

Contents

Introduction	4
PART I: Blues-Rock Rhythm Parts	5
The Boogie Pattern	5
Power 5th Chords.....	8
Major Triads.....	12
Dominant 7th Chords	15
Dominant 7th with No 3rd	21
Dominant 9th Chords.....	22
Dominant 7(#9) Chord.....	25
Minor Triads.....	34
Minor 7th Chords	37
PART II: Blues-Rock Riffs.....	43
The Minor Pentatonic Scale	44
Blues Scale Riffs.....	50
Riff/Chord Combos	55
PART III: Blues-Rock Lead Guitar	69
Minor Pentatonic Scale Forms	69
Connecting the Five Minor Pentatonic Forms.....	70
The Major Pentatonic Scale.....	72
Connecting the Five Major Pentatonic Forms.....	72
The "Long Form" Major Pentatonic Scale.....	74
The Mixolydian Mode	74
PART IV: Blues-Rock Guitar Greats	76
Duane Allman & Dickey Betts (The Allman Brothers Band).....	76
Duane Allman.....	76
Dickey Betts	77
Jeff Beck.....	82
Eric Clapton.....	86
Jimmy Page.....	90
Billy Gibbons (of ZZ Top).....	96
Jimi Hendrix	102
Appendix.....	110
<i>Musical Form and Chord Progression</i>	
<i>Guitar Sound</i>	
<i>Acknowledgements and Suggested Listening</i>	
<i>Notation Key</i>	

Part I: Blues-Rock Rhythm Parts

This section deals with the foundation of the blues-rock style: rhythm guitar playing. The following examples are derived from the music of many well-known groups and players, and are in many cases identifiable as the main thrust behind important songs. These examples illustrate the common threads that weave through the blues-rock style.

The Boogie Pattern

The boogie pattern may be the single most identifiable element of the blues, dating back to the Delta-blues style of guitarist/singer Robert Johnson. This pattern is now common to virtually all styles of music, and is especially connected to the guitar, the instrument most strongly associated with the blues.

Chuck Berry exploited the boogie pattern a great deal in the early stages of rock & roll and his aggressive approach to guitar playing has had a profound effect on all those who have followed. He basically took the boogie pattern, changed it from a shuffle to a straight-eighth feel, and lit a fire under it. Once Chuck got it cooking, there was no way to turn it back down. The flame continued to grow hotter as the feel continuously grew more aggressive and loud.

Many of the examples in this section make use of the boogie pattern.

EXAMPLE 1



This two-part example demonstrates a basic boogie pattern a la Chuck Berry, played first in a shuffle feel, then (without change of tempo) in a straight eighth feel. This example is played in the key of E and uses only two *double-stops* (two-note chords): E⁵ (power 5th) and E⁶ (power 6th). Practice switching from feel to feel at will.

Shuffle feel $\text{♩} = \text{♩}^3$

E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶

Straight feel

E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶