

TABLE OF CONTENTS

ABOUT THE AUTHOR	4	CHAPTER 5—LEFT HAND TECHNIQUES	46
INTRODUCTION	5	Hammer-ons	46
CHAPTER 1—GETTING STARTED	6	Pull-offs.....	48
Half Steps, Whole Steps, and the Importance of Gravity.....	6	Hammer-ons and Pull-offs Together	50
The Fretboard	7	Slides	52
Tuning Up	8	Bending.....	54
Music Notation.....	8	Reverse Bends	56
Reading Tablature	14	Signature Licks	58
Reading Chord Diagrams	14	Vibrato.....	60
Reading a Chord Chart—Rhythmic Notation	15	CHAPTER 6—RHYTHM GUITAR STYLES	63
Reading Scale Diagrams	15	Muddy Waters—Vamps.....	63
Reading Roman Numerals	15	Buddy Guy—Rhythm Riffs	65
CHAPTER 2—BLUES THEORY	16	Texas Swing.....	67
The Major Scale.....	16	Slow Blues.....	69
Key Signatures	17	Minor Blues	71
Minor Scales	18	CHAPTER 7—INTROS, TURNAROUNDS, AND ENDINGS	73
Relative Minor	19	Turnarounds	74
Intervals.....	20	Intros.....	76
Chords.....	21	Endings.....	78
Diatonic Harmony	23	CHAPTER 8—IMPROVISING	79
Blues Harmony	24	Alternating Major and Minor Pentatonic.....	79
CHAPTER 3—BASIC RHYTHM GUITAR	26	Adding Major Pentatonic Notes to the Minor Pentatonic	81
Basic Rhythm Vocabulary.....	26	Adding Minor Pentatonic Notes to the Major Pentatonic.....	83
Basic Twelve-Bar Blues.....	28	Chord Hits	85
Palm Muting.....	30	Expanding the Basic Scale Patterns.....	88
The Shuffle Pattern.....	30	More Licks!.....	90
Moveable Shuffle Patterns.....	32	CHAPTER 9—PRACTICING	92
Left-Hand Muting	33	Set Goals.....	92
Variations on the Shuffle Pattern	34	Organize Your Time.....	92
Stop Time	35	Metronomes, Drum Machines, and Practice Recordings ..	94
Boogie-Woogie in Open E	36	Vary Your Sources.....	95
CHAPTER 4—BLUES SCALES	37	Outside the Practice Room.....	96
Major Pentatonic.....	37	Individuality.....	96
Phrasing.....	38		
Call-and-Response Phrasing	39		
Riff-Style Soloing.....	40		
Minor Pentatonic.....	41		
Targeting Root Notes.....	42		
Combining Call-and-Response with Root Targeting.....	44		
Transposing	45		



BLUES HARMONY

Guess what—half of this goes out the window as soon as you begin to play the blues. But it's important to know how the blues differs from classical music. Classical music is based on this diatonic harmony, where the I, IV, and V chords are major and the only dominant 7th chord in a key is on the V chord. However, in the blues, every major chord can be a dominant 7th chord (the I, the IV, and the V). The basic 12-bar blues progression is usually composed entirely of 7th chords. The slashes in the music represent the four beats of each measure, although you can strum any blues rhythm you like.

32

5

9

A 12-Bar Blues in C

C7 F7 G7

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

33

5

9





HAMMER-ONS AND PULL-OFFS TOGETHER

Okay, so everyone knows the blues isn't about *speed*, it's that *feel* thing, that *taste* thing, right? Well, this is true, but then again what about Robben Ford? Or Buddy Guy?

“Um, excuse me, Mr. Guy, a few of us were talking and we thought you should know, all those fast licks you play, it kind of undermines your credibility as a blues player and, well, frankly we’ve noticed that while you’ve gotten faster and faster over the years, you’re playing with less and less feel.”

Is this the case? Of course not.

All right then! Speed is valuable as an option, although not for its own sake. Combining hammer-ons and pull-offs can be used to create a smoother, more fluid sound and, yes, by playing more notes with each right-hand pick stroke, you can play faster as well. Here are a few exercises to get going. Try to keep the accent on the first and third beats.

▣ = Pick down
 ▽ = Pick up

68

69



CONTENTS

ABOUT THE AUTHOR.....	100
INTRODUCTION.....	101
CHAPTER 1—BASIC THEORY	102
Intervals	102
Interval Inversion.....	103
Chords	104
Chord Extensions.....	105
Dominant Chords	105
Chord Quiz.....	106
CHAPTER 2—BLUES RHYTHM GUITAR	107
Swing Eighths	107
Boogie!	108
Chord Extensions and Substitutions.....	111
Dominant Blues Substitutions	112
Minor Blues Substitutions.....	114
Right-Hand Development.....	116
Shuffle Comping.....	117
Sliding Chord Forms.....	119
Funky Blues Rhythm Fills	121
Rhythm & Blues Fills	124
SECRETS OF THE BLUES!—BLUES PHILOSOPHY	130
CHAPTER 3 —A QUICK TECHNIQUE REVIEW	131
Bending	131
Vibrato	133
Bent-Note Vibrato	134



CHAPTER 4—SOLOING	136
The Minor Pentatonic Scale	136
Phrasing.....	137
Non-Scale Tones	141
Breaking Out of Pentatonic Patterns.....	145
The Major Pentatonic Scale	147
Mixing Major and Minor Pentatonics.....	151
CHAPTER 5—MORE ABOUT SOLOING	154
Resolving to 3 and $\flat 7$	154
Double-Stop 3rds	159
Dominant Double Stops	162
Double-Stop 6ths	164
Double-Stop 4ths	166
Minor Blues Double Stops	167
CHAPTER 6—LICKS OF THE MASTERS	168
B. B. King.....	168
Albert King	170
Freddie King.....	171
Jimi Hendrix.....	172
Eric Clapton.....	173
Stevie Ray Vaughan	174
Gary Clark, Jr.	175
Joe Bonamassa.....	176

DOMINANT BLUES SUBSTITUTIONS

You know that a major blues primarily uses dominant chords on I, IV, and V (remember the bingo-call analogy from page 105?). So, in an A Major blues, the I chord is A7, the IV chord is D7, and the V chord is E7. With chord extension substitution you may substitute any dominant chord. Your choices are shown on the right:

I	IV	V
A7	D7	E7
A9	D9	E9
A11*	D11*	E11*
A13	D13	E13

**These jazzy chords don't sound much like the blues.*

All of this may mean nothing to you without chord forms to work with, so retire to your favorite practice space and work on these!



DOMINANT CHORD FORMS

A few different voicings are shown for each chord. Notice where the roots are located.

The diagrams show the following chord forms:

- 7th Chords:**
 - Diagram 1: Fretboard 1-4, fingering x x | 3 2 4, root on 2nd string (R), chord symbol R 5 \flat 7 3.
 - Diagram 2: Fretboard 1-4, fingering x 3 2 4 | x, root on 2nd string (R), chord symbol R 3 \flat 7 R.
 - Diagram 3: Fretboard 1-4, fingering x | 3 | 4 |, root on 2nd string (R), chord symbol R 5 \flat 7 3 5.
 - Diagram 4: Fretboard 1-4, fingering | 3 | 2 | |, root on 2nd string (R), chord symbol R 5 \flat 7 3 5 R.
- 9th Chords:**
 - Diagram 5: Fretboard 2-5, fingering x x x 4 3 |, root on 5th string (R), chord symbol 3 5 \flat 7.
 - Diagram 6: Fretboard 1-4, fingering x 2 | 3 3 3, root on 3rd string (R), chord symbol R 3 \flat 7 9 5.
 - Diagram 7: Fretboard 1-4, fingering x x 3 2 | 4, root on 4th string (R), chord symbol \flat 7 9 3 R.
 - Diagram 8: Fretboard 1-4, fingering x x 2 | 4 3, root on 3rd string (R), chord symbol R 3 \flat 7 9.
- 13th Chords:**
 - Diagram 9: Fretboard 1-4, fingering 2 | 3 | 4 x, root on 3rd string (R), chord symbol R 3 \flat 7 9 5.
 - Diagram 10: Fretboard 1-4, fingering | x 2 3 4 4, root on 2nd string (R), chord symbol R \flat 7 3 6 9.
 - Diagram 11: Fretboard 2-5, fingering 3 x 4 2 | |, root on 5th string (R), chord symbol R \flat 7 9 3 6.
 - Diagram 12: Fretboard 2-5, fingering x 2 | 3 3 4, root on 3rd string (R), chord symbol R 3 \flat 7 9 6.



81

2 2 6 b_5 b_5

H P P P P P P

T 7 8 7 5 8 5 8 7 5 8 7 5 7 (7)

A

B

3 4 3 | 4 | 4 3 | 4 | 4 3 | 3

82

3 3 3 3

b_5 b_5

H

T

A 5-7 5 7 6 5 8 5 6 5 8 5 7

B

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

Gary Clark, Jr. uses non-scale tones in this example, which is in the style of "Bright Lights, Big City."

83

2 b_5

H P P H P

T 5 8 5 8 5-8 7 8-5 7-5 7-8 7-5-7 10 (12)

A

B

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

Swing the eighths!

84

b_5 6

H

T 7 5 8 5 8 7 5 7 7 5 7 (7)

A

B

3 | 4 | 4 3 | 3 3 3 | 3



CONTENTS

ABOUT THE AUTHOR.....	180
HOW TO USE THIS BOOK.....	181
DIATONIC HARMONY REVIEW.....	182
MUSICAL DEFINITIONS.....	184
CHORDS FOR CHAPTER 1.....	191
CHAPTER 1—THE 12-BAR BLUES.....	192
Shuffle Blues.....	194
Blues-Rock Rhythms.....	195
The Closed-Position Rhythm Pattern.....	199
Funk Blues.....	199
CHAPTER 2—INTROS, TURNAROUNDS, VAMPS, AND ENDINGS.....	201
Intros.....	201
Turnarounds.....	204
Vamps.....	207
Endings.....	209
CHAPTER 3—THE BLUES SCALE.....	211
Closed-Position Blues Scales.....	211
Open-Position Blues Scales.....	213
Analyzing Scale Tones.....	214
CHAPTER 4—BLUES TECHNIQUES.....	216
Left-Hand Techniques.....	216
Picking Techniques.....	226
CHAPTER 5—IMPROVISATIONAL CONCEPTS.....	229
Composite Blues Scales.....	229
The Mixolydian Mode.....	233
The Dominant 7th Arpeggio.....	235
Arpeggio Superimposition.....	238
The Major Triad.....	241
The Minor Triad.....	243
Targeting Chord Tones.....	245
CHAPTER 6—LICKS OVER THE I7–IV7–V7 BLUES.....	247
Licks Over the I7 Chord.....	247
Licks Over the IV7 Chord.....	249
Licks Over the V7 Chord.....	251
Double-Stop Licks.....	252
Octaves.....	258



CHORDS FOR CHAPTER 7	261
CHAPTER 7—THE 8-BAR BLUES	262
The Diminished 7th Chord	263
The Diminished 7th Arpeggio	264
8-Bar Blues Solos	266
CHORDS FOR CHAPTER 8	268
CHAPTER 8—SLOW BLUES	269
Basic Slow Blues	269
“Stormy Monday” Blues	270
The Augmented Chord	271
CHORDS FOR CHAPTER 9	273
CHAPTER 9—MINOR BLUES	274
The Natural Minor Blues	274
Altered Minor Blues	281
CHORDS FOR CHAPTER 10	286
CHAPTER 10—BLUES RHYTHMS WITH FILLS	287
The Delta Blues	287
Bass Fills	291
Horn Fills	294
CHORDS FOR CHAPTER 11	296
CHAPTER 11—POP BLUES	297
Secondary Dominants	297
The Dorian Mode	300
CHORDS FOR CHAPTER 12	303
CHAPTER 12—JAZZ BLUES	305
Alternate Changes	305
Bebop Blues	307
Walking Bass Blues	309
Every Beat Blues	310
Jazz Waltz Blues	311
PRACTICE TIPS	312





Oblique Motion

In this example, the E note on the 3rd string remains constant as the notes on the 4th string move in half steps.

26 *Swing 8ths*

E7 E A7 B^b7 B7

T 5 9 9 9 5 6 7 (7)
A 6 6 7 7 8 8 9 5 6 7 (8)
B 7 7 7 7 7 7 7 9 5 6 7 (7)

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

In the Style of Freddie King

27 *Swing 8ths*

E B7

T 0 0 0 0 0 0 0 0 0 0 0 2
A 1 4 4 3 0 2 0 1 2 0 2 (2)
B 2 2 2 2 2 2 2 0 3 0 3 4

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

In the Style of John Lee Hooker

28 *Swing 8ths*

A

T 2 2 2 2 2 2 2 1 1 1 0
A 2 5 2 5 4 2 4 3 2 3 1 2 3
B 0 0 0 0 0 0 0 1 1 1 0

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





In the Styles of T-Bone Walker, Jimi Hendrix, and Stevie Ray Vaughan

Here's a blues lick with a colorful 9th tone added, the B note on the 1st string.

116

F# Blues Scale Lick in the Style of Jimmy Page

117

In the Style of Tommy Castro

This one consists of a straight-ahead A Minor Pentatonic phrase followed by a stock double-stop riff and culminating in an A Major Pentatonic phrase in the second measure.

118

