Blues Guitar

by David Millard

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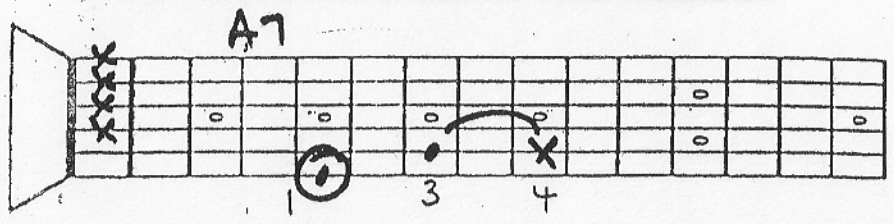
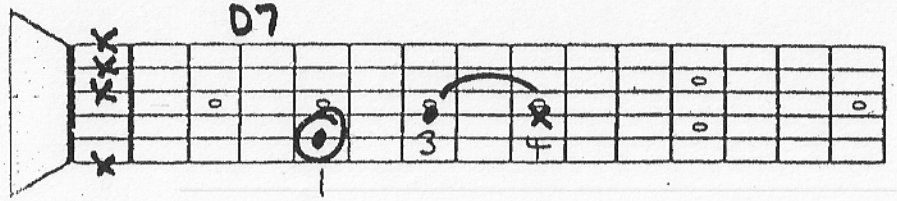
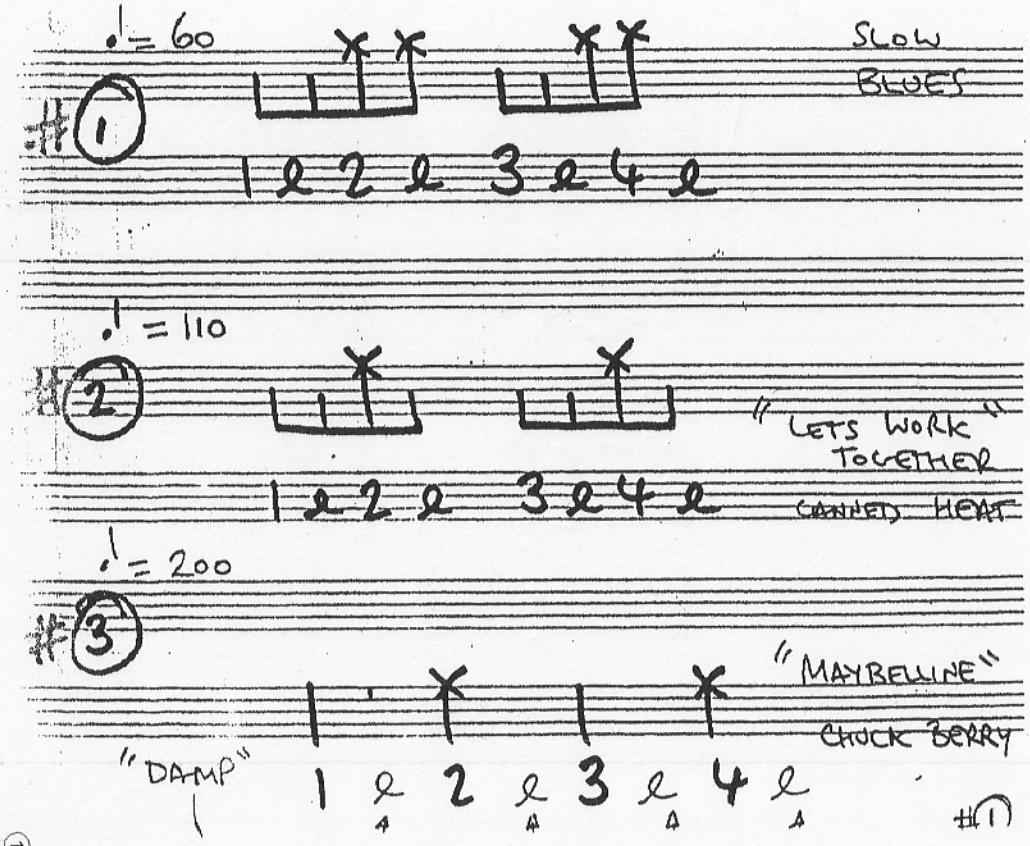
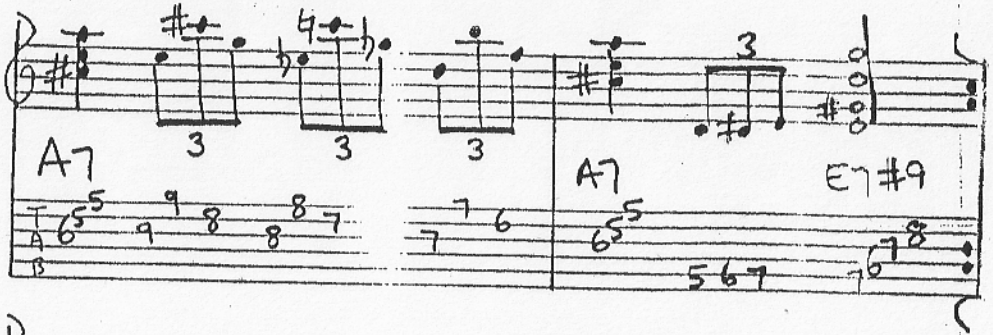
ROCK AND ROLL



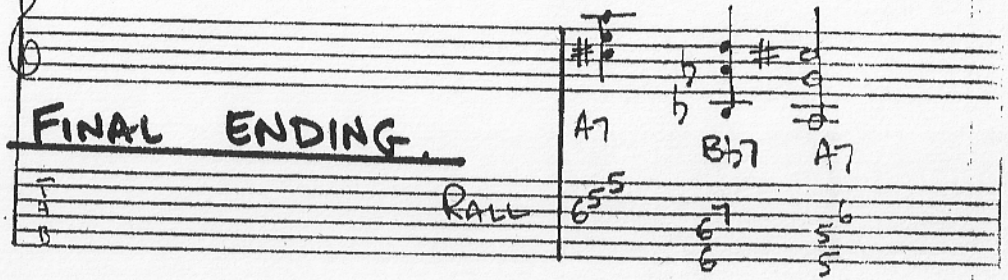




STANDARD ENDING

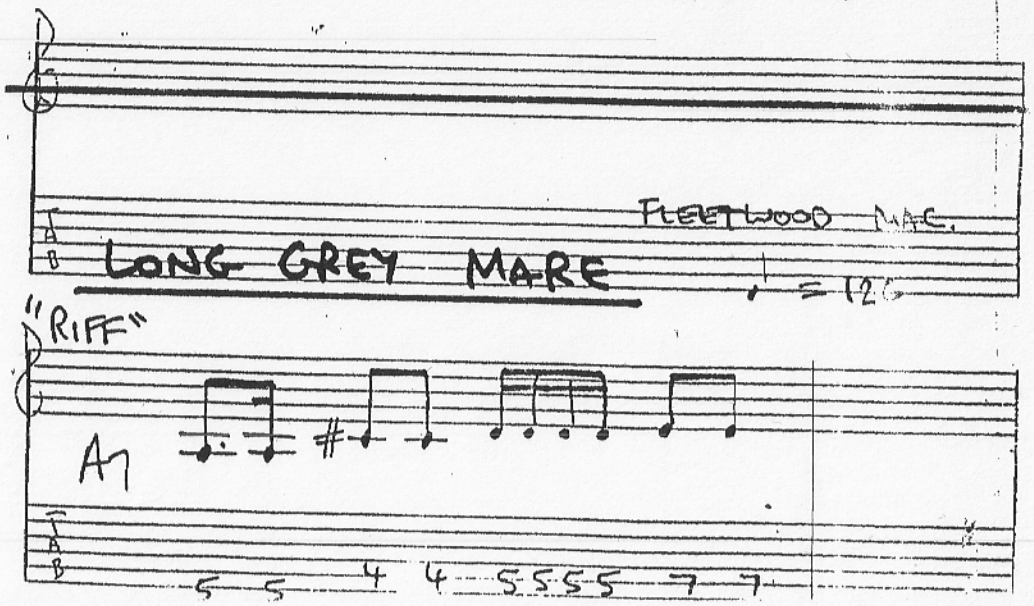


FINAL ENDING



FLEETWOOD MAC.

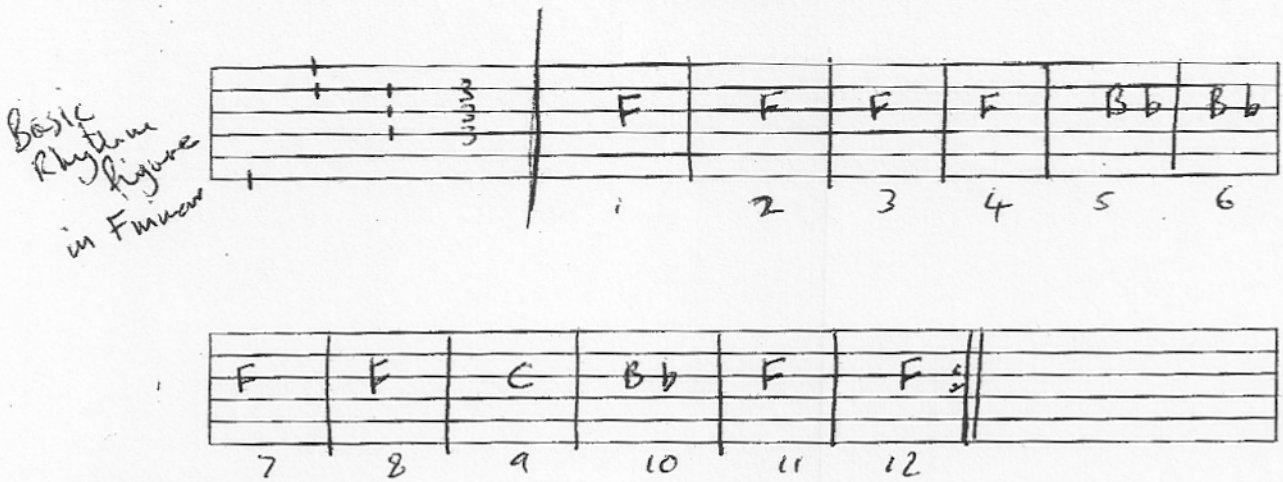
LONG GREY MARE



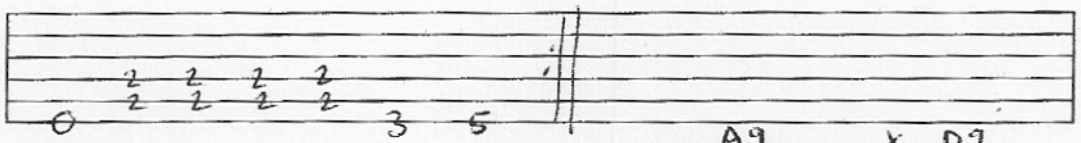
Blues Rhythm Guitar

Green onions style:

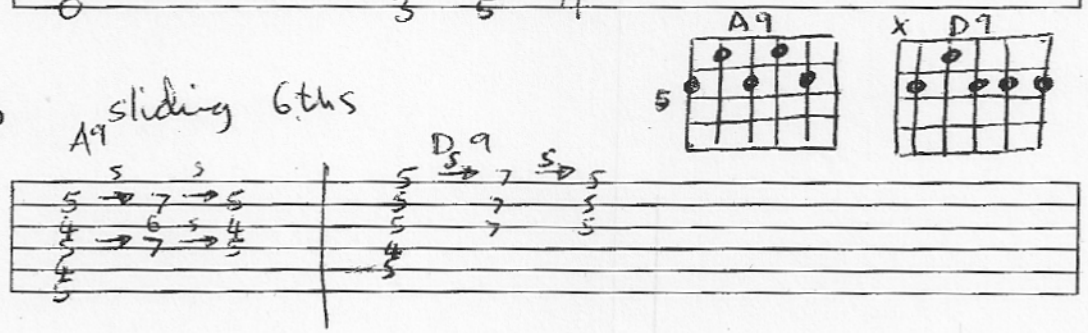
12-bar in Fm



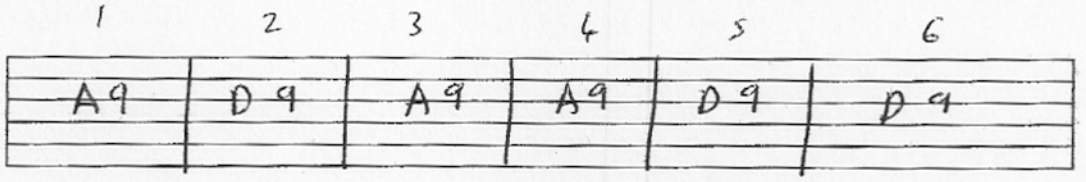
John Lee Hooker style in E

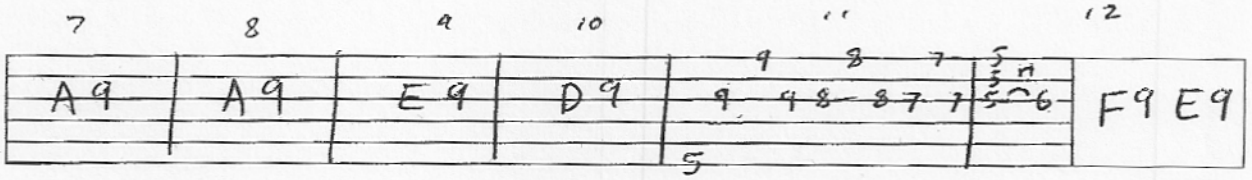


9 chords sliding 6ths



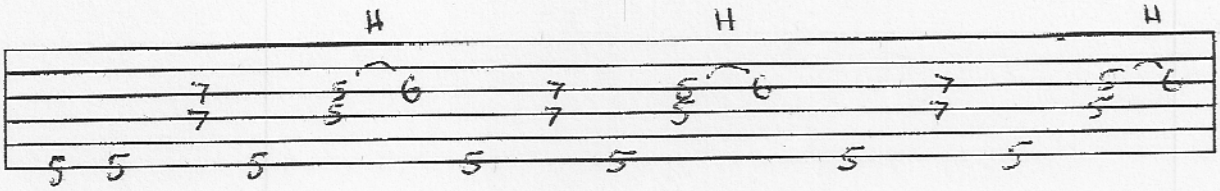
Low blues



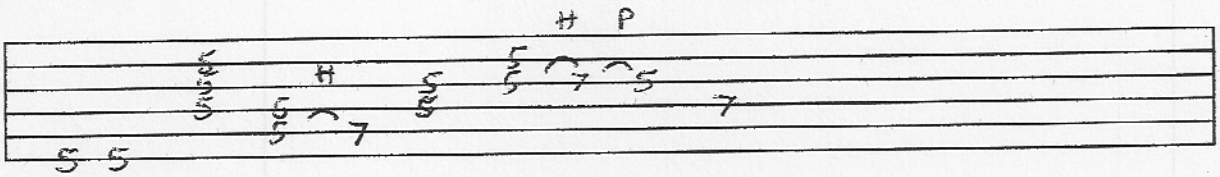


Blues Rhythm Guitar 2

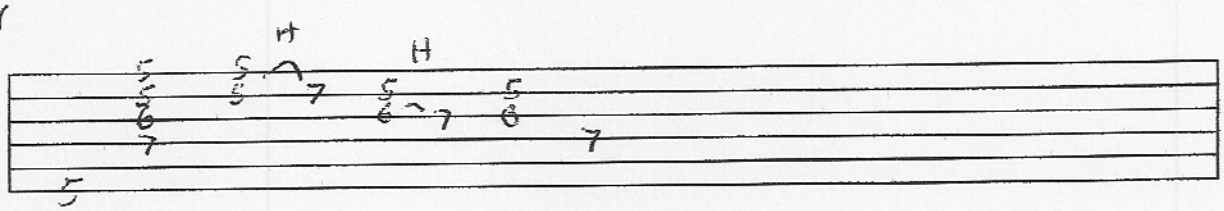
A7 Rhythm figure

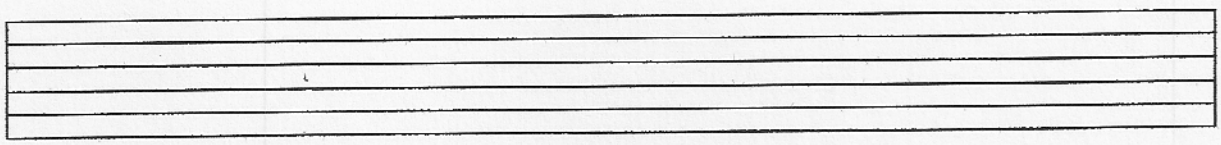


Aminor

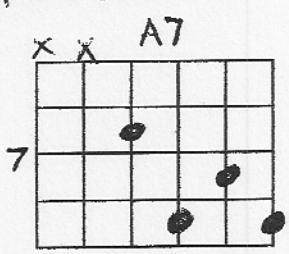


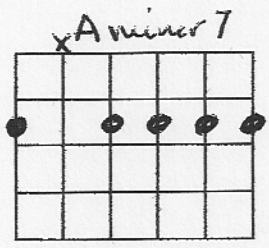
A major

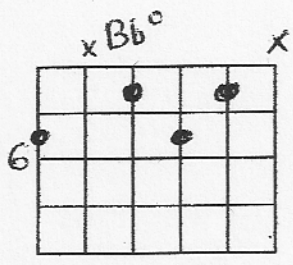


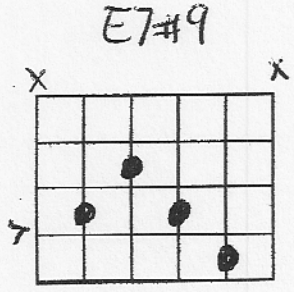


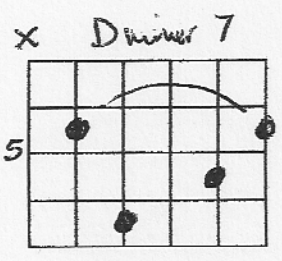
More useful chords :-

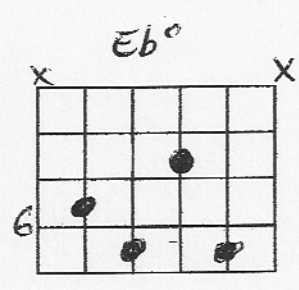






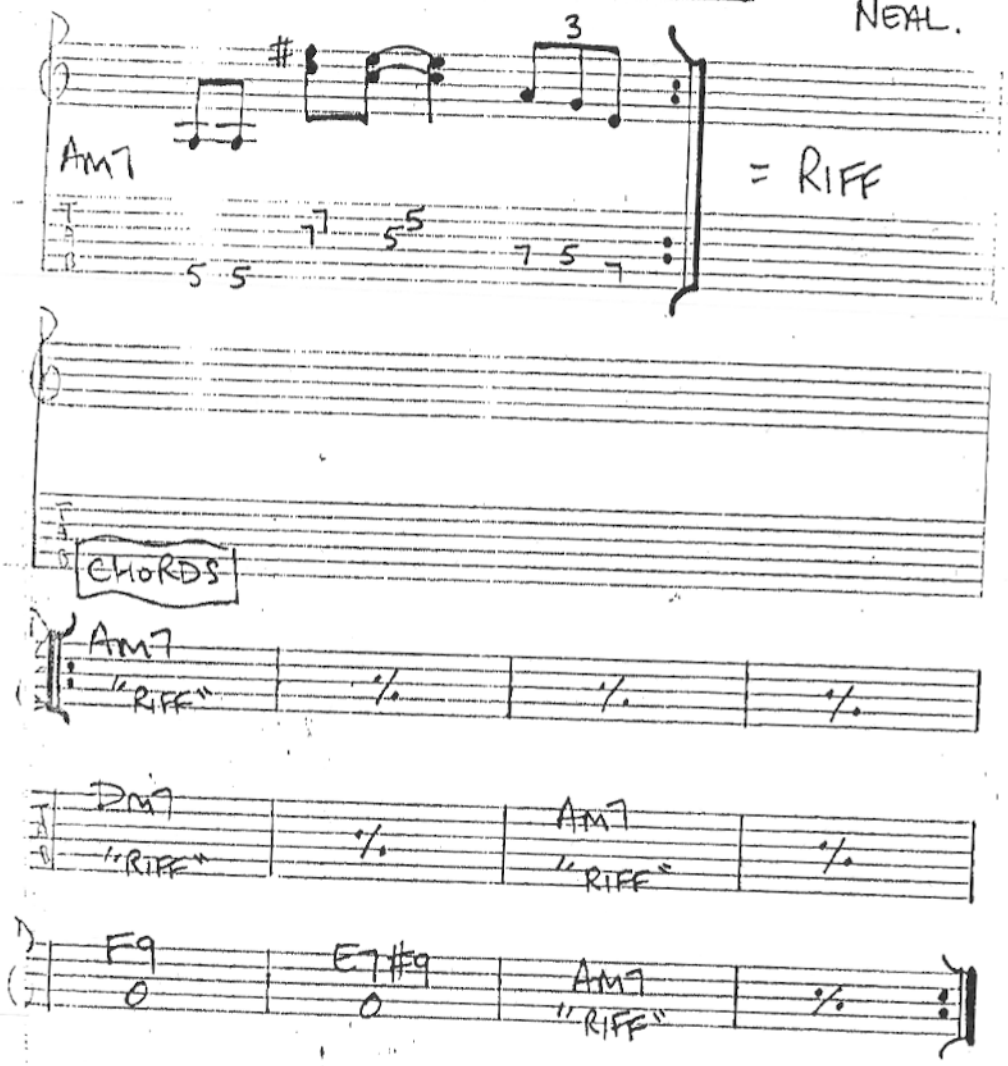






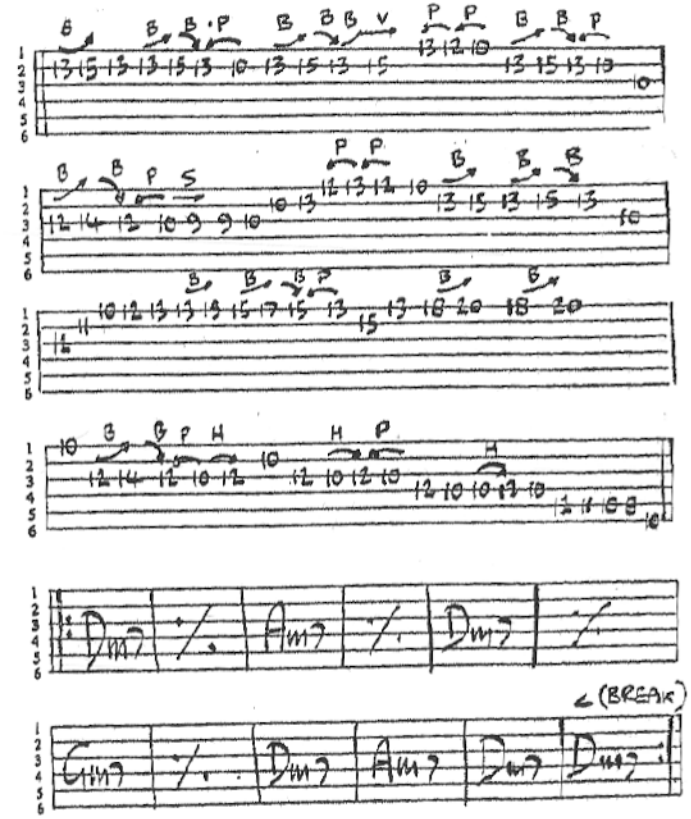
SON I NEVER KNEW

KENNY NEAL.



BLACK MAGIC WOMAN

by PETER GREEN

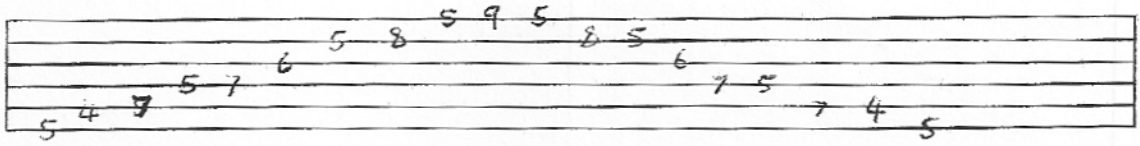


BLUES TONALITY = DOMINANT 7ths = 1 3 5 b7

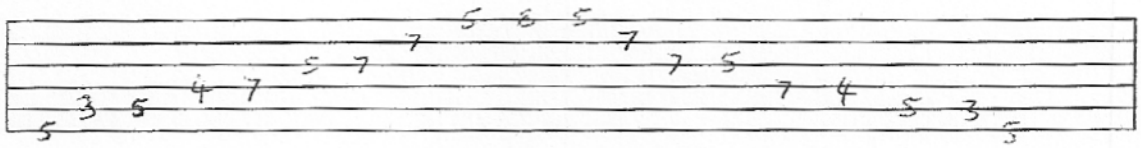
12-bar in A

A7	D7	A7	A7	D7	D7	A7	A7	E7	D7	A7	E7

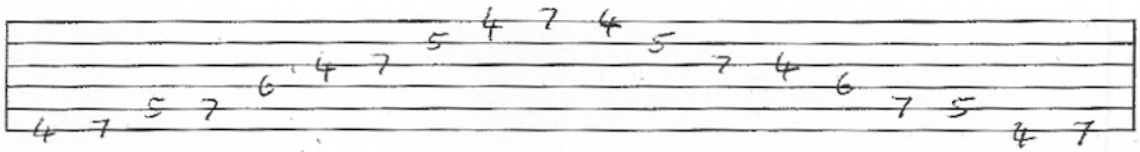
A7 Arpegio



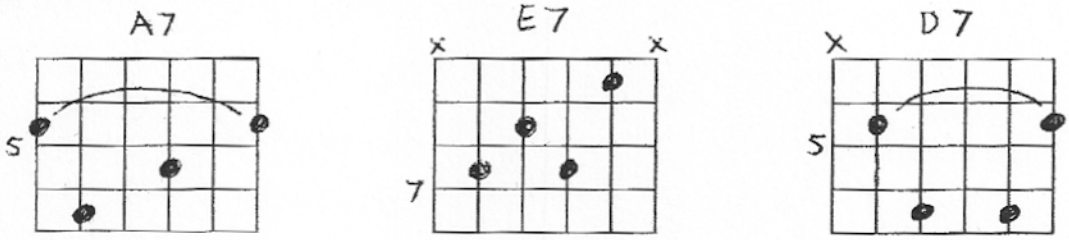
D7 Arpegio



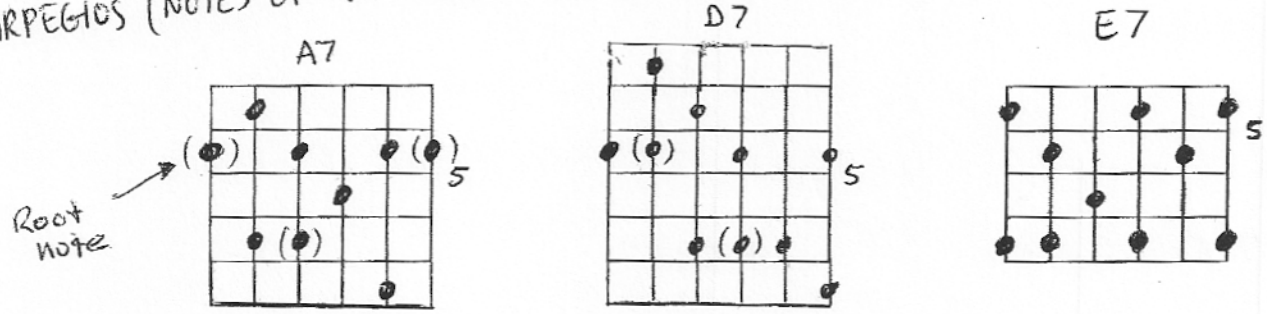
E7 Arpegio



COMMON CHORD SHAPES:-

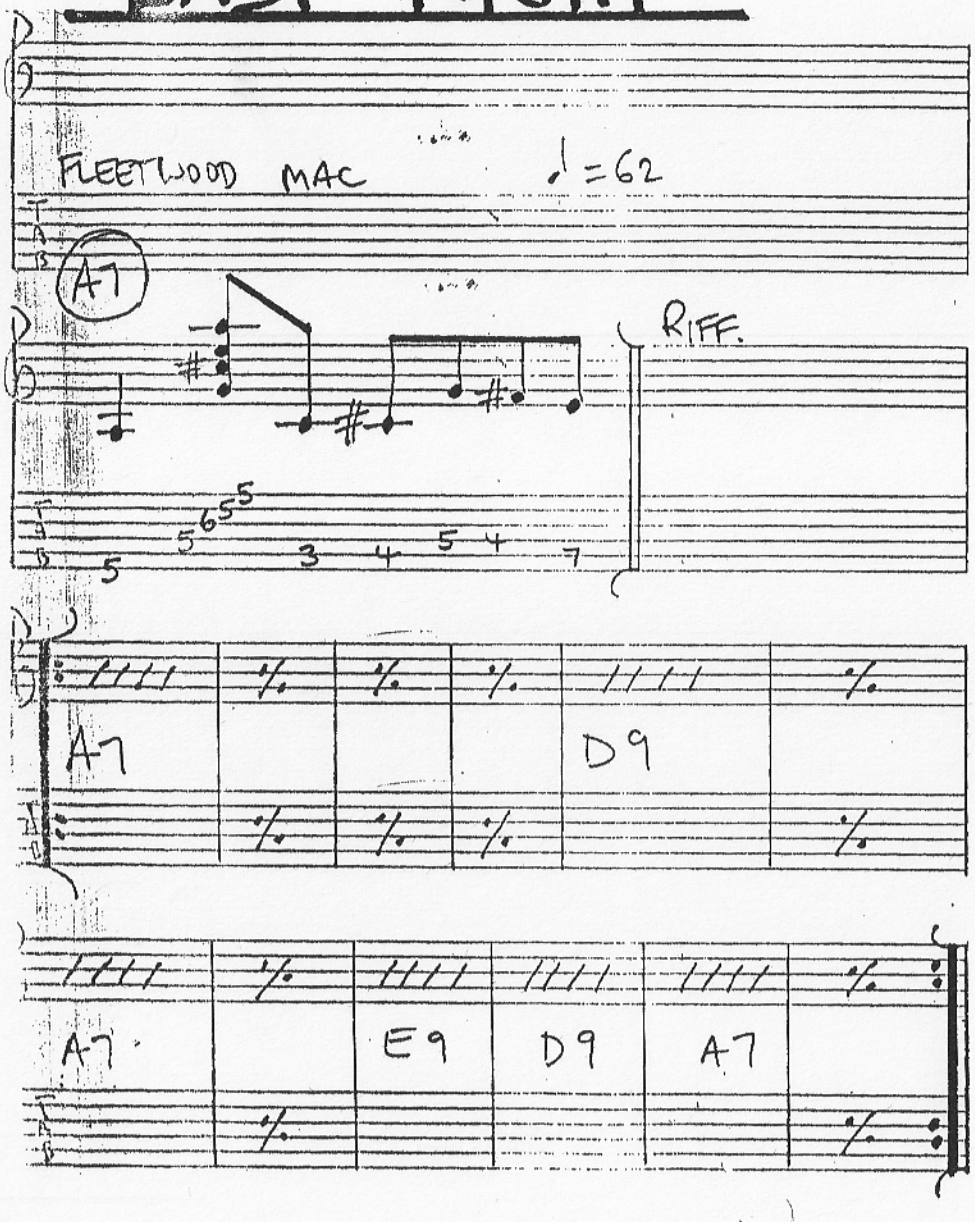


ARPEGIOS (NOTES OF THE CHORD PLAYED SEPERATELY)

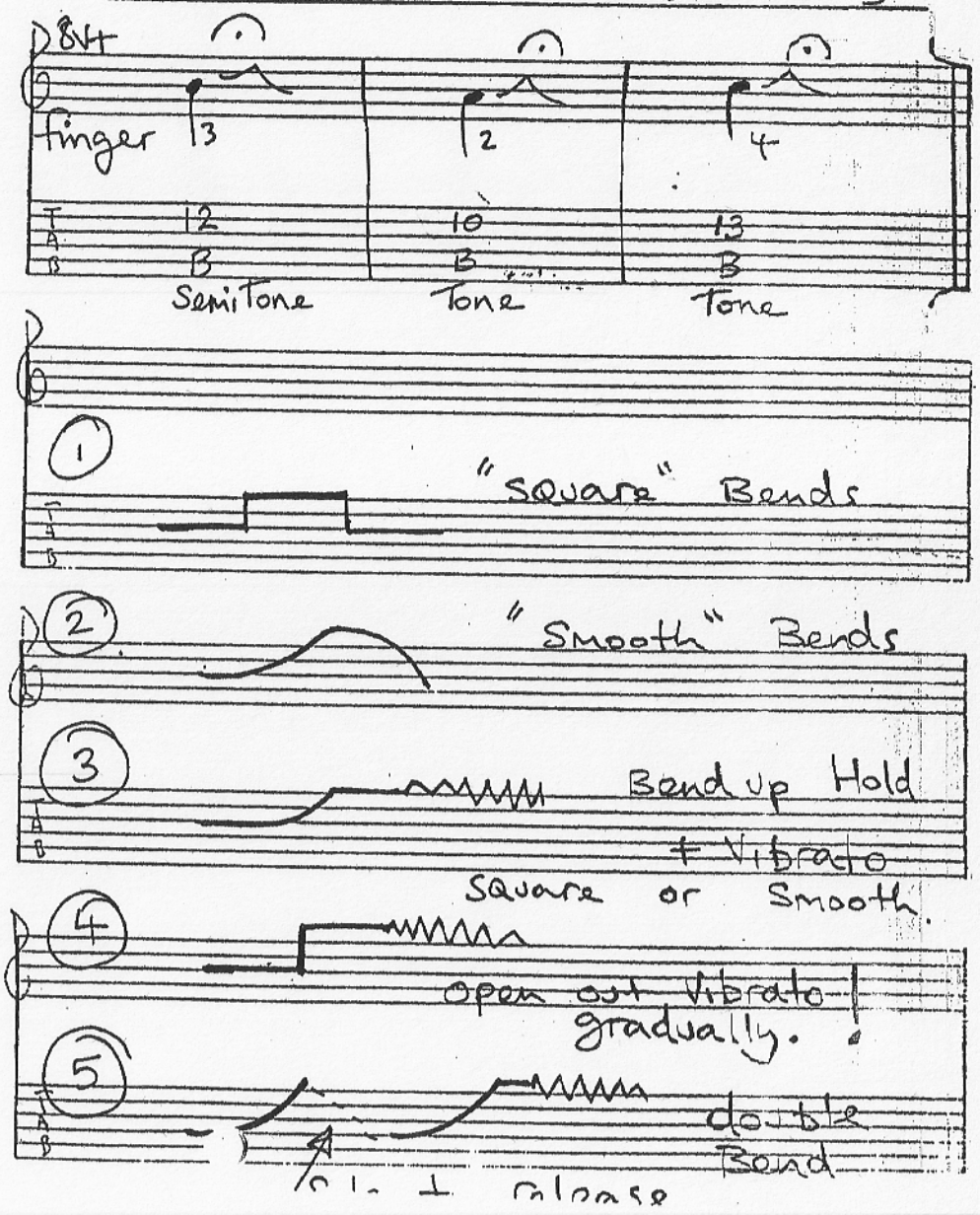


LAST NIGHT

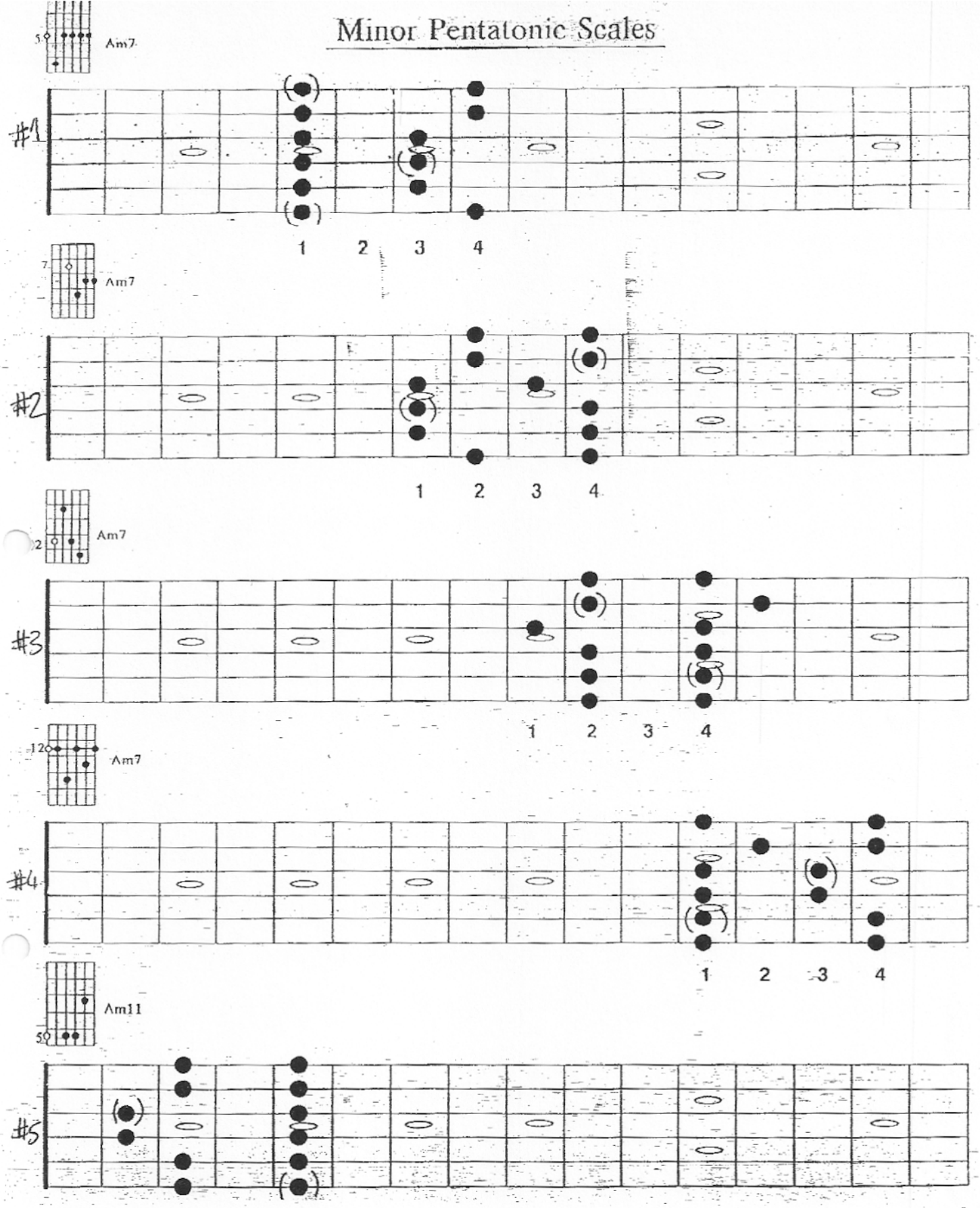
FLEETWOOD MAC ♩=62



STRING BEND EXERCISES



Minor Pentatonic Scales

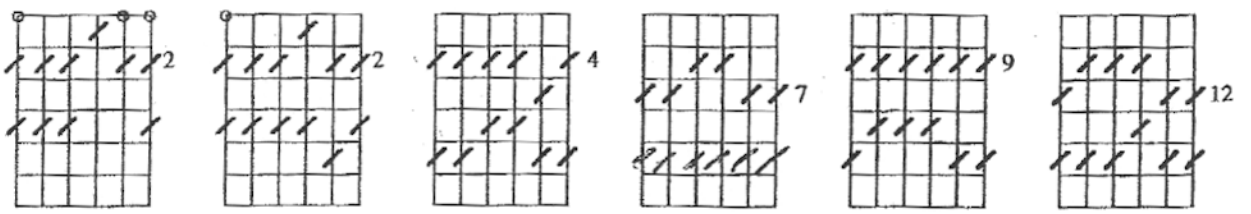


PENTATONIC SCALES

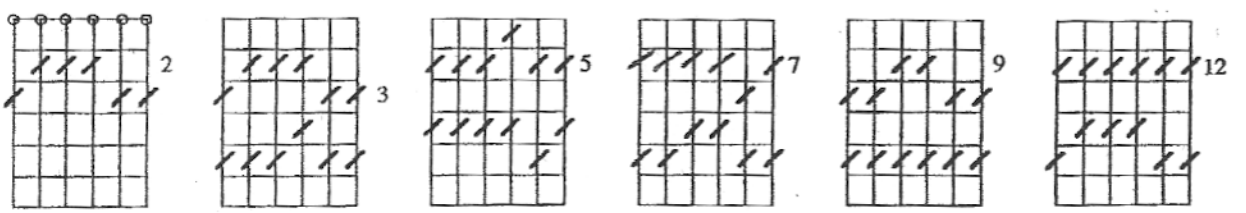
A penta-tonic scale is any scale that has only 5 different notes in it.
I shall deal with only 2 pentatonic scales at present.

1. **MAJOR** PENTATONIC BLUES SCALE
2. MINOR PENTATONIC BLUES SCALE

E MAJOR PENTATONIC BLUES SCALE PATTERNS



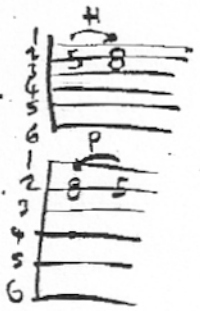
E MINOR PENTATONIC BLUES SCALE PATTERNS



BASIC BLUES TECHNIQUES

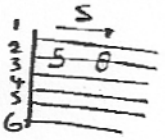
TAB. ABBREVIATION

(H) HAMMER-ON

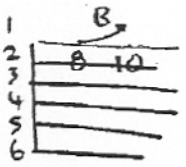


(P) PULL-OFF

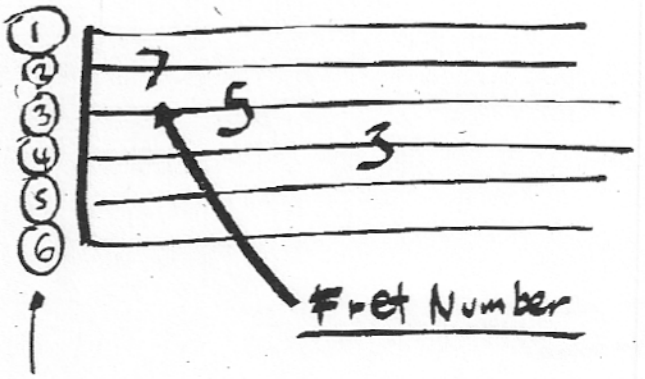
(S) SLIDE
(2nd finger of Left Hand)



(B) BEND
3RD finger / support with fingers 1 & 2 in the same string



GUITAR TABLATURE (TAB)



String Number!

6 = Thickest
1 = Thinnest
} E

BLUES TECHNIQUES

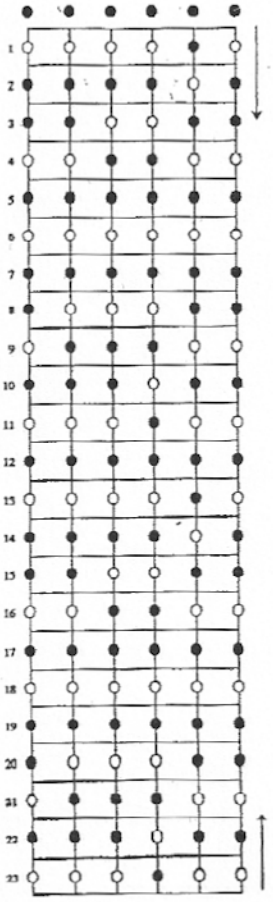
1. VIBRATO *(3 speeds)*
2. SLIDES
3. HAMMER-ONS PULL-OFFS

   HAMMER-ONS PULL-OFFS
   PULL-OFFS HAMMER-ONS
4. BENDS
5. UNISONS on (1) & (2)

   and

   (2) & (3)
6. TRILLS

with and without *VIBTRATO*

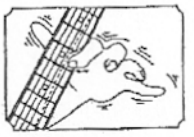


G major scale notes for blues techniques.

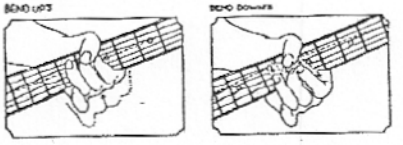
To be practised linearly on each individual string.

BLUES TECHNIQUES

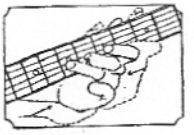
(1) VIBRATO



(2) BENDS

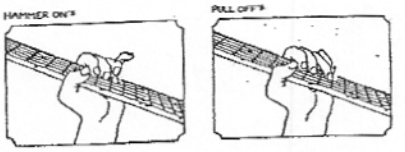


(3) SLIDES

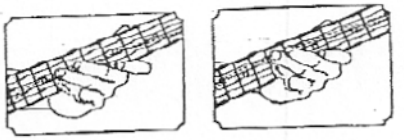


HAMMER ON's & PULL OFF's

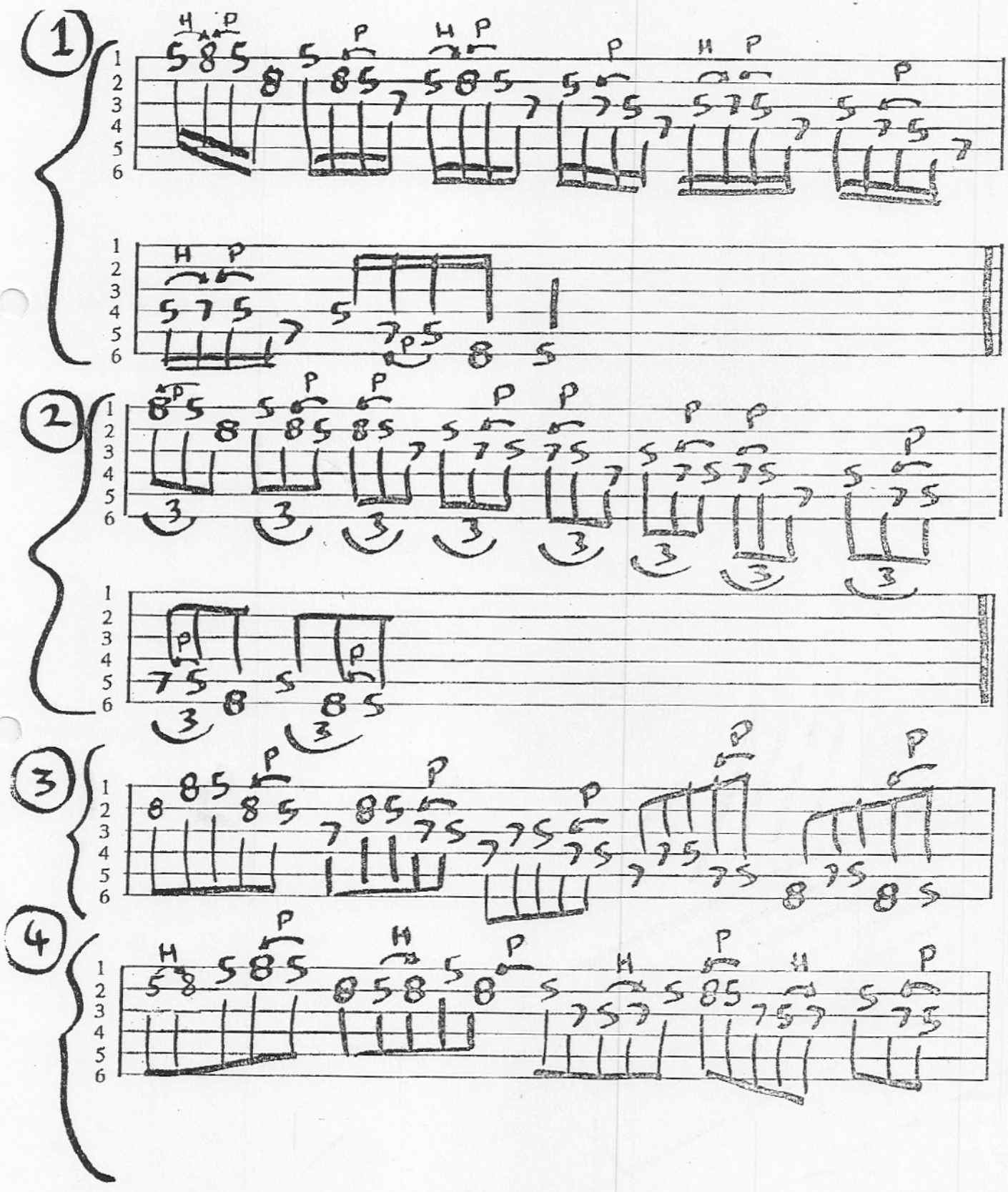
(4)



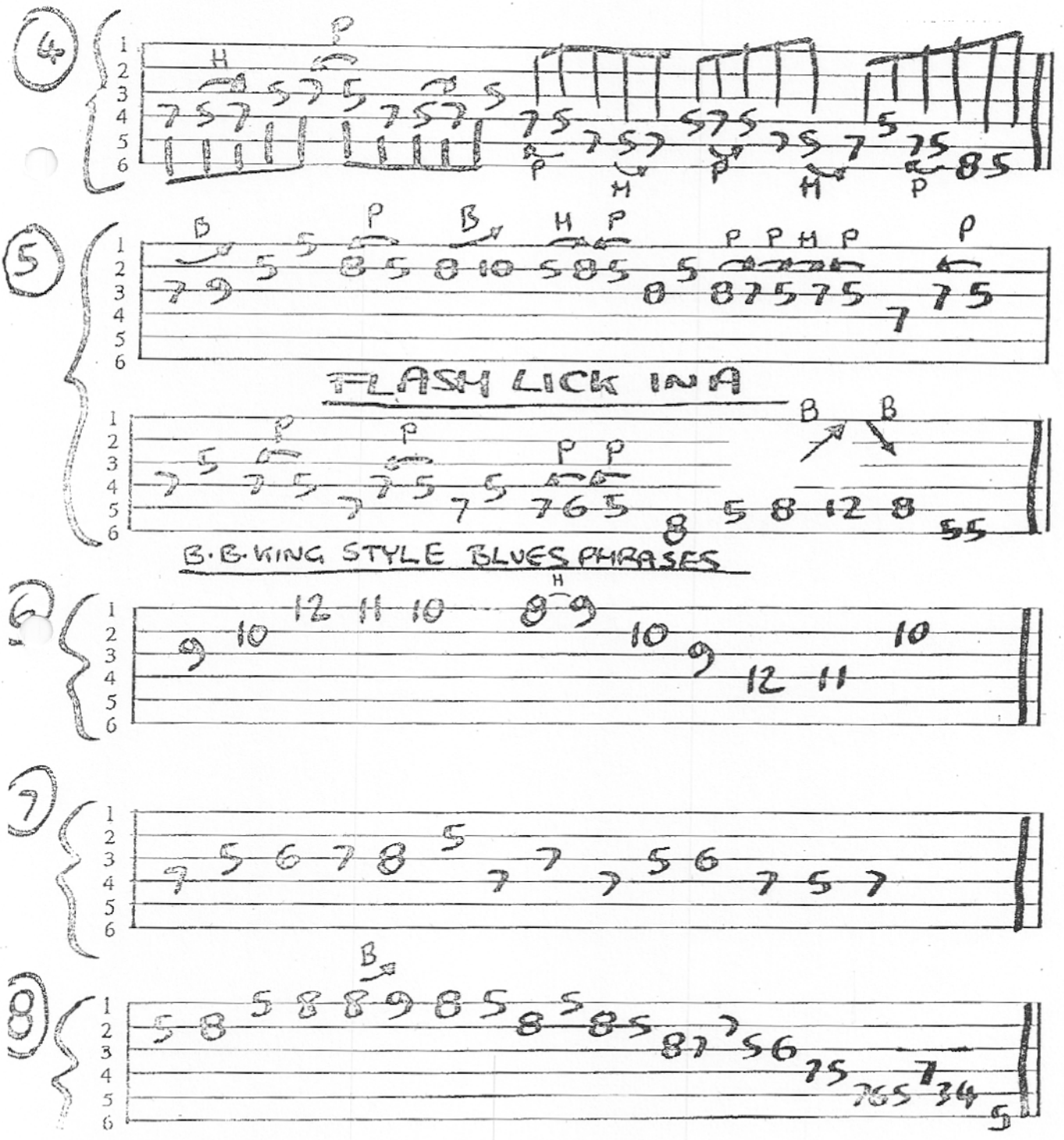
(5) UNISONS



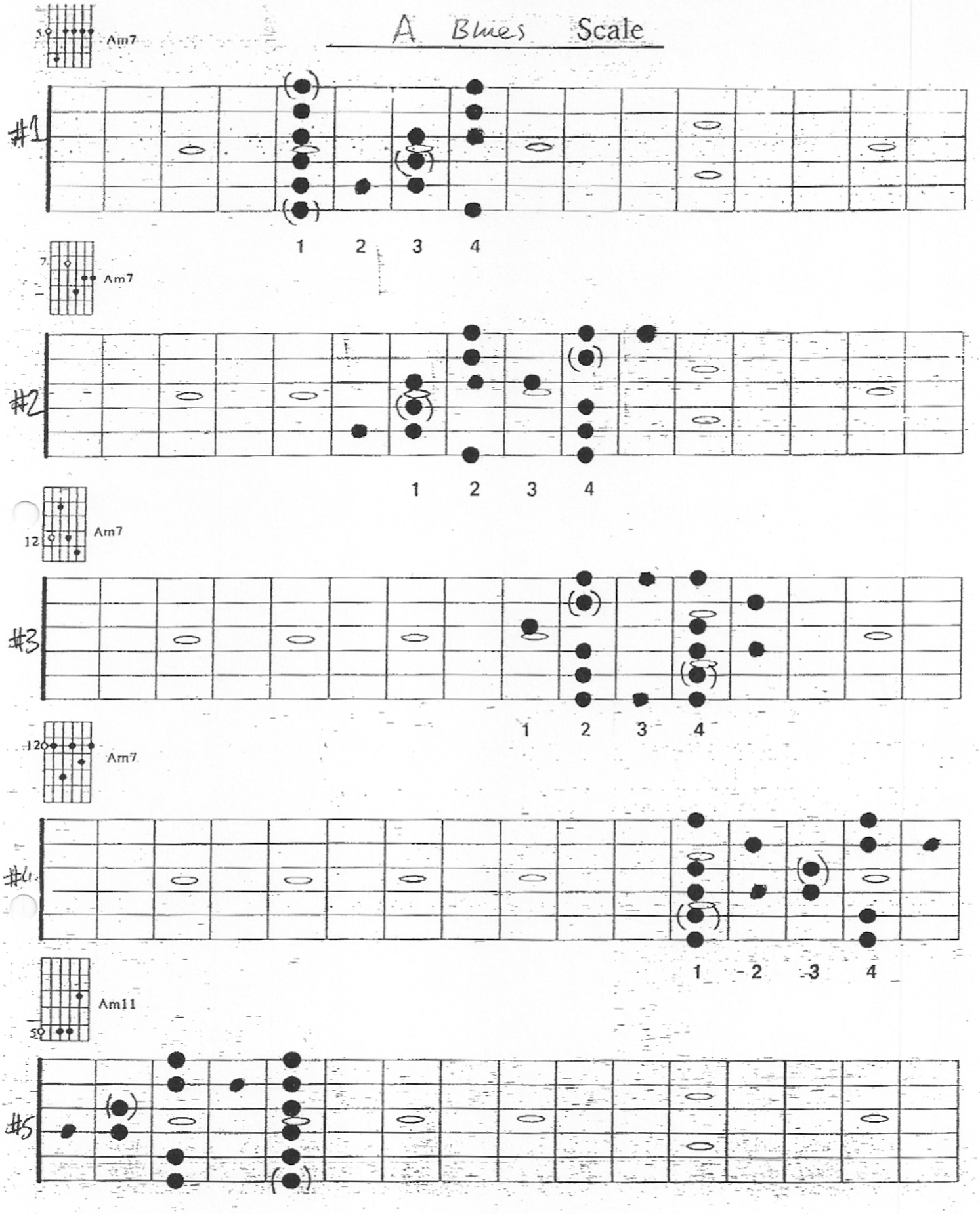
BLUES TECHNIQUES
A MINOR PENTATONIC
SCALE SEQUENCES



BLUES TECHNIQUES
A MINOR PENTATONIC SCALE SEQUENCES

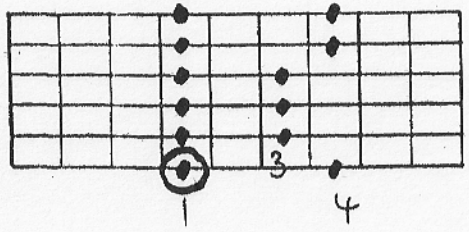


A Blues Scale



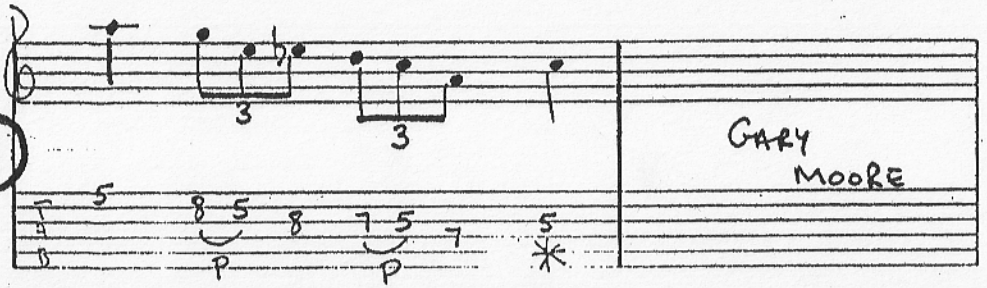
VOCABULARY

LICKS IN POSITION 1

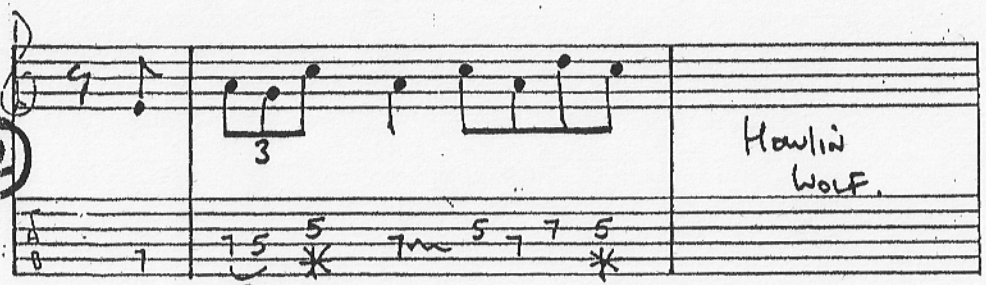


PENTATONIC / BLUES SCALE.

1



2



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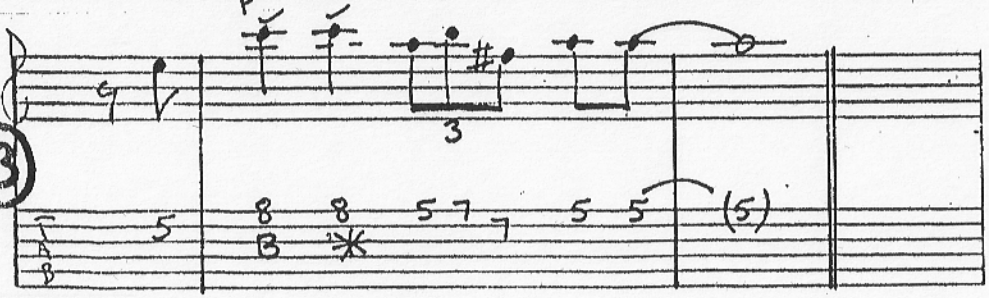

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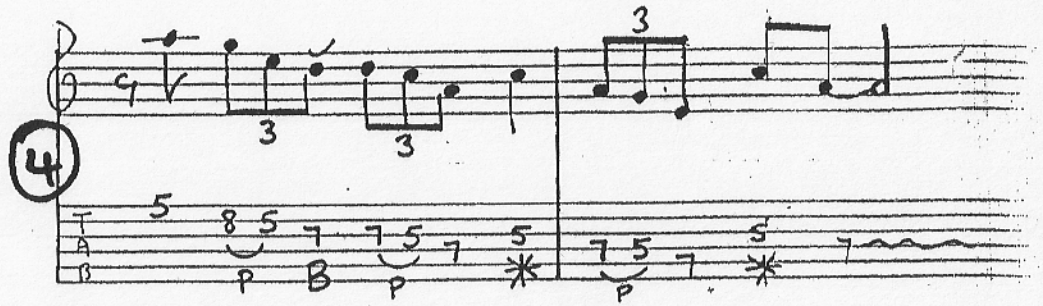

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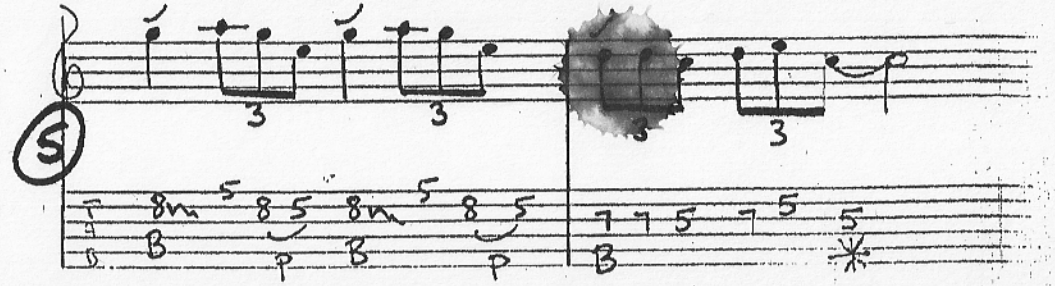

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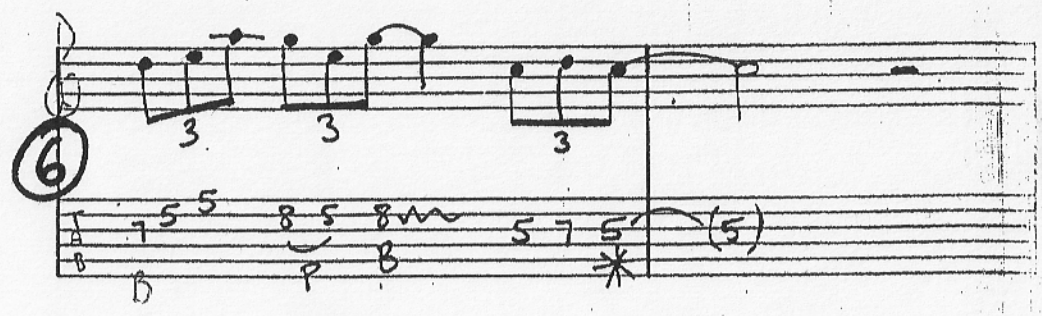

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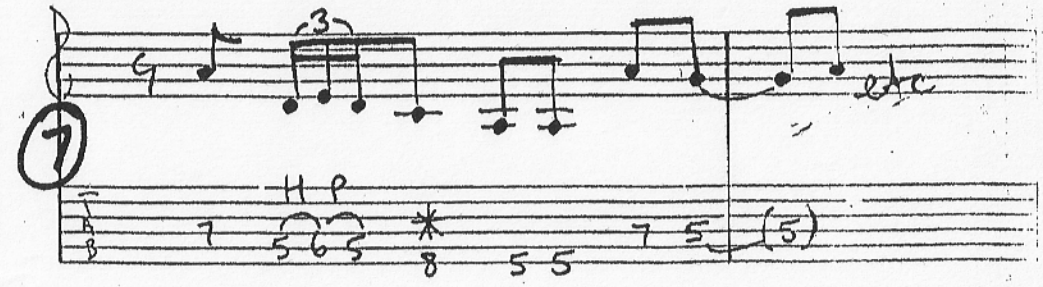
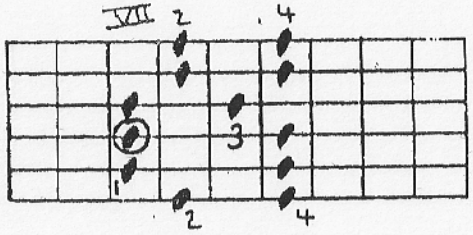
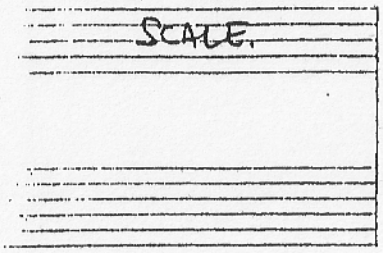
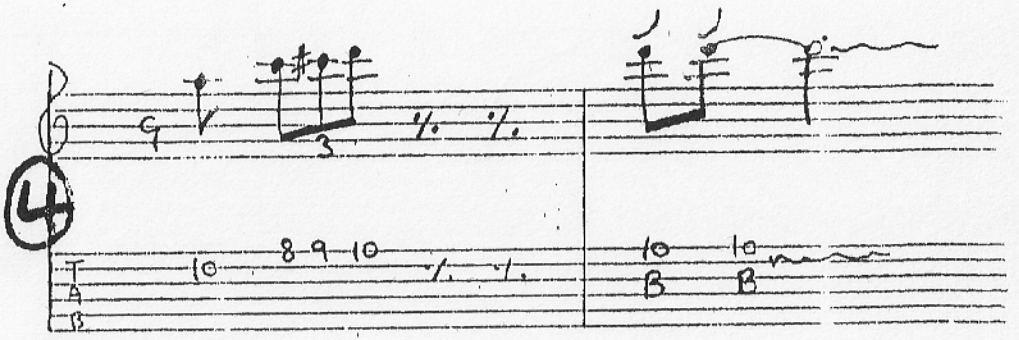


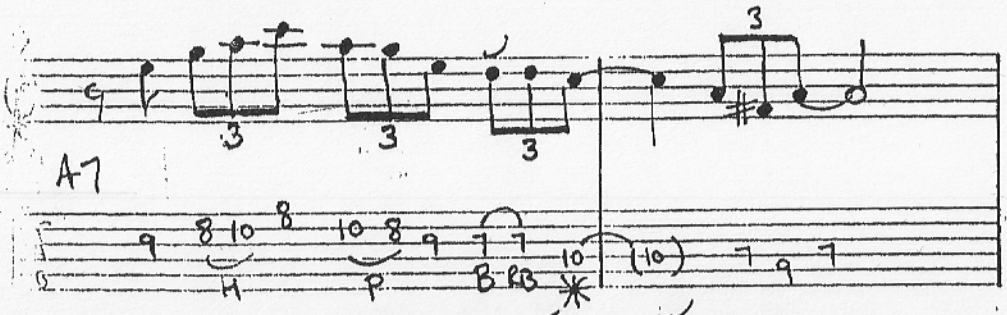
VOCABULARY

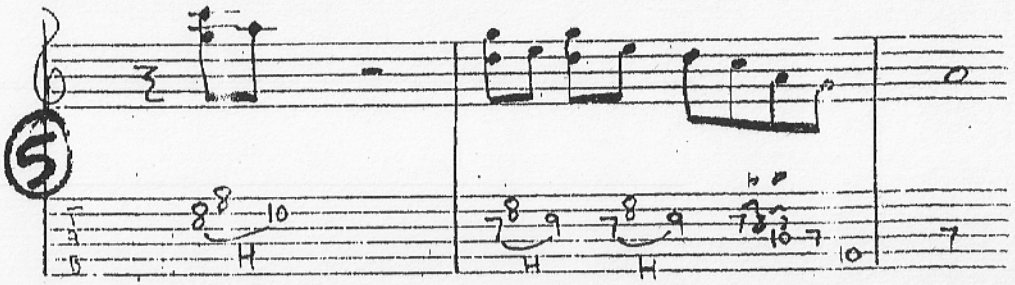
LICKS IN POSITION (2) OF A MIN PENTATONIC SCALE.

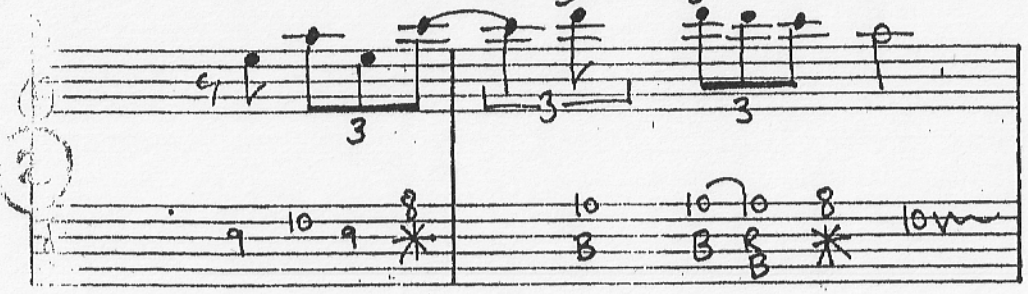


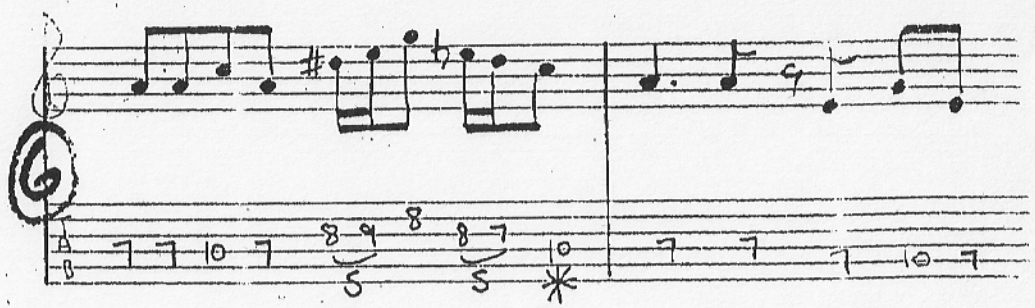


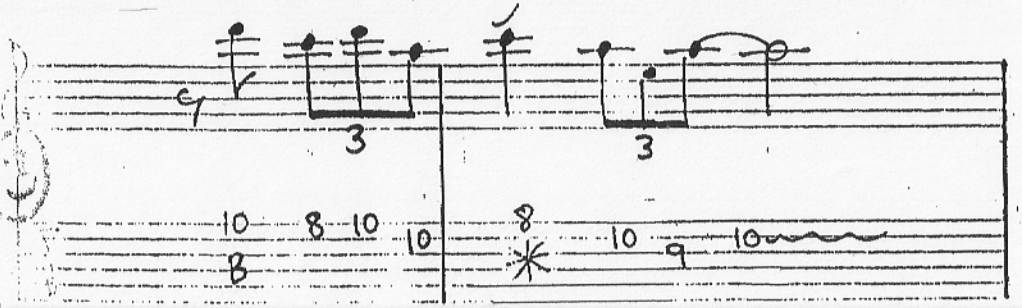


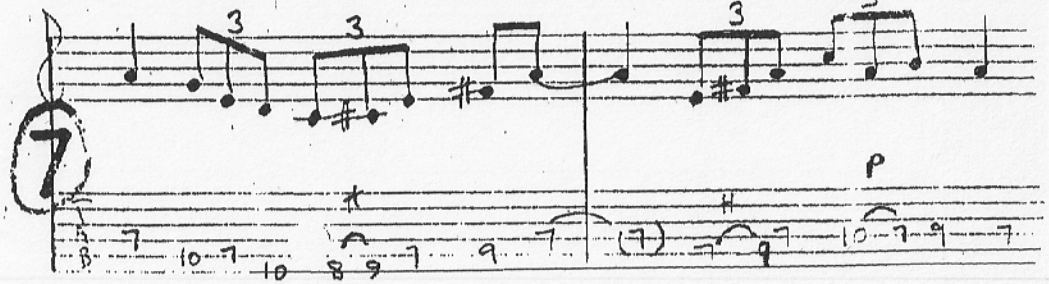






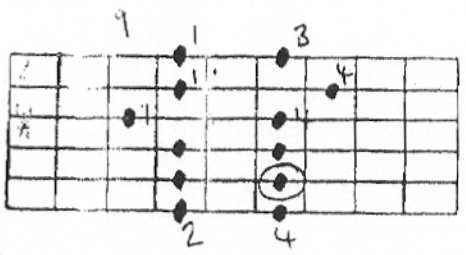




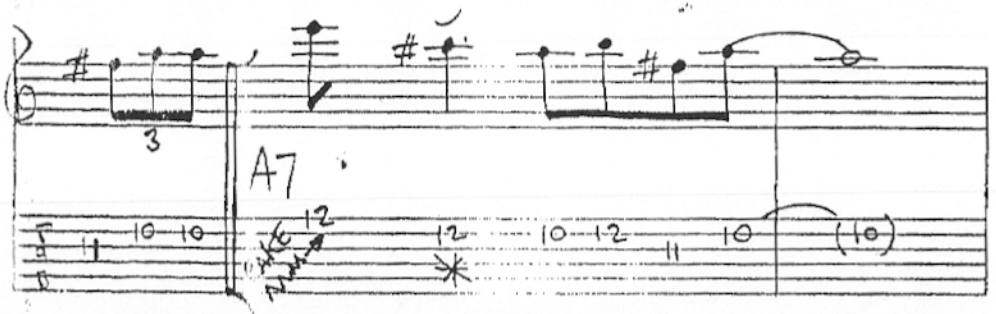


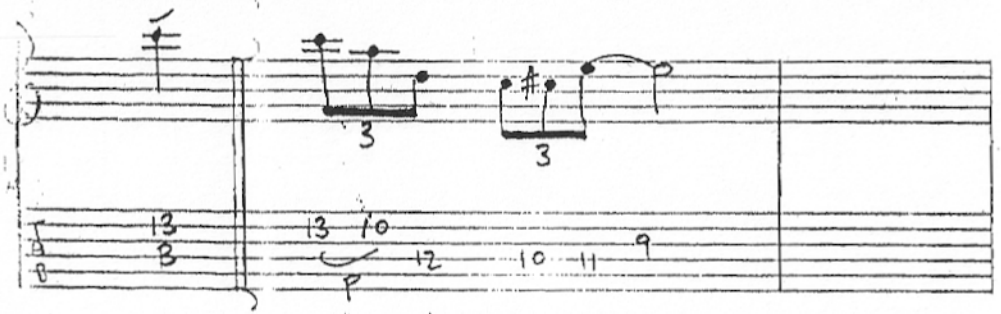
VOCABULARY

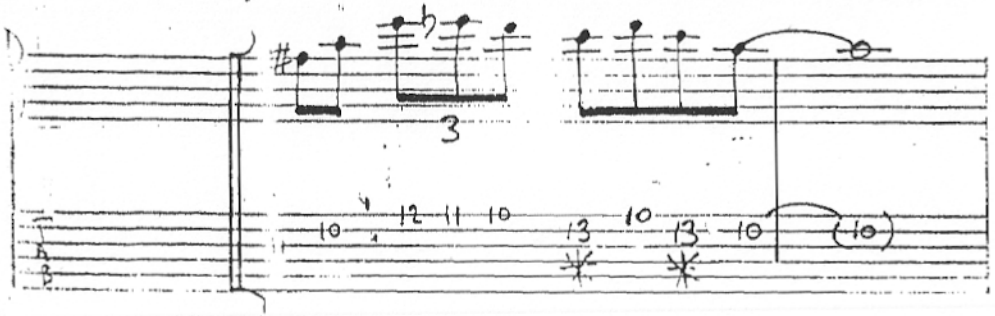
LICKS IN POSITION 3 OF PENTATONIC/BLUES SCALE.



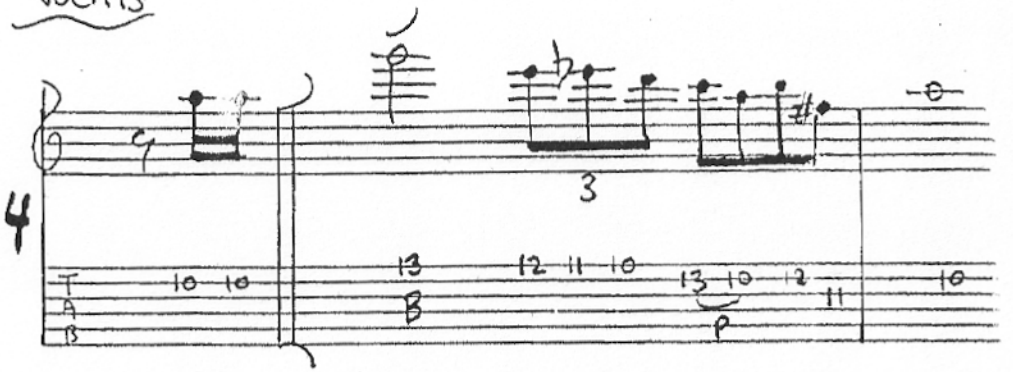
LICKS ON A7.

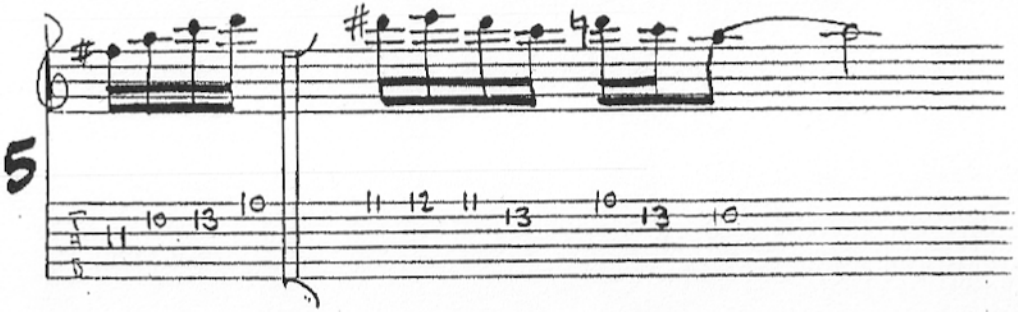


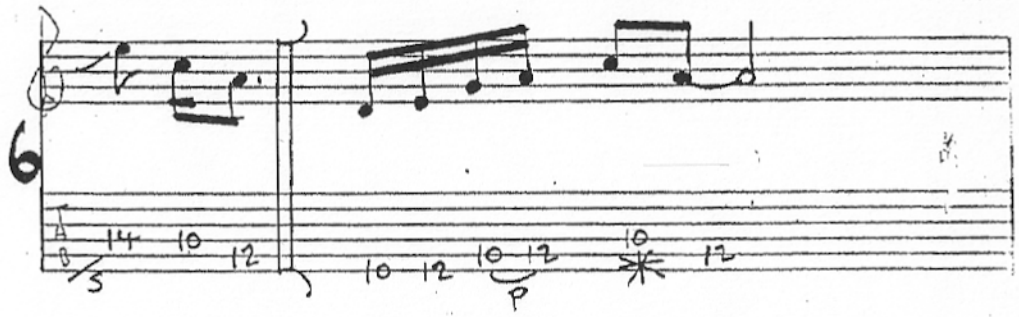


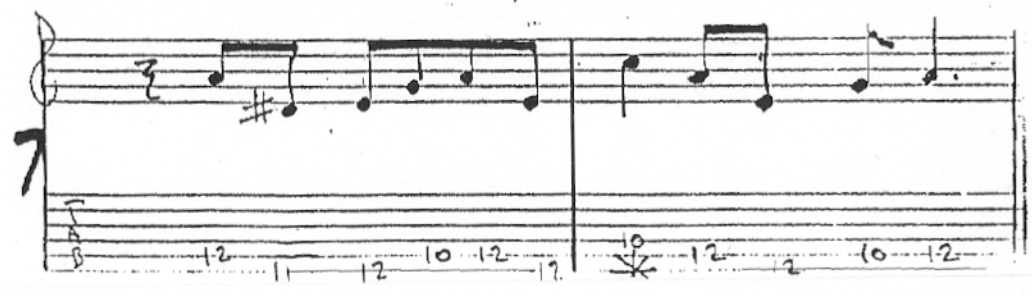


VOCAB

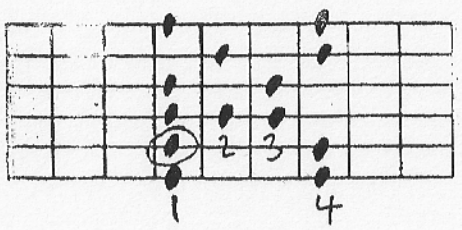


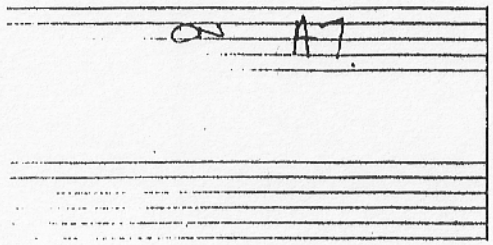


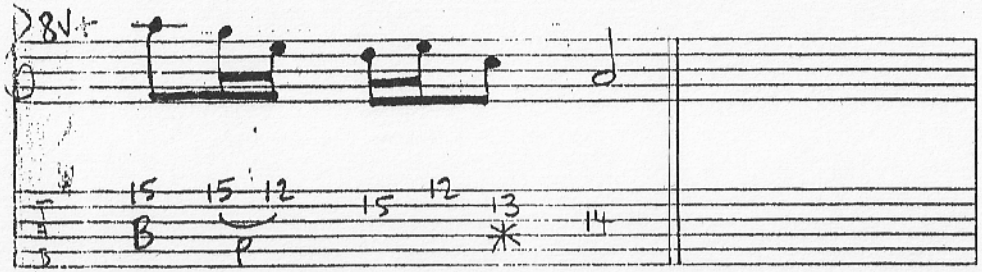


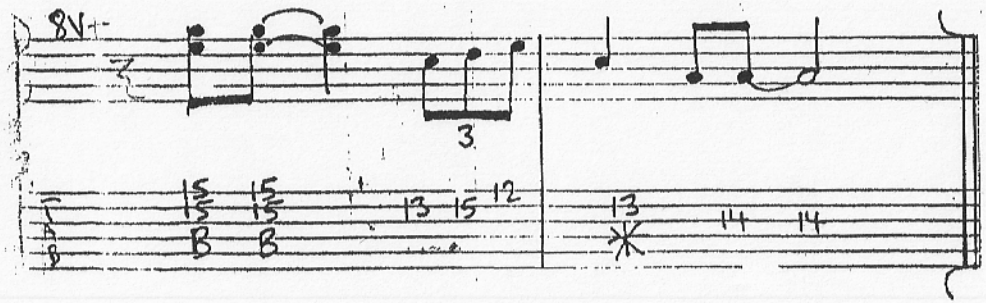


VOCABULARY LICKS IN POSITION 4
PENT BLUES SCALE









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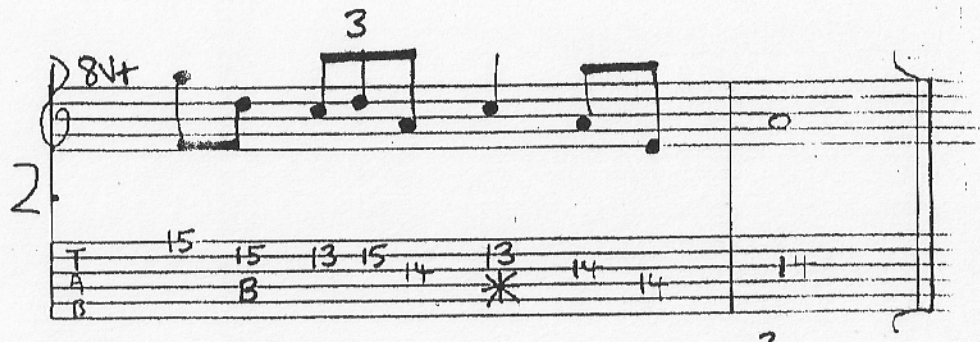

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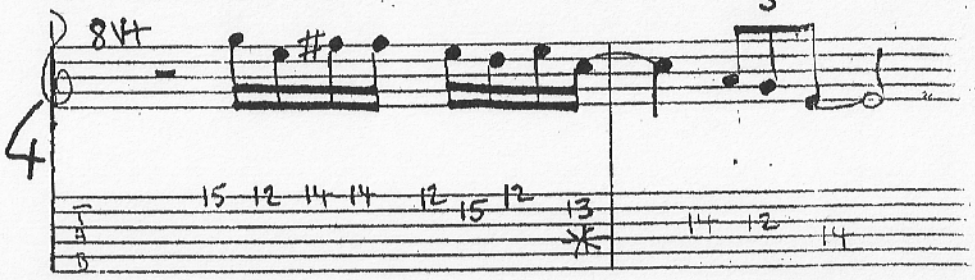

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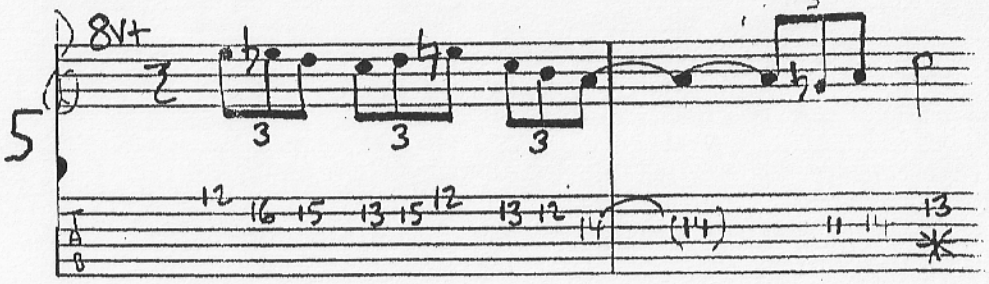

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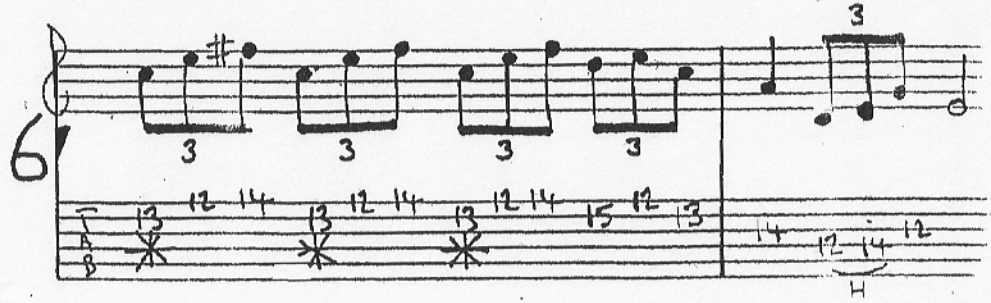
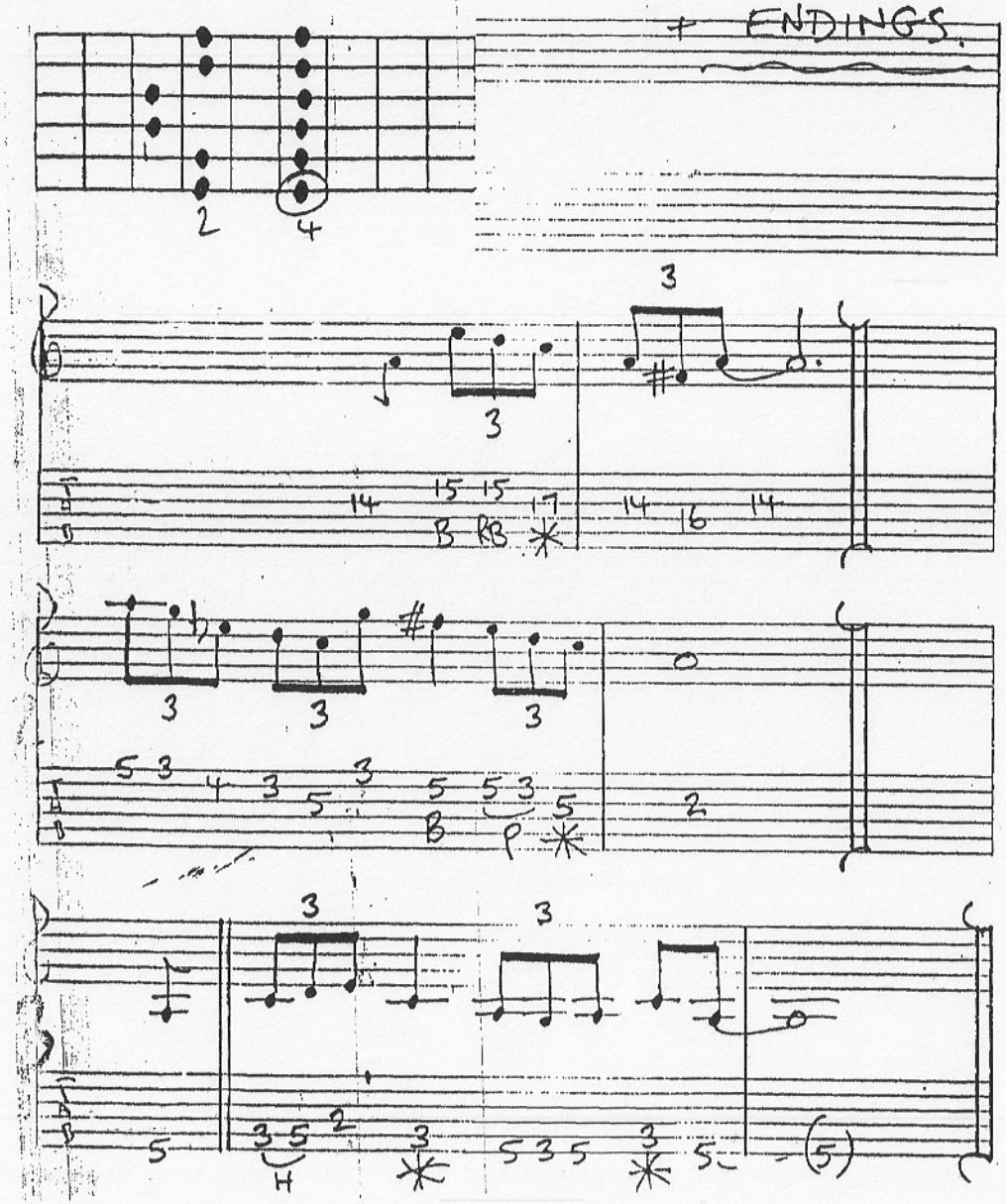
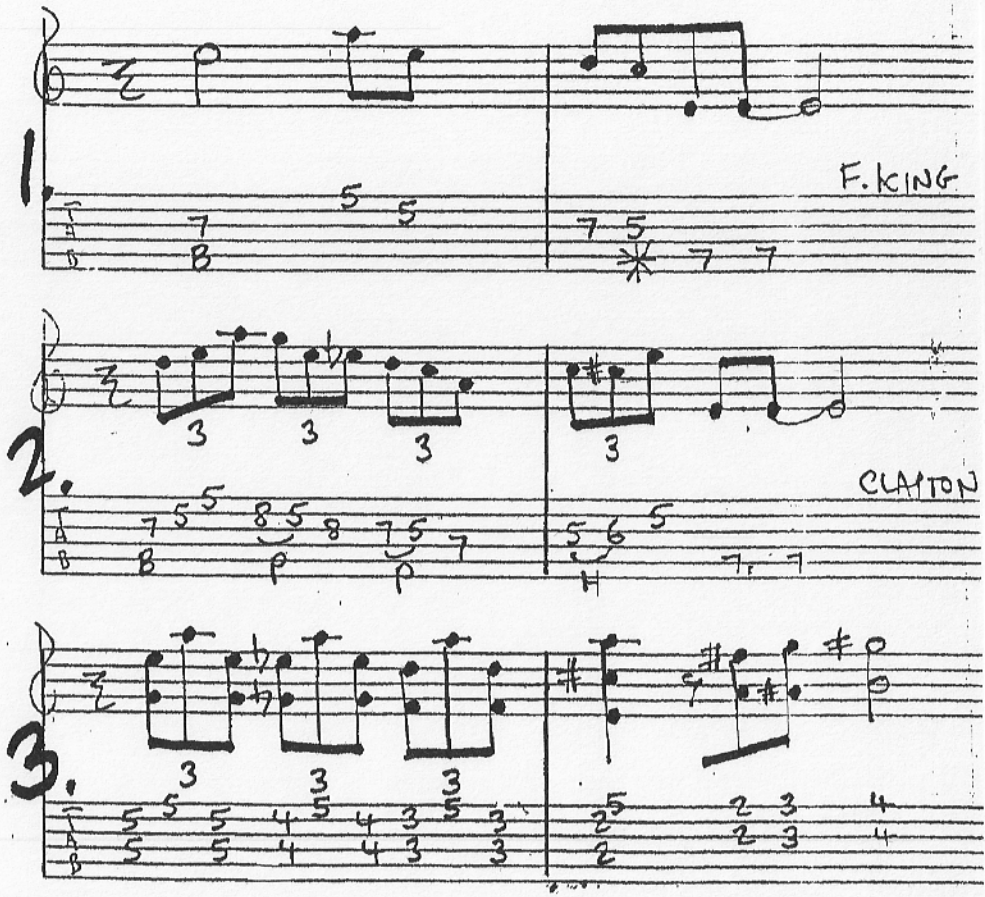


VOCABULARY LICKS IN POSITION 5. AM PENT/BLUES.

+ ENDINGS.

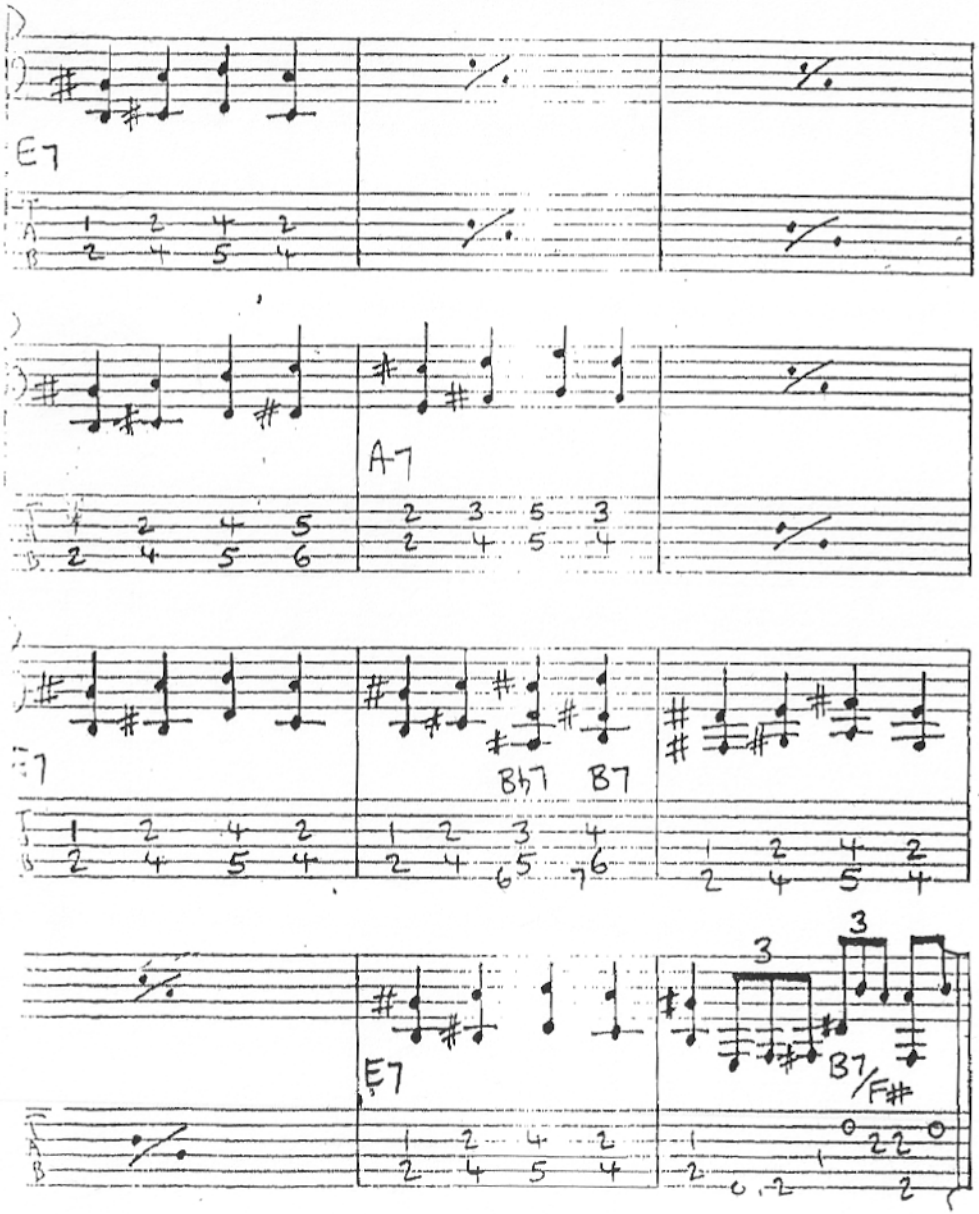


LICKS cont./ENDING IN A7

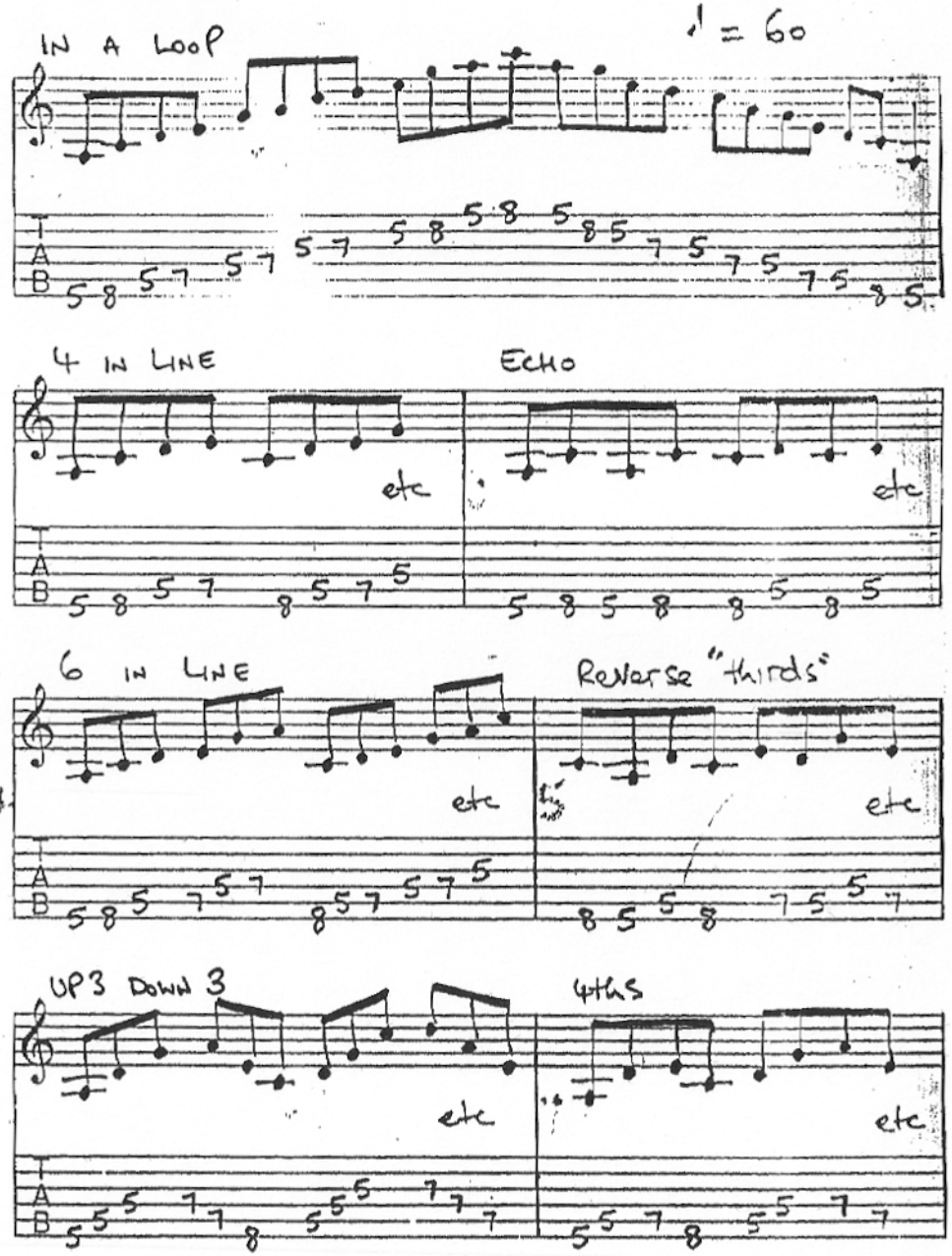


TIMES LIKE THESE.

DUSTER BENNETT

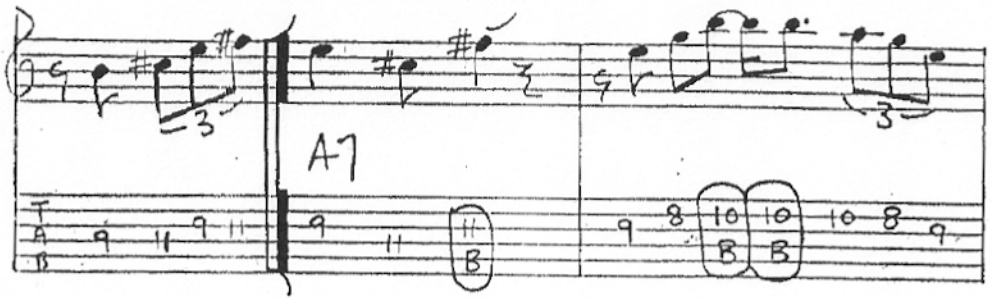


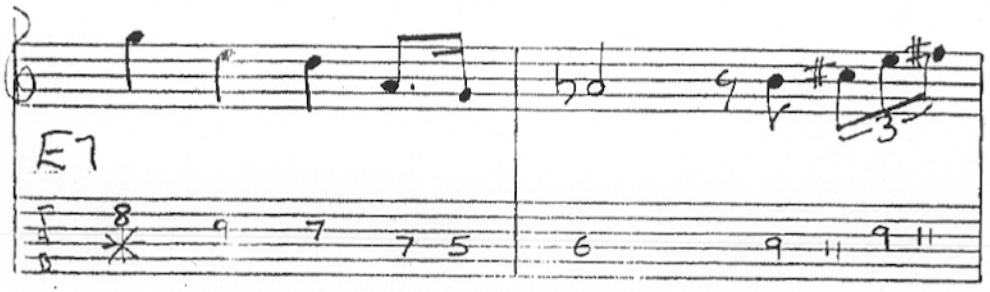
PENTATONIC STUDYS.

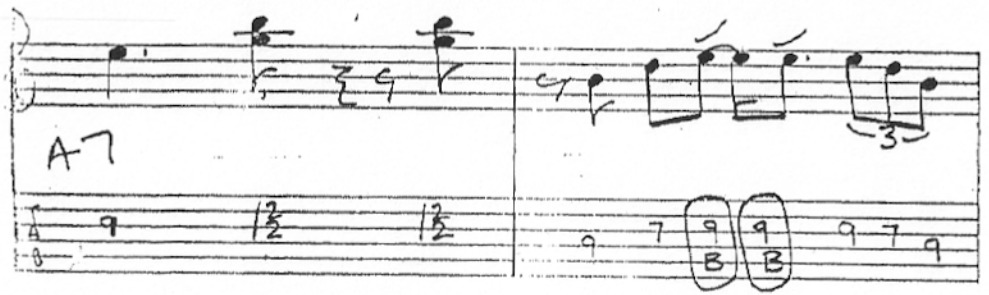


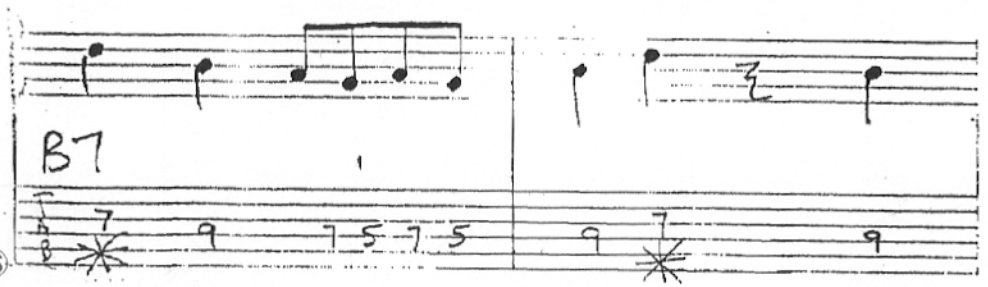
THE STUMBLE

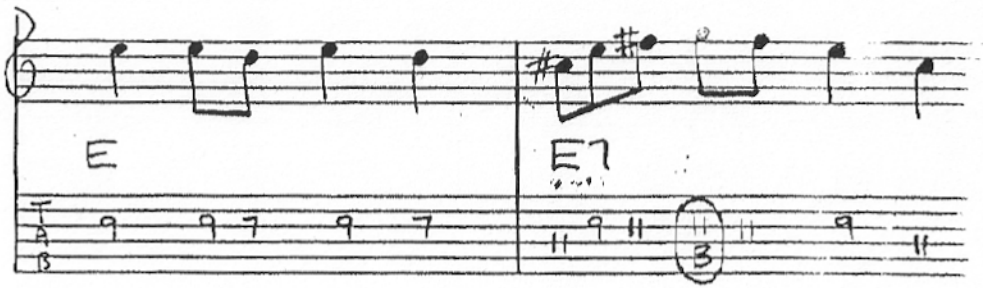
Peter Green.

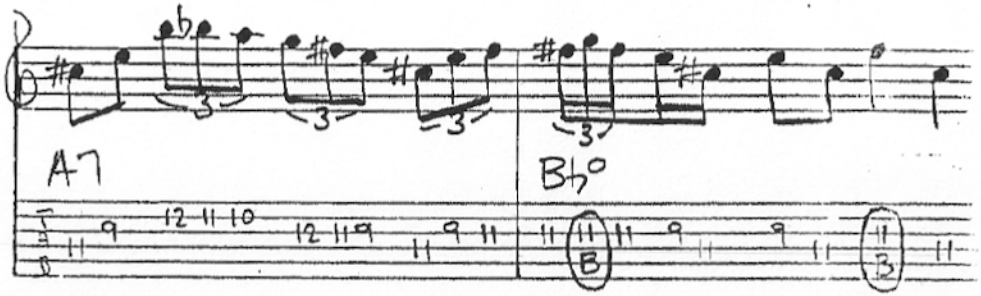


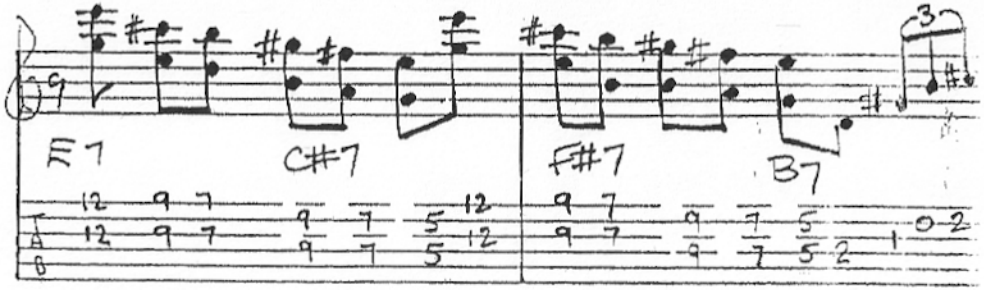


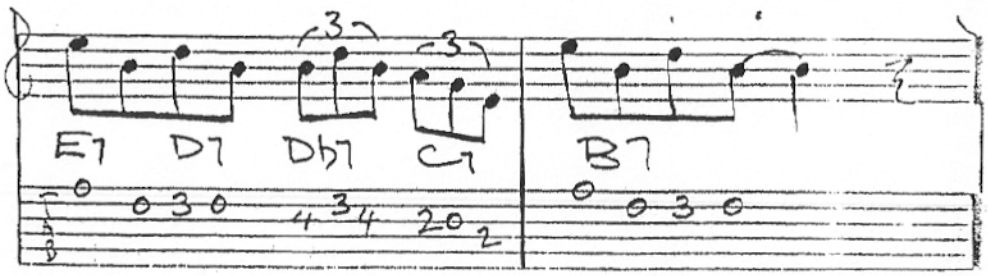




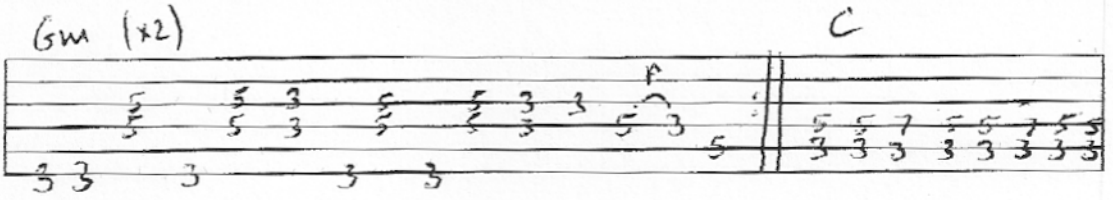


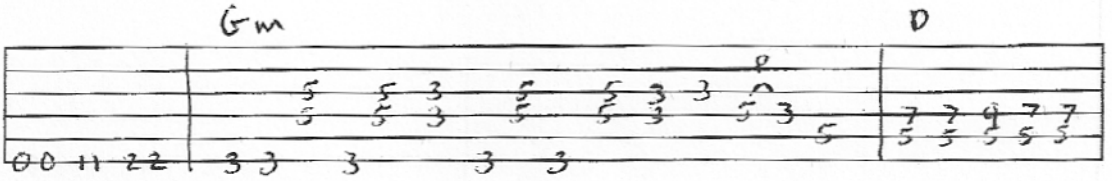


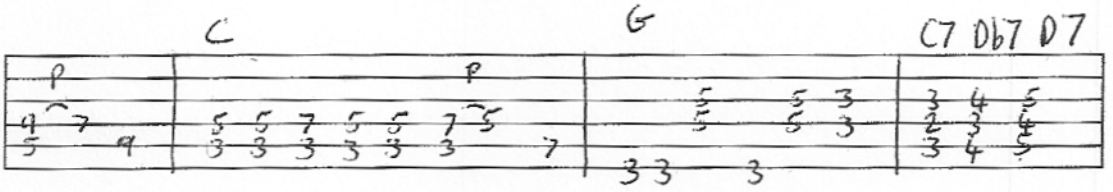




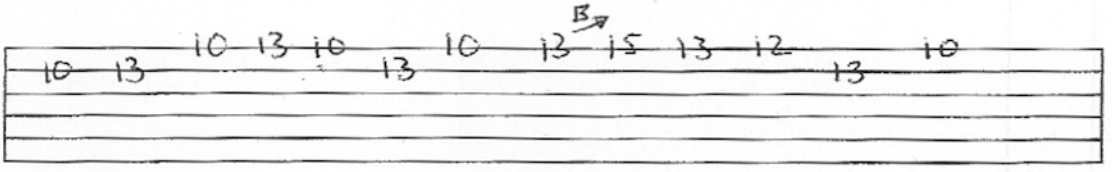
TUSH by ZZ Top



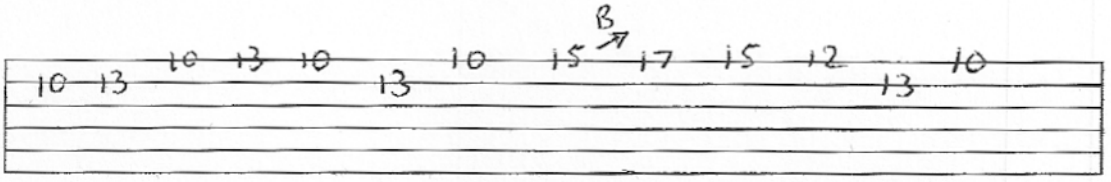




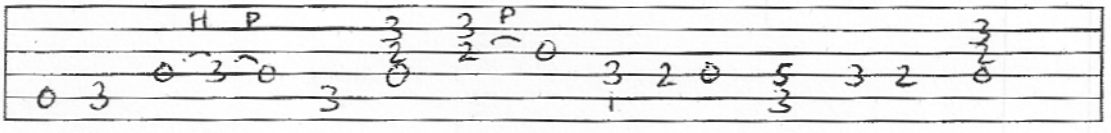
LAYLA INTRO by CLAPTON



Lead Riff

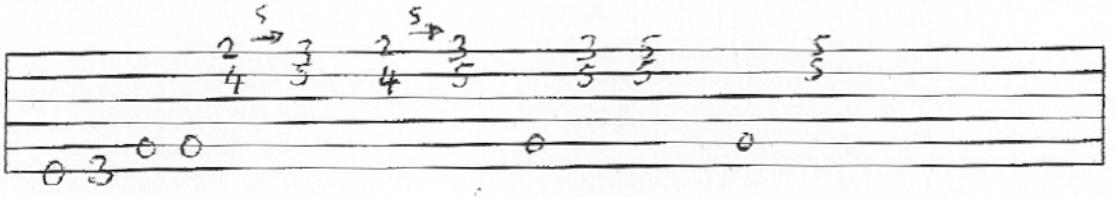


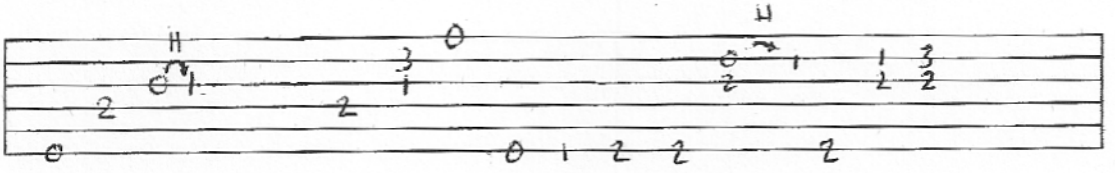
Rhythm Riff

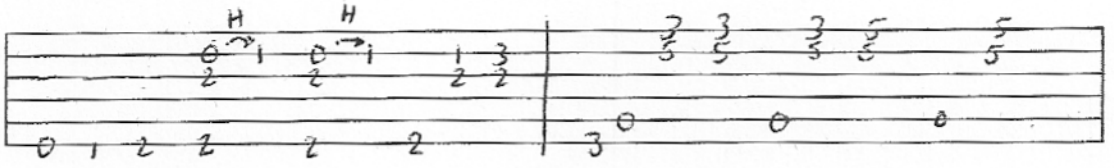


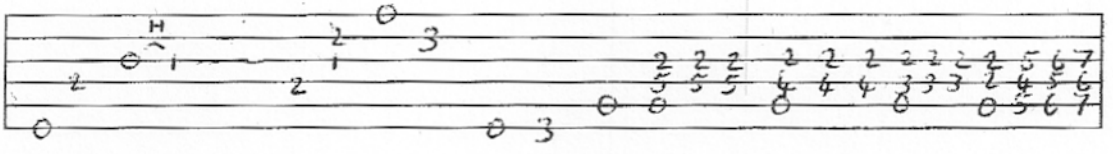
KEY TO THE HIGHWAY IN A

CLAPTON



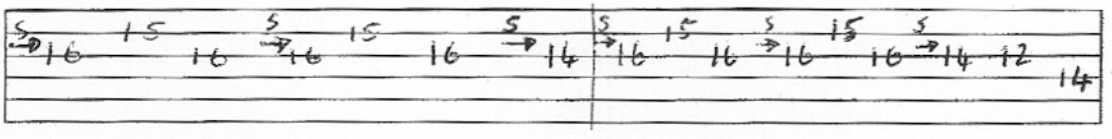




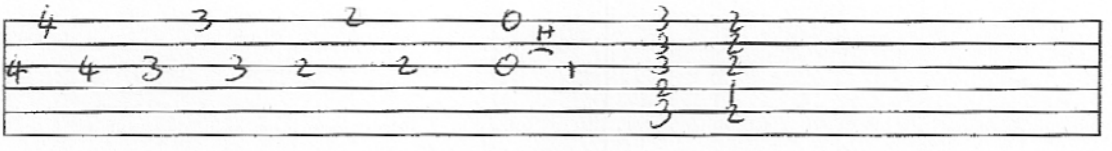


INTRO TO SWEET HOME CHICAGO IN E

(BLUES IN E - BLUES BROS)



C9 B9



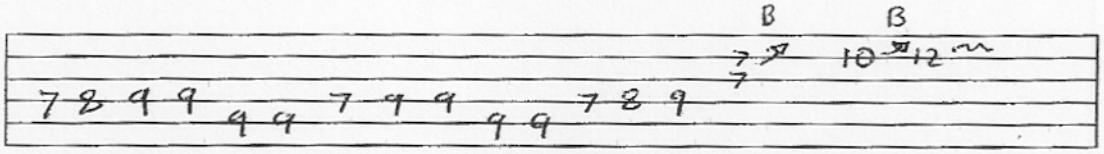
Thrill Has Gone - B.B. King

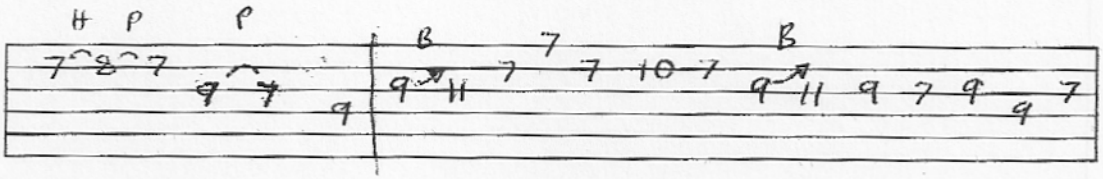
Bm7	Bm7	Bm7	Bm7	Em7	Em7

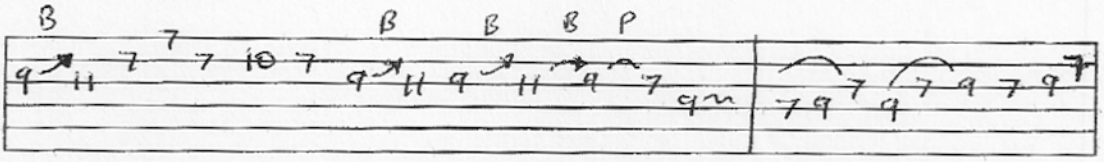
x Gma7
10

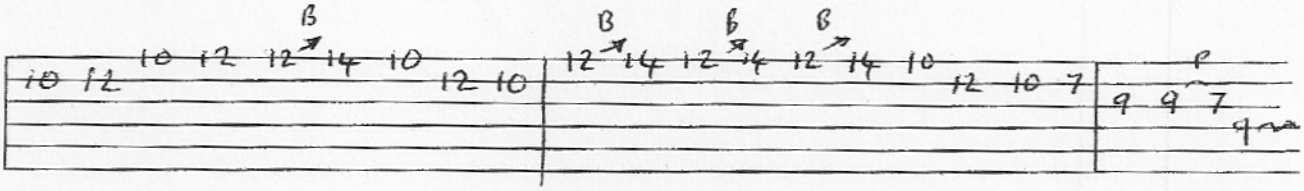
Bm7	Bm7	Gma7	F#7	Bm7	Bm7 :‖

Example Solo



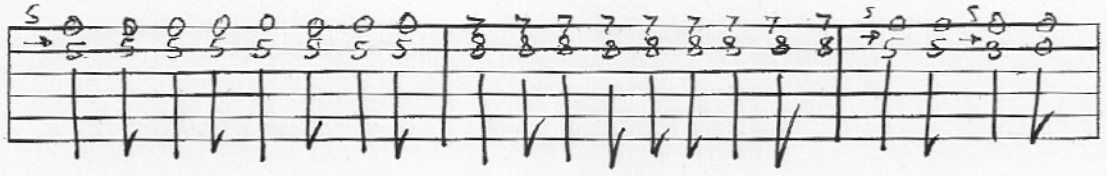


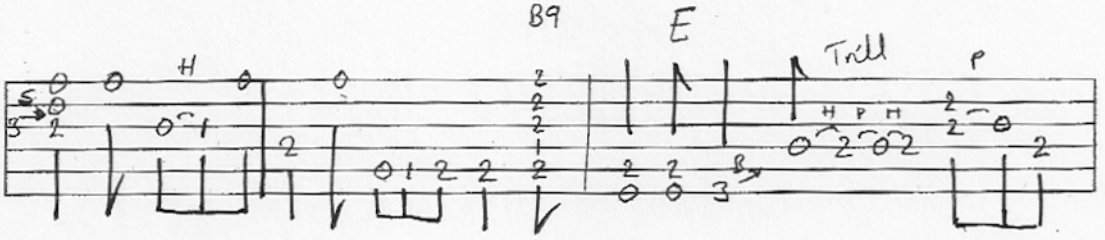


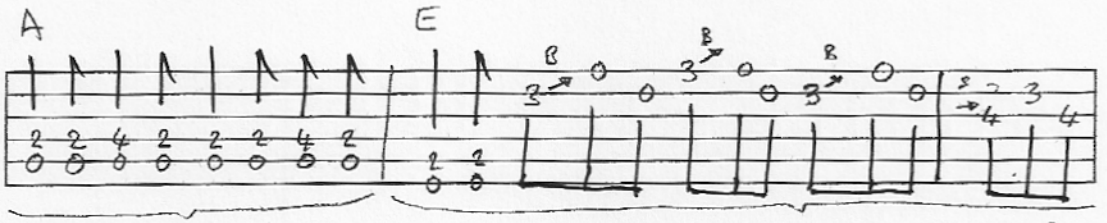


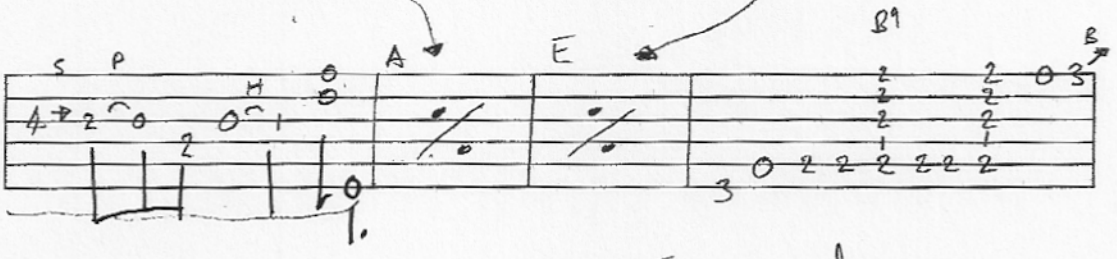
Blues in E (SRV influenced)

putting it all together

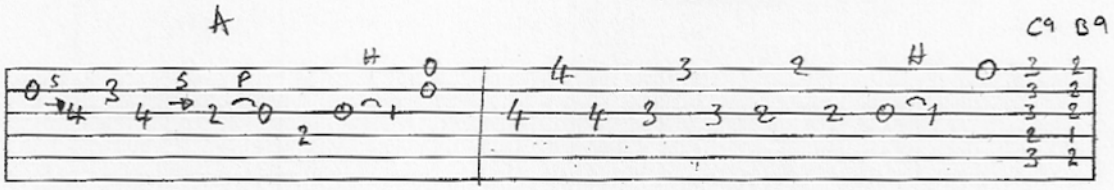


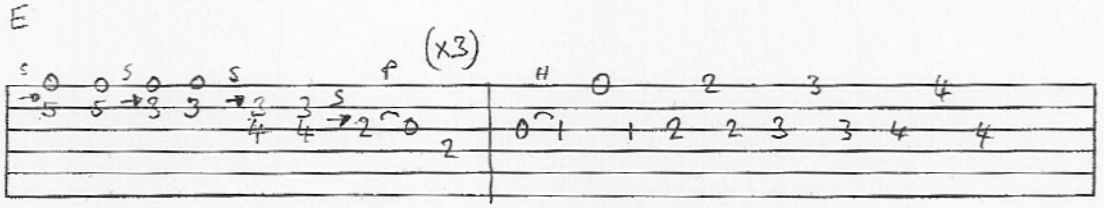






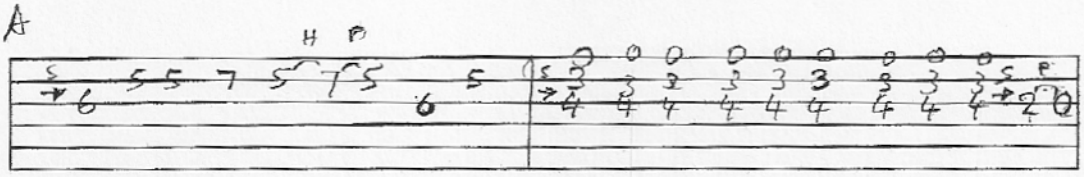
Turnaround

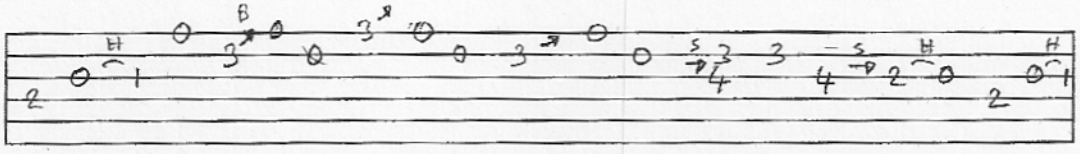




Blues in E (cont)

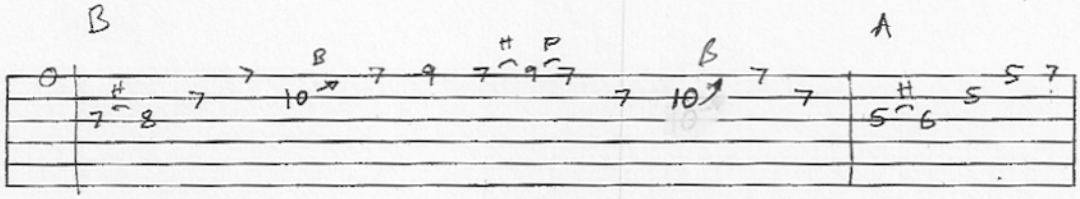
A

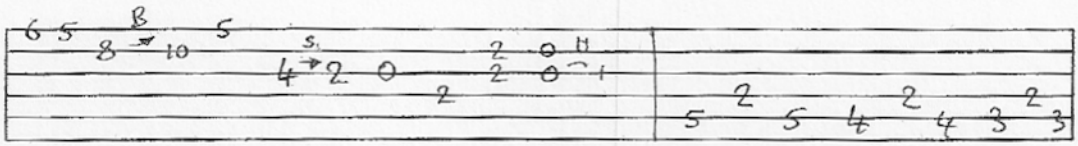




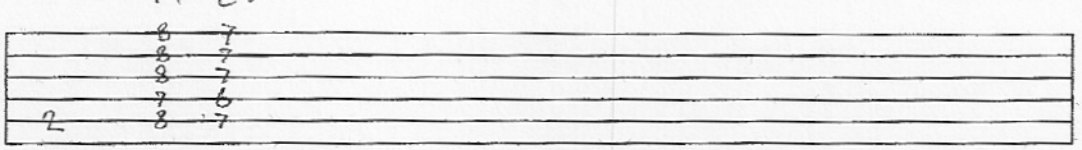
B

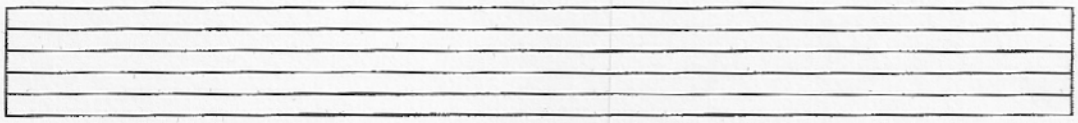
A





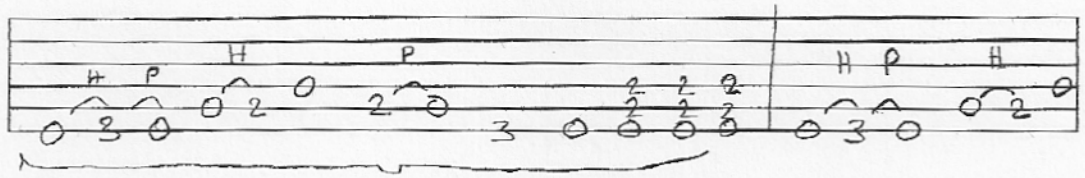
F9 E9

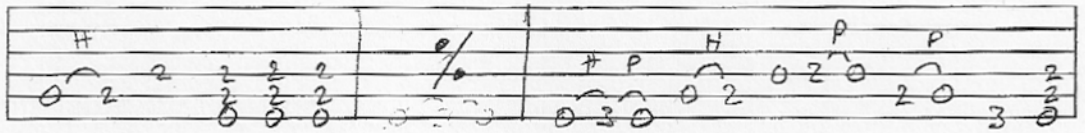




OH WELL - INTRO by peter green

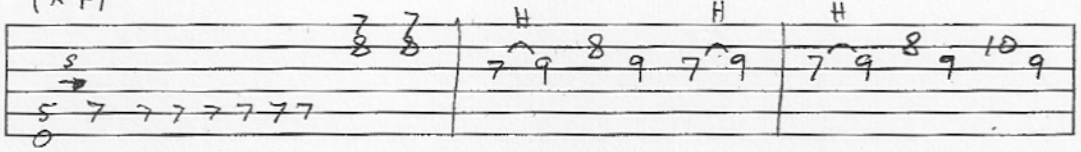
IN E

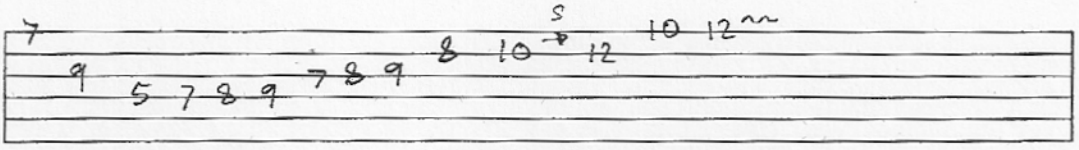




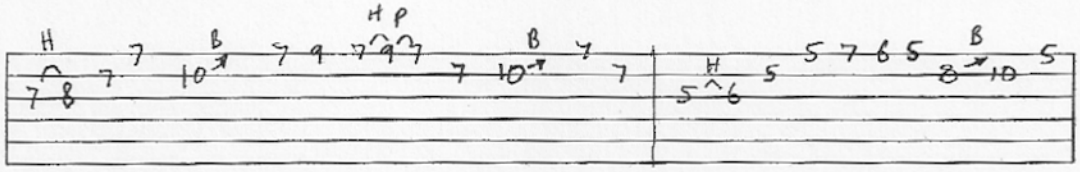
(x4)

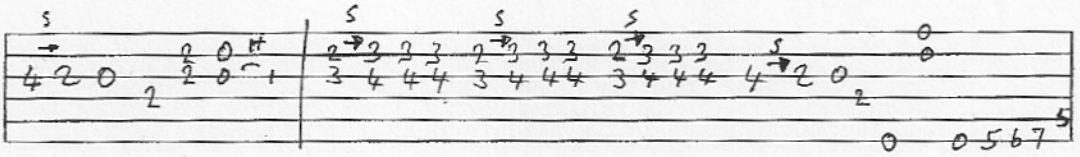
(x4)





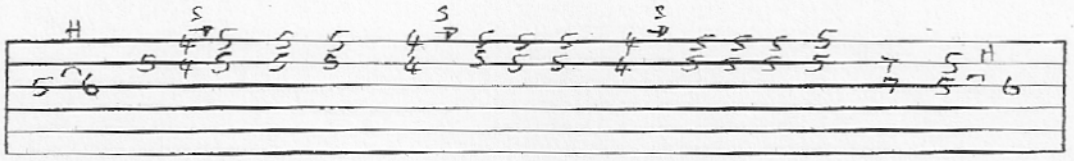
BLUES INTRO IN E

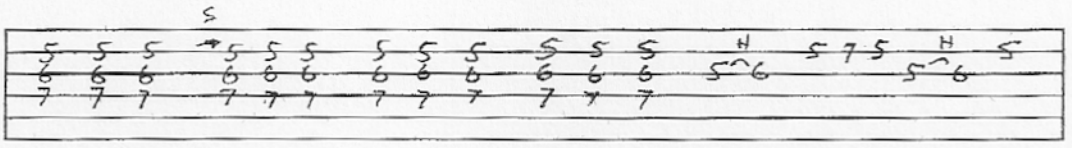


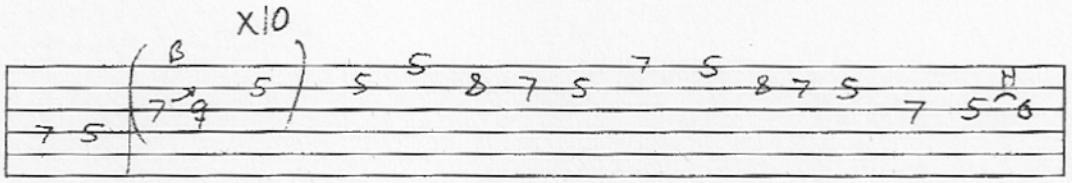


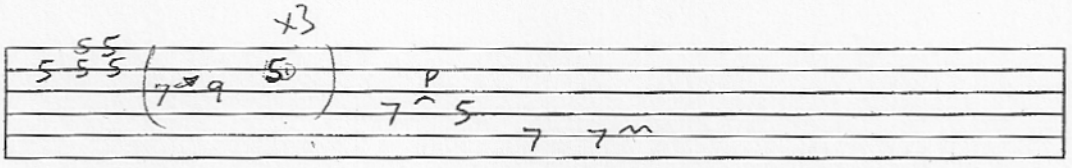
Jonny B. Goode - Solo

(Blues in A)



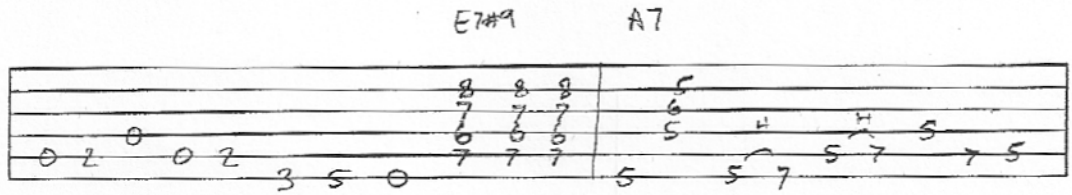


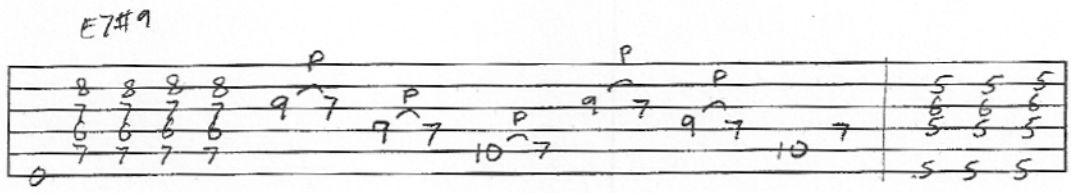


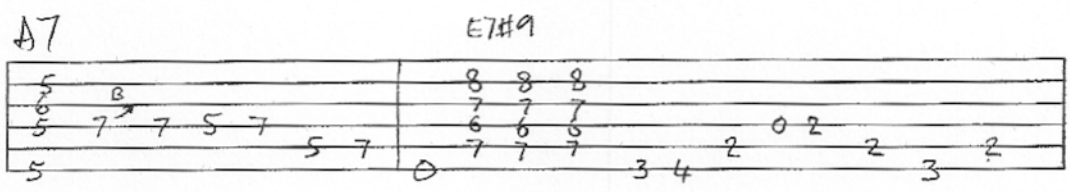


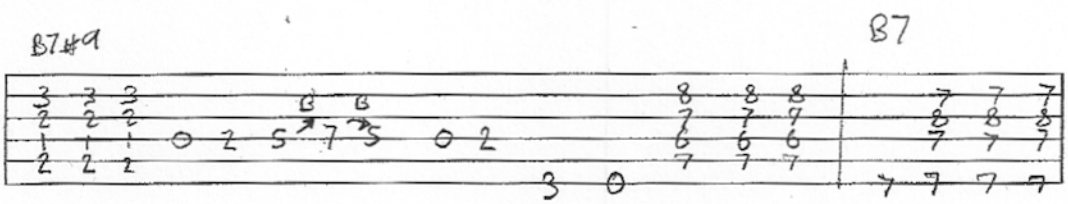
Come On – Jimi Hendrix

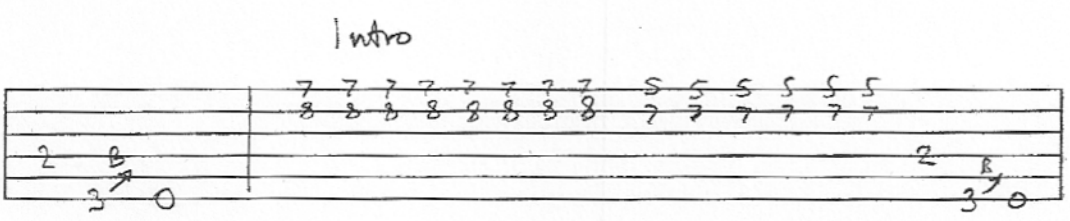
(Blues in E)

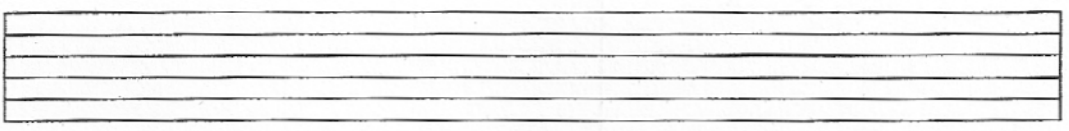




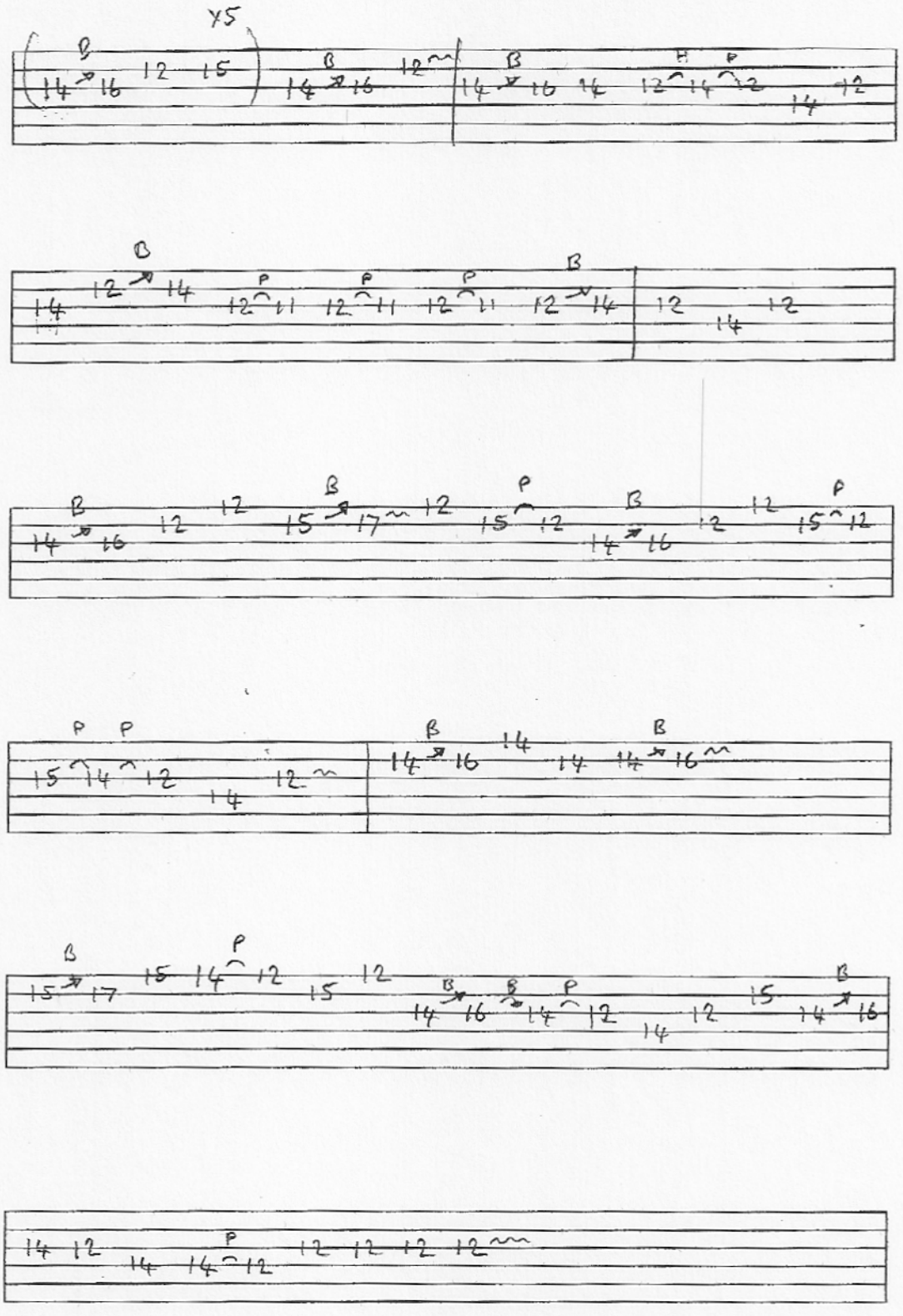






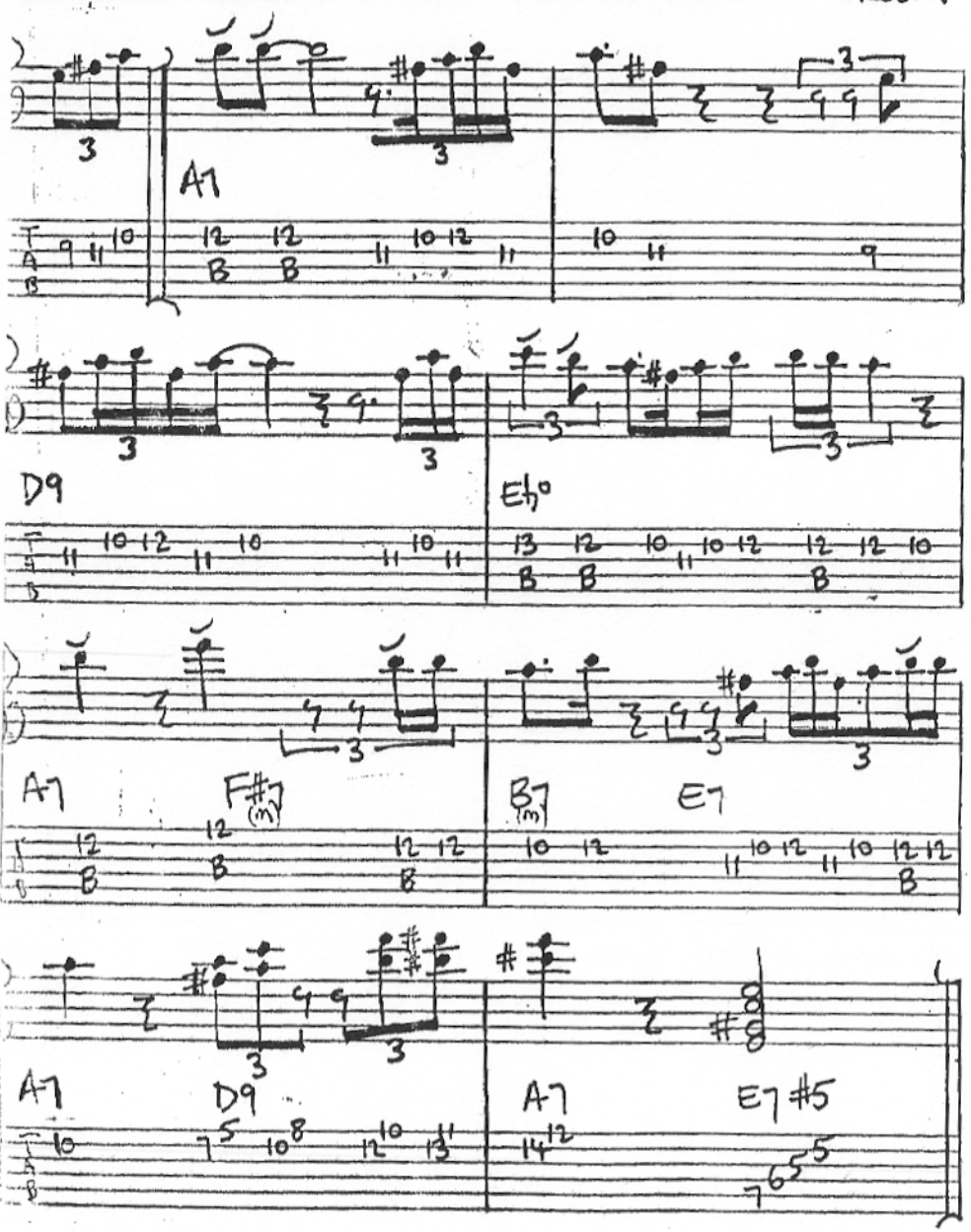


Come On Solo



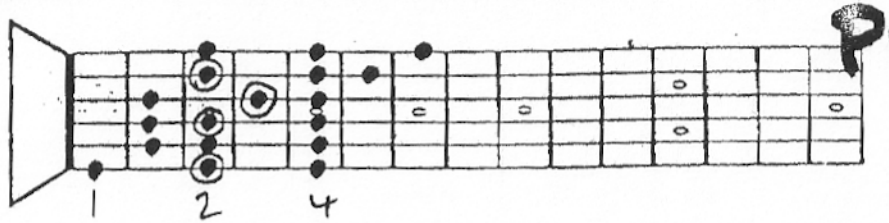
NEED YOUR LOVE SO BAD.

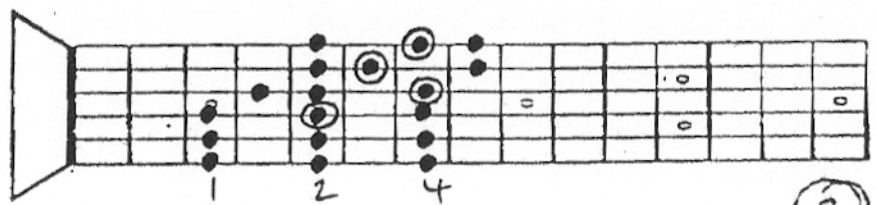
PETER GREEN.



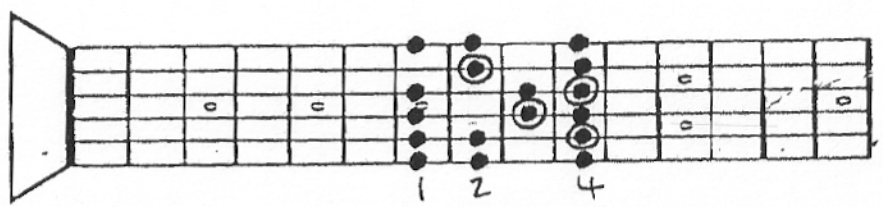
G MIXOLYDIAN

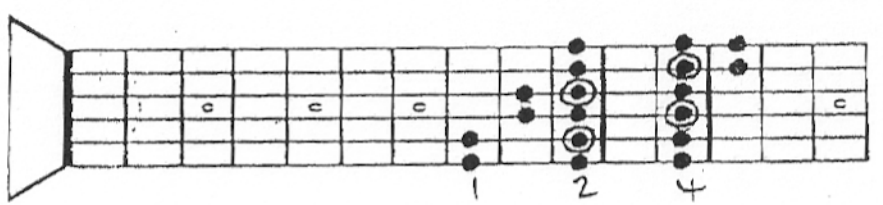
P17

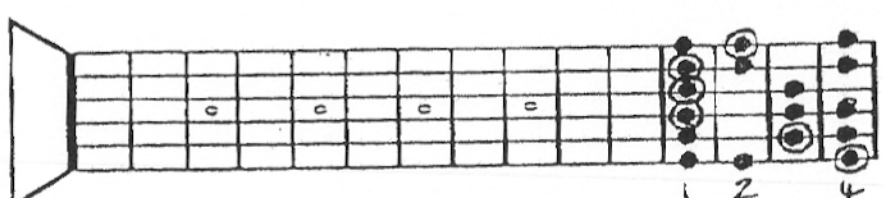




G7 = V CHORD IN THE KEY OF MAJOR.

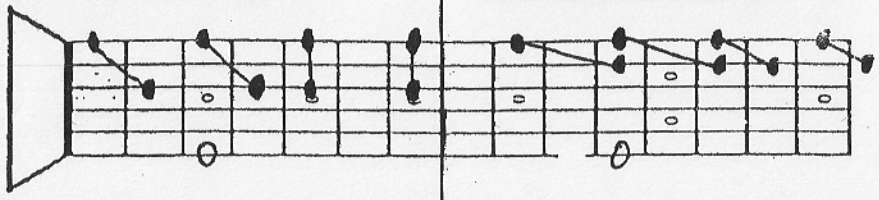


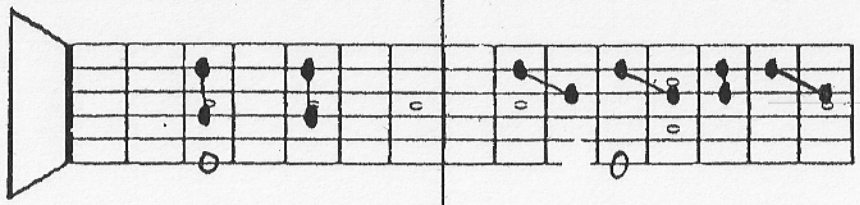




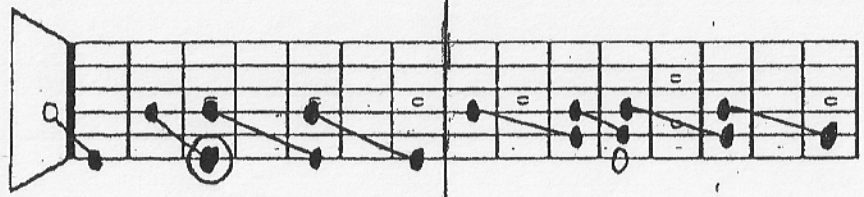
SIXTHS

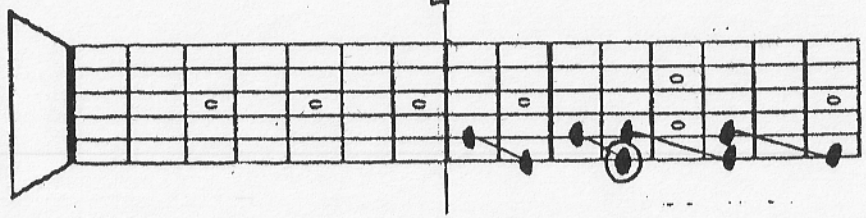
THIRDS.





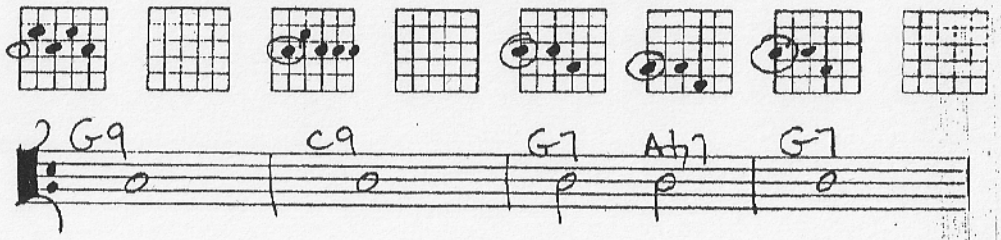
DIATONIC TO MIXOLYDIAN.

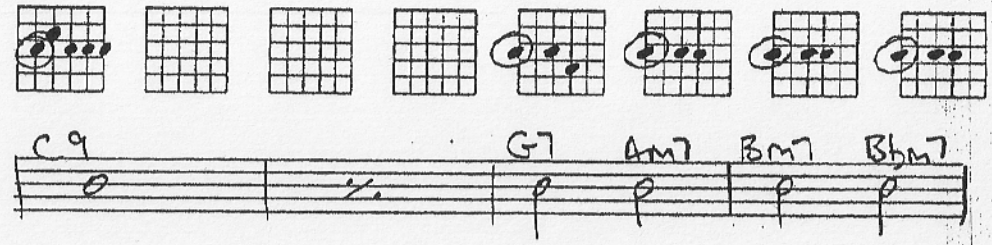


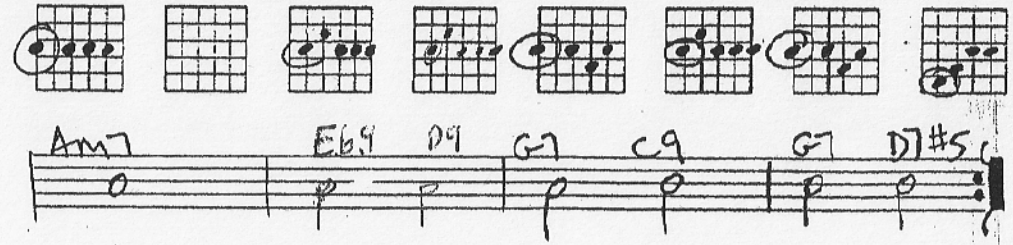


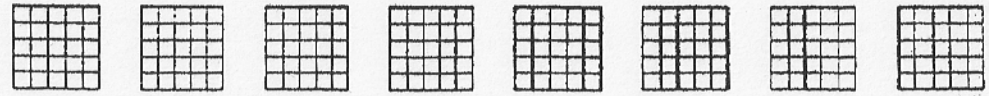
STORMY MONDAY

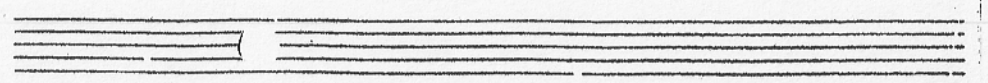
ALLMAN BROS.







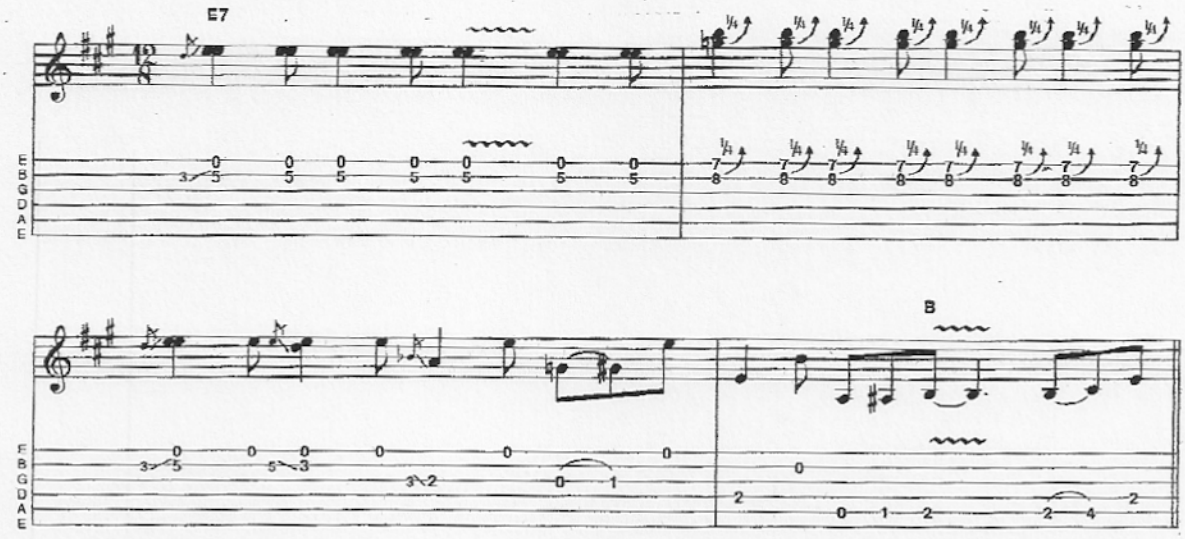




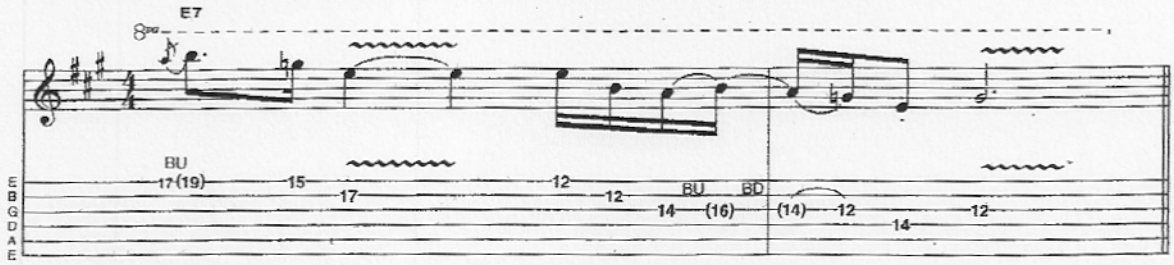
I Chord

BLUES LICKS

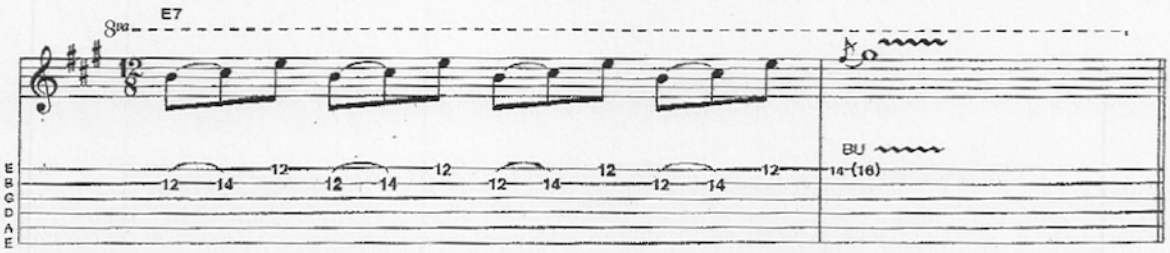
An open position intro suitable for Texan shuffle applications – think Proud And Joyful!



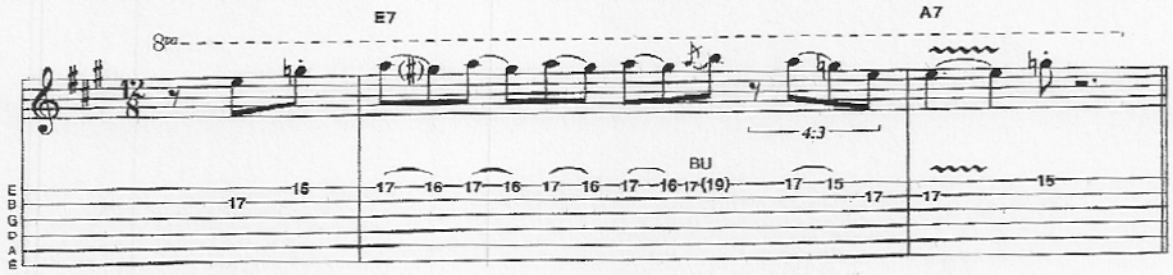
A typical Albert King-ism – SRV borrowed this one extensively, so we might as well do the same.



This was meant to be a Freddie King lick, but if you think you detect a hint of Paul Kossoff in here, you may well be right...

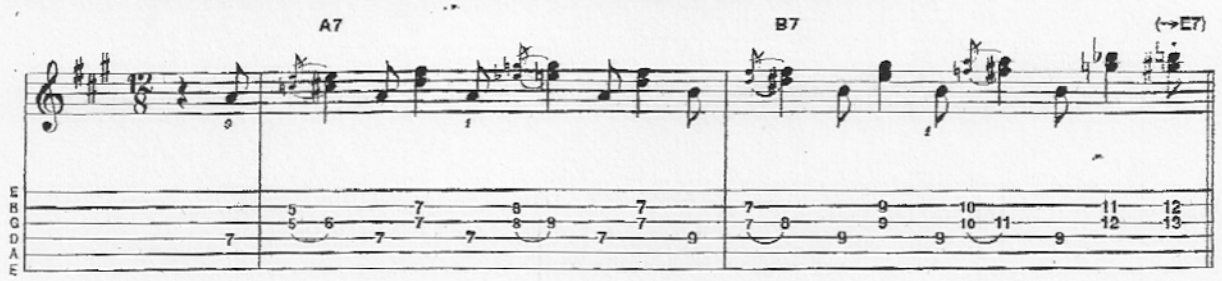


Another BB Klassic – note how the G# works fine over E7, but has to move down to G when the A7 comes along.

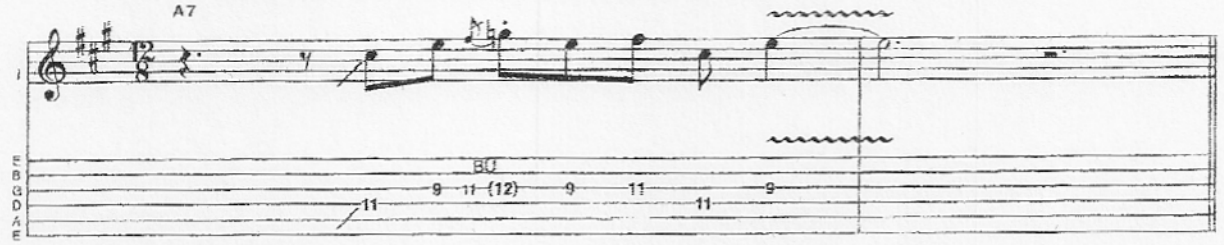


IV Chord

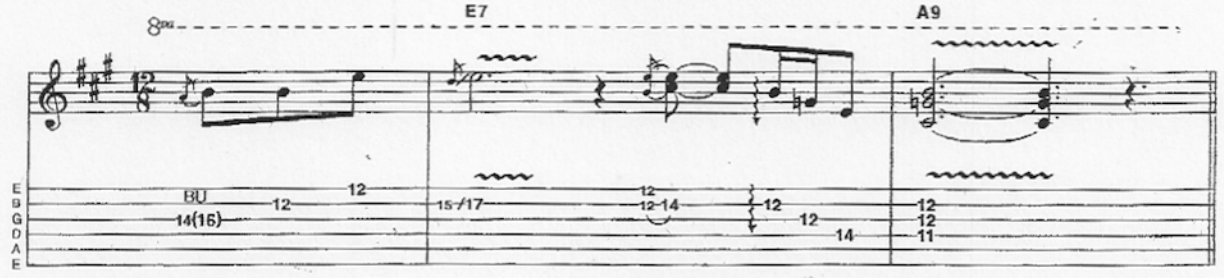
More Hammond-fuelled ~~fun~~ and games here, a la ~~Danny~~ Gatton. Watch out for the fingerings marked in the music: the unexpected first finger activity just before the halfway point ~~in~~ each bar might look a little odd, but I think the lick sounds smoother that way. Try plucking all the G and B string notes with your middle and ring fingers respectively...



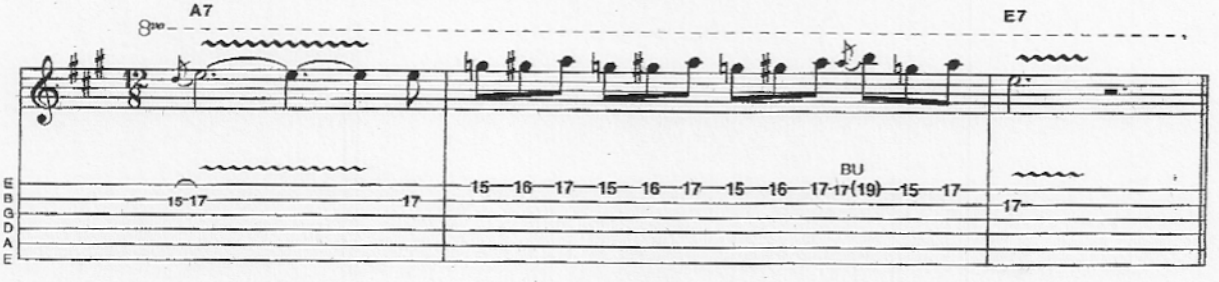
Apart from that cheeky one-note lick, this was the most typical BB King lick I could muster...



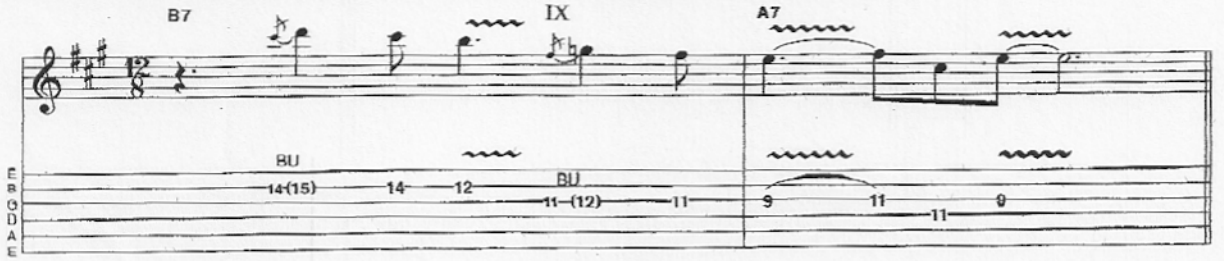
Jimi meets SRV – try to make that upwards rake sound as casual as possible, for the most natural sounding results.



Next up, we have a typical Freddie King idea, using a neat three-in-a-row motif...

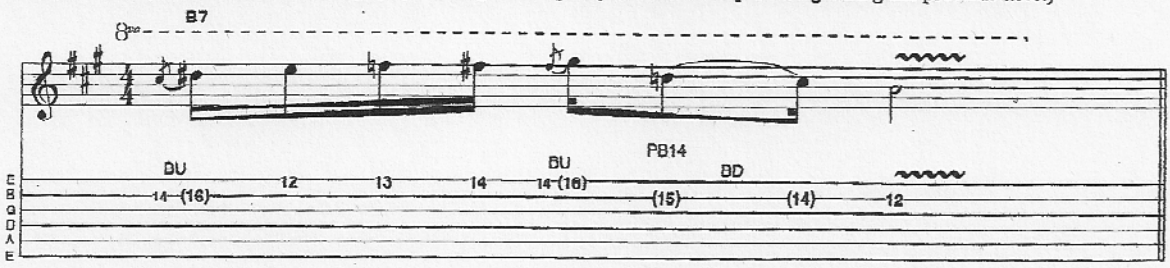


A simple B7 motif, doctored to complement the A7 chord. Note how the basic idea moves down a perfect fifth (the equivalent of 7 frets) rather then the more predictable two frets suggested by the chord change!

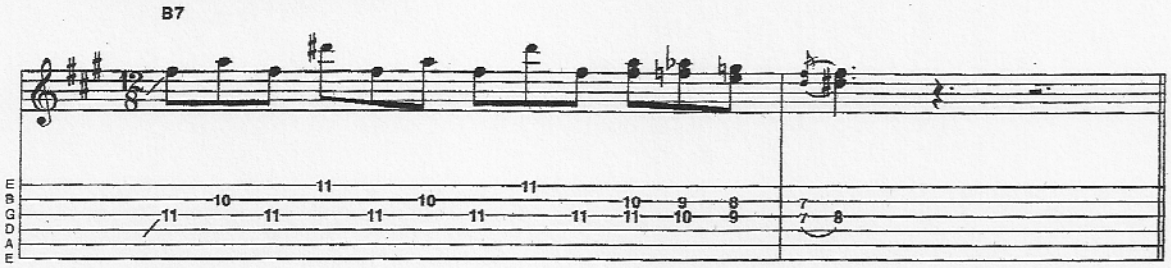


V Chord

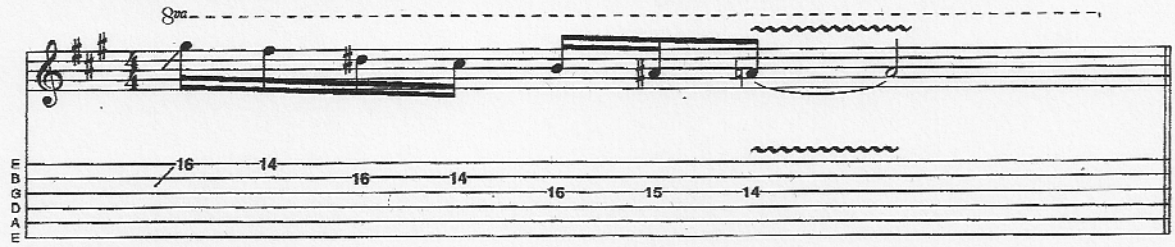
I always think of this one as a Joe Walsh lick, but Slash fans will recognise it, too. It is kind of a country/blues idea, and the only tricky part is the pre-bend on the B string. (Try bending the B up as you bend the top E string during the previous note.)



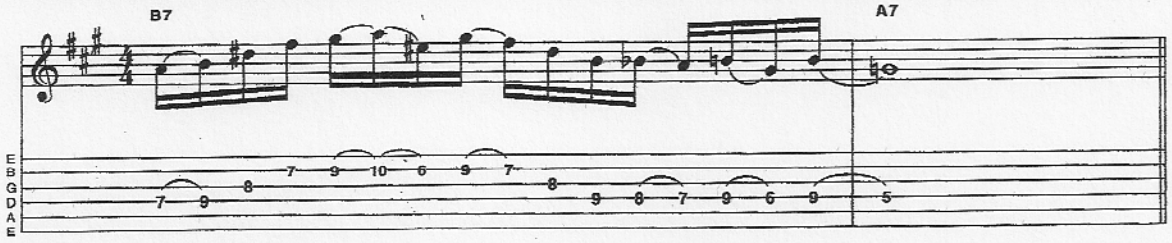
There's a Maison Rouge over yonder...



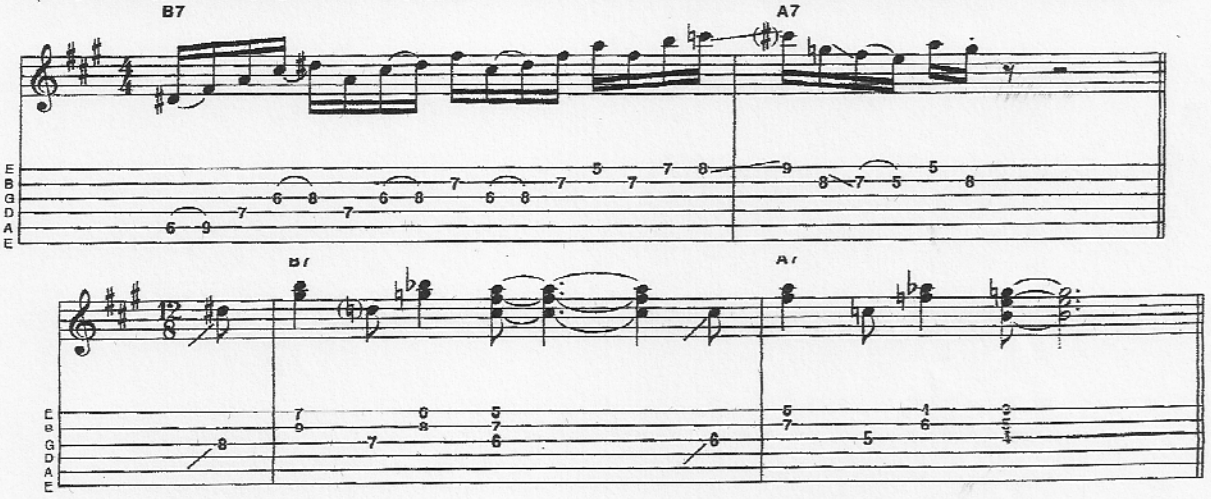
Oh, look, there's another one over yonder. Nearly every version of Red House I've heard showcases Jimi using some version of this idea, and it is tailor-made for the V chord (please don't try and force it over the other chords...)



The first three beats of this one might sound like a Charlie Parker lick, but it should be pointed out that JS Bach was using similar ideas way back in the day. At any rate, the lick is all about weaving around chord tones using chromatic approach notes and the like. Use it if you fancy sounding like Larry Carlton, but be aware that some purists might take offence at all the 'weird' notes!

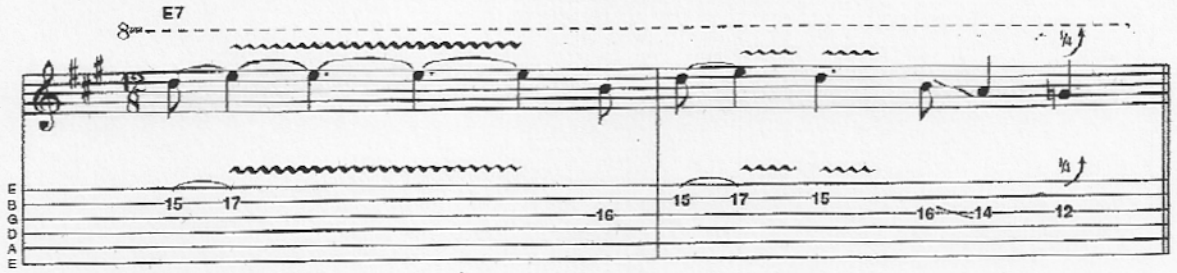


...and one final 'clever' lick. The concept here is using a m7b5 arpeggio over a dominant chord, starting two tones above the root. This implies a 9th chord with no root, for a sophisticated effect you might associate with Scott Henderson or Robben Ford. More specifically, we're playing a D#m7b5 arpeggio over the B7. (NB: even more specifically, we're using the notes D#, F#, A and C#).

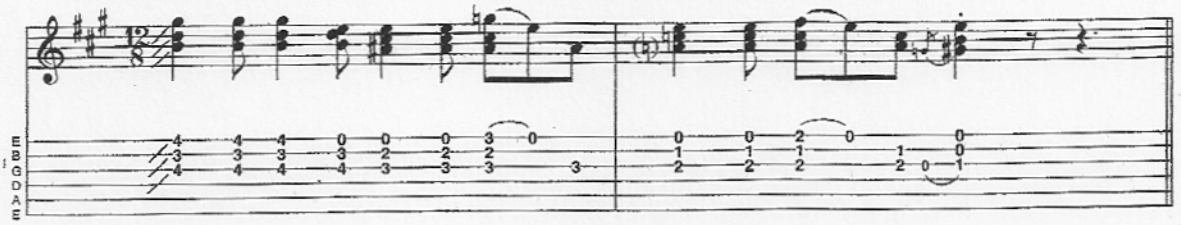


Turnarounds & Intros

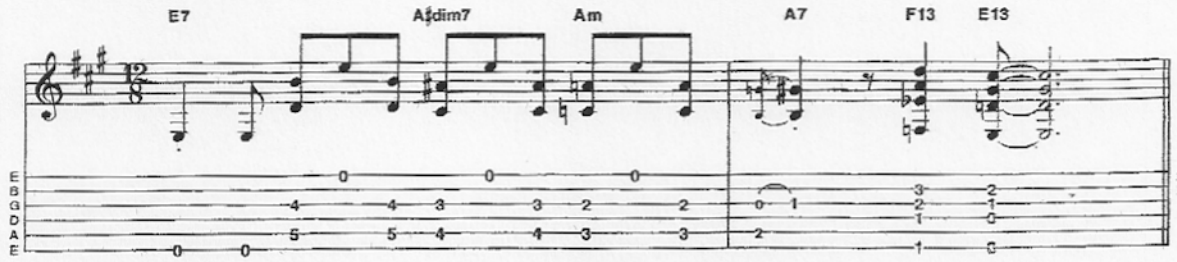
This Buddy Guy inspired lick is merely a descending E minor pentatonic scale – but it works.



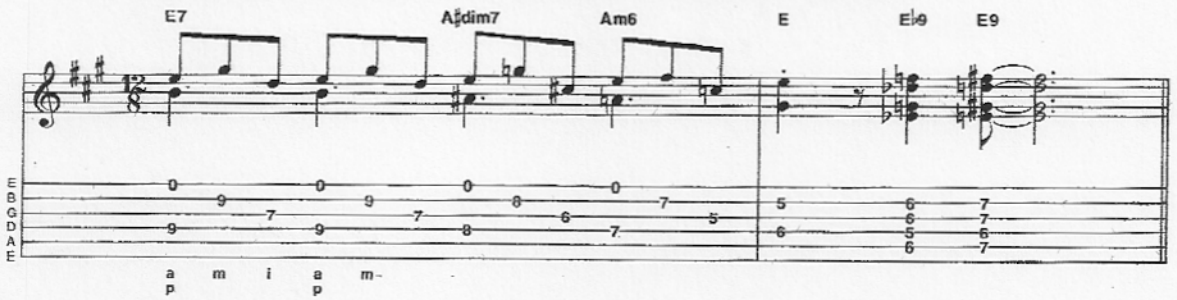
A Robert Johnson motif – think of it as a movable version of the open D7 chord shape we all know and love



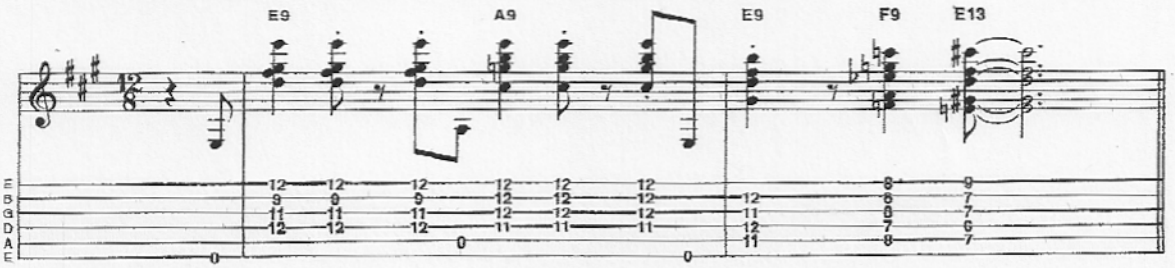
Back, now, to some more traditional ideas – here's a Robert Johnson style turnaround.

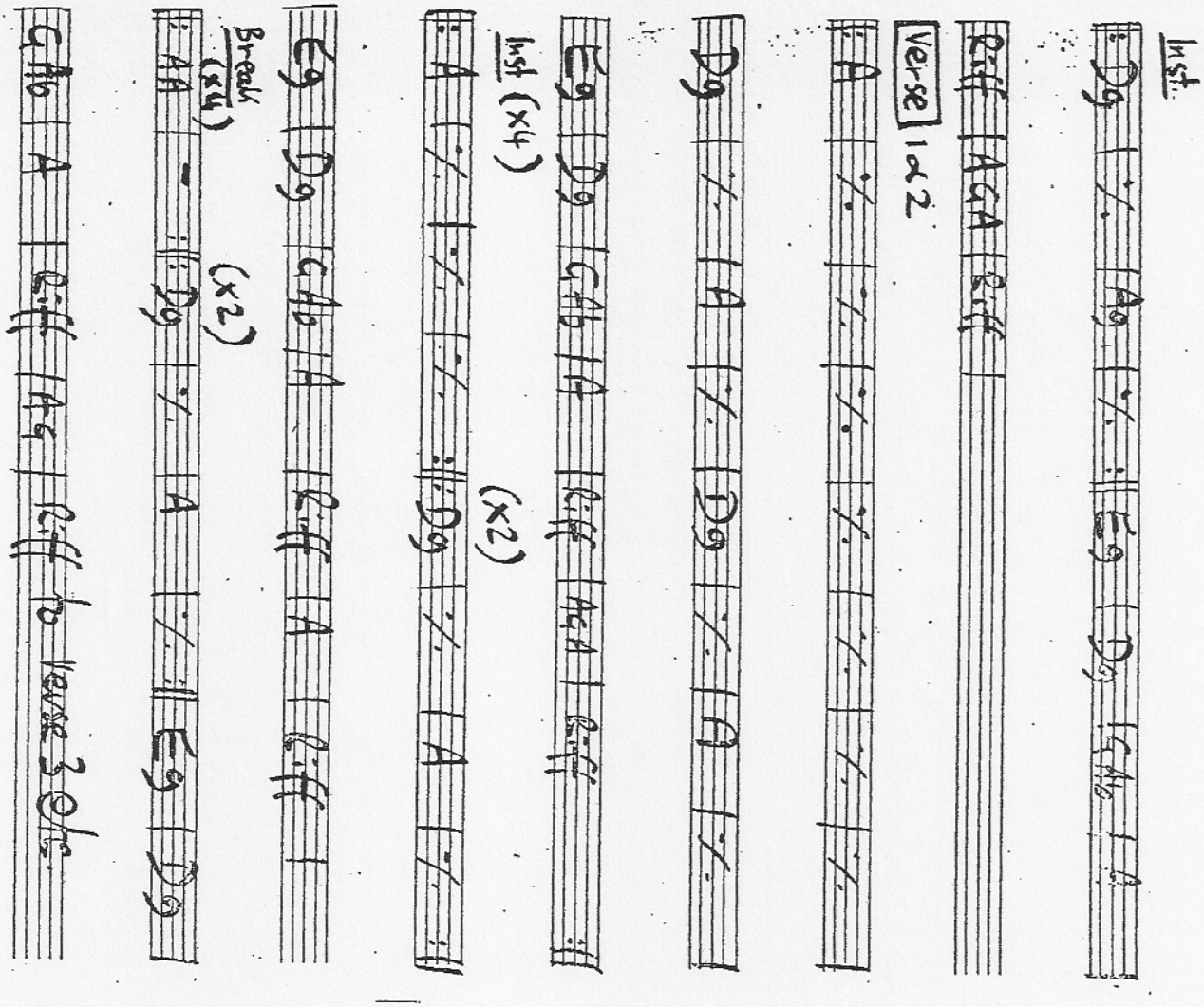


This one's similar to its predecessor, but with slightly more of a Chet Atkins vibe, perhaps?



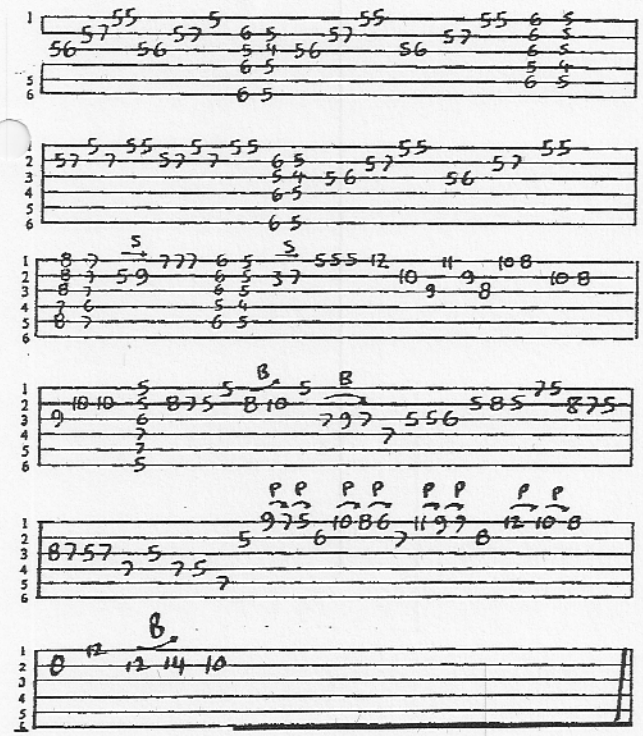
The CD rendition of this one sounds a little Brian Setzer, but if you select a different pickup and leave the whammy bar alone, it willl sound a lot more like SRV. These are classic rock 'n' roll chord shapes.



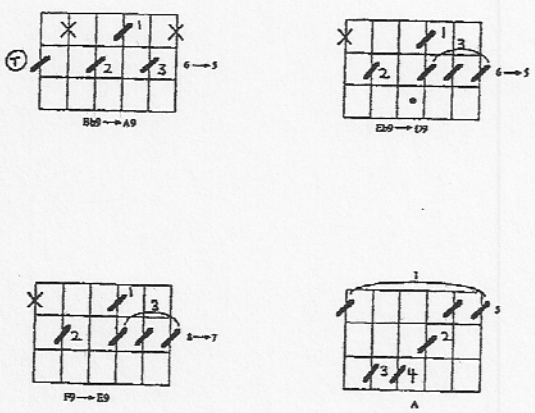


BLUES IN 'A'

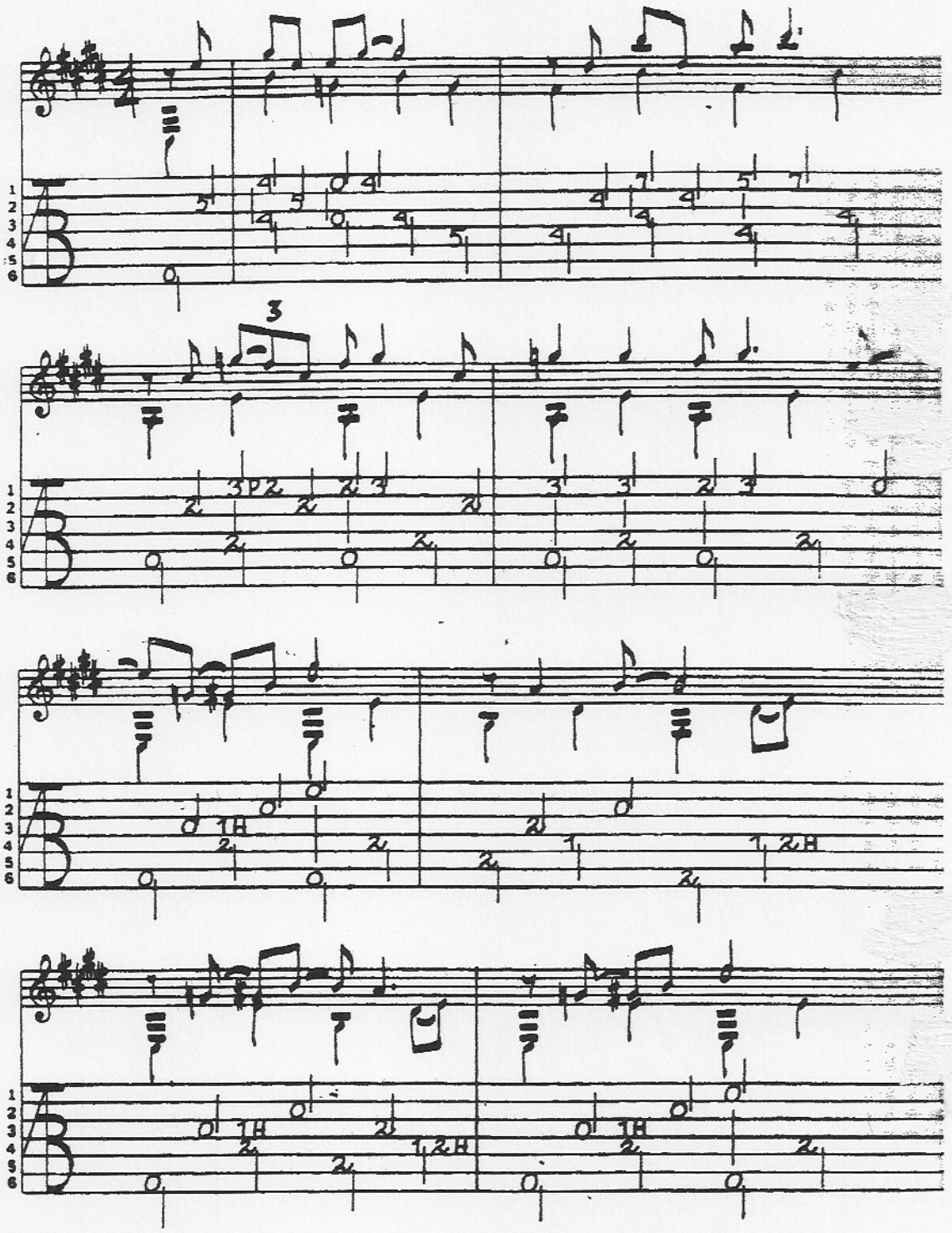
Intro to *"I Know A Little"*
by Leonard Skynard



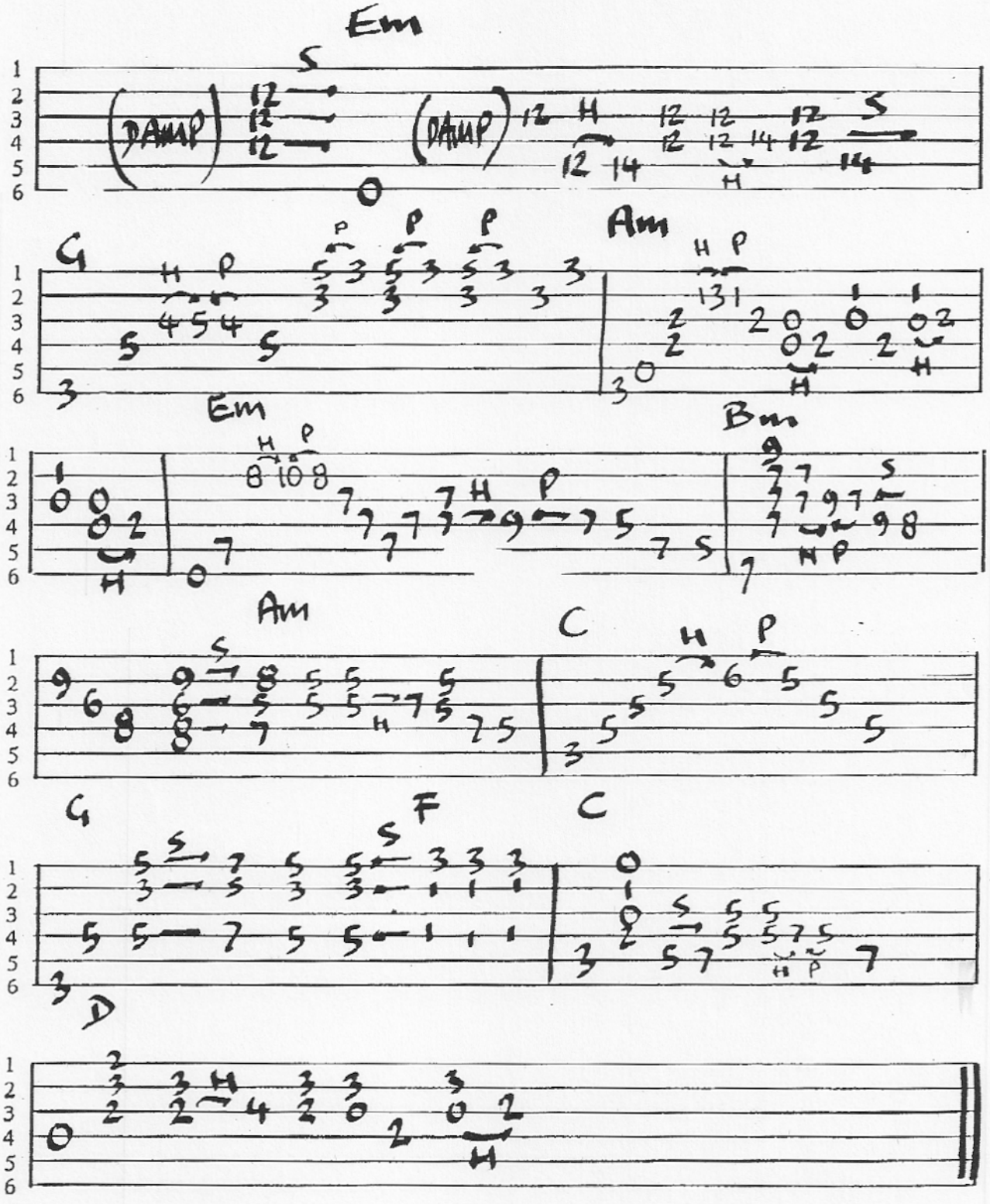
Intro Chords to
"I KNOW A LITTLE "
by
Leonard Skynard



CROW JANE



LITTLE WING INTRO



More Blues Licks in A

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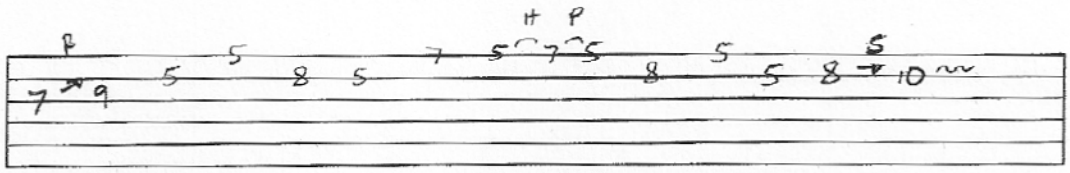

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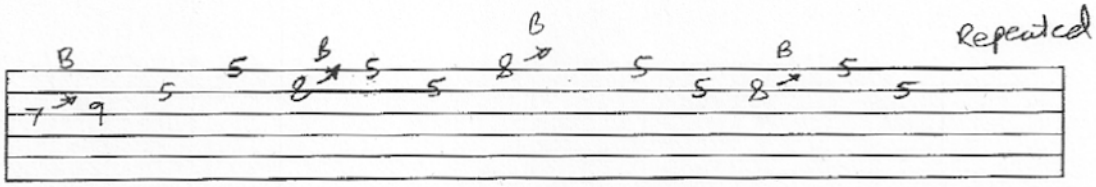

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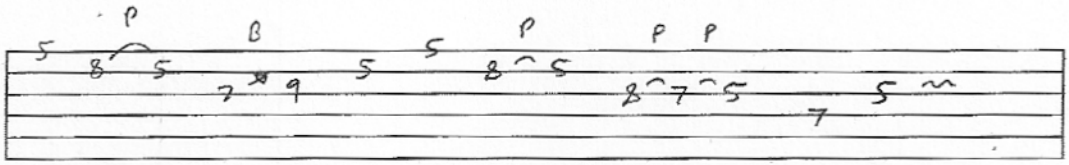

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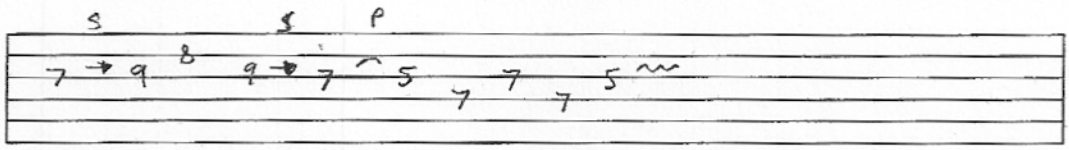

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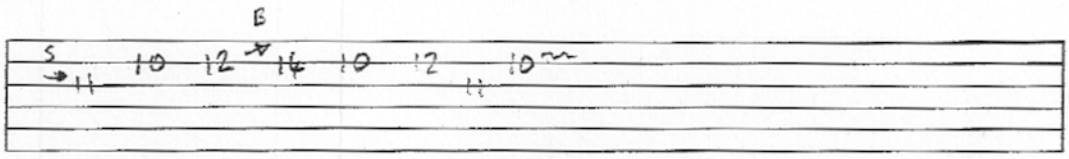

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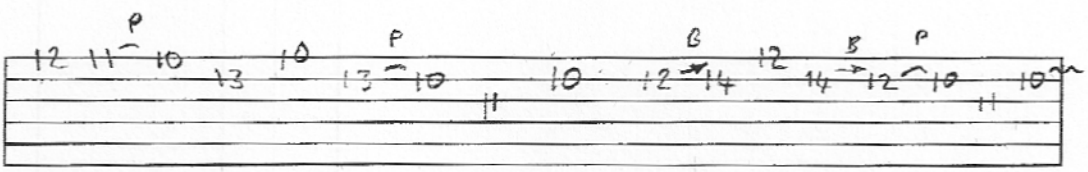

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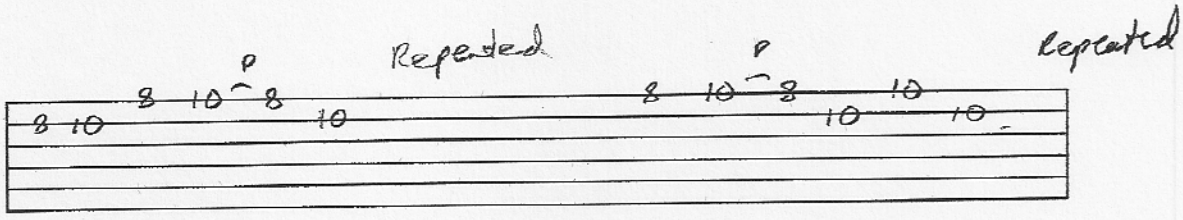

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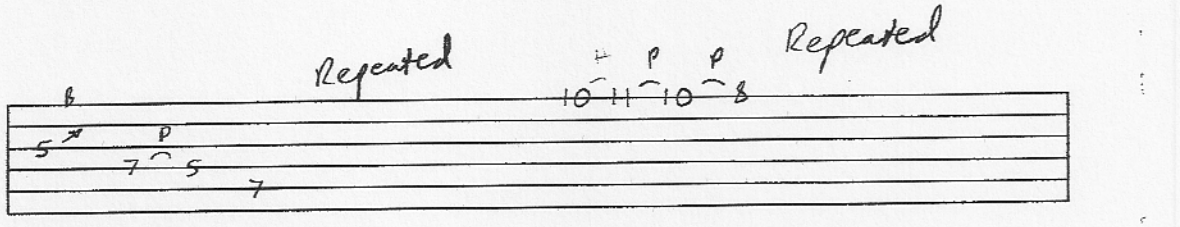

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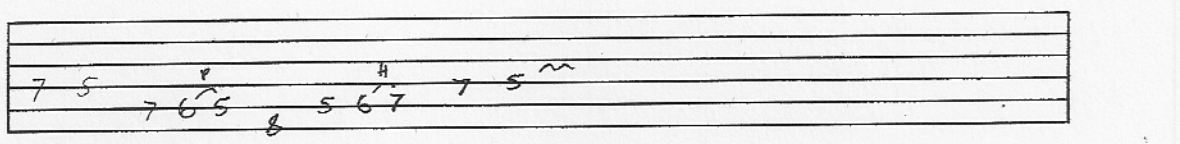

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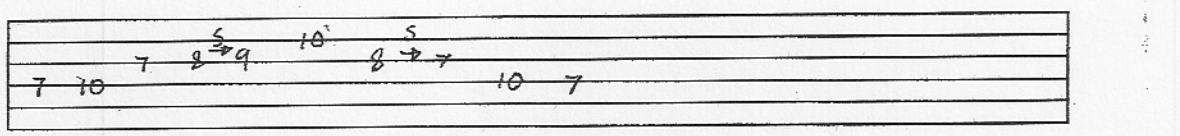

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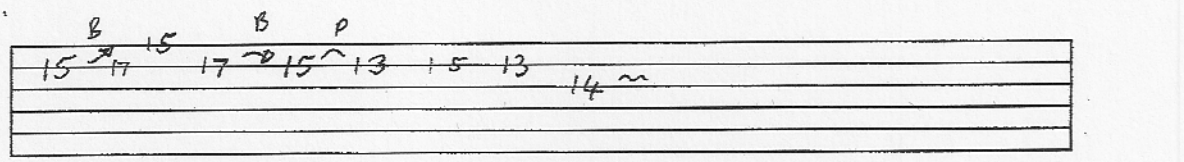

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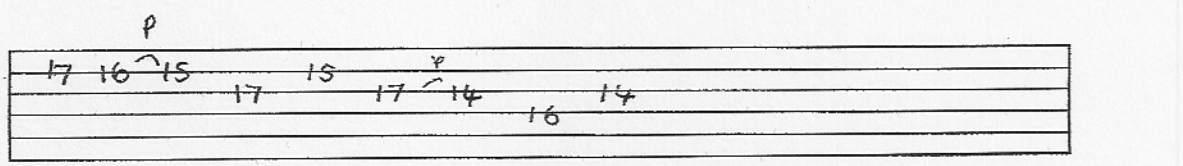

STUDENT PRACTICE LOG COURSE....................

INSTRUCTOR.................... DATE .../.../...TO.../.../...

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TOTAL TIME							