F5 **G5** **A**

Repeat 5x

Ending

D7
10fr.

(Continue pattern in D)

Minor Blues

Jam Along
CD - Track 10
DVD

Intro $\text{♩} = 80$

E7(#9) 6fr. **F9** 7fr. **E7(#9)** 6fr. **Am7** 5fr. **E7(#9)** 6fr.

Am Chorus **Am7** 5fr. **Dm9** 3fr.

Am7 5fr. **E7(#9)** 6fr. **F9** 7fr. **E7(#9)** 6fr. **Am7** 5fr. **E7(#9)** 6fr.

Repeat 3x

Bbm Chorus **Bbm7** 6fr. **Ebm9** 4fr.

Bbm7 6fr. **F7(#9)** 7fr. **Gb9** 8fr. **F7(#9)** 7fr. **Bbm7** 6fr. **F7(#9)** 7fr.

Repeat 3x

Bm Chorus **Bm7** 7fr. **Em7** 7fr.

Bm7 7fr. **F#7(#9)** 8fr. **G9** 9fr. **F#7(#9)** 8fr. **Bm7** 7fr. **F#7(#9)** 8fr. **Bm7** 7fr.

Repeat 3x

Mojo

Jam Along
CD - Track 11

♩ = 62

Slow 12/8 Feel

Section 1

E5 **E5** **D⁶₉** **E5**

T
A
B

E5 **E5** **D⁶₉** **E5**

(original 2 measure pattern)

A5 **A7** **Asus** **A7**

T
A
B

E5 **E5** **D⁶₉** **E5**

(original 2 measure pattern)

B7 **C2** **B7** **E7** **B7(#9)**

Section 2

E5 **D⁶₉** **E5** **E5** **D⁶₉** **E5**

A7 **A_{sus}** **A7** **E5** **D⁶₉** **E5**

B5 **C5** **B5** **E5** **A5** **E5** **B5**

Ending

E7 **D⁶₉** **E5**

T
A
B

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

One Armed Bandit

Jam Along
CD - Track 12

♩ = 81 Intro

(drums)

B \flat 7 **A \flat 13** **B \flat 7** **A \flat 13** **B \flat 7** **A \flat 13** **B \flat 7** **A \flat 13**

6fr. 4fr. 6fr. 4fr. 6fr. 4fr. 6fr. 4fr.

Chorus X

B \flat 7 **A \flat 13** **B \flat 7** **A \flat 13**

(repeat previous measure)

E \flat 7 **D \flat 13** **E \flat 7** **D \flat 13**

11fr. 9fr. 11fr. 9fr.

(continue pattern in E \flat)

B \flat 7 **A \flat 13** **B \flat 7** **A \flat 13**

(Pattern in B \flat)

B \flat 7 **A \flat 7** **A \flat 7** **G \flat 7**

6fr. 5fr. 4fr. 3fr.

Cm \flat 7 **F \flat 7** **B \flat 7** **A \flat 7** **G \flat 7** **F \flat 7**

6fr. 4fr. 2fr.

Interlude **B \flat 7(#9)**

E \flat 7 **B \flat 7(#9)** **B \flat 7** **A \flat 7** **A \flat 7** **G \flat 7**

5fr. 6fr. 5fr. 4fr. 3fr.

Cm7 **F7** **B \flat 7** **A \flat 7** **G \flat 7** **F7**

D.S.
(Go back to Chorus)

Solos

B \flat 7 A \flat 13 **B \flat 7 A \flat 13**

E \flat 7 D \flat 13 **E \flat 7 D \flat 13** **B \flat 7 A \flat 13** **B \flat 7 A \flat 13** **B \flat 7 A \flat 13** **B \flat 7** **G7**

Cm7 **F7** **B \flat 7** **A \flat 7** **G \flat 7** **F7**

Ending Chorus

B \flat 7 A \flat 13 **B \flat 7 A \flat 13** **E \flat 7 D \flat 13** **E \flat 7 D \flat 13**

B \flat 7 A \flat 13 **B \flat 7 A \flat 13** **B \flat 7 A \flat 13** **B \flat 7** **G7** **Cm7** **F7** **B \flat 7** ^{6fr.}

B \flat 7(#9)

T
A
B

6 9 6 8 6 8 8 6 8 7 8

Really Slow 12/8 Blues

Jam Along
CD - Track 13
DVD

Chorus

♩ = 138

B7 **B+** **E7** **A7** **E7** **Bm7** **E7**

7fr. 7fr. 5fr. 10fr. 7fr. 5fr.

1 2 3 4

A7 **A#°** **E9**

5fr. 5fr. 9fr.

5 6 7 8

F#m7 **B7** **E7** **E/G#** **A7** **A#°** **B7** **B7(#9)**

2fr. 5fr. 5fr. 7fr.

1, 2.

9 10 11 12

Ending

E7 **E/G#** **A7** **A#°** **B7** **D9** **D#9** **E9**

2fr. 5fr. 5fr. 7fr. 9fr. 10fr. 11fr.

13 14 Drum Fill

Shuffle in A

Jam Along
CD - Track 14
DVD

Section 1

♩ = 126

E **A7** **D7**

A7 **E7** **F7** **E7** **G7** **G#7** **A7**

Section 2

A7 **D7**

A7 **E7** **F7** **E7** **G7** **G#7** **A7**

Section 3

A7 **D7**

A7 **E7** **F7** **E7** **D/E**

1.

E7 **F7** **E7** **A7** **A7**

2.

Slide on Over

Jam Along
CD - Track 15

This is a good song to practice the Boogie-Woogie 5ths pattern covered in Session 2.

G5 3fr. **Chorus** **F5** **C5** 3fr.

♩ = 144

Boogie-Woogie 5ths Pattern

G5 3fr. **F5** **F#5** **G5** 3fr.

G5 **F5** **C5** | 1, 2, 3. **G5** **F5** **F#5** **G5** **To Chorus** | 4. **G5** **C5** **C#5** **D5** **To Bridge**

(continue pattern)

Bridge **D** 5fr. **F** 8fr.

C 3fr. 1. **C** **C#D** 2. **C5** **Bb5** **G5** 3fr.

The musical score is presented in two systems. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It features a 'Boogie-Woogie 5ths Pattern' with a tempo of 144. The guitar part is shown with a treble clef staff and a bass clef staff with fret numbers. Chord diagrams for G5 (3fr), F5, and C5 (3fr) are provided. The second system continues the pattern with chords G5, F5, and C5, followed by a sequence of chords: G5, F5, F#5, G5 (labeled 'To Chorus'), and G5, C5, C#5, D5 (labeled 'To Bridge'). A 'Bridge' section follows, starting with a D chord (5fr) and an F chord (8fr). The bridge concludes with a C chord (3fr), a sequence of C and C#D chords, and a final sequence of C5, Bb5, and G5 (3fr) chords.

Chorus
16 Bars
Full Band

Chorus
8 bars
Breaks

Bridge
8 bars

Chorus
8 bars
Full Band

Bridge
8 bars

Chorus
16 bars
Breakdown
Buildup

Chorus
32 bars
Full Band

Slow Burn

Jam Along
CD - Track 16

♩ = 115
Slow Rock

Chorus

E7(#9) 12fr.

(Drum Fill)

The first system of the Chorus features a drum fill in the first measure, followed by a guitar part in E7(#9) 12-fret position. The guitar part consists of a series of chords and single notes. The tablature below shows the fret numbers for each string: 0 0, 12 12, 14 14, 12 12, 0 0, 5 5, 6 7, 5 7.

The second system continues the Chorus guitar part. The tablature shows fret numbers: 0 0, 12 12, 14 14, 12 12, 0 0, 5 5, 6 7, 5 7.

Bridge

G5

A5

G5 3fr.

The Bridge section consists of three measures of guitar part. The first measure is in G5, the second in A5, and the third in G5 (3-fret). The tablature shows fret numbers: 0 0, 12 12, 14 14, 12 12, 7 7, 7 7, 7 7, 10 8, 10 8, 10 8, 10 8, 0 3.

E7(#9) 12fr.

B7 7fr.

The final system of the Chorus continues the guitar part. The tablature shows fret numbers: 0 0, 12 12, 14 14, 12 12, 7 7, 7 7, 7 7, 10 8, 10 8, 10 8, 10 8, 0 3.

Interlude

1.	2. To Chorus
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D.S. al Coda

The Interlude section consists of two systems. The first system has a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar TAB staff. The treble staff contains a melodic line with eighth notes and rests. The TAB staff shows fret numbers: 0 0, 0 0, 0 0, 0 0, and 2 2 2. The second system is a repeat sign with two endings. The first ending leads back to the start of the section, and the second ending leads to the Chorus. The notation includes accents (>) over the final notes of the second ending.

Ending

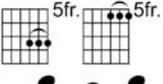
The Ending section consists of two systems. The first system has a treble clef staff with a key signature of three sharps (F#, C#, G#) and a guitar TAB staff. The treble staff contains a melodic line with eighth notes and a final whole note chord. The TAB staff shows fret numbers: 0 0, 12/12, 2, 2 0, 1 2, 0 2, 3, and 0. The second system is a final chord in the treble staff and a whole note chord in the TAB staff.

Triple Threat

Jam Along
CD - Track 17

♩ = 149
Medium/Up
Stevie Ray Vaughn Feel

Chorus **A7(#9)** 5fr.

(Drum Fill)

(continue same pattern)

C#9 **D9** 3fr. 4fr.




D9 4fr.



A7(#9) **D#9** **E9** 5fr. 6fr.




E9 6fr.



D9 4fr.



The musical score consists of five systems. Each system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first system starts with a 'Drum Fill' and then continues with a melodic line. The second system continues the melodic line with various chord changes. The third system features a rhythmic pattern of eighth notes with a slash through the stem, indicating a drum fill. The fourth system continues the melodic line with more chord changes. The fifth system features another rhythmic pattern of eighth notes with a slash through the stem, indicating a drum fill. Below each treble clef staff is a guitar tablature staff with six lines, showing fret numbers and picking directions (up and down strokes). Chord diagrams are provided for several of the chords used in the piece.

A7(#9)

E7(#9)

T
A
B

5 5 5 7 7 5 5 5 7 7

Solos

A7

D7 **A7** **E7**

D.S. al Coda
(after repeat)

Ending **E7(#9)** **G5** **A7**

6fr.

Up Shuffle

Jam Along
CD - Track 18
DVD

♩ = 148 Intro

G7 **D** **E \flat** **E** **F** **F \sharp**

(continue same pattern) > > > > >

Chorus 1

G13 **C9**

G7 **Am7** **D7** **G B \flat 13** **A13** **A \flat 13**

Chorus 2 Repeat 3x

G7 **C/G** **G7** **C/G** **G7** **G7(#9)** **C9**

G7 **Am7** **D7** **G B \flat 13** **A13** **A \flat 13**

Chorus 3 Repeat 3x

G7 **C9**

G7 **Am7** **D7** **G /B /C /C \sharp /D /E \flat /E /F \sharp**

Ending 3. **Am7** **D7** **G** **A \flat 13** **G13**

(Guitar Fill)

Working the Beat

Jam Along
CD - Track 19

Intro $\text{♩} = 108$ **B \flat m** 6fr. **F7(#9)** 7fr.

James Brown Funk ♩

(Drum Hit) (repeat previous measure)

T
A
B

Chorus **B \flat m** 6fr. **E \flat 7** 4fr.

B \flat m 6fr. **E \flat /F** 8fr. **F7(#9)** 7fr.

B \flat m 6fr. **F7(#9)** 7fr.

(Like Intro)

T
A
B

Bridge **Cm7** 8fr.

Repeat 3x

E \flat /F 8fr.

To Intro

D.S. al Coda
(take repeat)

Tag **E^b/F** 8fr. **F7(#9)** 7fr.

Ending **B^bm** 6fr. **F7(#9)** 7fr. **B^bm** 6fr.

(Like Intro)

T
A
B

6 6 6 4 6 6 6/8 8

12-Bar Brawl

Jam Along
CD - Track 20

♩ = 174 **Intro** **A7**

Chorus 1

A7 **D7** **A7** **E7** **E♭**

D7 **A7** **E7(#9)** **F9** **E7(#9)**

Chorus 2

A7 **D7** **A7**

E7 **E♭** **D7** **A7** **E7(#9)** **F9** **E7(#9)**

Chorus 3

A7 **D7** **A7**

E7 **E♭** **D7** **A7** **E7(#9)**

Ending

A7 **A7(#9)**

Detailed description: This page contains the musical notation for a 12-bar blues piece titled "12-Bar Brawl". The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked as quarter note = 174. The piece is divided into several sections: an 8-measure Intro, three 12-measure choruses, and a 4-measure Ending. The notation includes a single melodic line in treble clef with various chords indicated above the staff. Chords include A7, D7, E7, E♭, E7(#9), and F9. The first chorus has a specific melodic pattern with accents. The second and third choruses feature a consistent rhythmic accompaniment pattern of eighth notes. The ending section concludes with a final A7(#9) chord. There are also some repeat signs and a diamond symbol at the end of the final measure.

12/8 Blues

Jam Along
CD - Track 21
DVD

♩ = 56 Intro
Medium 12/8 Feel

E^b9 E9 F9 **F9 E9 E^b9** **B^b E^b B^b** **F⁺**

Chorus

B^b7 **E^b7** **B^b7** **E^b7**

B^b7 **E^bE F9** **F9 E9 E^b9** **B^b7 E^b7 B^b7 F7**

Chorus with Breaks

B^b7 **E9 E^b9**

E^b9 **E^b D D^b C B** **B^b9**

F9 **F9 E9 E^b9** **B^b7 E^b7 B^b7 F7**

Ending

F9 **F9 E9 E^b9** **B^b7 B^b/D E^b7 E^o** **F B9 B^b9**

50s Boogie Woogie

Jam Along
CD - Track 22
DVD

♩ = 196

D Blues

Fast Boogie Woogie

D7

(Drum Fill)

G7 **D7**

A7 **G7** **D7**

Repeat 3x

E♭ Blues

E♭9 **A♭9**

E♭9 **B♭13** **A♭13** **E♭7**

Repeat 3x

E Blues

E7 A7

E7 B7 A7 E7

Ending

3. B7 A7 E7 E9

T
A
B

7 7 | 6 6 9 9 6 6 | 5 5 | 4 4 7 7 4 4 | 7 4 | 5 6 | 7 4 6 7

Learning the 3rds, 5ths, & 7ths

This is the answer key to the worksheet in Session 2 on page 24.

KEY	ROOT	3RD	5TH	7TH
Key of C	<u> C </u>	<u> E </u>	<u> G </u>	<u> B </u>
(Keys with Flats)				
Key of F	<u> F </u>	<u> A </u>	<u> C </u>	<u> E </u>
Key of Bb	<u> Bb </u>	<u> D </u>	<u> F </u>	<u> A </u>
Key of Eb	<u> Eb </u>	<u> G </u>	<u> Bb </u>	<u> D </u>
Key of Ab	<u> Ab </u>	<u> C </u>	<u> Eb </u>	<u> G </u>
Key of Db	<u> Db </u>	<u> F </u>	<u> Ab </u>	<u> C </u>
Key of Gb	<u> Gb </u>	<u> Bb </u>	<u> Db </u>	<u> F </u>
(Keys with Sharps)				
Key of G	<u> G </u>	<u> B </u>	<u> D </u>	<u> F# </u>
Key of D	<u> D </u>	<u> F# </u>	<u> A </u>	<u> C# </u>
Key of A	<u> A </u>	<u> C# </u>	<u> E </u>	<u> G# </u>
Key of E	<u> E </u>	<u> G# </u>	<u> B </u>	<u> D# </u>
Key of B	<u> B </u>	<u> D# </u>	<u> F# </u>	<u> A# </u>
Key of F#	<u> F# </u>	<u> A# </u>	<u> C# </u>	<u> E# </u>

Playing Tip

The ability to recall without hesitation the 3rd, 5th, and 7th of any key is one of the most important real-world playing skills you will ever learn. Practice saying them from memory as you go throughout your day.

Learning the Blues Notes

This is the answer key to the worksheet in Session 2 on page 25.

<u>KEY</u>	<u>FLATTED 3RD</u>	<u>FLATTED 5TH</u>	<u>FLATTED 7TH</u>
Key of C	<u>E_b</u>	<u>G_b</u>	<u>B_b</u>
(Keys with Flats)			
Key of F	<u>A_b</u>	<u>C_b</u>	<u>E_b</u>
Key of B _b	<u>D_b</u>	<u>F_b</u>	<u>A_b</u>
Key of E _b	<u>G_b</u>	<u>B_{bb}</u>	<u>D_b</u>
Key of A _b	<u>C_b</u>	<u>E_{bb}</u>	<u>G_b</u>
Key of D _b	<u>F_b</u>	<u>A_{bb}</u>	<u>C_b</u>
Key of G _b	<u>B_{bb}</u>	<u>D_{bb}</u>	<u>F_b</u>
(Keys with Sharps)			
Key of G	<u>B_b</u>	<u>D_b</u>	<u>F</u>
Key of D	<u>F</u>	<u>A_b</u>	<u>C</u>
Key of A	<u>C</u>	<u>E_b</u>	<u>G</u>
Key of E	<u>G</u>	<u>B_b</u>	<u>D</u>
Key of B	<u>D</u>	<u>F</u>	<u>A</u>
Key of F _#	<u>A</u>	<u>C</u>	<u>E</u>

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Jack Pearson

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a personal note...

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