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SHUFFLE BLUES

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



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

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

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



Swing 8ths

A7

T 2 2 3 3 5 5 3 3 | 2 2 3 3 5 5 3 3 | 2 2 3 3 5 5 3 3 | 2 2 3 3 5 5 3 3

A 2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4

B 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

3 3 | 1 1 | 3 3 | 1 1 | 3 3 | 1 1 | 3 3 | 1 1 | 3 3 | 1 1 | 3 3 | 1 1 | 3 3 | 1 1 | 3 3 | 1 1

2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2

0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0

D7 A7

T 2 2 3 3 5 5 3 3 | 2 2 3 3 5 5 3 3 | 2 2 3 3 5 5 3 3 | 2 2 3 3 5 5 3 3

A 2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4

B 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

3 3 | 1 1 | 3 3 | 1 1 | 3 3 | 1 1 | 3 3 | 1 1 | 3 3 | 1 1 | 3 3 | 1 1 | 3 3 | 1 1 | 3 3 | 1 1

2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2

0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0

E7 D7 A7 D7 E^b7 E7

T 2 2 3 3 5 5 3 3 | 2 2 3 3 5 5 3 3 | 2 5 4 3 | 2 3 4 5 (5) |

A 1 1 | 1 1 | 1 1 | 1 1 | 2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4 | 2 5 5 4 4 3 3 | 2 5 6 7 (6) |

B 2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 4 | 2 5 5 4 4 3 3 | 2 5 6 7 (6) |

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 |

1 1 | 1 1 | 1 1 | 1 1 | 3 3 | 1 1 | 3 3 | 1 1 | 3 2 3 2 2 3 2 2 3 2 2 3 2 2 3 1 1 1 |

2 2 | 3 3 | 2 2 | 3 3 | 2 2 | 2 2 | 2 2 | 2 2 | 2 0 | 2 0 | 2 0 | 2 0 | 2 0 | 2 4 4 4 |

0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 2 2 2 |

0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 3 3 3 |

LICKS OVER THE V7 CHORD

In the Style of John Mayer

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

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VIDEO EXAMPLE

In the Style of Tommy Castro

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

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VIDEO EXAMPLE

In the Style of Jonny Lang

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

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VIDEO EXAMPLE